

ART 131 Z Introduction to Graphic Design

course info:

instructor:	Kristine Kotsch	day/time:	Tues/Thur 6:30 – 9:00 PM
room:	Priscilla Payne Hurd (South) Campus The H.I.L.L. room 309	office hours:	by appointment
email:	kkotsch@moravian.edu	art dept. office:	610.861.1680

course description:

ART 131 Z Introduction to Graphic Design. Foundation skills in the formal and conceptual principles of graphic design: concept, composition, legibility, language, typography. Projects develop visual literacy and skills in text, drawing, and image production using the Macintosh computer as primary design tool. Critical thinking is stressed through analysis of content and its most effective form of visual presentation. **Prerequisite:** Art 170 or permission of instructor.

required textbooks:

Design Elements: A Graphic Design Manual; by Timothy Samara
How to Think like a Great Graphic Designer; by Debbie Millman

required supplies:

- portable mass storage device: one or more USB Flash Drives (*at least* 2GB total) **OR** firewire or USB portable hard drive of comparable or larger size
- **one** large sketchbook for thumbnails, reflections, ideas and design specimen collection etc.
- folder/notebook for handouts and note-taking
- **several** (3-4 sheets) black mat board (32"x40" **NOT** foam core)
- pen/pencil and eraser & extra fine sharpies (or other writing implement) for sketching

Although cutting boards, spray mount and x-acto knives are supplied, you may want to purchase your own so they are available to you at all times. It is your responsibility to have all projects handed in on time.

course goals:

- To introduce and familiarize students with the principles of graphic design
- Create strong compositional designs through the use of format, line, shape, contrast, positive/negative space, rhythm, direction, balance, and repetition
- Solve visual problems by expressing ideas through critical thinking and the creative use of images and text
- Recognize elements of and produce professional-quality design
- Gain valuable skill of strong and rapid idea generation through thumbnail sketches
- Demonstrate your understanding of the principles of design through the sharing of ideas during group critiques
- Gain an intermediate knowledge of the three main types of design programs: vector-based (Adobe Illustrator), raster-based (Adobe Photoshop), and page-layout (Adobe InDesign)

course requirements:

This is a studio class; therefore, you will work in class on your projects and be expected to work outside of class on your own. The classes will consist of computer instruction, assignment conceptualization, ideation (sketchbook exercises and thumbnails), quizzes, project execution and critique. They will focus on the practical application of design principles, theory, concepts and terminology presented in the project introductions.

ART 131 Z Introduction to Graphic Design

Class work will consist of work on exercises, tutorials and projects. Specifically, preliminary class exercises, which involve idea generation, will be seminal to each major project. It is extremely important whatever your career, that you have the ability to interpret, express, and communicate ideas to others. Each project will be subject to individual and group class critique. Note that the purpose of the critique is to improve the end product, it is not a critique of the individual.

Be on time. Come to class prepared to work and have all sketches, readings and materials ready as specified in the previous class or on the syllabus. Moravian Art Department Attendance Policy will be strictly enforced.

important notes:

- You must bring your textbook, your sketchbook and any other materials you need to do your work to each class.
- Students will be responsible for all material covered in classes that they have missed. Do not ask me!
- Absences from class do not excuse you from a deadline.
- There will be technical problems—none are excuses for missing a deadline. Plan ahead. Avoid problems.
- Excuses of any kind will not be tolerated. Don't even bother.
- No iChat, AIM, icq, msn, irc, online games, facebook, myspace, blogs, or anything of the like during class.
- Mobile phones must be turned off and stowed-away during class. I should never see them.
- Students are expected to uphold the standards of academic honesty, as indicated in the Student Handbook.
- Inappropriate behavior/language will not be tolerated. Period.

attendance:

The Art Department established this department-wide attendance policy to apply to students in all art classes, beginning with the Fall 2007 semester.

- **For classes that meet twice a week (most full-unit studio courses, most day art history classes): After the *second* unexcused absence, final grade will be dropped by one full letter. After the *fourth* unexcused absence, student will receive a failing final grade.**
- For classes that meet once a week (half-unit studio courses, seminars, evening art history courses): After the first unexcused absence, final grade will be dropped by one full letter. After the third unexcused absence, student will receive a failing final grade.
- For classes that meet three times a week (MWF day art history classes): After the third unexcused absence, final grade will be dropped by one full letter. After the fifth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

Students: If you are late or absent, it is **your** responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.

