Contact Info:  
Office hour:  Thursdays 12–1 PM  
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Course Description:  
Studio, six hours; outside study, nine hours. Preparation: completion of preparation for major courses. Enforced prerequisite: course C101 or 104 or C106. Focus on relationship of type to content, image, and materials. Acquisition of knowledge of and sensitivity to typography in context of complex communication problems in print and digital media. Research, concept and content development, and articulation of methodology for visualization. P/NP or letter grading.

Class Structure:  
Classroom time will be used primarily to review work either as class discussion or individual meetings. Every week you will have a new assignment due the following class. Work is to be presented according instructions by 2:00 pm.

Guidelines:  
In General:  
You must demonstrate through the projects (both process and end project) as well as through classroom discussion that you grasp the material being taught.

Attendance:  
You must attend each class. This class will cover a lot of material in a short period of time. There is little, if any, way to make up for a lost class. You are responsible for work due on the day you are absent and for assignments given on the day you missed. An emergency or illness is the only acceptable excuse. You must let the T.A. and me know, as soon as possible, that either you will a) miss the class and the reason; or b) why you did not attend.

If you are 15 minutes late you get a tardy. Every tardy is a half grade point down on your final grade. If you are later than 15 minutes, do not interrupt the class, you’ll be marked absent. Each (unexcused) absence will result in one full grade letter down (A+ to B+). Three unexcused absences will result in a failed grade in the class (F).

Grades:  
Each class you will be evaluated equally on the following:  
Success of project  
Quality of effort  
Class participation and engagement  
Attendance, depending on the circumstances, will also affect your grade as stated above.  
Your final grade is the average of all grades in combination with your attendance records.

Reading Materials:  
Books

Required:  
The Designer and The Grid  
By Lucienne Roberts and Julia Thrift

Elements of Typographic Style  
By Robert Bringhurst

Recommended:  
Grid Systems in Graphic Design  
Josef Muller-Brockmann

For additional recommended books please see ‘Book List’ posted on class website (by 2nd week).

DMA Lectures:  
Required:  
Your attendance is required in at least 3 lectures offered by the DMA during the fall quarter.  
The class T.A. and/or I will record your attendance.

Other:  
Turn off cell phones during class  
No food in class.  
No text messaging, ichatting, skyping, or emailing during class.

Project Description: The course will focus on the process of creating a piece of sequential communication design, in this particular case, the design of the book Closer by theorist and performing artist Susan Kozel. The book is comprised of approximately 400 pages of text and images (50+). The course will focus on methodologies and processes comprised in the design and production of a complex communication design project.

Syllabus:

Week 1: Monday, October 1:
Review examples of sequential projects: Bill Viola book by R.Méndez and La Jetée by Chris Marker.
Distribute Closer content—text and image.

Homework for Wednesday, Oct 3:
Research MIT Press and the Leonardo Collection
a) Positioning
b) Sample of Titles
c) Study the design of some MIT Leonardo titles
d) Research Author
e) Read Chapter 1 of Closer

Wednesday, October 3:

Homework review.

In class assignment: Understanding the content:

Closer content analysis (example):

Book sections:

a) Covers + End Leaves
b) Front Matter
c) Chapters
d) Back Matter
e) Index

Content typology:
Create a coherent chart containing all the different kinds of text and images. The following breakdown is an incomplete list, but you can use as base to create your chart:

Text
a) Headlines (various levels—subhead, sub-subheads, etc…)
b) Main text
   a. References to Publications
      i. Book titles
      ii. Essay titles
   b. Artwork titles
c) Dates
d) Pull quotes
e) Photo captions
f) Conversations
g) Bibliography
h) Index

Images
a) Still Images—Format/Resolution
b) Moving Images—Format/Resolution
c) Drawings—Format/Resolution
d) Handwritten Texts—Format/Resolution

Materials:

a) Wardrobe
b) Technology
c) Sites
Syllabus (continue):

Wednesday, October 3 (continue):

**Homework due Monday, October 8:**

Finalized content chart
Read Chapter 2 of *Closer*
Read Introduction of *The Designer and the Grid*

**Week 2:**

**Monday, October 8:**

Review Homework
Review book samples

**Work in class:**
Book concept and creative direction

**Homework due Wednesday, October 10**

Read Chapter 1 of *The Designer and the Grid* “The principle of the grid”

Book concept, creative direction and size defined.

