



Course Description

This course addresses an applied investigation of design thinking, theories, techniques and tools. Assignments reflect the actual structure of the design process, from conceptual creative development, through sketches, roughs and reviews, to final presentation. A broad range of design issues will be studied through a variety of approaches and media. This course will introduce the Adobe Creative Cloud (CC) including InDesign, Illustrator and Photoshop as well as Content Management Systems (CMS). This is not a software course but students will get familiarized with CC etc. enough to complete their projects.

Course Objectives

Through diverse assignments students are encouraged to explore their individual expression. Students will learn about the design process and how it works best for them. Communication will be stressed as the key to successful design strategies, through interactive studio-based projects, presentations, projects and videos. We will develop communication tools for all stages of the design process by exploring different visual strategies (ie. sketches, maquettes and prototypes, research, computer technology). Students will be introduced to the design terminology and principles they will need to pursue further studies in graphic design, digital media, art, curatorial practice and other cultural pursuits.

Course Structure

Projects will vary in approach and scale, completed individually or in design-teams. Some projects will be in-class while others will span variable lengths of time. The semester is busy and the twelve weeks go fast so it is very important to keep up with the assignments. There will be 5 term assignments, one written test and a final project.

Classes will occur in the computer lab. Students will be told each week what to bring to next class and when their projects are due. It is advisable to work on your projects when given in-class work time. Use this time efficiently to figure out any problems you might have and to questions of either myself or the studio technician.

Students are required to attend class, punctually, take notes, read assigned materials, undertake all essential research, participate in class discussions/critiques and hand assignments in on time. Critiques are an important part of the learning process so it is highly advised to attend all class critiques, not just your own. Attendance in class is mandatory.

Classroom Requirements

Students should purchase a USB Memory Key(s) (min. 1G) or preferably, a removable hard drive (min. 80GB) that is Mac/PC compatible and bring it to class. This pocket-sized device can hold a minimum of 80G which will last you your entire scholastic career. A few are available for sign out from John McCartney, however having your own is much more convenient. Using the Pocket Drive is the same as using the USB Memory Key except it plugs into either the Fire wire port or the USB port.

Classrooms are equipped with desktop Macs for each student. Some students prefer to work on their own laptop (Mac or PC). We suggest that students consider using the same platform as the labs to simplify working with their projects in both environments. Students are not required to purchase a laptop, but a good benchmark would be a 13" or 15" MacBook Pro with an Intel Core i7 processor, and at least 4 GB of RAM. Most students find it practical to keep a 32 GB USB key handy for transporting classwork back home or on to their own computer, or a larger hard drive for working on video projects. Students should purchase the AppleCare Extended Warranty if they purchase a Mac laptop to ensure that their computer remains in good working order throughout their studies. Please remember that any fonts used in projects may substitute on Sheridan desktop computers.

Students should also purchase a sketch book to be used throughout the year for ideas, notes, things to remember and things of interest. Some students find it helpful to take notes for others during critiques.



Student Equipment

Students will also need a Username and Password to log on to the computers in class. Anyone who doesn't already have a Sheridan username and password should go to the ITSC counter in Learning Commons in Cwing.

All Art and Art History students can sign out video cameras from John McCartney in AS. There are many off campus places to get colour digital output should you need it as well as the Sheridan Print Centre located near Tim Hortons in Bwing. Many offer Sheridan Student discounts, so ask. You will need a cutting mat, a cutting knife, glue sticks, metal ruler etc. depending on your mock-up needs.

J316 is available for all AAH students as a dedicated printing room with colour calibrated monitors. Printing is paid for by the square foot. You should have access to J316 with your access key. Please contact Julie Pasila (the Photo technologist) ▶ julie.pasila@sheridancollege.ca ▶ if you have any questions.

Adobe Software

We will be using the Adobe Creative Cloud (CC) in class. A quick guide for students has been made to answer how you can obtain Creative Cloud ▶ <http://mactech.sheridanc.on.ca/adobecc>.

Projects

Each assignment will have its own brief (oral and/or written). It is the responsibility of the student to read all briefs thoroughly and if anything is unclear to discuss it with the instructor.

- ▶ *sheridanassignments.com*: Weekly assignments, handouts and project rubrics will be available at www.sheridanassignments.com in the Design 1 folder. I will update this folder at the end of each Design 1 class day (ie. Tuesday).
- ▶ *The Hand Out Folder*: The Hand Out folder on the Red server is used to disseminate project outlines, rubrics, readings, handouts, imagery or anything else you might need for the course or a particular project. *The Red Server is remote and therefore can only be accessed at Sheridan*. All Design 1 students can access the contents of the Hand Out folder.

