

My office, Room 107, is located on the first floor, above the Art Department Office, right across from the New Media Lab.

class description & objectives

What language is to writing, typography is to graphic design.

Contemporary designers who work primarily in digital media, create messages that are both “virtual” (time-based and in perpetual motion) and fixed in place by ink on paper.

This course explores how typography shapes content.

Legibility, emphasis, hierarchy of meaning, personal expression, and appropriateness are developed through designing with letters, words, and texts.

Students learn the principles of clear, strong, and effective design using current design applications and technology. Projects will investigate design as rhetoric, information, and artwork.

Prerequisite: ART 131.

class format

This is a studio class. You will be shown things, you will discuss things, and you will work in class on your projects. Plan to devote between of 5–10 hours each week to assignments and lab work in addition to class meetings. Lab availability schedules are posted on the outside each lab.

Plan accordingly; please do not enter when another class is in progress without prior permission. (Please do not interrupt the instructor by saying, “Is it ok if I work?”)

All assignments are due at the beginning of class the day that they are due, unless otherwise noted on the syllabus. If it’s due first thing, and you give it to me at the end of class, it’s late.

Late projects will be dropped a letter grade for each day that they are late.

Please do not plan to be printing, cutting, or mounting your work at the beginning of class, unless it is a designated “full studio” day.

required texts or materials

The book: *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students* by Ellen Lupton
5.25 x 8.25” moleskin large sketch book, unlined pages

Utility knife and blades

18” Metal cork-backed ruler

Flash drives or auxiliary hard drive for backing up and transporting files

Tracing paper

medium-gray mat board, as needed, for submission of completed work

course objectives

Understanding and using the vocabulary germane to graphic design discipline
Thorough understanding of type form, classifications, and hierarchy of meaning
Visual and critical thinking
Creating images and concepts through typography
Understanding and utilizing a rigorous design process grounded in original research
Intelligent, informed dialogue and critiques about typography, design, and visual culture

course requirements:

Come to class. Arrive on time. Do the homework. Be prepared for class.

Work with your hands, head, and heart.

You will use industry-standard computer applications. You will study type anatomy, type classifications, conventions, and usage. You will learn how to establish hierarchies of meaning, and use software to control, set, manage, and edit type. You will learn how to articulate your concepts and decisions using appropriate vocabulary. Software used will be Adobe InDesign, Adobe Illustrator, and Extensis Suitcase.

You must be willing to embrace the technology, use the lab responsibly, and spend time learning the software applications, printing and hardware functions. 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.

Use the help menu.

Find tutorials online.

Experiment.

attendance: The Art Department's attendance policy applies to students in all art classes.

For classes that meet twice a week (most full-unit studio courses, most day art history classes):

After the second unexcused absence, final grade will be dropped by one full letter.

After the fourth unexcused absence, student will receive a final grade of "F".

For classes that meet once a week (half-unit studio courses, seminars, evening art history courses):

After the first unexcused absence, final grade will be dropped by one full letter.

After the third unexcused absence, student will receive a failing final grade.

For classes that meet three times a week (daytime art history classes):

After the third unexcused absence, final grade will be dropped by one full letter.

After the fifth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). A death in your family must be confirmed by Student Services.

Documentation is required for sports. Coaches should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. *Practice is not an excused absence.*

Job interviews or doctor's/dentist's appointments are not to be scheduled during class. These will not be excused absences, except in extenuating circumstances, confirmed by the Office of Student Affairs.

missing portions of class

The following count as unexcused absences:

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being late more than 3 times
- Late is 10 to 15 minutes after class begins*

If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up immediately.

grading

A	Exceptional	<i>A detailed description of what it takes to earn an A, B, C, D, & F will be handed out at the second class.</i>
B	Above Average	
C	Satisfactory	
D	Below Average	
F	Failure	

Your class grade and per project grade is determined by:

Conceptual and critical thinking, research, process, effort, execution, craftsmanship and quality.

Projects handed in late grade will be lowered by one letter grade.

One project may be revised for a higher grade.

disability statement

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.

academic honesty policy

Plagiarism of design in any form will not be tolerated and will result in a zero or F. Concepts and layouts must be your thoughts and ideas. Be aware that I am well versed in historical and current design trends.

Class Time is for Design Work Only

No ichtat, e-mail, online games, Facebook, or anything that is not the work of my class. If I see you doing any of those things, I will ask you to leave class. I will embarrass you. I will embarrass you because you are being rude and disrespectful to me by not being 100% "in class." (I would prefer not to embarrass you.)

