

ART 420 Layout and Typography: Graphic Arts III

Lincoln University
Department of Visual and Performing Arts
Credit Hours: 3
Class Time: TBA
Class Location: Ware Center 134 Graphics Lab

Professor _____
Semester _____
Office: _____
Office Phone: _____
Office Hours: _____

COURSE DESCRIPTION:

Through a variety of print design projects, students will learn about issues and solutions concerning designing for print media including layout, typography and image usage, as well as production. Students will create projects for print media that relate to their own interests (creative, aesthetic and conceptual) as well as those that satisfy the needs of the client with commercial applications.

PREREQUISITES:

ART 102 and ART 220, or consent of instructor required. ART 320 is recommended.

Student Learner Objectives:

1. Demonstrate a working knowledge of traditional and digital design elements and relationships evidenced by the outcome of projects and final portfolio.
2. Apply graphic principles and techniques that aid in good design and execution with Adobe programs (as above) by constructing digital illustrations with an assembled portfolio.
3. Identify image making processes through brainstorming, sketching, research, technical skills, theory, history, comparison concepts and marketing basics through preparation for each submitted project. Relevant research materials will appropriately be incorporated as students develop a degree of computer literacy suitable to the curriculum of graphic design
4. Describe typography as a means of historical context, design structure and communication with through discussion of assigned readings, lectures, and projects.
5. Utilize knowledge of various cultural aesthetics and practices by demonstrating how design functions for those of various cultures with the creation of promotional materials.
6. Prepare corporate designs for three dimensional surfaces and varying materials to demonstrate a working knowledge of how design interacts with various surfaces and shapes
7. Grasp the concept of layout using grids and other structures as a means of communication for the final product of assigned projects by executing sketches and schematics.
8. Apply design to personal creativity; personal design preferences; various writing styles and voices; and client needs through strategy, concept, design and copy and introduce the production of quality artistic images for commercial and/or fine art applications.

Learner Opportunities:

- Class attendance and participation
- Reading assignments in textbook, handouts
- Practice software exercises in lab, from handouts or techniques on CD outside of class
- Effective research and preliminary planning and creative thought, throughout course
- Presentation and demonstration of material in class
- Participation in in-class critiques of each assignment, at project deadline
- Completion of digital art exercises and projects in and out of class, as assigned.
- Completion of Projects
- **Completion of Final Portfolio *Required to pass the course**
- Organization of material in files and final work handed in on CD
- Final review with instructor of coursework and portfolio

Required Texts to Purchase:

Conover, Charles. *Designing for Print: An In-depth Guide to Planning, Creating, and Producing Successful design projects*. Hoboken: John Wiley and Son, 2003.

Spiekerman, Erik, and E.M. Ginger. *Stop Stealing Sheep and Find out How Type Works*. Berkeley: Adobe Press, 2003.

Optional, Helpful Texts:

Cohen, Sandee. *InDesign 2 for Macintosh and Windows (Visual QuickStart Guide)*. Berkeley: Peachpit Press, 2002.

Felici, James. *The Complete Manual of Typography*. Berkeley: Peachpit Press, 2002.

** SUPPLEMENTARY HANDOUTS MAY BE DISTRIBUTED IN CLASS TO AID IN THE DEVELOPMENT OF PROJECTS; STUDENTS ARE RESPONSIBLE FOR READING THIS MATERIAL INDEPENDENTLY.*

REQUIRED MATERIALS to purchase, from University Bookstore or Source given by Instructor:

- 4GB minimum flash/USB drives and/or CD-R's; MUST bring these to every class.
- Several sheets (exact no. to be determined) of quality premium ink jet photo paper (9 mil or higher in weight)
- A portfolio as follows (unless you have one from another graphics class):
Prat Start 2 Presentation Portfolio, size 22 x 17; comes with ten pages; individual pages may be purchased from: <http://www.dickblick.com>; item # [C-15010-1008]. You do not need to bring this to each class; however, it is needed for end of semester submission and **failure to submit work in this format will result in a failing grade**. Please discuss with the Professor any portfolio you may wish to purchase beyond bookstore or professor-recommended item noted.
- pencils/markers for thumbnails
- glue/spray adhesive
- x-acto knives/blades
- metal ruler

