

TYPOGRAPHY AND INFORMATION DESIGN – ART 230 A

instructor: Christopher Scappaticci
day/time: Mon/Wed 9:00–11:30am

location: New Media Lab – Room 104
PPHCampus

email: scap.classes@gmail.com
art office: 610.861.1680

office hours: TBD/By Appointment
office location: New Media Lab – Room 104

required text: *A Type Primer Second Edition* by John Kane
Supplemental readings as assigned

required materials: **All students enrolled in digital design and media courses are required to have an external hard drive or cloud service for storage of work.**

one hard-back, bound, process book (unlined paper or graph paper—no perforations, maximum size 8.5"x11")
folder/notebook for PROJECT SPECS, exercises, readings, handouts, and technical information sheets, etc.
several (4-5) sheets of black matboard (32"x 40" 4-ply)
pens/pencils and eraser and extra fine sharpies for process books
ruler (at least 17") metal and cork backed
White 3/4" artist tape
Tracing Paper Roll (24" x 20 yard, can be found at Dick Blick)
X-Acto No.1 or Gripster Knife {holds no. 11 blades}
spray mount or other mounting supplies
CD and sleeve or case for Final Portfolio

course description:

What language is to writing, typography is to graphic design. Today's 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. Designing with letters, words, and texts develops legibility, emphasis, hierarchy of meaning, personal expression, and appropriateness. Students will learn the principles of clear, strong, effective design using current design applications and technology. Projects will explore design as rhetoric, information, and artwork. **Prerequisite: Art 131**

course goals:

Students will:

- practice the conceptual through the pictorial
- gain a thorough understanding of type anatomy, classifications, type structure, and type as form
- understand and create visual communication using proper typographical hierarchies
- develop critical thinking skills while exploring and solving information design problems
- learn the process of creating strong concepts and composition
- engage in intelligent dialogue about typography, design and their own work

course requirements:

This class involves the dissection of letter forms; 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 of software to control, set, manage, and edit type. Software used will be InDesign, Adobe Illustrator, and Universal Type Client. Because we are in the digital age, you must be willing to embrace the technology around you 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. Ask three before me. Find tutorials online. Trial and error.

time required outside class: (estimate)

- Preparing projects, (lab time) sketching, and reading for class, 9 hours x 15 weeks = 135 hours
- Preparation time for quiz = 4 hours
- Field trip to NY, or alternate trip = 12 hours
- Field trip assignment time = 3 hours

- Visiting artist presentation = 2 hours
- Preparation of final portfolio CD (including assessment, revising, archiving and burning) = 6 hours
- Gallery openings in Payne Gallery and HUB = 4 hours

projects and critiques:

A critique will be scheduled for each project. Attendance is **mandatory** and the completed project is due on that date. You will be given ample time to complete projects. Due dates are strictly adhered to. **An absence from a scheduled critique will result in a failing grade for that project.** Late projects receive a full grade deduction for each class meeting it is past due. **All work submitted must have been specifically made for that project.**

a note on critiques:

Critiques are an integral part of the learning process of this class. Critiques will usually take the form of posing questions intended to stimulate original thought and the formation of opinion. True learning is a participatory activity and not a passive experience. Students are expected to share their thoughtful opinions about their peer's work and should come in the form of positive accolades as well as constructive criticism. Students should learn to not take constructive criticism personally and that all comments are meant to aid in their development of seeing and thinking in an objective manner. Another major purpose of the critiques is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. **Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.**

fieldtrip/art department events:

There are several art department events each semester that students are highly encouraged to attend. More info to follow. Students are required to attend the department fieldtrip to New York City in the Fall. **Date Friday, November 7, 2014**

attendance:

Be on time. Come to class prepared to work and have all ideas, readings and materials ready as specified in the previous class or on the syllabus. Absences from class do not excuse you from a deadline. Moravian Art Department Attendance Policy will be strictly enforced. The Art Department established this department-wide attendance policy to apply to students in all art classes:

For classes that meet twice a week: After the *second* unexcused absence, final grade will be dropped by *one full letter*. After the *fourth* unexcused absence, student will receive a *failing final grade*.

An excused absence is one confirmed by an ORIGINAL note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services. Documentation is required for sports. Coach 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.

