*TYPOGRAPHY 2 is an intermediate investigation into the design of organizational typographic structures; presenting complex information in a clear and engaging manner serving both utility and beauty within a defined system. We investigate the 'grid' as a means of organizing and composing information by exploring ways of structuring various quantities and delivery methods of printed text, while developing an intentional and well designed system in which to best communicate concept and content.

*PREREQUISITE GD126: GRAPHIC DESIGN PRO APPLICATION

CLASS BOOK
THE ELEMENTS OF TYPOGRAPHIC STYLE 4.0, BY ROBERT BRINGHURST

OTHER GOOD BOOKS ON THE TOPIC
MAKING AND BREAKING THE GRID: A GRAPHIC DESIGN LAYOUT WORKSHOP, BY TIMOTHY SAMARA
TYPOGRAPHIC SYSTEMS, BY KIMBERLY ELAM
GRID SYSTEMS, BY KIMBERLY ELAM
LAYOUT ESSENTIALS, BY BETH TONDREAU
TYPOGRAPHY: GRAPHIC DESIGN IN CONTEXT, BY DENISE GONZALES CRISP
A TYPE PRIMER: SECOND EDITION, BY JOHN KANE
EDITORIAL DESIGN, BY CATH CALDowell & YOLANDA ZAPPATERRA
THE MODERN MAGAZINE, BY JEREMY LEBL
30 ESSENTIAL TYPEFACES FOR A LIFETIME, EDITED AND CURATED BY IMIN PAO AND JOSHUA BERGER
LEARNING OUTCOMES + GOALS

» Study and practice type structures through the exploration of typographic principles and composition.

» Identify, describe, and effectively use the utility of grid structures and systems in single and multi-page documents/systems.

» Practice systems of typographic structures used to effectively delineate information, including basic and advanced hierarchical systems.

» Demonstrate and identify factors that play a role in legibility and readability in relationship to audience.

» Be able to use both divergent and convergent thinking principles.

» Demonstrate a clear process/method used to build research, develop a concept, craft a final piece and present the solution.

» Demonstrate and successfully employ the principles of balance, harmony, rhythm, repetition, hierarchy, movement, proportion and unity while communicating a particular message.

» Participate and express ourselves in class, in writing, and during critiques.

» Demonstrate effective time management.

» Balance creative work from hand to computer and back again.

» Question tradition, convention and habit in reference to design.

» Share ideas and remain open to new possibilities.

GRADING CRITERIA

The student who shows up on time, with work complete that effectively demonstrates awareness of the principles being studied, is guaranteed to pass the course with a C. The following lists describe the criteria for earning higher and lower grades:

A – A- 100 – 90% ABOVE & BEYOND
Work is complete, on time and of exceptional quality which achieves if not surpasses the goals of the project. Work is conceptually strong and visually well crafted; work shows a strong level of exploration and consequent improvement; work indicates understanding of the material and additional steps to improve understanding have been taken. Final projects show that all course outcomes have been understood. Strong effort and initiatives have been taken to participate in class and within the overall project.

B+ – B- 89 – 80% ADVANCED
Work is complete, on time and of good quality which achieves the goals of the project. Work is conceptually good and visually well crafted; work shows a good level of exploration and consequent improvement; work indicates overall good understanding of the material. Work may lack higher levels of exploration and subsequently, more exploration in process leading to a stronger final project might be needed. Final projects may not be completely resolved but outcomes have been understood. Good effort and initiatives have been taken to participate in class and within the overall project, but some aspects of the overall project might need improvement.

C+ – C- 79 – 70% COMPETENT
Work may be incomplete and/or late when handed in. Work is acceptable but is weakly crafted, and/or is visually weak. Work lacks exploration and consequent improvement. Understanding of the material is lacking, and steps to gain greater understanding have not been taken; Unexcused absences or persistent lateness have been recorded.

D+ – D- 69 – 60% INCOMPETENT
Work is incomplete and late. Whether work is of poor or exquisite quality, the point is it is late and incomplete. Or, work is poorly conceived and attention to craft is not evident in the work; exploration is not evident.

