

THIS COURSE IS TAUGHT BY FREDDA CASSIDY.

SCHEDULED LECTURE/STUDIO HOURS MONDAYS 5:00 - 9:50 PM

Beyond class time, I am available during my office times to meet with you. If you need assistance beyond class time, Linda Roberts and several VCOM volunteers will be in the studio to help you. Download the 300 schedule at <http://classes.lpcdesignshop.com> which is also posted in the studio. If you require additional studio time you may take any available seat in studio 300 at ANY time as long as you do not bother the instructor or students. Building 800, room 803 has some "Graphics"-designated computers and software. NOTE: *the software is down level and the VCOM server is NOT accessible from 803. You MUST bring and take your work with you on removable media.*

Assignments and due dates will be posted and downloadable on the VCOM 52 class web site.
<http://classes.lpcdesignshop.com/vcom52>

YOUR FINAL IS SCHEDULED ON MONDAY, DECEMBER 20 FROM 6 - 8 PM

CATALOG DESCRIPTION

This course examines letter forms and fundamental typographic principles, with emphasis on the vocabulary of typographic form and its relationship to message/purpose in graphic design. Typography is the backbone of graphic design, and the ability to design effectively with type is essential for a graphic designer. Course includes applied history and theory highlighting type as an element for communication and expression, exploration of appropriate use of type families, type trends and typographic design used for an ethnically diverse, international audience. In-class focus on the mechanics of type design, type legibility, visual appropriateness, and project-based work exploring creative and technical aspects involved in designing text using the newest versions of Adobe Creative Suite software. Strongly recommended: Visual Communications 50

NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

PREREQUISITE AND/OR ADVISORY SKILLS

Before entering this course, it is strongly recommended that the student be able to:

- Turn on and turn off computers in a design studio lab;
- Access and navigate the computer desktop and server, cross-platform, at the most basic level

EXPECTED OUTCOMES FOR STUDENTS

Upon completion of this course, the student should be able to:

- Describe how type is used in graphic design and the relationship between type and the visual message it conveys;
- Access and use fonts and font management software at the intermediate level cross-platform;
- Identify and use terminology related to the "anatomy of letters", and describe how these elements are used to create and measure fonts in typography;
- Identify fonts by classification and their place in history;
- Create and modify type, and perform precision type measurement at the basic to intermediate level using Adobe Create Suite software;
- Create and utilize hand-made and digital layout mock ups, set up with grids for organization;

- Design effective, legible print and screen text;
- Identify the 20 most used typeface families, web fonts, and their recommended uses;
- Manipulate type for effect (e.g., to create a mood, to make an impact);
- Research, specify and purchase fonts.

COURSE CONTENT

Define Typography

Craft of endowing human language with a durable visual form, and thus with an independent existence;

Art, practice, or process of printing with type;

Work of setting and arranging type and of printing from it.

Overview of type usage in graphic design

Uses: Print

Advertisements

Brochures, Catalogs, Books

Book covers, Posters

Packaging

Identity and Collateral

Screen

Web pages and online reading

Overhead presentations

Animated type and Titles

Conveying a Message with Type

As design elements for publication and website

Hierarchy, proportion and spacing

Header and body text font specification and typesetting

As line and illustrations

Set up and use industry-standard type and type management software cross-platform

Description of a font

Description of font families

Font formats including OpenType, postscript type 1 fonts, truetype fonts, bitmap fonts

Vocabulary: Anatomy of a Letter

Baseline

X-height

X-width

Ascender

Descender

Cap Height

Serif

Industry-standard used for creating fonts and measurement specifications

Historical Overview of Fonts

Representative Fonts by Classification (Temporal Sequence) and by Family Name

Classification: Type Before Gutenberg;

Representative Fonts: Duc De Berry, Herculanium, Omnia, Trajan

Classification: Venetian Old Style;

Representative Fonts: Jenson

Classification: Old Style/Transitional;

Representative Fonts: Bembo, Minion, Caslon, ITC New Baskerville, Caslon 540, ITC

