

education

- 2018 – present **MFA Candidate (Studio Art: Textiles)**
Kent State University, School of Art
325 Terrace Drive, Kent, Ohio 44242
- 2009 – 2010 **MA Typeface Design 1.1** (graduating with distinction) 
University of Reading, Department of Typography & Graphic Communication
2 Earley Gate, Reading, RG6 6AU, UK
Thesis: *The Role of Modularity in Typeface Design*
- 2001 – 2005 **BA Visual Communications 2.1**
Dublin Institute of Technology, School of Art, Design and Printing
Mountjoy Square, Dublin 7
Thesis: *The Book in the Visual Realm: Graphic Novels and Artists' Books*

creative activity & scholarship

publications




In progress

- ◀ **Concrete Poetry** Mooney, A., Katila, S., Hassler, D. 'Work by students of Intro to Typography S2019 and Wick Poetry Center' (expected publication by Cuyahoga Conservancy, October 2019)

Accepted for publication June 2019

- } { **Iterations Journal Special Issue #8: Design As A Catalyst for Change** (Summer 2019)
Journal Article: Coorey, J., Mooney, A. "Typography as a catalyst for research: constructing identity and meaning through type" Iterations (Special Issue 8). Peer reviewed.
Acceptance Rate: 70% Print run: 250 Articles are archived at www.iterations.ie

Published

- } { **AIGA Dialectic**  (Summer 2018)
Journal Article: Mooney, A., Martens, M., & Rinnert, G. "Designing Energetic Alpha: A Research-Based App to Support the Teaching and Practice of Letter-Writing." Dialectic, 2.1 (Issue 3) (2018). This paper is a research outcome of the ongoing collaboration, *Energetic Alpha* co-authored with Assoc. Prof. Gretchen Rinnert (VCD) and Assistant Prof. Marianne Martens (iSchool).
- } { **Design Research Society**   (June 2018)
Paper: Co-authored paper with Associate Prof. Jillian Coorey
Tacit Synthesis: Typography as Research published as part of the *Design Research Society, DRS Catalyst 2018 Edited Conference Proceedings*.

- Typographica** **ISTD Feature** 📄 (September 2017)
Article: *ISTD — Building an international community of typographic practice: The International Society of Typographic Designers' Annual Student Assessment scheme expands to include North America*
impact/scope: Typographica gets 1 million pageviews and 500,000 sessions (visits) per year.
- }{ **MODE 2017** **Conference Proceedings** 📄 (Summer 2017)
Paper: Co-authored with Associate Prof. Jillian Coorey, entitled *The Animated Poster: Extending the Typographic Gesture through Motion*. Published in the *Motion Design Education Summit 2017 Edited Conference Proceedings*.
- ◀ **Typographica** **Best Typefaces of 2016** 📄 (June 2017)
Review: *Ocre*, Typographica's *Best of 2016*
impact/scope: Typographica gets 1 million pageviews and 500,000 sessions (visits) per year.
- }{ **Theory and Practice of Motion Design** 📄 (Spring 2017)
Book Chapter: Rinnert, G., Mooney, A., and Martens, M. *Energetic Alpha: A Design Continuum Created Through Collaboration. The Theory and Practice of Motion Design: Critical Perspectives and Professional Design Practice*. Edited by R. Brian Stone and Leah Wahlin. Co-authored book chapter on the *Energetic Alpha* project with Profs. Gretchen Rinnert (VCD) and Marianne Martens (iSchool).
- }{ **MODE 2015** **Conference Proceedings** 📄 (July 2016)
Paper: *Character Development in Type and Motion Design: A Multifaceted, Cumulative Endeavor*. Published online by Routledge Focus Press as part of the *Motion Design Education Summit 2015 Edited Conference Proceedings*.
- impact/scope: Routledge is a leading academic publisher in the Humanities and Social Sciences.
- ◀ **Design Observer** 📄 (February 2016)
Article: *FaceForward: Express Yourself*
impact/scope: *Design Observer* is widely recognized as one of the leading websites about design in the world. It has been nominated for seven Webby Awards: five times for Best Culture Blog and twice for Best Writing on the internet, in the same category as *The New York Times*, *The Guardian*, *Wired*, and *The New Yorker*. They are regularly featured in the press, from *Print Magazine* and *GOOD* to *The Wall Street Journal*, *Bloomberg Businessweek*, *Fast Company*, and more.
- ◀ **Typographica** **Best Typefaces of 2015** 📄 (February 2016)
Review: *Echo*, Typographica's *Best of 2015*
impact/scope: Typographica gets 1 million pageviews and 500,000 sessions (visits) per year.
- ◀ **TypeCulture** **Academic Resources > Articles & Essays** 📄 (Spring 2015)
Journal Article/Paper: Mooney, A. *Modularity in Typeface Design: An Elemental Approach*. My graduate dissertation was published online at the internationally recognized

type foundry and academic resource website: www.typeculture.com. It was selected for inclusion by Mark Jamra, award-winning type designer.

