

FA/YSDN 4002 3.0 Type In Motion

Winter Term | Academic Year 2009 – 2010

Design Practicum | Elective for Design Majors

Course Director: Graham Huber Email: ghuber@yorku.ca
Office hours: 10 am – 12 pm Thursdays Telephone: 416.668.1463

Time and Location

Section N Thursday 12:30 – 16:30 TEL 4028 Graham Huber
Section S Thursday 09:00 – 13:00 Sheridan J219 Val Fullard
Section T Thursday 13:30 – 17:30 Sheridan J219 Val Fullard
Section U Thursday 13:30 – 17:30 Sheridan J223 Edward Naus

Prerequisite

Proper completion of FA/YSDN 2005 3.0 Interactivity Design 2 and FA/YSDN 2003 3.0 Typography 2 or their equivalent with a grade of B or better in each is necessary to enroll in this course.

Course Description

An experimental exploration into the contemporary applications of typographic principles, visual communication, narrative and storytelling in motion graphic design and film production.

Type In Motion investigates problem-solving as a journey through the temporal and sequential aspects of typography, moving image and sound. Students are challenged to craft engaging stories using a hybrid of analog and digital methods, with a strong and deliberate focus on experimental techniques in video production, graphic design, illustration, animation, and sound design. Emphasis is given toward exploring how the structure of information in time can influence and shape meaning and interpretation through pacing, rhythm, voice, and context.

Learning Objectives

Upon successful completion of this course, students will have demonstrated their abilities to:

1. Understand and apply the design process to develop effective design solutions.
2. Combine original creative ideation with research and content sourcing.
3. Conceptualize ideas with clarity and quality.
4. Visualize information using time as a design element.
5. Create meaningful and emotive relationships between words, images, and sound.
6. Explore contemporary issues of narrative and storytelling in visual communication.
7. Communicate verbally and in written form, through peer critique and process documentation.
8. Increase professional awareness of industry standards and tools, with a particular emphasis on Adobe After Effects.

Participation

Participation in weekly group discussions, exercises and presentations is expected in class and online. Students are invited to create an online space to document and share their findings and process.

Software Tools

Competence with Adobe Photoshop and Adobe Illustrator is a mandatory prerequisite for this course. Proficiency in video production tools (Adobe Premiere, Apple Final Cut Pro), visual effects tools (Adobe After Effects, Adobe Flash), sound editing tools (Adobe Audition, Apple Logic, Apple Garageband), and web publishing tools (Wordpress, Tumblr) will be an asset.

Text Books & Resources

There is no required textbook for this course. However, there will be other books, readings and research sources suggested or assigned in separate handouts and/or online as the term progresses.

Students are responsible for researching and sourcing content if necessary (with respect to copyright and proper acknowledgement of credit) for use with projects. A wealth of audio and visual material is available through the Sound & Moving Image Library (SMIL) in the Scott Library at York University, the Toronto Reference Library, and online.

See “Design Resources” for a complete list of resources and references.

Supplementary Fees

For all non-majors (students not currently enrolled in the Bachelor of Design degree program in the Department of Design), there is a compulsory supplementary fee of \$55.00, which covers the cost of some of the materials used for class problems/projects as well as subsidizes the cost of other materials such as photocopies, B&W laser output, software use and other services.

Voluntary supplementary fees are also charged to non-majors who wish to use the design facilities (computer facilities, studios and sign-out equipment, etc) outside of class scheduled time. These fees are set by the Faculty of Fine Arts, Arts and Technology Committee and are \$75.00 per term for the 2009 – 2010 Academic Year. A valid, non-transferable user card is required by all students for access to design facilities during open access time.

Facilities & Equipment

Majors in the Department of Design will be issued their user card (at no additional fee) at the beginning of each term. All supplementary fees (compulsory and voluntary) are payable in cash or certified cheque at the Department of Design Administrative Offices within the first two weeks of term. Use of the Design Department facilities and equipment is for the proper completion of assigned design projects only. Privileges may be withheld for improper use. Lateness or incomplete work due to the stoppage of privileges is not an acceptable reason for missing deadlines. Students under suspension of privileges must find alternative means to complete projects.

