Graphic Design 1

This beginning course covers basic visual literacy as well as the selection, styles, terminology, classifications, specing, layout, and history of typography. Emphasis is placed on problem solving skills and analyzing concepts to solve typographic problems. Traditional hand rendering skills and computer software are used to develop effective typographic design.

Art203-Graphic Design 1   Fall 2010
Class Meets
Monday, Wednesday 4-6:20pm
Mac Lab

Dates
August 23rd- December 8th

No Class Meetings
September 6th, Nov 22nd, 24th

Instructor
MaeLin Levine
mlevine@plnu.edu

Grading
Homework Assignments: 100 points each
Quizzes: 100 points each
Final Project Grade: 200 points

Mandatory Course Textbooks
Designing with Type by James Craig, 5th Edition,
Watson-Guptill Publications, New York 2006
Visual Literacy-A Conceptual Approach To Graphic Problem Solving
Richard and Judith Wilde, Watson-Guptill Publications, New York

Attendance
Consistent attendance will be critical to your success in our class. You are expected to arrive on time with all your materials ready to work. If an emergency arises you must send us an email prior to our class meeting. Due to the intensity of the course, daily attendance is essential.

Tardiness
Tardiness is defined as being 10 minutes late, leaving class early, taking extended breaks or not addressing yourself to the business of the class. The first three tardies will count as an absence. You are responsible for all material covered in class so get notes and relevant material.

Due Dates and Late Work
Projects are due on the dates listed in the calendar. All late work will be graded down a full letter grade for each week that it is late. The instructor of this course reserves the right to modify this outline and change the schedule. This course combines lecture on design method with practicum lab experience.

Grading
Student performance will be evaluated based upon the following criteria:
Class Participation: 10%
Motivational Effort: 10%
Projects/Tests: 80%

Art 203-Graphic Design 1

Course Overview

We will be working in class on the projects outlined here, some will be assigned as homework and due for critique the following class meeting.

I will also be arranging a couple of field trips as well during the semester.

We will be accessing the online resource of the Designing with Type textbook.

www.designingwith type.com/5

Week 1-2 | Black & White
Introduction and Overview of Course. Review of student responsibilities, syllabus, and overview of the course.
Reading: Visual Literacy pgs. 1-63
Projects: Black Square Problem (pg.16VL); Black & White Problem (pg.28VL), Jack & Jill (pg.42VL); Circle/Square/Triangle (pg.52VL)

Week 3-4 | Visual Literacy
The reductive approach, altering, rearranging and changing images, immediate, practical communication, life/death!
Reading: Visual Literacy pgs. 64-81; 98-119
Projects: Less is More (pg.64 VL); Altered Page (pg.74 VL), Road Sign Problem (pg. 99 VL); Life and Death (pg.110 VL)

Week 5-6 | The Senses
From visually depicting sound to creating multiple solutions for one concept.
Reading: Visual Literacy pgs. 120-147
Projects: UPC (pg.121 VL); Sound (pg.129 VL), 100 images (pg. 140 VL)

Week 7 | Basics of Typography
Intro to typography, vocabulary, introduction to the course content.
Reading: Designing with Type, Chapter One, Basics of Typography
Project: Early Letterform (pg.120DWT), Typographic Portrait (pg.91VL)
Assignment: Select Final Project Topic from this list of Influential Typographers, Designers and Type Foundries Begin Research now

Week 8 | Five Classic Typefaces
Five Classic Typefaces, Type classifications, characteristics, and Identifying Typefaces.
Reading: Chapter Two (DWT), Five Classic Typefaces
Projects: Typestyles (p.110 DWT), Paragraph Indicators (p.112 DWT)
Reading: Chapter Three, Designing with Text Type

Week 9 | Text & Display Type
Reading: Chapter Three and Chapter Four (DWT)
Projects: Experimental Typography (p.132 DWT), Visually Enhanced Quotation (p.116 DWT
Type Arrangements (p.108, Ransom Note (p.13 4 DWT)

Week 10-12 | Card Project
Reading: Chapter Five (DWT)
Project: Card Project
Using only the 5 Classic Typefaces, design a typographic representation of the 5 face cards in a traditional deck of cards, King, Queen, Jack, Ace, Joker. Using parts of letterforms to create characters in a consistent cohesive look and feel.

