

Lecture & studio
007 Print Lab
mw 12:45 – 3:15pm

**AR331 GRAPHIC DESIGN
HISTORY & PRACTICE**
FALL 08

Anne Dutlinger x1678 dutlinger@moravian.edu
office hours: Tues 11:00–1:30;
Thurs 11:00–1:00; Friday by appointment

course description

GRAPHIC DESIGN: HISTORY & PRACTICE is an introduction to the historical and cultural development of graphic communications. The format, content, style and technology of graphic design provides source material, influence, and inspiration for individual and group projects.

objectives:

Develop a critical, discriminating approach to visual and material culture.

Recognize and analyze how technological developments, as well as cultural and historical events, affect the content and form of design and typography.

Use research to develop concepts and design solutions.

Improve ability to use a logical, creative sketching process to develop multiple solutions to design problems.

Make informed choices about typefaces, images, and decorative elements to create appropriate, clear, memorable, and meaningful design.

Describe and analyze your ideas using the vocabulary appropriate to art and design criticism, in both writing and in speech.

Present and produce professional-quality graphic design.

what I expect:

Show up. Every class. (On time.)

Complete all of your work; revise & refine it until it is the best it can be.

Talk intelligently and critically about your work.

Learn and apply the principles of good design.

Learn the appropriate vocabulary to analyze visual communications.

Present yourself professionally in word, manner, and appearance.

Design
Quality
is not
possible
without
commitment
(time)
and integrity.

**Make the past
PRESENT.**

**Make then
NOW.**

**Make it
YOURS.**



what is required:

1 GET THE BOOK:

Graphic Design History: A Critical Guide, by Johanna Drucker & Emily McVarnish

You'll need this by the second class. Available at Moravian Bookstore and elsewhere online.

2 **BE HERE.** Attendance 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. Please read the Art Department policy regarding absences. *Absences affect your work, so they affect your grade.* Call Jan (x1680) or e-mail me if you are going to miss class.

When you are absent from class it is your responsibility to get the information that was covered in 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.

My e-mail: dutlinger@moravian.edu Call Jan if it's urgent, x1680.

3 ATTEND SPECIAL EVENTS, OPENINGS, & FIELD TRIPS:

Each one counts as a third of a class. Miss three trips or events, and you will earn one unexcused absence. (re: 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, I can request that you be excused from other classes on that day. Please ask me if you need me to contact one of your professors. I will not abuse that privilege.

It's

not

just

school,

it's

your

life.

5 **LISTEN. ASK.** (If you don't understand directions, how can you follow them?)

6 **RESPECT LIMITATIONS AND PROTOCOL.**

7 **INTERPRET, EXPRESS, COMMUNICATE (& 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.** (Doing what's required is good [doing more makes your work better.])

11 **DO YOUR RESEARCH.** (Go deep.) Get to know your reference librarians.

12 **EXPECT PROBLEMS.** (Be prepared. Be early. Printers break down.)

13 **ART IS WORK.** (But have fun doing it whenever you can.)

STUDENTS WITH LEARNING DISABILITIES:

If you believe you need accommodations in this class, contact the Learning Services Office right away. X1510
Documentation from Learning Services is required to assure that your needs will be met.





ALL EVENTS
& TRIPS ARE
REQUIRED
UNLESS NOTED

There will be
an on-site
assignment
on NYC trip;
it will count
for 10% of
your grade,
so don't miss
the trip on
Nov 14th!

special events what where when etc

MON SEPT 8 UBC ROOM 12:45

Presentation by Patrick St John: "All Imagination to the People" Activist-Designers in 1968

MON SEPT 15 SNYDER ROOM 12:45

CREATIVITY: presentation by Bill Childs, Director of Marketing at *The Morning Call*, and Pat Lincoln, Director of Sales at Nassau Broadcasting

THURS SEPT 25 UBC ROOM 12:45

Presentation by activist-artist Collette Palamar (*extra credit for attendance*)

WEDS, OCT 1: Field Trip to Moravian Archives to look at 17-18TH C. printing exhibition

THURS, OCT 23: Payne Gallery Opening 6:30PM

FRIDAY NOV 14 NYC FIELD TRIP; depart 8am from HUB; return c 7:30/8pm

THURS NOV 20 DEPART 4PM FROM HUB

AIGA lecture at Moore College of Art, Philadelphia

FRIDAY DEC 5 ALL DAY

Senior Graphic Design Portfolio Review

Project submission guidelines

"Real world." Pro-quality. Strong ideas. On time. 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.