Key Dates

January 19, 2010 – Last date to enroll without permission.

January 26, 2010 – Last date to enroll with permission.

January 13-19, 2010 – Reading week (no classes)

April 1, 2010 – Last day of class, all work to be submitted.

Last day to drop course

The last day that a student can drop this course without receiving a grade is **Monday March 8, 2010**. Financial penalties may be involved and could be assessed depending on the date that the course was dropped.

Evaluation

All projects and exercises will be heavily weighted towards experimentation and exploration. Lateral thinking and synthesis are key to developing original and memorable solutions.

Projects are evaluated by four distinct aspects of the design process:

1. **Breadth and depth of investigation** – This applies to research and exploration of understanding and definition of the problem.
2. **Effectiveness of communication** – Creative strategies and conceptual development, originality, experimental inventiveness and appropriateness of solution.
3. **Aesthetic form** – The effort and attention to detail shown in the technical execution throughout the entire design process – from early sketches to final state, translation of ideas from concept to refined visual forms.
4. **Presentation** – The ability to organize and clearly communicate visually, verbally and in written form the process documentation and final solution of the project or exercise.

A grade slip will be returned with each project.

Grading

The grading for the course is weighted as follows:

Exercise 1 – Essence	5%
Exercise 2 – Looks Like Good	5%
Exercise 3 – Tell Me a Story	10%
Project 1 – Video Poster	25%
Project 2 – Narrative	45%
Participation & Attendance	10%

Each project will be graded as to problem solving, concept development, technical execution & presentation. Final course grade will be a reflection of course project grades, participation, personal improvement, presentations and review(s).

Deadlines

All research and process work must be documented and submitted for review with the final project solution. All students are expected to complete projects by the specified due date on the course schedule.

It is imperative that you keep up with the work in this class. Critiques and class involvement at the formative stages of the design process are more beneficial than after all has been completed. Crits and individual or group discussions will take place at research and development stages, as well as a class presentation and review when the project is resolved.

Project Submission

All work is to be submitted to the Course Director during the scheduled class time of the stated deadline in the course schedule.

The Design Office will **not** accept drop-off of student work. In the exceptional case of illness of the instructor on a due date, special arrangements can be made (between the Course Director and the Office) with the Office for the submission of student work.

Lateness and Incomplete Work

Late and/or incomplete work will be penalized. Medical and compassionate exemption for lateness must be accompanied with proper written and signed documentation. Students should refer to the University Calendar for the proper process of applying for Deferred Standing, if such is applicable.

Grading System

A+	100% – 90%	Rare and exceptional work , thorough knowledge of concepts and techniques executed with an exceptional degree of skill and great originality in satisfying and exceeding the requirements of an assignment/course.
A	89% – 80%	Excellent work , thorough knowledge of concepts and techniques together executed with an excellent degree of skill and/or originality in satisfying the requirements of an assignment/course.
B+	79% – 75%	Very good work , thorough knowledge of concepts and techniques together with a high degree of skill in the use of those concepts/techniques.
B	74% – 70%	Good work , acceptable level of knowledge of concepts and techniques together with considerable skill.
C+	69% – 65%	Competent work , acceptable level of knowledge of concepts and techniques together with enough skill representing the student's competence to continue and the department's wish to have the student continue.
C	64% – 60%	Fairly competent work , acceptable level of knowledge of concepts and techniques together with some skill.
D+	59% – 55%	Passing work , slightly better than minimal knowledge of required concepts and techniques together with limited skill.
D	54% – 50%	Poor work , representing a lack of effort or minimum knowledge of concepts and techniques, despite completion of required exercises.
E	49% – 31%	Very poor work , representing incomplete effort to meet minimum requirements.
F	0% – 30%	Inadequate work , representing unacceptable effort to meet minimum requirements.

