

Typography

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OFFICE Sloane 150

COURSE DESCRIPTION

We'll explore typography from letterforms to forming paragraphs. Our introduction to the basics of typography includes analysis of letterforms as creative designs and symbols; studying typefaces, arrangement of type, and typesetting; and exploring the use of typography to create hierarchy, enhance communication, and support meaning.

Our exploration of creativity and visual expression will center around a series of applied projects that introduce key practices in typography and welcome experimentation, frustration, failure, and discovery as natural parts of the creative process. These practical assignments include: short exercises; three applied design projects; and a final, extended, self authored project. Practical assignments will be supplemented by reading assignments and lectures.

Projects are student-driven, using prompts as the starting points for more extensive research, asking students to create their own content and to supply their own point of view.

THE GOALS OF THE CLASS ARE TO:

- Give an overview of the history of letterforms and typefaces
- Study letterforms, typefaces, type hierarchy, and the typographic grid
- Analyze the structure, style, and development of principle type categories
- Introduce industry standard software and develop at least a working knowledge of: Adobe Illustrator and InDesign
- Introduce practical methods of the development of a graphic design project including file types, file organization, printing etc
- Encourage students to be a creator/author of effective graphic/visual communications works
- Develop skills for effective and active discussions about the visual and conceptual aspects of design work in a reasoned, informed, and articulate manner
- Help develop and/or strengthen creative processes and creative thinking skills as a community

LEARNING OUTCOMES

- Identify and draw the anatomy of letterforms
- Identify and apply commonly used typographic terms

- Develop an ability to use and arrange type expressively
- Proficiency in typographic hierarchy and the typographic grid
- Identify and use typefaces and fonts
- Comprehend key points in the history of typography
- Gain digital typesetting skills
- Acquire patience and curiosity when doing new and unfamiliar things
- Learn how to follow through on an extended project
- Discuss the difference between effective and ineffective visual communication
- Become competent in the use of essential digital and manual graphic design tools to create expressive works of design

ENGAGEMENT EXPECTATIONS

Be present in both mind and body: Show up! Don't answer calls or texts during class. If you must, use your cell phone for research only. Don't use computers for online chatting, social networking, leisure browsing or completion of assignments for other courses while in our class.

Respect yourself and each other: *Step up* and use your voice; *step back* to make space for others. Acknowledge your lived experiences and how they differ from other's. Actively listen to suggestions, concerns, stories, perspectives and take the time to process them. Invest in yourself and others. Ask for and offer help.

Respect the equipment and provided space: Food and drinks are not allowed near computers or physical works. Any drinks should be in containers with lids and left in the front of the computer lab, away from the computers.

Check communication channels regularly: Check Canvas on a daily basis for any updates, announcements, or changes to course and work expectations.

Actively and passionately take part in our class: You're engagement with the class and the assignments will effect the quality of your work and by extension your grade. You are expected to:

- Attend class meetings— If you are not able to attend class in-person for an extended period of time, set up a time to chat about possible routes.
- Come prepared to do work— arrive to class with all materials, supplies, files, notebooks, etc. necessary to work on all aspects of a project in class. Make sure you save files in multiple locations to prevent the accidental loss of your work. Accidental erasure is not grounds for a deadline extension.
- Actively participate in discussions and critique sessions
- Do the classwork and homework and be prepared to show them to the class for discussion

- Create with thought, intention, and intensity
- Meet deadlines for handing in work and process steps, and deliver them in multiple formats, in print and online.
- Be curious about making things and the things your classmates make
- Care about yourself and your work, your classmates and their work, this class and art & design as a discipline

INTELLECTUAL PROPERTY

Your work belongs to you; what you make is the outcome of your creative decisions. However, Saint Michael's College and the Art & Design program reserve the right to show, to the public, work produced in classes. When doing so, credit will be given to you as creator and owner of the work. We respect your privacy; if there is a piece you'd like us not to share, please email me to discuss it.

ACADEMIC INTEGRITY AND ARTIFICIAL INTELLIGENCE

You are expected to comply with the SMC policy on academic integrity. Any evidence of plagiarism (verbal or visual) for the completion of assignments is prohibited.

No assignments or projects generated by Artificial Intelligence (AI) tools will be accepted (verbal or visual), unless otherwise explained and allowed for in writing by the instructor.

In line with any plagiarism guidelines, If you didn't write it (or draw it), don't put your name on it and claim that you did. Do not modify a few words (shapes, colors) here and there and claim it, either.

- If any AI tools are used, they must be approved by the instructor and be cited when turning in the assignment. For example if you use AI generative backgrounds in artwork, they must be credited.
- AI tools are useful for research and ideation. When using any AI (verbal or visual) for ideation, provide the source(s) and answers found. Be sure to research those answers —AI often gets things wrong!