**PLEASE NOTE: ITEMS SPECIALLY ORDERED FOR THE BOOKSTORE MAY ARRIVE IN INCREMENTS DUE TO ORDERING POLICIES; PLEASE PURCHASE MATERIALS AS SOON AS AVAILABLE TO INSURE THAT YOU HAVE WHAT IS NEEDED. (Professor will provide updates.)*

CLASS POLICIES:

Software: Students are expected to learn and use Adobe Photoshop; Adobe Illustrator, HTML and additional software as required. These are provided on computers in the Ware Center Graphics Lab, WC 134. If you are interested in purchasing the software, check online for special student rates.

Workstation and File Storage: Students are expected to use the Mac operating system in WC 134 and store their files on a CD-R or USB drive storage device – it is the student's responsibility to ensure they are saving their files – technical issues are not valid reasons for a non-submission. All assignments will be submitted with prints and a PC readable CD-R, not "CD-W." (PC Readable CD's are readable by both MACs and PCs which will allow flexibility in viewing your work. Assignments submitted on a USB drive are not acceptable – this form of storage is for the student only – students are advised to save and back up their work in multiple formats incase of technical issues.

Protocol: Be in class ON TIME and READY TO BEGIN WORKING. Pay close attention to the calendar. Class will usually begin with a critique, demonstration or a lecture, so it is very important to arrive on time, with all materials assigned. All cell phones, ipods, messaging and other electronic devices need to be SHUT OFF during

class. If you are using such a device during class, you will be asked to leave, and marked as an unexcused absence. Students are expected to remain in class the entire class period. If a student chooses to leave early, or spends more than 5 minutes out of class, without a valid written excuse, they will be given an unexcused absence for that day.

See university attendance policy below; in this course, (4) unexcused absences results in an F grade for the class. Without valid written documentation of an emergency or an official absence for school business (clubs, sports) provided within 7 days of absence, missed project deadlines, quizzes and critiques **may not** be rescheduled and missed work will be graded "zero." An e-mail indicating that you will not be in class is not valid documentation for an excused absence. It is the student's responsibility to obtain any missed information from class from classmates or during office hours; do not e-mail the Professor and ask what was covered. It is not acceptable for students to bring guests or children to class.

Students missing a critique will lose 50% on their grade for that particular assignment.

Students are expected to spend a total of **six hours per week outside of class time** completing assignments, practicing techniques, and developing strong ideas.

GRADING & ASSIGNMENTS:

ASSIGNMENT SPECIFICS WILL BE DISCUSSED IN CLASS AND DETAILED INSTRUCTIONS GIVEN. Assignments are due at the beginning of each class. **In discussion with professor, resubmissions may be acceptable for assignments that are handed in on time; therefore, NO LATE ASSIGNMENTS are accepted and a failing grade is given for that assignment.** This encourages you to hand in *something*, as you should be working on all assignments over a period of time. Again, technical problems are not acceptable excuses for failure to turn in assignments.

Each assignment has a written component and a component to be turned in as a digital file stored on a PC readable CD; files must be clearly labeled with name and assignment title. **DO NOT WRITE WITH PENCIL ON CD'S;** this may destroy files.

ASSIGNMENTS ARE TO BE HANDED IN ON AN ISO9660 CD CONTAINING WORKING FILES—NOT FLATTENED—ALONG WITH COLOR PRINTS AND/OR ANY SKETCHES OR THUMBNAIL.S, as required.

Be sure to verify that your files open ON A PC COMPUTER before turning in. In addition to the submission of a digital file, students will have a printed visual of their assignment for scheduled group critiques. Students are assessed on their creative content, technique, concept, and artistic intention, written proposals (as required), participation, attendance and professional attitude.