Week 13- 14 | Brochure Project
Project: Project: Grids (p.124 DWT), Brochure (p.126 DWT) Student to select one influential typographer, designer or type foundry for the subject of their minimum 8 page brochure.

Week 15-16 | Game Board Project
Project: Design a version of the age old Parcheesi.

Week 1-2 | **Black & White**
Introduction and Overview of Course. Review of student responsibilities, syllabus, and overview of the course.

Reading
Visual Literacy pgs. 1-63

Projects
Black Square Problem (pg.16VL);
DUE 8/25 (end of class)

Black & White Problem (pg.28VL)
Jack & Jill (pg.42VL)
DUE 8/30 (beginning of class)

Circle/Square/Triangle (pg.52VL)
DUE 9/1 (end of class)

Week 3-4 | **Visual Literacy**
The reductive approach, altering, rearranging and changing images, immediate, practical communication, life/death!

Reading
Visual Literacy pgs. 64-81; 98-119

Projects
Less is More (pg.64 VL)
DUE 9/6 (beginning of class)

Altered Page (pg.74 VL)
DUE 9/8 (beginning of class)

Road Sign Problem (pg. 99 VL)
DUE 9/13 (beginning of class)

Life and Death (pg.110 VL)
DUE 9/15 (beginning of class)

Week 5-6 | **The Senses**

From visually depicting sound to creating multiple solutions for one concept.
Reading
Visual Literacy pgs. 120-147

Projects
UPC (pg.121 VL)
DUE 9/20 (beginning of class)

Sound (pg.129 VL)
DUE 9/22 (beginning of class)

Journal
100 images (pg. 140 VL)
DUE 9/29 (beginning of class)

Week 7 |**Basics of Typography**

Intro to typography, vocabulary, introduction to the course content.

Reading
Designing with Type, Chapter One, Basics of Typography

Projects
Early Letterform (pg.120DWT)
DUE 10/4 (beginning of class)

Typographic Portrait (pg.91VL)
DUE 10/6 (beginning of class)

Assignment: Select Final Project Topic from this list of Influential Typographers, Designers and Type Foundries Begin Research now

Week 8 | **Five Classic Typefaces**

Five Classic Typefaces, Type classifications, characteristics, and Identifying Typefaces.

Reading
Chapter Two (DWT), Five Classic Typefaces

Projects
Typestyles (p.110 DWT)
DUE 10/11 (beginning of class)

Paragraph Indicators (p.112 DWT)
DUE 10/13 (beginning of class)

Week 9 | **Text & Display Type**
Reading
Chapter Three and Chapter Four (DWT)

Projects
Experimental Typography (p.132 DWT)
Visually Enhanced Quotation (p.116 DWT)
DUE 10/18 (beginning of class)

Type Arrangements (p.108 DWT)
Ransom Note (p.134 DWT)
DUE 10/20 (beginning of class)

Week 10-12 | **Card Project**
Reading
Chapter Five (DWT)

Project
Card Project
Using only the 5 Classic Typefaces, design a typographic representation of the 5 face cards in a traditional deck of cards, King, Queen, Jack, Ace, Joker. Using parts of letter-forms to create characters in a consistent cohesive look and feel.

Graphic Design 1

Due for review and credit on the following days:

Wednesdays

Jan 20 Black & White Design
Feb 3   Design in your neighborhood
Feb17   Examples of design for sound
Mar 3   Examples of Helvetica
Mar 17 Examples of Classic 5
Mar 31 Type in the built environment
Apr 14 Type in everyday products/life
Apr 28 One spread per 5 designers
          of your choosing

Type Journal

This is both a writing exercise as well as a design assignment.

Weekly you are to add at least one spread to your type journal. This page should include your thoughts and observations about typography as you become more and more aware. It could be as simple as a beautifully typeface in a headline in a magazine that you come across, a photo you took of a great vintage sign with inspirational typography that you rip out, and paste into the journal. Or each entry could be a rich complex collage.