Handing in Assignments

Projects must be handed in as specified, that is either as hard copy, on my laptop or removable drive, or in the Hand In folder on the Sheridan Red server. Please note (again) *that the Sheridan Red server is local and as such cannot be accessed from home via the Internet*. It is only accessible at Sheridan. Projects are to be handed in to the Hand In folder only if specified and only, by the end of class that day unless instructed otherwise. If a student hands something into the Hand In folder, it is their responsibility to notify me when they do so. I will not automatically know that it is handed in.

- ▶ *The Hand In Folder* is located on the Red server. Click on the Red icon in the dock at the bottom of your screen or when in Finder, under GO, select CONNECT TO SERVER, type in Red, click OK. Locate my name in the list of professors. Inside that you will find the Hand In and Hand Out folder. Drag and drop your assignments, if instructed to, into the Hand In folder. You will not be able to retrieve anything inside the folder once you have dropped it in.

Late Work or Missed Assignments

Studio projects due throughout the term work must be submitted by the assigned date. A penalty of 10% per week of lateness up to and including work submitted on the last day of the term will be applied by the Instructor. Studio projects that are more than three weeks late will not be accepted.

Procedures and Rules

Missed Term Work, Tests and Extensions

- ▶ Extensions or deferred tests (including the final exam) can only be granted because of dire circumstances (severe illness, death of a loved one, etc.). We cannot make allowances because of work schedules, pre-arranged holidays, and so on.
- ▶ Student absences must be declared on ROSI. Supporting documentation is required (e.g. U of T medical certificate, death certificate, etc.).



- ▶ Students who missed a test due to circumstances beyond their control (e.g. illness, or an accident), can request that the Department grant them special consideration.

All requests for make-up tests and for extended time to submit term work beyond the last day of classes, must be submitted within 48 hours from the date of the missed test or assignment. Requests must be submitted on a special form obtained from the DVS Office or www.utm.utoronto.ca/dvs and submitted to the Program Administrative Officer in the Sheridan Faculty of Animation, Arts and Design (A100) within one week from due date. If you submit medical documentation make sure it contains the statement "This student was unable to write the test (or submit term work by the last day of classes, if applicable) on (date) for medical reasons". You MUST see your physician on the day of the missed test or the day later or your request will be denied. A statement merely acknowledging a report of illness made by the student to the physician is NOT acceptable. For further information on this procedure visit www.utm.utoronto.ca/dvs.

Should an illness prevent you from submitting your form to the office in person within 48 hours, emailing your documents will be accepted. This is on the understanding that the original copy will be submitted within one week from the date of the missed test or assignment. Late submissions will NOT be considered.

In case of emergencies (medical or other) contact the Program Administrative Officer on 905 845 9430 ext. 2324 or email tracey.smith1@sheridancollege.ca within 24hrs of the due date of an assignment or test. No penalty will be assigned if your request for special consideration, described above, was successful.

Help for English Language Learners (ELL)

- ▶ <http://www.utm.utoronto.ca/asc/resources-english-language-learners>

There are also scheduled hours for a Drop-In in the Annie Smith Centre for students seeking help with their English from current AAH students for whom English is their second, third, fourth etc. language. See the Annie Smith bulletin board for details about time and place.

www.lynda.com

Lynda.com is a great software learning resource. All Sheridan students have access to this site. Students can access Lynda.com at <http://lynda.sheridancollege.ca>.

Evaluation

Projects will be assessed on the level of creativity, thoroughness of research, clarity and communication of idea, insightfulness at critiques and over all quality of execution. Students will also be graded on their level of participation, attention and attitude. All projects may not be marked. This will be left up to the discretion of the instructor.

