

nils@nilslindstrom.com  
 Summer / 2009  
 Thursday, Room A9

Date	Anatomy	families	Manipulation	script	Composition	Logo
May 14	X					
May 21	X	X				
May 28		X				
June 4		X	X			
June 11			X			
June 18			X	X		
June 25				X		
July 2				X		
July 9				X	X	
July 16					X	
July 23					X	X
July 30						X
Aug 6						X
Aug 13	EXAM					X

**Anatomy:** Student will understand the historical heritage and logic behind the structure of classic proportioned typography through use of the chisel point pencil. Introduction to typographic nomenclature.

**Font Families :** Understanding the anatomical differences between the basic font groups: Classic serif, Modern Serif, Slab Serif, and San Serif. Students will develop rendering skills to draw exactly what they see. Further introduction to typographic terms, and historical relevance to modern typography.

**Manipulation :** Students will graduate from drawing only what is in the book to drawing a bolder, thinner, wider, narrower and italic letterform. Issues of perceived proportion, perceived relationships vrs. mathematical realities will be discussed and addressed.

**Script :** introduction to formal script forms and decorative elements. Students will learn about relationships between inside curve and outside curves., connecting type, fine tuning letterspacing and fine tune their drawing skills.

**Composition :** Scale, Alignment, Figure Ground and Narration issues respective to type as design. Exercise in composition and arrangement of type elements. Students will gain a deeper understanding of basic design principles using type as a medium.

**Logo 1 :** Monogram Study of a three letter acronym or monogram such as your own initials. Attention to creativity of thought, voice, legibility and attitude of type.

**EXAM** is two parts: Identification of 35 type styles and a most evil drawing test.

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**Attendance:** To complete a course successfully, you must attend all class sessions (unless you are engaged in research or location assignments that have been authorized in advance by the class instructor of the missed class). The instructor takes roll at the beginning of each class, and at the discretion of the instructor, three or more absences may result in a grade of F. If you miss a class due to illness, discuss the absence with the instructor at the next class meeting. If you are ill for a week or longer, please contact your department chair's office and inform them of your absence. Please see the Student Handbook for additional guidelines.

**Homework (Or Assignments):** Work that is completed and handed in on time (beginning of class - not 30 minutes after) may be reworked and regraded at any time during the term. Late work receives a grade reduction for each week it is late and may not be reworked or eligible for a grade change. If you know you're going to be absent send your work with a classmate.

**Final assignment/presentation:** Work should be on the crit walls at beginning of class. Don't wait to be told to put your work up. They should look professional. Participation: I'm not here to spoon-feed you. Part of your education is to learn to effectively articulate the reasonable defence of an idea or the invalidity of another one. There will be no Sketchbook/Workbook, Mid-term assignment, Writings or Field trips required for this course.

### **Equipment/Supplies**

Bulleted items are required on the first day

- One large pad of tracing paper (no smaller than 19" x 24")
- General flat sketching pencil 2B or 4B preferred.
- Sand pad
  - Mechanical pencil (lead holders) with B or F lead (they come with 2H inside)
  - Eraser shield
  - Mechanical pencil pointer
- X-acto knife with blades
- T-square - 24 " aluminum standard 2133
  - Adjustable triangle, medium 8"
- Tape or magnets (blue tape will stick to the crit walls)
  - Kneaded rubber eraser
  - Portable jump drive or storage device
  - Photo quality ink jet paper (as needed)
- 24" x 18" or 20" x 26" drafting board with steel edge (borco surface optional)
- Three sheets of art center special white paper (for padding) or borco surface
- One sheet of graph paper (large enough to almost cover drafting board)

### **Required Books (pick one)**

\*Typographic Specimens: The Great Typefaces, Philp Meggs, Rob Carter.  
Van Nostrand Reinhold, New York  
TYPE, David Gates; Watson-Guption Publications, New York  
(Available used at alibris.com)

### **Suggested Books**

\*Fonts & Logos, Doyald Young. Adelphi Press  
\*The Type Specimen Book, Van Nostrand Reinhold

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### **Academic and Creative Honesty**

**Plagiarism:** Plagiarism occurs when another person's idea, language or image is borrowed or stolen in its entirety and is not properly acknowledged. When presenting written materials, the words of another must be placed within quotation marks and a reference to the source provided. We assume that artists and designers commonly draw on other artists' work for reference or inspiration or to comment on those artists' work. We encourage this type of exploration. However, there is a fine line between "drawing inspiration" from a piece and making a literal copy. When a student represents a literal copy of another artist's work as his or her own, this is considered plagiarism. No student may disclose or exploit the ideas of another without that person's express written permission.

If it is determined that a violation did take place, the department chair or the Director of Writing shall inform the student about the academic sanction for the policy violation, which can range from a warning, assignment re-do, a grade of "F" for the assignment or a grade of "F" in the course. A further sanction may be to drop the student from the course immediately and/or dismissal or suspension from the College.