I envision these journals being a rich scrapbook of your experience with type during this next 16 weeks. You are not limited to how much you do in this journal every week, you must write as well as include visuals (photos, samples, your own sketches).

I recommend a 5"x7" size and maybe a hard bound book or spiral bound book.

You will be asked to turn them in at the beginning of class ever other Wednesday, where I will review them and give you credit for the assignment. This is something that can not be put off, keep up with the journal and enjoy designing your book.

GD1 Final Project

1. Philippe Apeloig
2. John Baskerville
3. Saul Bass
4. Michael Bierut
5. Giambattista Bodoni
6. David Carson
7. Jay Chiat
8. Ivan Chermayeff/Thomas Geismar
9. Seymour Chwast
10. Milton Glaser
11. April Greiman
12. Jonathan Hoefler/Tobias Frere-Jones
13. House Industries
14. Tibor Kalman
15. Chip Kidd
16. Barbara Kruger
17. Willi Kunz
18. Jean-Benoît Lévy
19. Linotype
20. Herb Lubalin
21. Rudi Meyer
22. Paula Scher
23. Nancy Skolos/Thomas Wedell
24. Erik Spiekermann
25. Art Spiegelman
26. Henry Steiner
27. Jan Tschichold
28. Massimo Vignelli
29. Wolfgang Weingart
30. Fred Woodward

Research

Subject title:

Time period:

Country of origin:

Design style:

What is this person/studio's contribution to Typography?

What is their best known work?

If they designed a font, how would you describe it's style and use?

If they worked for a studio, what was the name of the studio?

Where was this studio located?

Who were their clients?

What awards/honors have they received?

Who were their contemporaries (other designers that they knew/ worked with)?

Content Research

Images of their work, with Title, Date.

Portrait of them

Copy of the font(s) that they designed or used most to set your brochure in.

Instructions

After completing your research, please type up your information into brochure style paragraphs with headlines, sub-heads, picture captions, etc. Hold on to this typed document until the last two weeks of class when we will be laying it out as a brochure. Also, please begin a folder for this project where you can store the digital images and fonts that you find. You will want all of this ready for when we start the brochure design.

Final Format

Brochure Assignment (p.126), minimum 8 page brochure.

Week 10-12 | **Card Project**
Reading
Chapter Five (DWT)

Project
Using only the 5 Classic Typefaces, design a typographic representation of the 5 face cards in a traditional deck of cards, King, Queen, Jack, Ace, Joker. Using parts of letterforms to create characters in a consistent cohesive look and feel.

PHASE 1: Concept Designs
Begin the design process by designing one of the "characters" maybe start with the KING develop a style with one that will then be used on all the others. Not designing the card yet, just the character.

Tight (2-3) different concepts for ONE character for review and selection of one to be developed. As large as possible on an 8.5"x11" sheet.
Phase 1 due Monday 10/25

PHASE 2: Design Development
Now, based on the chosen concept direction, develop the other characters to follow the established look/feel of your chosen design. Five characters (King, Queen, Jack, Ace, Joker) each one on an 8.5"x11" sheet (loose, not mounted)
Phase 2 due Wednesday 10/27

PHASE 3: Design Refinement
•Make necessary changes to the characters
•Design the entire card, front and back.
•Come up with a name/theme for your deck.
•Design a pattern for the back of the card.
On an 8.5"x11" sheet show one front and back pattern (may want to show optional patterns to pick from).
Phase 3 due Monday 11/1

