

TYPOGRAPHY TWO | FALL 2017 | PORTLAND STATE UNIVERSITY
ART 354 | M&W 9:00–11:50 | ART BUILDING

PROFESSOR **LIS CHARMAN**

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OFFICE **RM 150 ART ANNEX**

ABOUT **elisabethcharman.com**

BOOK ADVISING APPOINTMENTS

PDX.EDU/ART-DESIGN/BOOK-AN-ADVISING-APPOINTMENT

PROGRAM SITE **PSU.GD**

CLASS BLOG **GDPSU.TYPEPAD.COM/354**

COURSE OVERVIEW

Typographic communication can inform, educate, persuade and entertain. We explore these modes of communication through typographic constructions, identities and systems. Assignments enhance strategic thinking and execution skills. The first project is an opportunity for students to express personal or public messages by experimenting with typography in various media and multiple contexts. Students explore how context and form affect meaning and message. Inventive solutions and taking risks are highly encouraged. The final project addresses typographic identity and communication systems. Readings, projects, exercises, and lectures address the theory, history and practice of typography. Typesetting exercises help develop and refine the skills needed when designing for sustained reading.

LEARNING OBJECTIVES

Course projects enhance student's ability to develop meaningful and systematic approaches to creating and structuring typographic form. At the conclusion of this course, the student should be able to:

- Employ typography to address a clearly stated aesthetic and/or communicative purpose.
- Comprehend the importance of typographic decision-making in the creation of meaningful messages and in the clarification and organization of information.
- Comprehend and demonstrate successful typographic solutions address reader/user, message, content, and context.
- Comprehend that typography and visual communication is dependent upon the physical, social and cultural context of the message conveyed.
- Analyze and create strategies for solving analytical, conceptual, and expressive forms of typographic communication
- Demonstrate the ability to create effective typographic columnar, modular grid, hierarchy systems to organize multiple levels of information and support sustained reading
- Demonstrate an expert level of typographic craftsmanship (e.g. alphabetic characters, footnotes, running headers/footers, folios, etc).
- Demonstrate skillful use of page layout program Adobe InDesign

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CLASS PROJECTS FROM PREVIOUS TERMS AND INSPIRATION FOR YOUR PROJECTS

Class blog: gdpsu.typepad.com/354

GRADE BREAKDOWN

60% — *Creative Projects: Type Constructions (10%), Micro Typesetting Finals (10%) and Final Project (40%)*

25% — *Process work printed at every class meeting. Active participation in ALL critiques / discussions. Presentation/elevator pitches to class and guests. Demonstrate consistent effort put toward building a highly supportive learning community. Support your table team on Basecamp*

15% — *Worksheets (2) and Midterm Quizzes (2)*

**CLASS
POLICIES**

CRITIQUES / PROCESS / PARTICIPATION Participation in critiques and class discourse is critical to our growth. Design environments are highly collaborative, requiring teamwork, adaptability, problem solving and communication skills. *Being unprepared for critiques or unwilling to actively participate and support classmates will adversely affect your grade. **Students on their phones, emailing or using social media during class or critiques will be reminded to put their phones away. Students working during lectures / discussion / visiting professionals / critiques will also be reminded to join the group.***

ATTENDANCE Students are expected to be on time and present at all class meetings. Arriving late, leaving early or failing to attend class will adversely affect your final grade and creative work. **3 absences are allowed for illness or personal circumstance — after 3 absences each absence drops your grade by one-third a letter grade [for example a B+ becomes a B].** Three late arrivals/early departures = 1 absence. *Students are responsible for signing in to class each day.*

TIME MANAGEMENT / DEADLINES / LATE PROJECTS Missing deadlines in your professional practice will lose you clients and credibility. Students are expected to manage time and meet deadlines in a professional manner. **Late projects must be turned in by the next class period and will be reduced by one letter grade. Projects one week late will be reduced by 50%. Projects will NOT be accepted after one week late.**

As an instructor, one of my responsibilities is to help create a safe learning environment for my students and for the campus as a whole. We expect a culture of professionalism and mutual respect in our department and class. You may report any incident of discrimination or discriminatory harassment, including sexual harassment, to either the Office of Equity and Compliance or the Office of the Dean of Student Life.

**PSU
POLICIES**

+

STUDENT

RESOURCES:

pdx.edu/
studentaffairs/
campus-services

Please be aware that as a faculty member, I have the responsibility to report any instances of sexual harassment, sexual violence and/or other forms of prohibited discrimination. If you would rather share information about sexual harassment or sexual violence to a confidential employee who does not have this reporting responsibility, you can find a list of those individuals. For more information about Title IX, please complete the required student module Creating a Safe Campus in your D2L.

ACCESS AND DISABILITY ACCOMMODATIONS It is the University's goal that learning experiences be as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, please register with the Disability Resource Center (DRC) (503-725-4150 or drc@pdx.edu) in order to establish reasonable accommodations. Once you have registered with the DRC, please schedule a time to talk to me so that we can discuss your needs for the term. Please be aware that any accessible tables and chairs in this room should remain available for students who need to use this furniture.

THE VETERANS RESOURCE CENTER The VRC is located in Room 401 of Smith Memorial Student Union and is there to provide support and resources to Veterans, Service members and their family members, as well as a space to come together and connect with others in our community.

