20905 Publication Design
Course No. VA 252–02
Department of Art + Architecture
University of San Francisco
Spring Semester 2009 / XARTS 005
Tuesdays / Thursday 9:00 – 11:35 a.m.
Stacy Asher, Instructor

syllabus
schedule
project briefs*

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Course Description

This course will introduce students to the practice, history, and theory of publication design. Through design research, independent project work and collaborative exercises, students will investigate the ways in which various publication models have served different needs for their publishers, writers, and readers. Course work will include independent student research, sustained project work and critiques, placing equal emphasis on concept (the design process) and craft (soft cover construction, sewn binding structures, digital and web based publications). Lectures, readings and guided discussions will supplement project work, introducing students to the topics of design author-ship, the history of reading, reception theory, and the future of the book.

To successfully complete this course, students will be expected to understand, emulate and extend the composition principles and publication formats that informed the first manuscript books and that have continued with the printed book into the contemporary age of digital production.

Professor: Stacy Asher
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Email: sjasher@usfca.edu
Office Hours: Tuesday/Thursday 12:00 p.m. – 2:00 p.m., by appointment.

Learning Outcomes

By the end of the semester students will be expected to:

1. Exemplify key publication design principles, with a focus on the text and image relationships within magazine and book formats, through representation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

2. Demonstrate advanced practice in the design of publication structures, with an emphasis on design of a publication's cover, spine, title page, table of contents, chapter opening, appendices, and index, through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

3. Demonstrate advanced practice with typography as an element of publication design, with an emphasis on the design of text blocks and flow, running heads, callouts, folios, footnotes, and quotations, through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

4. Create examples of professional bookbinding, with a focus on soft-cover perfect binding construction, and hardcover sewn construction, through production of functional binding prototypes.

5. Demonstrate knowledge of publication design history, with an emphasis on understanding the ways in which publication design, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time, through participation in group seminars and writing of annotated bibliographies.

6. Read and interpret key ideas in publication design theory, with an emphasis on the topics of design authorship, reception theory, and the future of the book, through participation in group seminars, writing of annotated project bibliographies, and submission of final project work.

Course Structure + General Policies

Each project or problem is carefully structured to create conditions conducive to discovering the processes of publication design as a social practice. These conditions encourage exploration of visual communication concepts and design principles, allowing students to develop more personal and socially connected ways of addressing and solving communication problems.

Approximately one third of the semester will be spent in lecture and class discussion; the remainder will be spent in critique and production of student work. Please be prepared to spend a significant amount of time outside of

the allotted class time on process and production of projects. Under this instructive approach, personal and intuitive concepts are stressed over specific technical skills. These skills and techniques –needed to execute the assignments– are not taught; they must be developed through involvement with the problems.

All students are expected to actively participate in class critique, class discussions and work with peers to provide constructive feedback; this will provide a positive studio experience. Lack of participation will impact your final grade. Students who do not participate in class critique or individual discussions with faculty when scheduled should not expect private critique with faculty at a later date. If at anytime during the semester you want feedback on your project or performance, or wish to discuss any issue related to school or the field of design, please feel free to see me during office hours or arrange another time.

Preparation for Class

Students are to be prepared at the start of each class with assigned work and supplies. Continual lack of preparation will impact your final grade. A large percentage of class time for this course will be spent in guided discussion as lectures, workshops, project critiques and seminars. Much of the individual project work will develop outside of the class and will always require you to have your production tools with you. Please, plan to spend class time working on project work or research for this class. Avoid working on assigned project work for another course, or concentrating on personal, extracurricular interests, or using internet and cell phones during class time.

Class preparation is essential to receiving feedback. If, at the beginning of class, you are not prepared for presenting your work, do not post it for feedback. Please, do not work on your project, other projects or talk with others about issues irrelevant to the critiques.

Students who miss lectures and class discussions due to absence must obtain the details for the classes missed, assignment updates and lecture notes from a classmate prior to the next class period. It is not possible to repeat lectures that elaborate on project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with me. Upon approval, students will be allowed to listen to music via speakers or headsets during class time.

Reading Assignments

From time to time readings from required and supplemental materials will be assigned. Discussion will follow these readings to clarify, pose questions and ensure understanding of the material which relate to Publication Design. A quiz may be given on the discussion days. All required readings are listed in the course schedule.

Plagiarism

Students will observe and respect the University's policy regarding plagiarism as noted in the College's Academic Honesty Policy. As this policy stipulates, all writing submitted for this course, whether in "draft" or final form, must not represent the words or ideas of another person without reference or citation. Any student who violates plagiarism standards or any other Academic Integrity Standards can expect to receive a failing grade for the project and the course. Not abiding by this rule will result in failing the course and could result in expulsion from the college.

Evaluation

Final grades are the result of many areas of evaluation. Semester grades will incorporate a variety of factors, notably: conceptual development, engagement with design process, quality of presentation, attendance, effort, level of interest and participation in class, three projects, annotated bibliography, a web site.

While attendance and class preparation appear to relate most directly to professionalism [attendance, deadlines, verbal articulation, participation], they also affect other areas of evaluation. Faculty rely on classroom observation and discussion in evaluating a student's process [in addition to the process notebooks and on-going projects]. Students who attend class and are prepared for the scheduled activities/discussions, reveal valuable information about their performance that may not be evident in the final comprehensive. In the absence of such information, faculty must resort to limited rating criteria in evaluating the student's process.

The final evaluation of work [realization] involves more than totaling the grades on individual projects and/or determining that all assignments have been completed. Faculty assess students' abilities in realizing concepts and controlling the visual elements of communication throughout the semester. Improvement and

the mastery of increasingly complex material are evaluated. Students who miss lectures, project explanations, and class discussions may be able to complete projects within deadlines but rarely demonstrate the understanding of students who attend on a regular basis. Since faculty organize courses of study so that projects build one upon another, students who miss information or fail to understand projects early on are at a disadvantage throughout the semester.

Three projects will be assigned during the semester. Meeting the objectives for the course projects will require each student to devote an equivalent amount of time to working on assignments outside of studio time each week as to time spent in class (six hours). Each project must be turned in for grading following the critique, and projects cannot be returned until grading is completed. Students will be expected to save the beginning and intermediate stages of their work for each project in comprehensive fashion, and to submit these stages as an organized body of work (process book) for project grading. Any project that receives a grade below D must be reworked. No student will be able to pass the course with a F grade for any project.

Grading: Total possible points: 600
Projects 1 - 3 = 100 points each = 300 points
Annotated bibliography = 100 pts.
Publication Design Web Site = 100 points
Participation + General Attitude = 100 points

100 – 94%: A, 93 – 90%: A-, 89 – 87%: B+, 86 – 84%: B, 83 – 80%: B-, 79 – 77%: C+, 76 – 74%: C, 73 – 70%: C-, 69% and below: D

With regard to letter grades: The grade of C is satisfactory. It is not poor performance. If a student receives this grade they have put forth a *reasonable* amount of effort and attained acceptable [average] results.

A B grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a B have reached a level which clearly exceeds "competency."

The A is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and *passion* for design and the learning process have been displayed.

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Deadlines

All projects and exercises are due on the day and time given, always at the beginning of class [9:00 a.m.], unless otherwise noted. Late projects will not be accepted.

Attendance Policy

Consistent and prompt attendance is expected as responsible and professional behavior and insure that students have access to the full range of experiences and information necessary to complete class assignments and acquire skills and knowledge emphasized in a university education.

Consistent with College practice, students are expected to attend all sessions of courses for which they are registered. Only two, unexcused absences will be allowed. The third unexcused absence will lower your final semester grade by one letter. The fourth unexcused absence will result in unconditional absences failing the course. Field trips, outside lectures, and any other special events that take place outside of the classroom during class time will also count towards final attendance.

