ADV 1167
Type & Media

Course Description Maximum Credits: 4 Hours per week: 2 classroom, 4 lab	This is a foundation course in typography with emphasis on using type for a range of industry related applications from print to interactive. Students will be introduced to principles of type design and terminology including: variations of type structure, anatomy, font usage, grid, leading, kerning, tracking and alignment. Students will learn industry standard software such as InDesign on the Macintosh operating system.
Prerequisites	CUNY proficiency in reading, writing and mathematics OR Co-requisite: ENG 092R (ESOL 032R) and/or ENG 092W (ESOL 031W), as required.
Instructor	S. E. Libby Clarke Email: sclarke@citytech.cuny.edu Skype Handle: monstressme Office Hours (by appointment only): Monday 9-10am (Skype only), or Friday 1-2pm (in my offfice), N1126,
Teaching/Learning Method	Lectures Readings Demonstrations Assignments Tests and quizzes Open Lab site
Required Text	**Class website: http://openlab.citytech.cuny.edu/typemediaclarke/**
Recommended Text	*A Type Primer* by John Kane
Attendance (College) and Lateness (Department) Policies	A class roster roll will be taken at the beginning of each class. **Only three absences may be allowed. After three absences, a student may be withdrawn because of unsatisfactory attendance (code WU).** Students arriving after the roll is taken will be marked "late." Students may be notified at the earliest opportunity in class after they have been absent or late. After being absent six times or equivalent (2 latenesses = 1 absence), a student may be asked to withdraw from the class (code W before the College drop deadline) or may be withdrawn from the class (code WU).
Academic Integrity Standards	Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.
Grading	• Main projects (and their presentations)............ 60% • Tests .... 20% • Quizzes... 10% • Participation/Journal 10%

Statement

I reserve the right to change the syllabus or grading formula as need be, given the composition and progress of the class. I will notify you about these changes in writing on the website and orally in class as soon as I make them, giving you time to adjust your approach if need be. I reserve the right to take pictures and video of our work in class, although I will not publish images or footage of you publicly–they will only be used as supporting evidence for my research. I also reserve the right to keep samples of your work in order to illustrate points for future classes.

Class Policies

- No late work will be accepted. You must submit work by the beginning of the class in which it is due.
- Any missed assignments will earn a zero. No partial credit will be given.
- Do not use any form of social media or texting during class. If you are so distracted, I reserve the right to eject you from class and give you an absence for the day.
- Respect your classmates as you would be respected.
- When you address your email to me, please write the subject line as follows: *ADV 1167 [Your Name]*
- There will be no make-ups for those who miss any classes, quizzes, or the final project.
- Students have the option to revisit earlier projects and revise them based on original comments. I am a big believer in redemption through iteration.
- If a student finds he will not be able to present or hand in a project on the scheduled day, it is his responsibility to notify the instructor PRIOR to the due date and request alternate arrangements. Points will be deducted from your project grade for missed critiques.
- **Please use your City Tech email for all school business.**

Required Supplies:

You absolutely must buy these materials in order to successfully complete the first major set of exercises. No exceptions.

I strongly suggest you shop at Utrecht as they have all of these supplies at the prices I list below

Speedball Lino Assortment Set .... Utrecht Price $12.41

1 (4" x 6") block Speedball Speedy Carve Block .... Utrecht Price $5.49

Utrecht Newsprint Paper Drawing Pad, 100 sheets............................... Utrecht price $3.22

Utrecht Straight Edge Ruler, Aluminium (12 in.) .... Utrecht price$6.29

General Pencil No.2 Graphite Drawing Pencil .... Utrecht price $3.25

Utrecht Locations:

Utrecht: Brooklyn, 536 Myrtle Ave, Brooklyn 11205-2606, (718) 789-0308

Utrecht: New York City (W 23rd St), 237 W 23rd Street, New York City 10011, 212-675-8699

Utrecht: New York City (4th Ave), 111 Fourth Avenue, New York City 10003, (212) 777-5353

Utrecht: SOHO, 148 Lafayette Street, New York City 10013, (212) 431-3864

Utrecht: New York City (13th Street), 21 East 13th Street, New York City 10003, 212-924-4136

Also required:

- You need to use your existing ePortfolio on Open Lab for the Type Journal, or you could start a new project site to gather your work.