REQUIRED SOFTWARE / ONLINE SUPPORT FOR STUDENTS WHO NEED SUPPORT USING INDESIGN

Adobe InDesign + Lynda.com (free with a Multnomah Library Card)

REQUIRED TEXTBOOK AND READINGS

- *The Elements of Typographic Style*, Robert Bringhurst, Publisher: Hartley & Marks.
- *typelesson.pdf* (by Nick Shin on blog under handouts / useful for typesetting exercises)
- *Upping Your Type Game* (including *Choosing the Right Type*) jessicahische.is/talkingtype

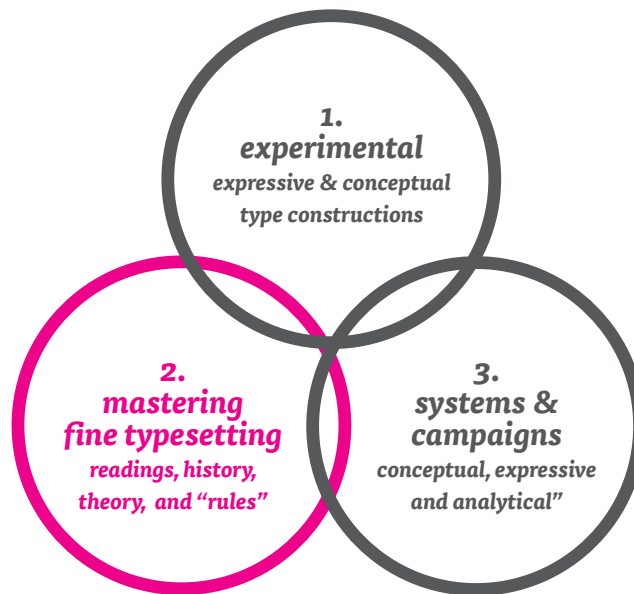
**TEXT
BOOKS**

SUGGESTED TEXTS: *The Fundamentals of Typography*, by Gavin Ambrose; *Type On Screen and Thinking With Type*, Ellen Lupton; *A Type Primer* by John Kane; *The Typographic Desk Reference*, Theodore Rosendorf; *Just My Type* by Simon Garfield,

what will I be doing?

why?

and how will we
get there?



MASTERING FINE TYPESETTING* | TECHNICAL SKILLS | HISTORY + THEORY

Why? As design professionals, we are expected to demonstrate an *expert level of typesetting skills and be able to design for sustained reading*. Therefore this course opens with a review of basics and “rules”.

How? We will practice setting texts. We will read sections of Bringhurst’s *Elements of Typographic Style*. We will complete worksheets and quizzes to fill in any lingering gaps.

Software/Files? Use current Adobe InDesign. Well-ordered document files are required: effective (and time saving) use of grid, baseline grid, master pages, tabs, and style sheets.

Evaluation? *Each student will revise these typesetting exercises until excellence is achieved—as many times as needed—each of us will work at our own pace. Lis will ok when student has achieved an “A”.*

2A Micro typesetting refresh. Reviews of the “rules”. (Texts: “Gilead Partners” and “Mr S”) week 1.

2B Typesetting body copy studies. Baselines and grids are based on body copy — leading and line length determine our base unit/s. Goal: master fine typesetting that supports sustained reading. Create 3 pages of body copy studies for traditional (serif) and modular (sans) grids. (Text supplied.)

2c Traditional grids and page design using Columnar Layouts which are designed to support sustained reading. Build and apply a proportional grid structure based on The Golden Section or similar traditional proportions. (Supplied text with footnotes: “Refragmentation” or “There Go The Grownups”)

2D Table of Contents / Tabular Information. Create a table of contents using tabs in traditional type style (Bringhurst text). AND then a “swiss modernism” / swiss style page or spread (Bringhurst text).

2E Modular Grids: explore page design for more complex information. Create a spread modular design that supports sustained reading. Build and apply modular grid structures, where the proportions are determined by a base unit. Choose either an interview or multilingual text. Lis to bring in examples. Designers choose style / visual approach.

+2F ROBERT BRINGHURST’S THE ELEMENTS OF TYPOGRAPHIC STYLE | HISTORY + THEORY
Worksheet #1 & #2; 2 Quizzes. Lectures.

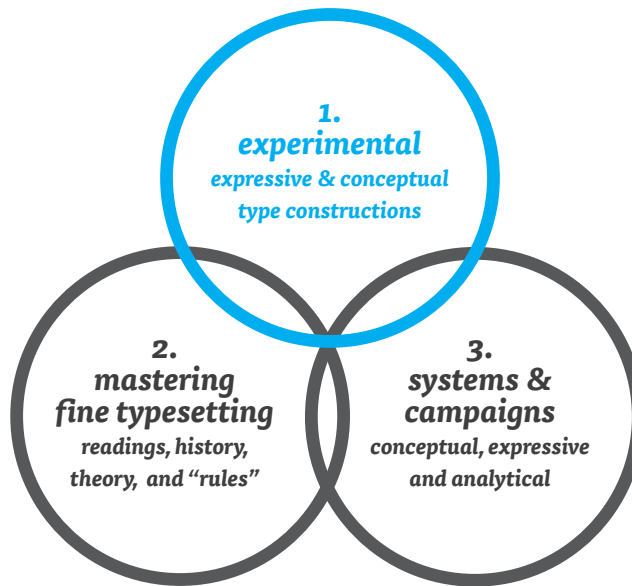
Reference:
Lupton’s *Thinking With Type*, Kane’s *A Type Primer*, and to Bartolo’s *Explorations in Typography / Mastering the Art of Fine Typesetting*.