Be sure that images used from the internet are large enough and have enough resolution to print correctly. Many images available on the web are only 72dpi; this is not quite half the resolution required for our printers (150ppi). Avoid web-dependence for ideas or images. If you use an image that is too small, it will print out pixelated and blurry. This is a design serious faux-paux. Don't look like you don't know the difference, or like you don't care. It can make the difference between getting a job or not if that work is in your portfolio.

The habits you can develop in this class can help you get, and keep, a job. Clients employ and depend on designers who are not just skilled, talented, flexible, and good communicators. Employers want designers who are reliable and honest, who don't make excuses or blame the broken printer. (Or their car breaking down, or "whatever.")

Talent does not meet a deadline, and charm does not excuse a missed one. Planning and discipline are just other words for planning ahead, doing things when they need to be done.

**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.

Schedule extra time for revisions, problems, mistakes, misunderstandings, & computer/printer difficulties. Everything always takes at least three times longer than you thought it would, if you're trying to get it right.

Excuses are always excuses. "Never apologize, never explain." (Oscar Wilde)
"Just Do It." (Nike.)

in-class etiquette

Come to class prepared to work. Have all sketches and materials ready as specified on the syllabus, or from instructions given the previous class.

No iChat, AIM, icq, msn, Facebook, e-mail, online games, or anything that is not related to your classwork. If I see you doing this in class, I will ask you to leave; you will then be considered absent for that class. When you are in class, focus on your work. *Be fully present.*

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 vibrate. OFF.

Do not work at your computer or play with your phone when I am speaking, demonstrating, or presenting material. It is disrespectful, and rude.

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

Projects and deadlines

Details for some projects will be handed out separately along with additional readings.

I. READING THE SIGNS

Write a descriptive paragraph on the typographic origins of a logo or sign on/around Main Street. Introduce yourself to the shop's owner and explain the project to them. Ask if it's okay to take a photo of their sign. Ask them for one of their business cards. Include image and the business card with your description.

DUE WEDS, AUG 27; 5% OF GRADE

Read introduction in *Graphic Design: A Critical History*,
Drucker & McVarish; , pp xiii–xxvix

II. CAMPAIGN: "Think Outside the Car."

Publicity materials for Bike Day on Sept 9.

Poster, tshirt, or bumper sticker. (Choose one, or do two or all three.)

10% OF GRADE; DUE SEPT 6. No class on Labor Day, Sept 1.

WEDS. SEPT 3 DESIGN CRIT ON BIKE DAY PROJECT

We will work on Sunday Sept 7 to print shirts, etc 2:00-9:00PM.

I will provide pizza at 5:30pm.



KNOWING WHAT COUNTS:

Project I: 5%

Project II: 10%

Project III: 10%

Journal @midterm: 10%

Project IV: 15%

Quiz: 5%

Project V: 10%

Project VI: 10% (NYC)

Quiz: 5%

Journal @end of term: 10%

Effort: 5%

*(participation; innovation;
attitude in class;
attendance on field trips,
special events, openings,
& lectures)*

MONDAY SEPT 8TH

Presentation by Patrick St John: "All Imagination to the People"
Activist-Designers in 1968

BIKE DAY!

TUESDAY SEPT 9TH: 11:00-2:00.

Be there to sell your Tshirts and bumper stickers!

III. CREATIVITY LECTURE

MON SEPT 15 Snyder room, HUB

Presentation by Bill Childs, Director of Marketing at *The Morning Call*,
and Pat Lincoln, Director of Sales at Nassau Broadcasting

WEDS SEPT 17 In-class discussion of lecture; writing thank you notes.
(Your thank you notes will be collected at end of class.)

