

# typography and information design AR 230

## COURSE INFO

fall 2009  
mon/wed 6:30pm–9:00pm  
design lab 007  
class website: [www.lpnicholas.com/typetwothirty](http://www.lpnicholas.com/typetwothirty)

## PROFESSOR / CONTACT INFO

Lauren Nicholas – studio 103  
office 610.861.1633  
email [lpnicholas@moravian.edu](mailto:lpnicholas@moravian.edu)  
office hours {by appointment}

## CLASS DESCRIPTION & OBJECTIVES

This class involves the dissection of letterforms. You will be working with your hands, as well as with 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 and inspired, 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.

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* 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 lab 007 or 104 on South Campus, or in Memorial 201 on Main Campus. Lab availability schedules are posted on the outside each lab. 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.

All of your assignments (and other important info) will be posted daily on the class website:

**[www.lpnicholas.com/typetwothirty](http://www.lpnicholas.com/typetwothirty)**

Check it often. This syllabus is online and your assignments will be posted daily. There is also a list of sites and resources that will be helpful to you. I will keep updating this resource list.

## **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 **posture**, and **active engagement** during individual and group critiques.

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. **The expectations of this class are the expectations of the field.**

## **!! IMPORTANT NOTES !!**

- You must bring your textbooks, flash drives, your sketchbooks and any other materials you need to do your work to each class.
  - 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.
  - 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.
- 
- DO NOT BE SILENT IN CRITIQUES.

## **REQUIRED SUPPLIES**

- *Designing With Type* – James Craig, Irene Korol Scala
- *Typesense: Making Sense of Type on the Computer (3rd Edition)* – Susan G. Wheeler, Gary S. Wheeler
- Portable mass storage device: USB Flash Drive or Firewire hard drive.
- Large Sketch Book (hard cover) either 8.5" x 11" or 10.5" x 13.5"
- 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 is a specimen? Anything you see that knocks your socks off! Anything you find to be engaging or interesting. Tear things out of magazines; collect business cards; take pictures of exhibits, cars, posters, anything that has been designed! Collect website URLs, books, xerox things from the library, etc.—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.

## **DISABILITIES**

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (x1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

## **IMPORTANT DATES**

**02/27** – Mid-Term

**03/2 & 03/04** – No class (spring break)

**04/03** – Bus trip to NYC

**04/10** – No class (Easter holiday)

**05/01** – Last day of class

## **PROJECTS & DATES** (subject to change)

**Week 01** | Syllabus, class format, review of mac, Hillman Curtis short films  
Various handouts, discussions on what makes type expressive

**Week 02** | Chapter 1: *Designing With Type*, Comping Type I: Helvetica, Watch HELVETICA film!

**Week 03** | Type Anatomy lecture / Comping Type II: Bodoni & Futura

**Week 04** | Initials Study / Typographic Studies Part 1: Rag

**Week 05** | Type Anatomy Quiz / Setting Type & Rag, rules

**Week 06** | Typographic Studies Part II

**Week 07** | Visual Hierarchy reading and project given

**Week 08** | Visual Hierarchy work and critique

**Week 09** | Thinking With Type reading: GRID. Visual Quotes project

**Week 10** | In-class Grid project / On-screen crit: Visual Quotes

**Week 11** | Visual Quotes crit / Type Rules lecture / Typeface Study Poster project given

**Week 12** | Type Poster work & crit / Book Project

**Week 13** | Book Project

**Week 14** | Book Project