OVERVIEW

what will I be creating?

why?

and how will we get there?



WHAT PROJECT 1A TYPE [ONLY] CONSTRUCTIONS: WHY EXPERIMENTAL EXPRESSIVE / CONCEPTUAL TYPOGRAPHY & HOW

What’s important here? Take a risk. The most important “rule” for creating experimental work (really any work), is to make a *lot* of work—allow for the *luxury* of ~~failure~~/practice! ~~Failure~~-Practice is expected when experimenting. The effort you put into creative growth in areas new to YOU is what’s important.

*Adapted from “Approaches to Design” by Phil Baines & Andrew Haslam from their book *Type & Typography* and www.newschool.edu/parsons/minor-social-practice/

Why this? LANGUAGE EXPRESSES IDEAS, YOUR TYPOGRAPHY MEDIATES AND CONVEYS MEANING.

How / Approaches? EXPRESSIVE APPROACHES touch hearts and evoke emotion. They can yield impressionistic, poetic, lyrical and textural works. CONCEPTUAL APPROACHES focus on finding the ‘big idea’ that captures and communicates the message. Conceptual design is used heavily by advertising, promotion, and branding —making use of visual rhetorical devices such as metaphor, simile, pun, paradox and pastiche as well cliché and allegories. Important to creating conceptual work is the ability to reduce, clarify and simplify for maximum impact. PARTICIPATORY APPROACHES can be used to conceptualize participatory projects that are created with the end users / audience, articulate narratives, and support poetic and political visions by initiating exchange, envisioning new social relations and provoking individual / collective actions.

1A. TYPOGRAPHIC CONSTRUCTION: Create a series of 4 typographic constructions. Goal: move your audience to think, laugh, smile and cry.

Size: Consider varied proportions square, billboard or golden section (landscape or portrait). Sizes NOT be smaller than 8 x 8 or 5 x 7 inches. Larger scale is (of course) highly encouraged.

Words / language: Select a theme, idea, personal or public message that is compelling to you. Find*, edit or write powerful language that expresses your theme. Consider participatory approaches. Recommendation: **keep it simple**—a word, a few words, a phrase. Select words thoughtfully: be conscious of words that are cliché. Consider ways to treat or create the letters to enhance meaning. How will YOU reach hearts and minds? How will YOU intrigue and capture your audience’s attention and make your message memorable. Take risks!!! *Credit author if it is not you.

Treatments: What haven’t you tried yet? What do YOU want to explore? Experiment materials and forms new to you (e.g. letterpress, risograph, hand-drawn type, stencils, 3-D paper, paint, ink, wood, metal, cloth, glass, motion, digital screens). Experiment with dimension, size and medium (e.g. computer, screen printing, photography, wall/installation/environments, laser cutter, etc).

Week One

M9.25 Project: Typographic Experiment, Part 1 & Typesetting Exercises 2A

- > Lectures / Intro: Type Basics & History Review. Video on type.
- > Housekeeping: PSU-GD email list. Lis' email list. What's up with this blog?

BRING TO CLASS

- > Laptop / InDesign for in-class work: *Mastering the Art of Fine Typesetting* exercises.
- > Worksheets (on blog)

HOMEWORK

- > Purchase your textbook; read / refer to worksheets, prepare for quizzes.
- > See below / research creative + experimental typographic constructions / interventions

W9.27 Due

- > Collect and arrange 15+ type constructions that inspire you and apply directly to YOUR theme / ideas, print this out—to be hung up in class. Class helps select strongest ideas.
- > Sketch (pen or pencil on paper) 4–5 ideas for your type constructions using YOUR words and ideas. Test/sketch/think through your ideas
- > ROUND ONE: Typesetting exercise *Mastering the Art of Fine Typesetting* exercises. Printed out! Begin **2B** in class. Typography for print must be printed to receive useful evaluation.

2A. Micro typesetting. Refresh on “the rules” of fine typesetting.

2B. Typesetting body copy studies. A typesetting 101 / basics refresh.



Week Two

M 10.2 Due

- > Four–six DIFFERENT 100%, trimmed type constructions. Class gives comments / determine strongest four.
- > ROUND TWO **2A & 2B (above)**. *Mastering the Art of Fine Typesetting* exercises. Based on the feedback you received in class revise your typesetting exercise (Gilead Partners / Mr S / **2A**) and PRINT it out again. Revise yours until Lis says its ok / this skill is mastered. If mastered begin **2C**.

W 10.4 Due

> **Due: Typographic Experiment Part 1.**

Printed, trimmed to size (no mounting needed) Brainstorm and work on Part 2.

Part 2 is due in 1.5 weeks: CONSTRUCTIONS IN CONTEXT / TAKE IT FURTHER

- > ROUND THREE Typesetting exercises *Mastering the Art of Fine Typesetting* Typesetting exercise round 3 (revise all until successful completion) Based on the feedback you received in class revise and print it out again. Students will revise these until this particular skill is mastered. All students should have in-progress: **2A, 2B, 2C, 2D**

new studies:

2c Traditional grids and page design: Columnar Layouts

2D Table of Contents and Tabular Information



PROJECT 1B: TAKE IT FURTHER PART TWO: TYPE [ONLY] CONSTRUCTIONS IN CONTEXT

GOAL: Develop your ideas further: try new environments, contexts, formats or media. Explore how your typography-based message can be altered, obfuscated or enhanced by altering the scale, environment / context or medium. Focus on creating a memorable and moving experience or artifact. Where appropriate consider formats that are participatory — that can be altered, changed or responded to by your audience.

