Advanced Typography (Art 376)
Autumn 2012
Class: Monday/Wednesday 11:30–2:20pm, Art 230
Office hours: Mondays 3:00–4:00pm, Art 251
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Course Overview + Goals
Art 376 is a continuation of your studies in typography from Art 209. In this class you will use typography to conceptualize and visualize complex bodies of information for a variety of communicative purposes. Assignments this quarter will explore different formats with varied applications of type, image and color. Projects will also encourage you to develop a greater sensitivity to typographic details in order to create successful messages.

Learning Objectives
At the conclusion of this course, students should be able to:
1) Understand how type can be used as a primary image/conceptual visualization.
2) Integrate type and image to create dynamic, meaningful compositions.
3) Work with a grid to organize information and establish an effective hierarchy.
4) Appreciate the nuances and apply the techniques involved in professional typesetting.
5) Clearly articulate ideas and thought processes in relation to your work.

Course Structure + Requirements
This course meets twice a week in Room 230. The quarter will be a combination of lectures, critiques, work sessions and in-class exercises. Four projects will be assigned during the quarter. Each assignment also serves as a quiz in that it demonstrates your mastery of the material.

Course Web Site
courses.washington.edu/art376
Readings and references will be posted weekly. You are expected to complete all readings, even if they are not explicitly discussed in class.

Policies + Evaluation
All work for this class should be approached with a high degree of professionalism. Attendance is required for all class sessions. If you miss a class for any reason, it is your responsibility to contact fellow classmates to make up the work. Please make every effort to be on time. Arriving late is seen as a lack of interest and a sign of disrespect for your colleagues. Work that is not ready at the beginning of class will not be critiqued. Late work is heavily discouraged and will not be accepted without prior permission. Grading is based on the quality of your work during the quarter (both visually and conceptually); on your design process (the extent of exploration and variation throughout each project) and on participation in group discussions and critiques. Please note: there will be no opportunity for revisions on any projects this quarter.
Grading Breakdown

Project One (10%)
Projects Two, Three and Four (20% each)
In-Class Exercises (10%, no makeups)
Class participation, individual effort and process (20%)

The following criteria is used when determining grades:

A 3.8–4.0 is given to a student who has exhibited the highest possible performance in all aspects of the course—final projects, the design process and participation are excellent. This student independently seeks out additional information on design and is highly committed/passionate about their work.

A 3.4–3.7 is given to a student who exhibits superior performance in all aspects of the course—the final projects, design process, and participation are uniformly of high quality. This student has a thorough understanding of all concepts presented, and is motivated to improve and succeed.

A 2.9–3.3 is given to a student who has good performance in most aspects of the course. This student follows a thorough design process, has good design work, and consistent participation that reflects a clear understanding of almost all concepts being presented.

A 2.5–2.8 is given to a student who has fair performance in the course. The final work is adequate, with a design process that reflects the minimum needed to complete assignments. Participation and motivation are moderate.

A 0.0–2.4 is given to a student with poor performance in the course. Projects are incorrectly prepared, incomplete or missing. This student does not understand the majority of concepts presented and rarely participates in class. This student is not prepared for subsequent courses in design.

Note: All students are required to pass every design studio class with a minimum grade of 2.5. Receiving a grade below the 2.5 benchmark will result in a one-quarter probationary period. Continued failure to pass subsequent design studio courses with a minimum 2.5 grade will result in expulsion from the design major.

Required Software
Adobe Font Folio Package $150 (you should have this already)
This can be purchased online at www.adobe.com/education/products/fontfolioeducationessentials/

I strongly advise you to purchase a font management system like Suitcase or Linotype Explorer. As you accumulate more typefaces you will need some way to manage them. Adobe InDesign, Illustrator and some Photoshop CS5 are the required programs for this course. If you need additional help with programs visit the Catalyst web site for workshop dates and times (www.catalyst.washington.edu). Most workshops are free to students. Adobe’s website also has very good tutorials and forums. Design majors in all upper divisions are expected to have solid working knowledge of the Adobe Suite. Do not let a lack of familiarity with a program prohibit you from realizing your ideas.
**Recommended Reading**

