

1 Graphic Design I

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ARTG 2252.03 Prereq ARTF 1121 : Spring 2011

Wednesday 1:35–5:05p [office hours by appointment]

324 Ryder Hall

description The application of graphic design thinking, form, and principles channeled through an over-arching theme. Identity, collateral, and product design assignments explore the fringes of the gestalt. Design is an umbrella for various mediums and tools both digital and physical.

Art, Graphic Design, Digital Art, related majors only

deliverables Project 1: Character Analysis
Project 2: Kit of Parts Identity
Project 3: Zine
Project 4: Calling Card
Project 5: Broadside
Project 6: Book Cover
Project 7: Fashion Photography
Project 8: Resume
Final Project: Cabinet of Curiosities

policy All assignments, critiques, and attendance* are mandatory and participation is expected. Occasional readings will be required. All work is due pinned up for crit at the start of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F]. All work may be revised and presented on the final class with Before & After documentation. Revised work will be graded and averaged with the initial grade. Late work cannot be revised.

* You get one freebie absence, no questions asked.
2 absences = drop one letter grade, 3 absences = Fail.

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Officially notify us of any Excused Absences and bring missed work to the following class. Tardy = Anytime past roll-call; 2 Tardies = 1 absence.

structure Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to day-before-assignment-is-due emails. No sympathy or grace is extended for computer problems. DO NOT lose your work.

No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

grading Project Grades: 9 assignments, weighted equally: inventiveness, accuracy, craft, finesse, timeliness, idea, content, form. Final Course Grade: assignments + revisions, evolution, attitude, attendance.

documentation Final Class: At the end of the semester, students must hand in ALL relevant digital files on DVD. Bring all physical work to the final crit to be photographed. Documentation required for a final grade.

required text Diary, by Chuck Palahniuk
suggested text Design Writing Research, by Ellen Lupton
The End of Print, by David Carson
Graphic Design Thinking, by Ellen Lupton
Meggs' History of Graphic Design, by Phillip Meggs
Thinking with Type, by Ellen Lupton
Forty Posters for Yale, by Michael Bierut
The Design of Dissent, Mirko Ilic & Milton Glaser
Gig Posters, by Clay Hayes
1000 Graphic Elements, by Wilson Harvey
The Calvin and Hobbes 10th Anniversary Book, by Watterson

materials Get portable, digital storage and get a [utilized] sketchbook. Materials assigned on a per-project basis.

collaboration Students are encouraged to collaborate in various ways as a reflection of design reality. Please ask about how to make this work for various projects. Minimally, use your peers to document work, and when assignments require.

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- 01 intro course : Type.Writer lecture : Intro to Type
lecture : Lascaux to Postfaux lecture : Theme : intro
Project 1 [Character Analysis] : Read Palahnuik Ch.1-5
- 02 crit Project 1 : Kit of Parts lecture : intro Project 2
[Kit of Parts Identity]
- 03 crit Revised Project 1: informal crit Project 2 : Grid.
Lock lecture : intro Project 8 [Resume]
- 04 informal crit Project 2 + 8 : Merz+Emigre+Beyond lecture
: Type Review lecture : intro Project 3 [Zine]
- 05 crit Project 2 : informal crit Project 3 : Print Bind
Type lecture : Binding Demo
- 06 informal crit Project 3 : Presentness lecture : Digital/
Physical lecture : intro Project 4 [Calling Card]
- 07 crit Project 3 : informal crit Project 4 + 8 :
When You Have Almost Nothing lecture : watch the Daily
Show : intro Project 5 [Broadside]
- 08 crit Project 4 : informal crit Project 5 : Worlds lecture
: intro Final Project [Cabinet of Curiosities]
- 09 crit Project 5 : Discuss Diary [have read] : Idea is
Everything lecture : intro Project 6 [Book Cover]
- 10 informal crit Project 6 + 8 : Photo lecture : Photoshop
demo : intro Project 7 [Fashion Photography]
- 11 crit Project 6 : open studio
- 12 crit Project 7 + 8 : open studio
- 13 crit Final Project
- * 1 extra week will be added to the schedule as I see fit

Project 1 Graphic Design I

Character Analysis

description Invent a character.

