

DE262-01.ST./Typography.II.....
Cornish.College.of.the.Arts./Spring.2007./T.&.Th.01:00-03:50./Room.MCC.505.....
Instructor./Ricky.Castro./[206]910-6757.Cell./ricky@visible.org.....

Typography II

DE262-02 ST

Course

Cornish College of the Arts
Design Department
DE262-02 ST
Typography II

Instructor

Ricky Castro
Email: ricky@visible.org
Cell: [206]910-6757
AIM: castroricky
Office: Room 503

I don't have official office hours, but I will be available after every class. Appointments can be made for other times.

Website

Handouts, notes, and resources will be posted online.
http://www.visible.org/site/cornish/2007_spring

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Course Outline

Course Description

Typography II emphasizes type as a communicative and aesthetic tool and explores legibility and meaning through composition. Historical studies continue with an emphasis on late 20th century designers/typographers. Students are encouraged to explore concepts through the development of individual interpretations. With advanced exercises such as working with grids and self-authoring copy, students develop further typographic fluency.

Course Format

This course will be made up of a combination of the following (but subject to flexibility): Design exercises both as in-class projects and as homework assignments, reading assignments, class critiques, group discussions, class lectures, guest artist(s), field trips, tests/quizzes, one on one student/teacher meetings at midterm.

Department Policies

Professional Courtesy

Arrive to class on time.
No cell phones are used during class time.
No headphones during class time.
No checking personal email or surfing the web during class.
Respectful participation in class discussions and critiques is expected.

Attendance

Attendance in class is paramount, as lectures, in-class exercises and class critiques cannot be replicated for absentees.

Absences

Only illness (you must supply a doctor's note) and family emergencies will be excused as absences. All other absences are considered unexcused. The following guidelines for penalizing grades due to absences will be applied.

Courses that meet ONCE per week:

- 2 absences = drop one grade (i.e. B+ to B)
- 3 absences = drop two grades (i.e. B+ to B-)
- 4 absences = failure or recommended withdrawal, meeting with the department Chair.

Courses that meet TWICE per week:

- 3 absences = drop one grade (i.e. B+ to B)
- 5 absences = drop two grades (i.e. B+ to B-)
- 6 absences = failure or recommended withdrawal, meeting with the department Chair.

Note: Even in a case where absences are excused, if the maximum number of classes are missed (see above), withdrawal will still be recommended due to the amount of in-class content missed.

Lateness

All classes begin when scheduled. Two late arrivals = one absence.
30 minutes late or 30 minutes leaving early = one absence.

Late Projects

Late projects will result in the following:
One day late = drop one grade (i.e. B+ to B)
Two days late = drop two grades (i.e. B+ to B-)
Three days late = zero.

Days are calendar days, not scheduled classes.

Projects are due at the beginning of class. Project not turned in at the beginning of class will be marked as one day late and will be dropped one grade. Incomplete projects, or projects not following the assignment directions will not be accepted. All late projects should be handed to the instructor or turned into the design department office. Late projects will not be accepted for the last projects of the semester.

Grading

Course Evaluation

This course is evaluated via the following percentages for a total of 100%.

10% Professionalism, Attitude, Communication, and Participation

Having enthusiasm, making the most of your time, finding worth in what you are doing, having fun, contributing to class critiques and discussions, helping classmates.

05% Paragraphs

15% Cut & Paste

15% Grid

25% Book

30% History

Grading

A 95-100% A, Brilliant, excellent, bravo

A- 90-94 All assignments complete and on time. Overflows with ideas, investigation, work, and sketches. Multiple solutions for every project with the highest degree of refinement. Helps others through effective criticism and class participation.
B+ 85-89
B 80-84 Pushes boundaries and thinks beyond every project.
B- 75-79

C+ 70-74

C 65-69 B, Moments of brilliance, great effort

C- 60-64 All assignments complete and on time. Substantial effort to keep improving their work through multiple sketches and extra rounds of refinement. Able to receive and give constructive criticism to classmates. Work is consistently solid but just shy of brilliant.
D+ 55-59
D 51-54
D- 50

F 0-49

C, Good solid work

All assignments complete and on time. Brings adequate amount of sketches to class for review and participates in critiques. Does what is asked for and no more, is not inspired.

D, Engaged but not pushing your ideas

All assignments completed, but not on time. Few thumbnails or sketches. Little or no participation in class. Does not follow directions, is constantly behind.