Student Responsibilities

- If a student is absent from four classes during the term, no credit will be given for the course and all academic and financial penalties and consequences attached to the student's non-attendance will be the responsibility of the student.
- All course work is to be submitted directly to the course instructor during scheduled course hours. Unless otherwise specified, assume all projects are due at the beginning of class time.
- Medical exemption for lateness must be accompanied by proper written and signed documentation.
- If you know you are going to miss or be late for a class, let your instructor know ahead of time by e-mail and /or voice mail.
- It is the responsibility of the student to inform the Course Director, in a timely fashion, of any problems that may interfere with the student's progress in the course.
- It is the responsibility of the student to always back up digital work on their external hard drive/server. The hard drives on the lab computers are not intended for storage of student work and will be trashed of all files on a regular basis.

Attendance

Attendance will be taken at the beginning of each class and students are expected to be punctual. Students are responsible for letting faculty know if they are going to be late for class. Regular and punctual attendance is required professional behaviour in industry. Students are reminded that absence from class will mean that they will miss key contact time with faculty and will reflect in their performance.

Conflict of Interest

York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for in-class test or examinations pose such a conflict for you, contact the course director within the first three weeks of class. Similarly, should lab, practica, workshop, etc., assignments scheduled later in the term pose such a conflict, contact the course director immediately.

Special Learning Needs & Preferences

Students who have special physical and/or mental preferences in learning course content and/or performing course work have the option to self-identify in the first week of class and must work closely with the Course Director to develop processes to better the course experience.

Occupational Health & Safety

Students must be aware of ergonomic factors related to the course work and should practice recommended exercise to prevent developing occupational related health problems.

Please refer to: www.yorku.ca/dohs/ergonomics/ergonomics.htm

Academic Honesty

Use of stock motion or uncredited resources (content, image, or sound) is expressly prohibited and will be considered plagiarism.

Please refer to the Sheridan Student Handbook and the York Senate Policy on Academic Honesty for a discussion of academic honesty and definitions of breach of academic honesty. Among other things, the Senate policy discusses offenses such as cheating, submission of one piece of work in satisfaction of two assignments without prior informed consent, impersonation, plagiarism and other misappropriation of the work of another, obstruction of the academic activities of another, aiding or abetting academic misconduct, etc.

In particular, students taking design courses should be mindful of the dangers in misappropriation and misrepresentation of another's work(s).

In the creation and presentation of all design practicum works, students who use the work of others must clearly state the extent and nature of the appropriation to their instructor prior to submission. Credit information identifying the originator and/or source may be required.

Failure to do so will constitute a breach of academic honesty. It may, in addition, be a breach of copyright law and/or the four provisions of the Berne Convention and/or Pan American copyright conventions.

Penalties for breach of academic honesty may include:

1. Failure in the course;
2. Failure in the course, plus a notation of breach of academic honesty on the official transcript.
3. Suspension from the Joint Program in Design, York University and/or Sheridan Institute.

York Ethics Policy: Research Involving Human Participants

It may be a requirement that in this course students will be soliciting comments and feedback on one or more of their projects. This feedback is intended to assist in the objective evaluation and development of the work.

Students must be aware of the Policy for the Ethics Review Process for Research Involving Human Participants: "Ethics in the Design of Research Projects Which Involve Human Participants."

Please review the Ethics Policy available at:

www.yorku.ca/secretariat/policies/document.php?document=94

Digital Locker

Each student is allocated 5G of data storage space for the length of their BDes education. Registered non-major students are also allocated 5G of storage space for the period they are registered in FGS or YSDN courses.

To access your Digital Locker space in Mac OSX:

1. Open Finder and in the menu select **Go > Connect to Server...**
2. Type in the following: **digital-locker.design.yorku.ca**
3. Enter your **username** and **password**.

Your personal space will be located in the folder thread:

YORKBDES > [yourname]

Archiving of Student Work

At the end of the semester, each student is to submit to the department, for our digital archives, a PDF and/or MOV (QuickTime) file of each project (final designs + process work if applicable) on DVD or Digital Locker using the following format:

ysdn4002n_pr02_2010_lastname.pdf

↑ course number ↑ project number ↑ section ↑ year ↑ student last name

Design Resources

In an effort to provide students with the greatest possible exposure to the diversity of contemporary design, a list of designers and books appears below.

