

Course Outline

Course Title	Typographic Communication		
Course mnemonic	COMD 204	Day/Time	S001-2 Monday 4:30 to 7:20 pm S003 Friday 8:30 to 11:20 am S004 Tuesday 3:50 to 6:40 pm S005 Monday 8:30 to 11:20 am S006 Tuesday 3:50 to 6:40 pm
Section number	S001-2, S003, S004 & S005	Start Date	January 6 th 2014
Credits	3	Term End Date	April 19 th 2014
Hours per week	3	Location	S001-2 392SB S003 392SB S004 463SB S005 340SB S006 281NB
Prerequisites	Digital Imaging Essentials	**	
Instructor	S001&2&5 Carley Hodkinson S003 Celeste Martin S004 Geneviève Raiche-Savoie S006 Ross Milne	Fax	604 844-3801
Office number	345 SB Celeste Martin	Email	mmartin@ecuad.ca chodkinson@ecuad.ca gsavoie@ecuad.ca rmilne@ecuad.ca
Office telephone	Celeste 844-3800 Local 2906	Office hours	Celeste - Mondays 3:00 to 4:00 pm

Website Catalogue Description | www.ecuad.ca

Through studio practice and related seminars, students study typefaces and investigate the basic conceptual, contextual, and technical principles of their application in a variety of visual communications. Students explore designing with single letters, words and short phrases; spacing and arrangement; and measurement. Projects have specific parameters and refer to historic and contemporary developments in typography.

Course Content [for this specific offering of this course]

The main focus of this course is to provide students with an introduction to typography from a variety of perspectives and relate the subject to the broader field of visual communication. The course includes a series of lectures, readings and studio projects that address typography in its discourse, history and practice. Students will build conceptual and technical skill to develop effective typographic communications; they will explore the function of typography (relationship between content and form, legibility, function and expression); typography's visual form (typefaces, their families, anatomy and classification) and structure (x-height, sizes, weights, spacing, alignment and composition); and typographic elements and principles.

Course Learning Outcomes

When students have completed this course they should be able to:

1. Apply basic visual elements and principles of design to typography
2. Design with individual letters, words and short phrases for communication purposes
3. Practice the basic steps of the design process in relationship to typographic design: problem identification, research, objectives and rationales, ideation, visualization, and documentation.

4. Originate creative typographic solutions in response to design specifications and parameters
5. Select, justify and apply appropriate typefaces, sizes, and weights for various print- and screen-based applications
6. Recall the origins, development and characteristics of writing systems, alphabets and typefaces
7. Demonstrate fluency with basic typographic terminology
8. Demonstrate skill with appropriate technical processes and materials to complete projects
9. Display individual initiative and an ability to participate in group work and discussions
10. Demonstrate basic time and project management skills.

Resource materials

Required textbook: *Typographic Communication*, 2nd edition, by Ellen Lupton.

ECUAD print card

Sketchbook and photocopy paper

Pencils: HB, 2B

X-acto knife, scissors

Glue stick

Black markers, various sizes

Metal ruler + cutting mat

USB drive to back up work

Evaluation Criteria

Projects	85%
Project 1 – Alphabet	25%
Project 2 – Type Cards	30%
Project 3 – Publication	30%
Participation & Attendance	15%
Total	100%

Evaluation Criteria definitions:

Projects (Average of all major projects and exercises grades, proportionally)
Project evaluation is based on Process, Final Design, and Presentation.

Process refers to:

- depth of research and context identification
- range of formal and conceptual explorations

Final Design refers to:

- quality of visual form
- controlled use of formal aspects addressed in assignment
- creative / appropriate and thoughtful concept
- adherence to project guidelines

Presentation refers to:

- craftsmanship and attention to detail
- controlled use of medium/materials
- quality of verbal and written presentation of projects
- documentation and presentation of process work

Preparedness & Participation refers to:

- having requested work completed in stages as defined in project schedule
- active engagement and interest in class work
- responding to and asking questions and taking notes
- general interest in learning

- respectful and helpful to classmates needs and differences

Attendance refers to attending all classes on time (arrival later than fifteen minutes equals an absence). If you are absent more than three times you will not receive a passing grade for the course.

