Typography 3

Instructor: Susan Merritt
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Prerequisites in 2012/2013 catalog
Grade of C (2.0) or better in Art 339A, 339B, 339C, 340, 341, 342A, and 345. Computer proficiency required with working knowledge of vector graphics, page layout, digital image editing, web design, and motion graphics software consistent with current industry standards. Proof of completion of prerequisites required: Copy of transcript.

Note: Effective Spring 2013, Art 339A, 339B, and 339C have been eliminated and are no longer required. Also Art 340 is no longer required yet is highly recommended as an upper division elective.

Proof of Completion of Prerequisites
During the first class of the semester you must HAND-IN as proof of completion of prerequisites a copy of your transcript or degree audit. Highlight your name, Red ID, major, catalog year, and prerequisite classes with grade earned. If you are working out of an earlier catalog year, make copies of the course descriptions and prerequisites and turn in along with your proof of prerequisites. Preregistered students who are unable to show proof of prerequisites the first day of class will be dropped from the class.

Department Crashing Policy
Crashers are admitted according to the School’s crashing policy.

Preregistered No-Shows
If a student does not show up for the first class and is not in class at the beginning of the second class, the student will be dropped from the course.
Course Description
Typographic problem solving including more complex text materials and type with image. Maximum credit six units with consent of instructor.

Learning Outcomes>
> Review typographic anatomy, vocabulary and historical type classification.
> Expand knowledge of historical and contemporary typefaces, type designers, and foundries. The general rule in this class is if you use a typeface you need know its name, who designed it, and when.
> Improve understanding of typographic syntax (structure).
> Apply semantics (meaning) to typographic problem solving.
> Experiment with ideation techniques, such as thought mapping.
> Work within a designing process to plan, analyze, create, and evaluate visual solutions with focus on communication.
> Design and work with grids and proportional systems, such as the Fibonacci series and the golden section.
> Work with more complex textual materials.
> Explore expressive and narrative possibilities of typography.
> Work on single-surface and multi-page typographic layouts for print and screen applications.
> Improve critical thinking skills through interaction with other students in discussions and informal critiques.
> Improve presentation skills in formal critiques.
> Further develop software skills particularly in InDesign.

Projects
Expressive Typography + Poster
Expressing emotion using unconventional materials to illustrate words. Coordinating word and text into a meaningful poster in support of an issue or cause.

Personal Identity
Logotype based on your name.

Stationery System
Personal identity applied to a stationery system (letterhead, envelope, business card).

Macro Broadside of a Speech
Research speeches by U.S. Presidents and political activists (American or international). Present the speech that you selected as a large typographic broadside that effectively and dramatically communicates the message through typographic syntax and semantics.

Macro-Micro Multi-page
Design a 20-page publication that includes the speech (macro) and another relevant text (micro) based on your research and personal reaction to the speech. The two should be typographically distinct yet interrelated.

Experimental Explorations (to be determined)
Critical Reviews from yelp
High Priority
Daily Horoscope
Deconstruction/Reconstruction of Food Packaging

Miniportfolio spreads
Required Books

This book you may have from an earlier type course. Practical and conceptual, this book contains information on type form, history, vocabulary, type designers, and chapter eight Shaping the Page is helpful in understanding proportional systems. Readings will be assigned throughout the semester.

This book presents an abundance of information on type...through hundreds of real-life projects showing successful, well-crafted usage of type. Readings will be assigned throughout the semester.

To effectively break the rules of grid-based design, one must first understand those rules. This book presents work by top designers and reveals their rationale and process.

Additional reading from other sources may be required throughout the semester as well as films on typography.

Course Materials and Equipment

> Drafting equipment, various tools and materials that you’ve been using since the Foundation.
> Single sheets of 8.5 “ x 11” paper; 11” x 17”; (and larger as necessary)
> Two three-ring project/process binders with acetate front pocket.
> Computer, preferably a Mac. Laptops may be used in class as appropriate.
> Black-and-white and color output will be required throughout the course. You may use the printers in the School computer labs, off campus service providers, or provide your own equipment.
> Printer Color ink jet printer, preferably with large format output capability, for roughs. Final black-and-white assignments should be output on a postscript laser printer (such as the ones in the School’s computer labs) and final color projects should be output on a higher quality color printer (such as the one in Computer Lab 216).
> Software Illustrator (vector graphics), Photoshop (digital image editing), InDesign (page layout), typefaces, and web and motion graphics software as appropriate. Our School computer labs have all of these programs, as well as a type library, for use in class and during open lab hours.

Software Help

• Most software programs include an online help resource, which can be accessed through the Help menu, usually located on the right-hand side of the menu bar.
• A subscription to lynda.com is highly recommended.

Computer Lab Use

Our class will be assigned to computer lab 216. Server space will be provided with an access code that will be posted on Blackboard. Please do not share this password with students who are not enrolled in the course.

Student Working Files A folder named “Student Working Files” will be available for you to store your assignments while they are in progress. Create a folder the first day of class, identify it as “442.S14_your last name_your first name” and place it in the “Student Working Files” folder.

Homework Drop Box A folder named “Homework Drop Box” will be available for you to upload homework and finished assignments. Assignment folders will be available in the “Homework Drop Box.” Upload your homework into these folders. Identify your projects by “442.S14_your last name_your first name_assignment name” and place them in the appropriate folders in the “Homework Drop Box.”