impact/scope: In 2015, it was downloaded 153 times, and was among the Top 10 downloaded Articles & Essays on the site.

↳ **Typographica** **Best Typefaces of 2014 Review** 📄 (February 2015)

Review: Karol Sans, Typographica's *Best of 2014*

impact/scope: Typographica gets 1 million pageviews and 500,000 sessions (visits) per year. My review for Karol Sans was viewed 1,500 times in 2015.

presentations

Upcoming:

↳ **TypeCon** 📄 **Education Forum, Minneapolis, 2019** (August 2019)

Presentation: I have been accepted to present on the pedagogical approach of a research project undertaken with Kent State University's Wick Poetry Center, and the Office of Sustainability, in which students worked with poetry to create expressive typographic treatments for use in an exhibition and installations around campus and downtown Kent, to promote and increase awareness of Earth Month, the 50th anniversary of the Burning of the Cuyahoga River, and the Environmental Movement in the USA. This project fuses my research into typographic expression, with an innovative approach to teaching which begins with expression and moves to structure (an atypical approach) and places freshman-level student work in a real-world setting and applications. The abstract was entitled: *Concrete Poetry: Starting with Expression*

Acceptance Rate: 44% Conference Attendance: typically ~550

↳ **Design Principles & Practices, Pratt Institute, NYC, 2020** (April 2020)

Presentation: I have been accepted to present on the underlying research which informed the project described above, *Concrete Poetry: Starting with Expression*

Conference Attendance: expected to be 235+ based on conference in St. Petersburg, Russia, 2018 which had delegates from 42 countries.

Completed:

↳ **Lakeland Community College, 2019** 📄 (March 2019)

Presentation: I was invited to present on my work and trajectory as a designer who has worked in internationally as part of a speaker series run by the Center for International Education. In this case, I focused on threads in my work that have reoccured and led me from one location, job, or qualification to another, why, and how, in a presentation entitled: *Migratory Patterns*

Attendance: ~40

} { **ATypI Antwerp, 2018** 📄 📅 (September 2018)

Presentation: *Typo/Graphic Textures* second part in an ongoing research project looking at the material process of weaving as applied to the digital context of typeface design and typographic design.

Acceptance Rate: unknown as of 05/31/19

Conference Attendance: ~500

} { **TypeCon Portland 2018** 📄 📅 (August 2018)

Presentation: *Typographic Texture: Woven Language* first part in an ongoing research project looking at the material process of weaving as applied to the digital context of typeface design and typographic design.

Acceptance Rate: 16%

Conference Attendance: 550

} { **Design Research Society** 📄 📅 (June 2018)

Presentation: Co-presented with Associate Prof. Jillian Coorey
Tacit Synthesis: Typography as Research

Acceptance Rate: 46%

Conference Attendance: 500+

} { **ATypI Montréal, 2017** 📄 📅 (September 2017)

Presentation: *Typographic Dissent*

Recorded video available here 📄

Acceptance Rate: 35%

Conference Attendance: ~400

} { **TypeCon Boston 2017** 📄 📅 (August 2017)

Presentation: Co-authored with Associate Prof. Jillian Coorey *Flexing Rather than Finding your Typographic Muscle* on using the ISTD Student Assessment Scheme as a pedagogical tool to emphasize the role of typography as a means for expression and investigation.

Acceptance Rate: 45%

Conference Attendance: ~400

} { **MODE Motion Design Educators Summit, Columbus Ohio** 📄 📅 2017 (June 2017)

Presentation: Co-authored with Associate Prof. Jillian Coorey, entitled *The Animated Poster: Extending the Typographic Gesture through Motion*

Acceptance Rate: 43%

Conference Attendance: ~100

} { **FATE Biennale Conference Panel Presentation 2017** 📄 📅 (April 2017)

Abstract: Our co-authored abstract entitled *Energetic Alpha: Analysing the role of typographic forms in the context of childrens' acquisition of handwriting* was accepted for inclusion in a panel entitled *Balancing Tactile and Digital*. Due to scheduling conflicts, we did not participate.

