

Introduction TO GRAPHIC DESIGN

Required Textbooks

Graphic Design Theory: Readings from the Field
Author: Helen Armstrong
ISBN-10: 1568987722
ISBN-13: 978-1568987729

Graphic Design for Non-Designers
Authors: Tony Seddon & Jane Waterhouse
ISBN-10: 0811868311
ISBN-13: 978-0811868310

FALL 2017 ¶ ARS 271 ¶ CRN 11585 ¶ 3cr hrs
INTRODUCTION TO GRAPHIC DESIGN ¶ WEB BLENDED
T-TR: 6:00 PM-8:45 PM ¶ VA 320

University of South Alabama
Department of Visual Arts

alma r. hoffmann ¶ ahoffmann@southalabama.edu
office 348 ¶ visual arts c
Office: 260-481-6943

hours: tuesdays & thursdays: 1:00-2:00 pm; 5:00-6:00 pm
wednesdays: 10:00- 12:00 pm

social media: i : l : p : t : v : yt : @almahoffmann
almahoffmann.com : almahoffmann@gmail.com

V.1 2016 Not all classes progress at the same rate thus course requirements might have to be modified as circumstances dictate. You will be given written notice if the course requirements need to be changed.

Course Description

An introduction to skills and techniques used in graphic design, problems in visual priorities, and use of selected materials.
Prerequisites ARS 121,122, and 123.

Goals

This class will prepare the students:

- Develop the ability to create successful visual messages.
- Develop a mastery of hand skills, craft, and technical skills as well as presentation techniques.
- Gain an in depth understanding of the field of graphic design.
- Develop and nurture idea generation skills.
- Understand and utilize visual hierarchy.
- Introduce the terminology used in graphic design.
- Gain an understanding of how to use various design elements.
- Begin looking at things in a new way.

HOW THIS CLASS WORKS AND HOW TO MAKE SURE YOU GET A GOOD GRADE

(IN GENERAL)

The syllabus and problem statements will be your guide throughout the semester. Refer to them often. You will be responsible to know and understand this information.

This studio will rely heavily upon the use of the Macintosh computer and several software packages including In Design, Illustrator, and Photoshop.

EXPECTATIONS

You will be expected to take each project to a conceptual, creative, and innovative solution. This can be achieved only through adequate content and visual research, sketching ideation, and roughs to thoroughly develop the design. Only then should you go to final comprehensive.

Content research refers to any research, notes, readings, interviews, or anything that helps you understand both the project and the subject matter of the project. These should be collected and organized in your process binder.

Visual research refers to design examples you find that interest you or are related to the project, and imagery that gave you ideas to try out in your sketches or things you saw anywhere.

You will be expected to collect at least 50 images for inspiration and/or research.

Content research, visual research and process work is a major part of this studio. The final solutions will certainly be important but will have little meaning without the necessary supporting information.

Sketches. Do not expect that you can develop good conceptual design through only one idea or variation. You will be expected to have many ideas at critique and from those ideas, develop the best into a final solution. Unless otherwise stated, **50 sketches in small size are expected from you** to attempt to solve the projects. Sometimes, this will be enough but other times, it will not be sufficient. This may be uncomfortable for you, but consider that in this industry, you are expected to have an ample and savvy visual vocabulary. The only way to excel at being a well versed designer is to exercise your creative mind through sketching and problem solving.

Craftsmanship, as always, must be of the highest quality.

Documentation is part of each project. For each project you will submit a design documentation or final process binder that includes, but is not limited to, preliminary sketches including thumbnails, roughs, color studies, etc., sequentially and neatly organized into a three ring binder, an ITOYA portfolio, or other appropriately bound form and handed in with the final comprehensive.

Deadlines will be met in this studio. Late projects will not be accepted unless a natural disaster or an unavoidable tragic event has taken place. Due to the tight scheduling of projects, extensions will not be given.

Work will be evaluated by a point system. An evaluation form will be returned with each project grade to give an objective appraisal of the work. Redoes will not be accepted for a higher grade. All projects and quizzes must be completed to receive a passing grade in this studio.

Projects are due at the beginning of class. No exceptions. If you arrive late that day, your project will be considered late and will not be accepted.

Attendance will be taken at the beginning of each studio period. You are expected to be in the studio on time and remain until the end, or until dismissed. If you are late (between 10-20 minutes or so) it is your responsibility to make sure that you are counted present. If you arrive to class after 40 minutes, you will be considered absent. If you leave early, you will be counted absent. If you come unprepared for class, you will be counted absent. If 6 class days are missed, it will result in failing the class.

You will be allowed three unexcused absences throughout the semester. Upon the fourth absence, your semester grade will be lowered one full letter grade, as it will for each three additional unexcused absences. An excused absence will require a slip from your doctor or advisor or other appropriate person.

You will be expected to read assigned pages from these books. You will be quizzed over the information from these sample books and from class lecture information.

Design classes are rigorous and time consuming. Do not expect that you can carry 15 or 18 hours, work 20 to 30 hours a week at a job, have an exciting social life, and also succeed in this studio or get an A on each project. Think about how to distribute your time and make mental adjustments regarding your expectations if you hold a full time or part time job that is time consuming or are in a club or group that has time demands. It is your responsibility to plan ahead and manage your time wisely.

Students needing accommodations must provide faculty with a copy of their official letter of accommodation in a timely manner. It is recommended that you do so by the end of the first week of classes. Please schedule an appointment with your instructor to reach a mutual agreement about the type of accommodation to be provided. All information regarding disabilities will remain confidential.

Plagiarism Definition and Consequences: Plagiarism is the representation of all or part of another person's work as one's own. The unacknowledged use of someone else's work is not only dishonest, it is frequently illegal because of copyright infringement. A charge of plagiarism is justified when most observers believe that a work is copied from or is substantially based on another work. In the case of visual work, slight changes in design, color, and detail cannot protect a person from a charge of plagiarism if observers see the outcome as essentially looking the same. There is no rule of thumb, or measurable means, which would allow you to make changes to an existing work and claim it as your own. The line between inspiration and derivation is often unclear, but the best policy is originality.

Upon request, the student must be able to provide the source materials, thumbnails, and preliminary designs for submitted projects. It is assumed that all work submitted to instructors is original, unless indicated otherwise by appropriate documentation. As an added precaution, use of existing work in part or whole must receive prior approval of your instructor.