*General Overview*

- **Thinking with Type: A Critical Guide for Designers, Writers, Editors & Students** by Ellen Lupton
- **The Elements of Typographic Style** by Robert Bringhurst
- **Typography Workbook: A Real-World Guide to Using Type in Graphic Design** by Timothy Samara
- **New Typographic Design** by Roger Fawcett-Tang, with David Jury
- **A Type Primer** by John Kane
- **Typography: Formation + Transformation** by Willi Kunz
- **Typography: Macro- and Micro Aesthetics** by Willi Kunz
- **The Fundamentals of Typography** by Gavin Ambrose + Paul Harris
- **Detail In Typography** by Jost Hochuli
- **Design With Type** by Carl Dair
- **Typographic Design Form and Communication** by Carter, Day, Meggs
- **An A–Z of Type Designers** by Neil Macmillan
- **Book Design** by Andrew Haslam
- **Stop Stealing Sheep and Find Out How Type Works** by Erik Spiekermann
- **Type & Typography** by Phil Baines and Andrew Haslan

*Historical Perspective*

- **Asymmetric Typography** by Jan Tschichold
- **The New Typography** by Jan Tschichold
- **Typography: A Manual of Design** by Emil Ruder

*Rules of Typesetting*

- **Getting it Right with Type: The Dos and Don’ts of Typography** by Victoria Squire
- **Type Rules!: The Designer's Guide to Professional Typography** by Ilene Strizver
- **The Complete Manual of Typography** by James Felici
- **Words into Type** by Marjorie E. Skillin
- **InDesign Type** by Nigel French

*Grid Systems*

- **Grid Systems in Graphic Design** by Josef Müller-Brockmann
- **The Typographic Grid** by Hans Rudolf Bosshard
- **Grid Systems: Principles of Organizing Type** by Kimberly Elam

*Periodicals*

- **Eye Magazine** – www.eyemagazine.com
- **Baseline Magazine** – www.baselinemagazine.com
- **Communication Arts** – www.commarts.com
- **IDEA (Japan)** – www.idea-mag.com

*Laptops/File Storage*

It is strongly recommended that you back up your work after every assignment. Make duplicate copies of your work so if something happens (and something inevitably will) you have a backup readily available. You can burn to disc, use a jump drive, buy a portable hard drive, or use UW server space. Make sure you run the necessary system updates on your laptop to prevent failures and crashes. Questions about laptop memory and software can be directed to Design faculty.
Email and Correspondence
Please note that class announcements are sent to registered students via the course email list. Check your UW email daily. When contacting faculty, please e-mail from your UW account and include a signature block. This will help to avoid junk filters. For all e-mail communication, please observe normal business etiquette with formal salutations to instructors and colleagues, written in proper English without acronyms or abbreviations. As a matter of policy, no assignments will be critiqued through email. Use your colleagues, critiques during class time and office hours for feedback on projects.

Supplies
Bring your laptop to every class, unless you are told otherwise. Any supplies needed for in-class exercises will be announced in advance. You should have access to a digital camera of some kind. If you don’t own one you can check one out through Kane Hall or SOACC (two-day check out).

Accommodations
To request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, 543–8924. If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodations, please present it to me so we can discuss what you might need for the class.

Plagiarism
Plagiarism is defined as using in your own work the creations, ideas, words, inventions, or work of someone else without formally acknowledging them through the use of quotation marks, footnotes, bibliography, or other reference. Please check with faculty if you have questions about what constitutes plagiarism. Instances of plagiarism will be referred to the Vice Provost/Special Assistant to the President for Student Relations and may lead to disciplinary action.

Violence Awareness and Prevention
• Preventing violence is everyone’s responsibility. If you’re concerned, tell someone.
• Always call 911 if you or others may be in danger.
• Call 206–685–SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources.
• TTY or VP callers, please call through your preferred relay service.
• Don’t walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206–685–WALK (9255).
• Stay connected in an emergency with UW Alert.
• Register your mobile number to receive instant notification of campus emergencies via text and voice messaging.
• Sign up online at www.washington.edu/alert.
• For more information visit the SafeCampus website at www.washington.edu/safecampus.