*Roman Jakobson writes
'the message does not and
cannot supply all the meaning of
the transaction, [and] ...a good
deal of what is communicated de-
rives from the context, the code,
and the means of contact.
Meaning, in short, resides in
the total act of communication.'
— Visual Research*

The number of pieces you need to successfully complete “Take It Further” will depend on the type of experiment you select. (*See Lis for an ok*). In most cases I require a minimum of **three ADDITIONAL pieces to the four you completed for part one, but this time in different formats / media**. Formats might include: print work, editorial series (three spreads), environment, guerilla / non-traditional, poster, products, bag / tote / merchandise, package, object, business card, billboard, window installation, sidewalk, stencils, posters, projection, web, tv, animated gifs, participatory design, short motion piece [story boarded is ok], branding, promotion, marketing campaign, and /or packaging a product and promoting it.

Most students choose one of the following approaches:

- Contextualize (or re-contextualize) the work in a practical way: take your experiments (best piece/s) and put them in a new context or give them a context. Some students choose to re-imagine how their work might “live” in new locations, environments and/or formats.
- Keep the work as art (purely artistic expression) — may be highly personal (minimum of series of 3 or more). Work may be planned as an exhibition, participatory design, as environmental art, and / or a series of typographic art pieces. (Prep a show for Land Gallery or ?)
- Translate your experiments to a medium new to you. Examples: risograph, 3-D, 4-D, web site, screen printing, motion, laser cutting, 3-d printing, video / stop motion / series of animated gifs etc. Series of three or more, unless its a longer video piece in After Effects, etc.

Keep in mind, the results must work together as a series.

Audience & Strategy: Who am I speaking to? Who is my audience? What is my message, strategy, and channel of communication? How best is my idea mediated? What forms might it take? Where should it live? How will my audience come in contact with it? Is the way I am treating the text adding another level of meaning or adding interference? What meanings might be created by the viewer? How effective is my solution? In what ways might I improve it?

Week Three

M 10.9 TYPE CONSTRUCTIONS IN CONTEXT / TAKE IT FURTHER!

1: DUE: Type Studies Revised — minimally: **2A, 2B, 2C**

2: TAKE YOUR PROJECT FURTHER. Research **as needed!** collect images / ideas directly applicable to your project — these could be contextual / situation / application / format / media / placement / blow out / potential of motion, social media, participatory and interactive design. The second group of pieces must also work as a series.

W 10.11 TAKE IT FURTHER CRITS. LAST IN PROCESS CRIT, PART 2 DUE MONDAY.

All students should have in progress: **2A, 2B, 2C, 2D,** and **2E Modular Grids**

Week Four

M 10.16 Project #1 completed and turned in. All work printed, trimmed to size: no mounting needed and posted on Flickr. (Final grade is reduced by two letter grades without final and process posts to Flickr.)

Project #2. Final project discussed. Read pages 7 + 8. Complete Project Dev. page 9 of syllabus. Review case studies / Student + professional work on blog.

3] SYSTEMS: TYPOGRAPHIC IDENTITY AND PROMOTIONAL CAMPAIGN FOR A CULTURAL EVENT SERIES (OR FESTIVAL)

OPTION ONE // OR // SEE FOLLOWING PAGE

WHY? OUR GOAL Apply your typography skills to a comprehensive branding or layout project. Select and research cultural organizations or create your own cultural event series. See examples on blog.



////////////////////
Required Turn-In Formats

1) PRESENTATION DECK

- strategy / introduction
- wordmark, secondary marks, color, typography...
- photographed schedule of events
- poster series in situ
- campaign
- website (no coding required) responsive design in two formats minimum (e.g. mobile and computer / tablet)
- any other brilliant ideas / pieces you created storyboard / stills from motion (— //+ link to any motion work, animation or video on Vimeo or Youtube)

2) ALL PRINTED MATERIALS: 100% on actual stock

Deliverables

1 Typographic Identity, Verbal Voice, Writing and Campaign Concept

Write/edit/design: logotype / with brand system, event title, tagline, manifesto and promotional copy. Goals: generate / heighten / broaden interest in your organization and its events. Concept, strategy and visual continuity are critical to the success of your campaign and organization. Develop and apply a tight visual system.

2 Multiple-page / Schedule of Events / Editorial

(booklet, book, editorial formats / may be online) includes manifesto, 10–12 events, with dates and times; location and location map; biographies or descriptions of events, lectures, workshops or performances. Projects must include all pertinent information. Schedule of events / booklets must be printed and bound using a selected paper stock.

3 Poster / poster series promoting your events

Place your posters, wild postings or teaser campaign ideas in context. Translate into out of home campaign.

4 Promotional Campaign (Guerilla or Traditional)

4–5 different formats / media placement for your campaign series. (and/or time-based typography or “type in motion” teaser) Blow out your big idea / campaign. Apply visual style consistently in all media. Build community. Participatory design / community building / social media ideas. And/or develop compelling, moving, touching, funny or intriguing conceptual motion piece. Products?

5 Online presence / Interactive Site or App

Design an responsive interactive / online calendar site and/or app. Storyboarding is the way to go! Place the solutions in mobile, tablet, computer. Consider ways to translate schedule of events to online format components and/or apps as needed; storyboarding only is fine! No coding needed!