For further discussion of plagiarism and academic conduct in general, see <http://www.southalabama.edu/departments/academicaffairs/resources/policies/Student%20academic%20conduct%20policy-Final%20Version%20October%202014.pdf>.

Creating a safe environment

It is to our advantage to feel secure in the classroom. We will get to know each other fairly well and trust each other. For this reason, any recording devices must be put aside unless the class agrees to recording a lecture or any other portion of the class.

Critiques and feedback will be handled in a friendly manner and with respect. All students working in a studio environment must be aware of and practice sensible respect and safety precautions.

Respect the tools, equipment, and other students. You are responsible for the clean up and maintenance of the studio. No drugs or alcohol or being under the influence of them is allowed in the studio. No food, drink, or tobacco products are allowed in the art studios. Anyone who does not follow the safety and clean-ups rules will be at risk of being kicked out of the class.

HOW THIS CLASS WORKS AND HOW TO MAKE SURE YOU GET A GOOD GRADE

(SPECIFICS)

What to expect from me

Facilitate

In a manner of speaking I am your facilitator. That is, my job is to provoke your creativity and analytical skills with questions and feedback. I will always ask you why and what if... as a way to give you a bridge for your thoughts. I will push you to produce your best work and sometimes this will mean being tough and others it will mean holding your hand. In either case, my interest is for you to succeed.

Grading

Usually I will grade your work within a month after it is due. However, sometimes attendance to conferences to present a paper, working on a paper for a deadline, and others alike might keep me from grading the work within a month. In those cases, I will inform you and ask you to be patient.

Emails

Every effort will be made to answer your emails within a 24-48 hour period as long as they are properly written (address, grammar and tone). If you do not get a reply within that time frame, check your email again. **No emails will be answered on Sundays.**

Office hours

My office hours are listed on the first page of your syllabus. Office hours are **Tuesdays and Thursdays from 1:00-2:00 pm and 5:00- 6:00 pm and Wednesdays from 10:00--12:00 pm**. You can sign up on the sign up sheet on my door. Or you can stop by anytime and talk with me if you need to.

Honesty & Respect

I will be honest with you regarding your work, performance, and my life in general. I expect the same from you.

GRADING

The Standard Rule

Meet the minimum requirements (follow the instructions and complete the assignment) and earn a C. That is the default grade. To get an A, you must MAKE an A, which means making work above and beyond the standard requirements.

A	100-90	excellent performance, well above expected achievement, you covered all the bases, you went above and beyond and gave it all
B	89-80	good, very good performance, above expected achievement, covered most bases, but there may be areas that still need improvement here and there
C	79-70	so and so performance, you kept things safe, did not go beyond the expected, attention to detail needs improvement, craft and project are so and so, not really all that great
D	69-60	poor or below expected achievement, project is poorly executed, in other words, you could have done better, much better
F	59- 0	hmmm... we need to talk

Work Ethics/Meeting

Preparation

5 points per class

Being prepared for each class and staying on top of assignments and deadlines, punctuality, respect, refer to policies for more information. Since we meet 2x per week, there will be approximately 125 points (maybe less) in this category.

Web Blended Day

Submissions

5 points (it will vary) 15 points approximately

1.0	Symbols	100 points
2.0	Design Detective	25 points
3.0	Design Principles	25 points
4.0	Type to Symbol	25 points
5.0	Business Cards	100 points
6.0	Type and Image	100 points

Work ethics & participation

Each class meeting period counts for 5 points. Two points are dedicated to your coming to class on time and being here. The remainder are based the following:

- Being on time, having the textbooks and/or required materials needed to discuss your progress, all assigned sketches properly trimmed to size when instructed, basic tools to work, appropriate attitude in class, disposition to work, and active engagement and participation in class discussions and critiques.
- Professional demeanor and behavior in class.
- Written work is typed and stapled. Hand written reports, papers and/or loose pages will not be accepted.
- Assignments are always due at the beginning of class.
- No work to show, no points.

Silent attendance will not earn full credit. Sleeping, looking at Facebook, messaging friends, Instagramming, texting and web surfing in class lowers your points. Daily work cannot be made up, it depends on being in class.

Note taking

I may be delayed in responding to emails, so it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. Email is NOT available for critiques or any other matters that should be taken care of during class time.

Course and Teacher Evaluations

Make sure to fill out the evaluations when announced. Constructive feedback is appreciated and welcome. These are not for venting or lashing out. Even if you are mad at your instructor, keep it professional, keep it cool. You don't know if in the future, you will need the same consideration. You will be credited 5 bonus points for doing them. Keep the receipt or confirmation email and show it to me for credit.

ARS 271: INTRODUCTION TO GRAPHIC DESIGN**NAME:****DATE:****PROJECT:****ON TIME:****TOTAL POINTS****/100**

	EXCELLENT	HIGHLY COMPETENT	NEEDS WORK	INCOMPLETE	MISSING OR UNACCEPTABLE	WE NEED TO TALK
QUALITY OF PROCESS BINDER (35 POINTS)						
Content, topic or project research	5	4	3	2	1	0
Visual research (min. 50 images)	5	4	3	2	1	0
Sketches (min. 50)	10	8	6	4	2	0
Reflection demonstrates learning by providing details about the process and the learning	5	4	3	2	1	0
Exploratory process goes beyond superficial explorations	5	4	3	2	1	0
Organization and presentation of binder	5	4	3	2	1	0
QUALITY OF FINAL SUBMISSION (50 POINTS)						
Layout is balanced and demonstrates command of visual organization & hierarchy	10	8	6	4	2	0
Typographic treatments (texts, headers, paragraphs, etc.) are stylized to complement the tone of the content & there are no "sins"	10	8	6	4	2	0
Graphics and/or images are high quality and are well integrated	10	8	6	4	2	0
Color palette reflects the tone of content and audience	10	8	6	4	2	0
Final design is creative and goes beyond cliché solutions	10	8	6	4	2	0
QUALITY OF WRITING & EDITING (5 POINTS)						
Clear, concise, free of typos and grammar errors, and formatted to enhance reading	5	4	3	2	1	0
QUALITY OF CRAFT (5 POINTS) includes but not limited to:						
Finished product is of portfolio quality; attention to detail is evident (design wise and handling of any of the materials as appropriate)	5	4	3	2	1	0
Project has been appropriately labeled and delivered	5	4	3	2	1	0
WORK ETHICS (5 POINTS) includes but not limited to:						
All deadlines were met during the course of the project	5	4	3	2	1	0
Student showed initiative to solve his/her own questions and challenges	5	4	3	2	1	0
Student followed instructions for project and in class	5	4	3	2	1	0

