

# typography and information design AR 230

## course info

fall 2007  
mon/wed 8:30am–1 1:00am  
design lab 007

## professor / contact info

Lauren Nicholas  
office 610.861.1633  
email [lpnicholas@moravian.edu](mailto:lpnicholas@moravian.edu)  
{available by appointment only}

## class description & objectives

This class is all about dissecting the letterforms and symbols that you use every day to communicate. You will be working with your hands, as well as with the today's practical computer applications. We will be studying type anatomy, type classifications, history, establish type hierarchies, and use programs to control, set, manage, and edit type: Adobe: Illustrator, InDesign, Fontographer, and Extensis Suitcase.

I want you to be challenged, make quality work, and have fun. You will be pushed to document each step of your process in order to create strong concepts and engage in intelligent dialogue about your work. Be prepared to take on many assignments which will cause you to not only think just about typography, but about yourselves and your place in the design world.

Because we are in the digital age, you must be willing to embrace the technology around you and spend much time learning the software programs, printing and hardware function, and Macintosh environment. You have a vast amount of information available to you: use it! In order for you to be self-sufficient, you need to be proactive. Engage with your classmates. Get a manual. Use the help menu. Find tutorials online. Trial and error. *You* have to put in the time.

## class format

This is a studio class, therefore you will work in class on your projects AND be expected to work outside of class on your own. Expect to devote between of 5–10 hours each week to assignments and lab work in addition to class meetings. You may work in either the 007 or 104 lab. Lab availability schedules are posted on the outside of each door. Plan accordingly and do not enter when another class is in progress.

All assignments are due at the beginning of class the day that they are due, otherwise they will be counted late. Late projects will be dropped a letter grade for each day that they are late. You are not to be printing, cutting, or mounting your work at the beginning of class.

## attendance policy

Absences affect your work, so they affect your grade. See attached Art Department Attendance Policy.

## **grading**

Grading for a course in studio art must be in harmony with its goals. While many of these goals are objectively measurable, some are more subjective. Competency and understanding the methods and uses of typography can be directly observed. The instructor reserves the right to apply qualitative judgement in determining a grade based on creativity (concept) and craftsmanship (form). The commitment to this pursuit in the form of effort, time and progress must be a factor in determining grades.

Your grade will be made up of three areas: Project grades (75%), Quizzes & Homework (10%), and Class Participation (15%). Specific aspects of these areas are explained below.

### Class Participation – 15%

Includes your overall **attitude**, and **active engagement** during individual and group critiques. Misbehavior and poor attitude will affect your grade!

### Quizzes & Homework – 10%

There will be scheduled small assignments, papers, and quizzes given based on reading, discussion and handouts.

### Projects – 75%

You will be evaluated in the following areas: Creativity, Process, Organization & Coherence, Design Style, and Craftsmanship.

### Grading Scale:

A 93–100; A- 92–90 B+ 89–87; B 86–83; B- 82–80; C+ 79–77; C 76–73; C- 72–70; D+ 69–67; D 66–63; D- 63–60; F below 60

## **project submission**

My guidelines are “real world.” On time. Pro-quality. Professionally-done. The habits you form here will determine you getting, and keeping, a job. Clients employ and depend on designers who are not only skilled, talented, flexible, and good communicators, but who are reliable. Talent does not meet a deadline—planning and discipline does. Excuses are always excuses. Don't even bother.

## **!! important notes !!**

- You must bring your textbooks, flash drives, your sketchbooks and any other materials you need to do your work to each class. Coming to class without materials or textbook counts as an unexcused absence!
  - Absences from class do not excuse you from a deadline.
  - There will be technical problems—none are excuses for missing a deadline. Plan ahead. Avoid problems.
  - No chatting, online games, facebook, myspace, blogs, or anything of the like during class. (If I see anything like this, you'll be asked to leave, and get an absence for that day)
  - No headphones during class.
  - Mobile phones must be turned off and stowed-away during class. I should never see or hear them.
  - Students are expected to uphold the standards of academic honesty, as indicated in the Student Handbook.
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- DO NOT BE SILENT IN CRITIQUES.

## **required supplies**

- Thinking With Type | by Ellen Lupton
- Typesense: Making Sense of Type on the Computer | by Susan G. Wheeler, Gary S. Wheeler
- Portable mass storage device used: USB Flash Drive. [USB/Firewire hard drive]
- Sketch Book
- Tracing paper
- Metal ruler
- X-Acto Knife
- Several black Sharpies (various thickness)
- Pencils
- Several black matte boards (32" x 40" not foam core)

## **the sketchbook**

Your sketchbook will become an extension of you while in this class. It will be the most important aspect of your time spent in this course. This book will become your "think tank." It will be used to document your process for each project—and you cannot get close to an A if you don't have any proof of process. All of your thumbnail sketches will go into your sketchbook.

Each week you will be expected to collect a minimum of 5 type specimens. What constitutes a specimen? Anything you see that interests you. Anything you look at and say, "wow, that's really engaging/interesting." Tear things out of magazines; collect business cards; take pictures of exhibits, cars, posters, anything that has been designed! Collect website url's, books you're looked at—xerox things from the library—BE CREATIVE! Write about it if you want. Do some sketches along side your specimens for thumbnail/idea-generation practice. The more you do, the more ideas you'll have.

Make sure to record suggestions given at critiques in your sketch books! Documenting and applying suggestions will improve your work.

## **important dates**

- 9/3 Labor day, no classes, offices closed
- 10/5 Mid Term
- 10/8 Fall Break, no classes, offices open
- 11/2 NYC Trip** (please make arrangements now to attend)
- 11/20–10/25 Thanksgiving Break
- 12/10 Classes End
- 12/11 Reading day (no exams or critiques)
- 12/12–12/14 Exams and critiques