Faculty cannot be placed in the position of determining which absences are excusable and which are not. All students are expected to attend class on a regular basis. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner.

Tardiness is defined as being ten minutes late for class or departing before class has been formally dismissed by the professor. Two tardies are counted as one absence. [Note: tardiness that exceeds 45 minutes will be counted as an absence.]

Students arriving late for any critique or final presentation will be asked to leave their work with the professor and will not be allowed to remain in class for the critique.

Documentation

Students are also required to turn in a DVD of all work produced for the class, including process and final presentation results. Photographic documentation of students in process throughout the semester will be produced.

Students are required to keep a process book [3-ring binder] of all phases of work for each project. At times, I may request access to your course projects and process books for documentation. At times, throughout the course you may be required to submit your work for public documentation. In addition, students will build and maintain a web-based portfolio of documentation of the evolution of your projects throughout the course. Each project and the series of exercises/studies produced will be documented on a personal web site. This site will count towards your final grade [100 pts.]. This on-line publication will be reviewed at various points throughout the semester to ensure adequate entries and caliber of content. This will also be a site for your annotated bibliography to be published.

On May 14, students will submit their course sites for evaluation. The annotated bibliography produced for this course must be included in your web site.

examples of simple, effective portfolio sites:
http://www.harrellfletcher.com
http://www.uweloesch.com

Accommodations

Students who may need alternate academic accommodations should discuss options with the instructor during the first two weeks of class.
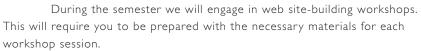
Annotated bibliography

Each student will turn in an annotated bibliography of ten or more readings [books or design journals only] to represent their cumulative project research for the semester. Each annotation must begin with the title, author's name and publisher of the chosen text, using the citation style featured in the Recommended Reading List, followed by a 150-word description of this text, including its merits –or detriments– as a personal research tool, and the ways it informed your thinking, design process, and/or work.

On May 14, students will submit their annotated bibliography as digital files as a PDF file and have posted them to your course web site. Students will simultaneously submit them to Turnitin, the plagiarism prevention web site at www.turnitin.com. I will provide the necessary log-in information as we get closer to deadline.

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Site Design for the Web Workshop Series

During the semester we will engage in web site-building workshops. This will require you to be prepared with the necessary materials for each workshop session.

You will be building a portfolio [publication] of your research throughout the course. These workshops are intended to help you learn various tools for the web design and motion graphics [Illustrator, Photoshop, Acrobat, Flash, Fireworks, Dreamweaver, Final Cut Pro, After Effects]. We will allocate time in class for tutorials in production of web-based communications. Throughout the workshops we will be developing an on-line publication that will serve as documentation of your research for the course.

Publication Design
Spring 2009

Supply List

Please have most of the following items available for use on a daily basis:

digital / video camera

sketchbook / journal

Epson single-weight or presentation-weight matte paper for project

printing; various sizes up to 17" X 22"

Schaedler Precision Rulers

scissors

X-Acto Knife and #11 blades

cutting mat

rubber cement [Best Test]

drafting tape or artist's tape, white

recordable CD or DVD and external jump drive for storage,

transfer and backing up files.

Xeroxes as needed

various drawing tools, paints, mark-making tools

3-ring binders for process books, black [3 total]

image library collection

found paper/fabric/cardboard/etc. for bookbinding

old magazines, books, calendars, etc.

PUSH PINS

Budget

$0 - $20 for bookbinding materials

$5 - $20 for large-format printing [color and B/W]

$0 - $20 for transportation to and from sites of research

$0 - $12 TBD for SFMOMA field trip

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Recommended Reading

Adorno, Theodor and Max Horkheimer. *The Culture Industry: Enlightenment as Mass Deception*. Published by Stanford University Press, 2002

Arnheim, Rudolf. "What Abstraction is Not" in *Visual Thinking*. Berkeley: University of California Press, 1969

Arnheim, Rudolf. *The Power of the Center: A Study of Composition in the Visual Arts*. Berkeley, CA: University of California Press, 1982.

Ashwin, Clive. *History of Graphic Design and Communication: A SourceBook*. Pembridge Press, 1983. Original from the University of Michigan

Barthes, Roland. *Image/Music/Text*. Trans. Stephen Heath. New York: Hill and Wang, 1977.

Baudrillard, Jean. *For a Critique of the Political Economy of the Sign*. St. Louis, Mo.: Telos Press, 1981.

Barton, David. *Literacy: An Introduction to the Ecology of the Written Language*. Oxford: Blackwell, 1994.

Batram, Alan. *Five Hundred Years of Book Design*. New Haven: Yale University Press, 2001.

Bellantoni, Jeff, and Woolman, Matt. *Type in Motion*. London: Thames& Hudson, 2000.

Bellis, Mary. "History of Laptop Computers." Webpage. 22 Jan 2006. http://inventors.about.com/library/inventors/bllaptop.htm

Benjamin, Walter. *Reflections*. Ed. Peter Demetz. New York: Schocken Books, 1978.

Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*. Published in: *Cultural Theory and Popular Culture: An Introduction*. Published by University of Georgia Press, 2001

Berry, John D. *Language Culture Type: International Type Design in the Age of Unicode*. Association typographique internationale, Graphis U.S., Inc: Watson-Guptill, 2002.

Blackwell, Lewis. *Twentieth-Century Type*. New Haven: Yale University Press, 2004.

Blackwell, Lewis, and David Carson. *The End of Print: The Grafik Design of David Carson*. San Francisco: Chronicle Books, 2000.

Bolter, Jay David. *Writing Space: Computers, Hypertext, and the Remediation of Print*. Mahwah, N. J.: Lawrence Erlbaum Associates, 2001.

Bojko, Szymon. *New Graphic Design in Revolutionary Russia*. New York:
Praeger, 1972.

Bosshard, Hans Rudolf. *Der Typografische Raster/The Typographic Grid*. Sulgen,
Switzerland: Verlag Niggli, 2000.

Boyarski, Dan, and Christine Neuwirth, Jodi Forlizzi, and Susan Harkness Regli.
"A Study of Fonts Designed for Screen Display." CHI 98 (April 1998): 18–23.

Bringhurst, Robert. *The Elements of Typographic Style Applied to the Web*.
Richard Rutter, Brighton, 2005.

Bringhurst, Robert. *The Elements of Typographic Style*. Vancouver: Hartley and Marks,
1992, 1997.

Brody, Neville, and Blackwell, Lewis. *G3: New Dimensions in Graphic Design*. New York: Riz-
zoli, 1996.

Burke, Christopher. *Paul Renner: The Art of Typography*. New York: Princeton Architectural
Press, 1998.

Burke, Sean, ed. *Authorship: From Plato to the Postmodern*. Edinburgh: Edinburgh University
Press, 1995.

Carter, John. *ABC for Book Collectors*. Revised by Nicholas Barker. 7th ed. Delaware:
Oak Knoll Press, 1995.

Chappell, Warren. *A Short History of the Printed Word*. Edited by Robert Bringhurst.
Vancouver: Hartley & Marks Publishers, Inc., 1999.

Chartier, Roger. *Forms and Meanings: Texts Performances, and Audience from Codex
to Computer*. Philadelphia: University of Pennsylvania Press, 1995.

Cantz, Hatje. Karl Gerstner: *Review of 5 x 10 Years of Graphic Design*.
Ostfildern-Ruit, Germany: Hatje Cantz Verlag, 2001.

Carter, Rob. *American Typography Today*. New York: Van Nostrand Reinhold, 1989.

