

## objectives

To develop visual perception, aesthetic awareness, cognitive thinking, as well as conceptual problem solving skills.

To develop the ability to create successful visual messages.

To develop a mastery of hand skills, craft, and technical skills as well as presentation techniques.

To gain an in depth understanding of the field of graphic design.

To develop and nurture idea generation skills.

To understand and utilize visual hierarchy.

To introduce the terminology used in graphic design.

To gain an understanding of how to use various design elements.

To begin looking at things in a new way.

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[www.studio2n.com](http://www.studio2n.com)  
[temperamentalmuses.com](http://temperamentalmuses.com)  
twitter: [almahoffmann](https://twitter.com/almahoffmann)  
pinterest: [almahoffmann](https://www.pinterest.com/almahoffmann)

# intro to graphic design

fall2013  
ars271.3cr

An introduction to the skills and techniques used in Graphic Design. Problems in visual communications, layout, and visual priorities and use of selected materials. Prerequisites ARS 121,122, and 123.

meeting times: t & tr 8:00am-10:45am room 106

## textbooks

InDesign CS6: For Windows and Macintosh. Berkeley, CA: Peachpit, 2012.  
Cohen, Sandee. ISBN: 978-0321822536

Illustrator CS6: For Windows and Macintosh. Berkeley, CA: Peachpit, 2013.  
Weinmann, Elaine, and Peter Lourekas. ISBN: 978-0321822178

# Class Details

## **Welcome to Introduction to Introduction to Graphic Design!**

In this class, you will get introduced to the foundations of graphic design or design thinking. The class will challenge you to problem solve and learn to see the world around you differently. As designers, we need to be able to see possibilities in everything around us and we need to learn to be self reliable. The projects will prepare you for your upcoming design classes, but more importantly, the projects will help you think like a designer. I learn as much as you do every time I teach it. I will not lie to you, there will be a lot of work in this class. One thing is for sure, you will never look at any visual material and typography in the same way again! And though there is a lot of work, you will also have a lot of fun!

**A word of caution:** no instructor can teach you all that is out there to learn. No instructor will teach you everything. You will get out of this class as much as you give it. I will challenge you, but it is up to you to meet that challenge and grow. Make me proud!

## **Class format**

The class format relies on a variety of activities including, but not limited to, small lectures, reading discussions, conversations, small and large group critiques, sketching, constant sketch revisions, content and visual research, visual explorations, one to one discussions, field trips if applicable, occasional social media and/or design related videos, and etc..

*We will use the online classroom space at Sakai. Once it is set up, I will email you.*

## **Yes, I assign a lot of sketches. Get over it.**

Complaining about it will result in me assigning even more sketches. The sketches are assigned to hone your visual thinking skills. Doing them is your decision of course. Though you should know I do count them and grade them as part of the daily work ethics component and the process for every project.

## **Yes, I also ask you to research your topics and visual decisions. Get over it.**

It is important that you learn to offer a sound rationale for your design solutions. A designer must be a good thinker and a strategist, otherwise, we will end up making photocopies and doing second rate work. You will need to do several types of research: background information, precedents, demographics, materials, visual precedents (*every project requires you to turn in a set of at least 50 images for inspiration and precedent*), subject matter, and others as appropriate.

## **Deadlines**

Missing a deadline is strongly discouraged as I am not able to accept late work under any circumstances. Exceptions are only given in extenuating circumstances as long as these are properly documented and/or pre-arranged accommodations properly documented by The Office of Special Student Services.

## **Social media and cell phone use**

If you text, I will text. If you check Facebook, I will check my Facebook too. Think about it. Would you think I am doing my job if I am texting or chatting on Facebook? If you need clarification on this matter, you do not belong in this class.

## **Work ethics & participation**

Each class meeting period counts for 10 points which will be based on:

- Having the textbooks, all assigned sketches properly trimmed to size when instructed, basic tools to work, appropriate attitude in class, disposition to work, and active participation in class discussion and critiques.
- Professional demeanor and behavior in class.

## **Attendance**

Because class attendance is crucial to the learning process it is expected that students will attend every meeting.

1. Two absences will be allowed.
2. Each absence thereafter will result in the lowering of the final grade by one full letter.
3. Three unexcused late arrivals or three unexcused early departures will equal one absence. You will not be allowed in class if arriving 40-45 minutes late. It will be considered an absence.
4. If 5 class days are missed, you will get an F in the class.
5. Missing a critique and/or a project's deadlines will not be excused and will lower your grade one letter grade unless you show proper documentation (refer to class expectations).

The University's academic policy and procedures which can be found in the Bulletin. Undergraduate and Graduate Bulletin, page 33.

*"An individual student is responsible for attending the classes in which the student is officially enrolled. The quality of work will ordinarily suffer from excessive absences. At the beginning of classes, instructors must define their policy on absences, and all cases of illness and emergency shall be promptly reported and verified to the instructor.*

*For excessive absences (two or three consecutive class meetings) due to illness, death in family, or family emergency, the Dean of Students' office should be advised.*

*Absence notices will be sent to each instructor notifying him of the reason for and the approximate length of the absence. This notification does not constitute an excused absence.*

*Students receiving veterans' benefits are required to attend classes according to the regulations of the Veterans Administration.*

*All international students on F-1 visas must comply with attendance regulations as dictated by the Department of Justice, Immigration and Naturalization Services. They must remain students in good standing with at least twelve (12) hours per term.*

*Students attending authorized off-campus functions or required activities shall be excused by the responsible University official through the Office of Academic Affairs. In case of doubt, instructors may consult these lists in that office. Work missed as a result of these excused absences may be made up."*

## ***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 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. Unless I am in the middle of a family situation (kids or other) you can expect an email within the 24 hour period.