Bookman, Times

Classification: Galalde (Old Style);

Representative Fonts: Bembo, Minion, Garamond, Galliard, Sabon, Glyphic, Copperplate Gothic, Friz Quadrata

Classification: Didone/Modern;

Representative Fonts: Bodoni, New Century Schoolbook, ITC Century, Linotype Didot,

Classification: Optical;

Representative Fonts: Minion, Jenson, Warner

Classification: Slab Serif;

Representative Fonts: ITC American Typewriter, Glypha, Lubalin

Classification: Sans Serif;

Representative Fonts: Myriad, Helvetica, Helvetica Neue, Avant Garde, Kabel, Avenir, Franklin Gothic, Futura, Gill Sans, Helvetica, Helvetica Neue, Trade Gothic, Univers, News Gothic,

Classification: Adobe Expert;

Representative Fonts: Adobe Caslon Pro, Adobe Garamond Pro, Adobe Jenson Pro, Adobe Myriad Pro, Adobe Minion Pro, Bembo, Warnock Pro

Classification: Web Fonts;

Representative Fonts: Arial, Times, Times New Roman, Courier, Georgia, Verdana, Geneva

Trends in Type Classification and Font Used from 19th – 21st century

Font Measurement

Based on vocabulary standards (e.g. baseline, ascender, descender, x-height, etc.)

Picas and points

Font and cap height and width

Leading

Kerning

Word spacing

Letter spacing

Tab ruler

Further Refinements

ligatures

hanging punctuation

Technical Skills: Create and Modify Text using Creative Suite applications

Overall layout considerations

Design and style guides

Mocking up a layout

The grid

Legibility

Conventional length of text lines

Size of type

Most-Used Fonts

Choosing and Manipulating Fonts for Expression

Research, purchase and specify fonts, online and off

Choosing appropriate type fonts, families and styles

EVALUATION

Methods/Practical studio assignments, oral discussion and critique, written assignments and final project exams, formal research, studio lab observation, instructor, peer and self review
Frequency/Weekly and biweekly exercises; minimum 4 large projects and presentation, oral and visual; one midterm and one final project including presentation and critique.

METHODS OF INSTRUCTION

Assigned exercises in visual design skills and applications and large applied projects
Lecture, discussion and demonstration on project-related topics
Examples of student and professional work
Appropriate materials and relevant software exploration
Computer lab time with direct instructor and cooperative peer support
Student critique sessions
Field trips to industry seminars, conventions and conferences if available

BOOKS AND SUPPLIES

BOOKS

REQUIRED: The book I chose for this semester is no longer in print. We will discuss this in class. You may be able to purchase a used copy online: **Type Survival Kit** by Jill Yeland, Publisher: fivedegreesbelowzero press; Paperback, 90 pages; Spiral-bound, ISBN: 0970877951

RECOMMENDED (*any/all of these are excellent resources, and there are dozens more*)

Type Rules!: The Designer's Guide to Professional Typography, 3rd Edition by Ilene Strizver, ISBN: 978-0-470-54251-4, Paperback, July 2010

The Elements of Typographic Style (Paperback) by Robert Bringhurst, Hartley and Marks, Port Roberts, WA, 2004 (ISBN 0-88179-206-3)

Type & Layout: Are You Communicating or Just Making Pretty Shapes (Paperback) by David Ogilvy and Colin Wheildon, The Worsley Press, Hastings, March 2005, ISBN 1875750 22 3

Thinking with Type by Ellen Lupton, Princeton, New Jersey: Princeton Architectural Press, 2004

Typography Workbook: A Real-World Guide to Using Type in Graphic Design by Timothy Samara, Paperback, Publisher: Rockport, 2006; ISBN 1-59253-081-8

Online resources such as: adobe.com/type.html and list in Resources folder online

SUPPLIES

1. Typographer's Ruler (Richard's, 4502 Las Positas Road, Livermore)

My favorite: C-Thru #GA-86 Vinyl Graphic Arts Ruler 18"

A similar, free ruler: <http://www.microtype.com/typometer.html>

2. VCOM Color Print Card is available in the bookstore. ASK before purchasing. If they try to sell you a plastic card, do not accept it. The VCOM card is printed on ordinary card stock.