6 Presentation Deck: All work must be photographed beautifully and presented in brand / presentation book or “deck” by the end of the term. Use your skills to ‘sell’ the idea; include strategy, media and conceptual thinking.

3] SYSTEMS: EDITORIAL / BOOK / NEWSPAPER DESIGN

WITH LAUNCH / RELEASE / PROMOTION

OPTION TWO



You might want to start with a question you would like to answer, like student Javeria Ali's "What If You Actually 'Broke the Internet'?" Or "Was Modernism created by Kindergarten Teachers?" Or research a cultural event or subject of significance, or a person of significance, or a series, history, collections, or activity that is of interest to you. All proposed ideas must have a distinct point of view.

Deliverables

1 Typographic Mark / Identity, Verbal Voice, Writing for an editorial or book design as well as for a promotion campaign or release / launch

Write a name, subtitle, letter from the editor and promotional copy for your type-based / typography focused editorial, newspaper, book, motion work or ? Design: a logotype, nameplate, masthead and brand. Develop and apply a tight typographic / visual system. Create a mark that is distinctive, recognizable, is appropriate for your topic, and is usable in a range of places, only one of which is a magazine / publication cover. The logotype / nameplate will end up on letterhead, signage, and advertising for example. Your nameplate does have a main job to do—it should identify your magazine on a newsstand and in the mail box of readers.

2 Multiple-page, complex type-based book or magazine, newspaper or online publication

Design a multi-page (or multi-frame) publication or book (editorial, book, etc.) Projects must demonstrate multiple levels of hierarchy, depth of information / content. They must include all spreads or for very large books sample spreads for each section. TOC / Masthead, section openers. Well-ordered Adobe document files: effective use of grid, esp. baseline grid, master pages, and style sheets.

3 Poster / poster series designed to promote

Place posters, wild postings or teaser campaign in context. Translate into out of home campaign.

4 Promotional Launch / Release or Campaign (Guerilla or Traditional) 3–4 different formats / media placement (and/or time-based typography or “type in motion” teaser)

Develop and design items and collateral based on your creative concept, budget and strategy. Apply visual style consistently in all media. And/or develop compelling, moving, touching, funny or intriguing conceptual motion piece. Community building. Participatory design. Products? Promotional items?

5 Online presence / Interactive Site or App

Design an responsive interactive / online calendar site and/or app. Storyboarding is the way to go! Place the solutions in mobile, tablet, computer. Consider ways to translate schedule of events to online format components and/or apps as needed; storyboarding only is fine! No coding needed!

6 Presentation “Deck”

A Deck is a professional presentation of your work. All work must be photographed beautifully and presented in your deck by the end of the term. Use your skills to ‘sell’ the idea; include strategy, media and conceptual thinking.



Required Turn-In Formats

- 1) PORTFOLIO / PROFESSIONAL QUALITY DECK
- 2) PRINTED BOOK / PUBLICATION / NEWSPAPER bound and on actual stock (www.newspaperclub.com/)

NOTES ON OTHER IDEAS / ALTERNATE PLANS

You may choose to apply your typography skills to a comprehensive layout or digital 3-D or type in motion project or 3-D project (a continuation of what you explored in our first experiment)

Students are welcome to prioritize the media / work based on their portfolio and personal / academic / professional goals. “Substitutions” are allowed per Lis approval. Motion work is ok. Students are welcome to propose text heavy and/or type driven projects for approval.

PROJECT DEVELOPMENT WORKSHEET. CONSIDERING YOUR CONTENT & THEME

On a separate page share with me: What other classes are you taking this term? What is your workload / job like? What type of design do you do outside of classes? I am very interested in getting to know you! Your interests and passions, your goals (personal, academic, career), your focus in design (strengths and areas for improvement).

List 5 things you are passionate about. Things you love to do, ideas, experiences, studies, etc.

List 5 things, subjects, activities, etc. you know a lot about. And one thing you want to learn more about.

Do a mental or actual scan of all the work in your portfolio. Where are the strengths and weaknesses in typography in your body of work? What's missing? Are you planning on taking ART 300 or have you taken ART 300 (editorial, page layout and digital publishing focus)? Based on above what is the most important aspect of typography you want or need to focus on? Please Lis know ASAP.

Choose two – three possible subjects, activities, groups or organizations that you would like to begin to explore concepts for. For each of these ideas answer the following questions:

— Describe your event series / festival / project in one sentence (do this for each potential idea). Who / what group is the organizer / editor / publisher? On the back / separate pages research the organization and similar projects, programs and exhibitions (look at their mission and goals). Seek insight into the essence of the organization and its events / products. What image does the organization want to present? Past approaches? What do they want to communicate? Why is this important?

Who is the audience? (do this for each idea) On the back as needed | describe audience and all of their attributes.

This step is very important: What is unique about this event series or festival or project? (do this for each idea) Why would someone go to this event? Why is it special? Why is it unique and worthwhile? How / where can I take a risk?

PART 1. CAMPAIGN STRATEGY WORKSHEET | STEPS 1–6 |

On a separate page typeset your answers / NOTE THERE ARE 2 PAGES

1. NARROW DOWN YOUR IDEAS. *Why?* A more **NARROWLY** defined theme or programming with a very specific audience is easier to design for—the point of view is clearer, tighter, easier to define. Concept is critical!