ART 131 Z Introduction to Graphic Design

grading:

Successful Completion of Projects: 60%

My guidelines are *real world*. On time. Professionally-done. The habits you form here can enhance your level of success after graduation. Clients employ and depend on designers who are not only skilled, talented, flexible, and good communicators, but who are **reliable**. Talent does not meet a deadline—planning and discipline does. Discipline is just another word for good work habits.

Projects **MUST** be ready to hand in or present at the **BEGINNING** of class on the due date. Grade penalties are as follows:

- 10% - after beginning of class ON due date TO next class
- 20% - ONE week after deadline
- 40% - TWO weeks after deadline
- 60% - beyond TWO weeks after deadline.

Quizzes & Papers: 10%

Quizzes on handouts, reading assignments and computer skills will be given periodically. Writing assignments will be based on readings of interviews and theories as well as visual engagement (also known as reaction papers).

Participation: 10%

Participation in critiques, discussions and presentations refers to your positive engagement in dialogue and is the heart and soul of this course. Not only does your active involvement in this important aspect of the class have a significant impact on your grade, it is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.

Participation also includes:

- Promptness and attendance at all labs, lectures and critiques AND being prepared for each class (readings, supplies, etc.)
- Using class time efficiently and effectively
- Respectful use and care of computer systems, peripherals, equipment and supplies
- Being self-reliant enough to try and answer your own questions instead of immediately relying on someone else to think for you. You will have a hard time making progress in this class unless you learn to discover things for yourself.
- Coming to class with opinions and ideas!

Sketchbook: 10%

Your sketchbook will become an extension of you while in this class. This book will become your “think tank.” I will view them periodically throughout the semester for extra homework points. For each project, you will be expected to come up with many thumbnail sketches before you even think about designing on the computer. Resist the urge! This does not come easy to most. You will need to work on it and train yourself, just as you will be working on your computer skills.

You will be expected to continually collect design specimens and attach them in your sketchbook. What constitutes a specimen? Anything you see that interests you. Anything you look at and say, “wow, that’s really cool/interesting.” Tear things out of magazines; collect business cards and literature; packaging and clothing tags; scan and print, or take pictures of exhibits, cars, posters, anything that has been designed! Collect web site url’s, books you’ve looked at—xerox things from the library. Jot down why you decided to include each item. This will benefit you and act as a resource for inspiration.

Presentations: 10%

Each student is required to research the work of a contemporary graphic designer who has made an important contribution to the design world and prepare a 10–15 minute presentation. Specifics to be determined. Presentations that are not prepared for their due dates will receive an automatic zero.

A = 96-100	B+ = 87-89	C+ = 77-79	D+ = 67-69	F = 59 and below
A- = 90-95	B = 84-86	C = 74-76	D = 64-66	
	B- = 80-83	C- = 70-73	D- = 60-63	

ART 131 Z Introduction to Graphic Design

Reaction Papers

To achieve success in graphic design, you must be able to research other designers and interpret their ideas into your own style and design practice. Very little progress is made without considering what others have done before, but do so without repeating it rather making it your own. Only by reviewing the literature critically can a student begin to find areas in the field that are ripe for additional research. Thus, to demonstrate your understanding, and to practice your technical writing ability, you must turn in a reaction paper for selected readings or visual engagements. These papers may be informal, and they should be about two pages long.

A reaction paper should be more than a simple summary of the material; it should contain your opinion or reaction to reading the material. This may take on a variety of forms: you may compare the work to other related material (including but not limited to other readings from the class); you may hypothesize about ways in which the work could have been improved; you may think about ways to expand on the work, or extend it to cover new domains; or you may argue against the work, questioning its assumptions, or value.

Reaction papers will be graded on your communication skills, and on the content and originality of your ideas. The ability to express oneself clearly is an important skill in academics (and in life!). Therefore, your paper, like all good essays, should include an introductory paragraph stating your main premise, a body where you detail your ideas, and a brief concluding paragraph. Although the reaction paper should not summarize the entire article, it should include enough information about the article to make your ideas or criticisms well-grounded. Assume your readers have also read the article, but that they need reminder about any details you wish to discuss. Try to avoid the temptation of having two sections: (1) summary, and (2) reaction. Instead, it is best if you can interweave these two components (while being clear about which is which, of course).

disability statement:

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

academic honesty policy:

Please reference the College policy in Student Handbook.

Cheating on quizzes will not be tolerated and will result in a 0 or F. Written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions and reactions. The Internet can provide valuable source material, but you must participate by visiting the artwork yourself, in person, and offering your own viewpoint. Plagiarism in any form will not be tolerated. Do not steal ideas that someone else has worked hard to create.

