

Typography & Visual Design

SYLLABUS
SPRING
2012

INSTRUCTOR:

Steve Kennedy

MEETING:

Wednesdays

January 25–May 9 · 9:00–11:40

Studio L1006 · 2 West 13 Street

OFFICE HOURS:

By appointment

PHONE:

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skennedy@nyc.rr.com

COURSE:

PSAM 1070-B | 7463 CLASS

SYLLABUS:
TYPOGRAPHY &
VISUAL DESIGN

*“A designer knows he has achieved perfection not when there is nothing left to add,
but when there is nothing left to take away.”*

—ANTOINE DE SAINT-EXUPÉRY

COURSE OVERVIEW

This course is a demanding studio/lecture/critique class. It serves as an introduction to typography as an element in the design process. Students will develop an understanding and appreciation of the fundamentals of typography & design: Organizing basic characters and moving on to words, lines of type, paragraphs, pages and grids. Both hand skills and the proper use of current technology will be stressed as well as conceptual thinking and problem-solving skills. Class work will be made up of reading assignments, class discussion, journal keeping, progressive project work and intense looking. Project work (and rework) will emphasize typographic excellence, meticulous design detail and presentation as a craft. The focus of this class is student based, and the more a student puts in, the broader his/her foundation will be later.

COURSE POLICY

Course Policy dictates all assigned project work will be completed and submitted by a specified deadline. Missed deadlines will result in a significantly reduced grade and ultimately a FAIL grade for the assignment. Project work submitted within the deadline parameters may be revised, reworked and resubmitted for further evaluation and a potential review of grade. Class periods will include time for work, be prepared to work, bringing all materials.

GRADING POLICIES / ATTENDANCE / LATENESS

Presence at each scheduled class meeting is mandatory. Perfect attendance is necessary to obtain the highest possible letter grade. One missed class lowers an overall grade by one third (ie. A to B+). Two absences drop a full letter grade (ie. B to C). Three absences are grounds for dismissal or failure. Tardiness beyond one-half hour will be counted as an absence. Three tardies beyond fifteen minutes will be treated as an absence. Final grades are based on attendance, assignments (50%), participation (25%), and your final project/exam (25%).

COURSE TEXT

Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students, 1st Edition, Ellen Lupton; ISBN: 978-1568984483, Princeton Architectural Press (Paperback) \$21.95.

There are two important adjuncts to the class text: The website created by the authors: <http://www.papress.com/other/thinkingwithtype/index.htm> and assigned additional readings for each week—downloads on my website: odaddyo.com/parsons. There are 27 PDF files associated with this course. Download, read and or familiarize yourself with all of them.

LEARNING OBJECTIVES

- To acquire a basic vocabulary in visible language
- To promote the use of an effective design process and aid in the development of each student's own personal design methodology
- To develop sensitivity to the subtle relationship between content and form
- To examine how type and image can be brought together to clearly convey a chosen concept or idea

READING LIST

- Robert Bringhurst. *The Elements of Typographic Style*. 2nd edition. Vancouver, BC: Hartley and Marks, 2001.
- Lisa Graham. *Basics of Design: Layout & Typography for Beginners*. Albany, NY: Delmar Thomson Learning., 2001.
- Elizabeth Resnick. *Design for Communication: Conceptual Graphic Design Basics*. Hoboken, New Jersey: John Wiley and Sons, 2003.

MATERIALS & SUPPLIES

Materials will vary depending on the approach taken in the execution of differing projects. Students are encouraged to remember that this list is the start of a basic set of materials that will be called for in most subsequent design classes.

- A sense of idealistic perfection
- Class Text: Ellen Lupton. *Thinking with Type*. New York: Princeton Architectural Press, 2004
- Design Journal/Sketch Book
- Schaedler Precision Rule set (12 Double Set of "A" & "B" rulers)
- 14 × 17 Tracing Pad & 14 × 17 Drawing pad
- 15 × 20 Black Mounting Board
- Strathmore 300 Series Colored Art Paper, 40 Sheet Pad 9" × 12"
- Pencils (I like 9B, 2B, and 4H), kneadable eraser
- Black Sharpie markers—from fine to thick
- Watercolor paints **OR** India ink and brushes **OR** colored pencils **OR** pastels **OR** colored markers—whichever medium student is most comfortable with.
- Gluestick, White glue & Gorilla glue
- Scissors
- Steel ruler/Metal straight edge
- Exacto Knife and a bevy of blades
- Alvin Cutting Mat, (minimum 8½" × 12")
- Bone folder
- Bone scorer

- Lineco Book Binder's Needles
- Linen Bookbinding Thread. Unbleached, unwaxed & unsized
- Box of Pushpins, clear
- 4 Speedball Speedy-Cut Carving Blocks
- Speedball Linoleum Cutter Handle + blades
- Digital Camera
- Portable hard drive or high memory flash drive
- Class materials fee \$20, due the second week. This fee covers course pack, paper, handouts and additional materials.

DESIGN JOURNAL

Over the course of the semester, collect samples of typography. You may sketch, photograph, cut items from magazines, find scraps of paper on the street, or cut out bits of packaging. Create a two-inch-square sample of each specimen that you find. (Making a viewfinder will help you frame your samples nicely as well as cut them out without measuring.) Arrange your specimens in a simple grid (2 columns, 4 rows, all cells touching.) **Complete 10 entries by end of semester.**

BOARD DEVELOPMENT:

As you will come to see, some of your work will have a final presentation on black board. A unified, handsome presentation of your combined semesters work is crucial to your success in this class. It is our goal that by the end of this semester you will have numerous unified boards that you will be able to discuss. Please plan on preparing some way of storing and preserving your boards, and throw nothing away, as all work will be reviewed in mass at the end of this class.

Since these boards are the product of all your hard work, it is imperative that they be clean, well mounted, and a thing of simple beauty. Presentation is design and you are in a design class: Fantastic work presented on crap is crap. It is also imperative that these boards be unified. To that end, before the first assignment, you will be developing a back boiler plate that will be used unchanged throughout the semester. This will appear on every board. It will contain:

- *Your Name / Typography & Visual Design / Date*
- *Assignment: 2 or 3 sentence description of the assignment.*
- *Detailed font information on all fonts used.*

The mounting location of this back plate may be chosen by you, but is to be the same on every board.

TECHNOLOGY

This course does not include a component of computer production. Please understand, that this is a class about design first and not a technology tutorial. Through lecture and demonstration we will cover many important technical issues, but—as in the professional world—the burden of technology will always lie squarely on the designer's shoulders. At a very minimum students should be able to create & edit *InDesign & Illustrator* documents.

THE DESIGN PROCESS

Each assignment in this course will present a challenging encounter with creative problem solving. To successfully complete each of these to a successful result you will need to learn how to negotiate the subtle relationships between content and form—content being what you want to say, and form how you choose to say it. The two are brought together to a successful conclusion through the *design process*—the term for the steps taken before arriving at a finished design solution.

The design process can be broken down into five distinct and equally important steps:

1. **DEFINE THE PROBLEM AND ESTABLISH YOUR OBJECTIVES.** Once given the assignment, you need to define your objectives. Carefully consider the following questions: What is the desired result, or goal of the project? What is the message? Who is it for? What format can best express the message?
2. **DO THE RESEARCH.** It is impossible to solve a problem you don't understand! Learn about the subject at hand. Look for parallels in other fields, subjects, time periods, and industries. The more information you collect from multiple sources, the more associations you can make between them.
3. **DEVELOP YOUR IDEAS BY BRAINSTORMING.** Brainstorming is an idea-generating process based on free association that uses a written record of verbalized ideas. Start by making word lists of everything that relates to your subject. These lists can help you explore the trail of thoughts influenced by your research. Another effective brainstorming method is verbal diagramming or “thought mapping.” Place a key word in the middle of a piece of paper and branch out in all directions as you write down other ideas that are related to the initial word. This approach lets you picture the structure of your thinking.
 - a. When you feel you have enough material to work from, begin visualizing your ideas by making thumbnail sketches. A thumbnail is a small rough sketch of a preliminary design idea. Try to generate as many of these sketches as possible.
 - b. From the thumbnails you create, select at least three to develop into layout form. A layout is a full-size sketch of the design idea detailing its placement of type, images, and color. They are made to test whether the idea will work once it is drawn at full size. Layouts can be done with markers and a drawing pad, or on the computer.

4. ANALYZE YOUR IDEAS IN TERMS OF THE PROJECT OBJECTIVES. Critiques are the best way to articulate your ideas to others and get immediate feedback. During the critique, the class analyzes the individual solutions and suggests ways to increase the visual and conceptual impact of each existing idea. Present multiple solutions during the layout stage because the strongest ideas will always surface. Take notes in your Design Journal when your work is being critiqued and do not edit the responses, whether you agree with them or not.

PLAGIARISM & CHEATING

Students are responsible for acquainting themselves with and making use of proper procedures for writing papers, taking examinations, and doing research. Instructors are equally responsible for informing students of their policies with respect to the limits within which students may collaborate with or seek help from others on specific assignments.

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, Internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including proper expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the *MLA Style Manual and Guide to Scholarly Publishing* (second edition), chapter 6, on documentation. The New School University Writing Center also provides useful online resources to help students understand and avoid plagiarism, at www.newschool.edu/admin/writingcenter/usefullinks.html.

Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

For more information regarding this policy and other university standards, please consult the following web link:

<http://www.newschool.edu/nssr/subpage.aspx?id=9256/>

ABOUT THE INSTRUCTOR

STEVE KENNEDY Designer and artist is an adjunct professor in Communication Design at Parsons School of Design. He teaches Typography, Photo-Editorial, and Letterpress. Steve is founder and owner of Interrobang Design Studio, and a founding trustee of the Graphic Communications Scholarship Fund. Winner 2002 Graphic Arts Fellowship Award, 2005 Parsons Faculty Development Grant. Exhibitions: Scafuro/Acosta Gallery Spring 2008.

PROJECT SCHEDULES:

Project Schedules will be dictated by class progress. The faster you work the more we get done. First we walk, then we run. We begin with the anatomy of a single letter.

CLASS ONE

Jan 25

LETTER

CLASS LECTURE: Introduction to syllabus | Fill out student fact sheet | Expectations & Inspiration

CLASS EXERCISE: Drawing Letterforms—eight-lower case Gs | introduce the core fonts: Baskerville, Bodoni, Clarendon, Gill Sans, Helvetica, Futura, Rockwell and Sabon.

PROJECT: *Typographic Journal* (ongoing). Over the course of the semester, collect samples of typography. You may sketch, photograph, cut items from magazines, find scraps of paper on the street, or cut out bits of packaging. Complete 10 entries by end of semester.

DUE NEXT CLASS: One *Typographic Journal* entry | complete lowercase G drawings | Using the typeface Sabon, print a upper and lower case alphabet on 11 x 17 tabloid laser paper so the lowercase x (the x-height) is nine picas high (1.5 inches), the height of the caps will follow. 26 Uppercase letters A–Z + ampersand and 26 lower case letters a–z. Make sure your paper is turned landscape position. Adjust your leading to fit U&lc on 2 sheets of 11 x17 tabloid.