} { **ATypI 2016, Warsaw** 📄 📅 (September 2016)

Presentation: *Synoptic Translations: Reflections on the convergence of formal vocabularies in the creation of integrated visual languages or graphic landscapes*.

Recorded video available here 📄

Acceptance Rate: 42%

Conference Attendance: 350

} { **TypeCon Education Forum, Washington DC, 2016** 📄 📄 (August 2016)

Presentation: *Points of View: A Film Club*

Acceptance Rate: ~50% Conference Attendance: 450

} { **RGD Canada Presentation** (June 2016)

Invited Speaker: overview of Type Design process with Octavio Pardo Virto to the Registered Graphic Designers network of Canada.

Attendance: ~30

} { **FaceForward 2015** 📄 (December 2015)

Presentation: *An investigation into the potential for a dynamic typeface family modeled on axes of typographic expression*

Acceptance Rate: 48% Conference Attendance: 212

} { **Design History Society 2015** 📄 📄 (September 2015)

Presentation: Co-authored with Assistant Professor Jessica Barness
Jawdropper: A New, Old, Borrowed Typography

Acceptance Rate: 50% (90 of 180 proposals accepted through double-blind review)

} { **TypeCon Education Forum 2015** 📄 📄 (August 2015)

Presentation: *Throwing Shapes: Introducing and contextualizing Type Design through and as Identity design and Systems-thinking.*

Acceptance Rate: 57.4%

} { **MODE Motion Design Educators Summit, Dublin, Ireland** 📄 📄 2015 (June 2015)

Presentation: *Character Development in Type and Motion Design: A Multifaceted, Cumulative Endeavor.*

Acceptance Rate: 33% proposals accepted through peer-review, attendees represented 13 countries

} { **The Society of Typographic Art's Design Inspiration Weekend, Chicago** 📄 📄 (January 2015)

Invited Speaker: on the theme of *Inspiration, Impetus, Influence*

} { **TypeCon Education Forum 2014** 📄 📄 (July 2014)

Presentation: *The Design Process Made Manifest*

These presentations were recorded and mine was selected to be one of the first three from the Education Forum made available online here 📄.

Acceptance Rate: 26% Forum attendance: 105 Conference Attendance: 500+

} { **AIGA Kent Student Chapter** (January 2014)

Invited Speaker: on my work and introduced myself to the student body

} { **Typography Ireland** 📄 📄 (December 2012)

Typography Ireland aims to provide a focus point, resource and forum within which to promote typography along the lines of practice, education, history, theory and research. Typography

Ireland is supported by the Graduate School of Creative Arts and Media (GradCAM) and by the Dublin School of Creative Arts at the Dublin Institute of Technology.

Invited Speaker: Typography Ireland Seminar: 'Under the Bonnet of Type Design'

professional practice

Cartoon Saloon *Independent Type Designer* May – August 2019

This contract is to design a logotype and typefaces for the upcoming feature film – Wolfwalkers – for this internationally recognized animation studio based in Ireland.

impact/scope: *Cartoon Saloon* is well-known internationally having received Oscar nominations for their feature films, 'Song of the Sea', 'The Secret of Kells' and 'The Breadwinner'.

Google Webfonts Revise/Expand Project *Consultant Typeface Designer & Team-lead, May – March 2018*

This contract with Google Webfonts focused on revising and improve 7 fonts from the Google webfont directory. For this project I worked with a group of current and former students in a team under my supervision and with input from other professional typeface designers. This facilitated the students from my Intro to Typeface Design class getting real-world experience in a specialized area for a global multinational, and put them in the way of future contracts. It also allowed me to expand my teaching materials to introduce and guide the students in their work, giving me a body of material that I intend to publish as a pedagogical tool. These updated families are expected to be released on Google Webfonts in 2019.

Northern Block Sprout typeface family *Independent Type Designer (July 2017 – January 2018)*

Sprout is a typeface family in 5 weights and two styles for use in complex typesetting contexts. Sprout was published in January 2018 and is distributed by the UK-based Northern Block Type Foundry in 2018 as well as their network of third party distributors.

impact/scope: *Northern Block* is an international distributor of fonts, averaging around 1500 orders per month of both individual weights and families on their home site and through resellers. Their site averages 40,000 page visits per month.