Carter, Sebastian. *Twentieth Century Type Designers*. New York: W. W. Norton & Co., 1995.

The Chicago Manual of Style, 15th Edition. Chicago: University of Chicago
Press, 2003.

Christin, Anne-Marie. *A History of Writing, from Hieroglyph to Multimedia*. Paris:
Flammarion, 2002.

Damase, Jacque. *Revolution Typographique*. Geneva: Galerie Mott, 1966.

De Saussure, Ferdinand. "The Linguistic Sign" in Robert E. Innis, ed.,
Semiotics: An Introductory Anthology. Bloomington: Indiana University Press, 1985

Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976.

Diamond, Jared. *Guns, Germs, and Steel: The Fates of Human Societies*. New York: W. W. Norton, 1997.

Doczi, Gregory. *The Power of Limits: Proportional Harmonies in Nature, Art and Architecture*. Boulder, CO: Shambhala Publications, 1981.

Dwiggins, William Addison. *Layout in Advertising*. New York: Harper and Brothers, 1948.

Dworkin, Craig Douglas, *Reading the Illegible*, Edition: illustrated, revised
Published by Northwestern University Press, 2003 Original from the University of California

Eckersley, Richard et al. Glossary of Typesetting Terms. Chicago: University of Chicago Press, 1994.

Eisenstein, Elizabeth L. *The Printing Press as an Agent of Change*: Communications and Cultural Transformations in Early Modern Europe. Cambridge University Press, 1979

Einstein, Elizabeth L. *The Printing Revolution in Early Modern Europe*. Cambridge: Cambridge University Press, 983.

Elam, Kimberly. *Grid Systems: Principles of Organizing Type* (Design Briefs)

Elam, Kimberly. *Geometry of Design*. New York: Princeton Architectural Press, 2001.

Elam, Kimberly. *Expressive Typography: The Word as Image*. New York: Van Nostrand Reinhold, 1990.

Eskilson, Stephen. *Graphic Design: A New History*: Yale University Press, 2007.

Evans, Poppy. *Forms, Folds, and Sizes: All the Details Graphic Designers Need to Know but Can Never Find.* Beverly, MA: Rockport Publishers, 2004.

Evans, Jessica, Stuart Hall. *Visual Culture: The Reader* By Open University, Published by SAGE, 1999

Felici, James. *The Complete Manual of Typography: A Guide to Setting Perfect Type*. Berkeley, CA: Peachpit Press, 2003.

Fiske, John. "Popular Culture" in Franc Lentricchia and Thomas McLaughlin, eds. *Critical Terms for Literary Study*. Chicago: The University of Chicago Press, 1995.

Friedman, Mildred, ed. *De Stijl: 1917–1931, Visions of Utopia*. New York: Abbeville Press, 1982.

Freudenrich, Craig. "How Laptops Work." Webpage. 22 Jan 2006. http://www.laptopworld-wide.com/ri/howlaptopswork/fact.htm

Gerstner, Karl. *Designing Programmes*. Switzerland: Arthur Niggli Ltd., 1964.

Gerstner, Karl. *Compendium for Literates: A System for Writing.* Translated by Dennis Q. Stephenson. Cambridge, MA: MIT Press, 1974.

Gibson, William. *Neuromancer*. New York: Ace Books, 1984.

Hall, Stuart. "Encoding / Decoding" in *Culture, Media, Language*. London: Routledge, 1980.

Helfand, Jessica. *Screen: Essays on Graphic Design, New Media, and Visual Culture.* New York: Princeton Architectural Press, 2001.

Heller, Steven, and Meggs, Philip B. eds. Texts on Type: Critical Writings on Typography. New York: Allworth, 2001.

Heller, Steven, Louise Filli. *Cover Story: The Art of American Magazine Covers 1900-1950*. San Francisco, Chronicle Books, 1996

Heller, Steven, Elinor Pettit. *Graphic Design Time Line: A Century of Design Milestones*. Allworth Communications, Inc., 2000.

Heller, Steven and Georgette Ballance, eds. *Graphic Design History.* New York: Allworth Communications, Inc., 2001.

Heller, Steven, *Merz to Emigre and Beyon: Avant Garde Magazine Design of the Twentieth Century*, Phaidon Press, 2003

Hiebert, Kenneth J. *Graphic Design Processes: Universal to Unique*. New York: Van Nostrand Reinhold, 1992.

Hinrichs, Kit. Typewise. Cincinnati: North Light, 1990.

Hochuli, Jost and Robin Kinross. *Designing Books: Practice and Theory*. 2004.

Hoffman, Armin. *Graphic Design Manual: Principles and Practice*. New York: Van Nostrand Reinhold, 1992.

Hollis, Richard. *Swiss Graphic Design: The Origins and Growth of an International Style*, 1920–1965. London: Laurence King, 2006.

Hurlburt, Alan. *The Grid. A Modular System for Design*. New York: Van Nostrand Rheinhold,1978.

Jute, André. *Grids: The Structure of Graphic Design*. Switzerland: RotoVision, 1996.

Kepes, Gyorgy. *Sign, Symbol, Image*. New York: George Braziller, 1966.

Kunz, Willi. *Typography: Macro+Micro Aesthetics*. Switzerland: Verlag Arthur Niggli, 1998.

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http://www.computersciencelab.com/ComputerHistory/History.htm

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Manovich, Lev. *The Language of New Media*. Cambridge: MIT Press, 2002.

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Müller-Brockmann, Josef. *The Graphic Artist and his Design Problems*. Switzerland: Arthur Niggli Ltd., 1961.

Nielsen, Jakob. *Designing Web Usability.* Indianapolis: New Riders, 2000.

Noordzij, Gerrit. *Letterletter: An Inconsistent Collection of Tentative Theories That Do Not Claim Any Authority Other Than That of Common Sense*. Vancouver: Hartley and Marks, 2000.

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O'Donnell, James J. *Avatars of the Word: From Papyrus to Cyperspace*. Cambridge, MA: Harvard University Press, 1998.

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Poynor, Rick. *Designing Pornotopia: Travels in Visual Culture*. Laurence King Publishing, 2006.

Poynor, Rick. *Obey the Giant: Life in the Image World*. Birkhauser Publishers for Architecture, Basel-Boston-Berlin, 2003

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Rand, Paul. Design Form and Chaos. New Haven: Yale University Press, 1993.

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Rogers, Bruce. *Paragraphs on Printing*. New York: Dover, 1980.

Ruder, Emil. *Typography: A Manual of Design*. Switzerland: Verlag Arthur Niggli, 1967.

Roberts, Lucienne, and Julia Shrift. *The Designer and the Grid*. East Sussex, UK: RotoVision, 2002.

Rothschild, Deborah, Ellen Lupton, and Darra Goldstein. *Graphic Design in the Mechanical Age:* Selections from the Merrill C. Berman Collection. New Haven: Yale University Press, 1999.

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Samara, Timothy. *Making and Breaking the Grid: A Graphic Design Layout Workshop.* Glouces-ter, Mass.: Rockport Publishers, 2002.

Scher, Paula. *Make It Bigger.* New York: Princeton Architectural Press, 2002.

Lee Siegel, *Against the Machine: Being Human in the Age of the Electronic Mob,* New York, Spiefel & Grau, 2008

Smith, Ken. *Junk English.* New York: Blast Books, 2001.

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Steinberg, S. H. *Five Hundred Years of Printing.* 1955; new edn rev, John Trevitt. New Castle, DE: Oak Knoll Press, 1996.

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Sutnar, Ladislav. *Visual Design in Action – Principles, Purposes.* New York: Hastings House, 1961.