F, Needs work to be effective

Missing assignments, little or no effort to improve final designs. Little or no effort to take risks and challenges. Poor class participation if any. Unacceptable attitude, has a ridiculous amount of excuses.

Cornish Resources

Student Affairs

Student Affairs is dedicated to enhancing and complementing Cornish College of the Arts students' educational experience through programs, services and opportunities that aid in their personal development. Student Affairs is committed to community building, co-curricular learning, student support, and student involvement. If you are a student with a documented disability and you need accommodations, please make an appointment with the Director of Student Affairs to discuss these accommodations. The Director of Student Affairs is located in room 301. All discussions will remain confidential.

Counseling

The Counseling office is located in room 308 and can be reached at 206/726-5027.

Writing Center

The Writing Center is a free resource for all Cornish students, faculty, and staff who are interested in developing their writing and reading. Located in room 311, the center is a place where students come to work on their writing and receive individual guidance at any phase of the writing process, regardless of their level of development. Students can work in one-on-one or small group conferences, pick up grammar and editing handouts, check out books about different kinds of writing, and access personal computers and a laser printer. Drop-ins are welcome during posted hours. Contact Star Rush at srush@cornish.edu for appointments and information.

General Safety

Please inform yourself of safety procedures for this room, including emergency evacuation routes and the location of the closest first aid kits and fire extinguishers. Consult the Health & Safety Procedures booklet posted near doors and eyewash stations. Detailed information is also provided in the College student handbook.

Books & Supplies

Required Books

Grid Systems, by Josef Müller-Brockman

also

Thinking With Type, by Ellen Lupton

The Elements of Typographic Style, by Robert Bringhurst

Recommended Books

Typographic Design: Form and Communication, by Rob Carter, Ben Day, Philip B. Meggs

Design with Type, by Carl Dair

Typographie, by Emil Ruder

About Face, by David Jury

Macro and Micro Aesthetic, by Willi Kunz

Stop Stealing Sheep, by Erik Spiekermann, E.M Ginger

Counterpunch, by Fred Smeijers

Design, Writing, Research, by Ellen Lupton, J. Abbot Miller

Websites

Please see website for links:

<http://www.visible.org/>

Recommended Periodicals

Eye

I.D.

Communication Arts

Print

Grafik

Supplies

18 inch Steel Ruler with Picas, Points, and Inches (B+H Cat. No. DPT-1 or Gaebel 612F-18)

Cutting Mat, self-healing, 11 x 17 inch minimum size

Non-photo blue pencil (Verithin brand or equivalent)

Bristol Board, 2-ply vellum/rough surface, 9x12 minimum size

Colored Pencils

Tracing Paper, rolls or pads, 9x12 minimum size

X-Acto Knife with #11 blades

Utility Knife, snap-off blades recommended

Mounting board, Letramax 100 SuperBlack Single Thick, various sizes

White Bond Paper, various sizes, roll or pad.

1 inch black photo tape, or 1 inch white art tape.

StudioTac, high-tac for mounting, low-tac for paste-up, or Spray Mount

Fine-line pens, pencils, plastic erasers

* More supplies will be listed with each project handout

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Schedule

Week 1	1/16 Cut & Paste: Assign Book: Assign Paragraphs: Assign, Start in-class	1/18 Paragraphs: Translate on computer; InDesign Review
Week 2	1/23 Grid: Assign/Library Visit Paragraphs: Due	1/25 Grid: Magazine Structure Due
Week 3	1/30 Grid: 4 New Magazine Layout Drawings Due	2/1 Grid: Refined Magazine Layout
Week 4	2/6 Book: Presentations 1 Grid: Due	2/8 Book: Presentations 2 Cut & Paste: Due [4 Collages]
Week 5	2/13 Book: 4 Concepts/Grid Structure/ Written Description	2/15 Book: Final Concept/Grid Structure/ Written Description
Week 6	2/20 Book: 4 Layouts Due	2/22 Book: 1 Refined Layout
Week 7	2/27 Book: Layout Revised	3/1 Book: Layout Revised
Week 8	3/6 Book: 4 Cover & TOC Concepts Student/Teacher Meetings	3/8 Book: Refined Cover & TOC Student/Teacher Meetings Cut & Paste: Due [8 Collages]

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Schedule.....