F _________ < 60% FAILURE
Work is not done and/or excessive absences have been recorded.
You are expected to be honest and ethical in your academic work. Academic dishonesty is subject to the disciplinary process outlined in the Student Conduct Regulations. OSU provides clear definition and sanctions for academic dishonesty. I follow these guidelines in defining and handling dishonest behavior in this class. As a result, academic dishonesty of any kind is not tolerated. Students are expected to be honest and ethical in their academic work. Academic dishonesty is defined as an intentional act of deception in one of the following areas: cheating, plagiarism, fabrication, assisting, and tampering. For suspected academic dishonesty, a meeting with the student will take place and a formal report to the Chair of the Department, to the student’s Dean, and to the Student Conduct Office may follow. Students found cheating, plagiarizing, or participating in any form of academic dishonesty may receive an “F” or other penalty on the assignment or test, and possibly in the course. If you have any questions about the definition of academic dishonesty or the extent of sanctions that may result from dishonest behavior, it is important to access information on the OSU student Conduct Website.

Visual Plagiarism

is as dishonest as verbal plagiarism and it is dishonest to look at work online or in books and publications and copy it. Here is a link to help in understanding: http://prezi.com/vzpa2bgyyi_r/visual-plagiarism-for-art-students/ In the event of a second instance of academic dishonesty by a student enrolled in the College of Business, the student will not be allowed to continue progression towards completing their major requirements within the College and will be evaluated for dismissal from the College. Please see the following URL for additional information regarding the Professional Behavior Standards for the College. http://business.oregonstate.edu/about/academic-policies-standards# cob-professional-behavior-standards.

COB / UNIVERSITY POLICIES

Diversity Statement
The School of Design and Human Environment (SDHE) strives to create an affirming climate for all students including underrepresented and marginalized individuals and groups. Diversity encompasses differences in age, color, ethnicity, national origin, gender, physical or mental ability, religion, socioeconomic background, veteran status, sexual orientation, and marginalized groups. We believe diversity is the synergy, connection, acceptance, and mutual learning fostered by the interaction of different human characteristics.

Religious Holidays Oregon State University strives to respect all religious practices. If you have religious holidays that are in conflict with any of the requirements of this class, please see me immediately so that we can make alternative arrangements.

Disability Access Services
“Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.”

Family and Personal issues Statement
Students who have family responsibilities and those for whom English is not a primary language are especially invited to make the instructor aware of their status at the beginning of the term. If an emergency situation presents itself during the term, please contact the instructor as soon as possible so that we can work together to ensure that you have every opportunity to succeed.

Honesty in Academic Work: http://oregonstate.edu/studentconduct/offenses-0

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CLASSROOM POLICIES

ATTENDANCE You are expected to attend all classes. Absences are excused for illness with medical written explanation or other proof of treatment. Other absences are excused if negotiated with faculty prior to missing class. Absences may lower your term grade. Faculty do not recognize notification by classmates of your pending absence. Email faculty prior to missing a class. Class begins promptly at designated time. Don’t be late. Work not ready to review after designated set-up time (without prior faculty approval), will not be critiqued. Faculty will not critique work outside of class if the work is not complete when due. Repetitive lateness will result in a lower term grade.

CLASS RULES Work areas are free of clutter; bags and other things that are unnecessary to the class session are tucked away. Requested working materials and supplies are readily available. Software that is open during class is limited to a web browser, Adobe programs, and other related software necessary to proceed with work. All chat software is inactive. Cell phones are turned off. If you are awaiting dire news, inform faculty. Headphones can be used during work-in-class sessions. Discussion with peers concerning current work is welcome and encouraged during working sessions.

MATERIALS AND FACILITIES Respect the property and health of studio mates; take care of the studio facilities. Keep shared areas free of your trash and process residue (clean up completely after yourself!) You may bring food and eat in the studios during class breaks and work-in-class sessions -- but must dispose of your trash. Do not use spray mount or spray paint in the studios or in the hallways. Do not cut directly on the tables. Do not store work in the studio -- these are shared classrooms.