COMMENTS

SUPPLIES

Please bring the following to class:

- Willingness to work and re-work your sketches. Repeat.
- Tracing paper pads to sketch
- Sketch pad or notebook to take notes (these notes can be doodled or you can doodle your way to take lectures' notes)
- Black markers (fine point and medium). You will need them to sketch.
- Colored pencils or markers (you may want to use them to sketch)
- Pencils to sketch
- Erasers
- Grid paper (useful for layout and proportions)
- Binders to collect and organize all the process for each project
- Scissors
- Exacto knives #11, blades, and dispenser
- White out (useful when revising sketches)
- Good quality masking tape or artist's tape
- Glue stick or Rubber Cement
- Spray adhesive
- Black on black boards* to mount your finished work for projects.
*These can be cut professionally at the art or hobby store
- Flash drive of at least 8GB to back up work.
- Create an account on Dropbox, SugarSync or use our Google Drive to back up your work to the cloud.
- Healix mat or any other cutting surface
- A digital camera, or an slr camera.
- A favorite one hour photo developing establishment
- Epson photo quality matte paper in different sizes. It is suggested you get a pack of 11 x 17 or the super A/B size which is 13 x 19.
- Mac Laptop Computer as specified in the department's computer policy
- Mouse and/or WACOM tablet to work on the computer

CLASS SCHEDULE: subject to change : subject to change : subject to change : subject to change : subject to change.

WEEK 1	TR Aug 17	Introductions, class policies and overview, textbooks, assign readings, and handouts. Readings: GDT: Good Design is Goodwill, page 64.
WEEK 2	T Aug 22	Discussion: What is Design. Reading discussion. Assign Project 1: Symbols. Start working in class on Step 1 & Step 2. Read Easy Steps for Better Icon Design and Illustrating Animals With 13 Circles: A Drawing Challenge And Tutorial on Smashing Magazine.
	TR Aug 24	Lecture: Symbols. In class work. Class feedback. Do the following tutorial in class: Artist at Work: From Sketch to Finished Vector Illustration . Class demo. Orientation on scanning, photographs, apps, and Illustrator orientation (image trace, pen tool, and pathfinder).
WEEK 3	T Aug 29	All sketches should be completed. Class feedback to pick the best 5 ideas for class critique and small group discussion.
	TR Aug 31	In class work. Small group critique. Print outs due.
WEEK 4	T Sept. 5	Final critique. Small group feedback. Class Demo on mounting and gluing.
	TR Sept. 7	Project 1 due. Assign Project 2: Type Detective. Read chapter 2 GDFND (pages 42-58) & Type as Discourse GDT (pages 81-83).
WEEK 5	T Sept. 12	Web Blended: Collect your images and upload to USA ONLINE Dropbox as a PDF by midnight. Make images small. Explain your choices. Include summary of readings.
	TR Sept. 14	Web Blended: Project 2 due on USA ONLINE Dropbox by midnight.
WEEK 6	T Sept. 19	Reading discussion. Assign Project 3: Design Principles. Lecture on design principles and type. Do at least 3 small sketches for each principle and element using letters only. Do not distort the letters. Read pages 82-97 from GDFND & Import/Export, GDT (pages 127-132).
	TR Sept. 21	Reading discussion. Sketches due to pick the best ones. Class feedback and small group.
WEEK 7	T Sept. 26	In progress critique. Bring print outs. Small group discussion.
	TR Sept. 28	Final critique. Print outs due. Small group discussion.
WEEK 8	T Oct 3	Project 3 due. Assign Project 4: Type to Symbol. Start working in class.
	TR Oct. 5	Class feedback of sketches and proposals for symbol/type combinations. Small group.
	F Oct. 6	Midterm grades due.
WEEK 9	T Oct. 10	Web Blended: Project 4 due: Upload final symbol/type combinations to USA ONLINE Dropbox by midnight. Instructions to follow.
	TR Oct. 12	Fall Break

CLASS SCHEDULE: subject to change : subject to change : subject to change : subject to change : subject to change.....

WEEK 10	T Oct. 17	Assign Project 5: Business cards. Discussion of business card parts and components. Do the following tutorial: Get Yourself Noticed! Create a Simple Business Card in InDesign . Read Chapter 3 GDFND (pages 64-97).
	TR Oct 20	Sketches due. Pick the best two for each card. In class work. Small group feedback. Last day to drop from a course.
.....		
WEEK 11	T Oct. 24	In progress critique. Pick the best cards. Continue working in class.
	TR Oct 26	Final critique. Small group critiques. In class work.
.....		
WEEK 12	T Oct 31	Project 5 due. You will take the project to the gallery for portfolio review on Wednesday morning. Work on Sophomore Review. Questions. Assign Project 6: Type and Image. In class work. Last minute questions about Review, etc.
	W Nov 1	Graphic Design Sophomore Review
	TR Nov 3	Web Blended: Read The Crystal Goblet, or Why Printing Should be Invisible, pages 39-44. GDT, Manifesto on Futurism, page 20-22; Who We Are: Manifesto of the Constructivist Group, page 22-25.
.....		
WEEK 13	T Nov 7	Bring to class list of quotes for project. Class discussion and lecture on type and image.
	TR Nov 9	Sketches due. Pick the best ones for each category. Read Experimental typography. Whatever that means . And visit this site Experimental Typography . Upload summary of article and site to USA ONLINE Dropbox by Sunday before midnight.
.....		
WEEK 14	T Nov 14	In progress critique. Small group discussion.
	TR Nov 16	In progress critique. All compositions should be almost final.
.....		
WEEK 15	T Nov 21	Thanksgiving Holiday
	TR Nov 23	Thanksgiving Holiday
.....		
WEEK 16	T Nov 28	Final critique. Small group discussion.
	TR Nov 30	Project due.
.....		
WEEK 17	T Dec 5	Final Meeting Time 6:00-8:00 pm.
.....		

