Art 239: Typography I
FA 2023 – Section 001L
MW – 10:20 – 12:30 am
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Office Hours: Fridays 9:00 am – 10:00 am or by appointment (Office: AC507)

Catalog Course Description
Introduction to communication problem solving through the visual language media of typography. The fundamentals of typographic design are explored through the realization of both process-orientated (experimental) and practical projects. Prerequisites: Art 112 or consent of instructor. Special fees may apply.

Learning Outcomes and Critical Skills
Students will:
o   Recognize typographic strategies graphic designers employ to solve problems in graphic design
o   Demonstrate conceptual and technical type skills necessary to effectively create original graphic design work
o   Demonstrate the appropriate use of software to realize design concepts
o   Analyze and document their decision-making process
o   Analyze and critique the work of themselves and others
o   Apply a method involving research, documentation, problem solving, ideation, critique, revision, and presentation.

Typography and Communication
You will study typography both as a methodology and history. We will consider both the subject's strong tradition and legacy of experimentation. Projects address mechanics and proportion, as well as the relationship of text to image. You will work with type—learn its form and shape, history and classification. Of particular importance is the role of letterforms as essential tools of communication. Use only the Open Type format fonts that are available on the Graphic Design Lab (S215) computers.

This course will explore typographic issues through projects, research, discussion, lectures and critiques, with the goal that this knowledge will be incorporated into future visual communication.

Attendance
Attendance is mandatory. if you aren't here for the class period (this includes studio days), you miss important info as well as essential assisted work time. Three unauthorized absences will result in one lowered final grade, Four will result in two lowered grades, and so on. Authorized absences are as follows: prior approval from instructor or documentation from a health professional. Six absences (whether authorized or not) will result in either failure of the course or an incomplete (the instructor's discretion). Please don't schedule medical appointments that conflict with class. Three late arrivals and/or early departures will count as one absence.

General Classroom Information
o   Computer lab time is to be used to work on projects assigned in this class only. Silence your phones. If you must make or answer a call, do so in the hallway. Same goes for text messaging.

o   Please keep e-mail, messaging and web activity to a minimum during class. Two minutes checking e-mail/game score/whatever is okay. Twenty minutes is not. Because, really, why are you here?

o   Don't let your phone distract you from what you're here to accomplish. For most of us, multitasking is a bit of a myth. What are you here for? Be here now.

o   Back up your files constantly. It's free. It's easy. Get in the habit.

Required Textbook
A free PDF textbook, Adobe Design Basics 2023 by Thomas Payne, is provided for you on Canvas.

Software Tutorials
creativecloud.adobe.com/discover/learn

Adobe Creative Cloud Software
adobe.com/creativecloud/buy/students.html

I don't require students to have their own computers and Adobe software, which can be incredibly expensive. But many (if not most) students choose to do so. If you would like to purchase a subscription to Adobe's Creative Cloud, you can do so through the link above. We will be using the desktop versions of Adobe's InDesign, Photoshop and Illustrator. I know there are less expensive and/or free applications on the market, but they aren't commonly used in the commercial design profession (at least not yet).

Critiques
Critique and presentation are important elements of the class. As you can imagine, graphic designers are expected to present visual progress multiple times to clients for critique and revision before it goes public. During critiques, think of your instructor and classmates as your clients. Clients who want to see both you and the project at hand succeed, of course.

We'll try to present and critique all levels of development: from basic concept—where you have to show process sketches to indicate where you're going—to final presentation, where you have to show the results. Most projects have two critiques, sometimes three.

The project should always be complete for the final critique. Imagine that you are presenting your work to the client at this time. Trust me: nobody wants to hear what you're planning on doing during the final critique for a project. Do all of the work and have it ready to show. And it's always fine if you have more than one concept.

Deadlines
To succeed as a professional in the field, you must be able to organize your work and meet deadlines. Each assignment will be discussed in critique. Sketches, Layout Diagrams, Proofs and Comprehensives will all be required for critique during the project period. Lack of preparation will affect the research/preparation portion of your grade. Final projects must be formatted according to the guidelines and ready for presentation at the beginning of class. Projects that are not ready for critique at the beginning of class are reduced by one grade step. Grade is further reduced for each class period that the project is not submitted. Assignments are still due on the announced date even if you are absent. You are responsible for getting your work to me on time.

Independent Work
You will have time to work on projects in class but to complete assignments, you will need to spend considerable time working outside of the class period. Two hours of homework per hour of class is considered to be a good starting point. Graphic design requires significant creative development, technique and attention to detail. A great deal of your experience will be a result of practice and revision. The time you spend working will contribute significantly to your overall abilities in the discipline.