**No emails on Sundays.**

### ***Office hours***

My office hours are listed on the first page of your syllabus. Office hours are Tuesdays and Thursdays from 3:00-4:00pm and Wednesdays from 8:30-12:30pm. You can stop by and talk with me if you need to. I will ask you that you let me know in advance to put you in my calendar and to ensure I will be there. I might be off to a meeting. If those days do not work, contact me to make an appointment.

### ***Honesty & Respect***

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

## ***Professional expectations***

1. Be in class when class begins.
2. Notify instructor before class starts if you need to leave early.  
Make arrangements with a fellow student to obtain any information you might miss and contact them; class material will not be repeated.
3. Turn off your cell phone before class starts & wait until break or after class to use your phone. This includes text messaging. If you are discovered to be texting during class you will be asked to leave and be counted absent.
4. Do not listen to electronic or audio equipment during class unless instructed by the Professor.
5. No computers on during class unless you are looking at blackboard assignments or doing research pertinent to the project at hand. No social media chatting or facebooking. Seriously, do we need to go over this?
6. No late work will be accepted.
7. Computer and printer related excuses are not accepted. These type of excuses will not excuse you from having to recreate the project. Back up your files.
8. Quizzes will be given if class is silent during reading discussions and notes are not taken.
9. All written work must be typed and stapled. Hand written reports, papers and/or loose pages will not be accepted.
10. No holding hands, and other public displays of affection during class time. This tends to make others including the teacher feel uncomfortable. Your classroom behavior should be treated as if you were in a work meeting. Think about it, this is not high school.
11. Rolling your eyes at a classmate or professor is not an example of professional behavior.
12. Respect others and their opinions. Respect your professors, they have been in the field a lot longer and have a lot to share and offer you.
13. No whispering to fellow students during a lecture, critique or class discussion.
14. Looking at YouTube videos that are not related to your area of research- and showing them to other classmates in the room (distracting them from their own work) is not professional behavior.

# genera

# statements



## ***Changes in Course Requirements***

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.

## ***Academic Disruption Policy***

The University of South Alabama's policy regarding Academic Disruption is found in The Lowdown, the student handbook.

<http://www.southalabama.edu/lowdown/academicdisruption.shtml>: Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment.

The University of South Alabama respects the right of instructors to teach and students to learn. Maintenance of these rights requires an academic environment that does not impede their exercise. To ensure these rights, faculty and staff members have the responsibility:

- To establish and implement academic standards.
- To establish and enforce reasonable behavior standards in each academic setting.
- To document and report incidents of academic disruption.
- To refer for disciplinary action those students whose behavior may be judged to be disruptive under the Code of Student Conduct (refer to USA Policies in the student handbook "The Lowdown" for specifics). Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property, and/or is otherwise prejudicial to the maintenance of order in an academic environment. An academic environment is defined as a classroom, laboratory, library, study hall, field trip or similar setting in which formal learning is taking place. Though dependent upon the size and nature of the academic setting, disruption refers to behavior a reasonable person would view as substantially or repeatedly interfering with the conduct of an activity. Disruptive behavior may range from the mildly annoying (which should be tolerated as much as possible) to clearly disruptive, dangerous and/or violent behavior which should never be tolerated.

## ***Student Academic Conduct Policy***

The University of South Alabama's policy regarding Student Academic Conduct Policy is found in The Lowdown <http://www.southalabama.edu/lowdown/academicconductpolicy.shtml>: The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained.

The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.

Students enrolled in online courses are expected to adhere to the Academic Conduct Policy. In particular, students are expected to complete their own coursework and not provide unauthorized information or materials to another student.

As a community of students and scholars, the University strives to maintain the highest standards of academic integrity. All members of the community are expected to exhibit honesty and competence in academic work. This responsibility can be met only through earnest and continuing effort on the part of all students and faculty. Any dishonesty related to academic work or records constitutes academic misconduct including, but not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of information, or altering transcripts or university records. Academic misconduct is incompatible with the standards of the academic community. Such acts are viewed as moral and intellectual offenses and are subject to investigation and disciplinary action through appropriate university procedures. Penalties may range from the loss of credit for a particular assignment to dismissal from the University. Note that dismissal from any University of South Alabama college or school

for reasons of academic misconduct will also result in permanent dismissal from the University. Faculty, students, and staff are responsible for acquainting themselves with, adhering to, and promoting policies governing academic conduct.

### ***Policy on plagiarism software***

Students may learn about the meaning of plagiarism and how to avoid it at the following link: <http://www.southalabama.edu/univlib/instruction/plagiarismforstudents.html>.

This is cited from [www.indiana.edu/~wts/wts/plagiarism.html](http://www.indiana.edu/~wts/wts/plagiarism.html).

“What is Plagiarism and Why is it Important?”

In college courses, we are continually engaged with other people’s ideas: we read them in texts, hear them in lecture, discuss them in class, and incorporate them into our own writing. As a result, it is very important that we give credit where it is due. Plagiarism is using others’ ideas and words without clearly acknowledging the source of that information.

How Can Students Avoid Plagiarism?

To avoid plagiarism, you must give credit whenever you use another person’s idea, opinion, or theory; any facts, statistics, photos, graphs, drawings—any pieces of information—that are not common knowledge; quotations of another person’s actual spoken or written words; or paraphrase of another person’s spoken or written words.”

If a student is caught cheating, stealing, or plagiarizing, the student will be brought before the departmental academic disciplinary action committee. The student will fail the project and possibly fail the course. The information will be in the student’s file.