1 PROJECT 1: SYMBOLS

Symbol sets are an integral part of graphic design communication. They are used as icons for web sites, symbol sets for navigation, identification systems for large events and as part of traditional identity systems. Symbol sets are also used in airports or other mass transit systems, to identify events at the Olympics and to create graphical user interfaces for software. The designer needs to balance the density and complexity of the symbols in such a way that creates a delicate balance between form (aesthetics) and function (communication).

Objectives

- Explore the relationships of open and closed forms using a grid structure.
- Create a unified set of 5 symbols.
- Apply the principles of unity, variety, density, and complexity in the creation of a symbol set.
- Modify the symbols to achieve clarity in their communication and tailor them to the needs of the audience.

Process

Step 1: Design a grid composed of horizontal, vertical, geometric, and organic forms. Using this grid makes at least 50 permutations for each of the following criteria: open forms, closed forms, open and closed form combinations.

Note: Don't over think it. Play with the forms.

Step 2: Redesign the grid to accommodate a set of symbols. Design 100 random symbols based on the redesigned grid. As you are doing this, you will find themes. Look for ways to **optimize** the grid for the theme you think is the strongest, such as foods, sports, plants, animals, etc...

Note: Don't over think it. Play with the forms.

Step 3: Redesign the grid if necessary to optimize it for your final symbol series. Select a category and design 5 final symbols based on the revised grid.

Final form: Make sure that the symbols are both aesthetically sound and clear in their meaning. The 5 symbols will be printed out on good quality paper and mounted on black on black board. You will mount them individually. Use tracing paper flap and label the back with your name and project title typed. Make sure it looks professional. Keep in mind that craft is crucial and will be graded.

In a smaller printout, print the grid used to design the symbols. Attach it to the board next to the symbols.

Process binder:

Your binder will include all research, class notes, visual research, sketches, revisions, print outs, and copies of the final submission. A final PDF copy will be uploaded to USA ONLINE Dropbox the same time and day the project is due. Refer to Appendix 5 on page 28 for labeling questions.

Resources

https://www.youtube.com/results?search_query=designing+symbols+using+a+circular+grid

https://www.youtube.com/watch?v=_kZpYTjtZ1k

<https://www.youtube.com/watch?v=vNSicLu3TTk>

<https://design.tutsplus.com/tutorials/how-to-create-an-owl-character-using-a-circular-grid-in-adobe-illustrator--cms-24880>

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PROJECT 2: DESIGN DETECTIVE

In this project you are asked to document examples of design pieces with a camera, clippings, photocopies, screen shots on the web, etc.. You will pick one category from the list below that will serve as the theme for your project.

Walk around town and take photos of signage, store fronts, shopping bags, newspapers, packages, magazines, announcement boards, board games, and anything else that has type printed or painted on it.

Think of the pretty, sublime, and beautiful, as well as the ugly; have fun with the exercise— you are a design detective for this exercise.

Objectives

- Define design principles
- Identify the main design principle being used on selected design pieces.
- Explain the use of the main design principle and how it is being used.
- Properly format a PDF document with more than one page.
- Properly format images for a PDF document.

Process

There is no limit to the amount of documentation you want to supply but there is a minimum of 10 images and/or clippings.

After defining the design principles from the list provided to you, identify the main design principle used in the examples you have collected. Organize the examples as a PDF using either InDesign, Pages, Word, Power Point, Keynote, and/or Adobe Illustrator.

Final form

You can choose in which program you want to do the project. However, you will follow the template provided to you in the next page.

On each page/slide, you will identify the designer, the design, and the main design principle with a short explanation— no more than 2 or three sentences.

The document must be saved as a PDF to be uploaded to USA ONLINE Dropbox.

You will also provide a typed statement of reflection explaining what you have learned. Be sure to correctly name all files before uploading. Refer to Appendix 5 on page 28 for labeling questions.

Design Principles

Submit one example for each of the following:

- balance (symmetrical/asymmetrical/approximate/radial)
- dominance
- direction/movement
- variety
- harmony
- proportion
- economy
- repetition
- concentration
- radiation
- confrontation
- similarity
- gradation
- contrast (of scale,value, size etc.)
- anomaly