Sprout was recognized with a Gold Award in the category of Typeface Design in the Graphis Typography 4 Competition, and will be featured in the accompanying book, *Typography 4* to be published in 2018.

Head of Zeus *Freelance Typo/Graphic Designer, August 2017 – October 2018*

Lettering, illustration and cover design for a book called 'Badass Baby Names' by Marvella Nomine for the UK-based publisher, Head of Zeus.

impact/scope: *Head of Zeus* is based in London, UK and is a globally distributed independent book publisher recognized by the *British Book Awards* as the 'Independent Book Publisher of the Year in 2017' and *Bookseller Industry Awards* 'Book Publisher of the Year 2015'.

OSSO *Freelance Typo/Graphic Designer April – October 2017*

Developed a logotype and identity system for this NYC-based architecture firm.

impact/scope: OSSO is an architecture duo serving the greater NY state area. The two co-founders are established architects with a cumulative experience of over 20 years in the industry in NYC, and a multitude of prominent works in the NYC area.

Canadian Philosophical Association Logotype *Freelance Typo/Graphic Designer January – March 2017*

Logotype and identity system for the national body representing philosophers in Canada.

impact/scope: The Canadian Philosophical Society serves the entire Canadian philosophical community of academics, writers and students. The organization hosts annual conferences and publishes research from its members on its website.

Zephyr Imprint Mark *Freelance Graphic Designer, December 2016*

Developed an imprint mark for a UK publisher, *Head of Zeus*, for a range of children's books.

impact/scope: *Head of Zeus* is based in London, UK and is a globally distributed independent book publisher recognized by the *British Book Awards* as the 'Independent Book Publisher of the Year in 2017' and *Bookseller Industry Awards* 'Book Publisher of the Year 2015'. According to the Art Director at *Head of Zeus*, "Zephyr, specifically, should have around 50,000 physical books in circulation in its first year as an imprint" each bearing the logo I designed.

Google WebFonts BioRhyme Typeface & Website *Freelance Typeface Designer, July 2015 – July 2016*

BioRhyme is a typeface family comprised of 5-weights in 2 widths and is accompanied by a website [documenting the process of its creation](#) intended as a resource for aspiring typeface designers. A repository of the development files can be found on [GitHub](#).

impact/scope: In total, BioRhyme Regular has been viewed a total of 92,018,071 times since its release. Between May 31st 2017 and May 31st 2018, BioRhyme Regular was viewed a total of 61,782,904 times. BioRhyme regular is featured on more than 12,000 websites (as of 05/06/19). BioRhyme Expanded has been viewed a total of 6,576,113 times since its release and 3,913,060 times in the last year. This is a 110% increase on the previous year according to Google webfonts Analytics. BioRhyme Expanded is used in more than 7,100 websites (as of 05/06/19).

The family was featured on TypeWolf's *A Curated Collection of the 40 Best Google Fonts*. BioRhyme was also featured in the site *Taste Notes*, which was selected as TypeWolf's *Site of the Day* on December 30th 2016. Typewolf is a bandwidth-heavy site that gets over 250,000 unique visitors and over 1,000,000 pageviews every month.

The family was included in the 'Featured' section of the Google Webfonts site in a curated *High-Impact Vernacular Display* collection, dedicated to showcasing the best fonts from the library in this category.

BioRhyme was "selected by Neville Brody, Martin Venezky and Denise Gonzales Crisp as one of the best pieces of graphic design in 2015" in *The Society of Typographic Arts* STA100

competition which honors the “best 100 examples of communication design that utilize innovative typography and design from around the world”.

BioRhyme was selected to be the main branding element in the identity for an exhibition of Irish Women Designers at the Little Museum of Dublin, by designer David Meaney, running March 31st–June 30th 2018. The exhibition had 31,837 visitors.

Tobias Frere-Jones’ Mallory Typeface 🎯 *Freelance Typeface Designer, January 2015 – October 2015*

Worked collaboratively as part of a team on the development of the Mallory typeface under the direction of Tobias Frere-Jones, with weekly design meeting Skype sessions.

impact/scope: Tobias Frere-Jones is a celebrated typeface designer, writer and educator whose work has been featured in MOMA and elsewhere. This project was the first release of Frere-Jones’ new type-foundry and has been featured in many prominent publications with extensive readerships including *Print Mag* 🎯, *Creative Review* 🎯, *FastCo Design* 🎯, *Typographica* 🎯.