READING (FOR NEXT WEEK): “Letter,” from *Thinking w/Type*

DOWNLOAD: core_fonts.zip | sorts_chars.pdf | specimens.pdf at: odaddyo.com/typography/downloads/

CLASS TWO

Feb 1

LETTER

CLASS LECTURE: Type Anatomy | Picas & Points

CLASS EXERCISE: Drawing Letterforms | Trace the 52 upper- & lowercase forms of the Sabon alphabet type you printed out.

PERSONAL CRITIQUE: Five lowercase Gs | *Typographic Journal* entry

DUE NEXT CLASS: Finish tracing alphabet assignment for following week critique | Following the previous weeks steps, print out a Baskerville alphabet Upper, lowercase and ampersand—x-height is 9 picas. | You will repeat this process for the eight core fonts we are studying: Baskerville, Bodoni, Clarendon, Gill Sans, Helvetica, Futura, Rockwell and Sabon. They are all due by week 9

DOWNLOAD : There are 27 PDF files associated with this course. Please download, read and or familiarize yourself with all of them. Go to:

odaddyo.com/typography/downloads/

CLASS THREE

Feb 8

LETTER

CLASS LECTURE: History of Typography | Typeface Classification

CLASS DISCUSSION: Typographic Terms

CLASS EXERCISE: Drawing Letterforms | Trace the 52 U&lc forms of the Baskerville alphabet.

READING: "Text," from *Thinking w/Type*

DOWNLOAD: [analphabetic.pdf](http://odaddyo.com/typography/downloads/) at: odaddyo.com/typography/downloads/

HANDOUT: Measuring | Picas & Points | Widows & Orphans | Shoko's Hand-made Typography Workshop Handout | Found Alphabets |

INSPIRATION: Visit www.handmadefont.com/type8.php

Look at all 28 pages of fonts and write your observations in your *Typographic Journal* Feb 15

CLASS FOUR

TEXT

HAND-MADE TYPOGRAPHY WORKSHOP WITH SHOKO TAGAYA

In this workshop, you will be designing a letter in various styles

You will need to do a few things for the *Designing letters part* before coming to class.

Please complete the preparations described in the handout and bring all the materials needed for the workshop. Ruler, Exacto knife and etc.

Feb 22

CLASS FIVE

TEXT

REVIEW QUIZ: Measuring & Typographic terms

CLASS EXERCISE: Specing type for a book project

DUE NEXT CLASS: Finish tracing alphabet assignment for following week critique | Second *Typographic Journal* entry | Record Album Project | *Typographic Journal* observations (see INSPIRATION below)

HANDOUT: Famous Designers | Record Album Project

CLASS SIX

Feb 29

CLASS TRIP TO PULL THE DEVIL'S TAIL

CLASS SEVEN

TEXT

Mar 7

CLASS LECTURE: Books | Book Anatomy | Children's Books | United Airlines Commercial—cut paper

CLASS EXERCISE: Specing type for a book project

CLASS CRITIQUE: Record Album Project

DUE NEXT CLASS: Revised Record Album Project & round label

DOWNLOAD: paper_history.pdf at: odaddyo.com/typography/downloads/

SPRING BREAK

Mar 14

YIPPIE! HAVE FUN & STAY SAFE!

CLASS EIGHT

Mar 21

TEXT

CLASS LECTURE: Books | Book Anatomy | Children's Books

CLASS EXERCISE: Making Books

DUE NEXT CLASS: Finish all tracing alphabet assignments for following week critique | Revised Record Album Project & round label

READING: "slabserif.pdf" at: odaddyo.com/typography/downloads/

CLASS NINE

Mar 28

GRID

GUEST LECTURE: Helvetica, the movie

CLASS EXERCISE: Specing type for our book project

DUE NEXT CLASS: Detailed Typography Assignment

DOWNLOAD: [typspechist.pdf](#) | Will Bradley's ATF Chap Books at: odaddyo.com/typography/

HANDOUT: Detailed Typography Assignment

CLASS TEN

Apr 4

GRID

CLASS LECTURE: Logos

PERSONAL CRITIQUE: Traced Helvetica alphabet

DUE NEXT CLASS: Children's Book

CLASS ELEVEN

Apr 11

NUTSHELL PROJECT

CLASS TWELVE

Apr 18

JAPAN SOCIETY

Apr 25

CLASS THIRTEEN

EXAM:

On all previous reading assignments & handouts/downloads

May 2

CLASS FOURTEEN

REVIEW:

All assignments to date. All material to date. Review of Design Journals

May 9

CLASS FIFTEEN

FINAL CRITIQUE OF ALL YOUR PROJECTS BY GUEST ART DIRECTOR

STUDENT FACT SHEET

NAME _____

NICKNAME _____

EMAIL ADDRESS _____

STUDENT NO _____

CELL PHONE _____

MAJOR _____

LANGUAGES SPOKEN _____

INTERNATIONAL STUDENT _____

MACINTOSH/PC _____

SOFTWARE _____

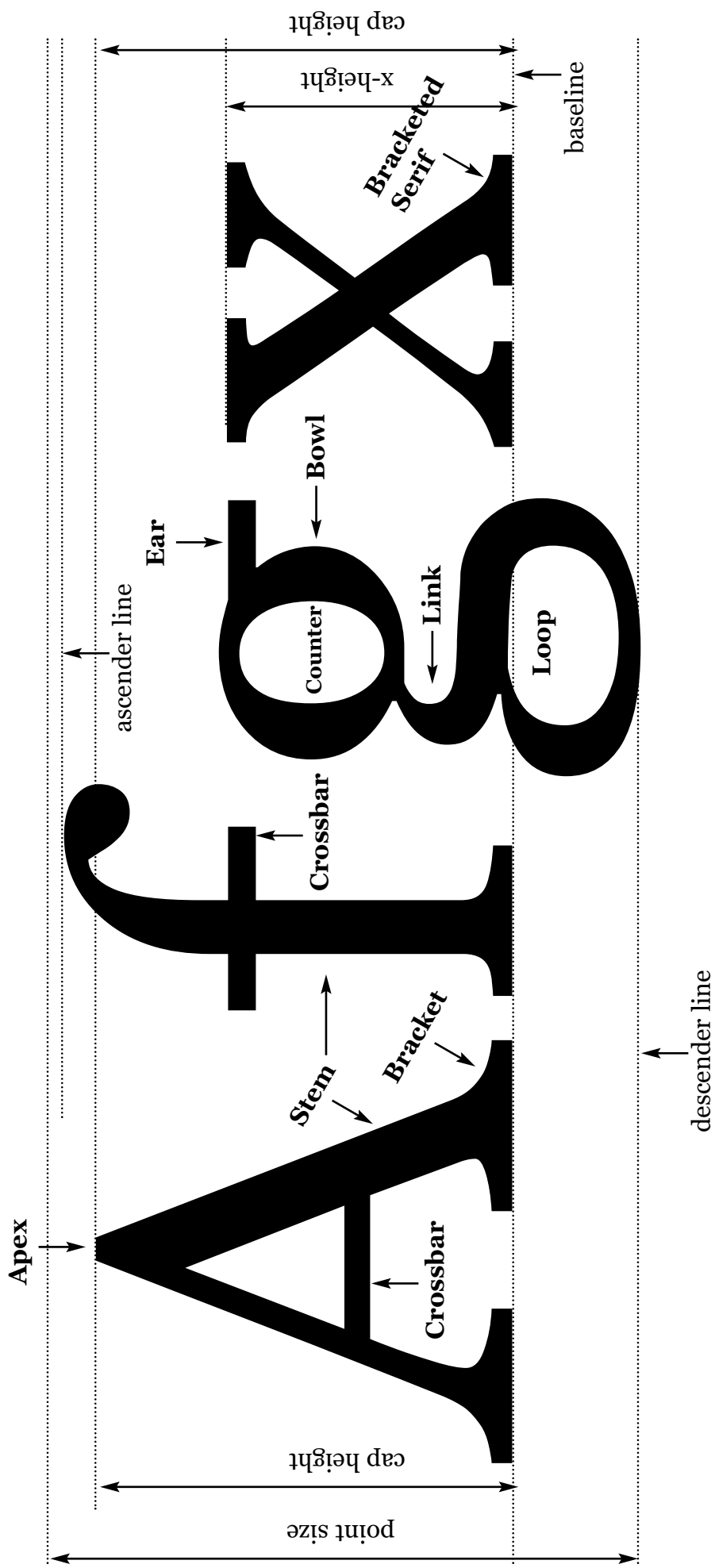
GRADE ATTENDING NEXT SEMESTER _____

NOTES _____

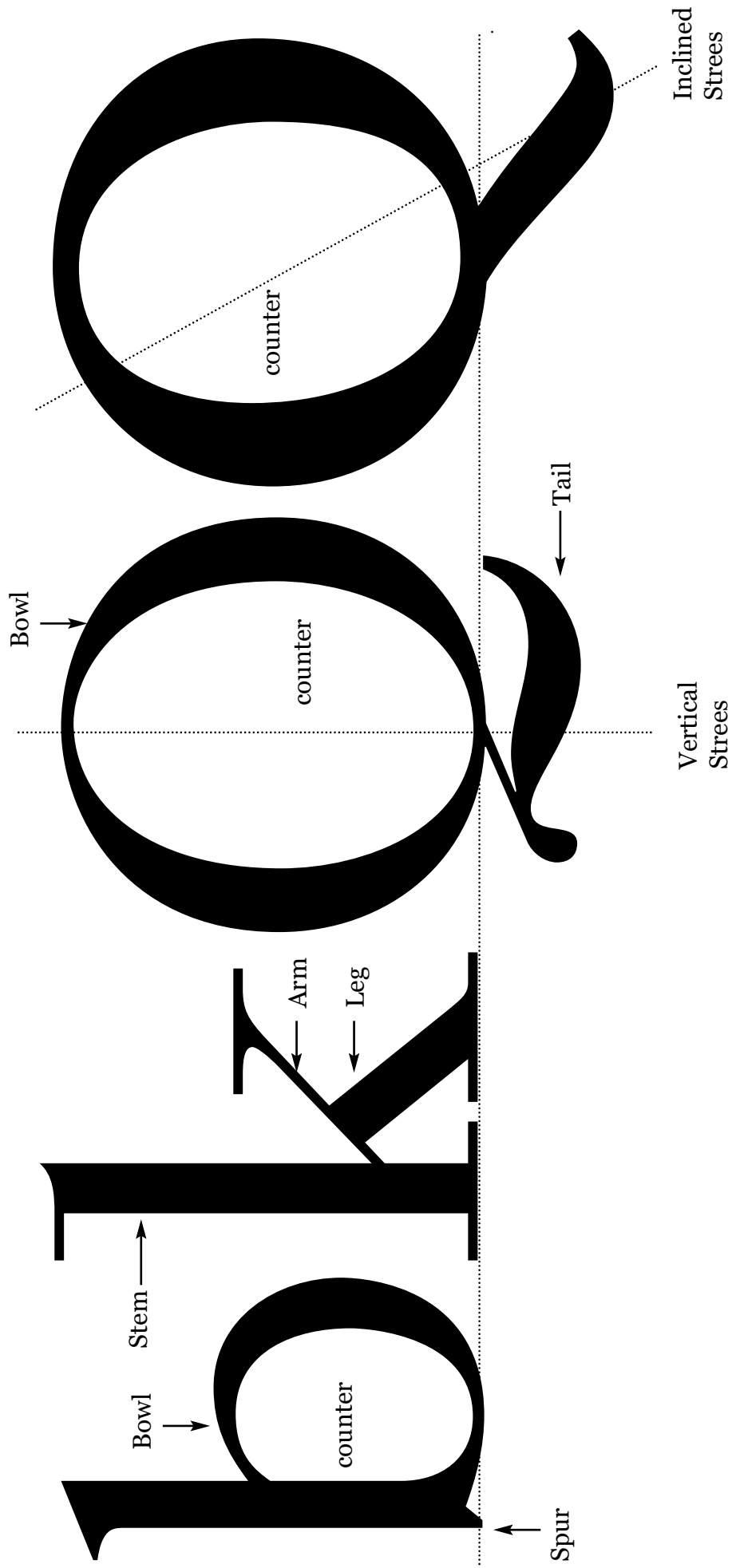
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Vertical line 2