Periodicals

Back Cover – www.editions-b42.com

Baseline – www.baselinemagazine.com

Coupe Magazine – www.coupe-mag.com

Dot Dot Dot – www.dot-dot-dot.us

Emigre – www.emigre.com (no longer in publication)

étapes: International – www.etapesinternational.com

Eye Magazine – www.eyemagazine.com

Grafik – www.grafikmagazine.co.uk

IDEA Magazine – www.idea-mag.com

IdN Magazine – www.idnworld.com

IdPure Magazine – www.idpure.com

Morf – www.morf.nl

The National Grid – www.thenationalgrid.co.nz

Typography Papers – www.hyphenpress.co.uk

Motion Design

Eric Cruz – <http://tokyonow.tv/>

Alexei Tylevich – <http://www.hellologan.com>

Adam Levite – <http://www.associatesinscience.com/>

Jens Gelhaar – <http://www.brandnewschool.com>

Mikon van Gastel and **Paul Schneider** – <http://www.averysmalloffice.com>

Matt Mulder / Digital Kitchen – <http://www.d-kitchen.com>

George Yu – <http://www.yuco.com/>

Olivier Weber – <http://www.motiongraphics.ch/>

Karin Fong / Imaginary Forces – <http://www.imaginaryforces.com/>

Kyle Cooper – <http://prologuefilms.com/>

BL:ND – <http://www.blind.com/>

Graffe – <http://www.graffe.co.nz/>

Psyop – <http://www.psyop.tv/>

Graphic Design

Michael Rock, Susan Sellers, Georgie Stout – 2x4 – <http://www.2x4.org>

3 Deep Design – <http://www.3deep.com.au>

A Practice for Everyday Life – <http://www.apracticeforeverydaylife.com>

Åbäke – <http://www.kitsune.fr>

Daniel Eatock – <http://www.eatock.com>

Adrian Shaughnessy – <http://www.thisisrealart.com>

&&& – <http://www.andandand.co.uk>

Angela Lorenz – <http://www.alorenz.net>

Anne Burdick – <http://www.burdickoffices.com>

Base – <http://www.basedesign.com>

Bibliothèque – <http://www.bibliothequedesign.com>

Bluesource – <http://www.bluesource.com>

Brighten the Corners – <http://www.brightenthecorners.com>

Browns – <http://www.brownsdesign.com>

Build – <http://www.designbybuild.com>

Carlidge Levene – <http://www.carlidgelevene.co.uk>

Catalogtree – <http://www.catalogtree.net>

Charles Wilkin – <http://www.automatic-iam.com>

Christos Lialios – <http://www.christoslialios.nl>

COMA – <http://www.comalive.com>

Cornel Windlin – <http://www.lineto.com>

Coup – <http://www.coup.nl>

Cyan – <http://www.cyan.de>

David Carson – <http://www.davidcarsondesign.com>

Default – <http://www.bydefault.org>

Design Machine – <http://www.designmachine.net>

The Designers Republic – <http://www.thedesignersrepublic.com>

Elektrosmog – <http://www.esmog.org>

EricandMarie – <http://www.ericandmarie.com>

Event10 – <http://www.event10.com>

Experimental Jetset – <http://www.experimentaljetset.nl>

Fabio Ongarato – <http://www.fodesign.com.au>

Fons Hickmann – <http://www.fonshickmann.com>

Fraser Muggeridge – <http://www.pleasedonotbend.co.uk>

Frederic Teschner – <http://www.fredericteschner.com>

Fuel – <http://www.fuel-design.com>

Graphic Thought Facility – <http://www.graphicthoughtfacility.com>

Hanna Werning – <http://www.byhanna.com>

Hyperkit – <http://www.hyperkit.co.uk>

Ingo Offermanns – <http://www.i-offermanns.com>

Johnson and Wolverton – <http://www.j-w.com>

Jonathan Barnbrook – <http://www.barnbrook.net>

Virus Fonts – <http://www.virusfonts.com>