### ***Students With Disabilities***

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations. The Office of Special Student Services (OSSS) will certify a disability and advise faculty members of reasonable accommodations. If you have a specific disability that qualifies you for academic accommodations, please notify the instructor/professor and provide certification from the Office of Special Student Services. OSSS is located at 5828 Old Shell Road at Jaguar Drive, (251-460-7212).

### ***Course and Teacher Evaluation***

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.

### ***Additional Requirements and Recommendations***

#### ***Online Writing Support***

The University of South Alabama provides online writing tutoring services through SMARTHINKING, an online tutoring service. SMARTHINKING is available at <http://services.smarthinking.com>. Students may enter the site by logging on with their Jag number and using the last four digits of the social security number as the password. For log-on problems, technical questions and/or on-campus writing assistance, contact the USA Writing Center at 251-460-6480 or e-mail [csaint-paul@usouthal.edu](mailto:csaint-paul@usouthal.edu).

Information about the University Writing Center and Online Writing Lab can be found online at <http://www.southalabama.edu/univlib/instruction/antiplagiarism/writinghelp>.

# grading

# criteria

A	100-90
B	89-80
C	79-70
D	69-60
F	59-0

Each project is worth 100 points and exercises are worth 25 points.

## **excellent** A

Distinguished and innovative work. Shows insight and demonstrates superior conceptual and design skills and craft. Minimal or no typographic errors. Excellent grammar, spelling, and syntax where appropriate. Work goes beyond what is required.

## **superior - good** B

Competent, very creative and controlled work. Shows clear understanding and thorough demonstration of conceptual and design skills and craft. Some typographical errors are present. Some grammar, spelling, and syntax errors are present.

## **average** C

Adequate understanding but inconsistent demonstration of conceptual and design skills. Some elements are missing, problems with time management, and lack of steady focus is evident. Work lacks polish and sophistication. Works needs to be thoroughly edited for grammar, spelling, and syntax errors.

## **unsatisfactory** D to F

Lacks understanding. Inadequate amount of time and effort demonstrated. Many elements missing. Shows inconsistent participation and effort. The use of appropriate skill and craftsmanship is not present or demonstrated. Grammar, spelling, and syntax errors abound.

 **Please note that every project and/or assignment given will have its own rubric attached to it, based on the assignment's specific objectives and parameters.**

## **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
- Matting boards\* to mount your finished work for projects.  
\*These can be cut professionally at the art or hobby store where you get them.
- Flash drive of at least 8GB to back up work.
- Create an account on Dropbox, SugarSync, or Copy 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 to work on the computer

# projects & exercises

*There is no design without discipline.  
There is no discipline without intelligence.*

– Massimo Vignelli –

1.0	Design Principles	25 points
2.0	Point, Line, and Plane	100 points
3.0	My Life in Symbols	50 points
4.0	Type Detective Work	25 points
5.0	Action words	50 points
6.0	Typographic Hierarchies	100 points
7.0	*Work ethics	10 points per class time

Daily participation, being prepared with assigned materials  
or work, professionalism, and others

*\*Approximately 25-27 class times.*

*Not applicable on holidays, breaks, field trips, or guest speaker*

Total: 600 points approximately

600-540	A
539-480	B
479-420	C
419-360	D
359-0	F

# calendar

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.

<b>WEEK 1</b>	T	August 20	Classes begin. Welcome, introductions, syllabus, class policies, grading, projects & others. Assign Project 1: Design Principles & Elements. Read Chapters 1, 4, 8-9, 19, 21, 25-26 from Illustrator CS6.
	TR	August 22	Discuss project 1. Illustrator demo. Lecture: Letter as form and design principles
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<b>WEEK 2</b>	T	August 27	Sketches and research due. Work in class. In Design Demo. Select the best ones.
	TR	August 29	Critique and work in class on revisions.
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<b>WEEK 3</b>	<b>T</b>	<b>Sept. 3</b>	<b>Project 1: Design Principles &amp; Elements due.</b> Assign Project 2: Point, Line & Plane. Read Chapter 13, 17, 22, & 27: Illustrator CS6
	TR	Sept. 5	Step A due. Selection of best photos to import to the computer. Demo: Importing photos to Illustrator and layers. Start working on Step B.
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<b>WEEK 4</b>	T	Sept 10	Step B print outs due. Select the best ones. Start Step C.
	TR	Sept 12	Step C due: choose the best ones. Start Step D.
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<b>WEEK 5</b>	T	Sept 17	Critique of Step D. Start revisions in class.
	TR	Sept 19	In class work on revisions. Demo: cutting, gluing, matting, tracing paper flaps, etc..
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<b>WEEK 6</b>	<b>T</b>	<b>Sept 24</b>	<b>Project 2: Point, Line &amp; Plane due.</b> Assign Project 3: My Life in Symbols. Start list of daily activities. Read chapters 6-13; 21, 25, 26, 28: Illustrator CS6
	TR	Sept 26	Discuss list of activities. Illustrator review and demos. Lecture: Symbols. Start sketching in class.
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<b>WEEK 7</b>	T	Oct 1	Sketches due. Select best ones. Illustrator demo. Start refining on the computer.
	TR	Oct 3	Computer revisions due. Continue work on symbols.
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<b>WEEK 8</b>	<b>T</b>	<b>Oct 8</b>	<b>Fall Recess</b>
	TR	Oct 10	Midterm Evaluation Meeting One on One
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<b>WEEK 9</b>	T	Oct 15	Critique symbols. Work on revisions.
	TR	Oct 17	Final Critique symbols

# calendar

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**WEEK 10** T Oct 22

**Project 3: My Life in Symbols due.**

Assign Project 4: Type Detective Work.

Lecture: Type Classifications, parts of the letter, typeface design, typeface nuances, etc..