ASSIGNMENTS

Based on the design and technical abilities of your classmates, I reserve the right to change some of listed assignments in part or in whole with advanced notice. I am providing sample projects so you can see the kind of work that we will be doing this semester. I will always discuss the assignment at least ONE WEEK PRIOR to its first due date. Many projects have multiple parts. You will need to adhere to each benchmark and deadline as noted.

Exercise 1: August 23, in class

Expressive Type

PROJECT OBJECTIVES

- Gain experience using type and elements of design to enhance meaning.
- Develop an appreciation for using type as letterforms in a composition.
- Gain experience selecting appropriate typeface(s) and manipulating them for mood.
- Explore ways of manipulating type and design elements for legibility.
- Gain technical skills used to manipulate type.

PROJECT CRITERIA AND INSTRUCTIONS

humble, abundant, torment, embolden

Part ONE

Select a typeface for each of the words listed above that you feel expresses the word, and manipulate it in a way that further enhances the meaning of the word. To achieve the desired effect, avoid simply repeating the words or creating an illustration from the letter forms. The best solutions not only enhance the word's meaning but are clever and aesthetically pleasing. Sometimes an unexpected effect can be achieved when the typographic solution contradicts the meaning of the word, setting "big" with small type, for example.

Part TWO

Select **one** of the words you manipulated and incorporate it into a **2-color composition** that includes an image (self-created or stock or scan OK) that supports the meaning of the word. **Use color sparingly and with care.**

Apply design principles such as repetition, rhythm and scale to create a dynamic composition.

Homework: Due August 30

Choose **ONE** set of words from the 6 lists below.

Create **ONE** composition illustrating your set using ALL the words in the set at least once.

1. arbitrary, dictatorial, domineering, imperious
2. boorish, clownish, rude, uncultivated
3. shock, surprise, terror, forlornness
4. strong, inventive, daring, resourceful
5. impel, stimulate, animate, inspire
6. medley, mixture, jumble, and hodge-podge

Criteria: Arrange the words to express each word's meaning and the overall "meaning" of all the provided words in the set within a 7" square. Use **TYPE ONLY** to visually illustrate the words (do not draw pictures). As you work, consider the entire space of the square. You may vary the size, spacing, placement, and orientation of the letters. Use techniques such as repetition, omission, slicing, blocking, or overlapping words or letters. **Do NOT use drop shadows or horizontal-only or vertical-only (distortion) scaling.** Maintain the look of the font as it was designed by its fontographer.

Requirements: Each finished composition must be a **7" square**.

Print your composition on white paper and **cut to size**.

Back up your work on Studio Server in your folder for VCOM 52.

In-class and homework: Adjust your compositions based on class feedback.

Typical Exercises and Projects

Working with individual letters, words, phrases (FIRST DAY OF CLASS)

Typographic Hierarchy

Specifying & Controlling Text Type (WORKING WITH QUOTES; SPEECHES)

The Grid for Print and Web (DEVELOPING LAYOUTS)

Design/Redesign (BROCHURES, WEB PAGES, BOOKS)

Example Homework Topics

- Describe how type is used in graphic design and the relationship between type and the visual message it conveys.
- Identify and use terminology known as the “anatomy of letters”
How is this terminology used to create and measure fonts in typography?
- Identify a specific set of fonts by classification and family name.
- Identify the 20 most used typeface families for print work.
- Identify recommended web fonts and their recommended uses.

Design Journal

Every week we will have a “Design Journal” discussion period to build design “sense” and vocabulary. Explore mainly design magazines, books and printed material publications as well as the web. You must have a minimum of **2 printed** pieces per week that exemplify “excellence in visual communication design through the use of type” or a web video or web site that demonstrates a concept that you wish to share. Be prepared to discuss your pieces, print or web, in terms of composition and visual impact—PARTICIPATION IS MANDATORY and will count as 30% of your overall participation grade.