Submission of work
All completed work will be submitted as a PDF. (File>Export in InDesign, Save As in other apps) Please do not submit native files (such as .ai, .indd) as your work will likely not "read" correctly on my screen! Points will be taken off for submitting weird file types. If you are confused, ask! Certain projects will be printed and mounted to presentation board—a demo on this will be given along with supplies needed.

Process Book
Process materials are a really big deal to me. You are here to mature as designers and as your instructor, I need to see that growth. The process "book" is a tool that will help you organize and corral your research, ideas, thoughts and drafts. This is a valuable thing for both instructors and future employers to see proof of your creative thought process. Also, the habit of recording your process will help you to communicate your vision to future clients.

Process material will be submitted digitally, ideally as one multi-page PDF. I suggest establishing a multi-page document in InDesign, "placing" your content, and exporting as a single PDF file. Process materials are required to be submitted with almost every project and will NOT be accepted after the project's due date.

Grading
Grades will be based on your performance in the following areas:
o Attendance (10 points)
o Participation in Critiques (40 points)
o Completion of Projects and Process books (100 points)

Grading note:
o Projects that are never shown in critique will receive an "F".
o Unless otherwise specified, projects without a process PDF are not eligible for a grade higher than a "B".

Point deduction per assignment:
o Missed critique (if unexcused absence): -5
o Missing process materials: -5
o Process materials submitted but missing (or shoddy) research: -3
o Process materials that don't show alternative concepts, ideation, or trial and error: -4
o Incorrect size, format, or file type: -5
o Failure to follow assignment instructions: -5
o Late projects: -5 per day

Criteria for Grading
Each assignment, upon completion, is evaluated relative to the goals expressed at the introduction of the project. Projects will be evaluated for Idea/Concept; Research/Preparation; Articulation/Technique; Presentation.

Questions that are important to ask yourself about your assignments:
o How does the solution relate to the assignment goals?
o Are all the elements appropriate?
o Does the work express understanding of the concepts learned from lectures, readings, and demonstrations?
o Does the final submission demonstrate progress in the project development from beginning to conclusion?
o Did you ask appropriate questions to clarify assignment intentions?
o Have you organized your thoughts and research, sketches, drawings, trials, proofs and comprehensives?
o Do all design elements have corresponding research and notes?
o Did you research historical and contemporary design practice?
o Did you effectively discuss your work and the work of others during critique?
o How far did you go in exploring concepts, design and form?
o Did you submit proofs and evidence of experimentation?
o How original is the concept?
o Have your abilities and experiences been tested? Does the conclusion demonstrate personal growth?

Plagiarism
Plagiarism isn't just for writing papers: it happens graphically as well. Be safe: use your own imagery as often as possible. Stock imagery can be used if is obtained legally, but it must underscore the overall concept of your piece. While your student status does afford you some luxuries regarding fair use, it gives you no permission to be lazy. If you need to use someone else's image (such as anything found on the internet) give credit where credit is due. Any project with clearly plagiarized imagery will receive an automatic "F". Ask beforehand if you are unsure of anything!

Lab Fee
Ten Dollars. Paid with course fees.

Supplies
The following supplies will be useful for completing assignments:
o drawing supplies, including paper, markers, pencils
o portable data storage: Firewire/USB drives, cloud storage - remember to back up files—don't let drives get too full! storage on art lab computers is only temporary - data is regularly erased from lab computers.
o cameras may be signed out from Learning Technologies (Polk basement)

Suggested Computer Manuals
o Adobe InDesign CC: Sandee Cohen
o Photoshop CC: Elaine Weinmann and Peter Lourekas
o Illustrator CC: Elaine Weinmann and Peter Lourekas

Suggested Reading
o Graphic Design School, David Dabner, Sheena Calvert, Anoki Casey
o Typographic Design: Form and Communication, Rob Carter, Ben Day, Philip Meggs.
o Notes on Graphic Design and Visual Communication, Gregg Berryman
o A History of Graphic Design, Philip Meggs
o Pocket Pal–Graphic Arts Production Handbook, International Paper
o Type and Image, Philip Meggs
o Geometry of Design, Kimberly Elam
o Typographic Workbook, Kate Clair

Unattended Personal Effects
The Department of Art is not responsible for any personal items, materials, tools or artwork left unattended.

Students Right to Know
Students are advised to see the following URL for disclosures about essential consumer protection items required by the Students Right to Know Act of 1990: https://uwosh.edu/financialaid/consumer-information/.