Vertical line 3



PARTS OF A CHARACTER



MEASURING

Using a Schaedler Rule or pica gauge measure the leading, paragraph indents, line length and depth of the two text blocks below.

Gordon Chen had liked the mission school and liked learning and liked being one of the children. But one day he had discovered he was different from the other children. In front of them, Mauss had told him what “bastard” and “illegitimate” and “half-caste” meant. Gordon Chen had fled home in horror. And he had seen his mother clearly for the first time and had despised her for being Chinese.

Then he had learned from her, through his tears, that it was good to be even part Chinese, for the Chinese were the purest race on earth. And he had learned that the Tai-Pan was his father.

“But why do we live here, then? Why is Chen Sheng ‘Father’?”

“Barbarians have only one wife and they don’t marry Chinese, my son,” Kai-sung explained.

“Why?”

“It is their custom. A stupid one. But that is the way they are. I hate the Tai-Pan! I hate him! I hate him!” he had burst out.

His mother had hit him across the face, savagely. She had never struck him before. “Get down on your knees and beg forgiveness!” she had said in rage. “The Tai-Pan is your father. He gave you life. He is my god. He bought me for himself, then blessed me by selling me to Chen Sheng as *wife*. Why should Chen Sheng take a woman with an impure two-year-old son as *wife* when he could buy a thousand virgins if it wasn’t because the Tai-Pan wanted it so? Why should the Tai-Pan give me property if he didn’t love us? Why should the rent come to me and not to Chen Sheng if the Tai-Pan didn’t order it so? Why should Chen Sheng treat me so well, even in old age, if it wasn’t for the Tai-Pan’s perpetual favor? Why does Chen Sheng treat you like a son, you ungrateful halfwit, if it wasn’t for the Tai-Pan? Go to the temple and kowtow and beg forgiveness. The Tai-Pan gave you life. So love him and honor him and bless him like I do. And if you ever say that again, I’ll turn my face from you forever!”

Gordon Chen smiled to himself. How right Mother was, and how wrong and stupid I was. But not as stupid as the mandarins and the cursed emperor to try to stop the sale of opium. Any fool knows that without it there’s no bullion for teas and silks.

The interview had passed easily and the time too fast. He had never been in the company of a woman with such open and confident femininity. Casey was always so strong, efficient and cool and not feminine. By choice, her choice and my agreement, he reminded himself.

“That’s Orlanda?” Casey was looking at him, one eyebrow arched.

“Yes,” he replied, trying unsuccessfully to read her. “What do you think?”

“I think she’s dynamite.”

Casey laughed. She turned to Gavallan who was trying to concentrate and be polite but whose mind was taken up with Kathy. After Kathy had told him this evening, he had not wanted to leave her but she had insisted, saying that it was important for him to be there. “Do you know her, Andrew?”

“Who?”

“The girl in white.”

“Where? Oh! Oh yes, but only by reputation.”

“Is it good or bad?”

“That, er, depends on your point of view, Casey. She’s, she’s Portuguese, Eurasian, of course. Orlanda was Gornt’s friend for quite a few years.”

“You mean his mistress?”

“Yes, I suppose that’s the word,” he told her politely, disliking Casey’s directness intensely. “But it was all very discreet.”

“Gornt’s got taste. Did you know she was his steady, Linc?”

“She told me this morning. I met her at Gornt’s a couple of days ago. He said they were still friends.”

“Gornt’s not to be trusted,” Gavallan said.

Casey said, “He’s got heavy backers, in and outside Hong Kong, I was told. Far as I know he’s not stretched at the moment, as you are. You must have heard he wants us to deal with him, not you.”

“We’re not stretched,” Gavallan said. He looked at Bartlett. “We do have a deal?”

“We sign Tuesday. If you’re ready,” Bartlett said.

“We’re ready now.”

PICAS & POINTS

A pica is a unit of space equal to 1/6th of an inch. There are 6 picas to an inch. (Actually there are 6.022499489 picas to the inch but 6 is the accepted number.) Pica is derived from the Latin pica with pica referring to the point size of the type used in church hymnals and prayer books.

The word is pronounced pie-ka.

Typographers, Designers and Publishing applications such as Adobe InDesign and QuarkXPress represent pica measurements with whole-number picas left of a lower-case “p”, followed by the points-number, for example: 5p6, represents 5 picas and 6 points, or 5½ picas.

Just as there are 12 inches in a foot, there are 12 points in a pica.

The letter **p** is used to designate picas as in 22**p** or 6**p**.

With 12 points to the pica, half a pica would be 6 points written as **p6**.

Seventeen (17) points would be 1**p**5 (1 pica = 12 pts, plus the leftover 5 pts).

Use picas for measuring column width and depth, margins, and larger distances

LEADING

Leading is the space added between lines and paragraphs of text. it is sometimes referred to as line spacing. The default for publishing applications such as Adobe InDesign, Illustrator, Photoshop and QuarkXPress is 120% of the point size, eg 10 point type is leaded 12 points. Leading is always expressed in points. 24 point type with 3 picas of lead is written 24/36.

Leading originally referred to the thin lead spacers that printers used to physically increase space between lines of metal type. Tighter leading will fit more text on the page, but can also decrease its legibility. Looser leading opens text out to fill the page and will can the document easier to read.

WIDOWS & ORPHANS

Orphan: *The first or last line of a paragraph occurring at the bottom or top of a page or column of type.*

Widow: *An undesirably short line, the end of a paragraph of reading matter that falls on a line by itself.*

Example: a

hyphenated word, such as “ing”.

WIDOWS & ORPHANS

Please circle the widows and orphans in the text below.

was his father.

“But why do we live here, then? Why is Chen Sheng ‘Father?’”

“Barbarians have only one wife and they don’t marry Chinese.”

“Why?”

“It is their custom. A stupid one. But that is the way they are. I hate the Tai-Pan! I hate him! I hate hate him!” he had burst out.

His mother had hit him across the face, savagely. She had never struck him before. “Get down on your knees and beg forgiveness!” she had said in rage. “The Tai-Pan is your father. He gave you life. He is my god. He bought me for himself, then blessed me by selling me to Chen Sheng as *wife*. Why should Chen Sheng take a woman with an impure two-year-old son as *wife* when he could buy a thousand virgins if it wasn’t because the Tai-Pan wanted it so? Why should the Tai-Pan give me property if he didn’t love us? Why should the rent come to me and not to Chen Sheng if the Tai-Pan didn’t

order it so?

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Gordon Chen smiled to himself. How right Mother was, and how wrong and stupid I was. But not as stupid as the mandarins and the cursed emperor to try to stop the sale of opium. Without opium there is no bullion to buy silks and teas.

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Half past a windless midnight, rain cantered out of the Gulf, across the shore and the levees: parades of phantom horses striking hoof rhythms from roofs of tarpaper, tin, tile, shingles, slate, counting cadence along the avenues.

Usually a late-night town where restaurants and jazz clubs cooked almost until the breakfast hour, New Orleans was on this occasion unlike itself. Little traffic moved on the

A hurricane was transiting the Gulf, well south of the Louisiana coast. Through hard experience, New Orleans had learned to respect the power of nature. Deucalion stepped out of the Luxe Theater without using a door, and stepped into a different district of the city, out of light and into the deep shadows under the boughs of moss-robed large oak trees.

In the glow of streetlamps, the skeins of rain glimmered like tarnished silver. But under the oaks, the precipitation seemed ink-black, as if it were not rain but were instead a product of the darkness, the very sweat of the night.

Although an intricate tattoo distracted curious people from recognizing the extent of the damage to the ruined half of his face, Deucalion preferred to venture into public places between dusk and dawn. The sunless hours provided an ad-

ditional layer of disguise.

His formidable size and physical power could not be concealed. Having endured more than two hundred years, his body was unbent bone and undiminished muscle. Time seemed to have no power to weather him.