Guide to Presentation, Critique or Feedback in Design

1. Strategy and Concept Development
 - a. What is the purpose of the design?
 - b. What information must be communicated?
 - c. Does the design meet the objectives?
 - d. What is the design concept?
 - e. Does the design concept fit the strategy?
2. Design
 - a. Did the designer use principles of graphic space such as balance, emphasis, rhythm and unity?
 - b. Did the designer experiment? Did the designer take a creative leap or produce a competent piece?
 - c. What visuals were used and why?
 - d. What point of view was expressed, if any?
 - e. What creative approaches were employed?
 - f. Is the design solution (e.g., design, color, type, style, personality) appropriate for the client's product/service? Can you suggest improvement(s) to the next iteration?
3. Craft
 - a. Did the techniques and materials used best represent the design concept?
 - b. Is it well-crafted?
 - c. It is presented professionally and appropriately?

SCORING THE PRESENTATION OF A PROJECT

Was the project completed and turned in on time?	60 %
Was the presentation neat, clean, well organized?	10-20 %
Did the presenter fully explain the design in an understandable manner?	10-20 %
Did the artwork as shown during the presentation meet the objective?	20 %

COURSE FINAL GRADE CALCULATOR AND MEANING

- A Student** does excellent work that demonstrates original concepts, creativity in problem solving techniques, thorough understanding of directions and ability to follow them, and competency with the media. Projects are always neat and completed by the due date.
- B Student** demonstrates a good understanding of the material, work is done carefully and well but without showing the ability to synthesize and make connections.
- C Student** indicates a good attempt to grasp principles and techniques, completes or partially completes assignments, but shows little improvement in areas of weakness. Is interested in the subject but does not show artistic creativity and/or technical proficiency with the media.
- D/F Student** does minimal work, provides little indication of retained comprehension of accumulated knowledge, does not do reading or writing assignments, does not show artistic creativity and/or technical proficiency with the media.

the visual communication design process

Graphic design solutions must be relevant to stated objectives and clear in communication of message. The visual message must fit in to the client's larger marketing, promotion or communication plan to achieve the goal. Excellent visual communication requires work in collaboration with the client.

Three basic types of visual communication are information design, editorial design and promotional design.

- Information design: informs and identifies (logos, identity systems, symbols, web sites, pictograms, charts, diagrams, maps, signage, retail guides, informational booklets, catalogs)
- Promotional design promote sales or persuade (advertisements, banners, packaging, web sites, point of purchase displays, brochures, sales promotions, posters, book jackets, covers.
- Editorial design Publications such as magazines, newspapers, books, newsletters, annual reports, etc.

STRATEGY

These three types of visual communication often overlap and reinforce each other to create an image/a bond between the consumer and the client.

1. Define the audience, the competition and the marketplace.
2. Do research: what messages need to be conveyed?
3. What personality should be conveyed?
4. What response is desired from the audience?
5. What elements of design can be used to convey the message?

CONCEPT

The design concept is the creative solution to the design problem; the underlying thinking, logic or reasoning for how you design a piece. It is expressed through the combination and arrangement of visual and verbal (typographical) materials. It is conceived as a series of sketches.

- Brainstorm Make a list of anything related to your subject (often done in a group)
- Play Do something completely different/crop; change color, change texture, combine images, use of different than traditional materials
- Relax Do something else/get away but no too far
- Observe Refer to magazines, annuals, fine art, galleries, museums, books, etc.
- Be Wrong Think of the "wrong" answer/it can help to find the "correct" one
- Change Direction Drop one idea and start something else. Don't allow yourself to get stuck.

DESIGN

Putting everything together – how you arrange the elements – is the design. It must be consistent with principles of visual organization and graphic space. Create as many of these as time permits, then hone in on one, complete.

