

**AR331 GRAPHIC DESIGN
HISTORY & PRACTICE**

FALL 2010

Prof. Anne Dutlinger x1678/1680 dutlinger@moravian.edu
office hours: Mon, Tues, Weds 11:00–NOON or 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.

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

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 explore concepts and design solutions; develop and use your sketchbook as daily research tool.

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.

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.

**Make the past
PRESENT.**

**Make then
NOW.**

**Make it
YOURS.**

Quality

is not

possible

without

commitment

(time)

and integrity.

**Having a problem with a computer,
scanner, or printer?**

It'll never get fixed

if you don't document it!

help@moravian.edu

610 625.7929

*put this e-mail & number
in your phone!*



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. 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.

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

5 RESPECT LIMITATIONS AND PROTOCOL.

6 INTERPRET, EXPRESS, COMMUNICATE (& DEFEND) YOUR IDEAS.

7 CHANGE. *Without being told to.*

8 DEAL. *Don't be a Complainer—be a Fixer. Initiate positive action.*

9 FOLLOW THROUGH. *Doing what's required is good (doing more makes your work much better).*

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

11 EXPECT PROBLEMS. *Be prepared. Be early. Printers break down.*

12 ART IS WORK. *But have fun doing it whenever you can.*

(It's
not
just
school,
it's
your
life-
work)

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.*



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. *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.

If your personal or academic life is spiraling down, please talk to me before you fall too far behind with your work.

See someone right away in the Counseling Center.

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 let me know why, you will fail this class.

ALL EVENTS & TRIPS ARE REQUIRED

UNLESS NOTED

EVENTS what where when etc

all times are pm, unless noted



‡ Earn 5 pts
extra credit for
attending

There will be
an on-site
assignment
on NYC trip;
it will count
for 5% of
your grade,
so don't miss
the trip on
Nov 5th!

‡ tues, sept 7 @4:30 HUB GALLERY OPENING: KRISTIN BAXTER

weds sept 22 during class FIELD TRIP TO MORAVIAN ARCHIVES:
17-18TH CENTURY PRINTING & DESIGN

tues, oct 5 @7:00 HUB; ALUMNI CAREER NETWORKING EVENT

‡ tues, oct 12 @7:30 PROSSER, *Taking Root*, FILM

‡ sat, oct 24 @4:30 HUB GALLERY 4:30PM
Alumni Art Exhibition Opening/FAMILY DAY & HOMECOMING

fri nov 5 @ 8:00am (all day) FIELD TRIP TO NYC
depart 8am from HUB; return approx 6:30/7:00pm

‡ thurs, nov 18 @6:00 SNYDER ROOM, HUB *Cultural Competencies in the Workplace*
DINNER & DISCUSSION

mon, dec 6 during class FIELD TRIP TO CITIPRINT:
CONTEMPORARY PRINTING TECHNOLOGY AND PRE-PRESS

thurs dec 2, 5:30-7:30 OPEN STUDIO NIGHT

fri dec 10 9:00am - 4:00pm SENIOR GRAPHIC DESIGN PORTFOLIO REVIEW
*Each senior graphic design student gets an individual critique, given by a group
of art and design professionals*

Field Trips

date tba LEHIGH U. LIBRARY: 19TH-EARLY 20TH CENTURY PRINTING & DESIGN

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.

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.

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 &
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 your skills
evolve into a better designer
develop a repertoire of images from graphic design history
that you can use every time you design

ar331 graphic design history & practice
fall 2010 projects & deadlines

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

AUG 30 & SEPT 2 Syllabus and class introduction

Look through the entire book that is required for this course:

Graphic Design: A Critical History, Drucker & McVarish.

But only look at the pictures! No reading! Choose three images that you find interesting and compelling.

Xerox them. Bring them to class on Weds.

WEDS, SEPT 2: Looking at your choices.

Walking tour of Main Street: Seeing and Reading Historical Influence
in Contemporary Signage (*weather & time permitting*)

for next week:

**read Introduction, pp. xiii- xxvix in *Graphic Design History: A Critical Guide*,
Drucker & McVarish; handouts**

SEPT 6 & 8

No class on Monday, Labor Day.

Weds: quiz on reading 5% of grade

for next week:

RESEARCH PROJECT: period style & pattern recognition: 10% of grade; due Sept 20

Find one logo, product, or image that reflects the typography and design
from the historical period & culture from each of the seven (7) categories below:

Total eleven (11) images

Be sure to write down the dates and the name of the designer (if available).

1. The Civil War (USA)
2. The Great Depression (USA)
- 3-7. World War II one image each from:
a/Germany b/Britain/UK c/Japan, China, or India d/USA (one from each; four total)
8. The Space Age a/USSR b/USA
9. Vietnam War
10. Iraq/Afghanistan war (current)
11. Contemporary music

*Online research is fine as long as you find images that are large enough and high res (at least 3" and
150ppi that will print out well. If the image is a GIF, it won't print out well.)*

Print one example of each, in color no larger than 5.25" wide so they will fit in your sketchbook.

(You can paste several images onto 11 x 17" to save money & paper.)

Do not use examples from the Drucker & McVarish book.

Points will be deducted from your grade if images are in *Graphic Design History: A Critical Guide*.

SEPT 13 & 15 Monday: have at least 2/3s of your choices ready-to-print; there will be some
time in-class for you to complete your research.

We will critique your choices on Weds, Sept 15.

Turn in your research for grading at beginning of class on Monday, Sept 20.

Place images in envelope w/ your name on it.

