ART 206
Symbols for Graphic Design

UW-Stevens Point, Department of Art & Design
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Ofc Hrs: T/H 1:30pm–2:30pm and by appointment

Fall 2016 SECTION 1, M/W 8–10:30am, NFAC 182 & 172

Learning Objectives Through this class you should be able to:

- Gain insight about the design profession • Practice design as an iterative process
- Create relationships between form and meaning • Apply basic color theory in your work
- Design symbols that communicate effectively • Construct systems to unify work in series
- Produce nuanced, well-crafted pieces for a portfolio that demonstrates skills gained in class

Course Overview

This class focuses on how symbols are understood, how cultural context shifts meaning and how we can learn to decipher and encode with the power of symbols.

Throughout the semester concepts will be covered in lectures, presentations and discussions on readings or current topics.

Readings will be assigned from our text and other sources. You will be asked to contribute your thoughts in critiques and during online or in-class discussions.

You will have four design projects in this class that are designed to build on each other and thereby grow in complexity. At the start of each one you will receive a description identifying the goals and specific steps required for that project.

Multiple critiques will help you refine your project work. We will use a number of techniques to share ideas about the work you are creating.

There will be time during many classes to work on your projects, however, you will need to dedicate time outside of class (about 8+ hours/week) to complete the work required.

Components of Your Class Work

For each of the four multi-part design projects you will complete the following components:

Process The work you do developing design solutions is as important as your final pieces. Your research, notes, thumbnail and rough sketches, semi-final solutions, comps... all of this exploration is to be neatly organized into a 3-ring binder. This is called your process book.

Final Solutions Your final pieces will be prepared for presentation in class according to the goals of the project. Some will be shown on screen, some will be printed and mounted on mat board and some will be physically constructed in three-dimensional space.

Digital Files All of the creative work you do for this class will be documented digitally. These files are to be saved per specifications and organized into folders.

Midterm & Final Portfolios
Project work {Process Book, Final Solutions, and Digital Files} will be submitted as a Portfolio at midterm and again at the end of the term. We will go over what exactly is needed before you turn in your portfolios.

Requirements & Attendance

The requirements are simple: show up, on time, keep an open mind, follow directions, *push* yourself and complete assigned work per requirements.

Come to class. Attendance to all scheduled classes is mandatory. You need to notify me of any excused absences—either by prior arrangement or emailed to me before class.

Be on time. If you are more than five minutes late to class you will be marked tardy. Three equals one unexcused absence.

Bring what you need. You are expected to come to each class with all needed materials and assigned work completed at the start of class.

If you miss a class it is your responsibility to get the material that was covered. First consult your class syllabus and your classmates. I will be happy to answer any questions you may have about content missed. Unless you are truly ill, make every effort to attend class and share and learn.

Unexcused Absences
The following things will result in you getting an unexcused absence:

- Failure to show up — no notice
- Leaving class early
- Accumulating three tardies
- Coming to class unprepared

☞ If you end up with three unexcused absences, your final course grade will be lowered. Additional absences will continue to lower your grade.

Evaluation of Your Work / Grading

Overall course grades will reflect the level of your engagement in the class. That is, the amount of energy you put into the assignments, your participation in class activities, demonstrate willingness to listen and share thoughts and your general attitude toward class work.

You will receive feedback on your projects while you are working on them and when you turn them in as a part of your midterm and final portfolios.

Projects will be graded on two criteria:
1. conceptual development / process [50%]
      and
2. craft achieved [50%]

Conceptual development includes: research, ideation and your creative response to the project goals.

Craft includes: neatness, digital exactness, accuracy in following parameters, crisp lines, clean cuts, smudge-free work, work mounted properly and squarely. Late projects will be marked down for every day late.

Portfolios The overall completeness and appearance of your portfolio will establish this part of your grade. Both midterm and final portfolios must be turned in to receive a passing grade in the class. Projects may be reworked for the Final Portfolio.

Participation Your level of engagement in all aspects of the class work will determine this part of your grade.