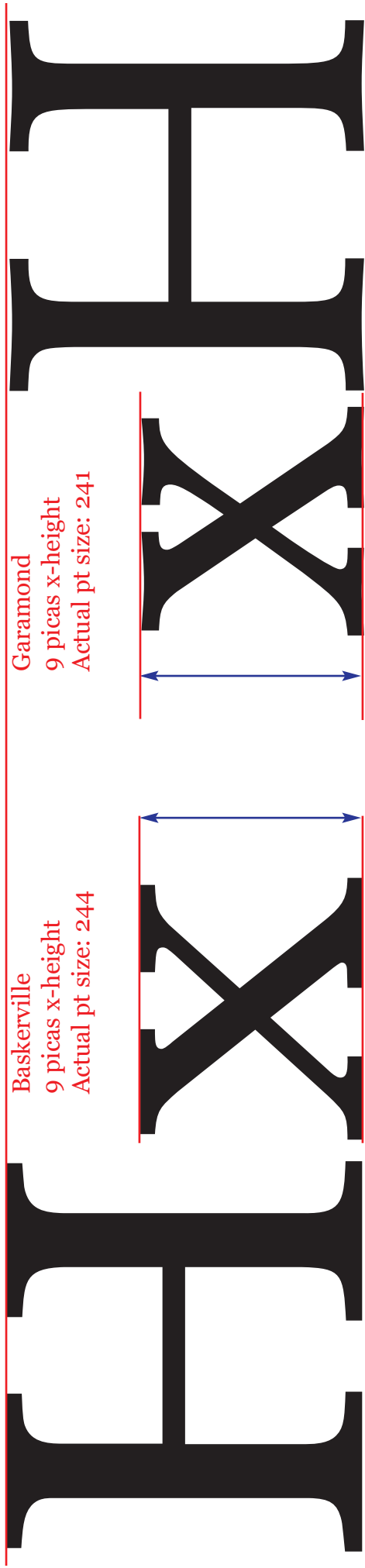
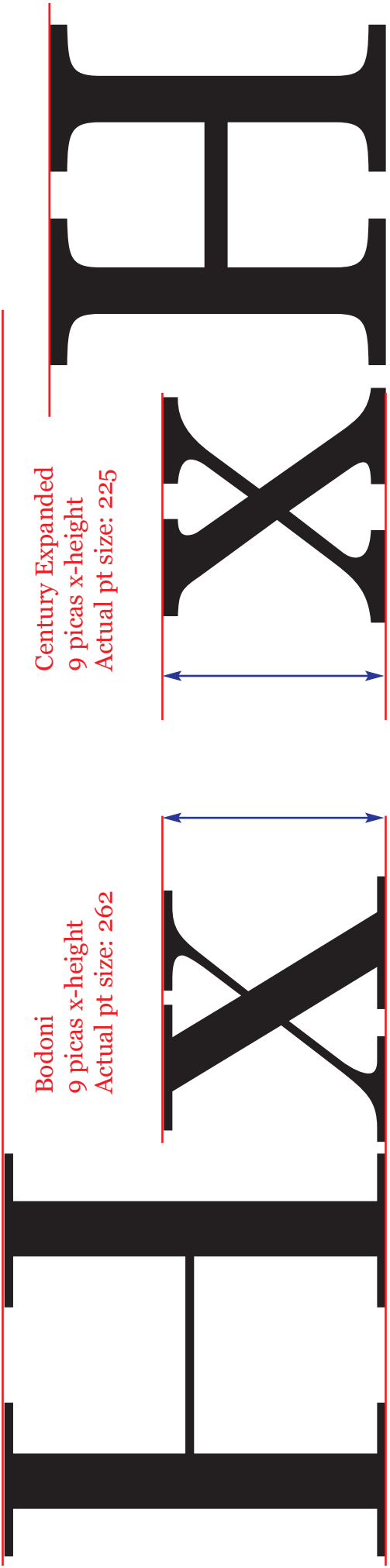
As he followed the sidewalk, he passed through places where the glow of streetlamps penetrated the leafy canopy. The mercurial light chased from memory the torch-carrying mob that had harried Deucalion through a cold, rainless night on a continent far from this one, in an age before electricity.

Across the street, occupying half a block, the Hands of Mercy stood on an oak-shaded property. Once a Catholic hospital, it closed long ago.

A tall wrought-iron fence encircled the hospitalgrounds. The spear-point staves suggested that where mercy had once been offered, none could now be found.

A sign on the iron driveway gate warned private warehouse / no admittance. The bricked-up windows emitted nothing.

Overlooking the main entrance stood a statue of the Holy Mother. The light once focused on her had been removed,



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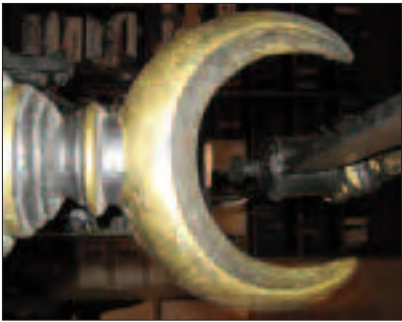
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ASSIGNMENT:

Found Alphabet Book

four part assignment

part one

Students take photos of found letterform shapes hence found alphabet. The urban environment is full of hidden letterforms waiting to be discovered. Alpha thru Zed, uppercase and or lowercase.

part two

Students will print their photos.

part three

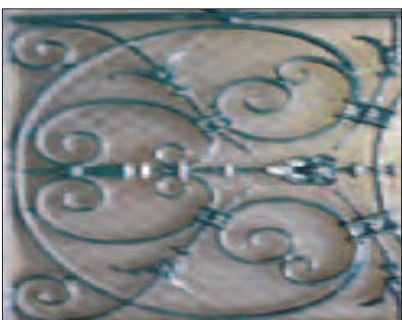
Students will collect the materials needed for their books. Text weight & cover weight stock or cloth, and any embellishments or decorations you might want to add to the cover.

part four

Part three will be done in class. We will explore bindings and their methods. Images will be trimmed, gathered and pasted into a suitable book format, hand-bound & sewn or glued into the covers. Books *are* judged by their covers. Publishers of hard-cover trade books estimate that, in a book store, they have thirty seconds or less to attract a buyer with a well designed cover. My hunch is that it may be even less time. Please give some thought to designing an appropriate cover for your book. All covers must be labeled.

Accordion Style Books

An accordion style book is made of one long continuous length of paper or card folded in alternate directions which piles up, back and forth, to make a textblock or album.



Design a Logo

Each student will design a personal logo. The logo should be for yourself—as yourself or as a designer for your own company or studio.

1. Learn What a Logo Is & What It Represents

Before you design the logo, you must understand what a logo is, what it represents and what it is supposed to do. A logo is not just a mark—a logo reflects a business's commercial brand via the use of shape, fonts, color, and/or images. A logo is for inspiring trust, recognition and admiration for a company or product and it is our job as designers to create a logo that will do its job.

2. Know the Principles of Effective Logo Design

• *A logo must be simple*

A simple logo design allows for easy recognition and allows the logo to be versatile & memorable. Good logos feature something unexpected or unique without being overdrawn.

• *A logo must be memorable*

Following closely behind the principle of simplicity, is that of memorability. An effective logo design should be memorable and this is achieved by having a simple, yet, appropriate design.

• *A logo must be timeless*

An effective logo should be timeless—that is, will stand the test of time? Will the logo still be effective in 10, 20, 50 years?

• *A logo must be versatile*

An effective logo should be able to work across a variety of mediums and applications. For this reason a logo should be designed in vector format, to ensure that it can be scaled to any size. The logo must work in B&W also.

• *A logo must be appropriate*

How you position the logo should be appropriate for its intended purpose. For example, if you are designing a logo for children's toy store, it would be appropriate to use a childish font & color scheme. This would not be so appropriate for a law firm.

3. Learn from Other's Successes & Mistakes

For example: look at the classic Nike Swoosh. This logo was created by Caroline Davidson in 1971 for only \$35 yet it still a strong, memorable logo, effective without color and easily scalable. It is simple, fluid and fast and represents the wing in the famous statue of the Greek Goddess of victory, Nike—something perfect for a sporting apparel business. Think about other famous

brands that you know about and check out their logos—what makes them successful?

The Not So Successful Logos

We can also learn from logos that have not been as successful such as the ones pictured here. Some logos can depict things that may have not always be noticeable to the designer or they could just be plain bad design.



4. The Design Process

1. *Define the problem and establish your objectives.* Once given the assignment, you need to define your objectives. Carefully consider the following questions: What is the desired result, or goal of the project? What is the message? Who is it for? What format can best express the message?

2. *Do the research.* It is impossible to solve a problem you don't understand! Learn about the subject at hand. Look for parallels in other fields, subjects, time periods, and industries. The more information you collect from multiple sources, the more associations you can make between them.

3. *Develop your ideas by brainstorming.* Brainstorming is an idea-generating process based on free association that uses a written record of verbalized ideas. Start by making word lists of everything that relates to your subject. These lists can help you explore the trail of thoughts influenced by your research. Another effective brainstorming method is verbal diagramming or "thought mapping." Place a key word in the middle of a piece of paper and branch out in all directions as you write down other ideas that are related to the initial word. This approach lets you picture the structure of your thinking.

When you feel you have enough material to work from, begin visualizing your ideas by making

thumbnail sketches. A thumbnail is a small rough sketch of a preliminary design idea. Try to generate as many of these sketches as possible.

From the thumbnails you create, select at least three to develop into layout form. A layout is a full-size sketch of the design idea detailing its placement of type, images, and color. They are made to test whether the idea will work once it is drawn at full size. Layouts can be done with markers and a drawing pad, or on the computer.

4. *Analyze your ideas in terms of the project objectives.* Critiques are the best way to articulate your ideas to others and get immediate feedback. During the critique, the class analyzes the individual solutions and suggests ways to increase the visual and conceptual impact of each

existing idea. Present multiple solutions during the layout stage because the strongest ideas will always surface. Take notes in your Design Journal when your work is being critiqued and do not edit the responses, whether you agree with them or not.

5. *Implement the final.* In your Design Journal, review your critique notes and reflect upon what was said. Ask yourself how you could combine, transform, or expand the layout that shows the most promise. Once you have determined a course of action, develop the idea into a comprehensive. A comprehensive, or comp, is the term used for the very detailed, polished representation of a finished design shown to the client for approval. For class projects, the comp is the last stage of the design process.



On Wednesday, February 29 at 9:30 am sharp, we will meet at Greenpoint Reformed Church in Brooklyn (the City of Churches) to

Pull the Devil's Tail

Devil's Tail—The bar of a hand-press, by which the impression is made.

Join us in the basement of our historic building and take a turn *pulling the devil's tail* on an antique iron hand-press. Leave with a collectible keepsake!

Pulling the Devil's Tail refers to the compact between Faust and the devil—"Faust having taken to Paris—Gutenberg's First Bibles to sell were scrutinized by the Church authorities. Since all the pages of each book matched—it was considered the work of the Devil. Faust was run out of town nearly escaping with his life." Since then printing has been referred to as the Black Art, and incorporates many terms that reference the devil: *Hell Box, Devil's Apprentice, Type Demons*.

Printing, which takes two people — a puller and a beater (who applies ink to the type)—requires pulling the *devil's tail* the handle which lowers the platen onto the press bed. The chase which holds the type is locked onto the carriage and a hinged frame holding the paper is maneuvered onto the type. As the *devil's tail* is pulled, the weight is lowered and presses the paper against the type and an impression is made in the paper.

Johannes Gutenberg perfected printing about 1440. In the New World the first American-printed book, *Escala espiritual de San Juan Climaco*, was printed in Mexico in 1536 by Jesuit missionaries. Stephen Day printed the *Bay Psalm Book* in 1640, for the Massachusetts Bay Colony. Ben Franklin began working as a printer for his brother in 1718 when he was about 12. And William Nuthead brought the first press to Maryland in 1684.

The cast-iron press in the basement of our church was built by Schneidewend & Lee, in Chicago in 1882. It is styled after the Washington style hand-press invented by Samuel Rust—an American who first produced his press in 1821. Many firms manufactured the Washington, some well into the 1900s. It was the last & most popular style of hand-press made in the United States.

GREENPOINT REFORMED CHURCH

Subway from Union Square: Take the Brooklyn bound L train to Lorimer Street transfer to the Queens Bound G train, two stops to: Greenpoint Avenue/Manhattan Avenue (last car of train is best).