Jop van Bennekom – <http://www.re-magazine.com>

Fantastic Man – <http://www.fantasticmanmagazine.com>

Julie Joliat – <http://www.joliat.net>

Kasia Korczak – <http://www.theslavs.com>

Kerr|Noble – <http://www.kernnoble.com>

Labomatic – <http://www.labomatic.com>

Laurent Fétis – <http://www.laurentfetis.com>

Lust – <http://www.lust.nl>

M/M Paris – <http://www.mmparis.com>

MadeThought – <http://www.madethought.com>

Manuela Porceddu & Derk Reneman – <http://www.anti-anti.net>

Marc Atlan – <http://www.marcatlan.com>

Morality of Objects – <http://www.moralityofobjects.com>

Muriel Paris et Alex Singer – <http://www.parisetsinger.com>

Nick Bell – <http://www.nickbelldesign.co.uk>

Non-Format – <http://www.non-format.com>

Norm – <http://www.norm.to>

North – <http://www.northdesign.co.uk>

Onlab – <http://www.onlab.ch>

etc. publications – <http://www.etc-publications.com>

Nicolas Bourquin – <http://www.nicolasbourquin.net>

Paul Elliman – <http://www.otherschools.com>

Paul Sahre – <http://www.spreadintheluv.com>

Paul Sych – <http://www.faith.ca>

Peter Bilak – <http://www.typotheque.com> <http://www.peterbilak.com>

Philippe Apeloig – <http://www.apeloig.com>

James Groggin/Practise – <http://www.practise.co.uk>

Project Projects – <http://www.projectprojects.com>

RBG 6 – <http://www.rbg6.se>

Rick Valicenti/Thirst – <http://www.3st.com>

Ruedi Baur – <http://www.integral.ruedi-baur.com>

Rumbero Design – <http://www.rumbero-design.com>

Sara de Bondt – <http://www.saradebondt.com>

Spin – <http://www.spin.co.uk>

Ständige Vertretung – <http://www.svberlin.com>

Stefan Sagmeister – <http://www.sagmeister.com>

Stiletto – <http://www.stilettonyc.com>

Struktur Design – <http://www.struktur-design.com>

Studio FM milano – <http://www.studiofmmilano.it>

Studio Thomson – <http://www.studiothomson.com>

Suburbia – <http://www.suburbia-media.com>

Surface – <http://www.surface.de>

Tania Prill & Alberto Vieceli – <http://www.prill-vieceli.cc>

Thomas Buxó – <http://www.buxo.nl>

Toffe – <http://www.toffe.net>

Toko – <http://www.toko.nu>

Tom Hingston – <http://www.hingston.net>

Tomato – <http://www.tomato.co.uk>

Universal Everything – <http://www.universaleverything.com>

Vier5 – <http://www.vier5.de>

Why Not Associates – <http://www.whynotassociates.com>

Winterhouse – <http://www.winterhouse.com>

The Design Observer Group – <http://www.designobserver.com>

Martin Woodtli – <http://www.woodt.li> <http://www.lineto.com>

Yale Graphic Design – <http://www.yalegraphicdesign.com>

Christian Marc Schmidt – <http://www.christianmarcschmidt.com>

Dmitri Siegel – <http://www.antemagazine.com>

Giampietro+Smith – <http://www.studio-gs.com>

John Caserta – <http://www.johncaserta.com>

Danielle Aubert – <http://www.danielleaubert.com>

David Reinfurt + Stuart Bailey – O-R-G – <http://www.o-r-g.com>

Sulki & Min Choi – <http://www.sulki.com>

Tracey Jenkins – <http://www.tracyjenkins.com>

Willy Wong – <http://www.willywong.com>

Cranbrook Academy of Art – <http://www.cranbrookart.edu/2d>

California Institute of the Arts – <http://design.calarts.edu>

Andrew Blauvelt – <http://design.walkerart.org>