Final course grades are determined as follows:

Projects Combined	60%
Participation / Attitude	20%
Portfolios	20%

Course Textbook

Becoming a Graphic & Digital Designer: A Guide to Careers in Design, 5th edition, by Steven Heller and Véronnique Vienne

Course Materials

Below are the lists of what is supplied by course fees, needed for class and recommended for you to buy.

SUPPLIED BY COURSE FEES
• 3-ring Binder, 2-inch rings (1)
• Heavyweight clear sheet protectors (50)
• X-acto knife (1)
• #11 X-acto blades (15 with safety dispenser)
• Marker Paper 9" x 12" pad (1)
• Copic marker, Special Black (1)
• Black & White Mat Board — (as needed
• Some additional project materials

MATERIALS NEEDED FOR CLASS/MAJOR
• Pencil for sketching
• Sketchbook, unlined paper OR Tracing paper, pad or roll
• Black fine point (Micron) markers
• Stainless Steel, cork-backed ruler, 18" (available in class)
• Mounting adhesive (3M permanent)

RECOMMENDED TO GET
• Self-Healing cutting mat
• Portfolio container
• Back-up digital storage

Class Digital Files & Online Space

You are to maintain a class folder on your MyFiles space provided by the university. In the folder you are to make sub folders for each project to archive your work. You may wish to also back up your files on an alternate/external drive.

We will use Basecamp to share course-related information and as a place for you to turn in your digital work. Each of you will be invited via email to join the Project called ART 206 - 2016. You are asked to create a profile.

Class Naming Convention

For this class you will name your files with the following convention: *lastnamefirstinitial_206_2016_project...*

The project name you use can be shortened to something like 'P1' or '1-shapes', as long as it is clear what it is.

Time Management

Development of time management skills—both inside and outside of class— will be very important to your success in this class as well as your career.

While this is a beginning-level graphic design course it is structured to challenge you. We will move quickly through projects. Block out time on your calendar for working on your projects outside of class.

Please Note

If you have any concerns about meeting the requirements for this class now or at any time during the semester, please see me as soon as possible. Any personal information you share is held in confidence. I can also assist you in finding resources on campus.

I welcome your questions or comments on any aspect of this class, the UWSP graphic design program or the design profession in general. Please feel free to schedule an appointment to see me or drop in to chat.

UWSP GD PROGRAM

Building on your freshman year Foundation courses, the Graphic Design program consists of 12 courses and is highly structured.

ART 206 and ART 211 are the first classes in the sequence, followed by 207 Typography I and 212 GD Production II. These classes are designed to equip you with the basic skills you need going forward in design.

The work you do this year—your sophomore year—will be key to you continuing in the Graphic Design program. You must pass the Sophomore Portfolio Review to be accepted into this degree program.

Sophomore Portfolio Review

The Portfolio Review is the gateway to the BFA Program and takes place in the spring semester each year.

During the review you will display your best Foundation work and will present the strongest work from this class and your other sophomore graphic design classes.

That means, keep all of your work, process and finals, both physical and digital. Keep it organized and protected.

In order to pass the review, you may need to rework some of your projects.

There will be mandatory meetings about the review during the fall and spring.

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what is design process?

1 RESEARCH / listen, read, write, observe, collect
First, gather information. Make notes about your goals, or what you are trying to achieve with your design.

Second, create lists of associations and then extend your ways of thinking by researching these additional topics. Revisit and expand your research.

2 SKETCH / thumbnails
Thumbnails are small, quick, loose, iterative sketches. This process is the best way to try out many, many options very rapidly. You will do well to approach this ideation work with an open mind, and, in several sessions. It works better.

3 SELECT BEST IDEAS / roughs
Select a handful of your best thumbnails to refine. These should be drawn larger, darker and with more detail.

4 CRITIQUE / in-progress evaluation
Critique helps you see your work from different perspectives. The word *critique* means 'to analyze' and so you ask, 'which solutions best fit the goals or needs of the project?'

The best two or three solutions are developed further for presentation. If the answer is 'none', then its back to the drawing board.