Deliverables:

- **Journal (part of class participation)**
  An informal collection of images and personal observations of real-world typography that you will post on your Open Lab ePortfolio: you will be asked to write several short pieces about your observations and provide relevant visual samples.
- **Type Book (Project #1)**
  Your personal typography manual, constructed in InDesign: it illustrates fundamental typographic principles in a way that will hopefully be meaningful to you beyond this semester. You will be required to have the final piece printed and bound professionally at a FedEx, Staples, or other such print shop.
- **Autobiographical Zine (Projects #2 and #3)**
  A short 12-page autobiographical booklet: you will render it as a printed piece and then rework it into an interactive pdf. This piece will be about you or about a subject near and dear to your heart. You will be encouraged to create all of the assets: the photos, the images, the text. This is a change for you to come up with a subject and approach completely individual to you.

W	Class One Lecture	Class One Lab	Class One Homework	Class Two Lecture	Class Two Lab	Class Two Homework
1	**Introduction** • Objectives of the class • Materials • History of the Letterform • Calligraphy, lettering, or typography? • How we read • Legibility vs. Readability	**Biographical Name Tags** Pair up with a classmate and make a name tag for each other, trying to best portray each other using expressive lettering. Introduce each other and describe what you were trying to convey with the lettering you drew.	**Reading** On website, announced in class **Journal** Take at least 20 pictures of typography or lettering in your neighborhood. Write three paragraphs on what that typography tells you about your neighborhood, add to Journal. Save the photos for a later project.	**History of typography** • Five Families of Type • Typographical Anatomy (handout to be given in class) • Terminology: typeface or font or family? • Structure of letterpress character and how it relates to the bounding box of today	**Relief Printing: Introduction** Carve and print at least 2 individual letters (I will give you the letters for you to transfer onto your blocks). Work to make your letters as crisp and clear as possible. *Note: I will keep your letters here at school as we will print with them for the next couple of weeks.*	**Reading** On class website, announced in class **Letterform Worksheet** Complete the worksheet given to you in class.
2	**Software** • Introduction to Font Book • Introduction to InDesign **Text** • How fonts work digitally • Bounding boxes and their implications • Kerning **InDesign:** • Creating a new document • Orientation and setup • Rulers and measurement • Controlling kerning digitally • Bounding and text boxes	**Relief Printing** Print single words, concentrating on kerning. Use each other's letters and feel free to print nonsense words.	**Reading** On website, announced in class **Journal** Take your best print of a single word, draw in and neatly label at least 10 parts of type anatomy. Scan it or take a good photo of it and post the results on Open Lab. Use the handout from last week as a reference.	**Text** • Leading • How and why it is measured **InDesign** • Controlling leading digitally • Picas and points compared to inches and pixels	**Relief Printing** Print stacked sets of words, concentrating on leading.	**Reading** On class website, announced in class **Journal** Take your best and worst prints of stacked words and write a paragraph about why one works well and the other does not in terms of leading.
3	**Layout** Working on the Grid **InDesign** • Using templates in InDesign • Rules, strokes • Guides, margins, and other layout aids **Project #1** *The Type Book* Choose a performer, famous person, or fictional character about whom you will write your type book assignments. You will use this person's name or text about them to tie the exercises together thematically.	**How to create Type Book assignments** • The class template **Type Book** Create a 1 page document which labels the following type components: baseline, meanline, capline, serif, counter, x-height, ascenders, descenders.	**Reading** On website, announced in class **Journal** Find examples that use a typefaces that belong to each of the five families of type. In what scenario are they used? Put the printed examples together with paragraphs describing the family to which you think it belongs and why. *For example, find and identify a typeface that belongs to the Modern family. Describe what helped you classify it and why it may have been chosen for that particular layout.*	**InDesign** • Multi-page documents • Page Panel • Master pages • Pagination **Font Book** • Downloading and installing fonts • Well-crafted fonts vs. badly-crafted ones • Types of font files • Short history of font file types *Note: I will only allow you to download and install fonts from www.fontsquirrel.com. Do not go to dafont.com or anywhere else.*	**Type Book** Create a 5-page document. Each page should have 1 layout with specific characters of each of five families of type. Each page must display a sample of a font within a specific family, and list characteristics.	**Finish Classwork** **Reading** On website, announced in class **Study for Quiz 1**