Evaluation

A+, A

The student's performance demonstrates a distinguished or outstanding performance in terms of the stated criteria. The documented and demonstrated processes, breadth, and depth of the conceptual and visual explorations, visualization strategies, degree of craft, materiality and technique, elegance and execution of the realized solution and the articulation and comprehensiveness of the presentation are exceptional. Project outcomes exhibit an outstanding degree of quality iteration, detailing, lateral thinking, intuitive leaps, risk-taking, and challenge. The student displays an outstanding degree of professionalism during the critiques and is able to exhibit and display his/her understanding of the course topics and techniques, as well as personal ideas with academic and creative rigor. Project outcomes demonstrate breadth/depth of research, input from desk critiques and personally sourced references. The student demonstrates distinguished or outstanding leadership in time management, an active engagement and interest in learning the course content, and fosters an inviting, respectful, and safe work environment.

A-, B+

The student's performance demonstrates an excellent or very good achievement in terms of the stated criteria. The documented and demonstrated processes, breadth, and depth of the conceptual and visual explorations, visualization strategies, degree of craft, materiality and technique, competence and execution of the realized solution and the articulation and clarity of the presentation are well done. Project outcomes exhibit an excellent or very good degree of iteration, detailing, lateral thinking, intuitive leaps, risk-taking, and challenge. The student displays a very good degree of professionalism during the critiques and is able to exhibit and display his/her understanding of the course topics and techniques, as well as personal ideas with thoughtfulness. Project outcomes demonstrate a good degree of research, input from desk critiques and personally sourced referencing of resources. The student has taken full responsibility for managing his/her time effectively, exhibits excellent or very good engagement in learning the course content and consistently contributes to an inviting, respectful, and safe work environment.

B, B-

The student's performance demonstrates a very good or commendable achievement in terms of the stated criteria. The documented and demonstrated processes, scope of the conceptual and visual explorations, visualization strategies, degree of craft, materiality and technique, competence and execution of the realized solution and the articulation and clarity of the presentation are very good or commendable. Project outcomes exhibit a good degree of iteration, detailing, lateral thinking, intuitive leaps, and an above-average degree of risk-taking, and challenge. The student displays a good degree of professionalism during the critiques and is able to exhibit and display his/her understanding of the course topics and techniques, as well as personal ideas with competence. Project outcomes demonstrate an above average degree of research, input from desk critiques and personally sourced referencing of resources. The student has taken responsibility for managing his/her time effectively, exhibits very good or commendable achievement in learning the course content and helps to maintain an inviting, respectful, and safe work environment.

C+, C

The student's performance demonstrates a competent or satisfactory performance in terms of the stated criteria. The documented and demonstrated processes, quality of the conceptual and visual explorations, visualization strategies, degree of craft, use of materials and technique, execution of the realized solution and presentation content are suitably exhibited. Project outcomes exhibit a satisfactory degree of iteration, detailing, an average degree of lateral thinking, and an average degree of risk-taking. The student displays a satisfactory degree of professionalism during the critiques and is able to discuss and display his/her understanding of the course topics and techniques, as well as personal ideas with competence. Project outcomes demonstrate an average degree of research, some input from desk critiques and a modest amount of personally sourced referencing of resources. The student demonstrates a satisfactory level of managing his/her time, learning the course content and contributing to a respectful, and safe work environment.

C-, D

The student's performance demonstrates a passing or marginal passing performance in terms of the stated criteria. The documented and demonstrated processes, quality of the conceptual and visual explorations, visualization strategies, degree of craft, use of materials and technique, execution of the realized solution and presentation content are exhibited but without much student initiative in terms of quantity or rigor. Project outcomes exhibit a passing or marginally passing degree of iteration, detailing, lateral thinking, use of intuition and risk-taking. The student displays a passing or marginally passing degree of professionalism during the critiques and has challenges in discussing and displaying his/her understanding of the course topics and techniques, as well as expressing personal ideas with competence. Project outcomes demonstrate a passing or marginally passing degree of research, input from desk critiques and personally sourced references/resources. The student has assumed only a minimal degree of responsibility for managing his/her time, learning the course content and participating in a respectful, and safe work environment.

F

The student's performance fails to meet the evaluation criteria. The student has three or more undocumented absences. The student has not met the stated timelines for project deliverables. The student has consistently failed to participate in class discussions and project development sessions.