FINAL COURSE GRADING PERCENTAGES:	
PERSONAL LOGO WITH INITIALS (& THUMBNAI	5%
CORPORATE IDENTITY: LOGO/STATIONARY/BUSINESS CARD	10%
DISTORTING TYPE: POSTER DESIGN (3 WORTH 5% EACH)	15%
GRID THUMBNAI	5%
TRAVEL DESIGN/TOURIST PROMOTION	10%
PRODUCT DESIGN (3 WORTH 5% EACH)	15%
EDITORIAL PIECE AND CLASSIFIED AD	10%
AUTOBIOGRAPHICAL BROCHURE: INDEPENDENT PROJECT	10%
FINAL PORTFOLIO	10%
PARTICIPATION, ATTENDANCE, ATTITUDE	10%
TOTAL	100%

PLEASE NOTE: Students may not submit work already done for another class for any assignment. Please note that students are expected to be present during in-class work periods; see attendance policy below. In addition, all assignments must be completed to pass the class.

V&P Arts Department Grading Scale

	A	A-	B+	B	B-	C+	C	C-	D+	D	F
Points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1	0
Percent	100-93	92.9-90	89.9-88	87.9-87	81.9-81	79.9-79	77.9-77	71.9-71	69.9-69	66.9-66	60 and under

The "Incomplete" Grade:

As per the current LU Handbook on the Registrar's site:
 "An Incomplete (I) grade may be recorded by an instructor if there is verification of illness, death in the family, or some other extenuating circumstance that has prohibited the student from completing the course work and/or taking a final exam. Verification of the illness or other extenuating circumstances must be in writing and is the responsibility of the student."

Statement on Academic Integrity: (Lincoln University Policy)

Students are responsible for proper conduct and integrity in all of their scholastic (*and creative*) work. They must follow a professor's instructions when completing tests, homework, (*projects*), and laboratory reports, and must ask for clarification if the instructions are not clear. In general, students should not give or receive aid when taking exams, or exceed the time limitations specified by the professor. In seeking the truth, in learning to think critically, and in preparing for a life of constructive service, honesty is imperative. Honesty in the classroom and in the preparation of papers is therefore expected of all students. Each student has the responsibility to submit work that is uniquely her or his own. All of this work must be done in accordance with established principles of academic integrity.

Acts of Academic Dishonesty (cheating)

Specific violations of this responsibility include, but are not limited to, the following:

- Copying, offering and/or receiving unauthorized assistance or information in examinations, tests, quizzes; in the writing of reports, assigned papers, or special assignments, as in computer programming; and in the preparation of creative works (i.e., music, studio work, art).
- The fabrication or falsification of data, results, or sources for papers or reports.
- The use of unauthorized materials and/or persons during testing.
- The unauthorized possession of tests or examination.
- The physical theft, duplication, unauthorized distribution, use or sale of tests, examinations, papers, or computer programs.
- Any action, which destroys or alters the work of another student.
- Tampering with grades, grade books, or otherwise attempting to alter grades assigned by the instructor.
- The multiple submission of the same paper or report (or artwork) for assignments in more than one course without the prior written permission of each instructor.

Plagiarism

If a student represents "another person's ideas or scholarship (or artwork) as his/her own," that student is committing an act of plagiarism. The most common form of plagiarism among college students is the unintentional use of others' published ideas in their own work, and representing these ideas as their own by neglecting to acknowledge the sources of such materials. Students are expected to cite all sources used in the preparation of written work, including examinations.

It is each student's responsibility to find out exactly what each of his/her professor's expectations in terms of acknowledging sources of information on papers, exams, and assignments. It is the responsibility of each faculty person to state clearly in the syllabus for the course all expectations pertaining to academic integrity and plagiarism. Sanctions peculiar to the course should also be explained in the syllabus.

See the *Lincoln University Student Handbook* and the *Lincoln University Bulletin* (course catalogue - available on the web at <http://www.lincoln.edu/registrar/catalog/LUcatalog0306.pdf>) for further explanation of the attendance and academic integrity policies at Lincoln University.

Particularly concerning WEB DESIGN:

Plagiarism is a severe breach of academic integrity. **In a job context, repercussions can range from hefty lawsuits to jail time!** A student's first instance of plagiarism will result in a zero for that assignment. Depending on the severity of plagiarism, or a second instance, it may result in the work being given to university administration for discipline. See websites below for further references on plagiarism:
<http://www.plagiarism.org/> <http://fairuse.stanford.edu/>

University Attendance Policy:

Lincoln University uses the class method of teaching, which assumes that each student has something to contribute and something to gain by attending class. It further assumes that there is much more instruction absorbed in the classroom than can be tested on examinations. Therefore, students are expected to attend all regularly scheduled class meetings and should exhibit good faith in this regard.