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 tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

If you are late or absent, it is your responsibility to find out from another student NOT THE INSTRUCTOR what you missed and catch up in a timely manner.

grading:

This class is based on the concept of mastery. Students will be assessed through frequent critiques, projects, classroom exercises, and a quiz. Again, it is important to note that students **will be** graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Grading for a course in studio art must be in harmony with its goals. Competency and understanding of the methods and materials of this course is easily measured objectively. Creativity (concept) and craftsmanship (form) is more a matter of subjective determination. Projects receive a grade that is based on technical accomplishment and concept. Both the **form** and

the **content** of work will be evaluated on each project, as well as **effort, originality, personal progress, and timely completion of assignment**.⁴The instructor reserves the right to apply qualitative judgments in determining grades.

grading criteria for this course (in no particular order):

Consistent, on time attendance
All work submitted on time
Class participation as described in this syllabus
Innovative, creative, and meaningful solutions for all assignments
Technical expertise
Productive use of class time
Regular use of open lab time
Consistently clean, well-crafted, presentation of work

- A : Excellent, outstanding achievement and mastery of skills – above and beyond requirements.
- B : Good- average attainment – may need some minor improvements in certain areas.
- C : Adequate understanding of essentials – fulfills assignment but lacking in content, effort, and/or skill.
- D : Does not fulfill assignment and exhibits little skill, effort, and thought.
- F : Failure, no credit
- I : Incomplete (rarely an option)

grading scale:

A = 94–100	B+ = 87–89	B- = 80–83	C = 74–76	D+ = 67–69	D- = 60–63
A- = 90–93	B = 84–86	C+ = 77–79	C- = 70–73	D = 64–66	F = 59 and below

successful completion of projects: 40%

Projects **MUST** be ready to hand in or present at the BEGINNING of class on the due date. Grade penalties are as follows:

- 10% - ONE class period after deadline
- 20% - TWO class periods after deadline
- 40% - THREE class periods after deadline
- 60% - beyond THREE class periods after deadline

quiz: 10%

Only an excused absence on the day of the quiz is eligible for a make-up. Otherwise, the quiz will receive a zero.

exercises: 25%

Exercises will be assigned frequently in-class in a timed environment. These exercises are designed to develop rapid idea generation, critical thinking, visual design skill, creative design solutions and high proficiency in the software.

process book: 15%

Your process book will become an extension of you while in this class. This book will become your “think tank.” I will view them periodically throughout the semester. For each project, you will be expected to come up with many thumbnail sketches before you even think about designing on the computer. Resist the urge! This does not come easy to most.

You will be expected to continually collect design specimens and attach them in your process book. What constitutes a specimen? Anything you see that interests you. Anything you look at and say, “wow, that’s really cool/interesting.” Tear things out of magazines; collect business cards and literature; packaging and clothing tags; scan and print, or take pictures of exhibits, cars, posters, anything that has been designed! Collect web site url’s, books you’ve looked at—xerox things from the library. Jot down why you decided to include each item. This will benefit you and act as a resource for inspiration.

reaction/engagement papers:

A reaction/engagement paper is an informal one-page writing about a piece or series of artworks viewed in person at a gallery or museum. The art department arranges for several opportunities to visit museums and galleries in the surrounding areas. It should be more than a simple summary of the material; it should contain your opinion or reaction to viewing the artwork. This may take on a variety of forms. You may compare the work to other related artwork and talk about why you were so drawn to the work. You may discuss why you think the artist made the decision that they made and/or hypothesize about ways in which the work could have been improved. You may think about ways to expand on the work, or extend it to cover new domains; or you may argue against the work, questioning its assumptions, or value.

participation: 10%

Participation in lectures, critiques, discussions and presentations refers to your positive engagement in dialogue and is the heart and soul of this course. Not only does your active involvement in this important aspect of the class have a significant impact on your grade, it is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.

