Course no.	**DE 262 01**
Course title	**Typography 2**
Days/times	Mon & Wed, 1–3:20 p.m.
Room no.	MCC 405

Instructor	**John Berry**
Email	jberry@cornish.edu
Class web page	http://johndberry.com/student-pages/cornish-winter-2015/

Course description
This course emphasizes type as a communicative and aesthetic tool, and explores legibility and meaning through composition, with an emphasis on multi-page documents. Historical studies continue with an emphasis on late 20th-century designers/typographers. Students 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.

Objectives
Practice using methods of typographic composition
Understand & implement grid layout systems
Development proficiency with typographic-based layouts
Use type as an aesthetic expression
Develop typographic systems that apply to multiple formats
Understand legibility & readability in type
Improve computer skills in handling type

Format
This course will be made up of a combination of the following (depending on schedule, etc.): design exercises, both as in-class projects and as homework assignments; reading assignments; group critiques of work in progress; individual critiques; class lectures; guest artist(s); field trips; and one on one student/teacher meetings at midterm.

Projects
Blad (sample pages for a book) | first 5 weeks
Magazine (design & production) | last 10 weeks
Book covers (15 different: 10 typographic, 5 w/ 1 image) | ongoing throughout

Skills	Proficiency in typographic composition
	Awareness & understanding of type aesthetics
	Ability to use type effectively in design
	Ability to use a grid as a tool of organization and productivity
Required equipment	Laptop computer for use in class
	Paper for sketching
	Tracing paper & ruler or straight-edge
	Pencils and/or pens for sketching
Required textbook	Josef Müller-Brockmann, *Grid systems in graphic design : a visual communication manual for graphic designers, typographers, and three dimensional designers* (Hastings House, 1981, Ram Publications, 1996)
Recommended textbook	Jan Middendorp, *Shaping text* (BIS publishers, 2012)

COURSE EVALUATION:

15%	Professionalism	Attitude	Participation
20%	Book cover designs
25%	Blad (sample pages for a book)
40%	Magazine project

PROJECTS

Typography 2 builds on the skills and typographic knowledge gained in Typography 1 and focuses on grids and multi-page documents.

You will complete two major projects over the semester, as well as an going series of small projects. Although there will be some historical lectures, the emphasis will be firmly on hands-on design planning and production processes.

The first project takes the first five weeks of the course; the second project takes the remaining ten weeks, divided into two halves.

Project #1:

Book blad A "blad" is a set of sample pages, including a cover, for a proposed book. (The term is an acronym for "book [or basic] layout and design.") It presents a visual idea of how the finished book will look, and is typically used as a tool for selling the book to a publisher. The blad should include all the visual elements that will appear in the final book.

You will take one of a set of existing books and develop your own design for a new edition. You will learn the basics of using a grid for page design, and use your own grid in designing your book. You will present intermediate stages of your work in class, and you will workshop and critique your work and the work of others periodically. (Note: critique is always of the work, never of the person. It's important to think about not only what works but what doesn't work, and how it could be made better.) At the end of the fifth week, you will produce a multi-page blad and present it to the class.

Ongoing project:

Book covers Over the course of the semester, you will design 15 book covers for a single book. The first ten designs will be type-only, purely typographic; the last five may include a single graphic element, whether it's a full-bleed photograph, an illustration, or a single isolated typographic ornament. In creating these designs, you will explore various ways of representing the content of the book to the potential reader – not only on a bookshelf or a table in a bookstore, but as a thumbnail image on a website.

Project #2:

Magazine design

For your biggest project of the semester, you will create a small magazine (16 pages or so) that incorporates both text and graphic elements in a variety of ways. You will deal with continuous text and the pacing of page flow in a visually interesting but readable format, and you will learn how to manage the assets that go into a publication, both images and text, including a system of version-control for managing various graphic files and text that changes after you've started working with it. You will use your skills in text typography to make the pages both inviting and readable, and your skills in display typography to make lively, enticing article openings.

PART 1   ANALYSIS & DESIGN

You will take an existing magazine, analyze its underlying grid, and produce your own page that imitates this grid and format so well that your page could be slipped into the magazine and it would look entirely in place there.

Then you will design your own original grid for your magazine, based on the rigorous grid system explained in Josef Müller-Brockmann's book The grid system. You will establish a hierarchy of information within your magazine, and a systematic relationship between visual elements, including text. You will learn how to create a set of paragraph and character styles in InDesign and use them to automate text formatting and keep it consistent.

PART 2   MECHANICS & PRODUCTION

You will establish the grid for your magazine, and import all the elements that will go into the magazine. You will use styles and the grid to give the material a visual design consistency. You will then develop the more flashy elements: the cover and article openings, within the grid system that you have already established. You will refine and workshop your page designs, and ultimately you will present a finished magazine to the class.

By the end of this process, you will be able to design a complex multi-page document and work with the variety of assets that must be incorporated into that document.