Design Detective Work

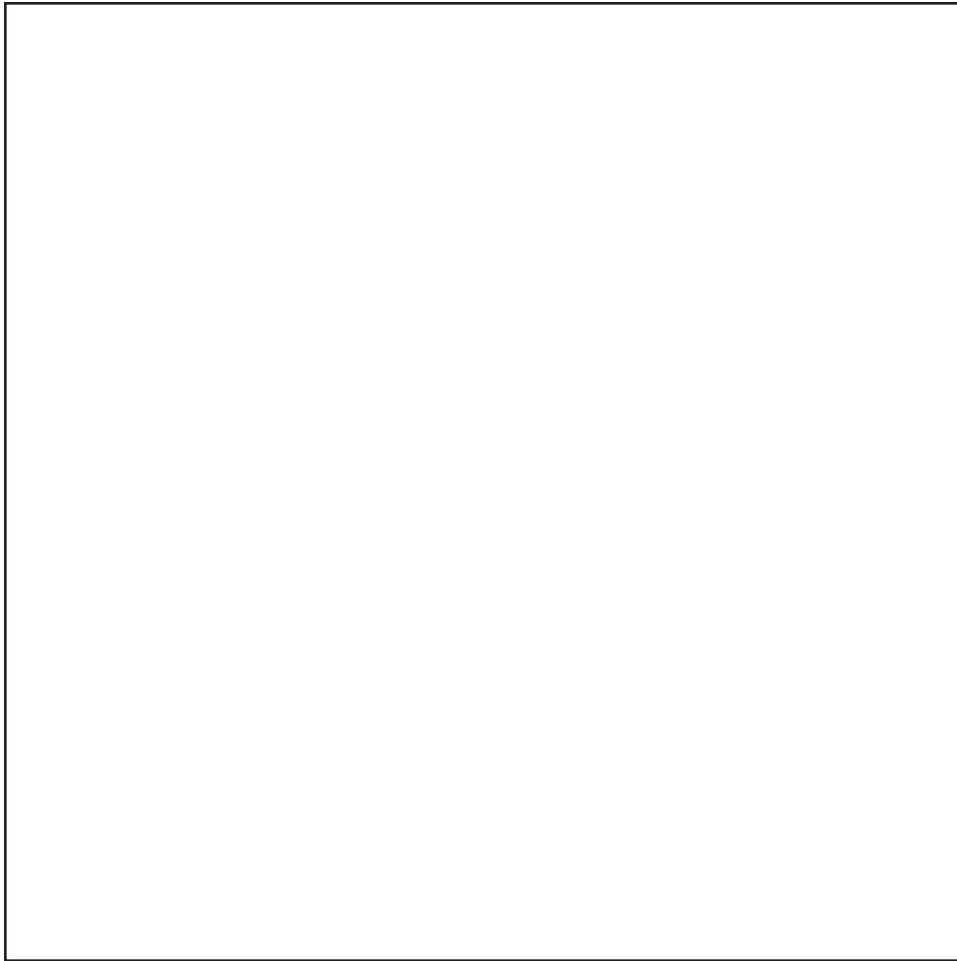
YOUR NAME

Art 271 Introduction to Graphic Design

Professor: Alma Hoffmann

{ EXAMPLE FOR }
{ POSITIONING }
ONLY

TITLE (design and designer)



2 sentences explaining the composition.

ARS 271

Date _____
 Turned in on time _____ yes _____ no _____
 Process Binder on time _____ yes _____ no _____

Designer: _____

Project 2: Design detective

COMMENTS

	EXCELLENT 100%	GOOD 80%	AVERAGE 50%	POOR 30%
<p>DESIGN EXAMPLES: 10 POINTS Images are well presented, clear, have good quality, and are creative. Examples are unique and not cliché. Images are properly formatted</p>				
<p>EXPLANATION: 10 POINTS No typos and/or grammar errors were found. Explanations make sense and are well written, thoughtful, and offer a good rationale for the choices made by the designer.</p>				
<p>PRESENTATION: 5 POINTS Template was used as instructed in class. Documentation was labeled as instructed in syllabus and in class. Document was turned in as a PDF that I could open to grade.</p>				

TOTAL POSSIBLE POINTS

TOTAL POINTS RECEIVED

3

PROJECT 3: DESIGN COMPOSITIONS USING TYPE

In this project you will create a composition that communicates a design principle using only type.

Objectives

- Review the definitions of each of the design principles below.
- Sketch ideas using only letters.
- Select typefaces from the list given to you to create a composition.
- Explain the use of the main design principle and how it is being used.
- Properly format a PDF document with more than one page.
- Properly format images for a PDF document.

Process

Now that you have identified design principles on the examples you provided, pick ten principles from the list below. Then, start sketching small ideas on a small square (1 x 1 inches or 2 x 2 inches). Sketch at least 3 small ideas using only letters (type). Once we pick the best one, proceed to the computer.

On Illustrator, for each of the ten design principles, you will create a 5 x 5 square. This square will be your active space. From the list of typefaces given to you, use only letterforms to create a composition that communicates each of the design principles you selected. All will be created in black and white.

Arrange them in a booklet in a digital format using InDesign and export it to Acrobat as a PDF. You may create individual PDFs as well, and combine them using Acrobat. Every example should have a brief explanation underneath.

Submit one final example for ten principles from this list:

Principles:

- balance (symmetrical/asymmetrical/approximate/radial)
- dominance
- direction/movement
- variety
- harmony
- proportion
- economy
- repetition
- concentration
- radiation
- confrontation
- similarity
- gradation
- contrast (of scale,value, size etc.)
- anomaly

Final form

A well designed 11 page PDF with your name and project name on the front cover. You will also provide a typed statement of reflection. See template on next pages. Refer to Appendix 5 on page 28 for labeling questions.

Cover page

Design Principles and Elements

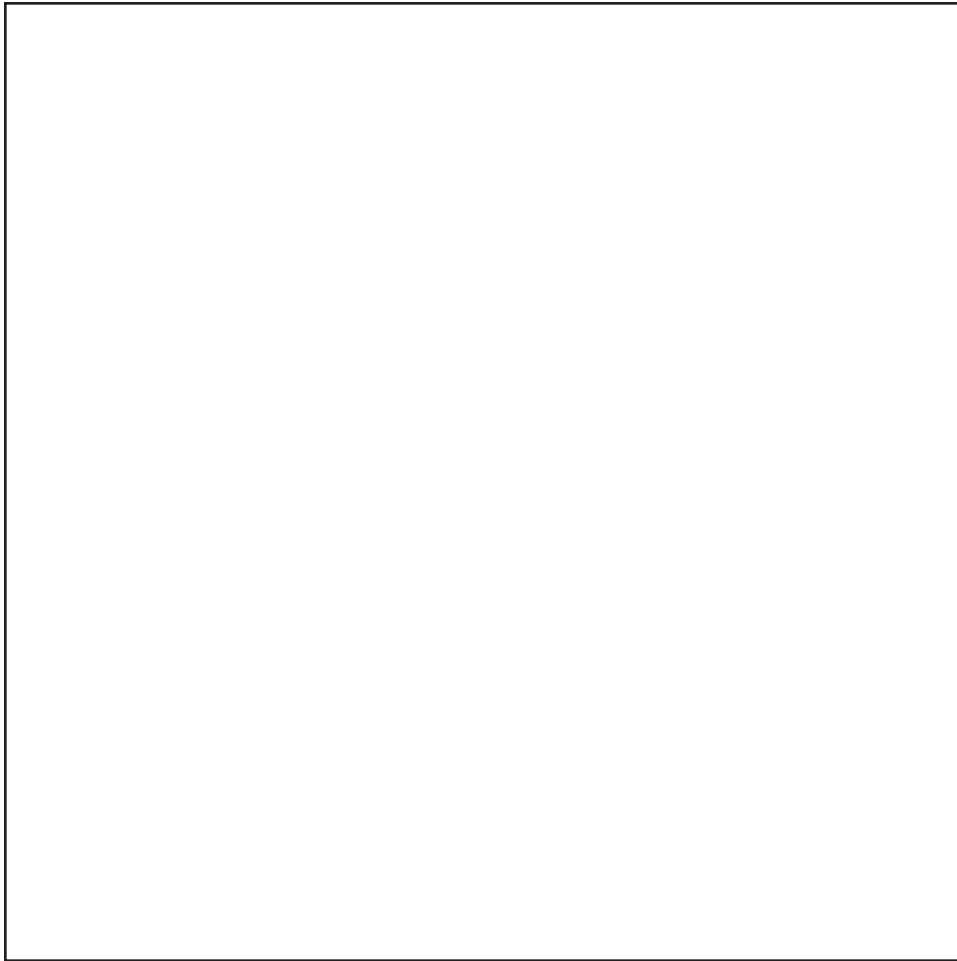
YOUR NAME

Art 271 Introduction to Graphic Design

Professor: Alma Hoffmann

EXAMPLE FOR
POSITIONING
ONLY

TITLE



2 sentences explaining the composition.