Holden, Billy Pilgrim, Alobar, Equality 7-2521...

Write a character. Write an introduction to the character in length, style, and level of detail that engages as a piece in of itself.

components words

specs Write something we want to read.

Base it on a real person, alter-ego, an ideal, whatever. This is a writing assignment, but think about how the writing is designed, language is designed, about how the character is designed. Your medium is words. Your tools are how you put them together.

Be as visceral as possible.
Action is more engaging than telling.
Dialogue is your friend.
Don't tell us everything. Focus on AN idea. A detail.
Adjectives don't make it more entertaining. Verbs do.

A fifth grader can write a cookie-cutter narrative, expository, and persuasive essay. If it sounds like your creative ability stopped at the age of 12, it probably means read more Vonnegut, Palahnuik, Thurber, and Robbins. Listen to Patton Oswalt.

Who is this person? What do they do? What is their story? As visuals blur to noise, words will never lose their power.

The exact length is up to you, but a mere paragraph doesn't give you much to play with. A dense page should suffice. Print it out as plain text [.txt] from Text Edit. This is not a typography assignment.

due Week 02 : crit : Complete First Draft
Week 03 : crit : Revised + Finalized

Project 2 Graphic Design I

Identity + Kit of Parts

description Using the Kit of Parts approach to branding, build a fleshed-out identity package with components that explore the fringes of your character's world. This does not have to explicitly be for the character of your Theme, but somehow, it must relate.

Look at work by Andrew Blauvelt for the Walker as guidance and inspiration.

1. Start. Draw. Photograph. Ink. Copy. Splice. Look. Find. Assemble. Gather together a bank of relevant imagery. What can this visually reduce down to? You are generating an identity by defining a vocabulary to work with.

2. Recipe: How do your ingredients work? Define: What happens When, How, and Where [context].

3. Formal: Consider iconography, type, color, pattern, verbal/textual language, movement, sound, environments.

This is not a traditional branding assignment. A single Chermayeff & Geismar mark is not what we're looking for.

This is a SYSTEM. Systems allow for guided variability. Everything needs to cohere: conceptually and formally.

components Pitch: Means beyond the thumbnail stage. Answer #1,2,3
Pecha Kucha presentation: 20 slides, 20 sec each
Physical Package: 3 pieces of your choice [Xerox print-outs don't count] For example, booklets and applications.

specs defined SYSTEM of visual vocabulary
fully fleshed out form, language, and typography
ability to visually explain when+how your system applies

due Week 03 : informal crit : Pitch
Week 04 : informal crit : Pecha Kucha presentation
Week 05 : crit : Physical Package

Project 3 Graphic Design I

Zine

- description Drawing from your character analysis and kit of parts, design a point of interest publication.
- Implement your system. Who is your character? What is the subject matter? Who is your audience?
- components Utilize text you have written in combination with relevant found articles.
- All imagery must be your own.
- Your Kit of Parts System is your glue.
- specs 16 internal pages + Front/Back cover
Required: Title Page, Contents, at least 2 articles
Size: 5" X 7"
Printed on [intentional] paper of your choice
Bound: Saddle or Pamphlet Stitch
- due Week 05 : informal crit : Comped 1st Draft
Week 06 : informal crit : Comped 2nd Draft
Week 07 : crit : Final publication

Project 4 Graphic Design I

Calling Card

description Physical indicators of a visitor's physical presence: calling cards are extinct ephemera of the Nostalgic. With the rise of letterpress and the hijacking of print as an arts medium, designers are finding ways to remind people to be where they are. As in, literally, physical space. Design a calling card in keeping with your character that functions as an announcement, a marker, a token.

components Physical calling cards
Information: name + 1 form of communication

specs Utilize your kit of parts
Size is open
Make enough for everyone + 20

due Week 07 : informal crit : Printed & Comped Rough
Week 08 : crit : Multiples made

Project 5 Graphic Design I

Broadside

description A Political poster.