PHASE 4: Color Comps
Apply the chosen card design to all 5 face cards, introduce color into the card design
• Each on an 8.5"x11" sheet show one front and back pattern for each card (total of 5 sheets due) show at actual size
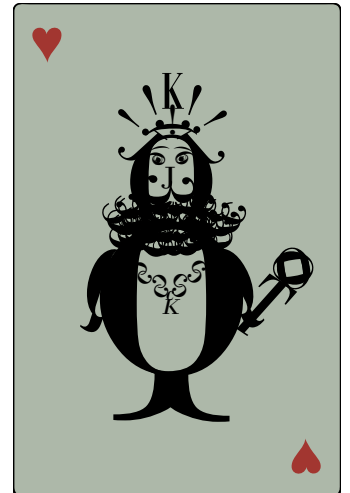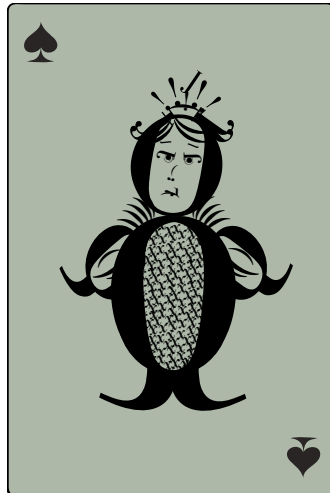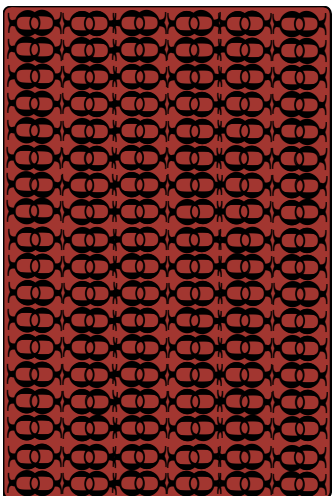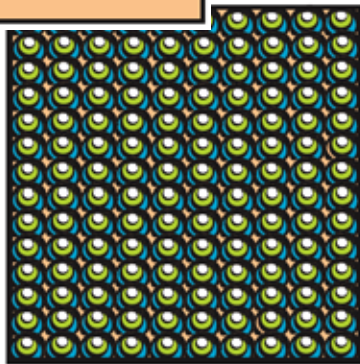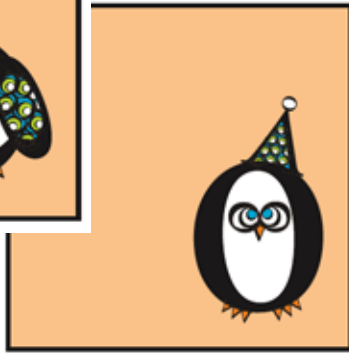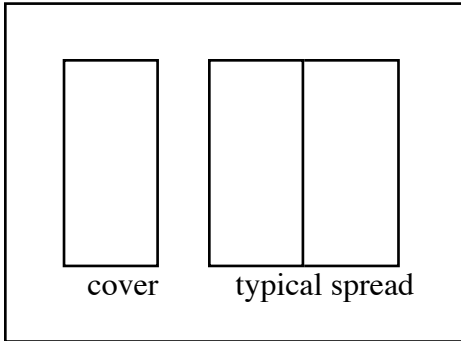*Phase 3 due Wednesday 11/3*

PHASE 5: Final Mock-Ups
Mock up in color, cut out, perfectly constructed front/back
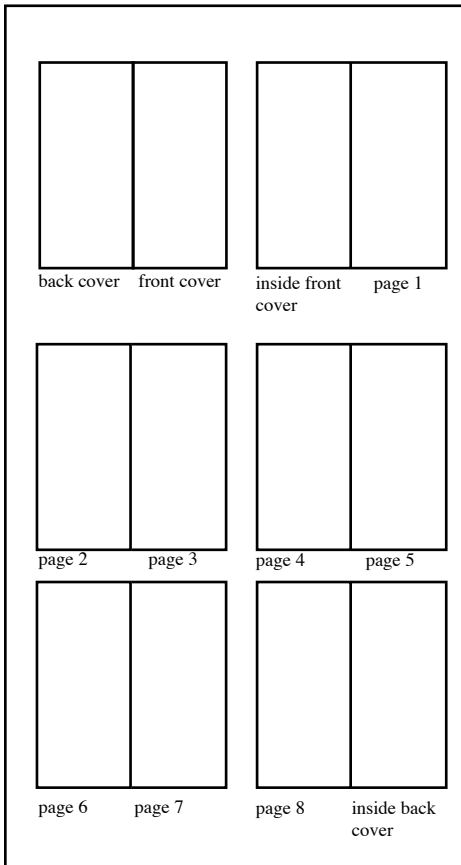K, Q, J of clubs, hearts, spades, diamonds + Ace and Joker.
Phase 3 due Monday 11/8