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Tschichold, Jan. *The new typography: A Handbook for Modern Designers,* Translated by Ruari McLean, With an Introduction by Robin Kinross. Berkeley, University of California Press, 2006

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Tufte, *Edward R. The Visual Display of Quantitative Information.* Cheshire, Connecticut: Graphics Press, 1990.

Tufte, Edward R. The Cognitive Style of PowerPoint. Cheshire, Connecticut.: Graphics Press, 2003, Original from the University of Michigan, Digitized Nov 28, 2007.

VanderLans, Rudy, and Zuzana Licko. *Emigre: Graphic Design into the Digital Realm.* New York: Van Nostrand Reinhold, 1993.

Weingart, Wolfgang. *Weingart: Typography.* Baden: Switzerland: Lars Müller, 2000.

Woolman, Matt. *Motion Graphics 2.* London: Thames & Hudson, 2005.

Recomended Web Sites
www.adobe.com
www.andreubalius.com
www.balladora.blogspot.com
www.bitstream.com
www.cgm.cs.mcgill.ca/~luc/fonts.html
www.chronotext.org
www.counterspace.motivo.com
www.designobserver.com
www.designingwithtype.com
www.emigre.com
www.etapes.com
www.eurotypo.com
www.fonthaus.com
www.fonts.com
www.userpage.fu-berlin.de/~cantsin/permutations
www.gutenberg.de/museum.htm
www.hillmancurtis.com
www.hi-res.net
www.identifont.com
www.inputoutput.de
www.itcfonts.com
www.klingspor-museum.de/EUeberdasMuseum.html
www.laurenceking.co.uk
www.microsoft.com/typography
www.museum.antwerpen.be/plantin_moretus
www.museumfuerangewandtekunst.frankfurt.de/index_2.html
www.nenne.com/typography
www.octavo.com
www.optimism-modernity.org.uk
www.page-online.de/index.php
www.pala8.blogspot.com
www.papiermuseum.ch
www.paris.blog.lemonde.fr
www.posterpage.ch/pbookm.htm
www.plainlanguagenetwork.org
www.printing-museum.org/en/information/access/index.html
www.promo.net/pg/
www.stbride.org/
www.thetypestudio.com
www.tomato.co.uk
www.typebooks.org
www.typeoff.com

www.typevents.com
www.typographer.org
www.typographi.com
www.typographicdesign4e.com
www.typolexikon.de
www.typophile.com
www.typotheque.com
www.weareallastronauts.de
www.yeehawindustries.com

Type Distributors
Adobe
Identifont
The Font Bureau, Inc.
FontFont
Typotheque
FontHaus
Emigre
T.26 Digital Type Foundry
Bauer Types
FontSeek
Linotype FontExplorer X
Abstract Fonts
Adobe Type Library
P22 Online
Village
Type Review
Chris MacGregor's Internet Type Foundry Index
MyFonts
Fonts & Things
Type.co.uk
ITC Fonts

Type Foundries
www.adobe.com
www.agfamonotype.com
www.bertholdtypes.com
www.bitstream.com
www.chank.com
www.digitalthread.com
www.dutchtypelibrary.com
www.emigre.com
www.extensis.com/suitcase
www.fontbureau.com
www.fontcraft.com
www.fontexplorer.com
www.fontfabrik.com
www.fontfont.com
www.fonthaus.com
www.fonthead.com
www.fontpool.com
www.fontshop.com
www.foundrytypes.co.uk
www.hollandfonts.com
www.houseind.com
www.identifont.com
www.itcfonts.com
www.linotype.com
www.lineto.com
www.lucasfonts.com
www.luth.no
www.macfonts.com
www.microsoft.com/typography
www.myfonts.com
www.p22.com
www.pampatype.com
www.secretonix.pt
www.stixfonts.org
www.stormtype.com
www.typebox.com
www.typofonderie.com
www.typographer.com
www.typonauten.de
www.typophile.com
www.typotheque.com
www.typography.art.udel.edu
www.typehype.net
www.veer.com/products/type/
www.wcfonts.com
www.webfxmall.com/fonts
www.stormtype.com

Design Organizations
American Institute of Graphic Arts (AIGA)
Art Directors Club of New York
Association Typographique Internationale (ATypI)
British Design and Art Direction Club (D&AD)
Graphic Artists Guild
International Council of Graphic Design Associations
International Society of Typographic Designers (ISTD)
Society for Environmental Graphic Design (SEGD)
Society of Graphic Designers of Canada (GDC)
Society of Typographic Aficionados (STA)
Type Directors Club (TDC)
The Typophiles
University and College Designers Association (UCDA)

Additional Resources
typeinvadersl
A game for zapping dumb quotes.
www.typehype.net/typeinvaders.html

Cooper Black / Film by Chesire Dave
Awesome short film
www.cheshiredave.com/mastication/2002/07/0037a-btt.html

Russian Avant-Garde Books
Beautiful site produced by MoMA; lets you turn pages of avant-garde books.
www.moma.org/exhibitions/2002/russian/index.html

Design films by Hillman Curtis
www.hillmancurtis.com/hc_web/film_video.shtml

The Art of the Title Sequence, with clips.
www.artofthetitle.com/

A good source for sharing resources
www.creativecommons.org

The Center for the Book [place in San Francisco worth visiting]
www.sfcb.org

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Typographic Sorts

opening quotation	"	option [
closing quotation	"	option shift [
inch marks	"	"
opening single quotation	'	option]
closing single quotation	'	option shift]
apostrophe	'	option shift]
em dash	—	option shift -
en dash	–	option -
hyphen	-	-
ellipsis	…	option ;
fraction bar	⁄	option shift 1
forward slash	/	/
ligature ae	æ	option '
ligature fi	fi	option shift 5
ligature fl	fl	option shift 6
bullet	•	option 8
cedilla	ç	option c
accent acute	á é	option e followed by character
accent grave	à è	option ` followed by character
tilde	ñ	option n
umlaut	ü	option u followed by character
circumflex	^	option i
copyright	©	option g
registered	®	option r
trademark	™	option 2
degree	°	option shift 8
section	§	option 6
paragraph	¶	option 7
dagger	†	option t
cents	¢	option 4

Fonts with expert sets" will include a variety of other useful sorts, such as single-key-stroke fractions.

Student Commitment
Course Structure + General Policies

Having read the Course Syllabus for Publication Design, you are now aware of the importance of responsible attendance, class preparation, policies and procedures. Please complete the information below and sign, acknowledging that you fully understand what you have read.

Date_____ 2009

Signature _____

Print Name_____

Address _____

Phone_____

email _____

Why are you interested in publication design?

What do you expect to achieve from this course?

What are your artistic strengths?

What are your personal strengths?

What would you like to learn during this course?

Department of Art + Architecture
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January 27
        Introduce course structure

January 27 - January 29
        Introductory Exercise
        SECRETS: Tiny Interventions

January 27 - February 09
        SFMOMA independent field trip
        Schedule time to view "The Art of Participation" at SFMOMA

February 05
        Site Design for the Web Workshop 1

January 29 - March 03
        Project 1
        Billboards as Books / The Future of the Book / What IS Reading?
        Readings
        http://designobserver.com/archives/entry.html?id=38892
        Heller, Steven, *Merz to Emigre and Beyond: Avant Garde*
        Magazine Design of the Twentieth Century. Phaidon Press, 2003

January 29 - February 03
        Assignment 1
        Observe / Collect / Document / Reflect / Designer as Witness

February 03 - February 10
        Assignment 2
        Form / Form as Language / Content / Context / Designer as Author

February 10 - March 17
        Assignment 3
        Narrative / The Successive Frame / Transitions / Private / Public
        Reading
        Nunberg, Geoffrey, ed. *The Future of the Book*. Berkeley: University of
        California Press, 1996.