2. A) WRITE 3–5 KEYWORDS. Keywords are used as touchstones — the feel/writing of work must match the keywords.

B) IN ONE SENTENCE DESCRIBE YOUR EVENT SERIES / PROJECT + AUDIENCE

This sentence + your big idea will make up your 60 second pitch. Craft this sentence for clarity. Instill passion into it when you say it. Say it as if you believe it, as if its a truth to you.

3. USE ONE SENTENCE TO DESCRIBE YOUR THEME Two examples of programming include Portland Opera's "Great Women of the Stage" and "Life on the Edge". These may end up being the name or taglines for your event.

4. WRITE A MANIFESTO as the organizer of this event series / editor of a publication. *Why?* Writing a manifesto defines the point of view, strengthens conceptual and strategic thinking and the goals for the project. Look for ways to make your writing: fun, powerful, inspiring, personal and interesting to read. Manifestos are included in your schedule of events and may be included in editorial and posters. (See our blog for manifestos.)

***A MANIFESTO** is a published verbal declaration of the intentions, motives, or views of the issuer, be it an individual, group, political party or government. A manifesto usually accepts a previously published opinion or public consensus and/or promotes a new idea with prescriptive notions for carrying out changes the author believes should be made. It often is political or artistic in nature, but may present an individual's life stance. —wikipedia*

5. A) INSIGHT DEVELOPMENT PART 1 ANSWER: Why would I go to this event / read this publication? What's unique / special about this? Who is the audience? What motivates them? Why? How do/should they feel at, after and about your event / read your publication? What is the story behind or about this year's / season's events that must be shared? How can I create community within my audience? How would my audience want to be approached?

B) INSIGHT DEVELOPMENT PART 2: WRITE 3 INSIGHTS. *Insights* are fresh thinking about audience and product / service / event. Write each insight to highlights one of these: uniqueness, audience, experience, theme, space, value and benefits. **WHY? Insights** guide creative ideas and execution of work. *"Insights are a concise expression of what you have learned from your research and inspiration. They are the "aha" moments and unexpected learnings. Sometimes, it can be helpful to write n insight in the form of a Point-of-View (POV) statement which makes an insight specific to a user or user group. A simpler way to create a POV is through the POV equation: **user + need + interesting learning = POV INSIGHT.** Creating diagrams, and illustrations can be great tools for communicating insights or complex information."* — *Design Thinking for Educators* by IDEO (See our blog!)

6. WRITE A LIST OF POSSIBLE EVENT SERIES NAMES AND TAGLINES. What is a good tagline? A good tagline is honest. A good tagline is not a cliché. A good tagline is conversational. A good tagline is something only the brand can say. A good tagline takes a stand or stands for something. *"Make it memorable. Include a key benefit. It differentiates the brand. It imparts positive feelings about the brand."* — Anum Hussain

Just Do It – Nike, 1988 | A Diamond Is Forever – Debeers, 1948 | Where's The Beef – Wendy's, 1984 | We Try Harder – Avis, 1962 | Probably The Best Lager In The World – Carlsberg, 1973 | The Ultimate Driving Machine – BMW | 1975, Maybe She's Born With It – Maybe It's Maybelline – L'oreal, 1991 | Don't Leave Home Without It – American Express, 1975 | Good To The Last Drop – Maxwell House, 1959 | Does She...Or Doesn't She? – Clairol, 1964 | It's Not TV, It's HBO – HBO, 1997 | Think Different – Apple, 1990s | It Takes A Licking And Keeps On Ticking – Timex, 1950s | You're In Good Hands – Allstate, 1950s | The Uncola – 7Up, 1973 | The Other White Meat – Pork, 1986 | I Love New York – Ny State Dept, 1977 | Have It Your Way – Burger King, 1973 | What Happens Here, Stays Here – Las Vegas, 2002 | Think Small – Volkswagen, 1959 | — advertising.about.com

PART 1. CAMPAIGN STRATEGY WORKSHEET | STEPS 7–9 |

On a separate page typeset your answers

7. WRITE 2 BIG IDEAS + CREATIVE CONCEPTS “big ideas” are the central, guiding narrative or creative idea that **communicates** the theme. Concepts are **based** on insights. The big idea is often the metaphor/s that unify the work. The big idea is memorable, it uses language and visual treatment to inspire—interest or tease the mind, it might create a smile in the mind, intrigue and mystery, and/or a dramatic, expressive visual/verbal form that moves the heart or mind. The concept needs to have “legs” so that it can be applied across a large-scale campaign in multiple media. Below are examples from 2010 advertising campaigns. (See our blog for more + visuals.)

“Quitting sucks. Nicorette makes quitting suck less.” (BIG IDEA/TAGLINE) “Combating an addictive habit that has complex physical and psychological roots, cessation products must become trusted allies in an often long, difficult process. **(INSIGHT)** TBWA/Chiat/Day devised a campaign that **positioned** the brand as an invaluable tool to minimize cravings and withdrawal symptoms. The work used direct language and a sense of humor to show how Nicorette can help.” **(VERBAL VOICE)** “TBWA introduced the “Suckometer,” a fictional device that measures the “suck level” of a smoker’s craving. In one commercial, the device, placed in the passenger seat next to a driver, beeps with a red-light warning when the motorist catches sight of someone smoking...” **(CREATIVE CONCEPT)** Importantly, Campaign “was grounded in the right insight and strategy.” —adweek.com 2010