8.5"x11"

GD1 Final Project

cover   typical spread

8.5"x11"

back cover   front cover   inside front   page 1
                              cover

page 2   page 3   page 4   page 5

page 6   page 7   page 8   inside back
                                            cover

REVIEW CHAPTER 3
11/10-12/
GRID PROJECT Assignment (page 124 DWT)
IN CLASS ON 4/12

Phase I: Research
First research your "artist" write or gather the copy you plan to incorporate into the brochure.
-Bring in print out of brochure text you plan to use in the brochure.
-Bring in examples of the artist work, photos of him/her
-Bring in 2-3 Concept Sketches for a Cover and one Typical Spread
-Each concept presented on one 8.5"x11"
DUE 4/14

Phase II: Concept & Design Development
-Bring refined cover design and spread layout for review in class
-Work in class on rolling out the design concept to all pages based on approved "typical spread" look/feel
DUE 4/19

Phase III: Design Development
-Bring in tight page layouts of the entire brochure/overall layout
    -copy
    -typographic look (headlines, subheads)
    -images
DUE 4/21

Phase IV: Layout & Production
-Bring in refined page layouts of the entire brochure to see overall layout
DUE 4/26

Final brochure, mock-up due for critique
DUE 4/28
FINAL TEST
All late work due

5/3
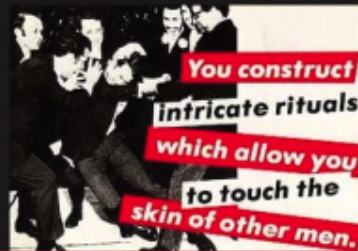Last Class Meeting at Visual Asylum

Barbara *Design* *is a* *battleground* **Kruger**

You construct intricate rituals which allow you to touch the skin of other men.

"I think people have to set up little battles. They have to demonize people whom they disagree with or feel threatened by. But it's the ideological framing of the debate that scares me."

You destroy what you think is difference.

Artist

Barbara Kruger

Aggressive, confrontational and direct could accurately describe Barbara Kruger's design work. Although her earliest artwork dates back to 1969, she began developing her signature style in the early 1980's. Her pre-digital paste ups have a palette dominated by black, white and red, and punctuated by pronouns such as "you", "we" and "I" which pull in the viewer, personalizing the messages. Appropriating found images from mass media, she blended black and white photos with bold slashes of red bands and white cut-out captions in Futura Bold Oblique.

Her work

Kruger directly addresses issues of power, gender, and sex in her visual images. Using the tools and images from mass media, she skillfully turns their original messages around against themselves. The juxtapositioning of image and text brings out into the open the subtext of the original image. Take for example her "Face It!" series which has a alternative message on each garment label (see page 2). The multi-billion dollar fashion industry spends exorbenent amounts of money convincing consumers they need the newest fashion and the hottest label. designer label is turned into a shocking message re-worked by Kruger. With her works, Kruger assaults the viewer with the subliminal messages that mass media uses to wield influence; but she says it in bold text for all to see.

Activist

Books

Paul Rand

Thoughts on Design
Wittenborn & Company
(1947)

Little 1
Harcourt, Brace & World
(1962)

I Know a Lot of Things
Harcourt, Brace & World
(1956)

Sparkle and Spin
Harcourt, Brace & World
(1957)

A Designer's Art
Yale University Press
(1985)

From Lascaux to Brooklyn
Yale University Press
(1996)

PAUL RAND (Born Peretz Rosenbaum, 1914 – 1996) was a well-known American graphic designer. Rand was educated at the Pratt Institute (1929-1932), the Parsons School of Design (1932-1933), and the Art Students League (1933-1934). He was one of the originators of the Swiss Style of graphic design. From 1956 to 1969, and beginning again in 1974, Rand taught design at Yale University. Rand was inducted into the New York Art Directors Club Hall of Fame in 1972. Although Rand was most famous for the corporate logos designs, his early work in page design was the initial source of his reputation. He designed many corporate identities, including the logos for IBM, UPS and ABC. Though Rand was a recluse in his creative process, doing the vast majority of the design load despite having a large staff at varying points in his career, Rand died of cancer in 1996.