

ART 203-01

Graphic Design

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Eastern Connecticut State University
Department of Art & Art History | Digital Art & Design

Graphic Design I | ART 203-01 | Spring 2020 | M, W 12 –2:45 pm | FAIC 327
Soojin Kim | Office: FAIC 318 | Hours: M 10:30am–12pm, W 3–4pm, F 12– 2:30pm

Course Description

This is a studio course in which students will be introduced to the core principles of typography and typographic design. Students will learn the fundamentals of typography and its application by analyzing, synthesizing, and developing effective typographic solutions for assigned projects in this course.

Primary Software Used: **Adobe Photoshop, InDesign, Illustrator & After Effects.**
Levels: Undergraduate

Overview

This course provides an introduction to the theory and practice of letterforms and typography as they apply to graphics and visual communications. Projects will cover principles of typography, letterforms, typographic layout, legibility, expressive and dynamic typography. Each topic will be covered through lectures, demonstrations, critiques and individual studios.

Objectives

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- Understand the basic terminology and principles of typography
 - Explore the history of typography
 - Identify letterform anatomy, typestyle, and classification
 - Use structural systems such as grids and modules to create a typographic layout
 - Understand the design process from research and concept through execution
 - Gain a basic understanding of the creative problem-solving process
 - Use appropriate digital technology as related to the design process
 - Apply technical, aesthetic and conceptual understanding of typography in the evaluation of one's own work and the work of others

Materials

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- Blackboard access *
 - An external drive for backup (Plus Additional online storage for backup of files: Student account Z-drive, One Drive and Share Point, or Google Drive)
 - Sketchbook (preferred with grid) & Tracing Paper pad
 - Black felt-tip pen/marker

Recommended Reading

Lupton, Ellen., and Ebrary, Inc. **Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students.** 2nd Rev. and Expanded ed. New York: Princeton Architectural Press, 2010.

Samara, Timothy. **Typography Workbook: A Real-world Guide to Using Type in Graphic Design.** Gloucester, Mass.: Rockport Publishers, 2011.

Spiekermann, Erik. **Stop Stealing Sheep & Find out How Type Works.** Third ed. San Jose: AdobePress, 2014.

Bringinghurst, Robert. **The Elements of Typographic Style.** 4th Ed. (version 4.0). ed. Seattle, WA; Vancouver, BC: Hartley & Marks, 2012.

Airey, David. **Logo Design Love: A Guide to Creating Iconic Brand Identities.** 2nd ed. Voices That Matter. San Francisco, CA]: New Riders, 2015

<https://letterformarchive.org/>

<https://www.fonts.com/>

<https://visme.co/blog/type-anatomy/>

Revisions To Syllabus

The information contained in this syllabus is subject to revision at the discretion of the instructor. Students will be notified of any changes that will be made.

Grading

Your grade is based on Course Assignments (70%-Projects 50, Assignments 30, exercises 20), in-class exercises, participation, presentations (20%), and attendance (10%).

Readings(If there are) are due before the beginning of class for the date assigned so that you are familiar with the topics and prepared for discussion. Assignments are due at the beginning of class unless otherwise notified by the instructor. **Late submissions will be dropped up to 5 points out of 100 per day.**

In professional practice, graphic designers solve client problems that often have tight time requirements. You will be given as much time as possible to work during the studio, but discussion and critiques will consume a significant amount of the time. One-thirds of the work for this class is expected to be accomplished outside of class. **Use the Webb 410 General Computer Lab and FAIC 330/327 Open Lab, 313 Digital Resource Room** (available with instructor permission for classwork only), online help, and textbooks(if applicable)—including associated websites—as reference tools to complete work and to practice techniques.

The primary objective of the course is to provide creative solutions to design problems, not to learn design software from the beginning. You should have basic skills in design software and use it as a design tool with certain proficiency. Evaluation of Individual works is based on a **creative problem-solving approach, use of elements/principles, craftsmanship/professionalism, and improvement/growth.**

A 100–95 90% | B 89 85 80% | C 79 75 70% | D 69 65 60% | F 59% or below (A grade of C, 75% is the minimum grade which counts toward your major.)