Cell phones must be off. No i-pod unless it is allocated "studio time".

Your full attention during class is required.

FAQS & THE LOWDOWN: (*The Quick Guide to Working Well with Me.*)

Do not e-mail me to get clarification about assignments. Ask your questions in class.

"Is this e-mail really necessary?" When you need to e-mail me, be all means, do.

But please: keep it short. I do not check email every hour.

Some days are so busy that I don't even get to see e-mail.

I try, I try, I try to check it in the morning, first thing, and again at night.

But I do not, and will not, allow email to be the only "work" I do all day.

Life tips:

Do not have the first words out of your mouth be: "Did you get my e-mail?"

Do not send emails when you are upset. (Write it, vent, rant, expel the toxic waste.

Save it as a draft. Try to allow a 24hr cool off/see what happens period. Then reread it.)

Ask yourself if you'd say it "that way" to someone's face.

It is amazing (& horrifying) how rude and disrespectful students can be in their e-mails.

Sometimes they don't know how they sound. Sometimes.

Remember: adults are just slightly-more socialized children. You are an adult. Almost.

Sometimes adults and almost-adults act rashly, regret it, and then can't apologize.

They feel guilty, obsess about it/spin their wheels/engage in self-destructive behaviors/feel more guilty/avoid taking positive action/exhaust themselves.. Then, sometimes, certain kinds of people, lose their temper at someone. Emotions are very very primitive. Trust but don't trust your feelings.

Upset? Give it some time. Anger is not an effective way to effect change.

It tends to do the opposite.

Here's my deal:

I respect you, and expect that you will give your best effort to your work.

I assume you have integrity.

I know that you have conflicts, time mangement issues, fear, anxiety, too much intelligence but not enough education, or not enough intelligence and too much of a certain kind of

education, or a mysterious special intelligence that I can't fully understand.

Some of you may have a whole slew of serious problems—personal, family, friends, boyfriends, girlfriends, or the lack thereof. People get sick, die, disappoint you, act weird, are mean, make you angry, etc.

We're in it together, and each of us has to do it alone.

Here's your deal:

You respect me, and you show it.

If you are at college to party, save your time and your or your parents' money—drop this class. Find another major. I don't waste my time or expertise on slackers or liars.

Your integrity is the single most important thing you have.

Yes, I do play favorites.

I like students who love to explore, who are curious, who make everything they do count.

I like students who really make an effort. I like students who care, who look and act like they're listening.

I don't like lazy people, cheaters, or liars. Welcome to the Real World.

We all have limitations. Those are three of mine.

Effort trumps talent. Every time.

You have to work, you have to try, you have to care.

You have to think, you have to articulate your ideas.

For every hour you spend in this class (5.5 a week) you must plan to work, at the minimum, the same number of hours outside of class on your projects.

If you can't do that, you'll probably get a "C".

I always know who is working. Don't try to fake it. You can't. Ever. I know.

Your fellow students know.

Respect yourself. Do your best, and everything will come, it will work, it will work out. You will amaze and delight yourself.

Get this:

It is your work. It's not mine, it's not "for me" or even "for the grade".

It's your work. It is all about you. Your work. Your life. Your ideas.

Your passion. Your interests. Your intelligence. You can do it. Just do "the research".

No one thinks up good stuff by themselves. We are only as good as our influences.

Garbage in, garbage out.

Start looking at the design magazines in the Art Office.

Go to Borders or Barnes & Noble, camp out for an hour, and look. Keep looking.

It's a very competitive world, this business of design.
Unless you're inheriting your family's business after graduation, you need to excel.
Not just complete assignments.

You want to be The Best. The Star. The One.
Work is the only way to get there.

Work will sustain and inspire you. When you get down, turn to your work.

The labs are deserted on Fridays and Saturdays. No hassles, no interruptions.
Learn to work on weekends.

Design and art are not 9-to-5 occupations.
If you want that, change your track or your major.

Designers work an average of 10–12 hours a day. On weekends, too, when they have to make a deadline.
It's how it is. Strivers work. Slackers don't.

Design is not for slackers.

Designers are:

ambitious
smart
conceptually-oriented
curious
motivated
energetic
organized
visual
verbal
funny
serious
open-minded

thinkers

leaders

can-do, detail-oriented types

If you have one, two, or three of those qualities, and you have passion for design,
you can learn how to do enough of other things. How well is up to you.