*(Think about why you chose them; write that down.) After I return these to you,
put these images into your sketchbook with your commentary.*

for next week: **Read Chapter 3** MEDIEVAL LETTERFORMS AND BOOK FORMATS, 400–1450
in *Graphic Design History: A Critical Guide*, pp 44–66

SEPT 20 & 22 Mon: discussion on reading and collaboration on quiz questions
WEDS, SEPT 22 *Field trip; meet at Reeves Library, downstairs in AfterWords Café*

SEPT 27 & 29 MONDAY: **Quiz on Chapter 3** 5% of grade
A short film on medieval illustration will be shown in class
WEDS SEPT 29: Film, in class

for next week: **Design a series of three postcards, 5.25 x 7.25" 15% grade due Mon, Oct 18**
subject: Medieval books and illumination
Use available library of Medieval letterforms; in class folder

Postcard #1: Literal translation of a medieval manuscript using contemporary text;
choose text that is appropriate to medieval studies

Postcard #2: Contemporary interpretation of an illuminated medieval manuscript
using contemporary text and images from popular culture, advertising, or
current events (*find or create your own text & images*)

Postcard #3: Use medieval illuminated letters and typography, but make it
contemporary. “Then is Now.” You can manipulate letterforms/create your own.

MON OCT 4: *thumbnails & sketches*
WEDS OCT 6: *work in class; print out versions of designs*

MON OCT 11: NO CLASS, FALL BREAK
WEDS OCT 13: *critique*

MON OCT 18: HANDOUT ON GRAPHIC DESIGN VOCABULARY & DISCUSSION OF TERMS
MON OCT 18: **Postcard project due at end of class**

WEDS OCT 20: **Read Chapter 4** RENAISSANCE DESIGN: STANDARDIZATION & MODERNIZATION
IN PRINT, 1450–1660 in *Graphic Design History: A Critical Guide*, pp 68–93

Collaborative research project 25% of grade due Nov 10
from Renaissance to early Modernist typography Class will be divided into teams;
each team will be assigned a time period to research. Team projects include
a 15-min presentation and illustrated handout.
More details on assignment will be provided at the Oct 20th class.

MON NOV 1 **Read Chapter 5** MODERN TYPOGRAPHY & THE CREATION
OF THE PUBLIC SPHERE, 1660–1800 *Graphic Design History: A Critical Guide*,
pp 94–117

from Renaissance to early Modernist typography **Collaborative research project**
Presentations (w/ handouts) are due on Weds Nov 10

for Nov 15th: **Read chapter 8** FORMATIONS OF THE MODERN MOVEMENT, 1880S–1910S in
Graphic Design History: A Critical Guide, pp 140–161



MON, NOV 15 Discussion on reading and collaboration on quiz questions.

Quiz will cover chapters 4, 5 & 8:

Bring to class five (5) questions that you think should be on the quiz.

MON, NOV 22 **Quiz on chapters 4, 5 & 8.**

WEDS, NOV 24 **HAPPY THANKSGIVING, NO CLASS**

during Thanksgiving Break:

Read chapter 9 INNOVATION & PERSUASION 1910–1930
in *Graphic Design History: A Critical Guide*, PP 187–211

Read chapter 12 CORPORATE IDENTITIES & INTERNATIONAL
STYLE 1950S–1970S in *Graphic Design History: A Critical Guide*,
PP 258–279

MON, NOV 29 Discussion on reading and collaboration on quiz questions.

Quiz will cover chapters 9, 12, and graphic design vocabulary.

Bring to class five (5) questions that “should be” on the quiz.

WEDS, DEC 1 **Quiz on chapters 9 & 12**

for next week:

Design poster using words & definitions from vocabulary handout;
20 x 30"; due on Dec 10 at your Senior Graphic Design review.

shape

contrast

scale

composition

rhythm

repetition

pattern

juxtaposition

point

line

plane

alignment

**choose
typefaces
from this list:
know what
you used & why**



Choose a typographic style and color palette of the 1960s *or* create typographic images. Your concept and image should reflect historic graphic design that has influenced you during this semester.

SERIF &
SLAB SERIF

Bodoni
Didot
Galliard
Scotch Roman

SERIF w/Os FIGS

Baskerville
Bembo
Bulmer
Caslon
Garamond
Jenson
Granjon
Perpetua

ORNAMENTS

LDecorat Pi 1
LDecorat Pi 2
ACaslon 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

**Critique on design vocabulary poster
on Monday, Dec 6th (last class)**

Friday Dec 10 Senior Graphic Design review

You will have 20 minutes to present your work to a group of faculty and outside reviewers. There will be a sign-up sheet for times. Students who have exams that day get first choice of times. Review will begin at 9:00 and end at 3:00.

Designer of 2015 competencies—from AIGA website

No single designer is likely to have all the skills required.

But here is the range of competencies that a studio or design department, among its full complement of staff, will need in order to meet the demands of the future.

Ranked in order of importance (in the online survey by AIGA professional designers).

- 1** Ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful images
- 2** Ability to solve communication problems including identifying the problem, researching, analysis, solution generating, prototyping, user testing and outcome evaluation
- 3** Broad understanding of issues related to the cognitive, social, cultural, technological and economic contexts for design
- 4** Ability to respond to audience contexts recognizing physical, cognitive, cultural and social human factors that shape design decisions
- 5** Understanding of and ability to utilize tools and technology
- 6** Ability to be flexible, nimble and dynamic in practice
- 7** Management and communication skills necessary to function productively in large interdisciplinary teams and “flat” organizational structures
- 8** Understanding of how systems behave and aspects that contribute to sustainable products, strategies and practices
- 9** Ability to construct verbal arguments for solutions that address diverse users/audiences; lifespan issues; and business/organizational operations
- 10** Ability to work in a global environment with understanding of cultural preservation
- 11** Ability to collaborate productively in large interdisciplinary teams
- 12** Understanding of ethics in practice
- 13** Understanding of nested items including cause and effect; ability to develop project evaluation criteria that account for audience and context