A. Superior execution; maximum originality; excellent concentration and initiative; cooperative with peers; excellent judgment; superior attitude and dedication; highly imaginative, original, and experimental; very consistent in work ethic; a significant improvement

B. Strong execution and originality; adequate concentration and initiative; cooperative with peers; good attitude, dedication, and judgment; imaginative and experimental; consistent in work ethic; noticeable improvement.

C. Average execution, concentration, organization, and attitude; some imagination and originality; lacks some consistency in work ethic; some improvement.

D. Poor execution and improvement; limited originality; little concentration and organization; poor judgment; evades responsibility and cooperation; lacks work ethic, concentration, organization

F. Fails to execute to minimum standards, insignificant improvement; no originality; minimum concentration and organization; evades responsibility and cooperation; no work ethic.

Attendance Policy

You are required to attend each class in its entirety. More than 2 absences, 2 late arrivals or early departures will affect your grade negatively unless you have a doctor's note. Attendance will be taken at any moment in class. It is your responsibility to see me during class if you arrive after attendance is taken. Email me ahead of time if you cannot attend class, if you will be late for class, and if you need to leave early for class. This does not constitute an excused absence, it is a professional best practice.

Class Rules

No food or drink in the Computer Lab. Smart-phones: no cell calls and no earbuds during lectures or demonstrations. Do not use the Internet for anything other than related class subjects. Use break time instead.

Department of Art & Art History Policy on Returning Artwork and Other Assignments

Assignments will be returned during scheduled class time, instructor's office hours, or by special arrangement with the instructor. The instructor will hold assignments for six weeks following the end of class. Assignments not picked up during this period will become the property of the university and may be discarded.

Assistance at the Writing Center

The Eastern Writing Center, located in the ASC and staffed by trained peer tutors, is available to help all students with their writing. The Writing Center supports the liberal-arts mission of Eastern by helping students with their writing from any class, at any stage, from brainstorming and drafting to revision to proofreading and editing. We help students do their own work and do it more comfortably and confidently. Any student can and should use the Writing Center. The process of talking with readers about writing and getting feedback on student writing is something all writers do and can benefit from. Students can either drop into the Center or make an appointment by going to the "Useful Links" column on the Current Students webpage and selecting

"GradesFirst" <http://www.easterncollege.edu/index/current-students/>.

Students are asked to bring copies of any assignment sheets to the Writing Center, so tutors know what is expected of the assignment.

Assistance with Academic Advising and Subject Tutoring at the Academic Service Center

Students are encouraged to use the support offered by the Academic Services Center (ASC) located on the ground floor of the Library. Advising Services and tutoring in math, writing, and other subjects, including supplementary instruction, are available. The ASC also offers Peer Academic Coaching (PAC) assistance with study techniques, time management, "Eastern in 4" planning and understanding learning styles. For further information about our services, please call 465-4625 or check the ASC

website at

<https://www.easternct.edu/academic-services/index.html>

Office of Access Ability Services (OAS)

Eastern Connecticut State University is committed to following the requirements of the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability (or think you may have a disability) and require adaptations or accommodations, or assistance evacuating a building in the case of an emergency, please contact the Office of AccessAbility Services (OAS) at 860-465-0189 to discuss your request further. Any student registered with the OAS should contact the instructor as soon as possible for assistance with classroom accommodations. Please note that accommodations are not retroactive, and must be communicated through a Letter of Accommodation which is drafted by the OAS. The link to the OAS website is:

<http://www1.easternct.edu/accessability/>

Cheating, Plagiarism, and Personal Misconduct

Students are responsible for familiarizing themselves with the University's numerous policies and procedures contained in the University Catalog and Student Handbook. The Code of Conduct policies and the Policy on Academic Misconduct are of special significance, since cheating, plagiarism, and personal misconduct are strictly prohibited and carry severe penalties. Students should read and understand Eastern's Academic Misconduct Policy, which can be found in the student handbook.

<https://www.easternct.edu/student-affairs/studenthandbook.html>

All violations will be handled under the procedures established in this policy.