We assign grades for studio work according to the following result-based criteria:

- ▶ appropriate application of acquired technical skills
- ▶ use of formal art and design properties — composition, colour, material handling, and so on — to achieve a clear visual statement
- ▶ demonstration of a knowledge of art and design history, contemporary discourses of art/design, and the ability to synthesize art/design research and apply it to a given project
- ▶ inventiveness, originality, and risk-taking: formulating and considering a number of ideas for a project; pursuing an idea or direction that extends the student's current abilities; experimentation with media that is new for the student; not relying on clichés or conventions
- ▶ dedication to the revision and refinement of art/design projects — at any or all of the sketch, prototype, or final stages — in response to critical analysis, such as peer and/or instructor advice received in critiques, one-on-one advice from the instructor, and ongoing critical self-reflection
- ▶ development of an appropriate concept or idea through to a clearly articulated and resolved finished work



A — Excellent

'A' students demonstrate an exceptional degree of resolution and originality in their work at the technical, formal, and conceptual levels. Their work also reflects a keen awareness of historical and contemporary art and design practices. Work in this grade category clearly shows the successful integration of critical analysis and refinement in order to convey a well-articulated visual statement.

B — Good

'B' students demonstrate a considerable level of resolution and originality in their work at the technical, formal, and conceptual levels. Their work reflects awareness of historical and contemporary art and design practices. Work in this grade category shows considerable integration of critical analysis and refinement.

C — Satisfactory

'C' students demonstrate a moderate level of resolution and originality in their work, which may rely uncritically on clichés or conventions. Their work reflects some awareness of historical and contemporary art and design practices. Critical analysis is to some degree incorporated into their finished projects. There is some evidence of a concept, idea, or message in their work.

D — Marginal

'D' students demonstrate a rudimentary level of technical resolution in their work. There is marginal awareness of historical or contemporary art and design practices. Critical analysis is reflected only to a negligible degree in any changes or revision to their projects. There is an undeveloped concept, idea, or message in their work.

F — Inadequate

'F' students may have not done the required work, done it poorly, submitted incomplete work or work that only marginally relates to the given assignment, or received significant deductions for late submissions. Students are not aware of precedents for their projects within art and design history. Critical analysis, if received at all, is ignored.

Studio courses may include activities that constitute a small portion of the final grade, such as technical projects or safety tests assessed on a pass/fail basis. Additionally, studio courses include a class participation grade based on overall attendance and thoughtful engagement with the work of peers in critiques.

Each studio course in AAH has estimated material costs that are in addition to studio fees. A list of these estimated costs is found in the annual AAH Orientation Handout. Students should be aware that going over the estimated additional material costs or spending an excessive number of hours working on a project will not necessarily translate into a higher grade. Do consult with faculty on budget, material choices, and anticipated labour when planning each project. In grading student artwork, faculty award the successful realization of students' concepts rather than the cost of materials or the time spent on a project.

Academic Honesty

▶ https://student.utm.utoronto.ca/calendar/calendar_detail2.pl?Topic=Academic%20Honesty&Searchstring=Academic%20Honesty

The following is an excerpt from the UTM calendar... "As a student it is your responsibility to ensure the integrity of your work and to understand what constitutes an academic offence. If you have any concerns that you may be crossing the line, always ask your instructor. Your instructor can explain, for example, the nuances of plagiarism and how to use secondary sources appropriately..."



Design 1 Winter 2019 Jan 07–Apr 04

Mon 6.00–9.00 C224
Thur 9.00–12.00 J316

Instructor ▶ Atanas Bozdarov: atanas.bozdarov1@sheridancollege.ca
Technician ▶ Subin Ee: subin.ee@mail.utoronto.ca

Contact Information

Weekly notifications and updates are emailed to the class. I also accept correspondence through email anytime. I will field questions from students as soon as possible. To keep in touch, please submit to me an email address that you check regularly. Emails are confidential and only used for class purposes or in the case of an emergency. It is your responsibility to check your email regularly and keep on top of the course. My email is at the top of each of these sheets as is the class technician's.

PROJECTS

Assignments	Due	% of mark
Stencil Project	Jan 14, 2019 *	averaged out altogether worth 65%
Composition Project	Jan 24, 2019	
Pattern of Life	Feb 04, 2019	
Expressive Words	Feb 04, 2019 *	
Make/Shift	Feb 14, 2019	
Typography Test	Feb 25, 2019	
Album Cover Project	Feb 28, 2019 *	
Postcards Project	Mar 07, 2019	
The New Me	Mar 28, 2019	

End of Year Final Project

Diagramming Myself	April 01 & 04 2019	20%
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PARTICIPATION		15%
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Due dates and order of assignments may change with class consent.

** In class Projects.*

NOTE 1: Software introductions are very important, especially if you are unfamiliar with the Mac environment and the Creative Cloud (CC). Please note these software introduction dates and plan to attend:
Adobe Illustrator ▶ Jan 17, 2019
Adobe InDesign ▶ Feb 14, 2019
Adobe Photoshop ▶ Mar 14, 2019

NOTE 2: *Project Project* is the annual showcase of AAH first and second year student work that is presented in The Gallery in A wing of Sheridan's Trafalgar campus. I may be selecting some of your projects during the year to be in this show.