Rachelle Mandik, NYC 🎯 *Freelance Graphic Design, May – July 2014*

Design and development of a logotype and identity system.

impact/scope: Rachelle Mandik is an established and well-respected copy-editor, having worked for many years at *Random House*. She has copy-edited a wide range of best-selling books from different genres and has an international client base.

Stephen McNally, Blink Agency, UK 🎯 *Freelance Lettering, May 2014*

Worked on the development of some pieces of lettering for scene breaks in an animated graduate film entitled *Meanwhile* by UK-based Stephen McNally.

impact/scope: The film has won numerous animation awards including Best British Animation at *Canterbury Anifest* and Best Animation at *The Smalls Film Festival* in London and was featured in *Computer Arts* magazine in June 2014. It also got an honorable mention for Typography in the Adobe Design Achievement Awards 2015.

Hoefler & Frere-Jones 🎯 *Freelance Typeface Designer, August 13 – May 2014*

Worked remotely on typeface design projects under the direction of Tobias Frere-Jones and subsequently Sara Soskolne, with weekly design meeting Skype sessions.

Full-time Typeface Designer, January 11 – August 13

Worked as part of the design team, on the design, construction, and production of typefaces based on prototypical aesthetic DNA and functional parameters.

This included the drawing of new letterforms, expansion of character sets, kerning, manufacturing, and testing of fonts.

Idlewild 🎯 *Lead designer* reporting to Tobias Frere-Jones

Tungsten Rounded 🎯 *Lead designer* reporting to Tobias Frere-Jones

Surveyor 🎯 *Secondary designer* reporting to Tobias Frere-Jones

impact/scope: Hoefler & Frere-Jones (now Hoefler & Co.) is an internationally-acclaimed type foundry with work featured in MOMA, the movie *Helvetica*, and awarded an AIGA

medal in 2013. I was retained as a freelancer after moving to Ohio and supported to create a comparable work environment to continue work from Ohio.

Moot | Aoife Mooney, *Freelance Graphic Designer, November 06 – December 10*

Clients included: University College Dublin; Rape Crisis Network Ireland; the Association for Higher Education Access & Disability; Garden Music; the Irish Labour Party; Tipo-E publishers; Burlington Dental Clinic.

impact/scope: This consisted primarily of identity design work, with a strong typographic emphasis, including lettering, logo, book, poster, identity, information, and web design, for international clients from musicians to human rights organizations.

Create 📄 *Graphic Designer, May – November 06*

Projects ran the gamut of design for print—packaging, identity, book and book-jacket design, annual reports, and web design. I worked on projects from concept to production, and developed many of the proposals for new client pitches.

grants

University Teaching Council Grant

Awarded a \$750 travel grant to attend and present at ATypI Antwerp, September 2018.

University Teaching Council Grant

Awarded a \$500 travel grant to attend and present at TypeCon, Portland OR, August 2018.

University Research Council Grant

Awarded a \$750 travel grant to attend and present at DRS Limerick, Ireland, June 2018.

University Teaching Council Grant

Awarded a \$1000 travel grant to attend and present at ATypI Montréal, September 2017.

CCI Seed Grant (2015) 📄

Awarded a \$10,000 seed grant for a collaborative project with Prof. Gretchen Rinnert (VCD), Prof. Marianne Martens (iSchool), Bryan Rinnert and Josh Talbott for a joint endeavor to create a children's learning app, *Energetic Alpha*. In this project my role was concerned with the typography on screen including adapting letterforms for interactivity, research on the area of type for children's writing and reading, contributing to the identity design, writing about and disseminating our research through conference presentations and papers.

exhibitions

Concrete Poetry (March 2019)

Co-organized and curated *Concrete Poetry* exhibition which ran for two weeks, as part of a collaboration with Kent State University's Wick Poetry Center and the Office of Sustainability, Associate Prof. Sanda Katila, and Senior Lecturer Joan Inderhees, showcasing the work of

the students of Intro to Typography Spring 2019. Selections from the work in this show will be included in a book due for publication by the Cuyahoga Conservancy in Fall 2019.