February 26 – March 05
        Assignment 4
        Sequencing / Tweening / Binding / Poster / Brochure / Codex / Book
        Reading
        Smith, Keith A. *Non-Adhesive Binding*. Rochester, New York;
        Keith Smith Books, 1993.

March 05
        Project 1 Formal Review

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March 05 – April 14
> **Project 2**
> Phenomenology / Mapping / Interactivity / Site / Designer as Producer

March 05 – March 31
> Assignment 1
> Defining Site and Designing Maps, [Introduction to Interactivity:
> Flash and Dreamweaver]
> **Reading**
> Tufte, Edward R. *Visual Explanations*. Cheshire, Connecticut:
> Graphics Press, 1990.

Thursday, March 12
> **Site Design for the Web Workshop 2**

March 17 – March 31
> Assignment 2
> Observe / Contemplate / Reflect / Inquire / Question
> Site Documentation / Collection / Cultural Anthropology / Ethnography,
> What is community? What is public? What is private?
> **Reading**
> Burke, Sean, ed. *Authorship: From Plato to the Postmodern*.
> Edinburgh: Edinburgh University Press, 1995.

March 24 – March 26   Spring Break

March 31 – April 14
> Assignment 3
> Design as Service / Magazine: Identity & Purpose / Designer as Author
> Sub-Culture / Popular-Culture / Viral Marketing / Interventions
> Who asks? Who Responds? The Designer as Director of Discourse.
>
> **Readings**
> Poynor, Rick. *No More Rules: Graphic Design and Postmodernism*, "Authorship", "Op-
> position." Yale University Press, 2003
> Samara, Timothy. *Making and Breaking the Grid*. Rockport Publishers, 2005
> Barton, David. *Literacy: An Introduction to the Ecology of the Written
> Language*. Oxford: Blackwell, 1994.

Thursday, April 09
> **Site Design for the Web Workshop 3**

April 14
> **Project 2 Formal Review**

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April 14 - May 14   OR   during Final Exam Period
Project 3
Publicity / Visual Explanations / Publications and Wayfinding Solutions
Identity Development / Signage Design / The Creation of Site-Making Elements
Designers as Agents of Service

We will be working with the Garden Project Community: a Living-Learning program
in which students are establishing the first organic community garden on the
University of San Francisco campus.

April 16

Artist's Talk
California College of the Arts: Graduate Studies Lecture Series, Matt Keegan
7:00 p.m. at CCA. [Lecture is free.]

April 16

Assignment 1
Visiting the USF Community Garden

April 16 – April 23

Assignment 2
Observe / Study / Collect / Document / Reflect / Analyze
Determining the Needs of the USF Garden Project Community

April 16 – April 21

Assignment 3
Writing Proposals / Making the "Pitch"

April 21 - May 14   OR   Final Exam Period
Assignment 4
Can "It" happen? Making "It" happen

April 21 - May 14   OR   Final Exam Period
Project 3 Formal Review

Site Design for the Web Workshop Series

During the semester we will engage in a web site-building workshops. This will require you to be prepared with necessary materials for each workshop session.

You will be building a portfolio [publication] of your research throughout the course. These workshops are intended to help you learn various tools for web design [Acrobat, Flash, Fireworks, Dreamweaver, Final Cut Pro, After Effects].

We will allocate time in class for tutorial in production of web based-communications. We will be developing an on line publication that will serve as documentation of your research for the course.

Thursday, February 10	**Site Design for the Web Workshop 1** Building a home for your studies

Establish an on-line placeholder for your projects, documentation, process, links. Please note that this layout is to be extremely simple and will not include imagery.
i.e.: www.uweloesch.com, www.harrellfletcher.com

Use InDesign to do some preliminary studies, establish a grid system, and play with multiple versions before you decide on the best one.

Include the following as your map for the placeholder page for now.

> Your Name
> Art 000-00 Publication Design
> University of San Francisco
> Department of Art + Architecture
> Spring Semester 2009
>
> Project 01
> Project 02
> Project 03

Thursday, March 12	**Site Design for the Web Workshop 2** Words of Encouragement, Linking it up and Blog-building updates added to your placeholder
Thursday, April 09	**Sight / Site Design for the Web Workshop 3** Avoid becoming a site for sore eyes... more interactivity, system design and navigation

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Project 1

Assignment 1

Process / Documentation

Assignment 2

Process / Documentation
Publication

Assignment 3

Process / Documentation
Publication

Project 01

Assignment 4

Process / Documentation
Publication

Your Name
Art 000-00 Publication Design
University of San Francisco
Department of Art + Architecture
Spring Semester 2009

Project 2

Assignment 1
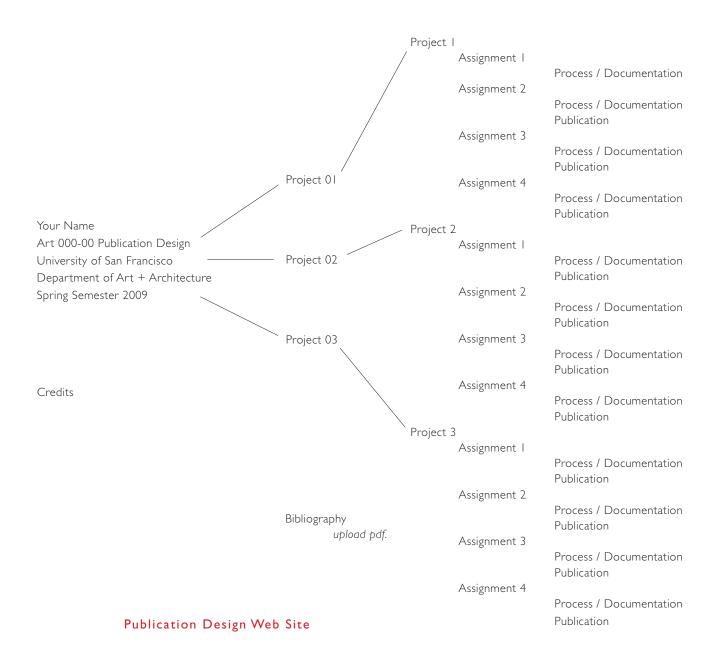
Process / Documentation
Publication

Project 02

Assignment 2

Process / Documentation
Publication

Assignment 3

Process / Documentation
Publication

Project 03

Assignment 4

Process / Documentation
Publication

Credits

Project 3

Assignment 1

Process / Documentation
Publication

Assignment 2

Process / Documentation
Publication

Bibliography
upload pdf.

Assignment 3

Process / Documentation
Publication

Assignment 4

Process / Documentation
Publication

Publication Design Web Site

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Exercise 01

Project 01*

Project 02*

Project 03*

Project descriptions are in progress and will be submitted in their entirity at the end of the semester.

SECRETS: Tiny Interventions

      1. Exemplify key publication design principles, with a focus on the text and image relationships on a "page", through presentation of a conceptual project, submission of photographic images and project documentation.

      2. Demonstrate advanced practice with the design of publication structures through presentation of conceptual projects, submission of sketches and project documentation.

      3. Demonstrate advanced practice with typography as an element of publication design.

      4. Create examples of digital publishing, [social networking interfaces: MySpace, Facebook, You Tube, Flicker, Blogger, Picasa, WordPress, etc.].

      5. Demonstrate knowledge of publication design history, with an emphasis on understanding the ways in which publication design, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time through participation in group seminars.

What is public? What is private? What does it mean to publish?
Define: Legibility / Readability / Visual Literacy / User Ability

      Part 01
      You will be working in pairs.
      You will be given 5 copies of a tiny printed document.
      The document is self-adhesive.
      Together, place the documents into the landscape.