DISCUSSION
**COURSE SCHEDULE**

**WEEK 01**
- SEP 28
- M 28
  - Hello! This Class +
    - The Super-Duper Project
      - Introducing the term long project.
      - Hands on grid/composition
        - PLAY.

**WEEK 02**
- OCT 2
- M 5
  - Studies in Typographic
    - Grids + Systems
    - Exploration and reiteration
      - after reiteration of grid and
typographic systems. Developing concepts/ content.
  - Studies in Typographic
    - Grids + Systems
    - Event Theme established –
      event details + summary,
centent and copy collection.
  - Studies in Typographic
    - Grids + Systems /Wordmark:
      Event Title Development
      - Putting composition
        studies aside to work on
wordmark exploration.

**WEEK 03**
- W 12
- M 12
  - Wordmark:
    - Event Title Development
    - System Outline + Attributes
    - Looking at wordmark and
composition attributes to
develop a system outline.

**WEEK 04**
- W 14
- M 14
  - Wordmark:
    - Event Title / System Outline
    - Investigating material,
paper, printing methods
and binding solutions.

**WEEK 05**
- W 28
- M 28
  - Event Poster
    - Event Poster based on
      system outline.

**WEEK 06**
- NOV 2
- M 2
  - Event Magazine Flatplan / Working w/InDesign
    - Based on system outline, develop design/sequence/ format plan for Event-
      Magazine.

**WEEK 07**
- M 6
- Event Magazine Layout
  - Magazine mock-up.

**WEEK 08**
- W 11
- M 11
  - Event Magazine Layout:
    - Articles
    - Concentration on layout of
      three articles.

**WEEK 09**
- W 25
- M 25
  - Event+Magazine / Final Round
    - Tightening up all the
      magazine elements and
making edits/adjustments to
P-card, Evite and Poster.
Getting ready for print/ production.

**WEEK 10**
- DEC 2
- M 30
  - Print Production
    - Final, final edits!
      Production mode: print, assembly, craft.

**WEEK 11**
- W 2
- M 3
  - Print Production
    - Articles

**WEEK 12**
- W 17
- M 17
  - Event Magazine Layout:
    - Infographic Element
    - Should have near final
      mock-up of magazine.

**WEEK 13**
- W 21
- M 19
  - P-card + Evite
    - Design P-card and Evite
      based on system outline.
    - *Infographic* content
decided on.

**WEEK PDX**
- SEP 28
- M 28
  - HELLO! This Class +
    - The Super-Duper Project

**WEEK 05**
- NOV 2
- M 2
  - Event Poster
    - Event Poster based on
      system outline.

**WEEK 06**
- NOV 6
- W 6
  - Event Magazine Layout
    - Magazine mock-up.

**WEEK 07**
- DEC 2
- M 30
  - Print Production
    - Articles

**WEEK 08**
- W 2
- M 3
  - Print Production
    - Articles

**WEEK 13**
- W 17
- M 17
  - Event Magazine Layout:
    - Infographic Element
    - Should have near final
      mock-up of magazine.

*Understand this schedule is subject to change. This is an overview of the term – details and definitions are fully described in project handouts. It is important that you follow along during class and check your email on a regular basis. I will try my absolute hardest to not change or disrupt this schedule too much. I will do my best to evaluate and grade work in an efficient and timely manner. If you have any questions or concerns about your performance or grade throughout the term, PLEASE contact me and we will set up a meeting. Good luck & don’t be a stranger – make an appointment to come by my office and chat.*)

**FINALS WEEK**
- DEC 8
- 6PM
  - Super Duper Project DUE
    - Final Presentations
      - 6pm! Hmm, let’s discuss!
EN-GAGEMENT.

I, _______________________
PROMISE TO DO MY MOST BESTEST IN THIS CLASS.

DATE _______________