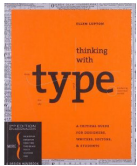


Recommended Text Books



Graphic Design The New Basics, 2nd Ed. (\$33.31)
Ellen Lupton and Jennifer Cole Phillips
Princeton Architectural Press, 2008

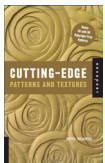
A great primer on all things to do with design. Covers topics like scale, colour, hierarchy in a fun, easy-to-read up-to-date way. This inexpensive purchase is highly recommended.



Thinking With Type: A Critical Guide for Designers, Writers, Editors and Students, 2nd Ed. (\$17.52)
Ellen Lupton
Princeton Architectural Press, 2010

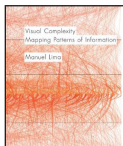
Same author as above. Same easy-to-read introduction to the land of typography. Anyone interested in typography in any way will not be sorry they bought this book.

Recommended Reading/Purchases



Cutting-Edge: Patterns and Textures (\$24.54)
Estel Vilaseca
maomao publications, 2007

A book of Patterns and mind-blowing textures. Just picture after picture. Great resource for colour combinations, ideas, anything. Comes with a CD of royalty-free and copywritten patterns/images! Cheap!



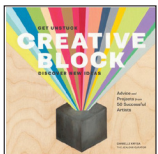
Visual Complexity, Mapping Patterns of Information (\$26)
Manuel Lima
Princeton Architectural Press, 2011

A companion piece to *Data Flow 2*, with a lot more pictures and less copy. Great book, visually arresting filled with lots of ideas.



Data Flow 2 (\$48.75)
Visualizing Information in Graphic Design
Gestalten, 2010

Essential reading for the end-of-the-year project. Lots of different information graphics in a lot of different media. Beautiful and thought provoking.



Creative Block: Get Unstuck, Discover New Ideas. Advice and Projects from 50 Successful Artists. (\$30.00)
Danielle Krysa
Chronicle Books, USA, 2014

Just like the title suggests... this book is full of images and ideas about how to get out of creative and/or design block. A super fun read.



I Wonder (\$28.22)
Marian Bantjes
The Monacelli Press, 2010

By the Canadian goddess of typography. A personal and dazzling introduction into what makes this super star of type tick. Amazing.



Things I have Learned in my Life So Far (\$27.72)
Stefan Sagmeister, 2008

An awesome book made up of other books. Full of life-changing ideas about design and typography. A must read.



Glossary of Design Terms

Abstract – having no recognizable subject matter. A composition or construction consisting only of forms and colours.

Aesthetics – what something looks like, the overall visual effect and language that a particular design or object or thing communicates.

Ascender – the part of a piece of text that extends upwards above the X-height of a letter

Art Director – oversees a project. The AD makes sure the design stays on target and is executed in a particular way.

Art Nouveau – a design style characterized by exotic and luxurious materials, fluid lines, restless energy, and an evocation of the mystery of nature.

Arts & Crafts – a design movement espousing handicraft, natural materials, a return to Medieval craft guilds, and a rejection of poor quality mass produced goods.

Baseline – an imaginary horizontal line on which type sits

Bauhaus – literally means “building house.” A school of design in Germany, which advocated the integration of art, architecture and industry and promoted the principles of Modernism.

Biomorphic – literally “life form.” An amoebae-like, blobby shape popular in design in the 1940s and 1950s

Bracket – in some fonts (such as Clarendon) the curve that joins stems to serifs

Cap Height – the height of uppercase letters

Cartouche – the box or shape that encloses some logos or logotypes

Character – a letter form.

Cliché – anything that is so overused that it has lost its visual or conceptual impact.

Composition – the arrangement and visual balance of objects and/or shapes and/or text in a visual layout or installation.

Compound curvature – a surface curved in two different dimensions perpendicular to each other (i.e. a sphere or saddle)

Concept – the underlying principle by which a design is created as well as what the design communicates.

Condensed – type that is designed with a narrow width

Constructivism – an art movement in Russia that began about 1915 characterized by propagandistic and political art, black and red colours and the use of diagonal elements

Conventionalization – the simplification of graphic forms to their essential elements

Content Management System (CMS) – a web application used to create, manage and publish digital media and electronic text, all without the need to outlearn HTML.