Brian Acevedo + Dylan Nelson / Incubate – <http://www.incubatedesign.com>

Elliott Earls – <http://www.theappolloprogram.com>

Ed Fella – <http://www.edfella.com>

Geoff Kaplan / General Working Group <http://www.generalworkinggroup.com>

Laurie Haycock Makela – <http://www.o-b-o-k.com>

Lorraine Wild – <http://www.greendragonoffice.com>

Lucille Tenazas – <http://www.tenazasdesign.com>

Martin Venezky / Appetite Engineers – <http://www.appetiteengineers.com>

Ryan Pescatore Frisk + Catelijne van Middelkoop / Strange Attractors

Strange Attractors – <http://www.strangeattractors.com>

Warren Corbitt + Matt Owens / one9ine – <http://one9ine.com>

Volume One – <http://www.volumeone.com>

Andrea Tinnes / TypeCuts – <http://www.typecuts.com>

Barbara Glauber / Heavy Meta – <http://heavymeta.com>

Barry Deck / Autotroph – <http://www.barrydeck.com>

Gail Swanlund – <http://www.gailstudio.com>

Jon Sueda/Stripe – <http://www.stripesf.com>

Sibylle Hagmann / Kontour – <http://www.kontour.com>

Books

Advertising Concept Book – Pete Barry
Thames & Hudson, 2008
ISBN 978-0-500-28738-5

How Designers Think
Bryan Lawson
Architectural Press, 2005
ISBN 978-0-750-66077-8

Type in Motion 2
Matt Woolman
Thames & Hudson, 2005
ISBN 0-50051-243-4

Finer Points in the Spacing & Arrangement of Type – Geoffrey Dowding
Hartley & Marks Publishers, 1997
ISBN 0-88179-119-9

The Elements of Typographic Style
Robert Bringhurst
Hartley & Marks Publishers, 2004
ISBN 0-88179-206-3

Design With Type – Carl Dair
University of Toronto Press, 1982
ISBN 0-80206-519-8

The Complete Manual of Typography – James Felici
Adobe Press, 2002
ISBN 0-321127-307

Thinking With Type: A Critical Guide for Designers, Writers, Editors & Students
Ellen Lupton
Princeton Architectural Press, 2004
ISBN 1-56898-448-0

Typography History

A View of Early Typography: Up to About 1600 – Harry Carter
Hyphen Press, 2002
ISBN 0-90725-921-9

Counterpunch: Making Type in the Sixteenth Century, Designing Typefaces Now – Fred Smeijers
Hyphen Press, 1997
ISBN 0-90725-906-5

Printing Type Designs: A New History From Gutenberg to 2000 – Duncan Glen
Akros Publications, 2001
ISBN 0-86142-110-8

Modern typography – Robin Kinross
Hyphen Press, 2004
ISBN 0-90725-918-9

Greek Letters, From Tablets to Pixels: A Collection of New Essays – Michael S. Macrakis
Oak Knoll Press, 1995/99
ISBN 1-884718-27-2

Typography: An Encyclopedic Survey of Type Design and Techniques Throughout History – Friedrich Friedl, Nicolaus Otto, Bernard Stein
Black Dog & Leventhal Publishers, 1998
ISBN 1-57912-023-7

ECAL: Typography: We Make Fonts – François Rappo
Jrp/Ringier, 2006
ISBN 2-94027-176-3

Dutch Type – Jan Middendorp
010 Publishers, 2004
ISBN 9-06450-460-1

Letters of Credit: A View of Type Design – Walter Tracy
David R. Godine Publisher, 2003
ISBN 1-56792-240-6

Type Designs: Their History and Development – A.F. Johnson
Andre Deutsch, 1966

The Stroke: Theory of Writing – Gerrit Noordzij
Hyphen Press, 2005
ISBN 0-90725-930-8

Fournier, The Compleat Typographer – Allen Hutt
Rowman and Littlefield, 1972
ISBN 0-87471-149-5

Type One: Discipline and Progress in Typography
Robert Klaten, Mika Mischler, Silja Bilz eds.
Die Gestalten Verlag, 2005
ISBN 3-89955-056-0