5 REFINE & PRESENT / marker comps or digital comps
As a designer you will be often asked to create three or more directions for presentation. These need to represent different ways to solve the problem, not just variations of one design.

Your comprehensives (comps) are solutions that have all content represented in position and at scale. They will either be clear and well realized marker renderings or digital mock-ups printed out or saved as PDF for screen.

A SHORT LIST OF design focused

ORGANIZATIONS / WEBSITES / FORUMS

AIGA — http://www.aiga.org/

AIGA UWSP — https://www.facebook.com/groups/34683371958/

A List Apart — http://alistapart.com

Bēhance — https://www.behance.net/

Colors Magazine — http://www.colorsmagazine.com/

Communication Arts (ca) — http://www.commarts.com/

Creative Bloq — http://www.creativebloq.com/

Design Indaba — http://www.designindaba.com/

Design Milk — http://design-milk.com/

Design Observer — http://designobserver.com/

Design Thinking — https://designthinking.ideo.com/

Eye — http://www.eyemagazine.com/

How — http://www.howdesign.com/

Juxtapoz — http://www.juxtapoz.com/

Print — http://www.printmag.com/

ART 206

PROJECT 1 **Shapes / Marks / Patterns**

● ▲ ■

In this three-part project you will work with three basic geometric shapes — circle, triangle, square — exploring ways to combine them in order to expressively communicate specific concepts.

MAIN GOALS

Through this project you should be able to:
- Describe **universal meanings** associated with different shapes
- Gain deeper understanding of **iteration** in design practices
- Discover multiple **methods for working** on creative solutions
- Make final work that demonstrates **high-quality craft** and careful consideration
- Articulate your processes and **concepts** in written and verbal presentations

GENERAL INSTRUCTIONS

First, observe the basic geometric shapes. Make notes describing their characteristics and create lists or maps of associations for each shape.

Second, select a personality trait duo from the list below. Throughout this project, you will use these personality traits to guide your graphic solutions. Think and write about the personality traits, listing attitudes, actions or emotions they would exhibit. Research the traits and related ideas.

Third, read and follow the steps listed for each part and for preparing final project work.

PERSONALITY TRAIT DUOS

friendly / aloof	dependable / fickle	joyful / sullen
stoic / animated	reserved / volatile	fearless / cautious

PART 1 **Negative / Positive**

1. Choose two different shapes from the supplied options and cut them out. Overlap a white shape on a black shape and move it around until you see interesting results. Document your experiments with **thumbnail sketches**.
   — explore different shape combinations, and scale relationship by altering the relative sizes
   — experiment with symmetrical and asymmetrical forms
   — create a minimum of 60 options / thumbnail sketches

2. Identify four of your shape combinations that are graphically strong to make **rough sketches**.
   — redraw the four a bit bigger, on separate pieces of copy paper using dark pencil or black marker
   — these do not have to be super tight drawings, just enough to get the ideas across
   — write a couple of sentences about each of your shape combinations for critique

3. After feedback, select two of your strongest compositions to further refine and take to **marker comps**.
   — on the copy machine, enlarge your compositions so they are about 2.5–3 inches in diameter
   — optically center each of your compositions on their own piece of marker paper
   — trace each composition with geometric accuracy using your ruler or templates if needed
   — first very lightly indicate in pencil, then outline with Micron, and fill using your black Copic marker
   — leave the marker paper untrimmed for critique

4. Translate your marker comps to **digital comps**. Using Adobe Illustrator, make a document with two 9" x 7" Artboards. Use the Rectangle, Ellipse and Polygon Tools to recreate the geometric shapes. Save as .ai and as .PDF with Trim Marks. Test print on the B&W laser to check for any alignment issues you might need to correct. Print your finals on the Color laser using the higher quality paper. (You will mount these comps.)