For control of absences, the following regulations apply

1. **Four absences may result in automatic failure in the course.**
2. Two tardy arrivals may be counted as one absence. A student is considered absent once his/her name has been called and they were not present to answer. The student is considered late if they arrive within 5 minutes after attendance has been taken.
3. In case of illness, death in the family, or other extenuating circumstances, the student must present documented evidence of inability to attend classes to the Vice President for Student Affairs and Enrollment Management. However, in such cases the student is responsible for all the work missed during those absences.
4. Departments offering courses with less than full-course credit will develop and submit to the Vice President for Student Affairs and Enrollment Management a class attendance policy in keeping with the above.
5. Students representing the University in athletic events or other University sanctioned activities will be excused from class(es) with the responsibility of making up all work and examinations. The Registrar will issue the excused format to the faculty member in charge of the off-or on-campus activity for delivery by the student (s) to their instructors.

SPECIAL ASSISTANCE:

Based on American Disabilities Act; if you have a disabling condition that will require an accommodation in tests or class structure, please bring documentation as advised by LU Office of Student Services in a timely fashion so we can accommodate you.

WEEKLY SCHEDULE AND COURSE CONTENT:

AT EACH CLASS MEETING TECHNIQUES WILL BE INTRODUCED ALONG WITH INDUSTRY STANDARDS AND DESIGN ISSUES. THE *OPTIONAL, HELPFUL* TEXTS ABOVE ARE RESOURCE BOOKS AND ARE NOT ALWAYS OUTLINED IN THE WEEKLY SCHEDULE. BOTH ARE TO BE USED THROUGHOUT THE COURSE AS REFERENCES FOR INDIVIDUAL DIGITAL CREATIONS. CHAPTERS FROM THE *REQUIRED* TEXTS ARE INDICATED AT THE BEGINNING OF EACH NEW SECTION – IT IS THE STUDENTS RESPONSIBILITY TO COVER THE MATERIAL ACCORDINGLY.]

WEEK #1	INTRODUCTION TO COURSE <ul style="list-style-type: none">• Importance of the sketchbook INTRODUCTION: [chapters: 1, 2, 3 – Felici] Beginning with Mission Statement
WEEK #2	INTRODUCTION: [chapters: 1 – 4 – Spiekermann] <ul style="list-style-type: none">• Beginning with thumbnails and the verb list INTRODUCTION: [chapter: 4 – Felici] <ul style="list-style-type: none">• Understanding the process• Creating the logo: Using line of action• Introduction to the grid
WEEK #3	PERSONAL LOGO: <ul style="list-style-type: none">• The Verb: Verb Action vs. Verb Emotion• Using Line Effectively PERSONAL LOGO: <ul style="list-style-type: none">• Expression and innovation; what does it convey?• Selecting the best thumbnails
WEEK#4	CORPORATE IDENTITY: [chapters: 5, 6, 7 – Felici] <ul style="list-style-type: none">• Importance of understanding the client; Knowing & targeting the 'specific audience'• Corporate Identity and the role of graphic design• Analyzing the Mission Statement• Assignment Specifics given: Corporate Logo; Business Cards & Stationary CORPORATE IDENTITY: <ul style="list-style-type: none">• Doing the basics: line/color/perspective/form/shadow/space etc.• Making choices on details and color: PMS/ 1 color/ 2 color/• Selecting Paper Stocks and Envelopes
WEEK#5	CORPORATE IDENTITY: <ul style="list-style-type: none">• Visual Writing: How it reads & how it looks• Adjustments in space CORPORATE IDENTITY: <ul style="list-style-type: none">• Size, Shape, Form, and Interaction of font families• Form vs. Function: [to be read or to be seen?]• Font Styles and their representation
WEEK#6	Group Critique - All Assignments are Due - <i>Prints of work will be hung by 1:10 pm</i> <ul style="list-style-type: none">• These are: Personal Logo; Corporate Identity (stationary package) Specifics for Next Project will be distributed DISTORTING TYPE: [chapters: 1, 3, 6, 7, 11 – Cohen] [chapters: 5 - 10 – Spiekermann] <ul style="list-style-type: none">• Creating the verb; the object; the environment {AKA: person/thing/ place}
WEEK#7	DISTORTING TYPE: [HISTORICAL POSTER DESIGN] <ul style="list-style-type: none">• Overview of Software

