TYPOG RAPHY ONE

3
credits

WESLEY STUCKEY

wstuckey@mica.edu
This is the best way to contact me.

601.953.0176 *In case of emergencies only.*

class.wesleystuckey.com
Go here for downloads specific to this class!

M|I|C/A   SP 2015 **MONDAY** 9–3   **BROWN** 305 DOOR CODE 6.2.3.4

TYPOGRAPHY is the art
of organizing letters in space and time.

Students gain a familiarity with typographic terms & technologies, an understanding of classical and contemporary typographic forms, an ability to construct typographic compositions & systems, and an appreciation of typography as an expressive medium that conveys aesthetic, emotional and intellectual meaning. Students are introduced to digital typesetting & page layout software. Prerequisite: FF 100 (ELEMENTS OF VISUAL THINKING I) AND FF 199 (DRAWING II)

COURSE OUTCOMES

1. Recognize basics of typographic anatomy typographic anatomy, classification, and terminology.
2. Execute clear typographic hierarchy and basic grid structures in visual communication problems.
3. Demonstrate a clear understanding of how design principles apply to typography *(such as compositional order, tension, scale, contrast, alignment, figure / ground)*.
4. Distinguish between well designed and poorly crafted typefaces.
5. Develop proficiency in digital typesetting (InDesign).

COURSE WORK

This course will introduce you to the craft of typography. Typography is the art and technique of arranging type on screen and in print to make the written language compelling and digestable. Typography is the design, selection, and arrangement of letters in a sequence to communicate a statement or idea. Starting with the letter, word, and sentence, and ending with paragraph, body, and grids, we will explore different methodologies of typography and heierchy through class exercises and assignments.

This course will begin with brief historical and practical overviews and proceed with assignments to familiarize you with the formal attributes of typography. As this course progresses, you will understand the cultural and aesthetic dimensions of the visible word. This knowledge of typography will play a substantial role in any future practice of effective design communication.

The 4 projects include: Typeface Prototype, Wordmark, Poster and Grid, and a Type Specimen Book.

All final work will be submitted in both print and digital form. By participating in this class, you grant permission to MICA and the instructor to publish your work on-line or in print; any published work will be credited to you.

GRADES

Three latenesses reduce the course grade by one full grade. Three unexcused absences earn an F for the course. Grades are based on the quality of concept and design, willingness to revise and refine, care and craftsmanship, and presentation and participation in critiques and discussions.

GRADING SCALE

A + I wish that I had designed that!
A Excellent work, beyond expectations.
A - Very, very, very good.
B + Solid, sincere, and acceptable.
B Not bad but could be better.
B - Issues with concept, follow-through, clarity, process, lateness, etc.
C > Design may not be your thing.

EXPECTATIONS

All stages of each assignment are expected to be completed on time—the more developed your ideas and form are in class, the more feedback can be offered. Assignments are due at the beginning of class and must be cleanly comped and ready for presentation. Participation in critiques is essential. Email critiques will not be provided for students who miss class.

ATTENDANCE

Attendance and participation is mandatory. Arrive on time to the start of each class and after each break. Students who have the equivalent of more than 3 absences are no longer eligible to earn credit for the course.

TEXTBOOK

Thinking with Type: A Critical Guide for Writers, Designers, Editors, and Students, by Ellen Lupton (Princeton Architectural Press).

thinkingwithtype.com | REQUIRED

The Typographic Desk Reference: TDR, by Theodore Rosendorf (Oak Knoll Press) *typedeskref.com* | SUGGESTED

SUPPLIES *always bring to class*

- Syllabus and Thinking with Type *
- Your own sketchbook
- X-acto with sharp blades
- Self-healing cutting board
- 18" ruler, aluminum or stainless steel
- Current work uploaded to DROPBOX *
- Black museum board
- 3M Super 77 Adhesive (for comps)
- Nice paper for printing

HEALTH + SAFETY

It is the responsibility of faculty and students to practice health and safety guidelines relevant to their individual activities, processes, and to review MICA's Emergency Action Plan and attend EHS training. It is each faculty member's responsibility to coordinate with the EHS Office to ensure that all risks associated with their class activities are identified and to assure that their respective classroom procedures mirror the EHS and Academic Department guidelines. Each of these policies and procedures must be followed by all students and faculty. Most importantly, faculty are to act in accordance with all safety compliance, state and federal, as employees of this college and are expected to act as examples of how to create art in a way to minimize risk, and reduce harm to themselves and the environment. Faculty must identify, within each art making process, and require personal protection equipment use, by each student for each class, when applicable. Students are required to purchase personal protection equipment appropriate to their major. Those students who do not have the proper personal protection equipment will not be permitted to attend class until safe measures and personal protection is in place.

ADA

Any student who feels s/he may need an accommodation based on the impact of a disability should contact their instructor privately to discuss specific needs. Please contact the Learning Resource Center at 410.225.2416, in Bunting 458, to establish eligibility and coordinate reasonable accommodations. For additional information please refer to: http://www.mica.edu/LRC

PLAGIARISM

Each discipline within the arts has specific and appropriate means for students to cite or acknowledge sources and the ideas and material of others used in their own work. Students have the responsibility to become familiar with such processes and to carefully follow their use in developing original work.

POLICY — MICA will not tolerate plagiarism, which is defined as claiming authorship of, or using someone else's ideas or work without proper acknowledgment. Without proper attribution, a student may not replicate another's work, paraphrase another's ideas, or appropriate images in a manner that violates the specific rules against plagiarism in the student's department. In addition, students may not submit the same work for credit in more than one course without the explicit approval of all of the instructors of the courses involved.

CONSEQUENCES — When an instructor has evidence that a student has plagiarized work submitted for course credit, the instructor will confront the student and impose penalties that may include failing the course. In the case of a serious violation or repeated infractions from the same student, the instructor will report the infractions to the department chair. Depending on the circumstance,s of the case, the department chair may then report the student to the Office of Academic Affairs, which may choose to impose further penalties, including suspension or expulsion.