MON SEPT 22 Creativity lecture reaction paper due. 3 PAGES—10% OF GRADE

In class discussion: how to read historical styles.

Handouts given on design process. Discussion of critical vocabulary—how to analyze design
work. Sample quiz given on reading from Introduction of *Graphic Design: A Critical History*.

READ CHAPTER 5 in *Graphic Design: A Critical History*, Drucker & McVarish



III. PERIOD STYLE & PATTERN RECOGNITION: 10% OF GRADE due Sept 24

Find a logo or image that reflects the typography and design from the following:

Online research is fine as long as you find images that will print clearly in color at 4 x 4".

Be sure to check the dates!

1. The Civil War (USA) 2. The Great Depression (USA)
3. World War II a/Germany b/Britain/UK c/Japan d/USA (one from each)
4. The Space Age a/USSR b/USA
5. Vietnam War
6. Contemporary, any subject, your choice

ELEVEN IMAGES TOTAL

You will be putting these on the crit wall on Weds, Sept 24, and talking about them.
The images will then go into your journal with your comments.

MON SEPT 29 *field trip to Moravian Archives*

TURN IN JOURNAL/SKETCHBOOK ON WEDS OCT 1ST: 10% OF GRADE

WEDS OCT 1 HAND OUTS & DISCUSSION

lecture/hands-on demonstration: manuscripts & books;

"DEVICES & DINGBATS" assignment presented & discussed; see next page.



IV: DEVICES & DINGBATS

15% OF GRADE; FINAL PROJECT DUE NOV 3

three-part project:

Book Mark; 8 x 2" 1/0

Book Plate; 2.5 x 2.5" 1/0

Holiday or New Year's postcard; 10 x 7"; folds* to 5 x 7" 1/1

*fold must run with grain

one color: black (1/0 means printing in one ink color on one side only;

1/1 means printing in one color on two sides)

ALL DIMENSIONS ARE H X W

CHOOSE TYPEFACES FROM THIS LIST: KNOW WHAT YOU USED & WHY

SERIF & SLAB SERIF

Bodoni
Didot
Galliard
Scotch Roman

SERIF w/OS FIGS

Baskerville
Bembo
Bulmer
Caslon
Garamond
Jenson
Granjon
Perpetua

ORNAMENTS

L Decoration Pi 1
L Decoration Pi 2
A Caslon Ornaments
Caravan LH 1
Caravan LH 4
Didot LH Orn 1
Didot LH Orn 2
Notre Dame Orn
Poetica SuppOrn
AWoodtype
Orn 1 & 2
AWoodtype Std

SCRIPT

Berthold
Bickham
Shelley

SYMBOL

Math Pi 1; 3; 5; 6
Symbol
Sonata
Zapf Dingbats

Use only ornaments, punctuation (;/!~:?.,&}, proofreader's marks, and/or numbers (os figs only)

(You can use a combination of the above, or limit yourself to a selection of either from the following typefaces.) The three pieces should fit with/relate to each other.

option:

You can add color to your design by including elements that could be hand-colored, rubber-stamped, or printed on the silkscreen press.

(You could make or have made rubber stamps from type ornaments if you decide fast; it usually takes a week to have them made. Check the Yellow Pages for local places that make rubber stamps, or go online.)

Print out ornaments, etc., and use them for sketching, or use font book & tracing paper

Eighteen (18) thumbnails sketches (in pencil) are due Mon Oct 13 at beginning of class. Bring eighteen distinctly different ideas. Don't think about the format (i.e., whether it is for the bookmark, bookplate, or card). Just play around: push the elements around; use repetition, shape, pattern, contrast, and scale. Your concepts will emerge from those. Yes, maybe it's funny. Or lyrical, or wow—pow beautiful; whaaaaever. Will it sell? (Who is your audience?)

If you do slightly different versions to explore one idea thoroughly, save them.

They will count towards your process grade. Keep these in a separate folder and number them in the order that you did them & date them.