If you need to use the lab outside of class, open lab hours will be posted on the School website by the lab manager as soon as they are available.

Universal Type Client A handout with instructions for accessing the type management system, Universal Type Client, is on Blackboard. A Font Set has been established for 442 Typography 3. You should see the class folder when you open Universal Type Client.
Attendance and Participation

Attendance to all class meetings is expected, including Graphic Design Open Studios and during Finals Week according to the University Final Exam Schedule (Tuesday, May 14, 8:00–10:00 AM).

You are expected to come to class on time. Tardiness to class meetings is not tolerated as it disrupts the class in session and will effect your grade. Roll will be taken and attendance credited at the beginning of each class period. Important project information will be announced at that time. Roll may also be taken at the end of class.

Participation You are expected to participate and advance during each two-hour-and-forty-minute session; to attend field trips (if required); and be involved in and contribute small group discussions as well as entire class critiques. Do your very best work, show enthusiasm, and continue to grow in knowledge and ability.

Be prepared each class to present homework and daily in-class progress on projects underway. Maintain a process binder that documents and chronicles your progress: all preliminary phases such as exercises, creative or editorial writing, research, sketches, roughs, and prototype structures neatly organized in a white 3-ring 1-inch binder with a cover sheet slipped into the acetate pocket with your name, date, project title, course name and number as well as a sheet slipped into the spine that includes your name, project title, course name and number. Section dividers should separate the different developmental stages.

To receive credit for doing the work, you must present your work during the development phases and during the final presentation. You will not receive credit for assignments and projects submitted after the due date.

Project Deadline Policy

Projects turned in after the deadline on a project due date will not receive credit. Submit your work on time, including both daily assignments and final projects. Final projects should be hanging (unless otherwise instructed) and ready for review at the beginning of class on the due date.

Have work printed out and ready to hand in during class or uploaded to the server, whichever is the case. When requested to upload files to the server, be sure they are uploaded on time as the documents will be retrieved and downloaded according to the deadline.

Students may be required to sign in when handing in assignments and to sign out for their work when they pick it up. Only the student who did the work will be allowed to turn in and pick up the work.

Professor Merritt does not accept assignments via email.

Assessment

Feedback will be provided throughout the semester during group critiques and one-on-one interaction with the instructor. The final grade will be determined based on the body of work completed throughout the semester.

Incomplete An incomplete will only be granted under the severest of circumstances. Be realistic about your work load.

Breakdown of Overall Grade

10% Participation and Attendance
15% Expressive Typography + Poster
15% Logotype + Stationery System
15% Macro Broadside
25% Macro-Micro Multi-page
10% Experimental Explorations
10% Miniportfolio spreads

General Grading Criteria

• Concept
• Design/Typography
• Craft/Execution

Specific grading criteria will vary from assignment to assignment.
SDSU Grading Guidelines

A  Outstanding achievement, available only for the highest accomplishment.
B  Praiseworthy performance, definitely above average.
C  Average, awarded for satisfactory performance, the most common grade.
D  Minimally passing, less than the typical undergraduate achievement.
F  Failing.

AIGA Y Design Conference
Each spring AIGA San Diego sponsors an international design conference. You are encouraged to attend. Student volunteers are admitted at a reduced rate. See the AIGA San Diego website for additional information.
http://y-conference.com/y19/

SDSU AIGA Student Group
You are encouraged to join the AIGA SDSU Student Group. AIGA is the oldest national professional organization for graphic design with chapters and student groups throughout the country. Check the AIGA San Diego Web site for upcoming events: www.aigasandiego.org. AIGA SDSU student leaders will post flyers in the graphic design classrooms announcing activities: www.aigasdsu@gmail.com.

Class Policies

> In-class Protocol
It is inappropriate and unacceptable to study for other classes or to work on assignments for other courses during this class.

> Telephones, Pagers, PDAs, iPads, iPhones, and Other Portable Communication Devices and Laptops
All portable communication devices must be turned off during class or risk being temporarily confiscated. These devices disrupt your focus and interrupt activity going on in the classroom. If you need special consideration, please submit a written request.

This also applies to email, instant messaging and other forms of electronic communication while working on a laptop in the classroom or while working in the computer lab during class.

> Sick? Stay home!
If you are ill, and especially if you are contagious, stay home and get well. If you have a fever, wait 24 hours after the fever has broken before returning to class. Email the instructor in case of absence due to illness. Remember to preface the subject line with 442. Be sure to have a classmate’s contact information in case you cannot reach the instructor.

> Original Work
All work must be your own unless otherwise instructed. When the work of others is used, it must be appropriately cited. An F will be earned in cases where the same assignment is submitted to fulfill the requirements of different professors teaching different courses.

> Plagiarism
Plagiarism is formal work publicly misrepresented as original; it is any activity wherein one person knowingly, directly, and for lucre, status, recognition, or any public gain resorts to the published or unpublished work of another in order to represent it as one’s own. Work shall be deemed plagiarism: (1) when prior work of another has been demonstrated as the accessible source; (2) when substantial or material parts of the source have been literally or evasively appropriated (substance denoting quantity; matter denoting qualitative format or style); and (3) when the work lacks sufficient or unequivocal citation so as to indicate or imply that the work was neither a copy nor an imitation. This definition comprises oral, written, and crafted pieces. In short, if one purports to present an original piece but copies ideas word for word or by paraphrase, those ideas should be duly noted.