**TR Oct 24**

In class work, looking at photos, classifying type, preparing PDFs, etc..

**\*F Oct 25**

**Last day to drop courses or withdraw (4:59 p.m.)**

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**WEEK 11** T Oct 29

**Project 4 due: Type Detective Work in PDF format. Short 5 minute presentations to class.**

Assign Project 5: Action Words.

**TR Oct 31**

In class work on action words. Critiques of sketches and ideas.

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**WEEK 12** T Nov 5

**Project 5 due: Action Words**

Assign Project 6: Typographic Hierarchies. Start looking for ideas for content.

Read Chapters 1-3, 9-11, 16 from InDesign CS6.

TR Nov 7

Content ideas due. Choose content. Start researching background.

Lecture: Typographic Hierarchies, the grid and the paragraph. Discuss how to sketch body copy and layout.

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**WEEK 13** T Nov 12

Sketches for Proximity, Weight and Size due. Select the best ones. InDesign demo.

TR Nov 14

Computer print outs due for Proximity, Weight and Size due. Sketches for Weight and Size, Color and Visual Punctuation due.

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**WEEK 14** T Nov 19

Revisions for Proximity, Weight, and Size due. Computer print outs for Weight and Size, Color and Visual Punctuation due. Start thinking of container ideas.

TR Nov 21

All computer revisions due for critique and class feedback.

Ideas for containers due. Computer revisions due. Continue finessing typography.

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**WEEK 15** T Nov 26

Critique. All work needs to be ready for critique. All plates cut to size.

**TR Nov 28**

**Thanksgiving break**

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**WEEK 16** T Dec 3

In class work time.

**TR Dec 5**

**Project 6 due: Typographic Hierarchies**

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**WEEK 17** T Dec 10

**8:00-10:00am Final Meeting Time**

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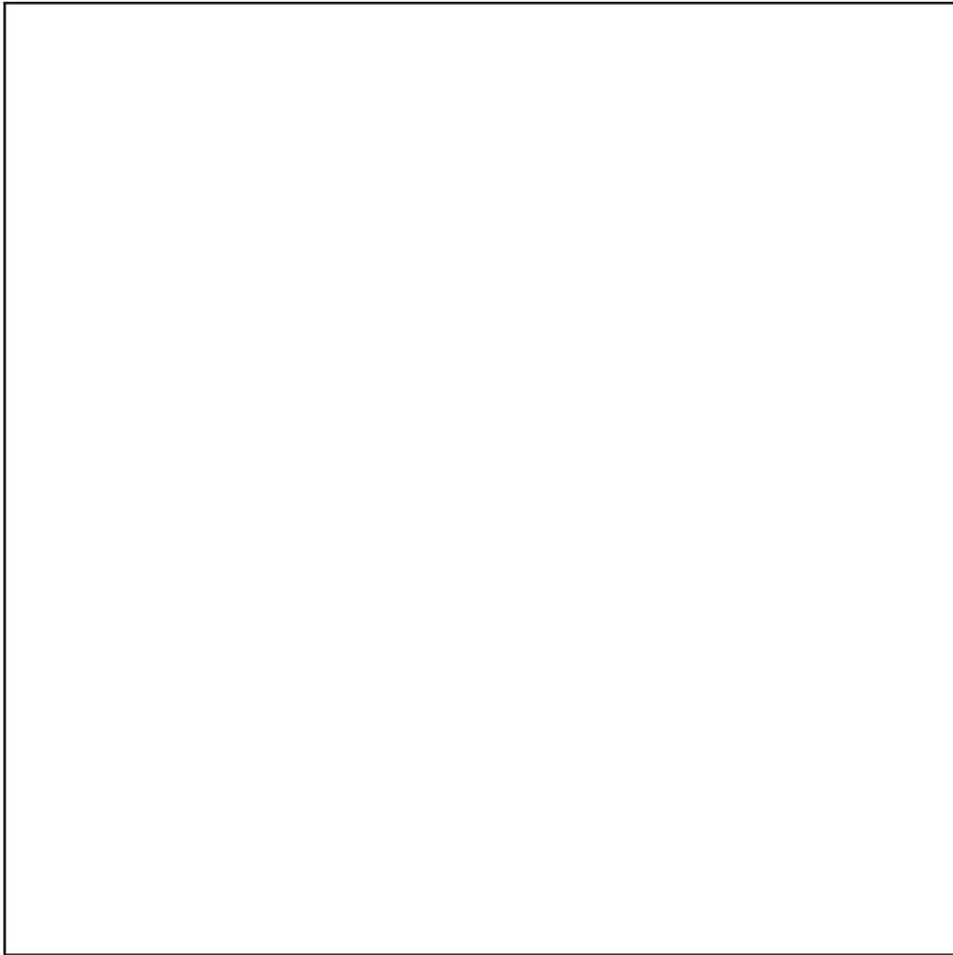
*Design Principles and Elements*

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 Date: \_\_\_\_\_ Year: \_\_\_\_\_

Process Number on Date: \_\_\_\_\_ Year: \_\_\_\_\_

**Design**

**PROJECT: Design principles & elements**

**COMMENTS**

**EXCELLENT 100%**

**GOOD 80%**

**AVERAGE 60%**

**POOR 40%**

<p style="margin: 0;"><b>COMPLETION AND PREP</b></p> <p style="margin: 0;">Deadlines met and rubric completed and consistent a publication of print plus and/or elements using only typography. Excellent visual organization, hierarchy, &amp; proportions relationships. Lines are well drawn, typography is not distorted but arranged by looking at form and counter forms and line and shape association.</p>					
<p style="margin: 0;"><b>PRESENTATION &amp; CRAFT</b></p> <p style="margin: 0;">Each competition 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 images.</p>					

**TOTAL**

**POINTS**

**RECEIVED**

**TOTAL**

**POINTS**

**RECEIVED**

## Point, Line, & Plane

# 240

Due: T Sep. 24

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### Objectives

- Translate three dimensional form and space into a two-dimensional abstract form.
- Interpret pictorial elements through simplification and the use of geometric and organic forms.
- Develop an understanding of levels of perceptual understanding (or abstraction) in communication.

