

INSTRUCTOR **Milka Broukhim**  
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University California Los Angeles , Design | Media Arts Department

Class Hrs Monday/Wednesday  
desma 25 **9:00-11:50 am**

Classroom Kinross South **146**

Office Hrs T/Th  
12:00-01:00 pm | or by appointment

Assignments will be geared towards understanding typography in the field of graphic design and visual communication design. Exploring various design strategies, hierarchy of information, conceptual and experimental approaches, form following content relationships.

Projects include: Type Collage, Hierarchy of information as primary and secondary levels of meaning, Poster designed for researched typeface, sketch book and process book.

**COURSE CONTENT:**

History, vocabulary, principals  
of anatomy and classification  
of typography

Research, exploration, sketch  
and design process

Legibility and readability

Form as message; form  
follows function

Hierarchy of Information with  
Typographic layout, spatial  
relationships, positive and negative  
space, visual rhythm,  
balance, hierarchy, form, and  
volume Typefaces recognition  
and identification

Grid and structure

Experimenting and  
deconstructing

**STUDENT ACCOMPLISHMENTS:**

Attention to detail  
Discipline  
Experiment  
Volume and spatial relationships  
Heightened analytical skills

How to see—how to really look  
Quick visualization  
Value of a rough/sketch  
Understanding of type history  
and styles  
Typography as a form  
of communication

Appropriate font selection  
Font identification  
Understand and command type  
Not to fall in love with your first  
Make mistakes  
Redo the job until it's right

**INSTRUCTIONAL METHODS:**

Lecture  
In-class exercises  
Demonstration  
Projects and Sketch book  
Process book

Reading materials and resources  
Constructive critique  
Group/individual discussion  
exam/quizzes  
Show and tell at sharing time

Professional examples  
Guest speakers  
Possible field trips

**COURSE EXPECTATIONS**

Each student will be treated as a professional graphic designer.  
Respect and value all your hard work.  
Be on time.  
Projects turned in on time.  
Postures, clear & effective communication during presentation.  
Do not just do 100%, but do at least 120%+ of what has been asked from you to do!!!  
Take careful notes throughout the critic and presentation.  
Student's participation is essential; 100% student participation in discussion and perfect attendance are expected.  
Creativity.  
Explorations.  
Keep track of all your work for final process book.  
Sketch book and Type/Design Analysis for show and tell (bring every week).

**ATTENDANCE**

Attendance at all classes and critiques is mandatory.  
2 tardies = 1 absent  
1 absence = one letter grade for each unexcused absence  
3 absence = F : {  
For any missing classes or tardiness, it is expected of the student to get in touch with another student to get the missing information.

**GRADING**

0 - 100% • Attendance  
15% • Class Participation, articulation and Input in Critiques  
15% • Presentation/Execution/Craftsmanship and Complete On-Time projects  
15% • Proactive Approach in exploration/innovation/concept  
15% • Concept and Design Execution in your projects  
40% • Assignments, Sketch book & Process Book  
5% • exam / Extra Credits

**EVALUATION OF STUDENT WORK**

Students are evaluated based on process, critical thinking, participation in critiques and discussions, and completed projects. Projects are evaluated on the basis of idea/concept, originality, and execution. Acquired knowledge is also evaluated through exam and writing component. Student professionalism is assessed by a scholarly code of ethics and attitude, attendance, studio work habits, and preparedness.

## BOOKS/RESOURCES

### REQUIRED:

*Extra Handout from the Copy center put together by me*

*"Thinking with Type: A critical guide for designers, writers, editors, & students"*  
by Ellen Lupton . Princeton Architectural Press . New York  
ISBN 1-56898-448-0

### OPTIONAL:

**(I WILL PROVIDE SOME HAND-OUTS FROM THE BELOW SOURCES)**

***Designing with type: a basic course in typography***  
by James Craig, 4th ed. Watson-Guption Publication/New York, 1992.  
ISBN 0-8230-1347-2

***Typographic Design: Form and Communication***  
by Rob Carter, Ben Day, Philip Meggs, 3rd ed. Van Nostrand Reinhold, New York,  
2002  
ISBN 0-471-38341-4

***A Type Primer-A practical intro to Type***  
by John Kane, Laurence King Publishing Ltd., London  
ISBN 1-85669-291-4

***A Typographic Workbook***  
by Kate Clair, John Wiley & Sons, Inc. New York, 1999.  
ISBN 0-471-29237-0

### JOURNALS:

*Communication Arts, Graphics, Step by Step, Eye magazine, ID magazine, Print, How,, Upper & Lower Case (out of publication, but I will bring examples to view)*