‡ **Project Passion** 📍 (September 21 – October 10 2018)

- **Anni** The first outcome of my typographic weaving research project was exhibited in this juried exhibition of design taking place at Minnesota State University.
- **Energetic Alpha** The iPad App *Energetic Alpha*, which I worked on with Profs. Gretchen Rinnert and Marianne Martens was also accepted for exhibit.

impact/scope: In total, there were 65 project submissions and 32 (49%) were accepted into the show. According to the organizers, both of these project submissions scored "in the top 5 of the 65 submissions" following their internal ranking system — the top 7%. The exhibition was juried by Danielle Evans, Christine Herrin and Brent Stickels and shown at the Conkling Gallery 📍, Minnesota State University, Mankato.

Faculty (February 01–28 2018)

Exhibited a specimen of my Sprout typeface family and designed the identity for this curated exhibition of faculty work.

Type/Image (October 2016)

Co-organized and curated *Type And/As Image* exhibition which ran for two weeks, with Associate Prof. Jillian Coorey, showcasing the work of the students of Advanced Type Fall 2016. Featured on VCD website 📍.

↙ **30 Days Drunk Hyperakt** (June 2016)

Invited to exhibit a piece in response to a prompt on the theme of inebriation. This was an exhibition curated by Marianna Fierro and Logan Emser, both Kent alumni, and hosted by the award-winning Hyperakt Studio in NYC.

The poster I designed for this exhibition was recognized with a Merit Award in the category of Type In Use in the Graphis Typography 4 Competition, and will be listed in the accompanying book, *Typography 4* to be published in 2018.

↙ **TypeSet as part of the Year of Design in Ireland & OFFSET** 📍 (February 2016)

Invited to exhibit in this exhibition representing the diversity of typographic practice in Ireland and by Irish designers abroad. This exhibition was curated by Image Now, a highly respected design studio in Dublin who previously exhibited of the work of Josef Muller-Brockman.

ATypI Sao Paulo 2015, Exhibition of letterpress 📍 (Sept 2015)

Exhibited letterpress printed posters co-created and designed with Tricia Treacy (Assistant Professor at Appalachian State University)

↙ **100 Design Archive / OFFSET** 📍 (February 2013)

Featured as part of the 'Inspiration' chain, on a curated online archive of Irish design.

↙ **XDIT** (Dublin Design Week, June 2012)

Retrospective exhibition showcasing work from selected alumni of the School of Art Design and Printing, Dublin Institute of Technology.

↵ **Graphic Design Walk** 📍 *London Design Festival, 2012*

Invited exhibitor to an exhibition of the same name, organized by *Graphic Birdwatching*, a London-based group and web journal showcasing and supporting the work of female designers worldwide.

awards, features, citations

Theory of Type Design 2018 📍

My graduate dissertation was cited in: Unger, G., *Theory of Type Design*, Netherlands, NAI, 2018

‡ **GRAPHIS Typography 4 Competition 2018**

– Sprout typeface family recognized with a Gold Award in category of Typeface Design 📍

– Ossified recognized with a Merit in category of Type In Use 📍

The Sprout typeface is featured, and the Ossified poster listed in the printed catalogue of competition winners— Graphis' *Typography 4*

Little Museum of Dublin 📍

My BioRhyme typeface family was used as the main identity element in an exhibition dedicated to notable women in Irish History entitled 'What's She Doing Here?', designed by David Meaney. The exhibition had 31,837 visitors.

TypographHer Journal 2016 📍

My graduate dissertation, published online at TypeCulture.org was cited in the international (AU) journal which is dedicated to “Typographic Musings for Curious Creatives.”

‡ **Society of Typographic Arts STA100 2015** 📍

BioRhyme typeface family was selected as one of the best examples of graphic design of 2015 and featured in the online gallery.

