

Course Number
art **310**

Course Title
graphic design **II**

Professor:
ken maginnis

Meeting Day, Time, and Room Number
MWF 1:00 - 2:50 pm
MacLab

Office Hours art 127
m/w 10:50-11:50 am
(or by appt.) 383-8152

• **Coker College Honor Pledge**

As a member of the Coker College community, I agree to uphold the principles of honor set forth by this community, to defend these principles against abuse or misuse, and to abide by the regulations of the college.

• **Special Needs**

and Accommodations

Please advise the instructor of any special problems or needs at the beginning of the semester.

1 BROAD PURPOSE OF COURSE

Continue to develop the essential skills required to prepare effective typographic design solutions for market-oriented projects, using design techniques and computer technology. Demonstrate these skills by preparing portfolio quality presentations of advertisements, posters, books and magazines. Emphasis will be placed on the ability to define and use effective typography and layout design. The designer should be able to meet the reader's criteria and needs as well as the communicator's intent and sensibilities.

2 COURSE OBJECTIVES/EXPECTATIONS

Upon successful completion of this course, students will be expected to:

- A.** Develop several effective portfolio quality typographic solutions.
- B.** Demonstrate the ability to select an appropriate typeface, point size and leading.

C. Show how arrangement, scale and style of typographic elements effect visual communication.

D. Select type for its compatibility with illustration or photograph and the communicator's intent.

E. Explore diverse typographic design, photographic and illustrative techniques within the visual problem solving process.

F. Show personal development in design process and concept skills.

G. Demonstrate an understanding and appreciation of the various disciplines and styles of contemporary graphic design.

H. Develop enthusiastic use of sketchbook as a tool for visual research and personal development.

General guidelines:

3 TEACHING METHODS

Lecture, demonstration, lab, critiques.

4.1 GRADING POLICY

a.) The criteria are: efficient productivity in class, extra time outside class, attendance, work ethic, participation in class and critiques, showing passion and curiosity and having a good overall positive attitude.

- Maintaining a sketchbook is required and shall be graded on a weekly basis.
- All grades will be averaged together.
- Being a good design citizen, class participation or tardiness, will also weigh heavily on your grade.
- Work deemed to be Plagiarism is an automatic failure of the class.

4.2 ABSENCES

5 absences and the grade is lowered one whole grade. There are no excused absences.

7 absences equals an automatic failure of the course.

- Lengthy (more than 30 min. breaks) will be penalized with recorded absences:
- Every 3, 20 minute + tardiness at the start of class will count as an absence.

Late work is not accepted; persons not present at a critique = F for project. Work not completed for critique = 2 whole grades down.

The grade of "D" is not passing as an Art major, it may be in any other major, but it will restrict you from moving on as an Art major.

Friday is a workday, you are required to be present and take advantage of the time. Failure to show is an absence.

4.3 DEPARTMENT ASSESSMENT

At the end of each semester your sophomore review (unless you have passed) will include an art fundamentals and artist quiz.

You are emerging designers and are required to know art fundamentals vocabulary, as well as, those used in the design field as well as professionals in the field. So, be familiar with a minimum of 20 graphic designers and artists from early history to contemporary times.

4.4 PROJECT ASSIGNMENTS - will be evaluated on the following criteria:

Research and Analysis: understanding intent of assignment. Thorough research of historic, design trends present and past through books/periodicals, and target audience. Create a vast array of rational solution variations (sketchbooks and computer) with which to base final decisions.

Concept: uniqueness and appropriateness of problem solution.

Layout and Design: the arrangement and style of type and visuals, the use of pattern, contrast, color, movement, shape, and format (composition).

Presentation: typed written proposal, comprehensive or mounted layout, and oral presentation.

Critiques: critiques that are not attended will equate to project failure = "F." Critiques require discussion about projects using art fundamentals vocabulary. Work that warrants discussion needs to be talked about. Work that doesn't, does not.