Context – refers to how something relates to its surroundings, era, its making or its contemporaries.

Contrast – the difference between two things. In Design terms it usually refers paradoxically on how they work together.

Counter – the empty space inside certain letters, such as O and B

Critique – the constructive discussion about a decided upon piece of work, involving the creator of the work, the instructor and the class or peers.

Crossbar – the horizontal line in some letters such as A and H

Cubism – a movement in art that began in 1907, characterized by multiple viewpoints, faceted forms and a fusion of space, light and forms

Curvilinear – a design consisting of curved linear forms

Cut – the particular version of a typeface as created by one foundry

Dada – a movement in art characterized by iconoclastic artworks, outrageous public performances and anti-bourgeois values

Descender – part of a letter that extends below the baseline

De Stijl – literally “The Style.” A Dutch art movement characterized by the use of primary colours, rectilinear composition and a belief in a transcendental universal spirit.

Ear – the extension on the upper bowl of the lowercase g in some fonts

Egyptian – a style of type introduced by Robert Thorne around 1816 in which the serifs are large rectangular blocks

Ellipse – an oval or circle (which is a constrained ellipse).

Emblem – a logo made up of a visual element and a name

Entrelac – interlacing pattern found in Islamic, Medieval, Celtic and Art Nouveau design.

Environmental Design – the design of interiors or environments.



Expanded – or Extended. Type that is designed with a wide width.

Faktura – a Russian word meaning “evidence of the handling of materials”

Fat Face – a style of type introduced around 1800 by English Typefounder, Robert Thorne, in which the horizontal parts of the letters are fattened to create a very black-looking type

Font – originally, font meant a set of letters, numbers and punctuation of a specific type face in a specific size, for example 12 point Futura. Now the term is used generally to refer to a specific type face.

Formal – having to do only with form: material, shape, colour and texture

Gatefold – in books, a page that is folded once and opens out to display an image or map that would not fit on the regular width of the page

Gesamtkunstwerk – “total art work”. A term used by Richard Wagner to describe the combination in opera of music, architecture, stage design, singing and costume design. Also applied to architecture in which all aspects of a building including furniture, fixtures, wall murals, etc. are designed by the architect.

Gradient – a blend from one colour to another, particularly as used and referred to in digital software like Adobe Illustrator, Photoshop or InDesign.

Grid – the use of an invisible underlying structure to organize design elements

Grotesque – expanded patterns of candelabrum, vines, mythical animals and transforming humans and dolphins adopted from the “grottoes” of ancient Rome, particularly the Golden House of Nero.

Gutter – the vertical space where two pages meet; the space between columns of type; the space between panels in comics

Historicism – 1. The belief that all art, design and architecture is a product of its own historical period. 2. The borrowing of past styles or using past styles as the model for a contemporary design.

Hue – the colour of something.

Italic – a cursive typeface based on a stylized form of calligraphic handwriting. It was introduced in 1501 by

Industrial Design – the design of objects.

Justification – refers to the alignment of type in a paragraph.

Kerning – in typography, adjusting the space between two letters

Leading – the space between lines of type, usually measured in points

Letter spacing – refers to the amount of space between letters or adjusting the space between two letters. Also called Kerning.

Lettering – letter forms drawn by hand

Linear – having to do with lines

Literal – when something is simply a visual translation of a verbal or written idea. A literal response is obvious, clichéd and weakly communicates an opinion or viewpoint.

Lorem Ipsum – dummy text that is used as a placeholder in graphic design layout.

Maquette – a small model of a proposed object or sculpture

Minimalism – a movement in art in the 1960s and 1970s characterized by elemental shapes, unfinished industrial materials and an acknowledgement of the experience and perception of the observer while looking at art.

Modernism – a movement in art, design and architecture that began in the late 19th century and is characterized by its rejection of past styles, a search for new forms and the embrace of new technologies. In architecture, it is characterized by white surfaces; light-filled interiors; use of glass, steel and reinforced concrete; geometric forms; elimination of ornament; emphasis on functionality.

Modernity – The state or quality of being modern. The self-conscious embrace of the present rather than an emulation of historical precedents.

Modular – using repeating modules to construct objects or buildings

Modulation – the variation in thickness of the strokes of letters in type

Module – a basic measurement or element that is used as the basis for determining larger scale dimensions.

Motif – a repeated figure or design in architecture or decoration.