ARS 271

Date _____
 Turned in on time _____ yes _____ no _____
 Process Binder on time _____ yes _____ no _____

Designer: _____

PROJECT 3: Design principles

COMMENTS

	EXCELLENT 100%	GOOD 80%	AVERAGE 50%	POOR 30%
<p>COMPOSITIONS 20 points Designs demonstrates excellent and consistent application of principles and/or elements using only typography. Excellent visual organization, hierarchy, & proportional relationships. Lines are well drawn, typography is not distorted but arranged by looking at form and counterforms and line and shape association.</p>				
<p>PRESENTATION & CRAFT 5 points Each composition has been labeled and described as required. If assembled in a booklet format, it is neat and well organized. If presented individually, it looks neat. The resolution of the PDF is adequate and there is no pixelation on the files. Document has been formatted as instructed, it is saved as a PDF that i could open.</p>				

TOTAL POSSIBLE POINTS

TOTAL POINTS RECEIVED

4

PROJECT 4: TYPE TO SYMBOL

In this project you will pick one of the symbols you created on the first project to apply a typographic signature to it.

Objectives

- Identify the best typeface or typefaces to use in combination with a symbol.
- Utilize a grid for type placement and proportions.
- Select an appropriate name for the selected symbol that resembles a company or service.
- Sketch type studies that explore size, weight, placement, and orientation for a symbol.

Process

Revisit the symbols you created on Project 1 and select two symbols. You will then start sketching small ideas for type placement, size, weight, and orientation on a small square (1 x 1 inches or 2 x 2 inches).

Sketch at least 10 small ideas. Experiment with placement, orientation, size relationships, weight relationships, etc.. You will be given instructions on how to sketch type for this project. Once we pick the best one, proceed to the computer and experiment with the typefaces from the list given to you.

On the program, create a 5 x 5 square. This square will be your active space. All will be created in black and white. You will create and utilize a grid to consider the placement of the type (name of company or service). Make several combinations to consider in class. Once we pick the best two, you will turn it in.

Color will not be used but if you would like to experiment with color, we can discuss your reasons and appropriateness.

Final form

The final two symbols with type will be printed on nice paper and mounted on black and black board. Tape a sheet of protective tracing or vellum protective flap to the back. Label with your typed name, class, and project. Keep in mind that craft is crucial and will be graded.

The square lines will not be printed. The symbols can't be larger than 3 x 3 inches overall. In other words, if the square lines were there, the symbols can't touch those lines or be tightly close to them. Refer to Appendix 5 on page 28 for labeling questions.

ARS 271

Designer:

PROJECT 4: Type to Symbols

Date _____
 Turned in on time _____ yes _____ no
 Process Binder on time _____ yes _____ no

	EXCELLENT 100%	GOOD 80%	AVERAGE 50%	POOR 30%
<p>COMPOSITIONS 20 points Designs demonstrates excellent and consistent application of principles and/or elements using only typography. Excellent visual organization, hierarchy, & proportional relationships. Lines are well drawn, typography is not distorted but arranged by looking at form and counterforms and line and shape association.</p>				
<p>PRESENTATION & CRAFT 5 points Each composition has been labeled and described as required. If assembled in a booklet format, it is neat and well organized. If presented individually, it looks neat.</p>				

COMMENTS

TOTAL POSSIBLE POINTS

TOTAL POINTS RECEIVED

5 PROJECT 5: BUSINESS CARDS

In this project you will design two business cards using a limited color palette and typefaces.

Objectives

- Identify appropriate contact information to be used in the business card.
- Identify the components of a business card.
- Utilize a grid for type placement and spatial relationships.
- Design a business card that is functional and aesthetically pleasing.
- Utilize colors and tints to effectively establish hierarchy in the information.
- Identify the appropriate typefaces to use based on the company or industry the card represents.

Procedure

You will design 2 business cards using only typography to create a balanced composition in a small and limited space. We will learn to use a grid and visual alignments. From the list given to you, select two typefaces for each card. Make sure these typefaces contrast each other (sans serif and serif). Design the following:

- Business card using 2 colors. You can use tints of these two colors.
Use two size and weight changes.
- Business card using 2 colors and add decorative elements, glyphs and/or visual punctuation.
Use two size and weights change.

For extra credit (20 points to be graded) consider designing an additional card:

- Business card that is not conventional. This card may use alternative materials, printing methods, hand methods, or the typography may be more expressive as well.

Final form

The final versions will be printed in good quality paper or you can use templates sold at the store. The print outs will be cut and mounted on a black on black board. Tape a sheet of protective tracing or vellum protective flap to the back. Label with your typed name, class, and project. Keep in mind that craft is crucial and will be graded.

Your final files will be submitted along with the boards, your binder, reflection, and PDF files. Upload digital copies with reflection to your USA ONLINE Dropbox folder by the assigned date and time. Be sure to correctly name all files before uploading. Refer to Appendix 5 on page 28 for additional information.

6

PROJECT 6: TYPE AND IMAGE

In this project a quote (approved by the instructor) will serve as the foundation of the design in your compositions. You will explore the relationship between word and image and type as image.

Objectives

Explore relationships between type and image through the juxtaposition and placement studies.
Utilize image and type treatments to communicate meaning.
Increase your skills at composition, typographic design, image manipulation and creative problem solving.

Procedure

For initial research, find a three to seven word quotation. Then find several existing photographic images that will support or contradict the quotation. Work with one photo or its parts, or create a collage. Look and consider the unique relationships between your chosen quote and image(s).

Do not create your own illustration or use calligraphic lettering. Your main concern will be increasing your skills in the areas previously described.

Research the context of your selected quote. Consider its author, intention, social, political, and cultural context. Has its meaning changed? If so, how? What type of tone will you take when visualizing this quote? What type of typographic arrangements will be appropriate?