PLEASE NOTE: The instructor reserves the right to make changes in any aspect of this syllabus/schedule for the sake of content improvement or scheduling changes due to cancelled classes or due date rescheduling.

talk to me

If you need to see me, please arrange to meet with me. The best way to reach me is by e-mail. I am on the computer most of the day and check e-mail often. I will try to stay after class for a while since I am not on campus during the day. Please feel free to come ask me questions or talk about any concerns you may have.

ART 131 Z Introduction to Graphic Design

class schedule (subject to change):

week	date	tues	date	thurs
1	9-1	Introduction to course and lab Discuss syllabus, course requirements, sketchbook and grading —HW— Read: Design Elements (DE) 6–29 Read: How to Think...(HOW) ix–3 Successful/Unsuccessful design examples	9-3	DUE: Successful/Unsuccessful design examples Discuss "Twenty Rules for Good Design" Intro to the MAC/Servers/Suitcase Handout: Design Terminology —HW— Read: DE 30–79 Form and Space Read: DE 80–113 Color Fundamentals
2	9-8	Illustrator Tutorial Lecture: Form and Space Identity and Logo Design ✎ Project 1–Identity/Logo specs —HW— Five (5) design specimens Project 1–Twenty (20) Thumbnails Study for Design Terminology Quiz	9-10	DUE: 20 Thumbnails/Ideas QUIZ: Terminology —LAB— Identity/Logo —HW— Read: HOW Choose 2 Interviews Reaction Paper: Compare 2 Interviews (due tues 9-22)
3	9-15	Illustrator Tutorial Exercise: Forms/Emotion Exercise: Figure/Ground ✎ Project 2–Identity/Card & Letterhead specs —LAB— Identity Logo —HW— Five (5) design specimens Project 2–Twenty (20) Thumbnails	9-17	▣ Project 1–Identity Logo DUE DUE: 20 Thumbnails/Ideas DUE: Design Specimens Illustrator Tutorial Photoshop Tutorial —LAB— Identity Card/Letterhead —HW— Reaction Paper Comparison I due next class
4	9-22	DUE: Reaction Paper Comparison I Lecture: More about Color Illustrator Tutorial Photoshop Tutorial Mounting Instructions —LAB— Identity Card/Letterhead —HW— Read: DE 114–163 Choosing and Using Type	9-24	▣ Project 2–Identity Card and Letterhead DUE Lecture: Brief History of Design Handout: History of Design Photoshop Tutorial InDesign Tutorial ✎ Project 3–Music Festival specs —HW— Five (5) design specimens Project 3– Twenty (20) Thumbnails
5	9-29	DUE: 20 Thumbnails/Ideas DUE: Design Specimens InDesign Tutorial Printing Instruction Lecture: Type Basics —LAB— Music Festival Marketing/T-Shirt	10-1	Lecture: Vector vs. Raster Images Lecture: Resolution —LAB— Music Festival Marketing/T-Shirt —HW— Read: DE 164–195 The World of Image
6	10-6	Photoshop Tutorial InDesign Tutorial —LAB— Music Festival Marketing/T-Shirt —HW— Read: DE 196–269 Putting It All Together	10-8	▣ Project 3–Music Festival DUE —HW— Read: HOW Choose 2 More Interviews Reaction Paper: Compare 2 More Interviews (due tues 10-20) Have a good break!
7	10-13	Mid-Term FALL BREAK – No Classes	10-15	InDesign Tutorial ✎ Project 4–Recipe specs Lecture: Grid Systems Exercise: Grid Systems —HW— Five (5) design specimens Project 4–Twenty (20) Thumbnails Reaction Paper Comparison II due next class
8	10-20	DUE: 20 Thumbnails/Ideas	10-22	InDesign Tutorial

