

PRACTICUM
INDESIGN 2019

De studenten van het Plantin Instituut voor Typografie kunnen leren hoe boeken en tijdschriften worden vormgegeven. Ze krijgen feeling voor mooie en doeltreffende microtypografie. In dit practicum krijgen ze de tips en trucs om die kennis toe te passen in hun favoriet opmaakpakket, InDesign.

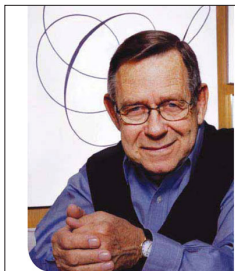
De lessen staan open voor nieuwe studenten, mits ze een goede kennis van InDesign hebben. Je mag een praktische cursus verwachten, met demo's en veel oefeningen. De deelnemers brengen hun eigen laptop mee waarop InDesign reeds geïnstalleerd staat (elke versie CC).

VRIJDAG 31 MEI:
DOCUMENTOPBOUW

Op vrijdag leer je op een efficiënte manier documenten op te zetten en je krijgt tips en trucs voor het opmaken van boeken en tijdschriften. We oefenen met een geavanceerde paginaopmaak met meerdere stramenpagina's.

ZATERDAG 1 JUNI:
MICROTYPOGRAFIE

Op zaterdag focussen we op microtypografie. We streven allemaal naar hoogkwalitatieve typografie, maar hoe pak je het praktisch aan? Door te werken met Opentype features, grep en grepstijlen, kan je tijd winnen.



Donald Boring (Photo: Don Perdue Photo)

SB: Tell me about your new font, Home Run Script.
DB: I thought Edit wasn't being used as much as it should because it was too wide. Art directors sometimes need to crowd a lot of information in a small space so they use condensed fonts. They have more impact. Home Run Script is condensed. I call it a sports script because it has been used for so long on the backs of sports jerseys and baseball caps. Home Run is more carefully drawn - it reserves a very bold formal script. There are a lot of different bold scripts. Some of them are more casual. I like that a well drawn condensed script face would be popular and more usable.

SB: I do have to say that Home Run is probably the most immediately usable script I know. Usually you have to go in and fit the letters. This one looks great right out of the box. Did you start developing the face by hand or did you do it all on the computer?
DB: I made lots of pencil sketches, and with a few exceptions, each lowercase letter comes only the freestanding copy request lettering.

SB: You're also a teacher at Art Center where you teach classes in letterform design. In fact, Designer Steve Harrison from Creative said Edit for his personal poster features without the script to make a more organic.

DB: This is the first time. Several years ago it was used for an Israeli public logo and for some food products. Last year Steve Harrison used it for a charity benefit. The concert poster and modified it, which pleased me because he made it more elegant. In a sports script, New TV has found it, which is where it should've been all along.

SB: For those over your Young Designer and some interesting places - as the logo of the QMS? There's a Cold Spring town and an office photo backdrop at the launch of Paris Hilton's Homegirlish. In the case of Donald, how does it feel to see a font and have it adopted in the way that it has been?
DB: Of course there's some satisfaction in the recognition, and in those instances I thought the font was appropriately used. My formal script occupies a certain kind of history, doesn't it? Paris Hilton is an icon. If you've copied type over a refined script to suggest quality and superb craftsmanship.



you said that you don't see yourself as a font designer, as much as a logo designer and a teacher. Please explain.
DB: I have taught 4,000 students or more - difficult to count them up over the years, but it's in that neighborhood. I really enjoy teaching. Some of my former students and teachers in one of the most rewarding things that I've done.

SB: Do you get a lot of inspiration from your students?
DB: I've got ideas from students? No. Many students are concerned about a few sketches, even if they don't adequately address the problem. I have to point them to do more to get all of those old ideas out of the way, so they start thinking about the problem in a different manner, working at least something further emerges, sometimes I suggest directions for approximations.

SB: Tell me about your own education. How was your work during the circulation made to graphic design.
DB: Well, I didn't finish the 10th grade. I ran away from home in Chicago, Tennessee, June 12, 1942, when I was 12. I got a job as a helper at the Lamar Hotel in Houston, then at New Orleans. I worked with Hotel. I was an usher at Radio City Station. I had a job shipping milk to San Francisco. I went back to work, helped my dad out in the writing, got for a while, and was rejected by the Army because of my asthma. I did not do that long in Houston, who gave me some pens and a sketch pad and some change. I would take a bus to the department store and sketch merchandise.

because I could draw accurately. I'd bring the sketches back to him and he would do the actual drawing and I would ink it. Then he would get a wash on it.
DB: Dad suggested that I go to New Mexico for a dryer climate. I worked at a dairy handling milk trucks. I finally got a job working for Fred Harvey as a restaurant clerk in Ashlock, which is a nice town on Route 66. Then I got a job with the Sears & Roebuck as a bright brickman. When the war ended I went to Chicago. With no education, and I was hired to come to Los Angeles and work for a publisher and then finally came to Los Angeles and worked at that job in school. I enrolled in evening classes at Frank Wagner College. I took a course in commercial art and saw that a lot of the guys in the classroom were getting jobs doing such illustrations. I wanted money and I needed to work illustrations. I didn't finish the course, but I got a job selling professional illustrations in the advertising department. I had to look for a job. I decided it was a dead end, so I went back to Frank Wagner and later got a job designing a magazine called Laker. I could do the layouts better in Los Angeles, and it was printed in Washington, DC. The other thing because the boss had a heart attack, he died. I had a couple of interviews at Los Angeles City College. In 1951, I enrolled at Art Center. I took four semesters from Norman Lewis Lane. He asked me if it would like to teach. He began teaching in the fall of 1952. The rest of my education is derived from

Edit was used in the title design for Beauty Shop. Design: Steve Kover



September 2017 - Plantin 11

Prijs: 250 euro

Docent: Jan Van der Linden

Kortingen: 20% voor studenten van het Plantin Instituut, 10% voor PlantinGezellen, 30% voor PlantinGenoten.

Lessenrooster: vrijdag 31 mei en zaterdag 1 juni 2019, van 10.00 tot 16.40 uur, met een uur middagpauze

Locatie: Museum Plantin-Moretus, Vrijdagmarkt 22, 2000 Antwerpen

Inschrijven doe je door een mail te sturen naar plantin.instituut@stad.antwerpen.be

Een gedetailleerd programma vind je op www.plantinstituut.be/indesign