READ CHAPTERS 6 & 7 in *Graphic Design: A Critical History*, Drucker & McVarish.

DUE OCT 13: 18 sketches, 18 significantly different ideas. Note on sketches which fonts you used so you can identify them if asked. You will be asked. Place sketches in envelope with your name it. Each sketch must be numbered, dated, and signed. Xerox an extra copy so you have them. You will need them during class to do your in-class work.

Look at examples in books. Go back to the Moravian Archive and look at what is in the exhibition; ask Lani or Peter to see other books; maybe they have some printed by Fournier or Baskerville, for example. Use primary research (originals) whenever possible to get fresh ideas and a feel (literally) for the Real Thing.

After a short crit, in-class work on Monday—design experimentation: do more thumbnails.

WEDS OCT 15: EIGHTEEN (18) MORE IDEAS DUE
MON OCT 20 & 22; IN-CLASS WORK: REFINE AND EXPERIMENT
MON OCT 27 crit WEDS OCT 29 final revisions

MON NOV 3 turn in project; pro-quality w/files;

NYC project: description handed out; Review for quiz (on next class, Weds Nov 5)

shape

contrast

scale

composition

rhythm

repetition

pattern



QUIZ ON READINGS: WED NOV 5
 quiz is on intro, chapters 5-7; handouts
 5% of grade

V. INFLUENCE/APPROPRIATION; PROJECT INTRODUCED ON MON NOV 10
 10% of grade; due Monday, Nov 24; details to follow.

READ CHAPTERS 8 & 9 in *Graphic Design: A Critical History*, Drucker & McVarish.

NOV 10 & 13: IN-CLASS WORK

VI. NYC FIELD TRIP PROJECT FRI NOV 14:
 10% of grade; project will involve content that we view at several exhibitions in NYC.

MON NOV 17: in-class work on NYC project; due at end of class on Mon

READ CHAPTERS 10 & 11 in *Graphic Design: A Critical History*, Drucker & McVarish

NO CLASS on Weds Nov 19 (go to AIGA lecture the next day)

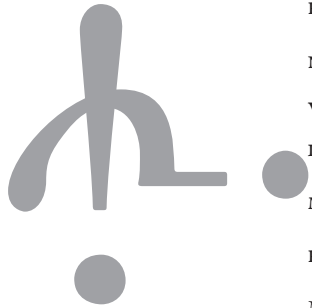
THURS NOV 20 DEPART 4PM
 AIGA lecture at Moore College of Art

MON NOV 24: QUIZ on chapters 8–11 *Graphic Design: A Critical History*;
n.b.: several quiz questions will include material from AIGA lecture; 5% of grade

MON DEC 1: INFLUENCE VS APPROPRIATION *crit*
This project is due on Friday Dec 5 at your portfolio review.

WEDS DEC 3: IN-CLASS WORK—*prep for portfolio review*

FRIDAY DEC 5: SENIOR GRAPHIC DESIGN PORTFOLIO REVIEW
Sign up sheet & description will be available by Mon Nov 24



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. There are no typos. 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.

con't

A...

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: 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.



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: 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.

C...

Organization and coherence: Arranges ideas ineffectively or illogically.

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

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

F= (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.

If you are here to learn, get serious.

Come to class, look, read, research. Experiment.

If you work a *minimum* of seven hours outside of class every week; **if** you go beyond what you think is required;

if you approach your work as if it's *your work*,
not a school assignment;

if you learn to love investigation, questioning, & discovery, **if** you go deep, not just scratch the surface; **if** you use the library, and look at books, not just the web;

if you spend real time, every week, looking at design &②
if you observe & analyze what is in front/behind/ of you;

if you make design part of your life,
not about a grade/a class/your major/a job;

if you want to be Really Good, not merely competent,

then you can:

improve your design and typography, & **know why** it's better

strengthen your intellectual, visual, and technical abilities

be inspired by very best designers and artists and know why their work is still influential

apply your skills in Photoshop/Illustrator/InDesign: **expand** them

evolve

develop a repertoire of images from graphic design history that you can use every time you design