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

### Problem Statement

This project will involve abstraction and the reductive design process. An architectural structure, landscape, and/or bodies in motion (like a performance, sports event, etc.) will serve as the three-dimensional subject for a two-dimensional translation process. The images will be analyzed in terms of their linear movement, their spatial planes and points in space. These elements will then be used to create a composition based on the points, lines and planes.

The project will be completed in Illustrator. You will need to use the pen and shape tools as well as layers, pathfinders, masks and others. The files could become too large. Thus, you are advised to keep a different file for each photo that you are abstracting.

### Process

#### Step A

Find a suitable architectural structure, space, someone dancing, kick boxing, practicing yoga, pilates, etc., and document it thoroughly through photography and sketching.

Document elements of minimal scale as well as elements of massive scale. Photograph the space and/or subject from many different positions including wide views and close ups of details. Try to capture the essence of the space by including only those views that give the space its intrinsic meaning.

#### Step B

After taking the photos, enlarge the photographs to at least 5x7 on the computer. Use the program to help you complete the next steps in separate layers. Make sure to print each variation for class discussion:

- 1) Show the major shapes and objects through a contour drawing. This can be done by tracing the elements from the photograph. \*If you find it easier to do this one by hand, feel free to do so.
- 2) Isolate all the points of the space.
- 3) Isolate all the lines of the space.
- 4) Isolate all the planes of the space.

Save all these individual interpretations in your computer folder and process notebook.

#### Step C

Begin interpreting the space in new ways through the following steps.

Explore overlapping the tracings and looking for interesting combinations.

- 1) Look for new combinations through explorations of point and line.
- 2) Look for new combinations through explorations of line and plane.
- 3) Look for new combinations through explorations of point and plane.
- 4) Look for new combinations through explorations of point, line, and plane.
- 5) Experiment with omitting unimportant elements, varying the weight and size of points, lines, and planes.
- 6) Experiment with translating all of parts of the composition into organic or gestural form.

Place all sketches (printouts) in your process notebook.

## Point, Line, & Plane



Due: T Sep. 24

### Step D

- 1) Arrange the elements in a **symmetrical** manner. Study the positioning and the proportional relationships. Composition in black and white. Print.
- 2) Arrange the elements in an **asymmetrical** manner. Study the positioning and the proportional relationships. Composition in black and white. Print.
- 3) Choose one of the above to **add values of black and white**. The composition may be altered. Study the positioning and the proportional relationships. Explore hierarchy within the relationships of the elements. Be aware of the effect that different values have on the proportional and hierarchical relationships.
- 4) Choose one of the above to include the use of a minimum of **three colors, excluding black**. Again, the composition may be altered to better include the use of color and create a hierarchy. Study the positioning and the proportional relationships. Explore the hierarchy within the elements and their relationship. Be aware of the effect that color and different values have on the proportional and hierarchical relationships.

### Final form

The **4 final compositions** will be printed in a good quality printer paper. The dimensions are not to exceed 18x24 inches and cannot be smaller than 11x14 inches. The composition will be matted on mat board and you will also need a tracing paper flap. Label the compositions on the back professionally looking with your name and the category of each composition.

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### Objectives

- Translate three dimensional form and space into a two-dimensional abstract form.
- Interpret pictorial elements through simplification and the use of geometric and organic forms.
- Develop an understanding of levels of perceptual understanding (or abstraction) in communication.

Designer \_\_\_\_\_ Date \_\_\_\_\_  
 Project \_\_\_\_\_ On time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_  
 Process Binder on time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_

**Possible points 100 Total points \_\_\_\_\_**

	20 or less	50%	100%
<b>RESEARCH: 25 PTS</b> Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met the required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations, topical and visual research and sketches go beyond required amount.
<b>EXPLORATORY PROCESS: 25 PTS</b> Analysis & Synthesis: how the pieces come together to form a unique solution	Student's understanding of the project description is weak and vague showing cliché solutions or relies on others' ideas for inspiration or to move forward.	Ideas show potential but need to be developed further. The process lacks a consistent direction. Student may be reluctant to accept feedback from instructor and/or peers.	The collection of topical and visual research, class notes, and sketches show clear and consistent progression of ideas providing a trajectory from conception to final solution.
<b>DESIGN SOLUTION: 30 PTS</b> Concept, objectives & formal aspects: type choices, color, layout, etc.	Final solution is cliché or is off, barely meets objectives; design decisions are not developed, has errors, and/or is uninspired. Use of visual elements lacks sophistication.	Appropriate solution that meets objectives but needs further development, lacks thoughtfulness, and/or work is predictable. Use of visual elements is good but may lack unity, cohesion, and hierarchy.	Solution is fresh, inspiring, exceeds objectives, is consistent with the concept and goals, and research was used to inform the solution. Use of visual elements is excellent and sophisticated.
<b>PRESENTATION &amp; BINDER: 10 PTS</b> Craftsmanship, neatness & organization	Poorly trimmed, glue bubbles, measurements are off, pencil and eraser marks, or there is no labeling and name on the work. Binder is disorganized, files are not chronologically marked, not labeled, and pieces of paper fall or are not neatly punched.	Work is labeled and clean, & meets specifications on the project description. Binder is clean, organized, and clearly labeled.	Portfolio quality presentation on both binder and project. Application of tracing paper looks professional and work is professionally labeled. Binder is neatly put together, properly organized and labeled.
<b>WORK ETHIC: 10 PTS</b> Responsibility, reliability, attendance,	Student does not pay attention to instructions, has to ask instructor to repeat instructions due to not taking notes or review project description, dis-tracts others, & did not meet deadlines throughout project development.	Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique not wanting to discuss work with peers, or may appear defensive to peers and instructors or other.	Student finishes work early giving him/herself time to seek additional feedback, had time to rework if necessary. Highly motivated student. Student engages in class discussions, feedback, and critiques, is articulate, and he/she is always prepared.
<b>COMMENTS</b>			