Movement – the activities of a cohesive group who through publication, a manifesto, exhibitions and a common aesthetic attempt to promote and attain a common objective. An example is the Arts and Crafts Movement.

Multiple – a design or piece of art that is made with the intention of it being reproduced. Each version made, in theory, is identical.

Naturalistic – representing things from nature in a realistic manner



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- Neutral** – not having a stance or visual thrust although neutrals in a design sense can also mean “of a laid back palette” (ie. unsaturated or not bold colours).
- Organic** – like an organism. A unified association of parts that work together harmoniously, just as arms, legs, heart, brain, etc. combine to form a unified human organism.
- Ornament** – decorative elements applied to the structure of a building or object that are not necessary for its function
- Palette** – in a design sense, palette refers to the colours you choose as well as the colours you choose to not use, and what that communicates.
- Pictogram** – a universal sign used to represent something, such as the Man/Woman pictogram on washroom doors or the baggage symbol used in airports
- Planar** – something constructed primarily with planes
- Points** – a unit of measurement for a typographic element.
- Pop art** – an art movement of the 1960s characterized by the use of elements from Popular Culture such as advertising, comic books and mass-produced objects
- Popular culture** – mass entertainment industries: movies, sports, pop music, magazines, theme parks, etc.
- Postmodernism** – a period in art, design and architecture that began in the early 1970s and continued until the mid 1980s. It is characterized by the use of humour and wit; expressive elements; a self-conscious quoting of past historical styles; a doubly-coded aesthetic; cultural pluralism (a recognition of the multi-cultural character of contemporary life); forms derived from computer technology; breakdown of traditional divisions between art, design, architecture, sociology, philosophy, etc.
- Proportion** – the relationship between one part and another part (for example, the width and height of a rectangle) or between one part and the whole (for example, the size of someone’s head in relation to their whole body).
- Prototype** – a full-size mock up of a graphic or industrial design, usually made of the same materials as the finished design
- Psychedelic** – a s style of art from the 1960s characterized by bright colours, fluorescent paints, complementary contrasts, negative/positive reversal (gestalt) and revival of Art Nouveau’s flowing lines
- Rectilinear** – right-angled composition or construction, as in the paintings of Piet Mondrian
- Resolve** – refers to a composition, palette or design that is visually complete, interesting and harmonious. Although a subjective term, a resolved design usually does not feel like it needs to be modified in any way.
- Roman** – any type that is based on ancient Roman inscriptions. It includes serif and sans serif fonts.
- Roughs** – very quick preliminary designs intended to generate ideas and explore as many options and variations as possible
- Rule** – in typography, a thick bar that separates or emphasizes certain elements
- Sans Serif** – type that has no serifs
- Saturation** – how much gray is in a colour (ie. more gray = less saturation).
- Scale** – the size of a drawing or model compared to the finished size of the object or building
- Script** – type that contains writing or calligraphic elements.
- Series** – involves repetition and difference with enough aesthetic or conceptual similarity to make all the parts feel like belong to the same family.
- Serif** – the small triangular or linear extension at the end of letter strokes
- Sketch** – a preliminary version of a design, usually done in pencil
- Spread** – a two-page layout in a graphic design.
- Stem** – the vertical stroke of letters in type
- Strapwork** – straps of metalwork that create a framework for graphic ornamental elements
- Stroke** – the thickness of a vector line.
- Style** – the characteristic look of a specific age or place
- Stylized** – forms that are simplified from their natural sources
- Tail** – the curled ends of some letters in some fonts, usually a, l, and t
- Thumbnail** – a small image of a photograph, movie still or piece of graphic design. A thumbnail is usually larger than a thumbnail but generally not much bigger than 1 ↑ x 2 inches
- Typophoto** – a term coined by Lizzitsky to describe his combination of photography and typography in his graphic design



Design 1 Winter 2019 Jan 07–Apr 04

Mon 6.00–9.00 C224

Thur 9.00–12.00 J316

Instructor ▶ Atanas Bozdarov: atanas.bozdarov1@sheridancollege.ca

Technician ▶ Subin Ee: subin.ee@mail.utoronto.ca

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Tracking – the space between letters and words

Vector – a line that connects two coordinates or points.

Vernacular – from the Latin vernaculus, meaning native. The style of architecture or decoration common in a particular locality.

Weight – the thickness of type, usually defined using the generic terms Light, Medium, Bold.

X-height – the height of lowercase letters

Zoomorphic – a shape based on an animal form