‡ **CommArts 2011** Inaugural Typography Annual 📍

Tipo-E logotype project was selected for inclusion CommArts Best Identities of 2011

Page Magazine 2011 Typoszene Irland 📍 04/2011

Featured in Page Magazine's focus on type design and typography in Ireland

Typography Referenced 2012

My graduate thesis project *Magnimo*, a typeface family, was cited in:

Leonidas, G., 'Type Design and Development', *Typography Referenced: A Comprehensive Visual Guide to the Language, History, and Practice of Typography*, Authors: Tselentis, J., Haley, A., et al, MN, USA, Rockport, 2012

Blogs

Type Everything, The Case and Point, We love typography, Lettercult's best of '10/11

teaching experience

Assistant Professor, Kent State University, School of Visual Communication Design

Classes		Advising/ Supervision	
Graphic Design 01 <i>(including adjunct liaison, Fall 2017)</i>	3 credits x 5	MFA Thesis	3 credits
Graphic Design 02	3 credits x 4	Individual Investigation	3 credits x 6
Intro to Typography	3 credits x 6	Individual Investigation	2 credits
Advanced Typography	3 credits x 2	Individual Investigation	1 credit x 2
Intro to Typeface Design	3 credits x 2	Honors Thesis Advisor	3 credits
Design Theory	3 credits x 6	Honors Thesis Advisor	3 credits
Design Abroad	3 credits	Grad Teaching Supervision	3 credits x 5
Branded Identity	3 credits x 2	Faculty Mentor, Undergraduate Research Symposium	
	3 credits	<i>(Spring 15)</i>	

Part-time Adjunct Lecturer, Kent State University, School of Visual Communication Design

Fall 2013 Graphic Design 01 3 credits

◀ Guest Critic, DIT Mountjoy Square Fall 2013

Invited to give feedback and advice to students of the BA program in Visual Communications working on their first typeface. Here I met with the students and provided feedback, and then continued critiquing by email afterwards.

student awards & recognition

Sarah Riedlinger	<i>Bobbins</i> variable typeface design project awarded membership and a Commendation by the International Society of Typographic Designers (4% of all submissions in North America received Commendation)
Natalie Snodgrass	presented her graduate thesis research (for which I was her supervisor) at the International Congress on Visual Culture in Rome, May 2018
Sarah Riedlinger	<i>New Roots</i> identity design project selected as a semi-finalist in the Adobe Student Design Achievement Awards 2018
Sydney Geller	<i>Gubbins</i> logotype design project selected as a semi-finalist in the Adobe Student Design Achievement Awards 2018
Cory Sutter	<i>Exposed: Inside the Insides of Cameras</i> ReadyMag was named "Best Website of the Year 2016" by ReadyMag staff
Gracie Harms	<i>Design 730</i> awarded Gracie's Advanced Typography Poster in their Student Awards 2017 VCD Juried Student Show 2018 Gallerie typeface & logotype VCD Juried Student Show 2017 'I wish my country spoke in one voice' poster project
Dean Sweetnich	<i>Design 730</i> awarded Dean's Advanced Typography Poster in their Student Awards 2017
Will Scharlott	awarded 1st place in the KSU Undergraduate Research Symposium 2015 for his Iliad project, completed as part of an independent study for which I was the faculty of record.
Marianna Fierro	featured on <i>People of Print</i> and named by <i>Communication Arts</i> one of the 'promising new talents of 2015'

Jason Murdock Offered a tenure-track teaching position at *Georgia State University*
presented research at *Face Forward, Dublin, 2015*
presented research at *TypeCon Ed Forum 2016*

International Society of Typographic Designers Student Assessment Scheme 📄 Between 2017 and 2019, 12 of my students passed the ISTD assessment and were awarded membership, four of whom received merits and one a commendation. The overall pass rate for North America in 2019 was 36%, merit, 8.7% and commendations only 4%.

workshops

↙ **University of Miami, OH** 📄 *February 19th–21st 2016*

impact/scope: Invited to give a short 3-day workshop on typeface design to the *XD:MFA in Experience Design* students at Miami University of Ohio

↙ **Crafting Type** 📄 *July 13 – present*

Toronto (*June 2016*) hosted by Centennial College of Art, Toronto, Canada
Chicago (*January 2015*) hosted by Harrington College of Design, Chicago, USA
Toronto (*May 2014*) hosted by Centennial College of Art, Toronto, Canada
Dublin (*October 2013*) hosted by DIT and the National Print Museum, Ireland
NYC (*July 2013*) hosted by Columbia University, NYC

impact/scope: Crafting Type is a weekend-long international touring workshop presenting an introduction to the principles of typeface design. My role as part of the team includes the preparation and delivery of slides and presentations, collaboration on the structure and organization of class sessions, critically engaging with students' work as well as the promotion, administration, and follow-up for events.

interviews

↙ **Design Jones** 📄 (*March 2019*)

Interview: Interview with Ade Mills about my involvement with the ISTD International Student Assessment Scheme

↙ **TypeEd's Typography Dojo Webcast and Podcast** 📄 (*August 15 2018*)

Interview: Interview with Rachel Elnar for this podcast sponsored by Monotype dedicated to typographic education. Guests can tune in and replay from anywhere in the globe, and on the day we had 52 live participants in the 'room' from LA to India!