# ARS 271

Date \_\_\_\_\_  
 Turned in on time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_  
 Process Binder on time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_

**Designer:** \_\_\_\_\_

**Project 3: My Life in Symbols**

**COMMENTS**

	EXCELLENT 100%	GOOD 80%	AVERAGE 50%	POOR 30%
<p><b>SYMBOLS 40 points</b>                      Designs demonstrates excellent and consistent application of meaning in visual form. Consistent visual style, line weight and treatment. User comprehension is excellent. Sophisticated and well thought solutions are presented. Excellent visual organization, hierarchy, &amp; proportional relationships.</p>				
<p><b>PRESENTATION &amp; CRAFT 10 points</b>                      Each composition has been labeled and described as required. If assembled in a booklet format, it is neat and well organized. If presented individually, boards are cut straight, no blunt cuts. tracing paper has been taped and cut neatly, no pencil or glue marks, etc.</p>				

TOTAL POSSIBLE POINTS

TOTAL POINTS RECEIVED

## Type Detective Work



Due: TR Oct. 24

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### Objectives

- To provide examples of typography in public and private spaces to recognize and identify typefaces classifications
- To arrange found examples according to the traditional type classifications

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

### Problem Statement

In this exercise you are asked to document with a camera, clippings, and/or photocopies, and examples of typography around you.

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 typographic detective for this exercise.

There is no limit to the amount of documentation you want to supply but there is a minimum of 20 images and/or clippings.

### Process

After collecting the images and/or clippings, start studying the type in your images. Using the typeface classification system studied in class, classify your examples and describe the variations.

Make sure you understand the nuances of the type classification system. Some typefaces will look similar and thus your attention to detail is imperative. Write a two sentence explanation for your decision.

Organize your examples for a class presentation as a PDF, PPT or Keynote.

### Final form

The presentation must be organized based on the type classifications. Describe the variations: case, weight, posture, width, and style. Keep it short.

Explain where you found the examples, the purpose of the typeface based on your observations, and why you think it works or does not work.

Consider your presentation a design piece. Do not crowd the slides; think of creative ways to show the information without compromising legibility; do not use huge type for text but do not use extremely small type either. Follow instructions on page 28.

You will provide PDFs files to your instructor along with the project.

You will also provide a typed statement of reflection.

# ARS 271

Designer:

PROJECT 4: Type Detective Work

Date \_\_\_\_\_  
 Turned in on time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_  
 Process Binder on time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_

COMMENTS

	EXCELLENT 100%	GOOD 80%	AVERAGE 50%	POOR 30%
<b>IMAGES &amp; PRESENTATION</b> Images are well presented, clear, have good quality, and are creative. Excellent visual organization, hierarchy, & proportional relationships. Explanations are clear and concise. No spelling or grammar errors. The document looks and is presented professionally.				
<b>PRESENTATION &amp; CRAFT 5 points</b> Each composition has been labeled and described as required. The resolution of the PDF is adequate and there is no pixelation on the images.				

TOTAL POSSIBLE POINTS

TOTAL POINTS RECEIVED

## Action Words



Due: TR Oct. 31

### *Problem statement*

To understand the relationship between typography and language, a series of words will be studied through visual iterations and sketching. Several approaches will be considered and analyzed. Once a solution is reached, it will be submitted for review and in class critique.

### *Procedure*

Proceed to find words that communicate an action, mood, feeling, movement, concept, idea, and/or other. Consider how and which typographic arrangements best communicate the meaning of the word. Sketch several options in class using pencil, marker, and tracing paper. Once a solution is reached, proceed to put it in the computer for refinement. Feel free to explore hand methods, cut paper, and others. Your composition should be in 8 x 8 size squares in the computer. No color. Use only typography.

### *Final form*

Once you have 5 compositions, print them and mount them on 11" x 11" gray board.

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### *Objectives*

- To design typographical arrangements that best communicate a concept, idea, or action
- To identify visual and conceptual metaphors inherent to a word

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

# ARS 271

Date \_\_\_\_\_  
 Turned in on time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_  
 Process Binder on time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_

**Designer:** \_\_\_\_\_

**Project 5: Action words**

**COMMENTS**

	EXCELLENT 100%	GOOD 80%	AVERAGE 50%	POOR 30%
<p><b>COMPOSITIONS 40 points</b>                      Designs demonstrates excellent and consistent application of meaning in visual form. Sophisticated and well thought solutions are presented. Excellent visual organization, hierarchy, &amp; proportional relationships.</p>				
<p><b>PRESENTATION &amp; CRAFT 10 points</b>                      Each composition has been labeled and described as required. If assembled in a booklet format, it is neat and well organized. If presented individually, boards are cut straight, no blunt cuts. tracing paper has been taped and cut neatly, no pencil or glue marks, etc.</p>				

**TOTAL POSSIBLE POINTS**

**TOTAL POINTS RECEIVED**

## Typographic Hierarchies

# 6.0

Due: T Dec. 5

### Objectives

- To understand and utilize principles of typographic hierarchy such as contrast, repetition, and anomaly.
- To demonstrate knowledge of typographic legibility, clarity, and expression
- To utilize and explore the grid as an organizational tool for typographic communication

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

### Problem statement

Using text that you find or write yourself, you will explore the many ways this written message can be presented effectively through the use of typographic contrast. The text can be a recipe, a poem, an excerpt from a book or story, a simple set of instructions, etc.. It can be humorous or serious. We will keep the text PG and we will avoid clichés.