Revival of the Fittest – Philip B. Meggs
RC Publications, 2000
ISBN 1-88391-508-2

Type Now: A Manifesto – Fred Smeijers
Hyphen Press, 2004
ISBN 0-90725-924-3

Graphic Design

20th Century Type Remix – Lewis Blackwell
Yale University Press, 2004
ISBN 0-30010-073-6

Hand Job: A Catalog of Type – Michael Perry
Princeton Architectural Press, 2007
ISBN 1-56898-626-2

Index A – Charles Wilkin
Die Gestalten Verlag, 2003
ISBN 3-93112-671-4

Ray Gun: Out of Control – Marvin Scott Jarrett
Simon & Schuster, 1997
ISBN 0-684839-80-6

The Barnbrook Bible – Jonathan Barnbrook
Rizzoli International Publications, 2007
ISBN 978-0-84782-998-9

Noise Four: Future Lab, Culture Life, Reality Archive – Attik
Gingko Press, 2001
ISBN 1-58423-094-0

8vo: On the Outside – Mark Holt, Hamish Muir
Lars Müller Publishers, 2006
ISBN 3-03778-019-3

Soak Wash Rinse Spin: Tolleson Design – Steven Tolleson
Princeton Architectural Press, 2000
ISBN 1-56898-198-8

Benzin: Young Swiss Graphic Design – Michel Fries ed.
Lars Müller Publishers, 2001
ISBN 3-90707-858-6

It is Beautiful... Then Gone – Martin Venezky
Princeton Architectural Press, 2004
ISBN 1-56898-456-1

Swiss Graphic Design Robert Klanten ed.
Die Gestalten Verlag, 2000
ISBN 3-93112-636-6

Why not? – Why Not Associates: Rocco Rendondo, Andy Altmann, David Ellis
Booth-Clibborn Editions, 2000
ISBN 1-86154-171-6

Why Not? 2 – Why Not Associates: Rocco Rendondo, Andy Altmann, David Ellis
Thames & Hudson, 2004
ISBN 0-50051-134-9

Typography Now: The Next Wave – Rick Poyner
Booth-Clibborn Editions, 1991
ISBN 1-87396-842-6

The Graphic Edge – Rick Poyner
Booth-Clibborn Editions, 1994
ISBN 1-87396-869-8

Typography Now Two: Implosion – Rick Poyner
Booth-Clibborn Editions, 1996
ISBN 1-87396-861-2

The End of Print – Lewis Blackwell
Chronicle Books, 2000
ISBN 0-81183-024-1

David Carson 2nd sight: Grafik design after the end of print – Lewis Blackwell
Universe, 1997
ISBN 0-78930-128-8

Non-Format: Love Song – Kjell Ekhorn, Jon Forss
Die Gestalten Verlag, 2007
ISBN 3-89955-185-0

M/M Paris Inventory / Inventaire
Michael Amzalag, Matthias Augustyniak
Haunch of Venison, 2005
ISBN 1-90562-004-7

Earthquakes and Aftershocks: Les Affiches du California Institute of the Arts et la Culture California – École de beaux-arts du Rennes, 2005
ISBN 2-90837-354-8

Dutch resource: Exercices de Collaboration en Graphisme / Collaborative Exercises in Graphic Design – Anniek Brattinga, Liesbeth Doornbosch, eds.
Valiz, 2006
ISBN 9-0808-185-77

ECAL: Design Graphique / Graphic Design – Lionel Bovier, François Rappo, eds.
Jrp/Ringier, 2003
ISBN 2-94027-170-4

IDEA vs Designers Republic – The Designers Republic
IDEA Magazine, 2003
IDEA 4-41660-203-0

Woodtli – Martin Woodtli
Die Gestalten Verlag, 2001
ISBN 3-93112-655-2

Forty Posters for the Yale School of Architecture
Michael Bierut
Winterhouse Editions, 2007
ISBN 1-88438-118-9

Forms of Inquiry: The Architecture of Critical Graphic Design Zak Kyes, Mark Owens, eds.
Architectural Association Publications, 2007
ISBN 978-1-90290-262-3