Bibliography

typography manuals:

Shaping Text: Type, Typography and the Reader, Jan Middendorp
Phil Baines, Type & Typography
James Craig, Designing with Type
Ellen Lupton, Thinking with Type
James Felici, The Complete Manual of Typography
Timothy Samara, Typography Workbook
Rob Carter et. al. Typographic Form and Communication
Robert Bringhurst, The Elements of Typographic Style

discourse / critical writing

Steven Heller, ed. Looking Closer Series. Critical Writings on Graphic Designs
Steven Heller and Philip Meggs, ed. Texts on Type. Critical Writings on Typography.
Helen Armstrong, ed. Graphic Design Theory. Readings from the Field.
Paul Stiff, ed. Typography Papers.
Ellen Lupton & Abbot Miller. Design Writing Research.
Rudy VanderLans. Emigre
Steven Heller. The Education of a Typographer
Ruari MacLean, ed. Typographers on Type.

type designers & type compendiums

Sebastian Carter. Twentieth Century Type Designers.
Friedl, Friedrich; Ott, Nicolaus & Stein, Bernard. Typography: An Encyclopedic Survey of Type Design and Techniques Throughout History.
Herbert Spencer. Pioneers of Modern Typography.
Herbert Spencer, ed. The Liberated Page.

typography d'auteur

Jan Tschichold. The New Typography
Cees W. de Jong. Jan Tschichold: Master Typographer: His Life, Work and Legacy
Christopher Burke. Paul Renner: The Art of Typography
Emil Ruder. Typographie: A Manual of Design
Heidrun Osterer, ed. Adrian Frutiger Typefaces: The Complete Works
Willi Kunz. Typography: Macro and Micro Aesthetics
Massimo Vignelli. Vignelli from A to Z
Laetitia Wolf. Massin
Milton Glaser. Art is Work & Drawing is Thinking
Gertrude Snyder and Alan Peckolick. Herb Lubalin: Art Director, Graphic Designer & Typographer.
Helmut Schmidt. Design is Attitude
Wim Crouwel. Alphabets
Wolfgang Weingart. My Way to Typography
Paula Scher. Make it Bigger
Jon Wosencroft. The Visual Language of Neville Brody
April Greiman. Something from Nothing
David Carson. The End of Print
Stefan Sagmeister. Things I've learned in my Life so Far
Jost Hochuli. Designing Books & Detail in Typography
Karel Martens. Printed Matter

Web resources

typography manuals:

www.thinkingwithtype.com
www.designingwithtype.com

foundries

www.linotype.com
www.adobe.com/type/
www.t26.com
www.p22.com
www.emigre.com
www.typotheque.com
www.felicianotypefoundry.com
www.myfonts.com/newsletters/
www.pampatype.com
www.typography.com (hoefler & frère-jones)
www.fontbureau.com
www.ourtype.com

typography forums

www.adobe.com/type (looking and learning)
www.typeradio.org (podcast)
www.typophile.com
www.typographica.org
www.myfonts.com
www.ilovetypography.com
www.fontshop.com
www.designishistory.com

General Notes (policies and procedures)

•The instructor may modify the material or schedule specified in this outline.
Any required changes will be announced in class.

•Late assignments or projects are penalized by a full letter grade.

•It is plagiarism to present someone else's work or ideas as one's own. Plagiarism may result in failure on an assignment, of the course, and, if repeated, expulsion from the Institute. Assistance with the ethical practices of attribution and documentation is available from the Writing Centre or online at www.ecuad.ca/wc

•A student must provide a doctor's note to Student Services for any illness which causes the student to miss assignments, tests, projects, exams, etc., or for absences of more than two classes. At the discretion of the instructor the student may complete the work for a prorated grade.

•Students will demonstrate that they understand and practice the safe use of tools and other equipment, materials, and processes used in their course projects. They will conduct themselves in a responsible manner that does not endanger themselves or others, and will adhere to the area procedures regarding authorized operation of equipment, handling of materials, and use of space.

•Students with special needs or disabilities that might affect their experience or performance in class are advised to inform their instructor and/or contact the Disabilities Services Coordinator, located in Student Services, for assistance.

•Professional counseling/therapy is available at no charge to students who have concerns of a personal nature. Information shared is held in strict confidence. To make an appointment, call 604-630-4555 or email at counseling@eciad.ca or come in to Student Services.