Week 9	3/13 Spring Break: No Class	3/15 Spring Break: No Class
Week 10	3/20 Book: Last Review Student/Teacher Meetings	3/22 Book: Final spreads printed/Assembled Final Books Due Exhibit: Assign
Week 11	3/27 Exhibit: Field Trip	3/29 Exhibit: Schedule due, crit
Week 12	4/3 Exhibit: crit Review Examples	4/5 Exhibit: crit Cut & Paste: Due (12 Collages)
Week 13	4/10 Exhibit: crit Review Examples	4/12 Exhibit: crit
Week 14	4/17 Exhibit: crit Review Examples	4/19 Exhibit: crit
Week 15	4/24 Exhibit: crit Review Examples	4/26 Exhibit: Due; Presentations
Week 16	5/1 Cut & Paste: Due (16 Collages) Party	5/3 Second Year Reviews: No Class

Project: Cut & Paste

Objectives

- + Learn to see type as form, improve composition
- + Explore a different working process
- + Improve hand skills

Description

Every week for the rest of this semester, create a typographic collage from found material.

Requirements

Compositions must be primarily typographic.
All collage elements must be found.
Final collages must be pasted together by hand. No computer!
16 total collages.

Final Format

Present your collages in a cohesive manner.

Schedule

See calendar for dates

- + Assign project
- + Due (4 Collages)
- + Due (8 Collages)
- + Due (12 Collages)
- + Due Final (16 Collages)

Grading Criteria

70% Composition: Do your collages successfully employ different aspects of contrast?
(Size, Direction, Weight, Form, Color, ...)

15% Craft: Are the collages neat? Are imperfections distracting?

15% Final format: Does the final format present the collages in the best light?

Project Grade

Cut & Paste

Grading Name:

A	95-100%	.....
A-	90-94	.....
B+	85-89	.....
B	80-84	<u>70% Composition</u>
B-	75-79	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
C+	70-74	Notes:
C	65-69	.....
C-	60-64	.....
D+	55-59	<u>15% Craft</u>
D	51-54	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
D-	50	Notes:
F	0-49	.....
		<u>15% Final Format</u>
		Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
		Notes:
	

Grade:
.....

Project: Paragraphs

Objectives

- + Learn about the different typographic properties of typesetting
- + Be able to judge the quality of typeset text (legibility/readability)
- + Learn how to manipulate text with the computer

Description

Typeset text cutting and pasting and by using the computer.

Step 1:

Using the text on the following pages, cut and paste the words onto bristol board. Boards should be 11x8.5, landscape. Set each paragraph, left-justified, one inch from the top, and one inch from the left.

Pay attention to the following:

- + Type size
- + Kerning/Tracking
- + Word-spacing
- + Line-length
- + Leading

Photocopy your results, as clean as possible, for review by the class.

Step 2:

Recreate your cut and paste versions using the computer. One version should look exactly like your cut and paste version. One versions should be improved.

Print out your results for review by the class.

Requirements

11x8.5 inch paper, landscape. Set each paragraph, left-justified, one inch from the top, and one inch from the left.

Final Format

6 boards total, mounted flush on black board:

- 3 from step 1 (cut and paste)
- 3 from step 2 (improved computer versions)

Schedule

See calendar for dates.

Grading Criteria

- 40% Craft: Does your craft distract from the work?
- 60% Typography: Is your's the most readable in class?

Resources

Müller-Brockmann, Bringhurst, Spiekermann

Typography II

Good letter forms are designed to give a lively, even texture, but carelessness of letters, lines and words can tear this fabric apart.

—Robert Bringhurst

The density of texture in a written or typeset page is called its color. This has nothing to do with red or green ink; it refers only to the darkness or blackness of the letterforms in mass. Once the demands of legibility and logical order are satisfied, evenness of color is the typographer's normal aim. And color depends on four things: the design of the type, the spacing between the letters, the spacing between the words, and the spacing between lines. None is independent of the others.

— Robert Bringhurst

Just as overlong lines tire, so do overshort ones. The eye finds the long line strenuous to read because too much energy must be spent keeping the horizontal line in sight over a long distance. In the case of the too short line, the eye is compelled to change lines too often and this again wastes energy.

