

## COURSE DESCRIPTION

Introduction to the world of professional design, its physical and philosophical makeup. Rough and comprehensive layout in black and white and color, with emphasis on design. This course is a study of the role of the graphic designer as a visual problem solver for a variety of clients in the commercial practice such as advertising, corporate design, editorial design and packaging. Students develop acceptable formats used to formulate, execute, and present creative design solutions. This course addresses several of the new and /or Experienced Teacher Standards at the Information, Knowledge, or Skill levels. The Professional Certification for Teaching Art Folio located in the art Dept. office provides specific information.

## COURSE OBJECTIVES

- To provide a basic experience and background in visual problem solving
- To explore different methods of design implementation
- Application of creative design principles to graphic design
- Demonstrate the ability to research solutions and resolve problems with ideas that communicate in an original and effective manner
- Understanding of the process needed to arrive at a commercially successful graphic design
- To learn how to see-the process of looking and translating what is seen into drawings, photos and design
- To express yourself visually and look for the extraordinary in the ordinary
- To develop a professional vocabulary and professional presentation

## DEPARTMENTAL OBJECTIVES

- Understand and skillfully apply various media, techniques and technology in the production and presentation of art work
- Use knowledge of visual characteristics and purposes of art to effectively convey their ideas.
- Choose and evaluate a range of subject matter, symbols, and ideas as content for works of art (to communicate meaning).
- Understand the visual arts in relation to history and cultures.
- Reflect upon and assess the characteristics and merits of their work and the work of others.
- Make connections between the visual arts and other disciplines.
- Communicate about art effectively in written and oral form.

## METHODS

- Teaching strategies for Graphic Design I include: lecture, group work, discussions, slide presentations, critiques, research, assignments, quizzes and demonstrations.
- These activities are consistent with the Conceptual Framework and the New and Experienced Teacher Standards.

## REQUIREMENTS

- Completion of all assignments on the requested time/date and presented during critique. in a professional manner
- Participation in class discussions, critiques and consistent attendance.
- **Folder** for handouts / a **note book** for lectures, notes and instructions
- **Journal** [Hard bound sketch book] for all of your concepts, thumbnail sketches, remarks and research.  
Your journal must reflect and document each project you are assigned  
These journals will be reviewed on a spontaneous basis and will influence your final grade

## PREREQUISITS

- None

# ART 205 GRAPHIC DESIGN I

PROFESSOR: DEENO A. GOLDING / SPRING 2008

## TEXTS

- Notes on Graphic Design, Gregg Berryman (used for in class notes)

## SUPPLY LIST

- See attached
- You are required to have your supplies and tools with you each class

## GRADING STRUCTURE

(Projects are graded on concept, design, execution and presentation.)

- There will be a total of **SIX (6)** projects (each will count = towards your final grade) **12.5 % x 6 = 75.0 %**
- There will be a total of **FOUR (4)** Quizzes (will count as one project) **3.1 % x 4 = 12.5 %**
- Critiques / Consistent attendance / improvement / positive attitude / **Folder / Notebook / Journal** **12.5 %**

**PROJECT OUTLINE**

0] **DEFINING GRAPHIC DESIGN / DESIGNERS:** Paul Rand; April Greiman; David Carson (Presentations ).

1] **Type Exercise (Word as Image (12.5 % )**

- Source: Using Sample Letterforms, Xerox machine
- Tools: Drafting Tools, Xerox machine
- Medium: Ink
- Surface: Illustration Board ( hot press )

**QUIZ 01 ( 3.1 % )**

2] **Letter Form Configuration / SYMBOL / MARK / LOGO ( 12.5 % )**

- Source: Using Sample Letterforms, Xerox machine
- Tools: Drafting Tools, Xerox machine
- Medium: Ink
- Surface: Illustration Board ( hot press )

3] **Wall Paper (Basic grid / unit form / super unit form (12.5 % )**

- Source: Using Sample Letterforms, Xerox machine
- Tools: Drafting Tools, Xerox machine
- Medium: Ink
- Surface: Illustration Board ( hot press )

**QUIZ 02 ( 3.1 % )**

4] **Graphic Translation (12.5 % )**

- Source: Using Sample Letterforms, Xerox machine
- Tools: Drafting Tools, Xerox machine
- Medium: Ink
- Surface: Illustration Board ( hot press )

5] **Gray marker rendering (Portrait of a celebrity) (12.5 % )**

- Source: Magazines
- Tools: Drafting Tools, Xerox machine
- Medium: Cool Gray Markers
- Surface: Marker Bond Paper