      Part 02
      Together, document the following:
      You both in your locations / sites of the documents and the documents in the location / site.

      Part 03
      Reflect on the following and note in your documentation:
      What is public? What is private? What does it mean to publish?
      Define and example: Legibility / Readability / Visual Literacy / User Ability

      Part 04
      Review documentation [projected in class] and discuss topics of discovery.
      January 29, 9:00 a.m.

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Project 01
Billboards as Books / Future & The Book / What IS Reading?
Learning Outcomes

1. Exemplify key publication design principles, with a focus on the text and image relationships within magazine and book formats, through representation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

2. Demonstrate advanced practice with the design of publication structures, with an emphasis on design of a publications cover, spine, title page, table of contents chapter opening, appendices, and index, through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

3. Demonstrate advanced practice with typography as an element of publication design, with an emphasis on the design of text blocks and flow, running heads, callouts, folios, footnotes, and quotations, through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

4. Create examples of professional bookbinding, with a focus on soft-cover perfect binding construction, and hardcover sewn construction, through production of functional binding prototypes.

5. Demonstrate knowledge of publication design history, with an emphasis on understanding the ways in which publication design, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time, through participation in group seminars and writing of annotated bibliographies.

6. Read and interpret key ideas in publication design theory, with an emphasis on the topics of design authorship, reception theory, and the future of the book, through participation in group seminars, writing of annotated project bibliographies, and submission of final project work.

Reading

http://designobserver.com/archives/entry.html?id=38892

Topics to Consider
What is public? What is private? What does it mean to publish?
Define: Legibility / Readability / Visual Literacy / Intended Audience /
Graphic Design + Responsibility / Popular Culture / Messaging Systems
The Successive Frame: Pages / Billboards

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Project 01
January 29 - February 03

Assignment 01
Observe / Collect / Document / Reflect / Designer as Witness
Begin project 01 by observing then documenting billboards throughout the city. Make many
records of the billboards. Consider the frame, consistent point of view, and the aesthetics of
what you are collecting. Document 5 billboards with at least 25 photographs to work with.
Please do not travel alone to document your subject matter.

Once you formed small groups or pairs to work with, design a plan to photograph
or document billboards throughout the city.

Topics to consider : CONTENT OF BILLBOARD / CONTEXT OF BILLBOARD
Photograph 25 each [25 X 5]. You will each need a body of images of billboards to work with.
Individually, study the images and select 5 that work together as a series.

Part 1
Save the 5 images in their "native" format, then save each one as another version so that
you can alter the new one and maintain the original for future use.

Carefully remove the content of the billboard and replace it with a white background.
This may be done in *Photoshop* or *InDesign* by creating a white mask over the
billboard's frame.

Use the following nomenclature:
billboard_01_V1.jpg
billboard_01_v2.jpg

Produce a chronological, systematic record of your study with the following guidelines:
The size of the page / frame is to be 8.5" X 11" in landscape format.
Assigned compositions in sequence:
billboard 1/5 with original content
blank billboard 1/5
billboard 2/5 without content
blank billboard 2/5
etc. etc.

Review Date
Tuesday, February 03

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Project 01
February 03 - February 10

Assignment 01
Part 2
Locate / Site / Point of Departure
Find a map on Google Maps of one of the five of your billboards and include it in your pdf presentation.

Part 3
Craft vs Kraft / File Management / What is a Narrative? / The Successive Frame /
The Sequence / The Series / Binding Pages in *Acrobat* / Publishing / Public / Private
Make a pdf presentation of your 10 page document. Please produce your PDF with Medium Resoultion and prepare to discuss observations of your study.

Review Date
Tuesday, February 03

Assignment 02
February 03 - February 10
Form / Form as Language / Content / Context / Designer as Author /
Graphic Design + Responsibility / Popular Culture / Messaging Systems /
Designer as Producer / What is a Narrative? / The Successive Frame / The Sequence /
The Series / Binding Pages in *Acrobat* / Public / Private / Content / Context

Part 1
Pause a moment and think about what makes you happy. What do you find encouraging?
How do you encourage others?
Design an encouraging message system. Use your blank billboard series from
Assignment 01 to house your encouraging words / images / video / sound / links / etc.

Specifications
At least one half of the series will Include typographic elements. Imagery can be photographs, illustrations, video, sound, found objects, textures, colors, links etc.

At least one page must include video and sound using the Advanced Editing Tools in
Adobe Acrobat. Final formats for this assignment are to be a *QuickTime* movie and an Interactive PDF [high and low resolution]

Review Date
Tuesday, February 10

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Project 01
Assignment 03
February 03 - February 10
What is a Site? / Content / Context / Designer as Author / Designer as Producer
/ Narrative: Telling a story / The Successive Frame / / Public / Private / Content / Context

Part 1
Visit the location of where one of your billboards touches the ground.

Define a site that is within one block perimeter of that location.

Spend at least1 hour observing, reflecting and documenting what occurs at that site.

Organize the collection of images or records of the site [photograph / illustration /
found object / found printed material or typographic elements].

Write a 2 - 3 paragraph description of your site.

Make a PDF of your archive / collection of visuals / writing for review.

Review Date
Tuesday, February 10

Topics to Consider
How do Assignment 02 and 03 relate to each other?
What is a public audience?
What is a private audience?
How do you know what you want to say?
What did you find that you didn't think you would?
Any points of inspiration?
Who lives, works, travels through, is at your site?
Any patterns of activity?

insert assignment 04 from other files.. built in lab.

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February 17 - February 24
  Assignment 04
  Narrative / The Successive Frame / Transitions /
  Sequencing and Binding: Poster / Brochure / Codex / Book

  Reading
  Nunberg, Geoffrey, ed. *The Future of the Book*. Berkeley: University of
  California Press, 1996.

What is a Site? / Content / Context / Designer as Author / Designer as Producer
/ Narrative: Telling a story / The Successive Frame / / Public / Private / Content / Context

Part 1
Construct a publication using the following layout. Fill the grid with text and image to compose
a two sided brochure / poster publication. Study the sequencing and flow of information.

17"

11"

cut here

review date
Process Review
Tuesday, February 24

Final Review
Tuesday, March 03

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March 03 - March 19
Project 02
Sequencing and Binding: Codex / Building Books

Book 01 Adhesive Binding / Perfect Binding

Book 02 Non-Adhesive Binding

Learning Outcomes

1. Exemplify key publication design principles, with a focus on the text and image relationships within book formats, through representation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

2. Demonstrate advanced practice with the design of publication structures, with an emphasis on design of a publications cover, spine, title page, table of contents chapter opening, appendices and index – through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

3. Demonstrate advanced practice with typography as an element of publication design, with an emphasis on the design of text blocks and flow, running heads, call-outs, folios, footnotes, and quotations through – presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

4. Create examples of bookbinding, with a focus on soft-cover perfect binding construction, and hardcover sewn construction through – production of functional binding prototypes.

5. Demonstrate knowledge of publication design history, with an emphasis on understanding the ways in which publication design, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time, through participation in group seminars and writing of annotated bibliographies.

6. Read, interpret and write about key ideas in publication design theory, with an emphasis on the topics of design authorship, reception theory, and the future of the book, writing of annotated project bibliographies and submission of project work.