### WEBSITES:

*A list of Typography and Design websites are provided*

### MATERIALS (essentials but not limited to)

**Spiral sketch book (10.5x 14 in)**

**Markers w/fine and wide point**– in 3 shades: Light, medium, dark

**Tracing paper** (11x14 pads )

**Xacto knife** handle no1 size w/blades

**Scissors**

**Cutting mat** (i.e. Letramax 4000 Ruling Mechanical Boards)

**Ruler** Metal Straight edge, T-square, Metal cork backed

**Schaedler Precision rule set** (this is expensive-try to share!)

**Mounting adhesive:** glue, removable and permanent spray and tape

**Kneaded eraser or Pick up square**

**Folio case** large enough to protect work or carry material

**Foam cord board**

**"2 in one cropper" by Delta at Photo stores**

**or**

**10"x 10" template, 1"x 1" template, and 2"x 2" template**

**Thin 20 x 14 black matt board**

**A tag** to be used for the back of all your projects listing:

It may be typed or handwritten very legibly  
your name & your contact information  
date  
class information & project information

(i.e. Katie Smith  
(310) 321-4567  
katieSmith@webaddress.com

Spring 2006: 04/05/06

DESMA 25: Letter & Typography  
Project 1, Typography Collage  
Instructor: Milka Broukhim

## **GRADING**

### **A 4.00 GRADE POINTS**

An A is a high honor grade, which is reserved for exceptional students who have excelled in the production required for the class in either visual or written form. The work leaves little or no room for improvement. The structure is complete; the content is clear and substantial. In addition the student has participated actively and helpfully in class critiques. The student sees many sides of an issue, integrates ideas previously learned and anticipates the next steps in the progression of ideas. The A student is an example for others to follow.

### **A- 3.75 GRADE POINTS**

An A- is a high honor grade, which represents work of excellence. The focus is clear. While the work is substantial there is room for slight improvement in form, content or technique.

### **B+ 3.50 GRADE POINTS**

A B+ is an honor grade, which represents very good work- just shy of excellence. All areas of skill or knowledge have been grasped but perhaps not fully exploited. The potential for excellent work is visible. The work is complete, the focus is clear, but the work requires some refinement in form, content or technique.

### **B 3.00 GRADE POINTS**

A B is an honor grade, which is given to students who demonstrate a solid understanding of the assignments given and have produced work of considerable achievement. The B student is an active listener, and accomplishes more than the minimum work required. The work is good; the focus is clear, however some areas though grasped, have not been used, developed or exploited. A B should be considered a high grade given to students of great potential that have specific areas to be developed.

### **B- 2.75 GRADE POINTS**

A B- is an honor grade, which represents essentially good work where areas of form, content and/or technique need to be more fully realized or examined. The material is understood, though the focus is not entirely clear.

### **C+ 2.50 GRADE POINTS**

A C+ is an average grade, which demonstrates a satisfactory comprehension of the subject. C + work accomplishes the minimum requirements with only basic competency and momentary flashes of insight.

### **C 2.00 GRADE POINTS**

A C is an average grade, which demonstrates a satisfactory comprehension of the subject matter, accomplishes the minimum requirements, displays little initiative, communicates orally and in writing at an acceptable level, and generally has an acceptable understanding of all basic concepts. However, while there is understanding, the student has not yet found a way to make the material his or her own.

### **C- 1.75 GRADE POINTS**

A C- indicates work that is just acceptable. Significant development needs to occur in more than one area. Major areas of work have been only partially understood. There have also been major inconsistencies in the students performance.

### **D+ 1.50 GRADE POINTS**

A D+ is a barely passing grade. The quality and quantity of work in and out of class is below average and unsatisfactory. Several major areas of work have not been understood.

### **D 1.00 GRADE POINTS**

A D is the lowest grade possible for a delivered product. The work shows little understanding or connection with the material and is seriously flawed. The student has met only the most basic requirements of the class.

### **F 0.00 GRADE POINTS**

An F is a failing grade, which is given to student who have been absent from class 3 or more times and/or have not produced the work required. The quality and quantity of the work in and out of class is unacceptable. The work does not qualify the student to progress to a more advanced level.

## SKETCH BOOK AND SHOW & TELL

Please keep track of all the phases of your work in your sketch book. Every week, you are required to research and find a design layout out that you find effective. Write a paragraph below it as to why. This is documented in your sketch book. As time permits, sketch books are shared on wednesdays. Be ready to present your found design layout with the class in our circle group.