### Procedure

1. Brainstorm ideas for content. You can look on the Internet or books for content. Bring back to class several options to choose. The material should not be too lengthy, but adequate enough to cover the topic.
2. Once a selection is made, you will proceed to research its author, time period, social, economical, & political context. Try to investigate and understand the author's intention. If it is a cooking recipe, then it may be good idea to actually cook it and taste it. In fact, bring it to class if you like. The idea is to develop empathy and understand the core or essence of the content.
3. Once we discuss the research and your findings, you will start sketching using the variables given to you. We will isolate the typographic variables that are used in harmony to understand how each variable contributes to create hierarchy.
4. After a selection of the best sketches is done, we will proceed to transfer the sketches to the computer. We will use InDesign for this assignment. The goal of this exercise is to clarify and expand on the verbal message of the text through the use a horizontal, vertical, or diagonal grid structure). Any variation in approach or break away from the grid structure must be discussed with your instructor prior to proceeding

### Instructions

Type your content or copy and paste from your source. If copying and pasting, you will need to include the source on the back of the plate.

Each plate (individual design) should contain only one typeface.

You may use UPPER and lower case

DO NOT USE SMALL CAPS! DO NOT USE SMALL CAPS! DO NOT USE SMALL CAPS!

**Do not mix typefaces on the same plate!** Do not mix typefaces on the same plate!  
Do not mix typefaces on the same plate!

*Do not distort the typefaces in any way!*  
Do not distort the typefaces in any way!  
Do not distort the typefaces in any way!

## Typographic Hierarchies

Due: T Dec. 5

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### Objectives

- To understand and utilize principles of typographic hierarchy such as contrast, repetition, and anomaly.
- To demonstrate knowledge of typographic legibility, clarity, and expression
- To utilize and explore the grid as an organizational tool for typographic communication

### Variables

Two final typographic solutions are required for **each** variation (for a total of 12 plates)

Many alternate solutions should be explored for each typographic variation. All type should be black on a white ground, except on the color and visual punctuation plates.

1. **Proximity.** Vary the space around information, between lines, paragraphs, etc.. All type will be the same size and weight.
2. **Weight.** Vary the weight of some of the typography to create an emphasis on key words necessary to the communication. **All type will be the same size.**
3. **Size.** Vary the size of several key words or phrases to further enhance the typographic message you are creating. **The sizes are limited to three changes per composition.** All type will be the same weight.
4. **Weight and Size.** Combine the variables of weight and size, exploring the relationship between size vs. weight in creating typographic dominance. Does having more than one variable clarify or confuse the message?
5. **COLOR.** Combine the variables of weight, size, and color to create an emphasis that enhances the message. Examine how the composition changes with the introduction of color. Explore different colors and their effects. This plate must be an original plate. Do not take a previous plate and simply add color.
6. **Visual Punctuation.** Utilize geometric shapes, lines, dots, rules as a method to enhance typographic communication. Two to three other variables must be used in conjunction with visual punctuation: size, weight, color.

### Final presentation

The final products will be computer prints on white paper (except the color and visual punctuation plates which could have a background color if desired) mounted on 11" x 11" dark gray or black boards.

The plates will be placed in a container

Develop a concept for the container but keep the design simple.

Keep the design of the container simple. Keep the design of the container simple.

The design of the container should not overshadow the design of your pages.

On the back of each board label the typographic composition in a professional manner.

On the front of each board attach an overlay of the grid printed on transparent (acetate, vellum, or tracing) material so as to view the use of structure

Turn in your process binder with your ideation sketches, notes, revisions, all the prints, and visual research.

You will provide PDFs files to your instructor along with the project.

Designer \_\_\_\_\_ Date \_\_\_\_\_  
 Project \_\_\_\_\_ On time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_  
 Process Binder on time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_

**Possible points 100 Total points \_\_\_\_\_**

	20 or less	50%	100%
<b>RESEARCH: 25 PTS</b> Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met the required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations, topical and visual research and sketches go beyond required amount.
<b>EXPLORATORY PROCESS: 25 PTS</b> Analysis & Synthesis: how the pieces come together to form a unique solution	Student's understanding of the project description is weak and vague showing cliché solutions or relies on others' ideas for inspiration or to move forward.	Ideas show potential but need to be developed further. The process lacks a consistent direction. Student may be reluctant to accept feedback from instructor and/or peers.	The collection of topical and visual research, class notes, and sketches show clear and consistent progression of ideas providing a trajectory from conception to final solution.
<b>DESIGN SOLUTION: 30 PTS</b> Concept, objectives & formal aspects: type choices, color, layout, etc.	Final solution is cliché or is off, barely meets objectives; design decisions are not developed, has errors, and/or is uninspired. Use of visual elements lacks sophistication.	Appropriate solution that meets objectives but needs further development, lacks thoughtfulness, and/or work is predictable. Use of visual elements is good but may lack unity, cohesion, and hierarchy.	Solution is fresh, inspiring, exceeds objectives, is consistent with the concept and goals, and research was used to inform the solution. Use of visual elements is excellent and sophisticated.
<b>PRESENTATION &amp; BINDER: 10 PTS</b> Craftsmanship, neatness & organization	Poorly trimmed, glue bubbles, measurements are off, pencil and eraser marks, or there is no labeling and name on the work. Binder is disorganized, files are not chronologically marked, not labeled, and pieces of paper fall or are not neatly punched.	Work is labeled and clean, & meets specifications on the project description. Binder is clean, organized, and clearly labeled.	Portfolio quality presentation on both binder and project. Application of tracing paper looks professional and work is professionally labeled. Binder is neatly put together, properly organized and labeled.
<b>WORK ETHIC: 10 PTS</b> Responsibility, reliability, attendance,	Student does not pay attention to instructions, has to ask instructor to repeat instructions due to not taking notes or review project description, dis-tracts others, & did not meet deadlines throughout project development.	Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique not wanting to discuss work with peers, or may appear defensive to peers and instructors or other.	Student finishes work early giving him/herself time to seek additional feedback, had time to rework if necessary. Highly motivated student. Student engages in class discussions, feedback, and critiques, is articulate, and he/she is always prepared.
<b>COMMENTS</b>			