We'll watch The Daily Show as an example of an artist channeling a sincere activist response to a...concern. Make a poster. The only requirement is to not treat your political issue of choice in a mundane, expected poster manner. Look at The Design of Dissent, by Mirko Ilic and Milton Glaser.

components Activist design: Don't just make something pretty.

specs 18" X 24"
BW + 1 spot color
Includes type and image

due Week 08 : informal crit : Comped [tiled] poster
Week 09 : crit : Printed poster to size

Project 6 Graphic Design I

Book Cover

- description J.R.R. Tolkien began all his stories with a map, a fully realized "world" for his narrative to navigate, resulting in a feeling of authenticity. Distill Diary's content into a concept-driven book cover. See also, Rodrigo Corral for Chuck Palahniuk and Chip Kidd. Size should match your source cover.
- components Front and back cover + spine
You can do better
You can't do what Palahniuk did
- specs Dimensions of your source book.
Show cover fitted to your source book.
Texture, color, opacity, and weight of your paper choice makes sense in relation to book and your cover design.
- due Week 10 : informal crit : Printed and Comped Rough
Week 11 : crit : Final cover on book

Project 7 Graphic Design I

Fashion Photography

description Think graphic design not fashion design. What does fashion photography mean to your character?

components Composition is perfect
Subject matter is art directed
Quality photographic print [production is up to you]
Utilizes your Kit of Parts in the fashion items

specs sequence of three 8" X 10" prints with .5" border
300 dpi images

due Week 12

Project 8 Graphic Design I

Resume

description Typeset your resume. Resumes and menus are some of the most difficult pieces to design, because of the emphasis on immediately legible content, their intrinsically mundane nature, and the quantity of type [especially numbers]. Build one for yourself anyway. This is purely typography: Getting the details perfect and innovating within a strict set of boundaries. Curated and well-written content is as much considered as the typography.

components single page, bring copies for everyone

specs 8.5" X 11" portrait, paper should be considered
Cannot read or look like a template.

due Week 04 : informal crit : Printed draft
Week 07 : informal crit : Printed draft
Week 10 : informal crit : Printed draft
Week 12 : crit : Multiples of final printed resume

Project 9 Graphic Design I

Cabinet of Curiosities

- description 1. Research Cabinet of Curiosities.
2. Find a lens to view the collected works in your character's Theme park: This is more than a container for your ephemera, this is a new piece with new production, but it should reference your character and Kit of Parts work for the course.
- components Cabinet of Curiosities theme
- specs Size, materials, and construction are up to you
Show us something we've never seen before.
- due Week 13

theme over-arching character guides work for entire class

projects

- 1 Character Analysis : write your world
- 2 Identity + Kit of Parts : create your world
- 3 Zine : use your world
- 4 Calling Card : compliments the character's arrival
- 5 Broadside: political poster, design won't save the world
- 6 Cover : distilling concepts
- 7 Fashion Photography : alt printmake something
- 8 Resume : all type
- final Cabinet of Curiosities : what all did you find?

lectures

- 1 Type.Writer : sketchbooks, writing, design
- 1 Lascaux to Postfaux : brief history
- 2 Intro to Type : welcome to the world of typography
- 3 Kit of Parts : the extremes of designing identities
- 4 Grid.Lock : grids, columns, alt, photo-based
- 5 Merz+Emigre+Beyond : radical publication design
- 6 Type Review : bad type makes bad design
- 7 Print Bind Type : design is not always digital
- 8 Presentness : we used to know what reality was
- 9 Digital/Physical : medium jumping, collisions
- 10 When You Have Almost Nothing : lo-fi design
- 11 Worlds : fleshing out the playground
- 12 Idea is Everything : concept first, getting ideas
- 13 Photography : doesn't just mean photoshopping

workshops

- 1 designartwriting
- 2 binding demo
- 3 photoshop demo
- 4 typography intervention
- 5 discuss diary