Detailed guidelines:

1 Course objectives/expectations

Upon successful completion of this course students will be expected to:

- a. Explain and defend work before a portfolio review committee.
- b. Create graphic design solutions that effectively solve marketing communications problems.
- c. Demonstrate an understanding and appreciation of the various disciplines in fine art or graphic design and styles/trends in contemporary graphic design.
- d. Demonstrate a *basic* understanding of graphic design business practices and production skills.

2 Teaching method

This course will be comprised of individual and group critiques, lecture, demonstration, and studio work. NOT having work or not being prepared for the next class, which includes sketches, research materials, plans, goals or schedules that can be presented to the group for discourse is unacceptable. It is a waste of everyone's time to show up with very little work or without any work and expect critical conversation. Ideas are a dime a dozen. What is most worthy of conversation, is work. The particulars will be recorded as if you failed to complete a work day. Your employer in a studio will not put up with it, and we as faculty, consider it just as inappropriate.

3 Grading policy (i.e., number of graded assignments, weight given to each)

Projects are graded subjectively on an individual basis and averaged together. However, the final portfolio as a whole unit or culmination of work (or lack of) will have an influence on the grade. Also, your performance during the sophomore reviews; your responses, logic, rationale, sincerity and willingness to discuss your work, may influence the final grade.

To reiterate: if you show up with no work for a critique you will get a "0" for that day, which is equivalent to an F.

All projects are subject to rework or alterations throughout the semester. Making improvements is always a good idea. As you progress and make refinements, the quality of the design has a tendency to get better. It is expected to get better. Time is the main problem, you will not have enough time to redo all the projects, schedule yourself accordingly. Time management is crucial.

If you continue to work on the exact same project class after class, it does not count. You must show progress in your pursuit of a solution and subsequent research.

If you repeatedly ask about ways to get around actually doing work, it only shows your lack of engagement in the "process" making art and your education.

Using other people's ideas instead of your own. Stealing other people's imagery or ideas (that is plagiarism). Not trying to develop your own ideas with adequate research shows a lack of engagement or commitment to the class and major. You should, if that is the case, consider something other than art. It is never too late to switch majors. It is nothing to be ashamed of, nor uncommon for students to change. It is important for you to happy and have some level of interest or better yet, be passionate about.

4 The work

The work must evoke a conversation. If there is something to talk about and you show a willingness to listen, there will be a conversation. If there isn't an underlying idea or concept there probably won't be much to talk about. Content is essential. No work/content, usually means there is nothing to talk about. Talking about an idea is meaningless unless you have work, at least in sketch form (a *sufficient amount of sketches*), that show a new direction or experimentation. New work or work with *significant* changes can be discussed and is more interesting to talk about. The same work each week rarely induces an exchange of views.

5 EXCESSIVE ABSENCES CONTINUED

▪ **Excessive lateness** (tardiness): more than 3 late arrivals past 20 minutes equates to 1 absence.

▪ If, after failing the class from absences, you would like to continue coming to the class and see what new things you might learn, you are welcome. It is your choice.

▪ If the instructor is running late, for whatever reason, you are responsible for starting your work; on your own. If you decide to leave before the instructor arrives and takes the roll you will be counted as absent. If the instructor is unable to notify students by normal means; including the ability to email, a note will be posted about the status of class at the entrance of the MacLab as soon as another faculty member is able.

6 MacLab use

Only those who paid their lab fee will have the privilege and door code to use the MacLab after class hours. Anyone using the lab without permission will be asked to leave and security will be notified. Their name and ID photograph will be given to security as well as posted on the lab door.

▪ If you would like to use the lab during one the many classes scheduled in there; always ask if it is Ok. Never assume it is alright and march in, sit down, boot up a computer and start working. It may not be. If I am in a lecture, you will have to wait. Depending on the teaching method at that time, the instructor may find it disruptive having an additional member of class not working on the same material. Do not interrupt a lecture to find out if it is Ok. You probably won't get permission that way.

▪ Never assume that is Ok to take anything from the lab or use the lab equipment for anything but its intended use. Do not disconnect the internet nor hook up your PC without permission. Do not use any other equipment in the lab without specific

permission from me. Because it is in the lab, does not mean you can use or take it from the lab. For any reason.