Participation also includes:

- Promptness and attendance at all labs, lectures and critiques
- Being prepared for each class (cameras, files, notebooks, journals, readings, supplies, etc.)
- Using class time efficiently and effectively
- Respectful use and care of labs, computer systems, peripherals, equipment and supplies
- Being self-reliant enough to try to answer your own questions; progress = discovery
- Coming to class with opinions and ideas!

final CD portfolio: 5 extra credit points added at instructor's discretion

Each student will retrieve, organize, burn and label a Final Portfolio CD for submittal to me at the end of the semester. Be sure to **SAVE** and **DOCUMENT** all your assignments!!

disability statement:

Students who wish to request accommodations in this class for a disability must contact Ms. Elaine Mara, assistant director of academic support services for academic and disability support, at the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

academic honesty policy:

Copyright Infringement and Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

miscellaneous information and resources

cleanliness and lab rules:

It is the job of every student to leave the classroom better than the way they found it. Disrespecting your environment and those around you implies poor participation and will affect your grade. We will discuss lab rules in class. Please **no food or open drink containers** in the lab at any time. Clean up after yourselves. This is your lab, keep it neat so others can enjoy it too. All spray mounting must be completed in Room 8 at the Spray Booth. There will be no spraying of spray mount, fixatives or any thing else in the design labs. Cutting must be done on cutting mats provided and there is to be no cutting of matboard on the rotary cutters.

cell phones and email:

All phones must be turned to the Silent position. Do not leave your phone on the desk. I do not want to hear the "buzzing" of all your text messages. **PUT IT AWAY!** Also, **NO TEXTING, EMAILING, FACEBOOK, INSTAGRAM, etc. etc. etc.** while in class. Students that abuse these rules will be marked down on their "participation" grade and may be asked to leave.

questions, concerns or comments:

It is your responsibility to ask questions if you do not understand something. I cannot read your mind. If you need to see me, please arrange to meet with me. The best way to reach me is by e-mail. I am on the computer most of the day and check email often. Please feel free to ask me questions or talk about any concerns you may have.

TYPOGRAPHY AND INFORMATION DESIGN – ART 230 A

COURSE SCHEDULE

Week	Date	Monday	Date	Wednesday
1	8-25	Syllabus, mac, server, process book, and schedule Brief overview of Typography Project 1: Type Specimens Due: 9/3 HW: Read <i>A Type Primer</i> Pages 1-14	8-27	IN-CLASS EXERCISE: Type Personality HW: Read <i>A Type Primer</i> Pages 36-50
2	9-1	LECTURE: Type basics and anatomy, etc. IN-CLASS EXERCISE: Expressive Words HW: Work on Type Specimens	9-3	Project 1 Due: Type Specimens LECTURE: Letters, words, and sentences IN-CLASS EXERCISE: Type Classifications Project 2: Type as Object Due: 9/17 HW: Begin sketching ideas for Environmental Type
3	9-8	IN-CLASS EXERCISE: Form and Counterform HW: Read <i>A Type Primer</i> Pages 50-79, 90-105	9-10	LECTURE: Ligatures, readability, hyphens, numbers LECTURE: Punctuation IN-CLASS EXERCISE: Ligatures
4	9-15	LECTURE: Hierarchy IN-CLASS EXERCISE: Layout HW: Read <i>A Type Primer</i> Pages 80-88	9-17	Project 2 Due: Type as Object Project 3: Constructing Letterforms Due: 10/1
5	9-22	IN-CLASS EXERCISE: Word Play HW: Read <i>A Type Primer</i> Pages 110-131, 136	9-24	Quiz on Anatomy and Type Classification IN-CLASS EXERCISE: Expressive Fonts
6	9-29	IN-CLASS EXERCISE: Type Director's Club HW: Read <i>A Type Primer</i> Pages 138-155	10-1	Project 3 Due: Constructing Letterforms Project 4: Visual Hierarchy Due: 10/20
7	10-6	IN-CLASS EXERCISE: UPenn Lecture Series HW: Read <i>A Type Primer</i> Pages 178-226	10-8	IN-CLASS EXERCISE: Hewitt Design
8	10-13	FALL BREAK!!	10-15	LAB: Work on Project 4
9	10-20	Project 4 Due: Visual Hierarchy Project 5: Typeface Poster Due: 11/3	10-22	Lecture: Display Fonts IN-CLASS EXERCISE: Display Fonts
10	10-27	IN-CLASS EXERCISE: Calendar	10-29	IN-CLASS EXERCISE: Rag Studies
11	11-3	Project 5 Due: Typeface Poster Project 6: Milton Glaser Due: 11/19	11-5	Tutorial: Style Sheets
12	11-10	IN-CLASS EXERCISE: Magazine Type	11-12	LAB: Milton Glaser
13	11-17	Project 7: Hand Drawn Letters Due: 12/3 IN-CLASS EXERCISE: Begin Research for Project 7	11-19	Project 6 Due: Milton Glaser LAB: Work on Project 7
14	11-24	LECTURE: Special Characters and Character sets HW: HAPPY THANKSGIVING!!	11-26	THANKSGIVING BREAK
15	12-1	LAB: Finish up work on Project 7	12-3	Project 7 Due: Hand Drawn Letters Final CD/Projects on PAWN/Process Books Scanned
16	12-8 thru 12-12	Finals Week Final Critique: Final Portfolio CDs Due		

