

AR331 Graphic Design History & Practice

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office hours: Weds 10:30–1:30 & Fri 11:00–12:30 or by appointment

Objectives

Graphic Design History and Practice is an introduction to the development of visual communication. In this class you study the history of style and utilize what you have studied. Part of your work is to develop an investigative approach to what you see and read, and to apply this to your design solutions. Another part is to analyze and understand your choices.

One of your goals is to make the past present, to make it *yours*. Or, in the words of the poet Ezra Pound, to “make it new”. You are expected to talk intelligently about your work, and to present yourself professionally, in word, manner, and appearance.

You can develop in this class a critical approach to looking at visual and material culture. You can understand why work from a certain time and place looks the way it does, and what that means.

If you apply yourself, come to class, do the reading, work a minimum of five hours outside of class; **if** you approach your work as if it's *your work*, not a school assignment, **if** you go beyond what you think is required; **if** you learn to love finding out, investigating, questioning, comparing, doing the research, and not just scratching the surface; **if** you use the library, and look at books, not just the web; **if** you spend some time, every week, looking at design magazines, and thinking about what is in front/behind/to the side of you; **if** you really make design part of your life, not just about completing your major; **if** you want to be Really Good, not just competent, then

you can:

Develop a repertoire of images derived from the history of graphic design.

Improve your design and typography, and know why it is better.

Be influenced by very best designers and artists, know what their contribution was, and why their work remains important, useful and meaningful.

Enhance your intellectual, visual, and technical abilities.

Succeed as an artist, student, and professional graphic designer.

Expand your skills in the three major design applications—Photoshop, Illustrator, and InDesign.

& then you can go Somewhere & make a real difference.

Things you can learn:

How technology, as well as cultural and historical events, shapes the content and the form of design and typography.

How the design of print, film, and interactive media are connected to many forms of material culture, such as architecture, domestic and industrial objects, fashion, and leisure activities.

How pervasive the influence of mass media is on individuals and their culture.

How to make informed choices about typefaces, images, and decorative elements; how to use these to create appropriate, clear, memorable, and meaningful design.

How to communicate your intentions; how to take and give criticism.

How to recognize original source material; how to know the difference between authentic versus derived or copied, original vs. a reproduction; how to recognize what informs historical and contemporary design choices.

How to use research to develop a logical, creative sketch process to develop ideas; how to develop multiple solutions to any design problem.

How to know when you need to credit your sources, and the right way to do it.

How to develop, describe, and defend your ideas, using thoughtful, appropriate, and accessible language—visually, verbally, and orally.

How to finish your work—how to present and produce it pro-quality.

How to work in collaboration, as part of a team; how to be a good partner with your instructor and your classmates.



WHAT IS REQUIRED:

1 **THE BOOK:** *The History of Graphic Design*, by Philip Meggs. 3rd rev ed.

You'll need it by the second week of class. Available at Moravian Bookstore, or at Amazon.com

2 **YOU NEED TO BE HERE.** You will not earn an A if you have more than one unexcused absence.

If you miss three classes, you have excellent chances of failing.

This is non-negotiable. If a death occurs in your immediate family, I will receive notification from Student Affairs. If someone other than immediate family to you dies, I need to see the obituary for you to receive an excused absence.

3 **BE ON TIME.** "Blatant tardy" = more than 10 minutes late.

Three "Blatant Tardys" equals one unexcused absence.

4 **ATTEND SPECIAL EVENTS, OPENINGS, AND FIELD TRIPS:**

Each one counts as a third of a class. Miss three, and you earn an unexcused absence. (I know all about time conflicts—life is a sport; we all have many masters. Talk to me—please don't wait until after you have missed a trip that I have planned [or class] to tell me why. I've heard all the excuses, more than once. If you want to get on my bad side and stay there, lie to me.) If a field trip is planned, and it will involve time beyond that of our class, you will be excused from other classes on that day. Please ask me if you need me to personally contact one of your professors.

I will not abuse that privilege.