Reading
Batram, Alan. *Five Hundred Years of Book Design*. NewHaven: Yale University
        Press, 2001.
Nunberg, Geoffrey, ed. *The Future of the Book*. Berkeley: University of California Press,
        1996.
Smith, Keith A. *Non-Adhesive Binding.* Rochester, New York;
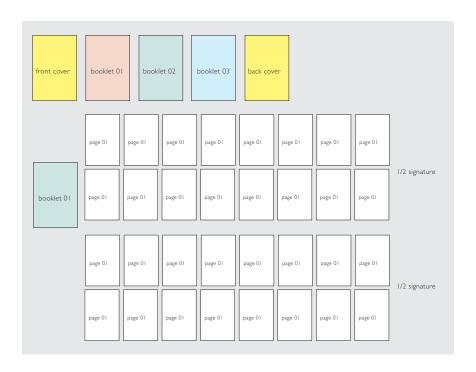   Keith Smith Books, 1993.
Hochuli, Jost. *Designing books : Practice and Theory* / Jost Hochuli, Robin Kinross
        Imprint   London : Hyphen, 1996

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front cover	booklet 01	booklet 02	booklet 03	back cover

	page 01	page 01	page 01	page 01	page 01	page 01	page 01	
booklet 01	page 01	page 01	page 01	page 01	page 01	page 01	page 01	1/2 signature
	page 01	page 01	page 01	page 01	page 01	page 01	page 01	
	page 01	page 01	page 01	page 01	page 01	page 01	page 01	1/2 signature

Booklet 01
Title Page, Table of Contents, Forward, Introduction, and "Secrets" Exercise
Personal Writing 01: What is private? What is public? What is a publication?
Define: Legibility / Readability / Visual Literacy / User Ability
2-3 paragraphs of your own writing [minimum]
2 - 3 bodies of text relating to the content with proper citations

Booklet 02
Billboard Project: Encouraging Messages
Personal Writing 02: What is private? What is public? What is a publication?
What was Observed? Collected? Documented? Reflected Upon?
2-3 paragraphs of your own writing [minimum]
2 - 3 bodies of text relating to the content with proper citations

Booklet 03
Site Investigation: Public / Private
Personal Writing 03: What is a Site? / Content / Context / Designer as Author
Designer as Producer / Public / Private / The Successive Frame
2-3 paragraphs of your own writing [minimum]
2 - 3 bodies of text relating to the content with proper citations
Index, Appendices, Colophon

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We will have book building workshops to demonstrate some processes of binding with and without adhesives. We will be binding your design process or early studies to practice specific binding techniques. Please have all of your process that has been printed for tests and found materials accessible for building book maquettes or models. After completing the book binding workshops you will determine if you would like to bind your own books or send them out to Kinkos' for perfect binding.

Specifications

2 – 5" x 7.5" books [a series of 2 minimum]

Each book contains, 3 – 32 page [1full signature minimum] – 5" x 7.5" booklets

Final size: 5" x 7.5" X ? spine width [pending page count]

Trim size: 11" x 7.5" (5" x 7.5" cover + 1" spine + 5" x 7.5" back cover)

Cover: 4(CMYK) / 0

Body: B/W

A full signature, or "sig," is 32 pages, a half-sig is 16 pages and a quarter-sig is 8 pages.

The page count should add up to a multiple of 8. The total page count of the book starts from the very first page, not the first numbered page.

Use InDesign for the final layout. Use Illustrator for creating illustrations, logotypes. Use Photoshop for visuals effects and image manipulation.

Include the following
Front Cover
Title in specific language (you choose the title of your booklets as well as the overall publication – an anthology, a collection, a cobined series)
Authors / Editors / Producers

Spine Title in specific language + Authors / Editors / Producers
Title Page
Foreward
Table of Contents
Appendices
Index
Colophon

Back Cover
Title in specific language (you choose the title of your booklets)
Authors / Editors / Producers
Introductory Text
Bar code

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Publication Design
Spring 2009

Project Overview
1. Create a document at trim size and work the three areas (cover, spine, back cover) simultaneously but, the cover should be very strong by itself.

2. Work creatively with type and analyze the connotation and denotation of your experiences and the representations you have collected, produced and designed for this course to date.

3. Keep your creative process documented by saving and printing all versions of your work ("save as"). Develop project management skills by carefully naming your files and archiving your work accordingly.

4. Keep the layout and typographic elements simple. Develop a typographic system and repeat this for each one. Create a system [grid, style sheets etc.] and apply it to each booklet.

5. We will have process reviews for your benefit. If you do not have work ready at the beginning of class for presentation it will not be reviewed.

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Project 02
Production Schedule

Tuesday, March 03
Introduce Project 02
In class activity: book design treasure hunt

Thursday, March 06
Review book design concept / sketches / studies / direction

Tuesday March 10
Review draft one of your book design system. Study typographic styles, margins, folio placement and pagination. Review cover concepts and art direction, View assigned bookbinding tutorials.

> **Assigned Reading**
> Hochuli, Jost. *Designing Books : Practice and Theory* / Jost Hochuli, Robin Kinross, Imprint London : Hyphen, 1996   pages: 7 - 46

Thursday, March 12
Review book design process. Discuss *The Future of the Book*, *Designing Books : Practice and Theory* readings

Tuesday, March 17
Review book design process.
Binding demonstration 01: Adhesive binding techniques

> **Assigned Reading**
> Poynor, Rick. *No More Rules: Graphic Design and Postmodernism*
> Yale University Press, 2003, "Authorship"

Thursday, March 19
Project 02 Formal Review 01 Design / Typography
Verbal presentation via projection / process book submitted for review

Tuesday, March 26 - Thursday, March 28   **Spring Break**

Tuesday, March 31
Review book design process. Review book design process. Prepare sheets / pages
 / signatures for perfect binding

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Publication Design
Spring 2009

Thursday, April 02
Binding demonstration 02: Non Adhesive Binding Techniques
Work on book binding in class

Tuesday, April 07
Final Review Project 01
In addition to presenting your bound books and displaying prelimary studies on the
board, you will make a verbal presentation using the projector of your process.

Thursday, April 09
Project 03: USF Community Garden Project
    Magazine / Zine Design
    Signage Systems
    Interactive Maps
    Banners / Street Art
    Additional Promotional Collateral

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Publication Design
Spring 2009

Tuesday March 10
Review draft one of your book design system. Study typographic styles, margins, folio placement and pagination.

View the following bookbinding tutorials.

Terminology / Paper Grain
http://www.youtube.com/watch?v=hrHi-NhO4GI

http://www.youtube.com/watch?v=oBSUHbyf7Ss

http://www.diybookbinding.com/do-it-yourself-book-binding/

How to glue
http://www.youtube.com/watch?v=vRy6879kR-Y

Assignment
Produce draft 02 of your book design system for class review on Thursday.

Assigned Reading
Hochuli, Jost. *Designing Books : Practice and Theory* / Jost Hochuli, Robin Kinross, Imprint London : Hyphen, 1996   pages: 7 - 46

Collect the following supplies
Cardboard / Chip Board

Xacto knife and blades

Metal Straight Edge

4 - 5, Clean or New Paint Brushes, 1/2" - 3" in size

Newspaper to protect tables

Clean scrap paper: 8 1/2" X 11", 11" X 17" [text and cover]

Pencil and good eraser

Bone folder for clean, precise folds

Paper and cloth for end papers and covers

Aul for hole punching

PVA Glue [flexible glue]

2-part quick dry Epoxy system

project 01   e v a l u a t i o n

Personal Development and Time Management

Stayed current with daily requirements and displayed evidence of time investment [in process book]. You understood the goals of the assignments and addressed them with carefully crafted resolutions to the design problems assigned.

  1   2   3   4   5   6   7   8   9   10

Maintained focus throughout the investigations. Displayed clear logical thinking and sequencing. Managed to avoid last minute design, concept, planning, preparation and decisions. Displayed the ability to make positive independent decisions and listened to and comprehended verbal and written suggestions.