- DISTORTING TYPE: [HISTORICAL POSTER DESIGN]
- Basics of point perception
- WEEK#8
- DISTORTING TYPE: [HISTORICAL POSTER DESIGN]
- Using principles of two-dimensional design
- DISTORTING TYPE:
- In-Class Work period - students are expected to attend
- WEEK#9
- DISTORTING TYPE:
- In-Class Work period - students are expected to attend
- Group Critique - All Assignments are Due - *Prints of work will be hung by 1:10 pm***
- These are: Distorting Type: Verb/Object/Environment [PERSON/ PLACE/THING]
 - Specifics for Next Project will be distributed
- WEEK#10
- ADVERTISING: [chapters: 8,9 – Felici] [chapters: 2,4,8 – Cohen] [chapters: 1 - 4 – Conover]
- Looking at Advertising with PhotoShop as a tool
- ADVERTISING: [TOURIST PIECE / TRAVEL]
- Understanding Text and Imagery: Sensation vs. Integrity
 - Limiting the use of colors – poster design needs
 - Cultural sensitivity
 - The Power of a full color display design/poster
- WEEK#11
- ADVERTISING: [PRODUCT DESIGN]
- Textures and Surfaces
 - Logo distortion and Product meaning/ Object meaning
 - Printing practices
- EDITORIAL PIECE: [chapters: 10,11,12,14 – Felici] [chapters: 13,14,15 – Cohen]
- Bringing PhotoShop & Illustrator together in In Design
 - Size & Page relation; Positive & Negative Space
 - Effective Layout; Timeless Industry Stand-by's
 - Visual Language; Visual Editing; Visual Manipulation
 - Headlines & Hierarchy; Incorporating Logos; One liners and Slogans
 - Integration of elements - Scan vs. Read
 - Classified vs. Display Advertising; Using Stock Photos
 - Classified Ad: twice the impact in 1/8 of the space
- WEEK#12
- EDITORIAL PIECE:
- Full pause; half pause; no pause; silence
 - Choosing words carefully
 - Medium vs. Message; Compromising (working from a story)
- Group Critique - All Assignments are Due - *Prints of work will be hung by 1:10 pm***
- These are: Advertising [classified and text display]; Editorial Piece/ Tourist piece/3D
 - Specifics for Independent Project will be distributed
- [FINAL PORTFOLIO'S DUE SHORTLY – START PREPARING NOW]**
- WEEK#13
- INDEPENDENT PROJECT: Autbio. Brochure [chapter: 16 – Felici][chapters: 5 - 7 – Conover]
- 'Bells & Whistles': Understanding Promotional Material (i.e.: shopping)
 - Dye-cute: Incorporating inserts; business cards; envelopes into the brochure
- INDEPENDENT PROJECT: Autobiographical Brochure [chapters: 9,10 – Cohen]
- Going to Press: the printing process; finishes; printers; estimates; paper stocks
 - Roles in a design department; Cutting Costs ... how?
- WEEK#14
- INDEPENDENT PROJECT: Autobiographical Brochure
- In-Class Work period - students are expected to attend
- FINAL CRIT OF INDEPENDENT PROJECTS: Autobiographical Brochure: final Portfolio

PORTFOLIO REVIEWS ARE DONE DURING FINALS WEEK. How to arrange your portfolio will be discussed in class.

SCHEDULE, GUIDELINE, AND ASSIGNMENT CHANGES MAY OCCUR AT THE DISCRETION OF THE INSTRUCTOR. IT IS YOUR RESPONSIBILITY TO NOTE AND KEEP UP WITH CHANGES. AFTER DROP/ADD WEEK, IT IS ASSUMED YOU HAVE READ AND UNDERSTOOD THE INFORMATION CONTAINED IN THIS DOCUMENT.