- Sketch Thumbnails are best/be sure to indicate where type is to be placed. Sketches are "sketchy"
- Rough A clearer picture of the design in actual size or scale to finished piece. specify/ render type, color, clear imagery. Although this may look finished, it is NOT.
- Comp Looks as close to the finished piece a possible.
- Final Take suggestions of client. Refine comp. Get final approval.
Prepare for prepress or live web status

CLASSROOM POLICIES

1. If you are thinking about dropping the class, **please see or write to me first.** I may be able to help you meet the class requirements if you have special circumstances.
2. I do **not** drop students from the class roster without written request. Should you decide to drop this class, go online to drop the course, and to ensure that you are officially withdrawn. **Please see number 1 above before you drop this class.**
3. **BACK UP YOUR WORK!** Computer failure or file corruption is not accepted as an excuse.
4. Food or drink is NEVER allowed near computers; eat/drink at front table ONLY
5. **PLAN** your workday, childcare, etc. to remain at task during the whole class session*.
6. Set cell phones on vibrate during class. Please go outside if you must take a call.
7. You are expected to OBEY copyright laws. You may not copy software or use stock or other design work without express permission of the author or payment of rights due under any circumstances.
8. **ASSIGNMENT, HANDOUTS and DUE DATES:** Assignments are discussed and distributed at least 1 week prior to the start of a new project. They are posted on the studio server and our class web site listed below. **YOU ARE RESPONSIBLE** to get the assignment and turn it in on time.
9. Be prepared to participate in the design journal presentation/discussion weekly.

CAMPUS POLICIES

1. Academic dishonesty is not tolerated: refer to <http://www.laspositascollege.edu/facultystaff/honesty.php> for full details.
2. Smoke only in assigned parking lot areas.
3. Visitors must register with receptionist in Building 100. Visits to the classrooms are by permit only. Non-students, including children, must have a permit from the Office of the VP of Student Services, located in Building 700. Prior permission from the instructor is required.

FREDDA CASSIDY SCHEDULE, FALL 2008

OFFICE LOCATION

Building: College Center for the Arts, Room 4135

STUDIO LOCATION

Building: 300, Room 300

MONDAY

4 - 5 PM **OFFICE** (see exceptions directly below) CCA, 4135
 1:30 - 2:20 PM **OFFICE 9/27, 10/25, & 11/29 only**
 5 -10 PM **VCOM 52**, Lecture and Studio 300, 300

TUESDAY

2 - 4 PM **OFFICE** CCA, 4135

WEDNESDAY

9 AM – 2 PM **VCOM 56**, Lecture and Studio 300, 300

THURSDAY

9 AM – 2 PM **VCOM 64**, Lecture and Studio 300, 300
 2 - 4 PM **OFFICE** CCA, 4135

VCOM 48 has no scheduled meeting time

LAS POSITAS COLLEGE CALENDAR, Fall 2010*

September 3	Last Day to ADD/DROP with No-Grade-of-Record (NGR) in person (A&R)
September 6	Labor Day Holiday - NO CLASSES
September 5	Last Day to ADD/DROP with NGR online via Class-Web
September 7	Census Day
September 17	Last day to Apply for Pass/No Pass
September 30	Faculty Flex (No day classes meet)
October 29	60% Point for Financial Aid
October 29	Last Day to Apply for Degree/Certificate
November 5	Last Day to Withdraw with a "W" in person and online via CLASS-web
November 12*	Veterans' Day Holiday - NO CLASSES
November 24-27*	Thanksgiving Holiday - NO CLASSES
December 14	Last Day of Instruction for day classes
December 14	Final Examinations for Tuesday Classes beginning at 4pm or later
December 15-21	Final Exams
December 21	Final Exams (Group III Classes only)

* The deadlines listed above refer to regular, full-term classes only. Alternate Schedule courses will have varying deadlines posted in the lobby of the Admissions & Records office, Building 700. Alternate deadlines are also available on "Class-Web" or by simply asking your instructor.