  1   2   3   4   5   6   7   8   9   10

Your personal investment in the project was evident and it is clear that you were aware of your intentions. Your solutions to the project exceeded the expectations of the project's tasks. Additionally, interest, enthusiasm, energy and passion for design and learning have been displayed.

  1   2   3   4   5   6   7   8   9   10

Actively participated in critiques with thoughtful and intelligent comments, justified your thinking and suggested ideas to others. Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates.

  1   2   3   4   5   6   7   8   9   10

You were able to articulate how the message content of your studies is revealed by the arrangement of the formal elements. Carefully considered intended audience, readability, legibility and visual language.

  1   2   3   4   5   6   7   8   9   10

Demonstrated fluency with typography and graphic as a tool for cultural representation; in particular, the processes through which typography represents the identity values of its producers and users. You developed an understanding of the various processes that effect typographic communications.

  1   2   3   4   5   6   7   8   9   10

Critique + Participation

Demonstrate advanced practice with typography as an element of publication design through presentation of conceptual project plans, submission of sketches and project drafts, and submission of project work.

  1   2   3   4   5   6   7   8   9   10

Successfully established information hierarchy and visual logic, structure of motion and logical progression. Incorporated principles of design: variety, repetition, visual emphasis, use of positive and negative space, overlapping, framal reference and cropping, perspective.

  1   2   3   4   5   6   7   8   9   10

Achieved visual continuity throughout the exercises without overt repetition of elements and layout. You carefully considered contrast, structure, positive and negative space, balance, texture, tone, consonance, dissonance, and rhythm as design properties.

  1   2   3   4   5   6   7   8   9   10

Displayed knowledge and application of the formal issues of design and control over white space in order to enhance path flow and organizational structure. A grid was used effectively to organize the bodies of text and contribute to the visual logic.

  1   2   3   4   5   6   7   8   9   10

total   _____ / 100

100 - 90%   A   89 - 80%   B   79 - 70%   C   69 - 60%   D

My standards and expectations are high. The discipline of design is very rigorous and competitive. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

Project 02
Building Books,: Book Design, Page Layout, Adhesive and Non-Adhesive Bindings.
        March 03 – March 19

March 05
        Assignment 1
        Defining Site and Designing Maps, {Introduction to Interactivity:
        Flash and Dreamweaver}
        Reading
Tufte, Edward R. *Visual Explanations*. Cheshire, Connecticut: Graphics Press, 1999

Thursday, March 12
        Site Design for the Web Workshop 2

March 17 – March 31
        Assignment 2
        Observe, Contemplate, Reflect, Question
        Site Documentation, Collection, Anthropology, Ethnography,
        What is community? What is public? What is private?
        Reading
        Burke, Sean, ed. *Authorship: From Plato to the Postmodern*.
        Edinburgh: Edinburgh University Press, 1995.

March 24 – March 26   Spring Break

Project 03
March 31 – April 14
        Design as service / Magazine: Identity & Purpose
        Sub Culture / Popular Culture / Viral Marketing / Interventions

        Reading
        Poynor, Rick. *No More Rules: Graphic Design and Postmodernism*, "Author",
        "Opposition", Yale University Press, 2003
        Reading
        Barton, David. Literacy: *An Introduction to the Ecology of the Written
        Language*. Oxford: Blackwell, 1994.

Thursday, April 09
        Sight / Site Design for the Web Workshop 3
April 14
        Project 2 Formal Review

                        Department of Art + Architecture
                        University of San Francisco

Project 03
April 14 - May 14   OR during Final Exam Period

Publication Design and Publicity / Visual Explanations / Integrating Wayfinding
Solutions: focusing on identity development, signage design, and the creation of
placemaking elements / Designers as Agents of Service

> We will be working with the Garden Project Community: a Living-Learning
> program in which students are establishing the first organic community
> garden on the University of San Francisco campus.

April 14
> Assignment 1
> Visiting the USF Community Garden

April 16
> **Artist's Talk**
> California College of the Arts: Graduate Studies Lecture Series, Matt Keegan
> 7:00 p.m. at CCA. (lecture is free)

April 16 – April 23
> Assignment 2
> Observe, Study, Collect, Document, Reflect, Analyze
> Determining the needs of the USF Garden Project Community

April 16 – April 21
> Assignment 3
> Writing Proposals / Making the "pitch".

April 21 - May 14 OR Final Exam Period
> Assignment 4
> Can "It" happen? Making "It" happen.

April 21 - May 14 OR Final Exam Period
> **Project 3 Formal Review**

Project 03
April 14 - May 14

Publication Design and Publicity / Visual Explanations / Integrating Wayfinding Solutions: focusing on identity development, signage design, and the creation of placemaking elements / Designers as Agents of Service

Collaborating with the Garden Project Community: a Living-Learning program in which students are establishing the first organic community garden on the University of San Francisco campus.

Learning Outcomes

1. Exemplify key publication design principles, with a focus on the text and image relationships within Web brochure formats, through representation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

3. Demonstrate advanced practice with typography as an element of publication design through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.

5. Demonstrate knowledge of publication design history, with an emphasis on understanding the ways in which publication design, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time, through participation in group seminars and writing of annotated bibliographies.

6. Gain the opportunity to enhance leadership and communication skills through participation in a community-based living-learning program at the University of San Francisco. The program integrates core requirements and elective units into a single, comprehensive curriculum that examines issues of citizenship, social justice, and diversity.

7. Develop abilities in observation, discussion, analysis, and writing through the multidimensional lens of the social sciences and learn not only from within, but also extends that learning into the larger world. Meet and learn from people at USF and in the San Francisco community through active participation in service-learning experiences, volunteering, and a variety of learning opportunities both in and out of class.

Department of Art + Architecture
University of San Francisco

Publication Design
Spring 2009

Department of Art + Architecture
University of San Francisco

Name _____

Project Component _____

Concept Development + Process

Developed abilities in observation, discussion, analysis, and writing of project briefs through the multidimensional lens of the social sciences	0 1 2 3 4 5 6 7 8 9 1 0
Gained the opportunity to enhance leadership and communication skills through participation in a community-based living-learning program at the University of San Francisco.	0 1 2 3 4 5 6 7 8 9 1 0
Exemplified key publication design principles, with a focus on the text and image relationships within Web site, brochure, and informational signage formats, through representation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.	0 1 2 3 4 5 6 7 8 9 1 0
Demonstrated advanced practice with typography as an element of publication design through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.	0 1 2 3 4 5 6 7 8 9 1 0
Your graphic experimentations generated new possibilities for designing and thinking conceptually through representation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.	0 1 2 3 4 5 6 7 8 9 1 0
You generated stimulating visual forms that conveyed your concept effectively and worked cohesively in the overall presentation of the Project's materials. You understood the needs of the project and addressed them and have crafted successful resolutions to the design problems assigned.	0 1 2 3 4 5 6 7 8 9 1 0
You were aware of issues of craftsmanship in your overall presentation. You allowed ample time for testing and reviewing your designs before the final components were produced	0 1 2 3 4 5 6 7 8 9 1 0
Stayed current with the assigned tasks and completed them in a timely manner. Exemplified effective use of studio time and devoted adequate time for the production of the publications for the USF Garden Project.	0 1 2 3 4 5 6 7 8 9 1 0
You actively participated in critique and group activities with thoughtful and intelligent comments, justified your thinking and suggested ideas to others.	0 1 2 3 4 5 6 7 8 9 1 0
Accepted constructive criticism, suggestions and ideas openly from both the instructor and classmates. You attitude throughout the project was positive, encouraging and pleasant.	0 1 2 3 4 5 6 7 8 9 1 0

100 - 90%   A   89 - 80%   B   79 - 70%   C   69 - 60%   D

total _____ / 100 = _____

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

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