ART 131 Z Introduction to Graphic Design

		DUE: Design Specimens DUE: Reaction Paper Comparison II InDesign Tutorial Lecture: Typesetting and Layout —LAB— Recipe Page/Cover/Card		Photoshop Tutorial —LAB— Recipe Page/Cover/Card —HW— Choose top three designers in HOW for presentation and feature spread
9	10-27	InDesign Tutorial —LAB— Recipe Page/Cover/Card —HW— Begin research for presentation and feature spread	10-29	Project 4—Recipe DUE Project 5—Designer Feature specs Discuss Designer Presentations —HW— Five (5) design specimens Project 5—Twenty (20) Thumbnails
10	11-3	DUE: 20 Thumbnails/Ideas DUE: Design Specimens Lecture: More About Layout —LAB— Presentations Designer Feature Spread —HW— Three (3) preliminary feature spread layout sketches (fonts, colors, images, etc.)	11-5	DUE: Three (3) preliminary feature spread layout sketches (fonts, colors, images, etc.) NEW YORK CITY TOMORROW!!! —LAB— Presentations Designer Feature Spread —HW— Reaction Paper Visual Engagement (due 12-1)
11	11-10	Individual Sketchbook Review —LAB— Presentations Designer Feature Spread	11-12	Individual Sketchbook Review —LAB— Presentations Designer Feature Spread
12	11-17	Presentations 1–3 —LAB— Designer Feature Spread	11-19	Project 5—Designer Feature Spread DUE Presentations 4-7
13	11-24	Project 6—Final Portfolio specs Presentations 8–11	11-26	HAPPY THANKSGIVING!!
14	12-1	DUE: Reaction Paper Visual Engagement —Lab— Work on Final Portfolios	12-3	—Lab— Work on Final Portfolios
15	12-8	—Class Critique— Project 6—Final Portfolios DUE	12-10	NO CLASS
16	12-17	Final Critiques TBA	12-19	Final Critiques TBA
HAVE A GREAT HOLIDAY!!				

ART 131 Z Introduction to Graphic Design

Studio Materials – Important Notes

I. Drafting Tables in Room 8 – IMPORTANT

1. Our drafting tables are a valuable resource and are used by students in many classes.
2. Surfaces must be kept clean and undamaged. Any cutting must be done using one of the grey cutting mats (stored in Room 8) and NOT done directly on the drafting tables.
3. Anyone caught cutting (or using a utility knife or mat cutter) directly on the drafting tables will be billed for the cost of a table top.

II. Safe Handling of Oil Paint, Printing Ink and Solvents

1. Oil paint, printing ink and solvents are flammable. Never use near an open flame or while smoking.
2. Always use paint, printing ink and solvents in a well-ventilated area with proper air circulation. Even odorless turpenoid produces vapor that must be ventilated.
3. Never store oil paint, linseed oil or oily rags in lockers, closets or confined, unventilated spaces. Oil paint and linseed oil can spontaneously combust, causing a potential fire hazard.
4. Always dispose of oil paint, printing ink and paper towels used for clean-up in the metal cans provided in the art rooms. These cans are marked for that purpose. Metal cans are emptied on a daily basis.
5. Never dispose of solvents, turpenoid or mineral spirits of any kind in the sinks. Pouring solvent down the sink is illegal and environmentally dangerous. Always dispose of solvents in the 5-gallon metal can marked *Used Turp* provided in the art room. Can must be kept closed except when adding solvents.
6. Wear latex gloves for hand protection and old clothes or an apron to protect your clothing.
7. Students should always use an appropriate fireproof metal container for long-term storage of oil paints, printing inks, linseed oils, and solvents. All containers will be stored in the OSHA-approved cabinets provided in the art building.
8. Be aware of the fire extinguishers in the area you are working and how to access them if needed.
9. Wash your hands well after you are finished handling paints, inks and solvents.

III. Safe Handling of Acrylic Paints and Gesso

1. All paints including acrylic paints and gesso should be used a well-ventilated area.
2. Discarded acrylic paint and rinse water from brush cleaning should never be disposed of in the sink. Always use acrylic waste disposal container provided in the art rooms for that purpose. The used rinse water will be screened to remove paint particles.
3. Wear latex gloves for hand protection and an apron for protecting your clothing.

IV. Spray Paint, Aerosol Glues, Fixatives, and Spray Lacquers

1. Never smoke or use near open flame. Spray paints and fixatives are extremely flammable.
2. Only use aerosols in the spray booths provided in Room 8 and Room 9.
3. Turn on the spray booth first, and follow the instructions on the can. Avoid breathing these vapors; they are a health hazard.
4. After the work has dried, discard scrap papers in the metal cans provided.
5. When finished, turn off spray booth and store spray cans in fireproof metal container with other flammable paints, oils, etc.

Remember, it is up to you to follow the instructions and procedures provided.

By handling these materials properly, you will minimize the risk of accidents to yourselves and the environment.

I have read this document. I am aware of the proper safe handling procedures and agree to follow them.

Signed: _____
Name Date Course number/section

(This document should be returned to the art office, where it will be kept on file until the course is concluded.)