Student Sexual Misconduct Policy

Title IX of the Education Amendment of 1972, as well as the Board of Regents Policy on Sexual Misconduct Reporting, Support Services, and Processes, prohibit acts of sexual misconduct – sexual harassment, sexual assault, sex-based discrimination, dating violence, domestic violence, stalking, and inappropriate relationships between employees and students. If you or someone you know has been or experiences harassment or assault, resources are available with the Sexual Assault & Interpersonal Violence Response Team (SAIV-RT). Alleged violations can be reported to the Title IX Coordinator in the Office of Equity and Diversity at 860-465-5791. Reports to law enforcement can be made to Eastern Connecticut State University Police Department at 860-465-5310. To receive support and advocacy, please contact the Coordinator of the Sexual Assault & Interpersonal Violence Response Team (SAIV-RT) at 860-465-4314. You may also visit the SAIV-RT website at

<https://www.easternct.edu/.../sexualassaultpolicyandprocedures.html> for more information including a list of confidential resources.

Student Crisis Statement

Any student who is facing challenges (i.e. mental health, securing food/housing) and believes this may affect their performance in the course is urged to contact the Dean of Students at 860-465-5244 for support. Students experiencing an immediate threat to their safety or wellbeing should contact 24-hour emergency services by dialing 911 or the Eastern's University Police Department: 860-465-5310.

**Final Examination
Statement**

University policy states that "No examination shall be given during the final week of scheduled classes of a full semester course." Faculty must receive prior approval from the Vice-President of Academic Affairs in order to schedule an examination during the final week of classes. Faculty may, with approval from the Vice-President of Academic Affairs in consultation with the Academic Dean and Registrar, hold a single exam session for all sections of the same course. Students will be notified of the exam date, time, and place on the course syllabus.

**Department
Spring Art Events**

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- The bus trip to MassMOCA is Friday MARCH 6.
 - Memoryscapes MARCH 26 3PM(Artist Talk), 4PM(OPENING RECEPTION)
 - 2020 SENIOR ART EXHIBITION MAY 8-MAY 17, 2020 OPENING RECEPTION: MAY 8, 4 P.M
 - Check out the Art Gallery for exhibitions, opening receptions and artist talks.

Course Outline

WEEK 1 1/22, W		COURSE INTRODUCTION - SYLLABUS REVIEW Materials to bring for the next class <ul style="list-style-type: none"><input type="checkbox"/> Sketchbook (preferred with grid)<input type="checkbox"/> Black felt-tip pen/marker
WEEK 2 1/27, M	Exercise 1	LECTURE - ANATOMY OF LETTERFORM EXERCISE 1 - DRAWING LETTERFORM Overview & Specifications <p>This exercise will let you be familiar with the shape and structure of letterforms by carefully rendering (not a tracing) the sample letters provided in freehand. Use the templates as an aid and sketch the outlines of the letters in pencil first, then fill in the shapes with a fine black felt-tip pen. Add at least 5 labels from the list of words below:</p> <ul style="list-style-type: none">• baseline • x-height • median • cap-height • spine • stroke• stem • serif • shoulder • arm • leg • ear • tail • spur • crossbar • cross stroke • counter • bowl • finial • terminal • apex • vertex • crotch • ascender • descender
WEEK 2 1/29, W	Assignment 1	LECTURE - BRIEF HISTORY OF TYPOGRAPHY ASSIGNMENT 1 - COMBINATIONS OF LETTERFORM Overview & Specifications <p>Using letterforms, you will create three compositions that will investigate some basic design principles and concepts. For this Assignment, you are supposed to use no more than two typefaces. Each composition is supposed to be printed on letter-size paper. You might start the composition from several pencil sketches, but the final outcome has to be digitally produced. and submit as a 3-page pdf file on the Blackboard.</p> <p>Composition 1: POSITIVE, NEGATIVE, LEGIBILITY, AND AMBIGUITY Make a composition using an Initial from your name. One Alphabet should be black and the other should be the background color, which is white. Keep in mind the space relationship on the page. The size of the two alphabets can be different.</p> <p>Composition 2: DISTORTION, LEGIBILITY, AND AMBIGUITY Make a composition using an Initial from your name. This time, both alphabets are in black. Combine them to make one shape. Distort the original letterform, but keep in mind the legibility. Composition 3: REPETITION Using the composition2 and pattern tool in Adobe Illustrator, create a pattern and fill the page.</p>
WEEK 3 2/3, M	Exercise 2 Assignment 1	LECTURE - CLASSIFICATION OF TYPE EXERCISE 2 - TYPE CLASSIFICATION POSTER Overview & Specifications <p>Create a poster of your choice of letter (Other than A) showing the 5 different typeface classifications and fonts. You will create a landscape document 12X18 in Adobe illustrator. Emphasize your one of the favorite classification by showing that letter(Capital and lowercase together) on a larger scale. The rest of the classification will fill the space adequately. Include your classification and the name of the font. Be creative with composition and color.</p>