But you have throw yourself—
heart, soul, and hardworking body—
into it. 100%.

If you watch more than three hours of TV a week, expect trouble, or a below-average grade.
Priority: Your design work.

on to the schedule!

like all schedules, it is subject to change.

Your sketchbooks will count as 10% of your total grade for the semester.

Week 1

Aug 31 & Sept 2 Syllabus review—my expectations and yours
Who is Who; looking at our photographs
About your sketchbooks
Review of lab and responsible use of computers
How to save time and avoid tragic/dramatic lost work
Organizing, saving, protecting, and finding your work
Becoming, being, and acting like a professional

in class: Introduction to typography; in-class letterspacing (kerning and tracking) exercises

outside class: Read pp. 12–47, *Thinking with Type* by Ellen Lupton.

Know this material thoroughly for quiz on Thursday, Sept 9

**Having a problem with a computer,
scanner, or printer?
It'll never get fixed
if you don't document it!**

Week 2

Sept 7 & 9 Typeface recognition, use, & management
True Type fonts vs “real typefaces”
The Design Lab Fonts Fonts
Fonts and type families—getting to know them
What is the “right typeface”?
Are there “bad” and “good” typefaces?

help@moravian.edu 610 625.7929
*put this e-mail & number
in your phone!*

in class: Using and understanding Extensis; Typophile vocabulary quiz (not-for-grade);
typeface recognition exercises

outside class: Study for quiz on Thursday's class; re-read & study pp. 12–47, *Thinking with Type* by Ellen Lupton

Quiz on reading: Thursday, Sept 9; 5% of grade

Week 3

Sept 14 & 16 Creating emphasis with weight, size, and placement.

in class: We will view the film, *Helvetica*.

outside class: Study font list for typeface recognition quiz
outside class: Read pp. 48–56, *Thinking with Type* by Ellen Lupton.

Week 4

Sept 21 & 23 **Typeface recognition quiz on Tuesday, Sept 21st; 5% of grade**

Wordspace, letterspace, tracking and kerning; single page design;
using InDesign's Style sheets; setting up colors & using color libraries

Critical Thinking: Concepts & vocabulary you need to learn, understand, and use

Process—why you should print often and keep versions

in & outside class: The voice of type—word manipulation exercise

Week 4

Sept 21 & 23 *continued*

Vocabulary handout; know this thoroughly for quiz on Oct 7th.

New project: Typographic postcards due on Thursday, October 7th; 20% of grade

(Thumbnails and process will count for 10% of your postcard project grade.

You will have two-and-a-half weeks to:

Design four (4) postcards using the text from the vocabulary handout;
do three versions of each (12 postcards total); use only two colors: black and red.
Choose a pantone ink color for the red; do not use default red in color palette.

size: 5.5 x 7.5"

Each card should "stand alone" but all four cards should relate to each other, in spirit and typography.

Ten thumbnails for each postcard version, required.

First set of thumbnails due at beginning of class, Thursday, Sept 23.

Print out versions often so you build a good process folder for this project.

- 1 *Use only Bodoni typeface family, including oldstyle figures and ligatures*
- 2 *Use only Akzidenz Grotesque typeface family*
- 3 *Combine Bodoni and Bodoni typeface families, including oldstyle figures & ligatures, when appropriate*

These fonts are only available if you open them in Extensis.

Bodoni is in the Slab Serif set; Akzidenz Grotesque is in sans serif.

*If you use system fonts it's a dead giveaway that you are not a professional designer
(or don't know the difference ;)*

What process is:

As you revise your work, print out the versions that show your ideas developing in new directions.

(Take some chances. These are Versions. Sketches. Variations. Experiments. Together, they are "your process".)

A thorough, well-documented, well-researched process is essential to developing intelligent and powerful design solutions. Employers are as interested in how you got to your solution as they are in whether it is appropriate, memorable, and exquisitely crafted. *(Do not print out all your little eensy-whineensy changes. {example: "This one is in Helvetica 9pt. This one is Helvetic 10pt.})*
Date all of your printed or drawn sketches. Keep them all in a folder, and turn in this folder with your final project for grading.

Anything less than ten revisions is well below average.

Focused studio time for your work on your posters Sept. 23–30.

outside class: Read pp. 62–79, Thinking with Type by Ellen Lupton.