↙ **Institute of Creative Advertising and Design's (Ireland)** 📄 (*February 2017*)

Interview: Part of a series of short interviews for the Institute of Creative Advertising and Design (ICAD), Ireland.

◀ **ATypI** 📄 (September 2017)

Interview: Part of a series of short interviews at ATypI Montréal, September 2017

◀ **Kent Wired** 📄 (September 2017)

Interview: Interviewed about the establishment of Kent State University as the home of the International Society of Typographic Designers' Annual Student Assessment Scheme.

◀ **Northern Block** 📄 (January 2018)

Interview: Interviewed by UK-based font foundry, Northern Block, coinciding with the release of my typeface family Sprout.

◀ **Typographica Women's Voices in Type On- and Offstage** 📄 (August 2015)

Interview: Interviewed by and quoted in this 4-piece article by Dyana Weissman 📄 (Font Bureau) on the experiences of women working in type design and typography.

citizenship & professional service

MODE Fest 'MODE Logo Challenge' Judge (May 2019)

Reviewer: of submissions in response to a call for entries for the 2019 Motion Design Education Summit Logo Challenge.

Faculty Exhibition (February 2017)

Designed identity system and wayfinding for the first exhibition of VCD faculty work.

Hough Mural Project (July 2017)

Presented to Assistant Prof. Christopher Darling's Hough Mural project group on Typography and Lettering in the Environment.

Green Dot Training (July 2017)

Attended a 4-day Green Dot Bystander Prevention Program training at Kent Main Campus.

International Society of Typographic Designers' North American Student Assessment

Along with my colleague, and co-coordinator of the North American ISTD Student Assessment Scheme, Associate Professor Jillian Coorey, I co-organized the first annual North American ISTD Student Assessment scheme at Kent in 2017, and the subsequent two assessments in 2018/19 have seen growing participation from educators around North America and Canada, as well as an increased pool of industry professionals and educators taking part as assessors—a growing community of practice.

Bloomsbury Publisher Peer Reviewer (December 2016)

Reviewer: for draft of David Jury's new book on Typography: *Reinventing Print*

ATypI Program Peer Review Committee (*April/May 2016*)

Reviewer: of abstracts submitted for inclusion as programming in at the ATypI Warsaw conference 2016

Visible Language Peer Reviewer (*April 2015*)

Reviewer: of proposals for a special edition of Visible Language entitled *Critical Making: Design in the Digital Humanities* co-edited by Profs. Jessica Barnes & Amy Papaelias

Fairchild Books Peer Reviewer (*March 2015*)

Reviewer: of proposal for David Jury's new book on Typography

Createathon, VCD (*2015*)

Guest critic: Contributed feedback and took part in critiques of student work in the first ever VCD Createathon, a 24-hour student initiative to contribute design services to local NGOs and businesses in the Kent area.

Membership of Professional Organizations

Member International Society of Typographic Designers, Education Team and Coordinator ISTD North American Assessment and assessor for UK assessments 2015/16/19; American Institute of Graphic Artists AIGA; Society of Typographic Afficionados SoTA; The Society of Typographic Arts STA; Association Typographique Internationale ATypI; Type Directors Club TDC; Typography Ireland; Crafting Type; Alphabettes

University Service

AAUP Negotiations committee, Fall 2017 – present
Graduate Studies Committee, Spring 2015 & Fall 2016 – present
Global Initiatives Committee, Fall 2017
VCD Events committee, Fall 2017 – present
VCD Gallery Committee, Fall 2017 – present
VCD Tech Committee, Fall 2015 / Spring 2016
VCD Union Rep, AAUP Action/Media Committee, Fall 2015
Undergraduate Curriculum Committee, Spring / Fall 2014
College of Communication & Information's Doctoral Studies Committee, Spring 2015

Honors & Awards for University Citizenship

Featured in *VCD Magazine*, June 2016
 Nominated for *CCI Faculty and Staff Award* August 2014
 Awarded a *Kent State Excellence in Accessibility Award* March 2015
 Featured on the cover of the *Kent State University Magazine*, July 2015