WEEK 3 2/5, W	Exercise 3 Project 1	PROJECT 1 - PERSONAL LOGO Overview This project will introduce you to the design process of identity and brand. You are going to use yourself as a subject to create a static & dynamic logo as an outcome. This project consists of several exercises and assignments.
EXERCISE 3 - SCAPING YOURSELF		
Overview & Specifications		
In this exercise, we are going to proceed with initial research on the design subject, which is yourself by creating a mind map. On a blank paper, write down your name in the middle of the page. Then try to branch out words that come up to your mind associates with you. It can be about your look, personality, favorites, or hobby. Grow a map until the number of words reaches at least 25.		
WEEK 4 2/10, M	Assignment 1,2 Project 1	LECTURE - EXPRESSIVE TYPOGRAPHY ASSIGNMENT 2 - MEANING OF A WORD Overview & Specifications Create 2-4 page letter-size documents in Adobe illustrator. On each page, choose a word and place it, then replace one character in a word with a graphical image(Vector image) to enhance the legibility. On the other pages, you may choose your own modification methods onto the text.
WEEK 4 2/12, W	Assignment 2,3 Project 1	LECTURE - LOGOTYPE ASSIGNMENT 3 - ANALYSIS OF FAMOUS BRAND LOGOS Overview & Specifications Choose a well-known brand with its logo then perform research on the logo design. Create an 11x17 infographic poster on the logo of your choice including the anatomy of the logotype. Indicate at least five terms from the list of words below or distinctive visual features of anatomy you found: <ul style="list-style-type: none"> • baseline • x-height • median • cap-height • spine • stroke • stem • serif • shoulder • arm • leg • ear • tail • spur • crossbar • cross stroke • counter • bowl • finial • terminal • apex • vertex • crotch • ascender • descender
WEEK 5 2/19, W	Exercise 4 Assignment 3,4 Project 1	EXERCISE 4 - WORD CLOUD Overview & Specifications Using the mind map you created in Exercise 3, create a word cloud on a 12x18(Oversize Tabloid) landscape document in Illustrator. Choose an appropriate font(s), weight and direction to express a hierarchy of words. Use between 3 - 5 colors on a white or colored background. ASSIGNMENT 4 - PERSONAL SYMBOL Overview & Specifications Based on a mind map or a word cloud in exercise 3 & 4 as a reference, create three symbolic images (graphic image) of yourself. Start from more than 6 idea sketches on tracing paper, then narrow down

the choices and elaborate(simplify) each design.
Finalize three symbols digitally in illustrator each
on a letter-size artboard.

WEEK 6 Assignment
2/24, M 4
Project
1

MID CRIT ON PROJECT 1

WEEK 6 Assignment
2/26, W 5
Project
1

ASSIGNMENT 5 - NAME AS LOGO

Overview & Specifications

Use previous assignments as a reference and basic materials, create your own logo including symbol image and logotype. Generate more than three different idea sketches before finalizing one.

WEEK 7 Exercise
3/2, M 5
Assignment
5
Project
1

LECTURE - SPACING LETTERFORMS

EXERCISE 5 - KERN TYPE

Overview & Specifications

Visit <https://type.method.ac/> and complete the kern type exercise.

WEEK 7 Assignment
3/4, W 6
Project
1

LECTURE - MOTION PLAN / STORYBOARD

ASSIGNMENT 6 - DYNAMIC LOGO

Overview & Specifications

We are going to create a 5-second animated logo using assignment 5. First, create a 2 to 5 cut storyboard/motion plan. Make both symbol and logotype have dynamic elements.