•The Writing Centre is a service that Emily Carr provides to all students, staff and faculty from every program area who would like to improve their reading, writing, critical thinking, and research skills. This is a free, voluntary and confidential service. Writing Centre instructors can help you at every stage of your writing, from developing ideas to final revision. This applies to any kind of writing, from a three line artist's statement to a twenty page academic paper. Please sign up for a ½ hour appointment on the door (room 435 SB). Telephone: 604 629 4511, Coordinator: Karolle Wall.

•**Email** is an official means of communication with ECU students by the faculty, administration and other service providers on campus. Email routing will be confined to the University's internal communication network, and delivered to an officially assigned and verifiable University Email Address (IEA). All users are bound by the provisions of ECU Policy 415: Code of Conduct for Appropriate Use of Information Technology Facilities and Services (outlined on ECU website and Emily's A to Z). Instructors will outline and detail the expected extent and parameters of email use in this course in the first class, and clarify the timeframe for checking and responding to emails.

Suggested Substitute: Name _____ PH# _____

Syllabus/Course schedule

Class	Date	In class activity	Lecture	Homework/Readings
1	Jan. 06-10	Assignment 01: Modular Type Start sketching alphabet on grids.	Video: Making Faces L: Anatomy; x-height	Research modular type. Sketch ideas and develop concepts. Develop full alphabet/s 1 st draft for critique. Read: Anatomy 36-7; Type Families 48-51 and Bitmap Typefaces & Typeface Design 74-79
2	Jan. 13-17	Research and alphabet review. Work session: alphabet revisions. Intro fontstruct.	L: Type Family Video: Erik Spiekermann: Putting Back the Face in Typefaces	Finalize alphabet design. Bring prints for next class for review. Read: Letter Essay 12-35; Kerning & Tracking 102-105;
3	Jan. 20-24	Review of alphabet posters: present black and white prints. Work on presentation posters	L: Type History L: Type Size & Kerning & Tracking	Alphabet posters. Read: Type Classification 46-47
4	Jan. 27-31	Assignment One Due. Critique. Assignment 02 : Type Cards Identify 14 typefaces in class.	L: Type Classification	Research and write descriptions to 6 of the typefaces. Research specimen samples and collateral. Read: Linespacing 108-111; Alignment 112-119; Paragraphs 126-129; Hierarchy 132-147.
5	Feb. 03-07	Share research samples. Start sketching ideas for type cards. Think more! Design less!	L: Vertical Spacing; Alignments; Paragraphs; Hierarchy & Scale. Video: Typefaces by 4 th year students Alejandro Quinteros & Rachael Tilcock	Develop first draft for type cards. Print! Print often!
6	Feb. 10-14	No Classes. Reading Week		Readings x4 (Warde and Marinetti, Bayer & Tschichold) Read: Typefaces on Screen 72-73, Font Formats 80-81 and Font Licensing 82-83
7	Feb. 17-21	Review of type cards. Review readings. Context Slides.	L: Digital Typography & Type on Screens	

8	Feb. 24-28	Final Review for cards.		Finalize set of cards for final submission.
9	Mar. 03-07	Assignment 02 due. Critique.		Research publications. Readings x2 (Brockmann & Gerstner). Read: Grid Essay 151-200
10	Mar. 10-14	Assignment 03 : booklet. Review readings Review: moodboards. Sketching in class.	L: Page & Grids. Baseline Grids.	Start working on booklet draft. Bring at least 3 interior spreads for review next week showing different approaches. Develop mood boards.
11	Mar. 17-21	Booklet review: 3 inside spreads printed and trimmed and mood boards. Document structure review.	D: Styles and Scale L: Parts of a Book. Pacing, Continuity. Hierarchy.	Continue developing the booklet. Finalize inside spreads.
12	Mar. 24-28	Booklet review: inside spreads. Work in class. Looking at type scale and paragraph styles.	L: Typographic Scale D: Printing at DOC Demo Binding & Printing options.	Continue developing the booklet. Include front and back-matter.
13	Mar. 31 Apr. 4	Booklet final review. Print complete book in black and white.	D: Packaging files.	Finalize booklet. Proof and print for final submission.
14	Apr. 07-11	Review printed spreads.		
15	Apr. 14-18	Assignment 3 due. Critique. Final Class!		