   RULES for PART 1 • use only one black and one white shape in each option
   • both shapes must be visually discernible in the shape combination
   • shapes cannot be distorted (squashed or stretched), squares must remain horizontal

PART 2 **Deconstruct / Reconstruct**

1. Select one of the basic shapes that resonates with one of the personality traits you chose
   — cut out five (5) of this same shape and use different techniques to divide each of them
   — try different number of divisions and ways of dividing (cutting, tearing, straight, angled, curves, etc.)
   — recombine the pieces of each shape in numerous ways, documenting your experiments with thumbs.
   — generate at least ten (10) options for each of the five, for a total of 50 options / sketches
   — aim to communicate something about the personality traits you are using

2. Identify four of your reconstructions that are conceptually and graphically strong and make roughs.
   — redraw the four a bit bigger using dark pencil or black marker on copy paper
   — write about each of the compositions for critique

3. After feedback, select two compositions to refine as needed and create marker comps.
   — trace the forms with accuracy, lightly in pencil, then Micron, and fill with your black Copic marker
   — your final marks are to be around 3–4" in diameter, centered optically on the page

4. Translate these two marker comps into digital comps. First, scan the comps at 300 dpi Grayscale. Place each
   scanned image on its own 9" x 7" Artboard in Illustrator. Use Image Trace or the Pen Tools to realize a digital comp.
   Save as .ai and as .PDF with Trim Marks. Test print (.PDF file) on the B&W laser. Print your finals on the Color laser
   using the high quality paper. (You will mount these comps.)

    RULES for PART 2   • use only one solid, black shape
                                          • pieces can touch, but cannot overlap
                                          • all parts of the deconstructed shape must be used

PART 3 **Module / Pattern**

1. Select one of the basic shapes to work with in outline form. On graph paper, sketch various combinations of
   multiples of the same shape. Experiment with groupings of 2, 3 and 4 to build your modules.
   — play with scale, balance, rhythm, line weight, etc.
   — keep the size of your modules small (about 1–2") to facilitate quick sketches
   — develop at least 40 different modules of these multiples

2. Identify four of your modules that are graphically strong to present as roughs.
   — refine if needed and draw each using dark pencil or black marker on copy paper
   — write a brief description to go with each of the compositions for critique

3. Choose two of your successful modules to build into pattern. Use graph paper and
   trace each of the modules five times to create the start of a pattern.
   — explore different visual rhythms and spacing between your modules
   — create at least five (5) patterns for each of the two modules for a total of 10 options

4. Select two strong pattern ideas (one from each module) and build them out digitally in Illustrator on
   9" x 7" Artboards. Save as PDF with Trim Marks. Test print on the B&W laser. Check for alignment issues and
   correct. Print your finals on the Color laser using the higher quality paper. (You will mount these comps.)

    RULES for PART 3   • use only shapes in outline
                                          • shapes can touch or overlap, but do not have to
                                          • shapes cannot be distorted (squashed or stretched), squares can rotate
                                          • final patterns are to bleed off all edges of the page when trimmed

PROJECT CALENDAR

WEEKDAY	MONTH-DAY	WHAT'S HAPPENING IN CLASS	
Wednesday	9-7	INTRODUCTION:	Project 1, begin research, writing about concepts
		// Demo:	Processes, Thumbnail sketching options
Monday	9-12	Discussion:	Basic Geometric Shapes
		Present:	Research, Writing and Thumbnail sketches -- for Parts 1 & 2
		Work on:	Rrough sketches
Wednesday	9-14	IP CRIT:	Rough sketches -- for Parts 1 & 2
		Discussion:	Design Principles / About Craft
		Work on:	Marker Comps -- for Parts 1 & 2
		// Demo:	Processes, Marker techniques
Monday	9-19	CRITIQUE:	Marker Comps for Parts 1 & 2
		Work on:	Thumbs, Roughs — Part 3
Wednesday	9-21	IP CRIT:	Thumbs and Roughs — Part 3
		// Demo:	Scanner, Printing, Documentation
Monday	9-26	CRITIQUE:	Marker Comps — Part 3
		// Demo:	Illustrator techniques
Wednesday	9-28	Discussion:	Physical and Digital Craft
		// Demo:	PDFs, Mounting techniques
		Work on:	Final Digital Comps and Final Project PDF
Monday	10-3	CRITIQUE:	Mounted finals and Final Project PDFs (Uploaded to Basecamp)

PREPARING YOUR FINAL WORK

MARKER COMPS —>
For critique, leave your Marker comps UN-trimmed so you can pin them on the crit wall in the margins.