“Allstate: ‘Mayhem’ (BIG IDEA) actor Dean Winters personifying various unexpected reasons people need their car insurance to come through...” funny narratives were built from this idea **(CREATIVE CONCEPT)** —adweek.com 2010

KIA: “This Or That” (BIG IDEA/TAGLINE?) The car, with its boxy shape, needed a dramatic introduction. One off idea... selling cars with human-size hamsters as drivers... **(CREATIVE CONCEPT)** The team pitched an idea showing the rodents riding around in hamster wheels instead of cars, contrasted with Kia Soul drivers’ cooler means of conveyance. **(CREATIVE CONCEPT)** appeal to Gen-Y audience: ads included four different music tracks: “Every time the commercial played, it drove people to our website to find out about the music.” **(CREATIVE CONCEPT)** The hamsters struck a cultural chord—originally devised to appeal to Gen-Y, **(AUDIENCE)** they have broader appeal: “A lot of different people find them cute, they transcend age” and race...” —adweek.com 2010

8. OPTIONAL: A VALUE PROPOSITION “is a clear statement that explains how your product solves customers’ problems or improves their situation (relevancy), delivers specific benefits (quantified value), tells the ideal customer why they should buy from you and not from the competition (unique differentiation).” <http://conversionxl.com/value-proposition-examples-how-to-create>.

9. COLLECT IMAGES FOR MOODBOARD / CONCEPT BOARD. FYI: I can be pretty tough on moodboards and concept boards. I do NOT want to see a collection of variables that *might* work. Make decisions. Think. Edit. Edit. Edit. Moodboards must demonstrate decisive thinking and a clear direction. Expect to redo them if they are too broad for this class. (See our blog for visuals.)

IMPORTANT: Each moodboard you create must have YOUR matrix at the top, defining the direction. You are highly encouraged to rough in a strategy document (see our blog for examples)

| Big Idea / Concept / Tagline | | | | | |
|---------------------------------|----------------------------|----------|-----------------------|--------------|--------------|
| Name of Festival / Pub. & Theme | Programming / Organization | Audience | Insight/s Value Prop. | Verbal Voice | Visual Voice |

Week Four **W 10.18 DUE**

1) QUIZ PART 1: STUDY GUIDE is on page 14 of this syllabus. Graded in class.

Description: 26 multiple choice / true or false questions.

2) BEGIN / WORK IN-CLASS WORKSHEET ON PAGE 10 & 11 OF SYLLABUS (discuss with classmates)

3) LIS SHARES more project examples / strategy, matrix, insights, big ideas, creative concepts, etc. Share your ideas. **WORK TO TIGHTEN UP OUR CONCEPTS.**

4) ROUND FOUR Typesetting exercises. Based on the feedback you received in class revise and print them out again. Students will revise these until the skill is mastered. All students should have all of these typesetting studies developing by this date: **2A, 2B, 2C, 2D and 2E**

Week Five **M 10.23 DUE** (WATCH VIDEO: ART OF THE LOGO | OFFBOOK)

1: DUE COMPLETED WORKSHEET ON PAGE 10 & 11 OF SYLLABUS (share / discuss with classmates)

2: CONCEPT / MOOD BOARDS WITH MATRIX ON EACH BOARD

Create as many tabloid-sized boards as needed to test your two strongest ideas. Goal: ascertain whether your big ideas have “legs” (elastic enough to adapt to varied platforms, media and formats from advertising to web to guerilla marketing to social to out-of-home to products to motion to ?).

a) INCLUDE YOUR CONCEPT MATRIX (SEE BLOG!) ON EACH BOARD (SEE BOTTOM OF PAGE 11)

b) TYPOGRAPHY

c) IMAGE & COLOR TREATMENT (illustration and/or photography?)

d) SHARE IMAGERY / INSPIRATION THAT DEMONSTRATES YOUR BIG IDEA HAS “LEGS”:

e.g. schedule of events formats (print & online) posters, advertisements, guerilla marketing, social media, online teasers, motion / video, product ideas, experience and participatory design ideas

W 10.25 Quiz Part 2: Fill in the blank and true and false questions from worksheets for chapters 1, 2 + 3.

SMALL GROUP CRITIQUES +Basecamp thread to check in and support /take care of your team!

1) LOGOTYPE ROUGH (HAND) SKETCHES

2) MINI NAMING POSTERS (8.5 x 11 INCHES) Readable from across the room

(written large w/ thick / fat marker header: name of event series; smaller writing / sub head: type of event, even small write out the organization putting on event)

BEGIN ONE-ON-ONE MEETINGS > MIDTERM EVALUATION + CHECK-IN WITH LIS

Typesetting studies ready to present: **2A, 2B, 2C, 2D and 2E**

Week Six **M 10.30 DUE / TYPESETTING VIDEO + EXERCISE TODAY.** Basecamp thread take care of your team!