W	Class One Lecture	Class One Lab	Class One Homework	Class Two Lecture	Class Two Lab	Class Two Homework
4	**Quiz 1** **Text** • Width/Weight/Posture • Stress/Contrast/Serifs • Introduction to the main visual differences of type • Analysis of visual characteristics of a font based on weight, width and posture and on letter stress, contrast and serifs	**Type Book** Create a 6 page document. Each page must show a sampling of 3 characters comparing variations of type within each category discussed in class. **Example/Weight** One character in a light face, one character on a regular face, one character on a bold face	**Finish Classwork** **Reading** On website, announced in class **Journal:** Find three instances of bad kerning, why do you consider these bad? Find three examples of varied leading (tight, comfortable and loose). Are these appropriate to the layout? How	**Text**: Alignment Analysis of which ones work best and under which circumstances.	**Type Book** Create a 1-page document. Instructor will supply text to be positioned using all 5 main alignments	**Finish Classwork** **Reading** On website, announced in class
5	**Text: Tracking** • How it is measured • Its impact on meaning **InDesign** Managing tracking digitally	**Type Book** Create a 2-page document. Text will be supplied by instructors. Position text using specific measurements for tracking.	**Finish Classwork** **Reading: TBD** **Journal:** • Find examples of a lightface immediately placed after a bold face or vice versa • Regular and italics on the same paragraph. • Examples of the five different kinds of alignment discussed in class.	**Text** • Text on a path and spacing • Vertical path • Type on a smooth curve • Type on a sharp curve • Type on a circular path	**Type Book** Create a 1 page document. Write 4 sentences which make up a tiny story. Each sentence must be addressed (set) as one of the main paths explained in class. Notice problems that are caused by this kind of typesetting, and fix those problems.	**Finish Classwork** **Reading** On website, announced in class
6	**What not to do:** • The computer and type • Color and Legibility • Typographical problems affecting legibility • Distorting typography	**Type Book** Create a 1 page document Creating a set of background boxes which will range from 10 to 10% of a specific color. Explore what happens to type as it is set into a variations of backgrounds	**Finish Classwork** **Reading** On website, announced in class **Journal** Find examples of • Loose and tight tracking • Type on a path	**Visual Hierarchy** • What is a visual hierarchy? • How to compare other kinds of hierarchy to a page hierarchy. • Assigning importance to typographical items on a page **InDesign** • Character Styles • Paragraph Styles	**Type Book** Create a 2 page document. Text will be supplied by instructor. Each page will address specific issues of hierarchy within a layout: what to do with a title, secondary text and small text	**Finish Classwork** **Study for Midterm**

W	Class One Lecture	Class One Lab	Class One Homework	Class Two Lecture	Class Two Lab	Class Two Homework
7	**Midterm (1.5 hours long at the most)**	**Typographical Grid and all elements:** • 1 grid+ many layouts • Review of all the ways in which class had used the same grid • Variation in layouts • Establishing the difference between a grid and a layout **Type Book** Create eight layouts using the same grid. For these layouts use just boxes- not actual text. I will select one of these layouts and then you will layout text within it.	**Finish classwork** **Reading** On website, announced in class **Journal** Color conflicts! • Foreground (type) vs. background (photo, art, or solid) relationships Find an ad or layout and number its components based on the elements of visual hierarchy explained in class	**Type Book** • How to put a book together • How to prepare a book which will contain all of each student semester's work • Paper, cover and binding choices will be discussed	**Fix all semester assignments to be included in book.**	**Finish Type Book** • Re-do any pages for the book as needed • Print out and assemble **Reading** On website, announced in class
8	**Type Books Turned In** Group critique **Project #2** ***Autobiographical Zine*** You will create and print a 12 page zine (not including cover) about yourself. Images are allowed, and all typographical conventions learned thus far should be used. It must also include a TOC and numbered pages. BW only. **InDesign** • Bringing in images • Linking text from one page to another • Rules & Breaking Rules in Layout Design • Baseline Grid	**Zine** • Set up document for 12 page booklet with a cover • Begin to assemble images • Figure out what text you need and begin to write it	**Sketch out cover ideas** Draw out at least 3 different layouts **Reading** On website, announced in class **Journal** Find two pages from the same publication. These must share a grid, but have different layouts	**Field Trip** Details TBD, but we will visit a relevant site in Brooklyn or on Manhattan Depending on the site chosen, you will be expected to have work or questions ready to share with our host.		**Reading** On website, announced in class **Field Trip Write-up** Details TBD, depending on the site chosen. **Prepare for Zine Cover Sketch Critique**
9	**Zine Cover Sketch Critique** **Images** • Placing Images - linking vs. embedding • Scaling, fitting, text wrap palette, clipping path, runaround, grouping • Layers – text, images, etc. • Type – create outlines, placing images • Resolution	**Develop zine covers with critique you received in class**	**Finalize Cover** **Reading** On website, announced in class **Journal: Multi-Page Continuity** Look at a saddle-stitched booklet that you find interesting. Write a papers about how are the pages are flowing in terms of typography, imagery, and actual content. What items if any seem to be common among the multiple pages?	**Magazine Conventions** Headlines, Subheads, Leader Paragraphs, Primary and Secondary Drop Caps, Side Bars, Pull Quotes, Picture Captions, etc. **InDesign** • Using the paragraph or character panels to achieve conventions	**Continue Working on Zine** Work on interior spreads	**Reading** On website, announced in class