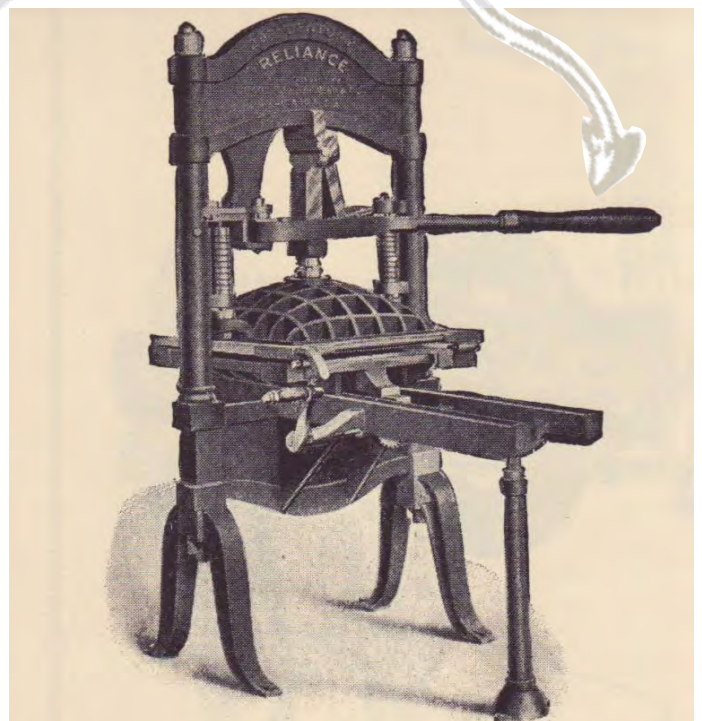
Walk 1 block south on Manhattan to Milton Street—Right on Milton—Walk 1/2 block east (towards East River)

130 Milton Street is 1/4 of the way down the block on your right (between Manhattan Avenue & Franklin Street).

SK Phone—917 576-9452

Suggested \$10 donation to the Church's food pantry.

This congregation has helped give birth to three programs to help feed hungry people in New York City.



ON WEDNESDAY, APRIL 18 AT 10:45 AM SHARP, WE WILL VISIT



JAPAN SOCIETY

DECO JAPAN: SHAPING MODERN CULTURE, 1920-1945



THE EXHIBIT

Showcasing the spectacular craftsmanship and sophisticated design associated with both Japan and Art Deco style, this exhibition is the first in the U.S. to explore a little-known brand of pre-WWII modernism borne of competitive ingenuity and vivacious cosmopolitanism. Curated by Dr. Kendall Brown, *Deco Japan: Shaping Modern Culture, 1920-1945* subtly conveys the complex social and cultural tensions in Japan during the Taisho and early Showa periods through dramatically designed examples of metalwork, ceramics, lacquer, glass, furniture, jewelry, sculpture and evocative ephemera such as sheet music, posters, postcards, prints and photography. The vitality of the era is further expressed through the theme of the moga “modern girl”—an emblem of contemporary urban chic that flowered briefly, along with the Art Deco style, in the 1920s and ‘30s

Directions from Union Square: No 4, 5 or 6 Subway to Grand Central Station. Walk East to 47 Street between 2nd & 1st Avenues. Student Admission is \$10—with student ID. SK cell phone 917 576-9452

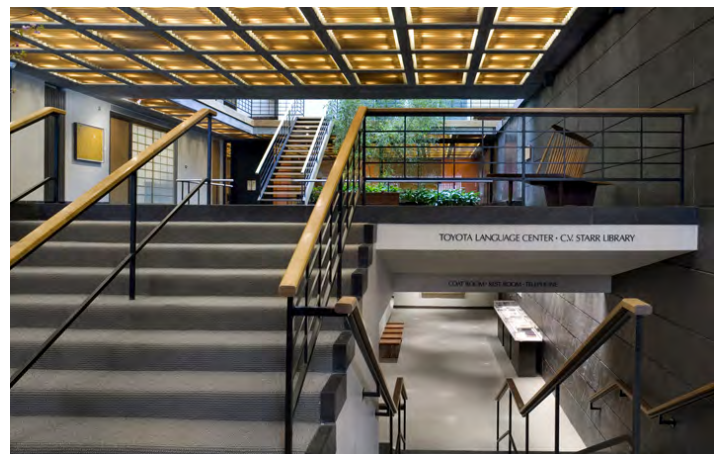
We will meet at 10:45am in front of the Japan Society. The Japan Society is located at 333 West 47th Street off 1st Avenue.

HISTORICAL OVERVIEW

In Japan as in Europe, the Art Deco era—roughly from World War I through World War II—constituted an era of dramatic social and technological change combined with political and cultural turmoil. Japanese society was whipsawed between globalist values that championed western liberalism and isolationist ideologies that sought a restoration of Asian traditions. From the early 1930s Japan’s military invasion of Asia gained pace, culminating in total war with America and Britain from 1941–45. The Deco era was marked by growing totalitarianism but also by giddy fantasies of luxury and internationalism fed by the burgeoning advertising and film industries. Added to this mix was the reappraisal of craft in terms of fine art, and the explosion of photography and graphic design. Art schools produced designers, and consumer culture provided mass-produced goods to sell to a rising middle class as well as one-of-a-kind objects for those who became wealthy in the war industries. The compelling contradictions of the age are best seen in the Art Deco style, where a facade of elegance parallels a totalitarian gravity, and the theme of national supremacy coexists with that of the alluring café waitress.

JAPAN SOCIETY

Built on land donated by the Rockefeller family, Japan Society’s building was designed by architect Junzo Yoshimura and opened in 1971 as the first building by a leading Japanese architect in New York City. Activities at Japan Society are set against a stunning backdrop of indoor gardens, a reflecting pool and a waterfall. Furnished with a superb collection of tables, chairs and benches designed by master woodworker George Nakashima. The classic elegance and simplicity of Yoshimura’s original vision has been declared a New York City Land mark



EXPERIMENTAL TYPOGRAPHY WORKSHOP



In this workshop, you will experiment with various materials and tools to create different styles/effects/feelings which you apply to an alphabet. Using your own hands to manipulate objects enables you to do so much more than Photoshop Filters! This is a great opportunity to test the possibilities of everyday objects, materials and tools to create something new. I will provide some paper, color-pencils, and crayons for you to work with, but please bring your own materials/tools to make your alphabet more interesting. Unconventional materials are encouraged. (Think about the five senses: can you make an alphabet with just smells? or tastes?)



After the workshop, your work will be photographed and put into this workshop's **Experimental Alphabet Library**.
<http://www.flickr.com/photos/of-alphabet/>

Please feel free to use this as a reference for any of your future design projects.

Confused? Or need an inspiration? Here are some images using interesting approaches to creating letters. You can also check the Library mentioned above to see what other students have done in the past workshops.

You can also go to
<http://shokolaterie.com/alphabet/inspiration.html>
for more inspiration images.



Suggested materials to bring

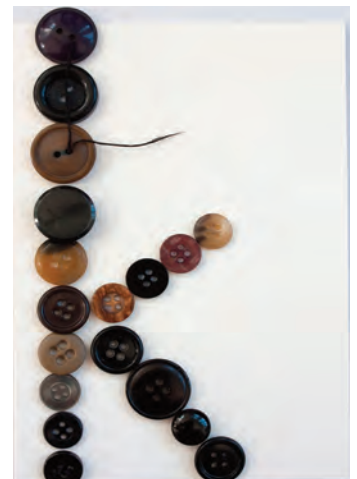
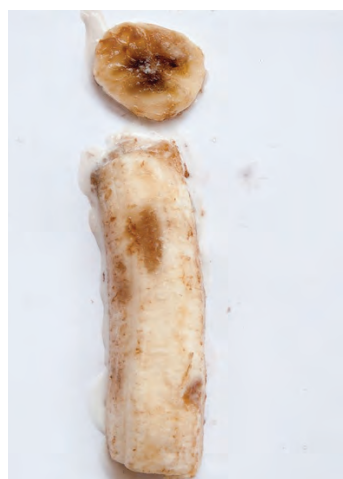
Pen/Pencil, Ruler, Eraser

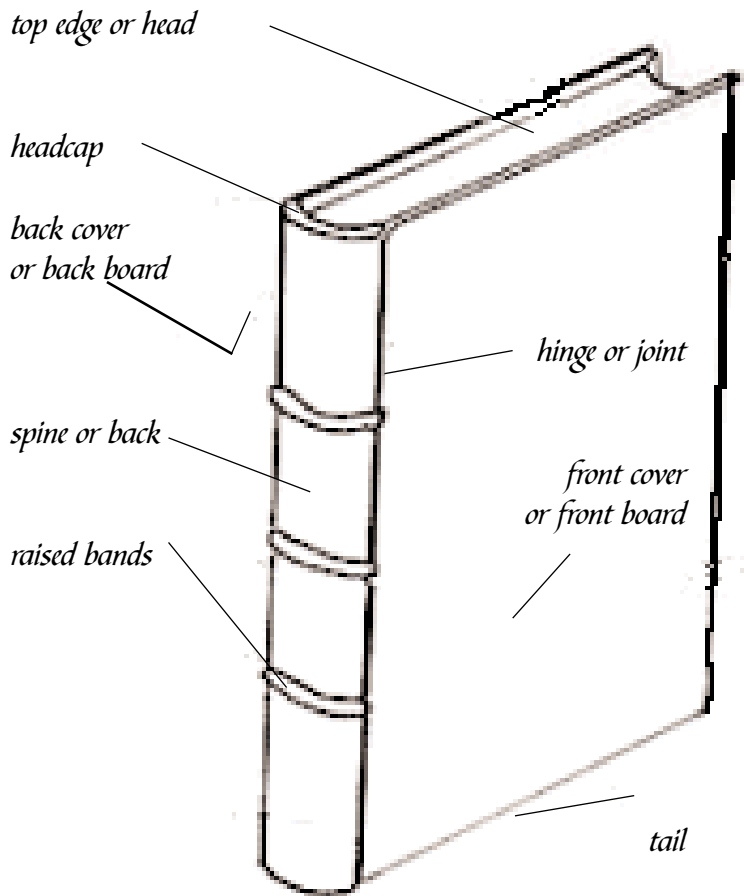
Water colors, Pastels, Charcoal, Colored Pencils