WEEK 8 Assignment
3/9, M 6,7
Project
1,2

PROJECT 2 - DVD COVER DESIGN

Overview

This project is a project identifying digital data contents to the audience to the audience. Digital content can be any type of cultural production stored in data storage.(i.e, CD, DVD). The example of contents can be music albums, movies, audiobooks, and games, but we will focus on the music album. Feel free to suggest any other types of content if you have your own content. We are creating an illusional image of intellectual these properties and branding them by making at least one typeface, logo, and finally a CD(or DVD) Cover (Front & Back)

ASSIGNMENT 7 - DESIGN SPECIFICATION

Overview & Specifications

In this assignment, you become a company that wants to hire a designer. Your responsibility is providing information on this project to a designer. Describe the project professionally.Think about the target audience and marketing point of this content as well as the visual properties. Study similar contents that visually satisfy you and show them to your designer. You can use any type of software to make this presentation.

WEEK 8 3/11, W	Assignment 7 Project 1,2	CRIT ON PROJECT 1
WEEK 9 3/23, M	Assignment 7 Project 2	CRIT ON ASSIGNMENT 7
WEEK 9 3/25, W	Exercise 6 Project 2	LECTURE - DESIGN A DISPLAY TYPE EXERCISE 6 - SKETCHING DISPLAY FONT Overview & Specifications Based on the visual concept from Assignment 7, design a San- Serif Font. Make three font concept sketches on grid paper and using a tracing paper refine sketches. While making sketches, apply typographic anatomy..
WEEK 10 3/30, M	Assignment 8 Project 2	ASSIGNMENT 8 - DESIGN A DISPLAY TYPE Overview & Specifications Finalize the characteristic of the type to be used for the DVD title for Project 2 then using the font design tool introduced in the class, design a display font. After designing please upload the TTF file and pdf(Letter Size) document containing DVD title and your name(Lastname, Firstname) with your own font on it.
WEEK 10 4/1, W	Exercise 7 Assignment 8 Project 2	LECTURE - HIERARCHY IN TYPOGRAPHIC LAYOUT EXERCISE 7 -LAYOUT OF GIVEN TABLE OF CONTENTS Considering the elements of typographic layout design, design a Contents page using the given texts
WEEK 11 4/6, M	Assignment 9 Project 2	ASSIGNMENT 9 - THREE CONCEPT DESIGN ON DVD FRONT COVER Overview & Specifications Carefully choose or create Images, color & font choices to convey the design specification. You should be able to explain your design concepts relevant to the DVD contents. Submit 3 design concept boards for the DVD front cover.
WEEK 11 4/8, W	Assignment 9 Project	STUDIO ON DVD COVER DESIGN

2

WEEK 12 4/13, M	Assignment 10 Project 2	MID CRIT ON PROJECT 2
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WEEK 12 4/15, W	Exercise 8 Assignment 10 Project 2	ASSIGNMENT 10 - DESIGN COMPLETION Overview & Specifications Finalize the DVD cover(front, back , side and/or inside, extra page, mock-up. Submit as a single pdf.
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WEEK 13 4/20, M	Assignment 11 Project 2	EXERCISE 8 - DYNAMIC EVENT POSTER Design a 12 by 20 2D poster for a relevant event to the dvd content. Make a motion plan for for5-10sec Dynamic Poster.
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WEEK 13 4/22, W	Assignment 11 Project 2	ASSIGNMENT 11 - DYNAMIC POSTER Overview & Specifications Finalize the Dynamic Poster in After Effects and export it as gif.
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WEEK 14 4/27, M	Assignment 11 Project 2	STUDIO ON MOTION DESIGN
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WEEK 14 4/29, W	Assignment 12	MID CRIT ON ASSIGNMENT 11
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WEEK 15 5/4, M	Assignment 12 Project 2	STUDIO
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WEEK 15 5/6, W	Assignment 12 Project 2	DEADLINE FOR PROJECT 2
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FINAL EXAM	Assignment 12 Project	FINAL CRIT ON PROJECT 2
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