**Wk 1** 4/3

**T**

### CLASS INTRODUCTION

Class syllabus . outline . expectations . projects . etc...  
Students introduction & background . Make a name-label  
Instructor's introduction & background

### LECTURE

History of five families  
Project 1 introduction: Type Collage due next class meeting  
(Wednesday 4/5)

### READ:

Letters: pg 11-57 (34-57)

## PROJECT 1: TYPE COLLAGE

Study and gather a variety of the five families of type samples from B/W magazines or newspapers. Paste them down on a 15"x 15" piece of board/paper to create a collage. Do not try to retain the individual blocks of type in rectangular area; tear or cut them up. paste them upside down or in different directions, etc.... Incorporate variations of type, and character (i.e. different sizes and weights, italic, caps, leading, reverse, etc...) Hence, you will become aware of the tremendous variety of types as you create patterns of tone and texture. Make B/W copies of the collage. Use your 10"x 10" template to frame a composition or two. Mount the 10"x 10" copy on a white foam cord. Also bring the original collage and the mounted piece(s) to the presentation for process discussion. Make sure to have fun.

4/5

**Th**

### CRITIC:

**PROJECT 1: TYPE COLLAGE** (ready on the wall @ 9am sharp for crit)  
Be prepared to share the process

### IN-CLASS WORK

Bring materials, sketch book and required book ( to every class meeting) Every week collect effective design samples, documented in your sketch book. We will share and discuss them @ show/tell time.

### LECTURE & READING DISCUSSION

Type classifications and its history cont.  
Anatomy of Typography  
Project 2 introduction: Hierarchy of Information with Typography

## PROJECT 2 (A-E): HIERARCHY OF INFORMATION WITH TYPOGRAPHY

Design the cover, spine and back cover for the given design publication. Size is 9.5 x 7 inches. Vertical. Spine is 1.75 inches. Each week 10 (ten) different solutions of the book cover (front, back & spine) with the given parameters are presented to the class. Print or copy, cut, trim and mount each design solution onto a thin 14 x 20 black matt board. Center the work on the board and add .5 inch in-between the covers and the spine. Each presentation meeting, present your work up on the wall in rows of 2 across, 5 down, with 1 inch in-between each board. Please make sure that there is a 12 inch space between you and the next presenter. Keep good track of all your work and the redos in your sketch or folio book. All the the projects will be compiled into a book. Specifications to be discussed towards the end of term. (No condensed or extended, or any computer tracking) Design experiment with space, margin, grids and columns, direction and arrangements (Flush left/rt., justified, center, random/asymmetrical, etc...)

<b>Wk 2</b>	4/10	<b>T</b>	<b>CRITIC:</b> Project 2A: One size . one weight . 9 pt. type size. one font (Grotesque)  <b>READ:</b> Text: Hierarchy, pg 94-110
	4/12	<b>Th</b>	<b>IN-CLASS WORK / LECTURE / READING DISCUSSION</b> Redos of 2A due Bring materials, sketch book and required book Bring given information typed (not designed) for the cover design in one size, two weights
<b>Wk 3</b>	4/17	<b>T</b>	<b>CRITIC PROJECT 2B:</b> One size . two weights (bold & light) or (Italic & cap) <b>READ:</b> Text: Hierarchy, pg 62-93
	4/19	<b>Th</b>	<b>IN-CLASS WORK / LECTURE</b> Redos of 2B due Bring typed info in two sizes . three weights (bold, reg, light) (but not limited to)
<b>Wk 4</b>	4/24	<b>T</b>	<b>CRITIC PROJECT 2C:</b> Two sizes . three weights (bold, reg, light) <b>READ:</b> Grid, pg 112-163
	4/26	<b>Th</b>	<b>IN-CLASS WORK / LECTURE</b> Redos of 2C due Bring typed information in any sizes, any weights + Rules + Reverse (Type that drops out of the background & assumes the color of the paper - an effective means of creating emphasis. Think of the readability of small typeface & ones w/fine strokes/serif when reversed!)
<b>Wk 5</b>	5/1	<b>T</b>	<b>CRITIC PROJECT 2D:</b> any sizes . any weights . Rules . Reverse  <b>IN-CLASS WORK</b> Redos of 2D due
	5/3	<b>Th</b>	<b>LECTURE</b> Introduce: Experimental  <i>POSSIBLE VISITING LECTURER</i>
<b>Wk 6</b>	5/8	<b>T</b>	<b>CRITIC PROJECT 2D:</b> Experimental <b>LECTURE:</b> Color and Discuss Project 2A-E package
	5/10	<b>Th</b>	<b>CRITIC PROJECT 2E:</b> Color  Introduce Project #3 Typography Poster Reading: Designing with Type by James Craig: Part 2 Five Classic Typefaces: pg 31-36-96

## PROJECT 2: PACKAGE

Edit and select the best (5) five of each week design phase. Begin articulating them visually in a book or some package format with cover, table of content, chapter dividers, and back cover. Determine how the binding of your book/package is

Bookbinding will take about a week:

Alice Vaughn: 626-794-0091A-1 Bookbinding: 213-747-1493

No Kinkos please

Due end of the quarter. Prepare to make a formal presentation of your work. % books will be selected to be included in the undergraduate exhibition.