Submission of same work in two courses without explicit permission to do so: Presenting all or part of work done for one course in another course requires permission of the instructors of the involved courses.

**Unauthorized Collaboration:** In many course activities, other than examinations, collaboration is permitted and encouraged. Course syllabi and in-class instructions will usually identify situations where collaboration is prohibited, but the student shares responsibility for ascertaining whether collaboration is permitted.

**Cheating:** This is a very broad category encompassing a variety of forms of misrepresentation and fraud. Cheating is defined as accepting or giving aid to another during a written exam or for a written report unless authorized by the instructor, or accepting or giving aid to another for an individual studio project unless authorized by the instructor. This includes representing another person's work as one's own, or buying or selling written or visual work to be turned in for a class.

Cheating includes dependence on sources other than those specifically authorized by the instructor; possession of tests or other materials before such materials have been distributed by the instructor, unless prior permission is granted; failing to abide by the instructions of the instructor with respect to test-taking procedures. Examples include sharing exam answers, presenting work done by another as one's own, changing in any way work which may be reviewed in response to a grade reconsideration request, having a falsely identified person take an exam, or using notes, books and the like in closed-book examinations.

### **Policy Against Harassment**

The College is committed to providing a safe environment for teaching and learning. All of us must work together to maintain an environment that is free of unlawful discrimination and/or harassment. In keeping with this commitment, the College maintains a strict policy prohibiting unlawful harassment on campus, including sexual harassment and harassment based on race, sex, gender, color, national origin, age, ancestry, religion, sexual orientation, gender identity, marital status, physical or mental disability, medical condition, pregnancy, or any other characteristic protected by law. Harassment of another individual or group, by any student or employee (including faculty and staff), or by any third parties, such as vendors or visitors, is strictly prohibited.

If you have any questions about what constitutes harassing behavior, please bring such questions to the attention of Tracy Poon Tambascia (Dean of Students and Vice President of Student Affairs) or any other senior member of the administration or faculty.

Please see the Student Handbook for additional guidelines on the above.

### **Accommodations for Students with Disabilities**

Students who have a documented disability must meet with the Disability Services Coordinator, Shane Hart (ext. 2323), to review the documentation and discuss required accommodations BEFORE they are implemented in the classroom. Please do not request extra time on an assignment or exam, testing in a separate environment or any other accommodation without written communication from the Disability Services Coordinator to your instructor that such accommodations are appropriate. Centralizing the accommodations approval process insures consistency and fairness for all students with documented disabilities and removes the faculty from the position of having to verify difficult and often sensitive disability issues.

The full Disability Policy can be found at <http://www.artcenter.edu/accd/students/disability/disability.jsp>

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A 4.00 grade points

An "A" is a high honor grade that is reserved for exceptional students who have excelled in the production required for the class in either visual or written form. The work leaves little or no room for improvement. The structure is complete; the content is clear and substantial. In addition the student has participated actively and helpfully in class critiques. The student sees many sides of an issue, integrates ideas previously learned and anticipates the next steps in the progression of ideas. The "A" student is an example for others to follow.

A- 3.75 grade points

B+ 3.50 grade points

B 3.00 grade points – minimum cumulative level of accomplishment required for graduation from the Graduate Studies Program

A "B" is an honor grade that is given to students who demonstrate a solid understanding of the assignments given and have produced work of considerable achievement. The "B" student is an active listener, and accomplishes more than the minimum work required. The work is good and the focus is clear; however some areas though grasped, have not been used, developed or fully exploited. A "B" should be considered a high grade given to students of significant potential that have specific areas to be developed.

B- 2.75 grade points

C+ 2.50 grade points – minimum cumulative level of accomplishment required for graduation from the Undergraduate Program at Art Center

A "C+" is an average grade that demonstrates a satisfactory comprehension of the subject. "C +" work accomplishes the all of requirements with basic competency and momentary flashes of insight.

C 2.00 grade points

A "C" is an average grade that demonstrates a satisfactory comprehension of the subject matter, accomplishes the minimum requirements, displays average initiative, communicates orally and in writing at an acceptable level, and generally has an acceptable understanding of all basic concepts. However, while there is understanding, the student has not yet found a way to make the material his or her own.

C- 1.75 grade points

D+ 1.50 grade points

D 1.00 grade points

A "D" is a barely passing grade - the lowest grade possible for a delivered product. Although the student has met only the most basic requirements of the class, their work still qualifies them to progress to the next level of study/production. The work shows little understanding or connection with the material and is seriously flawed. At the discretion of the instructor, the "D" grade should be reserved for some extreme circumstance/disconnect from the standard grading matrix that allows a student to do so poorly and still pass the class.

F 0.00 grade points

An "F" is a failing grade that is given to students who have been absent from class 3 or more times and/or have not produced the work required. The quality and quantity of the work in and out of class is unacceptable. The work does not qualify the student to progress to a more advanced