X-acto knife, Scissors

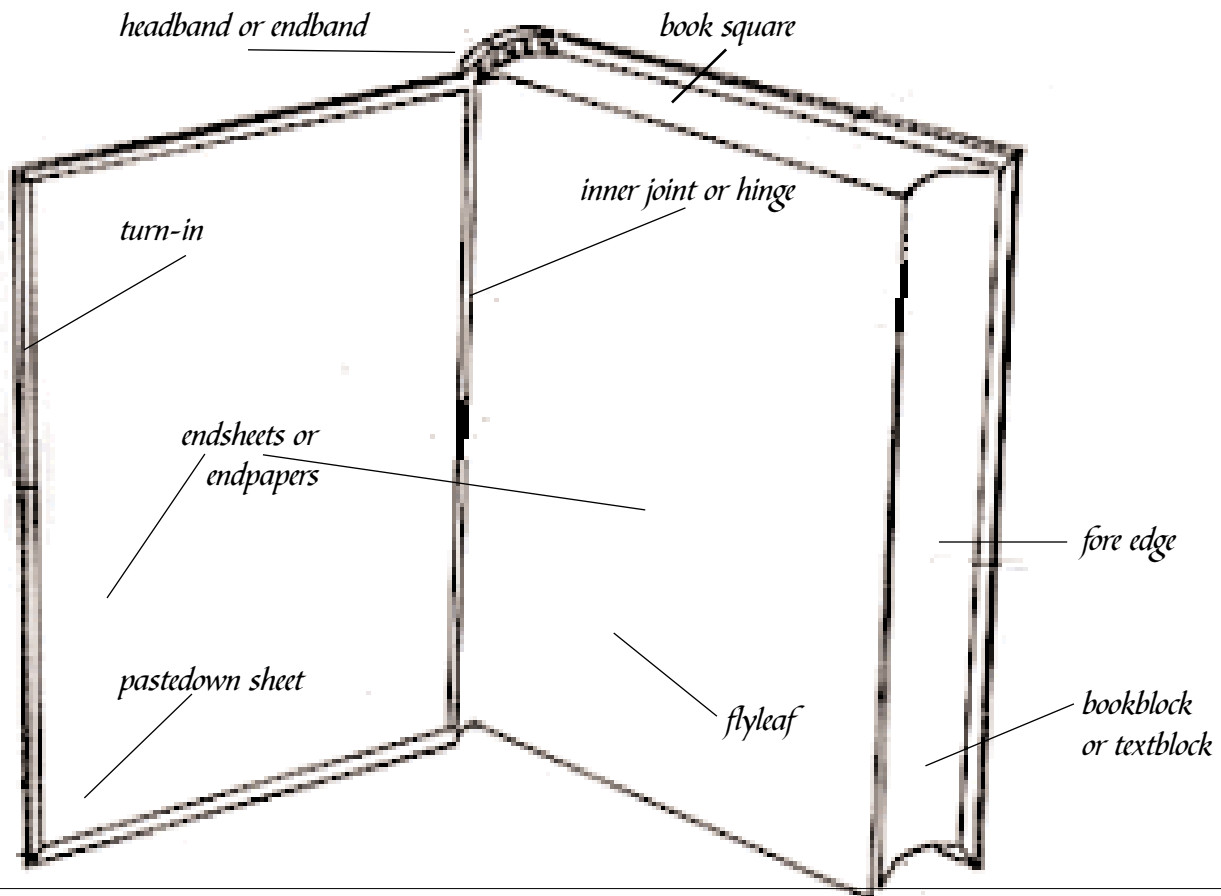
White glue, Glue Stick

Any objects, items, foodstuffs, materials or tools you can use to create an alphabet





ANATOMY
 OF THE BOOK:
 INCLUDING:
 BOOK FRONT
 MATTER,
 BOOK BODY,
 BOOK BACK
 MATTER



THE BOY WHO COULDN'T DIE

HALF TITLE

Other books by William Sleator

NOVELS
Blackbriar
House of Stairs
Into the Dream
The Green Futures of Tyebo
Fingers
Interstellar Pig
Singularity
The Boy Who Reversed Himself
The Duplicate
Strange Attractors
The Spirit House
Others See Us
Dangerous Wishes
The Night the Heads Came
The Beasties
The Boxes
Ravind
Bolznon!
Marco's Millions
Parasite Pig

BOOKS FOR YOUNGER READERS

The Angry Moon
Among the Dolls
Once, Said Darlene
That's Silly

MEMOIR
Oddballs

AD CARD

THE BOY WHO
COULDN'T DIE

William Sleator



TITLE

Library of Congress Cataloging-in-Publication Data
TK

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GROUPE

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THE CYCLES OF NATURE

SPRING

Anonymous (trans. F. L. Lucas): (from) The Vigil of Venus
Thomas Nashe: "Spring, the sweet spring, is the year's pleasant king"
William Shakespeare: "When daisies pied, and violets blue"
Robert Herrick: Corinna's Going a-Maying
Thomas Carew: The Spring
William Blake: Spring
William Wordsworth: Lines Written in Early Spring
Robert Browning: Home Thoughts from Abroad
Algernon Charles Swinburne: "When the hounds of spring are on winter's traces"
Gerard Manley Hopkins: Spring
Robert Frost: Spring Pools
Edna St. Vincent Millay: Spring
E. E. Cummings: "O sweet spontaneous"

SUMMER

Anonymous: "Sumer is ycumen in"
Geoffrey Chaucer: "Now welcome, somer, with thy sonne softe"
Anonymous: "Why are our summer sports so brittle?"
John Clare: Summer Moods
William Cullen Bryant: Summer Wind
Trumbull Stickney: "I hear a river thro' the valley wander"
Robert Frost: The Oven Bird

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TABLE OF CONTENTS

EPIGRAPH:

This may be a pertinent quotation or statement

TABLE OF CONTENTS

These are usually kept separate from the other tables

LIST OF ILLUSTRATIONS

In more modern books these may be subdivided into various types such as plates, illustrations, figures, and maps

LIST OF TABLES

LIST OF MAPS

FOREWORD

A foreword is an introduction by someone other than the author, and is often some famous person

PREFACE AND ACKNOWLEDGMENTS

This may include the motivation for writing the book, and the help received from various sources

INTRODUCTION

This includes material that is related to the main text of the book and which should be read before the rest of the book

LIST OF ABBREVIATIONS

EDITORIAL METHOD

LIST OF CONTRIBUTORS

CHRONOLOGY

ADDITIONAL FRONT MATTER ITEMS

PREFACE TO THE SEVENTEENTH EDITION

✦

JOHN BARTLETT, BORN IN 1820, LIVED TO SEE HIS NAME BECOME AS GENERIC FOR QUOTATIONS AS NOAH WEBSTER'S FOR DEFINITIONS. Starting at the age of sixteen, he worked himself up from apprentice bookbinder in Cambridge, Massachusetts, to bookstore clerk to bookstore owner. He read widely, kept notes on his reading, and in time made himself an information bank for the local academic and literary community. The commonplace books he kept over many years of answering questions about who said what, when, and where were the basis of the first edition of *Familiar Quotations*. He published it himself in 1855, a year that also saw the publication of his neighbor Henry Wadsworth Longfellow's *Hiawatha*, Walt Whitman's *Leaves of Grass*, and *Maud: A Monodrama* by Queen Victoria's poet laureate, Alfred Lord Tennyson.

The first *Bartlett*, issued in an edition of one thousand copies, was a relatively small volume of 258 pages of prose and verse quotations, chiefly from the Bible, Shakespeare, and British writers. A few American writers were also represented — Washington Irving, William Cullen Bryant, Longfellow, and (another Cambridge neighbor) James Russell Lowell. Bartlett contributed an editor's preface and an index of authors and key words. He sold his bookstore when the Civil War started, served for a while as volunteer paymaster in the United States Navy, and, in 1863, joined the Boston publishing house of Little, Brown and Company. Little, Brown took over the publication of *Familiar Quotations* (already in a fourth enlarged, enriched, and revised edition) and has kept it on the list ever since. By the end of his life (he died in 1905) Bartlett had brought out, in all, nine editions of his famous book but found time, nonetheless, to pursue many other interests. He was an acknowledged expert on fishing, chess, and whist and estimated he had also spent sixteen thousand hours compiling, with the help of his wife, Hannah, a *Complete Concordance to Shakespeare's Dramatic Works and Poems*.

"The object of this work," Bartlett wrote in the preface to the 1855 *Familiar Quotations*, "is to show, to some extent, the obligations our language owes to various authors for numerous phrases and familiar quotations which have become 'household words.'" Like him, his editorial successors do their best to be practical (in answering readers' needs) and authoritative (in supplying reliable, verified texts and precise citations). But we recognize that comprehensive as it is, a book of this sort reflects both personal judgment and changing usage and can never be "definitive."

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PREFACE

the shape of the River

A play
by HORTON FOOTE

PART 1

PART TITLE

THE BOY WHO COULDN'T DIE

ONE

"You're sure you want to do this, now?" the middle-aged woman said in her heavy New York accent, sitting across the cluttered room from me in a black leather chair. The only light came from a floor lamp next to her.

She was irritating. "Would I go to all the trouble to get here if I wasn't sure?" I asked her.

She shifted in her chair. The shorts she was wearing were much too small for someone her age, showing her flabby thighs. Her carefully styled blonde hair was dyed. "No snappy wisecracks, please," she said. "Just an honest answer." She folded her arms across her chest. "Once it is done, it's not easy going back. Never. And I'm not accustomed to dealing with uppity teenagers."

I sighed. I had to treat this old biddy right. There was no other way. "Yeah, okay," I said. "But I really do want to do it. And I have the money."

"You have to consider all the consequences," she said slowly. "You can't just change your mind and unlock your soul from its hiding place, like that." She snapped her

2ND HALF TITLE OR BASTARD TITLE

CHAPTER OPENER

I sighed, forcing myself to be calm and not tell her off. I fought to keep my voice under control. "But what happens, exactly?" I said. And I couldn't resist adding, "I don't like the sound of it—at all."

Now she smiled. "Nobody does, honey. But you can't cheat death. You have to pay your dues."

"You didn't answer my question about how it happens," I reminded her, my voice rising.

"Aw right awready," she said. "I just sprinkle a little powder on you. It puts you out. It doesn't last for long. That's when I take out your soul and hide it. And then I give you a paste to eat, and you come out of it. And it's all over. You're safe forever."

I was still skeptical—and scared. "But what do you get out of it?" I wanted to know. Fifty dollars obviously didn't mean a lot to her.

"You pay me," she said. "I'm a practitioner of a rare art, which gives me pleasure. And I'm doing a good deed—protecting you forever."

Did I dare to believe her? The alternative was to go out into this dangerous world *without* protection. I thought about Roger's funeral. They had had a closed casket. They'd had to.

I pushed all my doubts aside. "Okay, okay. Let's just do it and get it over with," I said. I sat back carefully on the couch.

She looked at me with her cold blue eyes. "I see you're used to getting your own way," she said. "You're going to have to learn to make compromises—especially after this." She got up. "You just wait right there. I'll be back in a sec." She left the room.

I sat there looking at all the knickknacks, and my fractured reflections in the dimness. I looked younger and more frightened than I liked.

Cheri Buttercup returned in a minute. She carried a glass jar with a bright red cloth draped over it. "You said

you're doing this because your friend died in a plane crash two weeks ago, and that scared you," she said. "What was his name?"

Why did she want to know Roger's name? But I couldn't see any reason not to tell her. "Roger Kelly," I said.

"Lie down," she said. "Unbutton the top of your shirt."