I am not the maid, nor is their one. You are totally responsible for materials you bring in to the lab; human or otherwise. The maintenance people are also not responsible for your mess.

100 CONCEPT ORIENTED PROJECTS

The Fine Art concentration requires "concept" driven artwork, this includes graphic designers. Even though designers generally work in a client-need based environment, this does not mean the projects won't or don't need to have a concept, they do. It only means we, as designers have predetermined problems that are dependent on client's needs. Underlying ideas/concepts are intrinsic to good artwork. It creates the structure or foundation that supports all else visually portrays.

- Concepts come from ideas. They are ideas. Working with concept based projects is basically simple. You take an idea on any subject you can expand or do research on and produce work relative to "it." There is a tendency to be more successful if the public can identify with it. It is easier to be interested if you identify with it. The design product is no different than fine art. To be successful you must define; *what, why, where and how* the project is made.
- What is the idea? What does it mean, to you? What else can it mean; are there several meanings, is it a metaphor, does it have layers to the meaning?
- Why are you doing it and why does it mean something to you? Is there a personal connection? Should there be or can there be? What other connections can be made?
- Where does it lead you, where can you go with it and where else can it go?
- How are you going to interpret it? How are you going to produce it (the work); what methods? Does anyone else understand your interpretation or how does someone with "fresh eyes" see your work? Have you shown it to anyone outside your life (microcosm) seen what you are doing and how do they respond? How are you going to tell someone that does not know what you've been doing what the work is about? How do you explain your work. How does someone else respond

to How you explain your work? How can you explain your work and help them understand what it means, without saying "ya know what I mean?". Clear, concise explanations are the key a conversation about the work.

POSSIBLE CLASS PROJECTS

ALL PROJECTS AND SCHEDULES ARE SUBJECT TO CHANGE

- Type sample book
- Promotional Brochure
- Famous Person stationery
- Visual Metaphor project
- Theatre Performance Poster
- Death of Typography poster
- Project/Show Banner
- One day project - TBA
- Ampersand
- Magazine Design & Layout
- Portfolio: Projects, Show

REQUIRED BOOKS

- Design Literacy
- Design Literacy Continued
- Typographic Design: Form and Function
- Stop Stealing Sheep; and see how type works
- > optional: Rob Carter
Working with Computer Type:
Experimental Typography (out of print)

SUGGESTED READINGS AND MATERIALS

Glossary of Typesetting Terms. Illinois: The University of Chicago Press, 1995.

A Blip in the Continuum. Williams, Robin and Tollett, John. California: Peachpit Press, Inc., 1995.

The Art Directors Annual and International Exhibition. New York: Watson-Guption Publications.

The One Show (most recent version)
RotoVision S.A.

Illustrators Society of Illustration, and most recent version Ohio: North Light Books.

The Creative Connection Advertising Copywriting and Idea Visualization. New York: Fairchild Publications.

The Complete Book of Comprehensives. Cullinane, Robert, New York: Van Nostrand Reinhold.

Gottschall, Edward. **Typographic Communications Today.** Massachusetts: The MIT Press.

Jeweler, A. Jerome. **Creative Strategy in Advertising,** 1989.

Labuz, Ronald. **Contemporary Graphic design,** 1990.

Meggs, Phillip B. **A History of Graphic Design.** New York: Van Nostrand Reinhold.

Richmond, Wendy. **Design and Technology: Erasing the Boundaries.**

Ellen Lupton, **Thinking with Type.**

Parker, Roger C. **Looking Good in Print.** North Carolina: Ventana Press.

Rich, Jim and Sandy Bozek. **In Black and White,** Adobe Photoshop. Marland: Bozek Desktop Inc.

Any book on grid systems...

SUGGESTED PERIODICALS

Archive	Wired (art dept)
Graphis (library)	Communication
Arts	
Print	Step by Step
How (library)	Wall Street
Journal (library)	
Barons	

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Barons	