**QUIZ 03/04 ( 3.1 % )**

6] **Color marker rendering (Portrait of a celebrity) ( 12.5 % )**

- Source: Magazines
- Tools: Drafting Tools, Xerox machine
- Medium: Cool Gray Markers
- Surface: Marker Bond Paper

**POST-TEST**

**NOTE:** Quizzes will be announced in advanced, and there will be **NO** make-up quizzes.

**CLASS PARTICIPATION & ATTENDANCE**

- This is a studio course which will contain lecture, demonstration and time to work in class on current design problems
- You are expected to work on assigned problems in class as well as outside of class.
- You should expect to spend the same amount of time and more outside of class to produce the highest level solution to the given assignment.
- You are expected to spend the entire amount of time the class is scheduled, two hours, minus break

**TARDINESS / LEAVING EARLY**

- Three (3) unexcused absences results in one letter grade reduction of final grade.
- Additional unexcused absences will result in continued reduction of one letter grade of the final.
- Six (6) unexcused absences results in failure of the course.
- Missing more than fifteen minutes from any one class results in half absences from that class.

**SUPPLIES & TOOLS**

- You are required to have your supplies and tools with you for each session, it is your responsibility to purchase required supplies before class starts.
- (See attached supply list)

**GRADING**

- There will be several major projects in the course.
- Each letter grade will count equally towards your final grade.
- Each project will receive a letter grade for **concept / design** and **execution / presentation**.
- Late projects will lose a letter grade, and should be turned in by the **FOLLOWING** class.
- All project objectives and deadlines are given when the projects are assigned.

**PROJECT EVALUATION AND GRADING**

**PROCESS**

- The action of proceeding through each of a succession of development stages. In the design process the stages are:
  - Thumbnails
  - Roughts or concept development.
  - Comps or concept refinement.

Did you follow the design process to arrive at your solution? Have you explored a variety of options?

Failure to follow the process will affect your grade by a whole letter grade for that specific project. **NO EXCUSES.**

**CONCEPT** (Creative Strategy) > What to say

- Idea or general notion conceived in the mind.
- The message, the idea or the creative strategy you seek to communicate through your design.
- It should demonstrate a clear understanding of the problem and should reach the intended target audience.
- You should explore all of the different alternative solutions. (select the most promising one)

**DESIGN** > How to say it

- The selection and arrangement (layout) of elements (type, color, image (photo, illustration))
- All of the chosen elements should appropriately relate to the subject matter.
- The elements should compliment each other and reflect a design sensitivity.

**EXECUTION** > Executing the above design elements

- Skill and careful attention to details, free of errors and mistakes.

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- Precision and accuracy.

## P R E S E N T A T I O N

- Following the requested presentation instruction (size and format)
- Presenting the final project on the requested paper stock and Carefully mounted on the appropriate board stock.
- Attention to details such as flapping, taping, and labeling.
- Presenting your work and yourself in a positive manner and showing understanding of the topic

## GRADING EXPLANATION

- A = EXCELLENT**, superior, perfection based on all levels of evaluation, extra work, participation in class critiques, and punctual attendance including meeting deadlines.
- B = ABOVE AVERAGE**, good craftsmanship, extra time spent on projects beyond minimal student performance.
- C = AVERAGE WORK**, meets minimal student performance with some problems.
- D = BELOW AVERAGE**, falls below minimum student performance. Problems in several areas.
- F = FAILURE**, serious problems with work and attitude in all areas

*the following is the numerical grade points for each possible letter grade you may receive on your projects:*

<b>A</b>	_____	<b>4.0</b>
<b>A-</b>	_____	<b>3.7</b>
<b>B+</b>	_____	<b>3.4</b>
<b>B</b>	_____	<b>3.0</b>
<b>B-</b>	_____	<b>2.7</b>
<b>C+</b>	_____	<b>2.3</b>
<b>C</b>	_____	<b>2.0</b>
<b>C-</b>	_____	<b>1.7</b>
<b>D+</b>	_____	<b>1.3</b>
<b>D</b>	_____	<b>1.0</b>
<b>D-</b>	_____	<b>0.7</b>
<b>F</b>	_____	<b>0.0</b>

## R E - D O ' S

- You may redo graded assignments as long as you turn them in in the **FOLLOWING** class.
- You may redo a specific project **ONLY ONCE**.
- A redo does not guarantee a higher grade but you will not receive a lower grade.
- You can not redo a project that was turned in **late**