Now I was really scared. "I'm . . . I'm not really going to die, am I?" I asked her.

She sighed. "Do you want to do this or not? Make up your mind."

She was treating me like a child. I wasn't a child and I wasn't going to show her how scared I was. I lay down on the soft leather couch and unbuttoned my shirt.

She didn't just sprinkle the powder on me, she rubbed it in, hard. I could feel her fingernails scratching my skin. I hated it. But I couldn't deny that what she said made sense. Being safe from death was big. You would have to go through something else big to achieve it.

After five minutes of rubbing and scratching she left the room again, carrying her vial. She wasn't even waiting around to see what was happening to me?

I begin to feel cold. At first I think it's just because I'm afraid. Then I know it's a lot more than that. My temperature is dropping. I try to take a deep breath but it won't come. My breathing grows shallower and shallower, until I'm hardly breathing at all. I feel like choking, but I can't choke.

And then another sensation begins in my fingers and toes, and runs up my arms and legs. It feels like insects are crawling under my skin. It's unbearable. I want to scratch at it, to slap it away. But I can't move.

Cold as I am, a terrible fear burns through me. I'm paralyzed. It's like that half-dream state when no matter how hard you try, you can't bend a muscle. But this isn't a dream. I'm cold, I'm hardly breathing, and I'm stiff as a stone. And bugs are running

VERSO PAGE

RECTO PAGE

THE BOOK BODY

The body of the book itself consists of the text, maps and illustrations of the book. The simplest division is in to a chapter, with each chapter containing a chapter title, or possibly a chapter number, and a number paragraphs. The paragraphs may be divided into subsections.

CHAPTERS

A chapter may have a title or a number. Often a chapter will be preceded by a quotation or a summary

SUBHEADS

Some chapters may have several levels of subsections.

FOOTNOTES/SIDENOTES

Footnotes and side notes if present need to be marked as such. With illustrations, some need to occur in the text, i.e. their position is meaningful.

PARTS

A large book may be broken down into parts. when this is the case, often each part is given it's own title page.

OTHER DIVISIONS

POETRY

Poems usually have titles. The preservation of white space is important, and markup should clearly indicate the divisions in the poetry.

LETTERS AND DIARIES

Letters are usually listed in chronological order rather than in chapters.

PLAYS

Plays have their own special markup's and division, and in many cases (e.g. Shakespeare) the markup will have much in common with poetry.

EPILOGUES, AFTERWORDS AND CONCLUSIONS

These are unnumbered. Sometimes however they can be almost as long as the chapters themselves. Keep the same formatting for these as you do for the chapters.

BOOK BACKMATTER

APPENDICES

Like Chapters these can have titles, numbers and subsections.

GLOSSARY

A list of terms with their definitions

BIBLIOGRAPHY OR REFERENCE LIST

A list of suitable reading matter

INDEX

An index is a list of items with page references.

COLOPHON

A colophon may be an embellishment, or it may be a brief description of the facts of production.

DESIGNING CHILDREN'S BOOKS

A MARRIAGE OF TYPOGRAPHY & ART

BASIC TYPES OF CHILDREN'S BOOKS

Board Books	Ages 1-2
Picture Books	Ages 3-8
Easy Readers	Ages 5-7
First Chapter Books	Ages 7-9
Middle Grade	Ages 9-12
Young Adult	Ages 11-15

STAGES IN MAKING A CHILDREN'S BOOK

- Thumbnails
- Dummy/rough sketches
- Type layouts/paged proofs
- Revised sketches
- Finished art
- Mechanicals
- 1st pass proofs & progressives
- 2nd pass proofs & progressives
- Blues
- Running sheets
- Folded & gathered sheets ("f&g's")
- Bound books

TYPOGRAPHIC CONSIDERATIONS

- Legibility of letterforms
- Kerning
- Word spacing
- Punctuation spacing
- Is font choice & type size age appropriate?
- Does the type capture the flavor of the art?
- Does the type express the spirit of the book?
- Does the type serve as an underlying and unifying structure?

LAYOUT CONSIDERATIONS

- Readability.
- Does format enhance the pacing of the story?
- Does format provide unity as well as variety?
- Is there flow from spread to spread?

ILLUSTRATION CONSIDERATIONS

- Illustrations for a children's books demands a refined personal style, and a consideration of issues not required of general illustration.

- Children's book illustration, focuses particularly on style, color, and design.
- Do the pictures illustrate the text?
- Do the pictures extend the narrative?
- Are the faces expressive?
- Do the figures show action?
- Do the figures use body language?
- Are compositions & vantage points varied?
- Are scale jumps too jarring?
- Is cropping too severe?
- Can the pictures carry the meaning of the story without the text?

PROJECT OUTLINE:

Pick a children's book of your liking with a book jacket—you will redesign the jacket. You can change the cover art and the typeface. Choose wisely, appraise your choice before you plunk your hard-earned money down.

The objective of this project is to enable you to produce a children's book jacket "dummy" suitable for portfolio presentation.

Research, brainstorm, thumbnails and sketches.

ART SOURCES

Stock illustration/photo, simple graphics, create your own art/photo using silkscreen, pencil, watercolor, lino etc.

TYPOGRAPHY

Make sure your type choice lives up to the previously listed criteria.

UCC resources

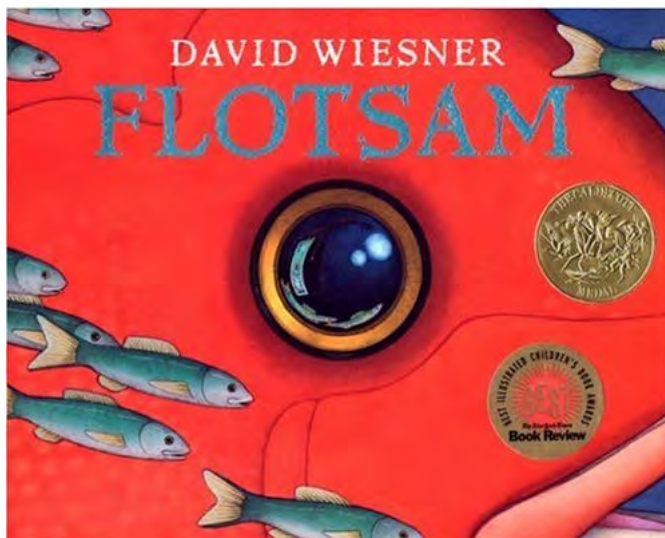
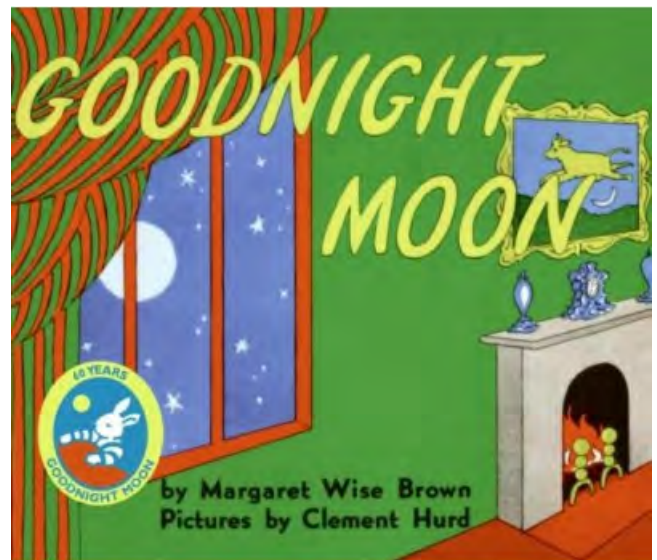
fontshop.com

linotype.com

Perhaps the perfect children's bedtime book, *Goodnight Moon* is a short poem of goodnight wishes from a young rabbit preparing for—or attempting to postpone—his own slumber. He says goodnight to every object in sight and within earshot, including the “quiet old lady whispering hush.”

Clement Hurd's illustrations are simple and effective, alternating between small ink drawings and wide, brightly colored views of the little rabbit's room.

Finding all of the items mentioned throughout the book within the pictures is a good bedtime activity—a reappearing little mouse is particularly pesky. By the end of the little rabbit's goodnight poem, the story has quieted to a whisper, and the drawings have darkened with nightfall. As you turn the last page, you can expect a sleepy smile and at least a yawn or two.

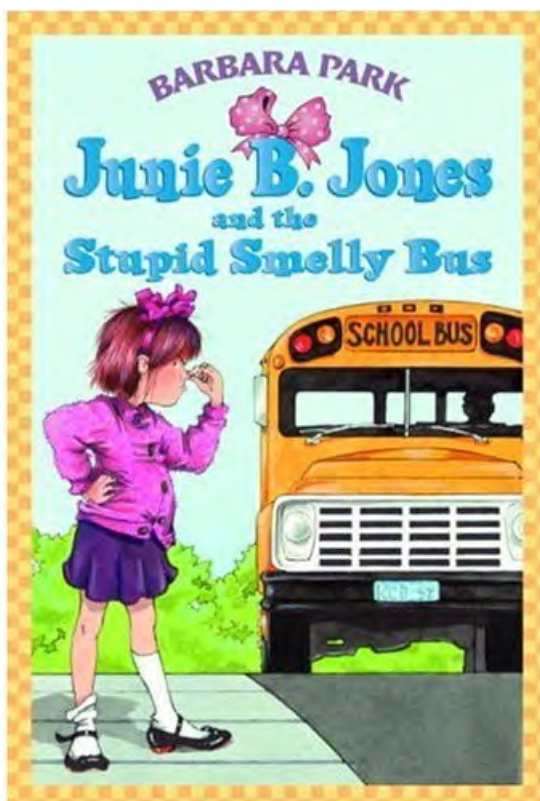
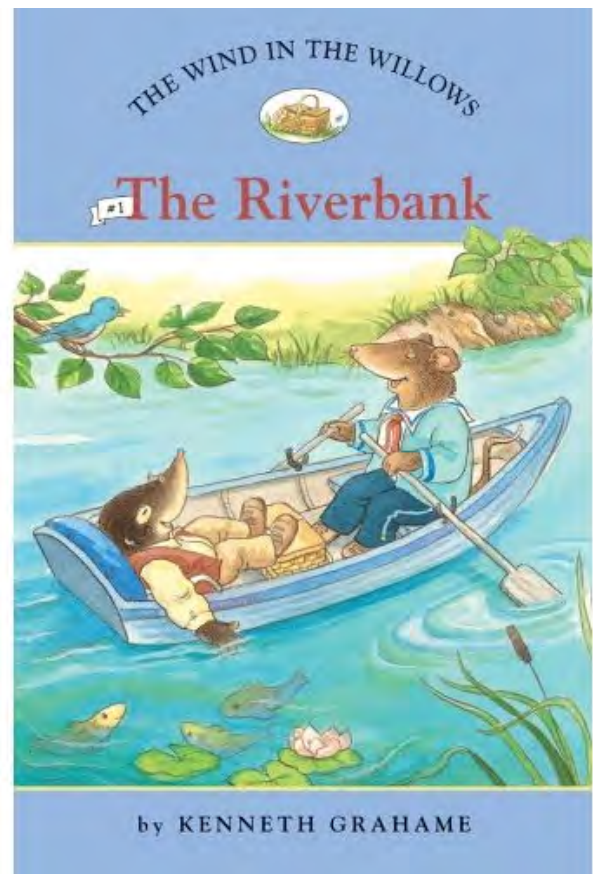


A wave deposits an old-fashioned contraption at the feet of an inquisitive young beachcomber. Its a Melville underwater camera, and the excited boy quickly develops the film he finds inside. The photos are amazing: a windup fish, with intricate gears and screwed-on panels, appears in a school with its living counterparts; a fully inflated puffer, outfitted as a hot-air balloon, sails above the water; miniature

green aliens kowtow to dour-faced sea horses; and more. The last print depicts a girl, holding a photo of a boy, and so on. As the images become smaller, the protagonist views them through his magnifying glass and then his microscope. The chain of children continues back through time, ending with a sepia image of a turn-of-the-20th-century boy waving from a beach. After photographing himself holding the print, the youngster tosses the camera back into the ocean, where it makes its way to its next recipient. This wordless book's vivid watercolor paintings have a crisp realism that anchors the elements of fantasy. Shifting perspectives, from close-ups to landscape views, and a layout incorporating broad spreads and boxed sequences, add drama and motion to the storytelling and echo the photographic theme. Filled with inventive details and delightful twists, each snapshot is a tale waiting to be told.