— Josef Müller-Brockmann

Project Grade Pragraphs

<u>Grading</u>	<u>Name:</u>
A 95-100%	.....
A- 90-94	.....
B+ 85-89	.....
B 80-84	<u>40% Craft</u>
B- 75-79	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
C+ 70-74	Notes:
C 65-69	.....
C- 60-64	.....
D+ 55-59	<u>60% Typography</u>
D 51-54	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
D- 50	Notes:
F 0-49	.....

Grade:
.....

Project: Grid Intro

Objectives

+ Learn about the typographic grid and design systems

Description

You will analyze an existing design system from a magazine and create a new design that seamlessly integrates into that system.

Step 1: Analyze a grid

Select a magazine that uses a strong typographic grid. (Magazines must be approved by the instructor.) Take apart the magazine's structural system and analyze it. Present the magazine's system to the class. Your analysis must include:

1. A sampling of the main sections of the magazine. Analyze at least 4 sections.
2. The underlying grid/system for those sections. You can use tracing paper and colored pencils to designate different areas on the page.
3. The different typographic elements and styles used in the sections. Include typeface specifications.

Step 2: Using the grid

Using your analysis as a guide, create new layouts for the magazine. For the text, select a 1,000+ word article from www.nytimes.com. The result must look like it belongs in your magazine. Add imagery, illustrations, captions, graphic devices, and advertisements as necessary.

Drawings: For your first attempts, draw (not sketch) your new designs. Do not use a computer. Make a minimum of 4.

Final: For your final, translate your drawings using a computer.

Requirements

The analysis of a magazine system

A new article layout following your analysis

Final Format

Mount as necessary.

Schedule

See calendar for dates.

Grading Criteria

20% Analysis: Was your analysis thorough?

30% Design Exploration: Do your layouts illustrate your article's intent? Did you try multiple divergent solutions?

40% Layout & Typography: Does your layout belong in the magazine? Is your typography and composition refined?

10% Craft: Does your craft detract from your design.

Project Grade Grid Intro

Grading Name:

A	95-100%	.....
A-	90-94	.....
B+	85-89	.....
B	80-84	<u>20% Analysis</u>
B-	75-79	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
C+	70-74	Notes:
C	65-69	.....
C-	60-64	.....
D+	55-59	<u>30% Design Exploration</u>
D	51-54	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
D-	50	Notes:
F	0-49	.....

40% Layout & Typography

Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
Notes:

10% Craft

Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
Notes:

Grade:

.....

Project: Book

Objective

- + Learn about 20th Century graphic designers and how they dealt with type.
- + Practice presentation skills and speaking in public
- + Practise using grids in multi-paged sequences.
- + Develop further craft and hand skills.
- + Compile an informative reference book for you and your fellow students.

Description

You will research, present, and publish a book on a period of graphic design history.

Part 1: Research

You will be randomly split into 3-4 person groups. Each group will select a region from the list below. You must each research one designer from your selected region. Each of the designers in your group must have been contemporaries, practicing within 20 years of each other. For example, one group's research could be designers from the 1840s and 1850s in Antarctica.

Regions: U.S.A East; U.S.A West; U.S.A. Mid-west; U.K.; The Netherlands; Germany; France; Switzerland; Eastern Europe

Step 2: Report & Presentation

Write a 1500 word paper. Your paper should cover the points below along with whatever pertinent information you find.

- + Where did they come from? What was their background? When were they around? What was happening historically? Provide birth dates, death dates, and nationality.
- + How would you describe their working style? Were they part of any artistic movement? How do they deal with typography?
- + Can you explain any of their influences? How do they fit within all of graphic design history? (Take a guess if you don't find out from your research.)
- + What is your personal take? Do you like or dislike their work and why?
- + What kind of clients did they have? Where did their work appear mostly? (magazines, fashion, ad campaigns, annual reports, logos, etc.)
- + Anything else that you find interesting.

Additionally, you must include a minimum of 10 visuals (from books and magazines, etc.) to show during your presentation. Please scan your examples to the following specs:

- + 1600 x 1200 pixels
- + 72 dpi
- + RGB
- + Prepare files to be submitted at the end of the project on a CD.

Using your report as a guide, give a 15 minute presentation on your designer for your classmates. Do what you can to have fun with the presentation!

Book.....

Part 3: Book

Each group will create a booklet about their region and time period.

The group will be responsible for:

1. A clear grid/system/concept for the book

Each student will be responsible for:

1. Minimum of 4 pages about their designer
2. Providing copies of their designer pages for the rest of the group
3. Their own cover for the book
4. Their own Table of Contents for the book
5. Binding a copy of their book

Tentative Due Dates:

See Calendar for schedule.