5 Listen. Ask. (If you don't understand directions, how can you follow them?)

6 Respect limitations and protocol.

7 Interpret, express, communicate (and defend) your ideas.

8 Change. (Without being told to.)

9 Deal. (Don't be a Complainer—be a Fixer. Initiate positive action.)

10 Follow through. (Do what you are expected to do [but doing more than that is preferable.])

11 Do your research. (Go deep.) Get to know your reference librarians.

12 Expect there to be problems. (Be prepared. Be early.)

13 Art is work. (Have fun with it whenever you can. It's not just school, it's your life.)

field trips:

1 "Serious Business" Friday, Sept 1st 6:00-9:00pm

An Opening. Big fun and very interesting. On the Southside of Bethlehem. (Just cross the bridge at the bottom of our hill to the left; turn left on Third Street; it is a short, easy walk.) Where it is: the Fowler Family Southside Center, 522 E. Third Street. If you've been wondering where the hip part of Bethlehem is, look no further.

nb: First Fridays of each month on the Southside are very cool; there are lots of openings with food, wine, and music. All the stores on Third Street throw parties and display work of local artists. It's a Scene; check it out. It is usually held from about 6pm until 9pm (so there's plenty of time to hang later with friends who aren't adventurous enough to go beyond North Campus).

2 "Angela Fraleigh" Weds, Sept 13th, 4:30-5:30pm at the HUB

An opening. Come and welcome our new faculty member in painting and be blown away by her work.

3 Visit to the Library Company in Philly, tba, hopefully on either Sept 21 OR 26; noon-5:30. We will see examples of 500 years of book design.

4 New York, with visits to MOMA and the Cooper Hewitt National Museum of Design. tba

Lecture & studio; 007 Print Lab; Tu & Th 12:45-3:15pm.



WHAT WHERE WHEN ETC

WHAT IS REQUIRED:

Come to class prepared to work. Have all sketches and materials ready as specified on the syllabus.

No iChat, AIM, icq, msn, Facebook, email, online games, or anything that is not related to your classwork. Avoid embarrassment: if you chose to do this, and I see you, I will ask you to leave; you will be considered absent for that class.

When you are in class, you must focus on your work. Be fully present.

“Art is work.” M. GLASER

You can listen to music on headphones when the whole group is doing work in class.

Mobile phones must be turned off during class.

Not on vibe. OFF.

Do not work at your computer when I am demonstrating or presenting material. (It is disrespectful, and rude.)

Do not leave class early unless you clear it with me.

Please do not leave at the end of class without saying goodbye. (It's rude.)

You don't have to tell me if you need a break or the bathroom, unless I am presenting material. Just go. Use your sense of decorum, civility, and grace. If you don't have a very developed sense of those, read an etiquette book. You're going to need all three, in spades.

Just so you know *Absences affect your work, so they affect your grade.*

Call Jan (x1680) or e-mail me if you are going to miss class.

EXCUSED absences: (Sickness, w/note from health center; death in the family; extenuating circumstances, i.e., 15 inches of overnight snowfall) You must make up the work within one week of your absence. If you don't make up the work, your grade is lowered.

One unexcused absence is allowed per semester. (“Mental health”; save it for when you'll need it most, i.e., at midterm exam period.)

ALL other unexcused absences lower your final grade one-half a letter. (Two absences lower your grade one full letter grade.)

When you are absent from class it is your responsibility to get the information that was covered in class someone in the class. I cannot reteach material to you at the next class; it is unfair to the other students.

Talk to me. Make an appointment. Or come during office hours. Please don't just leave a note on my door—I may not see it in time. E-mail me at: dutlinger@moravian.edu Or call Jan if it's urgent, x1680.

PROJECT SUBMISSION GUIDELINES

“Real world.” Pro-quality. Strong ideas. On time. The habits you form here, and how you apply them, will determine you getting, and keeping, a job. Clients employ and depend on designers who are not only skilled, talented, flexible, and good communicators, but who are reliable, honest, and don't make excuses or blame the broken printer.

Talent does not meet a deadline, and charm does not excuse a missed one. Planning and discipline are just other words for planning ahead and doing things when they need to be done. That means allowing time for revisions, problems, mistakes, misunderstandings, & computer/printer difficulties.

Excuses are always excuses. As Oscar Wilde said, “Never apologize, never explain.” (Just Do It.)

Projects and deadlines

See details following short list.

I. POSTER: “Priorities, priorities: the typical Moravian art student...”

10% of grade; due Sept 12; QUIZ ON READING: Thursday, Sept 7th.

Read: pp 4–54 *The History of Graphic Design*, Part I, “The Prologue of Graphic Design: The Visual Message from Prehistory to the Medieval Era”.

There will be four quizzes on the assigned reading approximately every three weeks; Each quiz counts 5% of your grade.

Project I: 10% of grade

Project II: 15% of grade

Project III: 20% of grade

Project IV: 25% of grade

Quizzes: 20% of grade

Attendance

(classes, field trips, openings, outside lectures; participation, innovation, & attitude in class):
10% of grade

Extra credit project:

Design a holiday card;
folds to 5 1/2 x 4 1/8";
due at final crit.