Suzette and Raymond are learning to read. They have graduated from classroom basic readers and are ready to brave the library shelves. This is the challenge: new readers can hear and understand complex stories, but they can't read complicated books on their own.

Successful series for emerging readers serve some of the same needs as comfort food. The text is plain and predictable, ensuring reading success. In fiction, the plot has one or two characters who encounter similar situations in all the sequels; in nonfiction, the focus is on one species, mode of transportation, or geographic area. Each book has photos or illustrations on every page, which provide ample clues to the text in case the reader gets stuck. And the book usually doesn't exceed 48 pages, the right length to be easily read in one sitting, with time to spare for reading again.

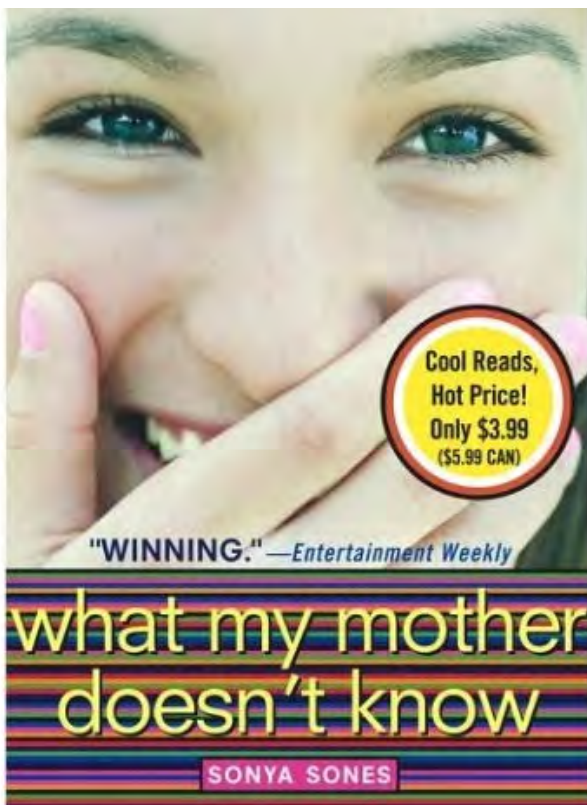
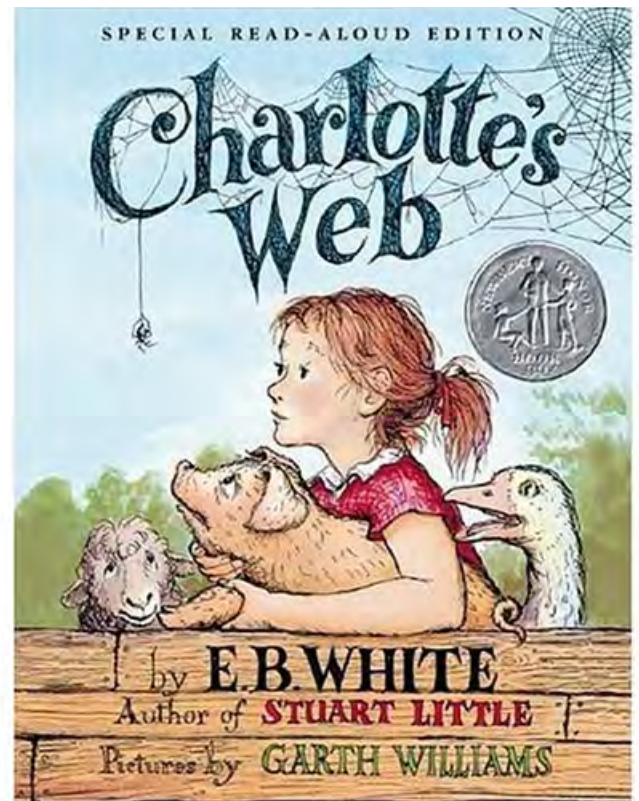


Stupid Smelly Bus features Junie B. Jones, a feisty almost-six-year-old who is not at all happy about riding the bus on the first day of kindergarten. In fact, she doesn't like a single thing about this vehicle: not the kids who get on it (Loud kids. And some of them were the kind who look like meanies); not the door (If it closes on you by accident, it will cut you in half, and you will make a squishy sound); and not the black smoke it emits (It's called bus breath, I think). Other equally candid, on-target perceptions fill Junie B.'s first-person narrative, which is peppered with reader-involving questions (Only guess what?; 'Cause guess why?) that help to propel the story at a whiz-bang pace. When a classmate tells Junie B. that kids will pour chocolate milk on her head on the way home, the spunky child finds a way to avoid the dreaded bus.

It's often difficult for writers to know whether they're creating a middle grade novel (ages 8-12), or a book for young adults (12 and up). Because many of the themes and situations are similar for the two age groups, authors go by the age of the main character: if the protagonist is under 12, it's middle grade; over 12 means young adult.

Middle grade novels are characterized by the type of conflict encountered by the main character. Children in the primary grades are still focused inward, and the conflicts in their books reflect that. While themes range from friendship to school situations to relationships with siblings and peers, characters are learning how they operate within their own world. Characters need to grow and change during the course of the book, but these changes are on the inside. Books for middle grade readers need to mirror the reader's personal experience.

Charlotte's Web, the classic middle grade novel by E.B. White, is a perfect example. Wilbur the pig is threatened by his world: he's worried that once he grows up, he'll be sent to the butcher. The book is really about the meaning of true friendship and how Wilbur gains confidence and self-esteem.



Meet Sophie. She sees herself as the too-tall “Mount Everest of teenage girls,” who, along with her friends, often suffers from “lack-of-nookie disease. Her two best friends are closer to her than sisters, and she “hates hating” her soap opera-addicted mom. In other words, Sophie is a typical teenage girl. What is not so typical is how author Sonia Sones records all of Sophie’s thoughts in a freewheeling verse that is such a naked outpouring of inner longing. With her frank manner, lusty thoughts, and hidden insecurities, Sophie reflects many teenage girls, past and present. Sones’s decadent, almost shamefully delicious collection of angst poems is a loving and amazingly accurate tribute to adolescent girlhood. (Ages 12 and older)

Poster for Design Lecture

Each student will design a poster for an exhibition *and* prepare a lecture on the designer given to them from the following list. Presentations are to be given verbally in front of the class. Each lecture is to last a maximum of five minutes and a minimum of three. Time your presentation so that it meets this criteria. Include samples of work attributed to the designers or mimic the style of the designers in your design. Typography, design and presentation of the posters are as important as the talk—this is a Design course.

NO COMPUTERS! NO COMPUTERS!

NO COMPUTERS! NO COMPUTERS!

THIS ALSO MEANS NO INTERNET!

Finally, a project for the Luddites!

PLEASE SUBMIT YOUR BEST WORK

Medium: Anything BUT a computer generated poster! Hand lettering, calligraphy, paint, silkscreen, stencil, toner transfer, cut paper, peel & stick paper letters, Xerox, spray paint, collage, cut paper & etc.

BE IMAGINATIVE!

Poster Dimensions: MINIMUM 18 x 24 for each

BE CREATIVE!

MAKE IT FUN!

MAKE SURE YOU PRONOUNCE THE NAME OF YOUR DESIGNERS CORRECTLY

THIS COPY MUST APPEAR ON THE POSTER:

Parsons School of Design Announces
an Exhibition and Lecture by
[your name goes here]
on the work of [Name of Designer]

This is a 2-part assignment

PART 1: Research your designer, answer the usual questions who, what, where, when and why. Gather images for the poster, work out your design, work out your presentation, ask for input from family and friends. Use the Gimble Library and the electronic resources. available.

PART 2: Final Poster exhibition & lecture due
Wednesday, TBA

Designers

Saul Bass	Fred Woodward
Roger Black	Jianping He
Neville Brody	Wim Crouwel
David Carson	Massimo Vignelli
Jessica Hische.	Michael Bierut,
Shepherd Fairey	Lars Müller.
Louise Fili	Erik Spiekermann
Frank Gehry	
Cavan Huang	
Susan Kare	
Tibor Kalman	
Raymond Lowey	
Ellen Lupton	
Chip Kidd	
Wally Olins	
Rick Valicenti	
Stefan Sagmeister	
Paula Scher	
James Victore	
Massimo Vignelli	
Lorraine Wild	

Albums Cover

You will create an album cover for a fictitious band, using a fictitious album name and an image from Flickr. Follow these steps below.

1. The **first** article title on the Wikipedia Random Articles page is the name of your band:
<http://en.wikipedia.org/wiki/Special:Random>
2. The last **four** words of the very last quotation on the Random Quotations page is the title of your album:
<http://www.quotationspage.com/random.php3>
3. The **third** picture in Flickr's Interesting Photos From The Last 7 Days will be your album cover:
<http://www.flickr.com/explore/interesting/7days>
4. Use your graphics application of choice to put them together.

Please be judicious in your choice of type. It should harmonize with the photograph.

First Pass: Is due next class. Print in color to fit letter-size page. Do not mount.

After design is critiqued and approved students will hunt used record stores and flea markets for an old 12-inch record album to mount their final on. Please design a round label for the 12-inch final.

FINAL IS DUE: TBA

Final Trim Size: 12.25 x 12.25 inches

For Final: Mount your color print on the 12-inch. Please design a round label for the 12-inch final and be sure to include the following information on the back: *Your name, course info, date, name of the assignment, and detailed font information on all fonts used, sizes and leading.*