The instructor reserves the right to make changes in any aspect of this syllabus/schedule for the sake of content improvement or scheduling changes due to cancelled classes or due date rescheduling.

Studio Materials – Important Notes

- I. Drafting Tables in Room 8 – IMPORTANT
 1. Our drafting tables are a valuable resource and are used by students in many classes.
 2. Surfaces must be kept clean and undamaged. Any cutting must be done using one of the grey cutting mats (stored in Room 8) and NOT done directly on the drafting tables.
 3. Anyone caught cutting (or using a utility knife or mat cutter) directly on the drafting tables will be billed for the cost of a tabletop.

- II. Safe Handling of Oil Paint, Printing Ink and Solvents
 1. Oil paint, printing ink and solvents are flammable. Never use near an open flame or while smoking.
 2. Always use paint, printing ink and solvents in a well-ventilated area with proper air circulation. Even odorless turpenoid produces vapor that must be ventilated.
 3. Never store oil paint, linseed oil or oily rags in lockers, closets or confined, unventilated spaces. Oil paint and linseed oil can spontaneously combust, causing a potential fire hazard.
 4. Always dispose of oil paint, printing ink and paper towels used for clean-up in the metal cans provided in the art rooms. These cans are marked for that purpose. Metal cans are emptied on a daily basis.
 5. Never dispose of solvents, turpenoid or mineral spirits of any kind in the sinks. Pouring solvent down the sink is illegal and environmentally dangerous. Always dispose of solvents in the 5-gallon metal can marked *Used Turp* provided in the art room. Can must be kept closed except when adding solvents.
 6. Wear latex gloves for hand protection and old clothes or an apron to protect your clothing.
 7. Students should always use an appropriate fireproof metal container for long-term storage of oil paints, printing inks, linseed oils, and solvents. All containers will be stored in the OSHA-approved cabinets provided in the art building.
 8. Be aware of the fire extinguishers in the area you are working and how to access them if needed.
 9. Wash your hands well after you are finished handling paints, inks and solvents.

- III. Safe Handling of Acrylic Paints and Gesso
 1. All paints including acrylic paints and gesso should be used a well-ventilated area.
 2. Discarded acrylic paint and rinse water from brush cleaning should never be disposed of in the sink. Always use acrylic waste disposal container provided in the art rooms for that purpose. The used rinse water will be screened to remove paint particles.
 3. Wear latex gloves for hand protection and an apron for protecting your clothing.

- IV. Spray Paint, Aerosol Glues, Fixatives, and Spray Lacquers
 1. Never smoke or use near open flame. Spray paints and fixatives are extremely flammable.
 2. Only use aerosols in the spray booths provided in Room 8 and Room 9.
 3. Turn on the spray booth first, and follow the instructions on the can. Avoid breathing these vapors; they are a health hazard.
 4. After the work has dried, discard scrap papers in the metal cans provided.
 5. When finished, turn off spray booth and store spray cans in fireproof metal container with other flammable paints, oils, adhesives, etc.

Remember, it is up to you to follow the instructions and procedures provided.

By handling these materials properly, you will minimize the risk of accidents to yourselves and the environment.

I have read this document. I am aware of the proper safe handling procedures and agree to follow them.

Signed: _____ August 26, 2014 ART 230
Name Date Course number/section

(This document should be returned to the art office, where it will be kept on file until the course is concluded.)

Syllabus Agreement

By signing this agreement, I acknowledge that I have read and understand the terms of this course (ART 230 A).

I, _____ have read, understand, and
(Print First) (Print Last)

agree to the terms of the syllabus for this course.

(Date)

(Signature)