

ROSKI SCHOOL OF FINE ARTS

FADN 332B: TYPOGRAPHY, SPRING 2017 (2 units)

Andrew Byrom, Fridays 2 - 4.50pm

To contact Andrew Byrom:

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Office Hours: 5pm - 6pm Fridays (by appointment)

COURSE DESCRIPTION

Prerequisite: FA 332 Typography 1

Recommended: FA 203 Digital Tools for Design

Expanding on the concepts and skills introduced in FADN 332a Typography, FADN 332b is devoted to the further study of typography and type's applications. Students will explore the dynamics of type in multiple contexts and various media. From traditional print usage, such as publication and layout, to interactive, motion, and Web-based typography, the course will investigate type as a design and communication tool. Coursework includes lectures, exercises, in-class discussions, critiques, readings, exams, and studio projects.

GRADING

80% Studio Projects, Exercises, + Reading Assignments
Project grades will be assigned according to a point system based on the following:

- Strength of the concept/design
- Process and methodology
- Presentation/craftsmanship
- Participation in critiques

20% Attendance, In-Class Discussions + Critiques

GRADING SCALE - FINAL GRADE

- A** **100 - 90%** ***Excellent***
Student demonstrates excellent design skills, execution, and interesting problem solving abilities and/or challenging ideas. All projects are turned in on time and in a professional manner (demonstration of presentation will be shown in class). Student has excellent attendance and actively participates and is engaged in the group critiques and discussions. All homework completed.
- B** **89 - 80%** ***Good***
Student turns in all projects on time and successfully fulfills the objectives of the project. Attendance is fair and student participates in critiques and group discussions.
- C** **79 - 70%** ***Fair***
Projects are turned in and student participates in critiques and group discussions
- D** **69 - 60%** ***Unsatisfactory***
Missing work, projects are not completed and/or turned in on time. Student is routinely absent or late and does not participate in class.
- F** **59 - 50%** ***Fail***
Missing projects and incomplete work. Student is not engaged in the class and/or has attendance issues.

**Late work will only be accepted if it is an excused absence. Excused absences are only given if substantiated with a doctor's notes or a discussion with the instructor.*

COURSE GOALS

Students further investigate the systems, models and mechanics of the past before they are introduced to modern typeface design software. Intensive research will culminate in the design of a traditional sans serif typeface (or at least the first steps in this process) and a more expressive experimental typographic design. Students will also develop complex editorial designs and deal with issues like how best to represent time, sequence, scale etc

ATTENDANCE

Attendance in all class meetings is a basic responsibility of every USC student. Although students should be evaluated primarily on their demonstrated knowledge through project development, papers/assignments, quizzes, critiques, and/or exams, the School believes important skills such as verbal presentation, discussion, and articulation of critical issues are equal measures of demonstrated knowledge. Central to our studio learning experience is direct contact between the student and the faculty, which advances a students' understanding of art + design concepts through shared exploration. The majority of valuable face-to-face contact time with students are often used to cover material that cannot simply be communicated through readings, out-of-class projects and other supplemental learning methods.

The syllabus for the course is considered a contract between the professor and student and the reference point for grading and attendance policies. Each instructor at Roski communicates individual class policies and the nuances of their course subject through their syllabus. Students should review the syllabus carefully. It should clearly describe the class attendance and grading policies and how the student is to be evaluated. If a student has concerns or questions about individual class expectations, it should be raised at the beginning of the term.

- After missing the rough equivalent of 10% of regular class meetings (3 classes) the student's grade and ability to complete the course may be negatively impacted.
- For each subsequent absence over 4 (excused or otherwise), the student's letter grade will be lowered by the following increment: absence over 4 = the lowering of the final course grade by ONE full grade.
- Being absent on the day a project, quiz, paper, exam, or critique is due can lead to an "F" for that project, quiz, paper, exam, or critique. Absence will be excused if accompanied by a doctor's note.
- It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.
- It should be understood that 100% attendance does not positively affect a final grade, but that exceeding the allowable number of absences will negatively affect the final grade as determined by each area.
- Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.
- Tardies can accumulate and become equivalent to an absence. 3 tardies = 1 absence.
- Attendance is taken at the beginning of each class.
- Sign in sheets will be available the first 15 minutes of class and may be circulated again at the end of class.
- After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in a tardy for that class session.
- Students will be considered absent if they leave without the instructor's approval before the class has ended or if they take unapproved breaks that last longer than 30 min.

FINAL PROJECT + DESIGN STATEMENT

At the close of the semester, The Roski School of Fine Arts requires that all 300 and 400 level students submit a design statement and reproduction quality documentation of one of their finished projects on CD, Dropbox, or attached files in an email. If sending via email please use Stuffit or pdf. files (included "Final FA302" in the subject line). Everything must be submitted by 10 December 2011.

Documentation should be submitted in the following manner:

1. Include a word doc titled as indicated:
Your name, Image List, semester, course, instructor (Doe_Jane_ImageList_F09_302_LinKirk.doc)
2. Information in the word doc that correlates to the files themselves in the following order:
The title, date, medium, and dimensions or running time of each work.
3. Files submitted to be named as indicated:
01_Doe_Jane.file extension
02_Doe_Jane.file extension
4. Design_Statement.doc
Include full name and year of project completion in the document
10 to 12 point type, single-spaced, no longer than one page, ¾ page preferred.
5. If submitting a CD please include your name, class, semester, year, and contact info

IN-CLASS WORK

Although the bulk of the work will be done outside of class you should always be prepared to work by bringing tools, paper, materials, etc. to proceed with your projects

Required Supplies

Sketchbook

Access to a computer, Adobe CS and color printer (Galen Lab, Salvatori Lab, Levy Library, King Hall)

Please note: throughout the semester you may also be asked to obtain tools and supplies. This professor will inform you ahead of time if/when this equipment may be needed:

PROPOSED SCHEDULE OF ASSIGNMENTS (subject to change)

WEEK ONE

Introduction /overview
First assignment: Designing Numbers
Second assignment handout: Designing Numbers

WEEK TWO

Designing Numbers
In-class work time /group discussion

WEEK THREE

Interim critique: Designing Numbers
In-class work time /one-on-one and group discussions

WEEK FOUR

Final Critique & Deadline: Designing Numbers Project

WEEK FIVE

Third assignment: Book Covers

WEEK SIX

In-class work time /one-on-one and group discussions

WEEK SEVEN

Interim critique: Book Covers
In-class work time /one-on-one and group discussions

WEEK EIGHT

In-class work time /one-on-one and group discussions

WEEK NINE

Final Critique & Deadline: Book Covers
Forth assignment: Book Interior

WEEK TEN

In-class work time /one-on-one and group discussions

WEEK ELEVEN

Interim critique: Book Interior
In-class work time /one-on-one and group discussions

WEEK TWELVE

In-class work time /one-on-one and group discussions

WEEK THIRTEEN

Final Critique & Deadline: Book Interior
Interim critique: House Numbers

WEEK FOURTEEN

In-class work time /one-on-one and group discussions

WEEK FIFTEEN

Final Critique & Deadline: House Numbers

RECOMMENDED READING

Type and Typography, Phil Baines and Andrew Haslam, 2005

This is a comprehensive book that deals with all aspects of type design, layout, traditions, terminology etc, and we will be referring to it throughout the course. It is available on Amazon for only \$20.

Typo, Friedrich Friedl, Nicolaus Ott and Bernard Stein, 1998

This book is huge!, and although it never really gets in-depth on any subject, it covers all aspects and eras of typography and graphic design. You will refer to this book for as long as you are a graphic designer

The Alphabet Abecedarium, Richard A. Firmage, 1993

This is a beautifully written and designed book. Each of the 26 chapters covers the history and development of one letter of the alphabet. It is richly illustrated and very interesting. I highly recommend this book to all serious graphic design students

Typographers on Type, Ruari McLean, 1995

A collection of essays on typography by leading designers, past and present. This book is an excellent resource for anyone interested in type and has some great insights into how passionately the best designers feel towards their work

The Cheese Monkeys, Chip Kid, 2002

This is the only novel I have ever recommended to a class of design students. Chip Kid is probably the most well known and respected book jacket designer in the world. This is his first novel and it follows a graphic design student through his first year at university. It is funny, intelligent and inspiring

SUGGESTED READING

Steven Heller	Education of a Graphic Designer , 1998
Steven Heller	Education of a Typographer , 2004
Rob Carter, Ben Day & Philip Meggs	Typographic Design: Form and Communication , 2007
Christopher Burke	Paul Renner: The Art of Typography , 1969
Jan Tschichold	The New Typography , 1928
Neil Crawford	Alphabets and Other Signs , 1991
Erik Speikermann	Stop Stealing Sheep , 1998
Adrian Frutiger	Signs and Symbols , 1978 Type, Sign, Symbol , 1986
David Crystal	The Cambridge Encyclopedia of Language , 1987

SUGGESTED RESEARCH

Investigate the work of: Otl Aicher, Josef Albers, Herbert Bayer, Phil Baines, Roland Barthes, Saul Bass, The Bauhaus, Henry C. Beck, Peter Behrens, Josef Müller-Brockmann, Neville Brody, David Carson, Sebastian Carter, A M Cassandre, Wim Crouwel, Charles & Ray Eames, Paul Elliman, Emigré, Adrian Frutiger, Eric Gill, Graphic Thought Facility, Edward Johnston, Alan Kitchen, Herb Lubalin, El Lissitzky, Alvin Lustig, Laszlo Moholy-Nagy, Ruari McLean, Walter J Ong, Tom Philips, Paul Rand, Paul Renner, Stefan Sagmeister, Rosemary Sassoon, Paula Scher, Erik Speikermann, Jan Tschichold, Rick Valacenti, Beatrice Ward, Hermann Zapf, Piet Zwart ... and anyone/everyone else who interests or inspires you.

A designer cannot expect to communicate with an audience without being engaged in the the world around her/him. Read a newspaper, watch the news, be aware of what is happening locally, nationally and internationally. Be interesting and interested.

STATEMENT FOR STUDENTS WITH DISABILITIES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

STATEMENT ON ACADEMIC INTEGRITY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

ROSKI ADMISSIONS INFORMATION

For information and an application to become a Fine Arts minor, please visit <http://roski.usc.edu/minors/> Please contact the art advisors at 213-740-6260 with any questions about a minor in the Fine Arts. To become a Fine Arts major, please visit http://roski.usc.edu/undergraduate_programs/ Please contact Penelope Jones at Penelope@usc.edu or 213-740-9153 with any questions about majoring in FA. Applications are due October 1st and March 1st every year."

ACADEMIC CONDUCT

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

SUPPORT SYSTEMS

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicssupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.