FIRST PART OF CLASS SMALL GROUP CRITIQUES / SECOND TYPESETTING IN CLASS

1) 12 TIGHT DIGITAL LOGOTYPES SKETCHES with BRANDING (COLOR, TYPE, IMAGERY)

2) ROUGH POSTER IDEAS + CONCEPTS + SKETCHES IN YOUR SKETCHBOOK

3) ALL OF THE REQUIRED COPY FOR YOUR SCHEDULE OF EVENTS* OR EDITORIAL / BOOK

Event copy: manifesto and introduction written by the event organizer, 10–12 events, all the information needed to make it real: times, dates, location, prices, bio/description of event, map (include every piece of information your audience will need to know about the event, where, when, how, why, buying tickets, etc)

IN CLASS TYPESET YOUR MANIFESTO AND 3–5 SPREADS USING INDESIGN

ONE-ON-ONE MEETINGS > MIDTERM EVALUATION + CHECK-IN WITH LIS

W 11.1 CRIT: CHOOSE ONE POSTER SERIES OR SCHEDULE OF EVENTS (PRINT OR ONLINE) OR EDITORIAL

ONE-ON-ONE MEETINGS > MIDTERM EVALUATION + CHECK-IN WITH LIS

Week Seven **M 11.6 HARD DEADLINE / GRADED**

PRESENT: 1) WORDMARK, SECONDARY MARKS, IDENTITY: COLOR, TYPE, IMAGERY

2) CHOOSE ONE: POSTER SERIES OR SCHEDULE OF EVENTS (PRINT OR ONLINE) OR EDITORIAL

Present one of the above fully developed. Basecamp thread take care of your team!

W 11.8 CRITIQUE: Nate & Paige Revisions on work presented last class. Guerrilla / Participatory / Online.

Week Eight

M 11.13 HARD DEADLINE / GRADED:

1) REVISED WORD MARKS / BRANDING AND

2) CHOOSE TWO: POSTER SERIES, SCHEDULE OF EVENTS (PRINT and/OR ONLINE) OR EDITORIAL. Present TWO of the above fully developed.

3) SECOND SET OF WORKSHEETS ARE DUE TODAY.

4) Check your team's thread on Basecamp — take care of your team

5) Very important note: if you missed your midterm check in with Lis let her know today.

W 11.15 CRITIQUE: Revisions on work presented last class. Completed: all branding with word mark; and a minimum of two of your deliverable sets (poster series, schedule of events printed and online or editorial.

SHARE: Out of Home Campaign or Guerilla or Online / APP. Start a Basecamp thread for this

Week Nine

M 11.20 HARD DEADLINE / GRADED: OUT OF HOME CAMPAIGN +/- PRODUCTS + ONLINE / APP

MOTION / APPS: Present storyboards and two versions responsive. No coding or "actual" motion required. Storyboards are all FINE & all GOOD.

W 11.22 NO CLASS.

Week Ten

M 11.27 CRITIQUE Bring EVERY campaign deliverable—to best support your work — give accurate feedback we need to see **The Whole Enchilada! No joke: THE TIME IS NOW. Print, print, print. Share, share, share.**

W 11.29 LAST CHECK-IN CRITIQUE Bring rough deck (a professional presentation of your work see below) and ALL the work created for this project.

We need to see each piece in its entirety to give thoughtful and accurate feedback

SERIOUSLY... Ahhhh! WE NEED TO SEE THE WHOLE CAMPAIGN! Yes-sirree-Bob.

Week Eleven

T6.5 EXAM WEEK: FINAL DEADLINE (NO LATE WORK ACCEPTED!)

TUESDAY, DEC 5TH 9:00–9:50 AM

Not meeting this deadline means that the student is subject to failing the course

So, what work needs to be delivered on Dec. 6th and in which formats?

1) Professional "Deck" (a professional presentation of your branding, campaign and strategy work)

— strategy / introduction

— wordmark, secondary marks, color, typography, etc.

— photographed booklet / editorial / book / newspaper

— poster series in situ

— promo campaign / creative elements you created

— storyboard / stills from motion (— //+ link to any motion work, animation or video on Vimeo or Youtube)

— website (no coding required) responsive design in two formats minimum (e.g. mobile and computer / tablet)

2) ALL printed work. Any and all work that will live in print must be presented 100% trimmed on selected paper as a printed piece (e.g. editorial/book pages, small printed ephemera, schedule of events, etc.)

3) Any motion work or animation posted on Vimeo or Youtube link on Basecamp) storyboards, animated gifs

4) Students are welcome to revise and improve any and all work that was turned in earlier in the term

If you have done substantial revisions on earlier work please inform / remind me.

Term Quiz Schedule

Quiz Part 1 : W 10.18 (Wednesday of week four)

26 Multiple choice / true or false questions.

Use notes taken/given in class, "worksheets/study sheets" handouts given on first day of class, lectures (all lectures are on server) and Bringhurst textbook

STUDY GUIDE / CONTENT:

Inch, pica, points (know equivalents back and forth)

Abbreviation for picas and points

"When setting text, the most important thing is ?" (refer to notes from lecture on first day of class)

Lowercase numerals or Old Style (define + uses)

Uppercase numerals or lining figures (define + uses)

Bringhurst 2.1.6

Bringhurst 2.2.1 (leading)

Treating typefaces with large x-heights...

Reversing type...

Bringhurst 2.3.2 (paragraphs indents)

Bringhurst 2.4.4

Bringhurst 3.2.2

Fonts that were designed for use on the screen (www.thinkingwithtype.com)

Hyphen, en-dash, em-dash (study Bringhurst and refer to your notes from our first day of class)

Bringhurst 5.2.2–5.2.3

Bringhurst 5.4.3

River/s

Discretionary hyphen (research online and Bringhurst)

Kerning (refer to your notes from our first day of class)

Quiz Part 2 : W 10.25 (Wednesday of week five)

STUDY GUIDE / CONTENT:

Fill in the blank and true and false questions from worksheets for chapters 1, 2 + 3