Week 5

Work. (Work more.)

Sept 28 & 30

Design brief due on Oct 21st; 5% of project grade

in & outside class: Tuesday: work on & refine design of postcards.

Critique on Thursday. Bring your sketchbooks with thumbnails, process folder, and comps of postcards.

outside class: Study vocabulary for quiz next Tuesday.

Week 6

Oct 5 & 7

in class:

in & outside class:

Tuesday: quiz on vocabulary; 5% of grade

Work on refining final designs of postcards;

Turn in postcards for grading at end of Thursday's class.

Be sure to include your process folder and sketchbooks, or you will receive an "F".

Required: e-mail me a PDF of your finished work on its due date, as well as turn your work in.

Week 7

Oct 12 & 14

NO CLASS ON TUESDAY; FALL BREAK

over Fall Break:

Read in *Publication Design Workbook*, Timothy Samara, pp. 78–81,

Visual Relationships between Words and Pictures;

Read pp. 80–95, *Thinking with Type* by Ellen Lupton.

Thursday,

new project:

BYOB (Bring Your Own Bag)

AIGA Student Design Competition and Exhibition **due on Tues, Nov 2 30% of grade (5% for design brief, 10% for process, 15% for concept, design, & execution.)**

Design a reusable canvas bag that focuses on an important cause related to nutrition. Research what those issues/causes are.

"Proper nourishment is a basic human need. It is intrinsic to the health and happiness of every person, and is central to many social issues—hunger, obesity, eating disorders, agribusiness, additives, junk food, organic food, local farming—these are just a few topics related to nourishment/nutrition.

A consumer of food makes many decisions, not only about what to purchase, but also how to carry it home. Paper, plastic, or reusable? Like a T-shirt or poster, a canvas bag can be a means of self-expression.

This competition seeks to give students the opportunity to craft a message that brings attention to the general theme of nutrition using reusable canvas grocery bags as the vehicle."

specifications: Bag dimensions, 14 x 11 x 5"

The bag that you are required to base your design on is available at Dick Blick Art Supplies.

To view it, go to www.dickblick.com and search for: Product # 03254-1020,

Canvas Tote, List \$6.96

The bag can be manipulated in any way you wish.

The design can be silk screened, iron-on, painted, or cut.

in & outside class:

Write design brief for your nutrition bag. Due on Oct 21.

(Review handout from *Publication Design Workbook*, Timothy Samara; also research "writing a design brief" online.)

Week 8

Oct 19 & 21

Focused studio time for your work on your posters Oct. 14–30.

Come to each class with your sketchbooks with thumbnails.

Bring your research and process; print out all images that you might use for your bag.

Design brief due on Thursday; bring copies of your design brief for each member of the class & one for me.

Your design brief will count for 5%; it will automatically receive an F if there are spelling/grammatical errors.

outside class: Read Chapter 4 in *Design Elements*, Samara for Tuesday, Oct 19, pp. 164–195, “The World of Image”
n.b., This is the book from Intro to Graphic Design. I hope you kept it!

Week 9

Oct 26 & 28 **Critique on bag designs on Tuesday, Oct. 26.** Bring your research and process.

Week 10

Nov 2 & 4 **Bag design & process folder due for grading. (Tuesday, end of class.)**

Include a CD with all images, fonts, and your InDesign file. Include a PDF file. Be sure that your name is clearly marked on the CD. Points will be taken off your grade if you do not follow all instructions.

Thurs, Nov. 4 Image-lecture

outside class: Read pp. 102–109, *Thinking with Type* by Ellen Lupton.

Fri, Nov 5 *Art Dept field trip to New York. Required attendance. Your grade will be lowered by 5% if you fail to attend.*

Week 11

Nov 9 & 11 New project: book cover and film poster **25% of grade (Your process folder counts for 10% of your project grade.)**
Meet on Tuesday in Reeves Library in Afterwords Cafe.

in & outside class: Read handouts; sketch ideas for book covers

outside class: Read pp. 112–131, *Thinking with Type* by Ellen Lupton

Week 12

Nov 16 & 18 *Focused studio time for your work on your posters Nov. 16–25.*

Thursday, Quiz on readings 5% of grade

outside class: Read handout; pp.78–87 and 152–179 in *Publication Design Workbook* “Visual Relationships between Words and Images”

Week 13

Nov 23 & 25 *Focused studio time for your work on your projects.*
Thursday, Nov 25, Thanksgiving Break

During Thanksgiving Break:

Look around your home and bring back three different books. (Old books are fine.)
Each one must be for a distinctive, different audience (age group, gender, or culture).
One should be an example of what you consider “lowbrow” or “trash reading”.
One should be an example of “highbrow” or “intellectual” or “aesthetic”.
One should be a book for children, tweens, or teens.