- + Every week, bring design examples for discussion as appropriate for your project.

Grading Criteria

Each student will be graded individually for their research and their portion of the book.

- 10% Examples brought to class: Did you bring examples to class? Were they pertinent to the project and discussion?
- 10% Research: How well did you research your designer? Did you use multiple resources? Was your presentation engaging and informative?
- 10% Idea generation/Variety: Did you try multiple design solutions?
- 20% Composition: Is your design visually engaging? Do you use contrast effectively?
- 20% Pacing of images and text: Is your information inviting to read? Is there a good balance between text and imagery? Across multiple pages?
- 15% Craft/typographic execution: Is your typesetting good? Are there any mistakes that detract from the design?
- 15% Information representation: Does your design make editorial sense? Does it effectively represent your designer?

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Book.....
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U.S.A East

U.S.A West

U.S.A Mid-west

U.K

The Netherlands

Germany

France

Switzerland

Eastern Europe

Project Grade Book

<u>Grading</u>	<u>Name:</u>
A 95-100%	.....
A- 90-94	.....
B+ 85-89	.....
B 80-84	<u>10% Examples</u>
B- 75-79	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
C+ 70-74	Notes:
C 65-69	.....
C- 60-64	.....
D+ 55-59	<u>10% Research</u>
D 51-54	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
D- 50	Notes:
F 0-49	.....
	<u>10% Idea generation/Variety</u>
	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
	Notes:
	<u>20% Composition</u>
	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
	Notes:
	<u>20% Pacing</u>
	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
	Notes:
	<u>15% Craft/typographic execution</u>
	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
	Notes:
	<u>15% Information representation</u>
	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
	Notes:

Grade:
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Project: Exhibit

Objectives

- + Create a cohesive design system to present different types of information
- + Learn how to work within a group
- + Learn how to manage a project and schedule

Description

Each group will create a graphic design exhibit. Your group will be in charge of writing and publishing all materials and working with classmates to manage the project and schedule. Use your completed research as a guide.

Requirements

Projects are completed in groups of 3-4.
Base your exhibit on your completed research.
Develop a cohesive system to present your previous research.
Your writing and research must be compiled into a publication.
Your exhibit must occupy a physical space at Cornish. (Get approval.)

Schedule

- See calendar for schedule
- + Every week, bring design examples for discussion as appropriate for your project.
 - + Schedule due/approved
 - + Work and crit as planned in schedule
 - + Exhibits due. Class presentations.

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Exhibit.....

Grading Criteria

You will be graded as a group. To determine your individual grade, your group must decide on how to split up the group's grade. Your group will be able to split "\$100" among your team mates. Individual grades will be based on the value assigned to each person.

- 10% Examples brought to class
- 20% Schedule/project management
- 20% Craft/Typographic execution
- 20% Overall typographic system
- 10% Information representation
- 20% Composition

Project Grade Exhibit

Grading Name:

A	95-100%	.....
A-	90-94	.....
B+	85-89	.....
B	80-84	<u>10% Examples brought to class</u>
B-	75-79	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
C+	70-74	Notes:
C	65-69	.....
C-	60-64	.....
D+	55-59	<u>20% Schedule/project management</u>
D	51-54	Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
D-	50	Notes:
F	0-49	.....

20% Craft/Typography execution

Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
Notes:

20% Overall typographic system

Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
Notes:

10% Information representation

Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
Notes:

20% Composition

Value: 00 · 10 · 20 · 30 · 40 · 50 · 60 · 70 · 80 · 90 · 100
Notes:

Grade:

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Project Grade Exhibit

Grading

Group Grade:

A 95-100% Write down how much each student should get "paid" for their involvement in the project. You have a total of \$100 to spend. This evaluation will be used along with teacher observation to determine individual grades.

A- 90-94

B+ 85-89

B 80-84

B- 75-79

Student Name:

Payment: \$

C+ 70-74

Notes:

C 65-69

C- 60-64

D+ 55-59

D 51-54

Student Name:

Payment: \$

D- 50

Notes:

F 0-49

Student Name:

Payment: \$

Notes:

Student Name:

Payment: \$

Notes:

Student Name:

Payment: \$

Notes:

Student Name:

Payment: \$

Notes:

Signed: