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Office Hours: by appointment only

Course Description

This course examines the use of letterforms, from historical tradition to contemporary experimentation. Students will gain an understanding of typography as a means for expressive visual communication. This will include a history of alphabets, writing, printing, classic typographic theories, and modern typographic art.

By examining typographic strategies found across various forms of communication, including literature, architecture, journalism, advertising, and art, we will build our own typographic experiments. This is **NOT** a software class, nor is it meant to provide rules for "correct" practice. Rather, it is a laboratory for developing the skills needed to determine appropriate typographic strategies for communicative tasks. It provides historical and technical competency as a basis for individual development. We will cover the rules in order to know when and how to break them, and when not to.

This course is broken into four units:

(1) an exploration of single letterforms and characters;

(2) the combination of forms and layouts;

(3) multi-page formats, including the integration of color and image;

(4) a close examination of the book as a typographic object, and produce our own small publications.

Recommended Preparation: DES 102 and/or DES 203 Digital Tools for Design

Open to all students university-wide

No Prerequisites

Objectives

- A clear understanding of typographic conventions and their use in historical context.
- Layout: a refined sense of composition, typeface, scale and hierarchy.
- Layout: proficiency in the use of grids in creating page and information structure.
- Layout: a basic understanding of image/type integration.
- Vocabulary: fluency in typography concepts, and terms.
- Meaning/appropriateness: a correspondence of form and content.
- Process: effective working methods and documentation of process.
- Critique vocabulary to speak critically and intelligently about your work and your peers work.

Requirements and Grading

Students are responsible for all assignments, including homework, in-class work, critiques, presentations, demos, readings, process and archiving work on removable media. It is the student's responsibility to obtain missed work and information missed if absent. DES 332a is a studio based class. Students must attend class to succeed in the course.

Attendance

This is a studio based class. Attendance is crucial to the success of the student. Please note that the design area adheres to the following attendance policy:

- At the beginning of each class (first 10 min.) a sign-in sheet will be available. Only by initialling this sheet will you be counted as present.

- After missing the rough equivalent of 10% of regular class meetings (3 classes) the student's grade and ability to complete the course will be negatively impacted.

- For each subsequent absence past 3 (excused or otherwise), the student's letter grade will be lowered by the following increment: 1 absence over 3 = the lowering of the final course grade by one full grade. A- to B-

- Exams,quizzes, and in class assignments will cannot be made up if due to an unexcused absence. Absence will be excused if accompanied by a doctor's note or excuse from the University.

- 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 guarantee a successful final grade.

- 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.

- 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 exceed 30 min.

- Consistently leaving class early can also count against your attendance

Assignments

Please observe the following guidelines:

- Label all work clearly.

- Do NOT discard any of your work or research. You will be asked to turn in all research and iterations of your project with each project. Process packets should be attached to finished work and will count toward the overall grade for the project. Source information is the basis of good design and design research.

- All homework and assignments must be submitted on time, in the format outlined. Late assignments will be docked one full grade for each week they are late.

- All work for critique must be cropped and pinned to the wall by the start of class. Please consider presentation and display.

- Proof and/or spell-checked your work. Writing and designing uses different sides of the brain so it is common for designers to misspell familiar words. All cited work must include a bibliography.

Projects

At the close of the semester, all students are required to submit a final packet that includes their process book/journal with documentation of each completed project. It is strongly recommended that students keep a sketchbook, journal, or e-journal (such as a blog or mood boards) to gather visual research info. All completed projects should be mounted on a board with tracing paper and coversheet. This is the best way to protect your work. Projects should be submitted in the following manner:

1. All exercises and final projects must be submitted in a hard-copy format. All project must contain: the name of the project (e.g. "Project One" Letter Spacing Assignment"), as well as your full name and contact info (email address).

2. Process package should be mounted on the back if the research is in a hard-copy format (photocopies of sketches are acceptable). There are envelopes available in the classroom. Digital mood boards, journals, or sketches (such as blogs or digital sketches) may be submitted via email (brianoco@usc.edu), Dropbox, or websites.

3. Please make sure that all items is clearly labeled and marked, especially if your packets are not turned in all together (boards, process, etc.). It is your responsibility to insure that I receive every item of the project.

Grading

Projects will be evaluated based on their adherence to given guidelines, attention to craft and overall appropriacy. Initiative, progress, and follow-through will also be considered. Both giving and receiving feedback will be crucial to your success in this class, therefore your class participation grade is based on your active involvement in class and critiques. In addition to causing you to be marked absent, late assignments will be marked one full letter grade lower for each late week.

Grade Break-Down

70%	Studio projects and homework assignments
	Process Packets are required for each project and all process should be integrated into a sketchbook/journal/blog
	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
15%	Written Assignments
15%	Class participation, reading assignments, attendance, effort, improvement

Grades

A 95–100 A – 90–94	**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.
B + 86–89 B 82–85 B – 78–81	**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+ 74–77 C 70–73 C – 67–69	**Fair**	Projects are turned in and student participates in critiques and group discussions
D 60–66	**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 0–59	**Fail**	Missing multiple projects and has not completed work. Student is not engaged in the class/is not attending class

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 work-shops specifically for international graduate students. The Office of Disability Services and Programs (http://sait.usc.edu/academicsupport/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.

Course Details

Supply List
Notebook | Sketchbook | Journal • Mechanical Pencil (0.7 mm) + Lead Refills, Pkg of 12 • Mechanical Pencil (0.5 mm) and refills Lead Refills • Xacto Knife -#1 Knife + Blades • C-Thru Flexible Typesetter's Ruler • Stainless Steel Ruler 24" • Drafting Tape 1" 1 roll • Paintbrushes—Pointed Round, Size 0, 6, Liner 2/0 • HB Black 0.7 mm • Black India Ink Waterproof India Ink • White Acrylic Gesso, 8 oz • Sharpies • Tracing Paper Pad, 40 Sheets Marker Paper, 50-Sheet Pad • Drawing supplies including: drawing pencils or mechanical pencils • Colored pencils or colored markers for sketching + brainstorming • Double stick tape • Spray Mount • Access to a computer, Adobe CS and color printer (Galen Lab, Salvatori Lab, Levy Library, King Hall)

Blackboard
Check Blackboard regularly for Content, Assignments and Announcements. Details on projects, exercises and reading will be made available by the morning after classes in which they are assigned—if you miss a class it is your responsibility to check for previously unannounced assignments etc.

Books & Other Reading
All required reading handouts will be provided in class and/or on Blackboard. Any homework reading assignments will be handed out during class and posted within 48 hours of the class period. It is the students responsibility to obtain missed readings.

Bibliography

A type primer, Ed. 2, John Kane, Prentice Hall *Art of Lettering,* Albert Kapr, K.G. Saur

Basic Typography, a design manual, James Criag, Watson Guptill

Designing books: practice and theory, Jost Hochuli, Robin Kinross

Designing with Type, James Craig & Irene Korol Scala, Watson Guptill

The Elements of Typographic Style, Robert Bringhurst, Hartley & Marks

Interaction of Color, Josef Albers, MIT Press

Looking Closer Series: Classic Writings on Graphic Design, Michael Beirut, Allworth Press

Pioneers of Modern Typography, Herbert Spencer

Stop Stealing Sheep, Erik Spiekerman, Adobe Press

Thinking with Type: A Critical Guide, Ellen Lupton, Princeton Architectural Press, 2004.

Units & Schedule (Subject to Certain Change)

		Topics	History	In-Class	Homework	Supplies and Notes
UNIT 1	**Week 1**	Intro | Writing to Type	Alphabets to Press	N/A	Drifting in Type **(P1)**	camera/phone
Character and Letters	**Week 2**	Anatomy and Taxonomy	Gutenberg to the Wild West	HW re-class **(1B)** Copy Type Samples Type Gris **(P2)**	Finish Type Grid **(P2)** Choose and Copy good and bad book **(P3)**	**r**uler, paper, pencils
	Week 3	Measuring and Combing Type (pts, picas, leading)	19th c. —> Design William Morris *The Ideal Book*	(5 words 1in tall) Fit The Ideal Book **(P3)**	Monogram Contrasts	
	Week 4	The Development of type and books	Rare books collection	On-Campus Field Trip	TBA / Complete Monograms	**TBA**
UNIT 2	**Week 5**	Expressing Content through type (kerning, tracking, scale) Introduce P5	Formalist Type	(Kerning Exercises**)** Complete Monograms add Logotype (P4B)	Monogram Logotype P4B Brainstorm **P5** bring objects etc. to class	
Words and Space	**Week 6**	TYPOPHOTO & Offset Pocess	bauhaus constructivism	Begin Acetate composites	3 acetate composites **(P5)** Compile Midterm Pack	Objects, Letter-forms, scissors, blade, ephemera
	Week 7	**MIDTERM PACKET DUE (P1–4)** Printing Cyanotypes	Typophoto in action	Print and Critique Cyantotypes **(P5)** Begin compositing in groups	Groups: merge composites into 1 acetate each **(P6)** and proof with cyanotype.	
	Week 8	**TIME TBA** *RAKISH LIGHT*	**Field-trip to print plates**	Burn, Develop and Print 4 prints	Grid Readings TBA	**MEET AT** *RAKISH LIGHT*
SPRING BREAK						
UNIT 3	**Week 10**	T H E G R I D	Jan Tischold, Müller-Brockman Swiss Type	Static, Dynamic & Proportional Grids **(P7)**	Build Grids for Specific Content **(P7)**	
Layout and Grids	**Week 11**	Hierarchies, Text and Image relations, Using Color	Susan Sontag	Begin Poster Design and Research (hand layout) **(P8)**	Draft Posters Print	
	Week 12	Crit Posters Drafts		Begin Research for Final Project / Complete Posters	Begin Research for final Project / Complete Posters **(P8)**	
	Week 13	Crit Posters /Present Final Project Material	Designers	Crit Posters /Present Final Project Material	Begin Final Project	
UNIT 4	**Weeks 13–15**	Final Projects		Final Project **(P9)**		
Book Ends						

All work packets due by first hour of the scheduled exam (NO EXCEPTIONS).