Expect the temporary anxiety separation from all your very hard work!

**Wk 7**      5/15    **T**  
              5/17    **Th**

### **DUE: POSTER RESEARCH & SKETCHES**

Chosen Type research with 30 Pencil sketches

Class Critic, in class work, & show / tell

### **READ:**

Revisit Ellen Lupton's Letters: pg 11-57, Designing with Type by James

Craig: Part 4 Designing with Display Type; pg 115 - 126

**Wk 8**      5/22    **T**  
              5/24    **Th**

### **DUE: POSTER REFINED CONCEPTS**

30 pencil sketches → 3 concepts → 9 computer poster sketches due

Individual Critics

### **READ:**

Ellen Lupton's Appendix: pg 163-173, Designing with Type by James

Craig: Part 3 Designing with Text Type; pg 97 - 114

**Wk 9**      5/29    **T**  
              5/31    **Th**

### **(MEMORIAL DAY)**

### **DUE: POSTER REFINED CONCEPTS CONTINUE**

Computer sketches → 1 concept → 3 poster designs due

Individual Critics

**Wk 10**     6/5      **T**  
              6/7      **Th**

### **Final Poster due mounted**

Project 2 packaging and process book review

**Final Wk** (wk of 19th?)

All due:

Project 1, 2 (Type book package), 3 Poster & the process book  
and the sketch book

## PROJECT 3: TYPOGRAPHY POSTER

Choose and study one of the typefaces of the family classifications. Thoroughly research it. Design a poster it: communicating its essential characteristics. Letterforms that reveal the unique properties of the typeface should be emphasized.

To convey the visual properties of the font, must incorporate the typeface name, the entire alphabet (complete upper and lowercase, numbers, punctuation). Its thoroughly researched bio-history (at least 100 words) plus its author's bio is another design component.

Incorporate the variety of the typeface character, its different typographic elements (i.e. size, weight, letter structure, form, texture, contrast, harmony, etc...) to deepen the understanding of the visual characteristics of the typeface. The objective is to enable the student to establish a visual hierarchy in a poster format, via the clustering of elements to create typographic densities and expressing the nature of the typeface through an overall patterning and textual texture. Color and shades are used to enhance the intent of the typeface design, or its the message.

Final dimension: 27 x 38

Process book: Documenting all the research, process, sketching phases, and final phases is also due at the last phase of presentation. Any dimension. No Kinkos allowed!

## STUDENT INFORMATION

DESMA 25 LETTERFORMS & TYPOGRAPHY INSTRUCTOR **Milka Broukhim**  
Spring 2006 mbroukhi@artcenter.edu

Dear Student,

In order for me to get to know each one of my students better, please answer the following questions as best as you can (with clear, legible handwriting). These questions will help me to get to know you better, to be able to help you more individually as well as with the class expectation.

Thank you

### STUDENT NAME AND CONTACT NUMBER ...AND... E-MAIL ADDRESS

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1- WHAT IS YOUR CURRENT MAJOR AND WHAT YEAR?  
WHAT INSPIRED YOU TO CHOSE THIS MAJOR & WHY?

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2- WHAT WAS YOUR PREVIOUS MAJOR IF APPLICABLE, WHY SWITCHED?

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3- TELL ME ABOUT YOUR DESIGN OR ART EDUCATION SO FAR(as far as you can remember)?

A - WHAT DO YOU KNOW ABOUT GRAPHIC DESIGN?  
ANY EXPERIENCE OR READING MATERIALS? IF SO PLEASE SHARE.

B- WHAT DO YOU KNOW ABOUT TYPOGRAPHY?  
ANY EXPERIENCE OR READING MATERIALS? IF SO PLEASE SHARE.

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5- WHAT ARE YOUR EXPECTATIONS FROM THIS CLASS? AND FROM THE INSTRUCTOR?

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6- WHAT DO YOU HOPE TO DO ONCE GRADUATE?

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7- ANY THING YOU'D LIKE TO SHARE WITH ME OR I SHOULD KNOW ABOUT YOU

(CONFIDENTIAL).