Do visual research on typography only compositions as well as type and image compositions. Consider both historical and contemporary examples. Study and analyze them. What can you learn from each?

You will design 4 plates. Each plate will incorporate the quotation through the use of typography, imagery and color;

Typography

You may choose whatever type you feel is appropriate to your solution. Unless conceptually sound, do not mix more than 2 typefaces on the same plate.
Before proceeding, you must have instructor approval regarding your type choices.

Images

Use the same image or images throughout the project. The image(s) must be manipulated to look differently with each possible design solution.
Before proceeding, you must have instructor approval regarding your choice of image(s).

Color

Use black and one color in each plate. Use color intelligently; not for its own sake, but to enhance meaning or establish hierarchy.

Each plate will have one of the following emphasis:

Type only.

Type dominant / Image recessive.

Type recessive / Image dominant.

Sketch your ideas on tracing paper. We will go over them.

DO NOT DESIGN ON THE COMPUTER! All marker sketches are part of this process and must be saved in your binder and turned in with the final product.

Imagery may be generated by photocopies or modified in the computer. You may use the computer or other methods (press type or photocopies of found type) to generate typographic solutions.

The final plates must be assembled in collage form either by using a machine (photocopier or computer), or by hand, and duplicated using a copier to create a single surface.

Final Form

Each of the 4 plates will have a 8 inch square image area. Mount each image on a 11" black on black board. Tape a sheet of protective tracing or vellum protective flap to the back. Keep in mind that craft is crucial and will be graded. Refer to Appendix 5 on page 28 for additional information.

APPENDIX 1: PROCESS BINDERS

Visual artists, designers, film set designers, and even hair stylists keep a journal, binder, folder of things that are of interest to them, a specific topic they need to research, and others containing all things that inspire them, their brainstorming ideas, process, sketches, print roughs, and final prints to document their particular project from beginning to end.

In the art world, provenance—the history of ownership of a valued object or work of art or literature—documents authenticate the legitimacy and originality of a work of art. In the design world, partly due to the commercial nature of it and partly because of how technology has transformed this industry, documentation is often overlooked. Yet, it is having proper documentation of the research and the design process that legitimizes the work, helps counter any claims of copyright infringement, and gives a designer credibility in the eyes of clients.

For these reasons, you will keep and maintain a binder for each and every project in class. In the event that you are working in teams, you are still responsible for your own binder and its content.

Example of how to organize the contents in the binder:

Project Title and Name

Project Description

Research

Topic/Subject/Content Research: If you were going to write a paper, what do you know and what do you need to learn about the subject matter your project is about? If a logo for a company, what do you know about the company; its audience, its philosophy, etc.?

Visual Research: a minimum of 50 images

Ideas, how designers use type, how do they work with lots of text, how do they use color, if you are doing a logo abstraction of a tiger, this will include images of the tiger as well as examples of well designed logos. If trying a different technique, this will include examples of that technique used successfully, etc.

Process

Sketches: minimum of 50 sketches unless otherwise stated in class.

Your sketches should be small.

Selection of the best sketches: usually two or three depending on the project.

Computer iterations: once you take the sketches to the computer, all of those versions need to be documented.

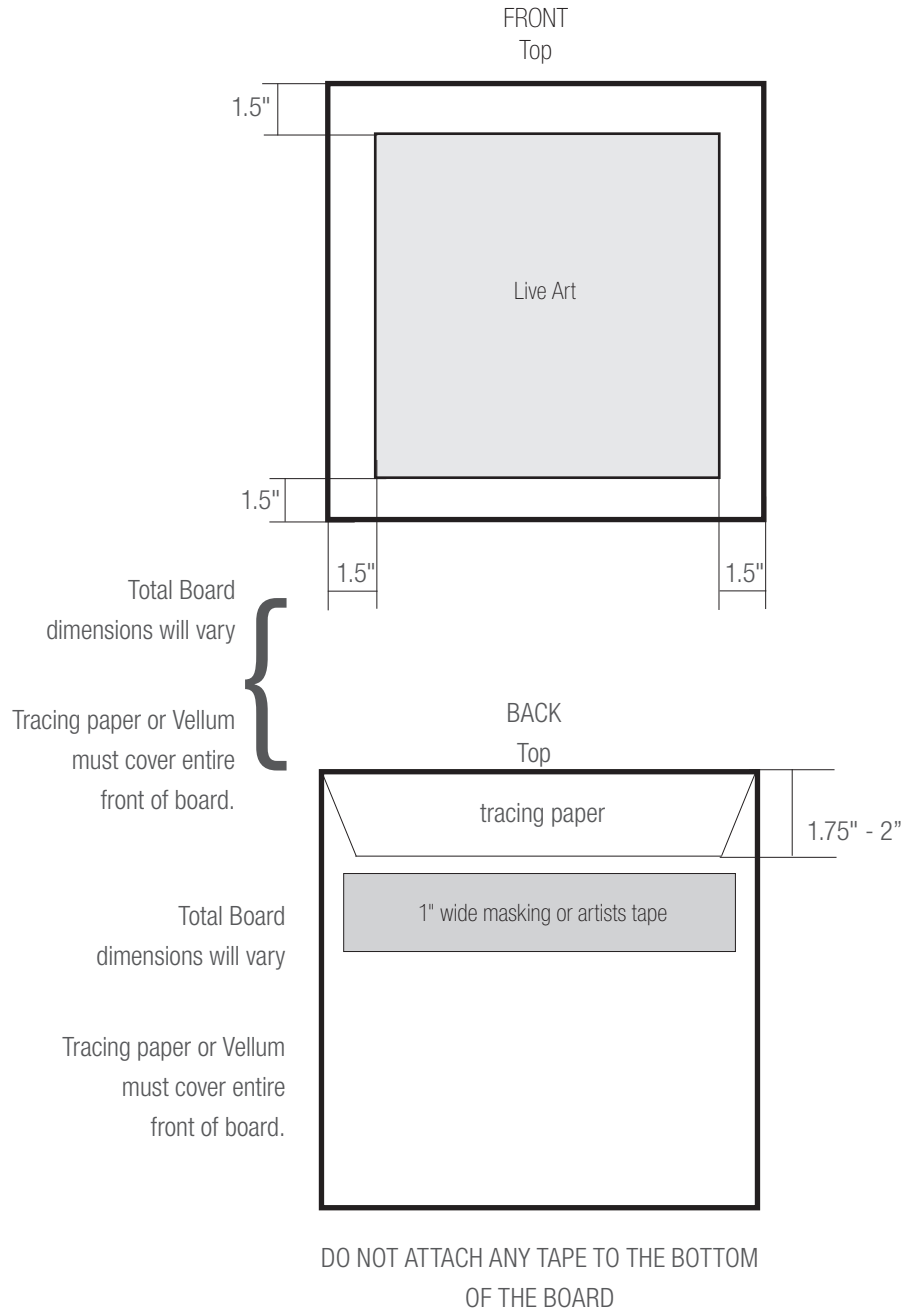
Final versions

Final PDF

Typed reflection

APPENDIX 2: PRESENTATION

Unless otherwise stated, every project should be turned in the following manner:



APPENDIX 3: TYPEFACES

Unless otherwise stated and/or have consulted with your instructor to use another typefaces, these are the typefaces you will use for class projects during the semester:

Mac System or Available through the software

Sans Serifs

Arial
Gill Sans
Helvetica
Helvetica Neue
Myriad

Serifs

Adobe Garamond Pro
Adobe Jensen
Arno Pro
Baskerville
Caslon
Didot
Garamond
Hoefler Text
Minion Pro
Optima
Palatino
Times
Trajan

Type Kit accessible through Creative Cloud:

Sans Serifs

Acumin Pro
Allumi Std
Apertura
Brandon Grotesque
Chaparral Pro
DejaRip
Europa
FF Dagny Pro
FF Enzo
FF Basic Gothic Web Pro
FF Meta Web Pro
Freight Sans Pro
Futura PT
Gibson
JAF Facit
League Gothic
Museo Sans
Myriad Pro
Nimbus Sans
Omnes Pro
Pragmatica Web
Proxima Nova
P22 Underground
Raleway
Runda

Serifs

Abril Display
Abril Fatface
Adelle
Adobe Text Pro
Ambroise Std
FF Meta Serif Web Pro
FF Tisa Pro
Jubilat
LTC Bodoni 175
Museo
Museo Slab
Teimer Web

APPENDIX 4: ORAL PRESENTATIONS

Presentations have become a vital part of a designer's work life. Whether they are sent by email as a PDF for the client to approve or are given to a board of directors, presentations reflect on the designer's skill to succinctly present the research, client brainstorming sessions, process, and rationale of the final direction. Presentations also sharpen your verbal and written skills as well as your design skills. Because you are a designer, you will be graded both on content and the design of every presentation you give in class. Following are some guidelines to follow.

- Every presentation must have a introductory slide with your name, class name, and project title, a thank you slide and a final slide with all sources listed.
- Every source you use to gather content must be cited in MLA style both on the slide and at the end.
- Presentations are visual, visual, visual, visual mediums. Did I say visual? Show, show, show,show. Let the slide be the visual to your voice.
- There are never enough images in a presentation. Unless otherwise stated, think of 25+ slides.
- The adage of 1 or 2 minutes per slide, is not appropriate in the post carousel age. You need to have as many as your story line needs. Every word that evokes an image, take advantage of it and show it, show it, show it, show it.
- Image choice needs to be intelligent and relevant but you can show humor.
- Use a grid for consistent organization of the content.
- Do not underestimate negative space.
- Typography
 - Use typefaces consistently: headers, subheaders, callouts, body copy, etc..
 - No typographic errors such as widows, hyphens, and orphans.
 - Use smart quotes, not inch marks.
 - Hang the punctuation.
 - Use punctuation consistently.
 - Because the slides will be shown on a screen, do not write paragraphs on your slides. Use short lines of text. If needing to keep several lines of text together, build them up by copying and pasting as you move on in the narrative. Do not show a slide with more than one point at a time.
 - Body copy should be over 18 points. Depending on the typeface, this may be too small still.

Remember a presentation is not reading a paper or the newspaper. Do not overwhelm the slides with text. There should be no paragraphs and type size should be a minimum 16 point size. Spread the information.

APPENDIX 5: TUTORIALS

ADOBE ILLUSTRATOR

Artist at Work: From Sketch to Finished Vector Illustration <http://www.lynda.com/Illustrator-tutorials/Artist-Work-From-Sketch-Finished-Vector-Illustration/158376-2.html?srchtrk=index:1%0Alinktypeid:2%0Aq:illustrator%2B%0Apage:2%0As:relevance%0Aa:true%0Aproducttypeid:2>

Best Illustrator Tutorials from 2016
<https://creativenerds.co.uk/tutorials/70-best-illustrator-tutorials-from-2016/>

100 Amazing Adobe Illustrator tutorials
<http://www.creativebloq.com/digital-art/illustrator-tutorials-1232697>

Best Adobe Illustrator Tutorials of April 2014
<http://theneodesign.com/best-adobe-illustrator-tutorials-april-2014/>

Best Adobe Illustrator Tutorials of May 2014
<http://theneodesign.com/best-adobe-illustrator-tutorials-may-2014/>

The Top 60 Free Adobe Illustrator Tutorials for 2014
<http://www.companyfolders.com/blog/top-adobe-illustrator-tutorials-2014>

Top 100 New Adobe Illustrator Tutorials
<http://www.designyourway.net/blog/resources/tutorials/illustrator-tutorials/top-100-new-adobe-illustrator-tutorials/>

IN DESIGN

Get Yourself Noticed! Create a Simple Business Card in InDesign
<http://design.tutsplus.com/tutorials/get-yourself-noticed-create-a-simple-business-card-in-indesign--cms-20652>

44 brilliant InDesign tutorials
<http://www.creativebloq.com/graphic-design-tips/indesign-tutorials-1232639>

Layers Magazine InDesign Tutorials
<http://layersmagazine.com/category/tutorials/indesign>

15+ InDesign Tutorials for Magazine and Layout Design
<http://design.tutsplus.com/articles/15-indesign-tutorials-for-magazine-and-layout-design--vector-5456>

InDesign Secrets
<http://indesignsecrets.com/>

APPENDIX 6: LABELING

Unless otherwise stated, every digital submission should be labeled in the following manner:
LASTNAME_FIRST_PROJECTNAME_ARXXXX_SPXX