No pornography. No books that could be considered racist or offensive to any of your class members, or to me.

Be ready to analyze the design structure of each book cover in class. This will be a hands-on exercise, so take some time over Break to really look at them with the eyes and mind of a designer.

This hands-on exercise will count as a quiz, 5% of grade.

Week 14+

Nov 30, Dec 2

in & outside class: Resolve & refine designs of book cover & film poster.

Critique on Thursday, Dec 2.

Dec 7

Book cover and film poster due Tuesday, Dec 7.

For extra credit* you may design one additional book cover and one additional film poster.

If you have another project that you would like to do for extra credit, discuss it with me first.

Bring your research for this discussion. **Due on Monday Dec 13th**

Each will be worth an extra 2.5% (*If you failed a quiz, these could help.*)

IMPORTANT DATES & *grading percentages*

Thursday Sept. 9	Quiz on reading	5%	
Tuesday Sept 21	Type recognition quiz	5%	
Thursday Sept 30	critique on postcards		
Tuesday Oct 7	postcards due	20%	<i>Turn in process folder w/ postcards</i>
Tuesday Oct 21	design brief for bag	5%	
Tuesday Oct 26	critique on bag		
Tuesday Nov 2	bag due	25%	<i>Turn in process folder w/ bag</i>
Thursday Nov 18	Quiz on readings	5%	
Tuesday Nov 30	design analysis	5%	
Thursday Dec 2	critique on cover & poster		
Tuesday Dec 7	cover & poster due	25%	<i>Turn in process folder w/ cover & poster</i>
Monday Dec 13 (exam week)	sketchbook, all revised* work, all extra credit projects due		
Professionalism, participation, on-time attendance, integrity, work-ethic, attitude, cooperation		5%	
		100%	

extra credit* *I will combine the original grade of any one project and the new grade that you earn for improving your work; your final grade for that project will be an average of both grades.*

No grade grubbing! (Never tell a professor “the grade you’re looking for”.

This is college, not shopping.)

Grade grubbing is unprofessional, aka, utterly bad form. Insulting. Rude. Inappropriate.

My answer to anyone who tries to “talk me into a different grade” is:

“How much lower do you want it?”

You get what you’ve earned. It really is that simple.

I make mistakes, however, so feel free to talk to me.

(I also have serious memory issues.

Please try not to take advantage of that too often.

You never know when I’ll remember.)

But let go of “having to get an A.”

Mastery of any skill takes about ten years.

It’s not about doing the assignment.

It’s not about “the grade”.

It’s your work.

Your life’s work.

Your integrity.

Make yourself proud.

One more word on integrity.

You never have to remember the truth. It is always the same.

(I have heard all the excuses. More than once.) ;)

“Designer of 2015” competencies—from AIGA website

No single designer is likely to have all the skills required.

But here is the range of competencies that a studio or design department, among its full complement of staff, will need in order to meet the demands of the future.

Ranked in order of importance (in the online survey by AIGA professional designers).

- 1** Ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful images.
- 2** Ability to solve communication problems including identifying the problem, researching, analysis, solution generating, prototyping, user testing and outcome evaluation.
- 3** Broad understanding of issues related to the cognitive, social, cultural, technological and economic contexts for design.
- 4** Ability to respond to audience contexts recognizing physical, cognitive, cultural and social human factors that shape design decisions.
- 5** Understanding of and ability to utilize tools and technology.
- 6** Ability to be flexible, nimble and dynamic in practice.
- 7** Management and communication skills necessary to function productively in large interdisciplinary teams and “flat” organizational structures.
- 8** Understanding of how systems behave and aspects that contribute to sustainable products, strategies and practices.
- 9** Ability to construct verbal arguments for solutions that address diverse users/audiences; lifespan issues; and business/organizational operations.
- 10** Ability to work in a global environment with understanding of cultural preservation.
- 11** Ability to collaborate productively in large interdisciplinary teams.
- 12** Understanding of ethics in practice.
- 13** Understanding of nested items including cause and effect; ability to develop project evaluation criteria that account for audience and context.