II. “?;—!:-)(...’-” POSTERLOG: “Full stop/Interrobang: A History of Punctuation”
15% of grade; due Oct 3; QUIZ ON READING Sept 28

Read: pp 58–121 *The History of Graphic Design*, Part II, “A Graphic Renaissance: The Origins of European Typography and Design for Printing”

III. BROCHURE: “Name is Brand”

20% of grade; due Oct 24; QUIZ ON READING Oct 19;
two-panel; two-color; 5 x 7”

Read: pp 126–205 *The History of Graphic Design*, Part III, “The Industrial Revolution: The Impact of Technology upon Visual Communications

IV. EXHIBITION/PERFORMANCE: “Then Is Now”

25% of grade; team project; due Nov 30; a separate sheet will describe this in detail; to follow

At the first class I will review the syllabus; defining goals & expectations, answer questions; there will be a re-intro to the lab: rules, responsibilities, policies, how things are now, etc.

All projects are due at the end of class on the day on which they are due. Any project not turned in on the day it is due will have its grade lowered by one-half letter. On time is on time; late is late. Not negotiable.

All projects must be professionally prepared; in envelopes with your name. Don't just hand them to me. Your grade will be lowered one-half point if they aren't in envelopes. Your artwork must be handed in as described in class or as outlined on the assignment sheets.

Do not use images from the internet in print applications.

Why? Images on the web are only 72dpi; this is half of the resolution required for our printers. They are bogus-quality; not even close to professional level. Avoid web-dependence for ideas or images. It makes you look like a lazy amateur.

I. POSTER: “priorities, priorities”: the typical Moravian art student...”

15% of grade; final size

Tues, Aug 28 in class: We will develop of list of criteria to collect data. As a group we will discuss the design of the form and the strategy for data collection. The last hour of class you will analyze the criteria and design the form, (8.5 x 11”) print it out, and begin the data collection. Be sure that your name is at the bottom of the form.

Your mission: Go to the HUB or cafeteria. Poll least twenty students; ten of those should be people you don't know. Complete all questions on the form.

Look through the entire book, *The History of Graphic Design*. Find a period, style, palette, or designer that appeals to you. Appropriate the style of design and use it as an influence.

Create a poster that clearly displays the data. Do not let decoration or effect overwhelm the data. Bring in rough comp for Thursday, Aug 30. Work in 11 x 17” format; we will enlarge them later to a larger format.

Tues Sept 5; in class work.

Quiz on reading: Thursday, Sept 7th; in class work.

Final poster due Tuesday Sept 12th at beginning of class. final size: 18 x 24”

FOR NEXT CLASS: bring in completed surveys. Make two copies; give one set to me in an envelope. Get the book, start the reading; pp 4–54, *The History of Graphic Design*, Part I “The Prologue of Graphic Design: The Visual Message from Prehistory to the Medieval Era”.





II. POSTERLOG: “?;—!:-)(,..’-” “Full stop/Interrobang; A History of Punctuation”
20% of grade; due Oct 3; QUIZ ON READING Sept 28
posterlog format 22 x 17”; folds to 8.5 x 11”; two-color, black plus one pms color

III. BROCHURE: “name brands” due Oct 24; QUIZ ON READING Oct 19
brochure format: 2- panel 5 x 7”; 2 sides; full color; work in cmyk.

Read: pp 126–205 *The History of Graphic Design*, Part III, “The Industrial Revolution: The Impact of Technology upon Visual Communications

IV. EXHIBITION/PERFORMANCE: “Then Is Now”
25% of grade; team project; due Nov 30

subject: STDs; audience: high school students

Read: pp 210–261 *The History of Graphic Design*, First half of Part IV, “The Modernist Era” Slides

QUIZZES: four total, on each major section of reading 20% of grade

ATTENDANCE/ATTITUDE/PARTICIPATION/INNOVATION: 10% of grade

GETTING THE GRADE

What it takes to earn an A or A-

Creativity: The solution is smart—it is well-thought out, compelling, and an appropriate response to the problem. The idea is clear. It is not literal. It is not a slightly recooked version of someone else’s work. It is not obscene or denigrating. It is a piece that you would be proud to have in your portfolio.

Process: Ideas were thoroughly researched; you looked at many examples of work from different sources for ideas; you have copies of those examples, and you have noted on them where they came from (author & title, date of publication; website, etc.); your work reveals an engaged process that exceeds the minimum project requirements; you have developed ideas/sketches that inform your problem-solving process.