1. What is the idea or ideas appropriate and unique to this particular book?
2. How are those ideas expressed structurally?
3. How are those ideas expressed visually?
   a. Typography
   b. Photography
   c. Layout
4. How are those ideas expressed through the book’s materiality?

Present your homework both as text and visual references. Describe your ideas and creative direction verbally and visually with images and diagrams that clearly illustrate your thinking and visual decisions. Upload all necessary materials (details matter), and bring to class material, dimensional and structural references.

**Week 2:**

**Wednesday, October 10:**

Review Homework
Lectures:
1—Contemporary photography + videography
2—Printing methods
3—Typography

**Work in class:**
Defining your photographic and typographic direction.

**Homework due Monday, October 15**

Read Chapter 3 of *Closer*
Read Chapter 2 and 3 of *The Designer and the Grid* “Grids are everywhere” and “The grid in cultural context”

Photographic direction defined.

1. Multichromatic
   a. Four color process
   b. Quatones
   c. Tritones
   d. Duotones
   e. + spot color and varnishes
2. Monochromatic

Typographic direction defined.

1. Primary font—Book title(s)
2. Secondary font (must contain a large font family)—Main text
3. Tertiary font (only if necessary)
Syllabus (continue):

**Homework due Monday, October 15 (continue)**

**Photography:**

Bring all your photographic exploration comps, and reference materials (from a book, magazine or web), and select two directions to formally present as follows:

Apply each photographic direction to a minimum of 5 images from Susan Kozel’s image library. The images need to pertain to the Chapter you selected to design. Present the photographs centered on an 11 x 17 sheet (vertical or horizontal), with an approximate 2-inch border.

Total of 10 pages

**Typography:**

Primary Font: Sent the title and subtitle of the book in the selected primary font. Centered on an 11 x 17 horizontal sheet.

Secondary Font Family: Apply the font family to the table of contents and opening pages of the preface of “Closer.” Show two typographic directions.

Your book size should be defined by now, so apply the secondary font exploration to a tentative layout of your book cut to your book’s page size. Bring your most refined pages.

Show two typographic directions.

Total of 6 pages

All work must be cleanly mounted on the walls by 2:00 pm.

**Week 3:**

**Monday, October 15:**

Review Homework

Lectures: 1—Grids

Work in class: Determining your book’s page layout grid.

**Homework due Wednesday, October 17**

Read Chapter 4 and 5 of *The Designer and the Grid*  “The psychology of the grid” and “Making the grid”

Explore and finalize your book’s layout grid. Bring all your rejected explorations to class for individual review.

Design implementation to grid:

Implement your grid to the table of contents, the preface and two selected spreads of the Chapter you chose. Include images on your layouts. Bring two design directions as spreads trimmed to size. If your book’s size is large and as a spread does not fit in an 11 x 17 sheet, please tile your pages seamlessly and crop to final size.

Total of 6 pages (one spread per page)

All work must be cleanly mounted on the walls by 2:00 pm.

**Week 3:**

**Wednesday, October 17:**

Review Homework

**Work in class:**

Design refinement

**Homework due Monday, October 22**

Read Chapter 6 of *The Designer and the Grid*  “Breaking the grid”

Read the “Foreword,” “Historical Synopsis” and “Chapter 1: The Grand Design” of *The Elements of Typographic Style*

Refine your layout design, with specific care for your typographic hierarchy, and implement to 6 more spreads.

Presentation: as described above.
Week 4: Monday, October 22:
Review Homework
Lecture: Type fonts and typography

Work in class:
Design refinement — group and individual work review.

Homework due Wednesday, October 24
Read Chapter 2 of The Elements of Typographic Style
Refine the book's format/structure and layout.
Presentation:
Bring two refined design layouts as spreads trimmed to size. If your book's size is large and as a spread does not fit in an 11 x 17 sheet, please tile your pages seamlessly and crop to final size.
Finalize your photography direction. Apply the direction to 8–10 images.
All work must be cleanly mounted on the walls by 2:00 pm.