## C R I T I Q U E S A N D E V A L U A T I O N

- Rough reviews and critiques will be used for all major projects.
- Failing to turn in ROUGHS / MARKER COMPS on the required time/date (beginning of class period) will affect your grade by a whole letter grade for that specific project. NO EXCUSES
- Your participation is required and sometimes graded.
- Projects are evaluated on a variety of consideration:
  - Basic standards and following assignment outline and requirements
  - CREATIVITY (concept / design)
  - EXECUTION / PRESENTATION
  - plus any additional considerations necessary for certain projects

**GOALS**

Projects in Graphic Design and communication emphasizing formal visual esthetics and their relationship to problem solving in today's society. Design methodology and concept communication are explored. To orient students to the field of Graphic Design. To develop the understanding of the formal elements of Design and their importance to the Design Field. To develop the understanding of problem solving methodology. To expose the student to advanced concept communication projects related to present and future professional assignments. To prepare material for completion of the portfolio. The primary goal for each student is to achieve a level of competence in their design which will make their portfolio competitive on the professional market. Respect for the diversity of peoples, cultures, world views and thought are essential to this pursuit of healthy intellectual inquiry and creative exploration, and will be expected from faculty and students.

**ETHICS**

- Do not lift ideas, knowingly use artwork, or turn in someone else's work as your own. Should you do so, you will be dropped from the course.

**THE THUMBNAIL, ROUGH AND COMPREHENSIVE LAYOUTS****THUMBNAIL LAYOUT**

A thumbnail layout is a quickly-drawn illustration of the printed piece. It is small and shows only the major elements of the design. A designer searching for a satisfactory design may draw dozens of thumbnail sketches. Thumbnails are ideas to help the layout artist create a design. They give the designer a range of possibilities from which to choose a design suitable to the copy and art for the piece under consideration.

**ROUGH LAYOUT**

Once a basic design has been selected, it may be further developed by using rough layouts. A rough layout shows the major elements of the design to size, including the placement of key pieces of art and major blocks of art. Rough layouts are drawn more carefully and precisely than thumbnails are. They are about the size of the finished printed piece and often use similar paper and colors to suggest the appearance of the final printing. The rough layout is given to the paste-up artist or the printer as a guide in the actual printing.

**COMPREHENSIVE LAYOUT**

A printing job may involve ordering many expensive items such as type, artwork, and plates. Therefore, the designer or customer may want to see exactly how the finished piece is going to look. The comprehensive layout shows the customer this without the actual expense of printing. Comprehensive layouts are drawn carefully to size and have all major pieces of art drawn in place. Colored paper and art techniques are used to resemble the finished job. Much time and care may go into preparing a comprehensive layout to make sure that it closely resembles the final job.

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## SUPPLY LIST

### PAPER & BOARDS

- Bienfang #360 Layout Pad, 14" x 17" (50 sheet)
- Bienfang Parchment #100 tracing paper, 14" x 17" (no yellow)
- Sketch book or bound journal, 8.5" x 11" or larger
- Hot press boards (Letramax, crescent, Bainbridge etc..)

### PENCILS, PENS, & INKS

- HB, 2H pencils
- Sizes 0, 1, 2 technical pens
- Bottle of black ink
- Black, fine point felt tip pens

### MARKERS

- Berol Prismacolor Art Markers (set of basic colors)
- Berol Prismacolor Art Markers (set of Warm grays)

### DRAFTING TOOLS

- Metal straight edge ruler with cork back (18")
- Proportion Scale
- Circular Templates
- French curves

### CUTTING TOOLS

- X-acto knife handle for #11 blades and retractable utility knife (both with extra blades)

### ADHESIVES

- Rubber cement
- Bestine rubber cement thinner
- Masking tape

### OTHER

- Eraser
- Graphic white (correction white out)
- Triangle

### Diversity Statement:

Respect for the diversity of peoples, cultures, world views and thought are essential to the pursuit of healthy intellectual inquiry and creative exploration, and will be expected from both faculty and students.

### Statement for ADA:

Incompliance with the Americans with Disabilities Act (ADA), all qualified students enrolled in this course are entitled to reasonable accommodations. It is the student's responsibility to inform the instructor of any special needs before the end of the second week of classes.

### AVAILABILITY

Deeno Golding : CY 213, ext 5170 or [d.goldin@moreheadstate.edu](mailto:d.goldin@moreheadstate.edu)

**Office hours:** Tuesday and Thursday 12:50-02:50