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# APPENDIX

## *Process/Documentation Binder*

**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.

A properly documented binder will include the following, but it is not limited to them:

- **Topic research or information gathering**

This may take different directions depending on the project. If doing an identity for a client, dutiful research will include both proper interviews and information gathering from the client, as well as research about the industry or topic within the industry. Your job will be to become an expert in what your client does. Wikipedia can only be used as a starting point. The bulk of your research needs to come from more reliable sources.

- **Visual Research**

50+ images of professional work, historical and contemporary. Examples of how well known designers have solved similar problems. No Google images, do your research. You can use Pinterest to help you with this.

- **Brainstorming sessions**

For the most part, we all get here and do not push farther. However, it is important, if not critical for you to push on and sketch.

- **Sketching**

Unless otherwise stated in the project description, 50+ sketches are required per project. If working in teams, you would still need to do them.

- **Print roughs**

Make sure to save and print all changes

- **Final compositions and iterations**

- **Reflection statement**

A level of success is assumed when you turn in a project. Therefore, make sure you talk about what you learned, areas of weakness & need for improvement. This is not the platform to brag.

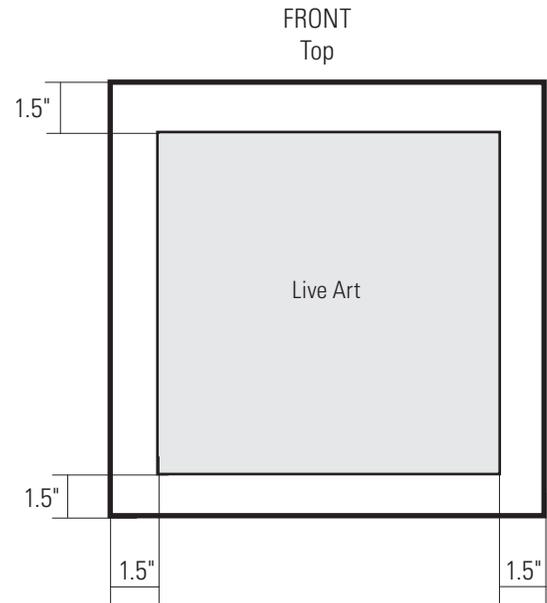
- **2 PDFs of final compositions that can be reprinted if needed**

# 210

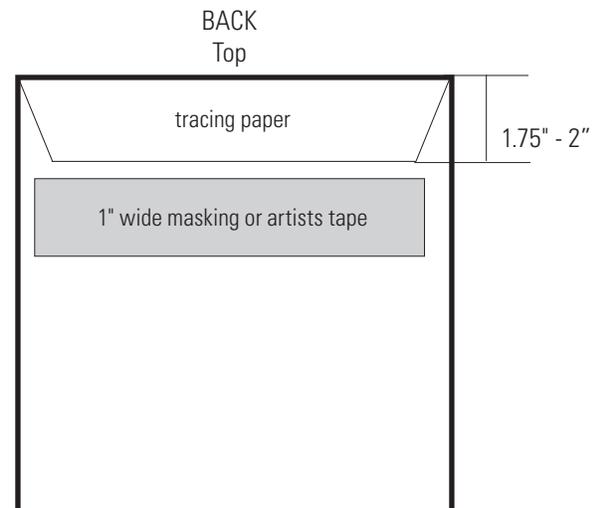
# APPENDIX

## Project Submission

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



Total Board dimensions will vary  
Tracing paper or Vellum must cover entire front of board.



Total Board dimensions will vary  
Tracing paper or Vellum must cover entire front of board.

DO NOT ATTACH ANY TAPE TO THE BOTTOM OF THE BOARD

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# APPENDIX

## *Oral Presentations with slides*

### *Resources*

If you need help on how to format a bibliography in MLA style, there are several web sites. One of them, <http://www.liu.edu/cwis/cwp/library/workshop/citmla.htm>.

For help about presentations that are well designed, visit: <http://blog.duarte.com/>

<http://blog.duarte.com/2010/01/5-ways-to-make-powerpoint-sing-and-dance/>

<http://www.youtube.com/watch?v=hT9GGmundag>

<http://www.lynda.com/Keynote-tutorials/duartede-sign-presentationdesign/51412-2.html>

You may also check out Nancy Duarte's books: *Slideology & Resonate*

**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 an 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, bodycopy, etc..
    - No typographic errors such as widows, hyphens, and orphans.
    - Use smart quotes, not inch marks.
    - Hang the punctuation. Consistent use of punctuation.
    - 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 in 10-13 point size type. Spread the information.