Week 4: Wednesday, October 24:
Review Homework — individual critique

Work in class:
Design refinement

Homework due Monday, October 29
Read Chapter 3 of The Elements of Typographic Style
Refine the book's format/structure and layout. Pay special attention to the image sequence. Apply your design to 20 pages of your book. Bring variations.
Presentation: Same as above

Week 5: Monday, October 29:
Review Homework — individual critique

Work in class:
Typographic refinement — setting notes and bibliography

Homework due Wednesday, October 31
Read Chapter 4 of The Elements of Typographic Style
Refine the book's format/structure and layout. Pay special attention to the image sequence. Apply your design to 20 pages of your book (bring layout variations). Implement the typographic knowledge you've acquired from reading The Elements of Typographic Style.
Print presentation of 5 typical spreads. All other pages, present digitally.
Week 5:  
**Wednesday, October 31:**
- Review Homework—individual critique focused on typography

**Work in class:**
- Design refinement—focus on chapter openings

**Homework due Monday, November 5**
- Read Chapter 5 of *The Elements of Typographic Style*
  - Refine the book’s rhythm and flow. Pay special attention to the image sequence and chapter openings. Continue to apply your design to subsequent pages of your book.
  - Print presentation of 5 typical spreads. All other pages, present digitally.

Week 6:  
**Monday, November 5:**
- Field trip: YRL Library—Special Collections.

**Homework due Wednesday, November 7**
- Read Chapter 6 of *The Elements of Typographic Style*

Week 6:  
**Wednesday, November 7:**
- Field trip: Hammer Museum—Francis Alÿs.

**Homework due Wednesday, November 14**
- Read Chapter 7 of *The Elements of Typographic Style*
  - Design implementation to subsequent pages of the book.
  - Cover design: Select your cover image and bring 5 design directions for your cover/back cover/inside flaps/end papers.
  - **Presentation:**
    - Print presentation full size of:
      a) Covers+Spine+flaps, b) Table of Contents c) One Chapter (5 spreads minimum), d) Notes (1 spread minimum).
    - If your book’s size is large and as a spread does not fit in an 11 x 17 sheet, please tile your pages seamlessly and crop to final size.
    - All work must be cleanly mounted on the walls by 2:00 pm.

Week 7:  
**Monday, November 12—Holiday: Veteran’s day (no class meeting).**

Week 7:  
**Wednesday, November 14:**
- Review Homework—group critique (formal design presentation)

**Homework due Monday, November 19**
- Read Chapter 8 of *The Elements of Typographic Style*
  - Design implementation to subsequent pages of the book. Digital presentation.
Week 8: Monday, November 19:

Review work—individual critique

**Homework due Wednesday, November 21**

Read Chapter 9 of *The Elements of Typographic Style*

Design implementation to subsequent pages of the book—special attention to bibliography. Digital presentation.

Week 8: Wednesday, November 21:

Review work—individual critique

**Homework due Monday, November 26**

Design implementation to all pages of the book. Refine your cover and determine your bookbinding method. 

*Note:* Bring ‘dummy’ pages to use as test for binding your book.

Week 9: Monday, November 26:

Bookbinding methodology workshop: a) Smythe Sewn, b) Japanese binding, c) Perfect binding.

**Homework due Wednesday, November 28**

Cover design refinement. Bring your book’s final materials to class—cover, paper stock, fabric, etc… If you are printing in a material other than paper, bring a test.

Week 9: Wednesday, November 28:

Bookbinding methodology workshop: a) covers and boxes.

**Homework due Monday, December 03**

Read Chapter 10 of *The Elements of Typographic Style*

Print and bring to class a full ‘galley’ of your book (two sided paper). If your book’s spread is larger than tabloid size, scale to fit onto tabloid paper. Also bring a bound ‘dummy’ of at least one signature of your book.

Week 10: Monday, December 03:

Lecture: Printing Specifications.

**Work In Class:**
Review work individually.

**Homework due Wednesday, December 05**

Finalize your book design. Your final presentation should consist of a final bound book containing the following (minimum):
a) Covers, b) End papers, c) Front matter, d) One chapter, e) Closing section, f) Notes to selected chapter, g) Bibliography.

Week 10: Wednesday, December 05:

**FINAL PRESENTATION**

Your final bound book must be ready by 2:00 pm. Location of final presentation TBD (to be determined).