Organization and coherence: Work has a logical structure appropriate to the subject, purpose, audience, and discipline. Alignment of text, typeface sizes and styles enhance comprehension.

Design Style: Work is clear with a concise command of hierarchy, typography, color schemes, and layout. Choices are appropriate to the content.

Craftsmanship: Your final work has been revised, polished, and is as perfect as a human can get it. There are no spelling or grammatical errors. It is clean; there is no adhesive on the surface of the mat. The mat is cut well and clean. The work utilized the computer program(s) efficiently. Typographic relationships are appropriate and precise. Your work is in an envelope, with your name on it. (Please put your name in pencil on the back of your printout or matted artwork.)

Why it’s “only a B, B+, B-”

Creativity: The idea is above average but not inspired. Reflects less critical thinking, research and sketching. Central idea is not developed as thoughtfully as an “A” project. Idea may be thin, cliched, or corny.

**“only a B,
B+, B-” con’t**

Process: Shows development of a concept that goes slightly above what was asked for as a minimum. Instructions were not followed to a “T”. Work was turned in late. Ideas and design show investigation, but work should have been expanded; ideas were not pushed far enough; important details were left unresolved.

Organization and coherence: Has a logical structure appropriate to the subject, purpose, audience, and discipline, but has some haphazard elements detracting from the overall design organization.

Design Style: Has an above average command of hierarchy, typography, color schemes, and layout. The style fits the audience and purpose. The elements are varied, yet well-structured and focused, but there are some elements that are awkward or ineffective. Composition is not entirely resolved. Design is too busy; there are too many colors; color is not used to enhance meaning.

Craftsmanship: Contains a few mechanical errors or errors in spelling. Mounting is neat but flawed in some way. The work utilized the computer program(s) efficiently and typographic relationships are mostly appropriate and precise, but work lacks polish and rigorous attention to detail.

C=Average effort, average work (C+/C-)

Creativity: The solution responds to the problem, but presents its central idea in overly generalized terms. Does not strike an appropriate level of sophistication and precision. Lacks originality.

Process: Exhibits a superficial comprehension of source material; suggests “doing the assignment” vs. real engagement with project; displays some lapses in understanding, and insufficient development. The design elements lack clarity and relevance. The work level is at the basic minimum of the assignment. Research material is limited in range and source. Work is late.

Organization and coherence: Arranges ideas ineffectively or illogically.

Design Style: Lacks clear hierarchy. The design is unfocused; it lacks a command of typography and basic layout skills.

Craftsmanship: Unacceptable—contains more than a few mechanical, spelling, or grammar errors. Mounting may be somewhat sloppy. Design grid may have been established, but not followed throughout.

D=What’s the problem?

If you getting a D, you either have a problem with attendance, you aren’t doing enough research and work; not participating in class; not turning in work on time, or a combination of all of these. Talk to me. See someone in the Counseling Center. Think about whether you should drop the class, or maybe even change your major.

Creativity: The piece does not effectively solve the problem. Insufficient development of ideas.

Process: Exhibits insufficient comprehension of source material; marginal engagement with the project and the class. The work is below the basic minimum of the assignment. Work is late. Unexcused absences.

Organization and Coherence: Little attempt or comprehension as to how to arrange ideas effectively and logically.

Design Style: Below minimum standards in terms of concept, typography and basic layout skills. Lacks integrity, shows little effort.

D...problem, con't

Craftsmanship: Grossly unacceptable — contains more than a few mechanical, spelling, or grammar errors. Mounting is sloppy. Unprofessional presentation and attitude.

F=Zero (Wish it went without saying)

Students of mine rarely earn the dreaded F, but it does happen. An F sometimes means that a student disappeared (“thought they dropped the course”, but didn’t). Or that they have a serious problem in their lives and are avoiding facing its academic consequences.

If your personal life is spiraling down, please talk to me before you damage your chances of helping yourself. See someone right away in the Counseling Center. Drop the class, and let’s talk about why you chose the design track, where you want to be in your life one, two, or three years from now, and what is sabotaging your intended goals. If you miss more than three classes, and you don’t bother to let me know why, you will fail this class.

*Policy on Academic Integrity:
See the Student Handbook.*

*If you use someone’s work,
visual or written, without
attribution, it is cheating.
Influence is not the same as
appropriation, (a more polite
way to say “stealing someone’s
work”).*

*The web makes this easy to
do. And it makes it just as
easy to get caught doing it.*

Dežin