OFFICE HOURS & EMAIL

Office hours:

Tuesdays, 3:30-4:30, in the MacLab | Wednesdays, 12:30-1:30 in my office, Sloane 150
Or by appointment.

Contact: I can be reached via email at rgurney@smcvt.edu. Or via the message function in our course in Canvas. Please allow 12-24 hours for a response.

SCHEDULE

Deadlines are on Canvas. Any changes will be announced in class and/or on Canvas. Projects, exercises, and papers are due in their entirety at the start of class.

Week 1-2	Type Classification / Exercise: Found Type Type Anatomy / Exercise: Drawing Type Type & Protest
Weeks 2-4	Project 1: Modular Typeface Design
Weeks 5-7	Project 2: Type As Image (wordmarks) Exercise: Kinetic Type
Weeks 8-10	Type Hierarchy Project 3: Type Flyer Exercise: Expressive Type Exercise: Designer Code of Ethics
Weeks 11-15	Exercise: Grids Project 4: Booklet Design
Final Exam period	Portfolio presentations

ASSIGNMENTS AND GRADING

This course is modeled on the rigor of the graphic design industry and requires students to work and progress both in and outside of class time.

CONSIDERATIONS FOR PROJECT GRADES

Process and progress are key: each project will go through the design process. Students are expected to present each stage to the class for feedback: ideation, sketches, design, final.

Additional considerations include:

- Concept development, critical and innovative thinking
- Developmental process and progression that leads to execution of turned-in project
- Craft of turned-in project (following specifications, cleanliness of physical presentation/ submission, orderly digital presentation/submission) articulation of oral presentations, spelling and grammar in written assignments
- Meeting deadlines, including homework
- Active participation in online and in-person discussions

CONSIDERATIONS FOR COURSE GRADE

Applied Design Projects	35%
Exercises	15%
Final, Self Authored Project	25%
Engagement & Active Participation during open studio, discussions, and critique sessions	25%

GRADE SCALE

A 100-90	This grade indicates work and engagement that reflect an excellent understanding and communication of the material. Projects and exercises progressed through the design process and show clear conceptual thinking and effective use of all of design principles, craft, and technique with great attention to detail.
B 89-80	This grade indicates work and engagement that reflects a good (above average) understanding and communication of the material. Work progressed through the design process and shows attempts at conceptual thinking and use of design principles that may contain minor errors but shows some attention to detail.
C 79-70	This grade indicates work and engagement that reflects understanding of most of the material covered. Work shows effective use of design principles and techniques but contains errors; a design processes was loosely followed.
D 69-60	This grade indicates work and engagement that reflects inadequacies of presentation or does not fulfill the specifications of the assignments. Work contains serious errors in craft and technique with little or no attention to detail. A design processes was not followed.
F Below 60	This grade indicates a lack of work and/or engagement.

SOFTWARE & COMPUTERS

Macs are industry standard: Instruction will be for and work will be on a Mac.

For Design: We use the industry standard Adobe Creative Cloud:

- Illustrator
- InDesign

For Fonts and Font Management:

- FontBase
- Google Fonts
- Adobe Fonts (available with Creative Cloud subscription)

For communication, discussions and feedback we will use a mixture of education-based and industry frequented apps.

- Canvas: project and course management; work submissions; announcements; daily agenda; discussions; feedback
- Figjam: discussion, share work for feedback
- Powerpoint: discussion, share work for feedback
- Digital Camera (smartphone is fine) and ability to zap image to computer/apps: capture work to share with and present to class

TEXTBOOKS

Available in the bookstore:

Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students (3rd Edition, Revised and Expanded) (previous editions are available in SMC's library)

SUPPLIES

TECH SUPPLIES:

You must save your work to personal storage devices after each session on a lab computer. Always save digital work in two or more places and back up regularly.

You must have at least 2 methods of saving/storing your work available to you at all times; one should be an external drive (USB flash drive, external hard drive with the correct connections for use, etc.). One can be your OneDrive, which is free cloud storage provided by SMC.

ART SUPPLIES:

- Sketchbook
- Paper and Presentation kit
(Available in the bookstore)
 - 2 Itoya PolyGlass Portfolio
Pages - 13" x 19", Portrait
 - 6 Sheets, Premium Matte Epson
Paper - 17" x 22"
- Trimming & Mounting Kit *(Available in the bookstore & you might already have this!)*
 - Adhesive: Invisible Glue Stick
 - X-Acto Knife (must fit No. 11 blades)
 - X-Acto Replacement Blades - No. 11, at least 15