Your magazine will be based on a specific neighborhood, which can either be in Seattle or somewhere else (with instructor approval). Your content doesn't need to be about the neighborhood. You are encouraged to get into a specific trend, parks or public spaces, restaurants, art galleries, signage rooted there, etc. (For example: Restaurants of Capitol Hill).

Page size, format, number of pages:

Page size & format is up to you. It can be big or small. It does not have to bear any resemblance to the page size or grid that you created for Part 1, when you analyzed the grid of an existing magazine and imitated it.

Your magazine should have a minimum of 16 pages, including front & back cover. Preferably 24 pages; no more than 36 pages without instructor approval.

There is no minimum word count or image count, but:

There must be content on every page
There must be body text on at least 12 pages

Parts Include:

Cover
Table of Contents
Feature editorial
Feature article which spans at least 4 pages
Feature article which spans at least 2 pages
1 photo essay
Sidebar (2)
Back cover

Optional content

Letters to the Editor
Short reviews (restaurants, performance, etc)
Interviews
Classified ads

Objectives

Develop composition and layout skills
Develop the ability to organize various kinds of content
Practice typography with attention to detail
Develop further craft and hand skills
Develop integration of text & display typography
Extend a design into a system

Grading criteria (40% of class)

• Analysis: Do all the components work together as an integrated system?
• Design exploration: Do your layouts fully convey your design intent?
• Did you try multiple divergent solutions?
• Layout & typography: Are your designs refined?
• Craft: Do your imagination and your craft work together?

Professional courtesy Professionalism in the workplace is expressed through dependability and behavior that accords with high personal standards. Professionalism in the classroom is no different, but can be extended to include respect for the course itself, the process of learning, and mutual respect between students and the instructor. Respect for your peers can be as simple as waiting for another student to finish their observation or refraining from chatting while someone else is speaking.

Professionalism in the classroom includes:
• delivering thoughtful work on time
• interacting respectfully with professors and students
• participating productively in class discussions and group projects
• paying attention in class (no texting, no surfing)
• maintaining a record of punctual class attendance
• taking responsibility for poor work or missed deadlines

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

Absences The only absences that will be excused are for illnesses requiring you to be in a doctor's care (a note from your doctor must be provided), family emergencies, or jury duty. Even in cases where absences are excused, if the maximum number of classes is missed (see below), withdrawal will be recommended due to the amount of in-class content missed. The following guidelines for penalizing grades due to unexcused 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 (e.g. 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 (e.g. B+ to B−)
6 absences	failure or recommended withdrawal, meeting with the department Chair

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

Grading   Grading is based on the student's efforts at mastering the material, participating in class discussions, and completing the assigned work.

GRADING SYSTEM:

A = 95–100%   **B+** = 85–89%   **C+** = 70–74%   **D+** = 55–59%   **F** = 49% and below
A− = 90 – 94%   **B** = 80–84%   **C** = 65–69%   **D** = 51–54%
                    B− = 75–79%   **C−** = 60–64%   **D−** = 50%

Late projects   Late projects will result in the following:
1 day late = drop one grade; **2 days late** = drop two grades; **3 days late** = zero.

Retrieving student work   Students are responsible for retrieving their work. Students are expected to pick up all work handed in no later than three weeks after the official last day of classes. If work is not picked up, it will be assumed that the work is not wanted and will be discarded.

::: **COLLEGE SUPPORT RESOURCES**

Student Affairs Student Affairs is dedicated to enhancing and complementing 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. All discussions will remain confidential. Call Student Affairs at 206/726-5003 for information.

Counseling The mission of the Counseling Office (located in room 308) is to assist students with their academic and artistic pursuits by providing supportive counseling, referrals and outreach programs that promote students' mental health and emotional well being. To schedule an appointment, call a Counselor at 206/726-5027 or 206/726-5047. If they are not available, please leave a message on their voicemail and they will return your call as soon as possible.

Writing Center The Writing Center is a free resource for all students who are interested in developing writing and reading skills. Located in room 311, the Writing Center is a place where students come to work on their writing and receive individual guidance, regardless of their level of development. Trained tutors are available to help students with such goals as: understanding assignments; brainstorming ideas; clear and cohesive prose; editing and revision strategies; crafting thesis statements; ESL resources. Contact Amanda Hill at 206/315-5806 or ahill@cornish.edu.

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.

File Naming Convention

Course number + semester + year + student's last name + project descriptor
Example: DE312FA13lastnameprocessbook.pdf

Print Work

- Raster / Vector
  600 DPI 8.5 x 11, 300 DPI larger formats
  RGB/CMYK
  PDF

Video, Audio

- Low bandwidth resolution
  640/720 x 480
  30fps/24 fps
  Square pixels
  Progressive scan
- 720P
  High bandwidth resolution
  1280 x 720
  30fps/24 fps
  Square pixels
  Progressive scan
- HD 1080
  Highest bandwidth resolution
  1920 x 1080
  30fps/24 fps
  Square pixels
  Progressive scan

Compressions for Video and Audio

- Archive (for student/teacher archives)
  Animation codec (lossless)
  Quicktime format
  Linear PCM audio
- Low bandwidth
  H.264
  AAC audio