W	Class One Lecture	Class One Lab	Class One Homework	Class Two Lecture	Class Two Lab	Class Two Homework
11	**Small Group Critique of Zines** Meet with 2 or 3 of your classmates and go over each others's designs. Give in-depth feedback, really work to help each other improve the work.	**Continue working on zine**	**Reading** On website, announced in class **Journal: Text Wrap** Look at the relationship between imagery and the text next to it. Is the image contained inside a rectangular image box, another shape or requiring a clipping path? How is type reacting to this shape? **Prepare for Quiz 2**	**Quiz 2** **Preparing for Print** • Preflight • Trobleshooting • Packaging/collecting for output	**Continue working on zine**	**Reading** On website, announced in class **Finish Project #2**
11	**Turn in Project #2:** Group Critique		**Reading** On website, announced in class **Journal: Your Aesthetic** Look at ads, magazines, books, and others that have typography as a main component. Choose something that you are attracted to, and explain why	**Project #3: Interactive Zine** You will transform your autobiographical zines into an interactive presentation using InDesign. This project will be a be navigable, enhanced version of Project #2 .	**Interactive Zine** • What is an interactive document • InDesign interactive features overview • Typographic considerations for digital design • Setting up interactive document in InDesign	**Finish Classwork** **Reading** On website, announced in class
12	**Interactive Zine, Continued** **InDesign** • Animate objects using built-in animation presets and your own customized settings • Modify or create motion paths **Effects** • Transparency/opacity • Blending modes	**Interactive Zine, Continued** **Motion Typography in Indesign** • Examples of sequencing, transitions, rhythm and motion in interactive type. • Animate your zine's header	**Finish Classwork** **Reading** On website, announced in class **Journal** • Look at a print & website combo (or a printed magazine & its digital counterpart) • Describe similarities and differences.	**Interactive Zine, Continued** • Basic Interactivity in InDesign • Build slide shows or change a frame's content using multistate objects • Create buttons with normal, rollover, and click appearances	**Interactive Zine, Continued** • Typographic considerations for digital design • Designing for the screen vs. paper • Working in color: RGB vs. CMYK Fine-tune motion type piece and create three possible sketches (based on a grid) of the first screen for the interactive Zine.	**Finish Classwork** **Reading** On website, announced in class
13	**Interactive Zine, Continued** **InDesign** • Set-up buttons that provide document navigation • Establish page transitions when the user proceeds from spread to spread • Preview all interactivity and rich media before exporting or publishing	**Interactive Zine, Continued** • I'll review your sketches individually • Begin to design the first screen of your interactive piece	**Prepare for in-class critique** • Final edits to motion type piece • Edits to sketches • Completed first draft of static screen layout **Reading** On website, announced in class	**Interactive Zine, Continued** • In-class presentations and critique	**Interactive Zine, Continued** • Move onto interior pages, adding interactive elements that will add to the impact and meaning of the zine.	**Finish Classwork** **Reading** On website, announced in class **Journal** Apply all edits you see fit, given the critique you have received in class and from me.

W	Class One Lecture	Class One Lab	Class One Homework	Class Two Lecture	Class Two Lab	Class Two Homework
14	**InDesign** • Import and preview rich media files including FLV video and MP3 audio, among other formats • Assign actions to buttons that provide document navigation; play/pause/stop an animation, sound, or video; • Launch an external web page in the user's browser; and more **Turn in Final Type Books** Make sure these are printed and presented to the best of your ability **Turn in Final Journals** Be sure to complete 'self-assessment' worksheet based on project our grading rubric	**Interactive Zine, Continued** Lab-time to work on project	**Prepare for in-class critique** Final edits to motion type piece **Reading** On website, announced in class **Journal** Continue making edits	**InDesign** • Preparing document for output • File formats: Exporting to FLA, SWF, PDF	**Interactive Zine, Continued** Lab-time to work on project	**Finish Project #3** **Reading** On website, announced in class
15	**Turn in Project #3** Group Critique using iPads		**Study for the Final**	**Final Exam**		