Scan your final Marker Comps and Save as .jpg files.

For display in your Process Book, trim each to required size and save for your portfolio.

DIGITAL COMPS —>
Save your files as native .ai (Adobe Illustrator). Archive these in your class folder on your MyFiles.

Print your three best digital comps (one from each part) in Black & White using the laser printer.

Trim each digital comp to size and mount onto separate black mat boards following the specifications shown in the diagram below.

CONCEPT STATEMENT —>
Write a concept statement (no more than 500 words) summarizing your design goals for the project and each of the three parts.

Write about the personality trait duo you used and the shapes you chose to evoke different aspects or concepts for each of the six final designs.

Save this as a Word .doc and a PDF.

PROJECT PDF —>
This digital file will combine your solutions for the project. Think of it as a story about your work. Producing this will extend your skills using Adobe Acrobat.

Combine the following:

• opening screen
• concept statement
• something representing your process
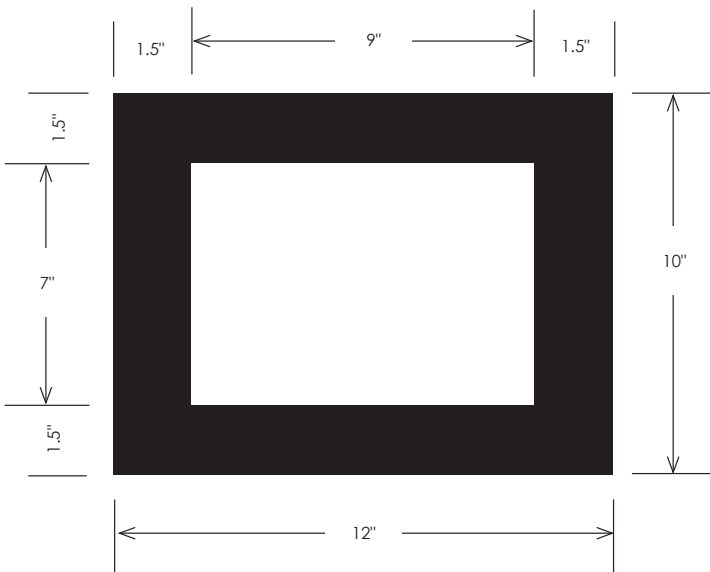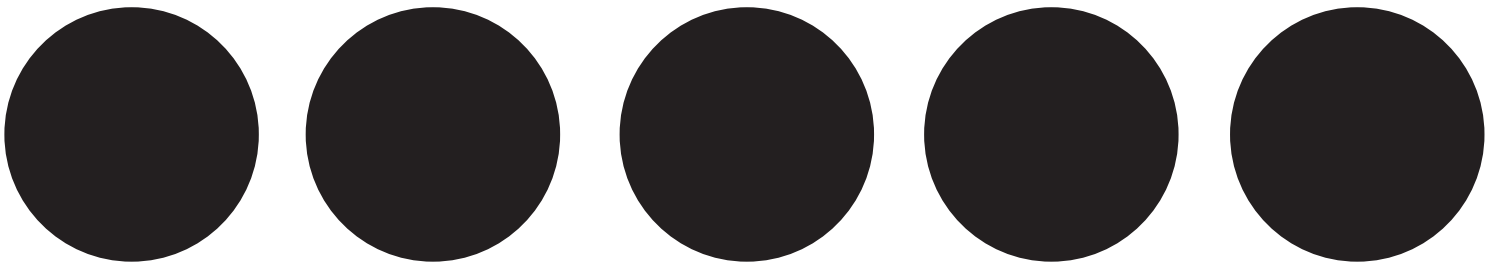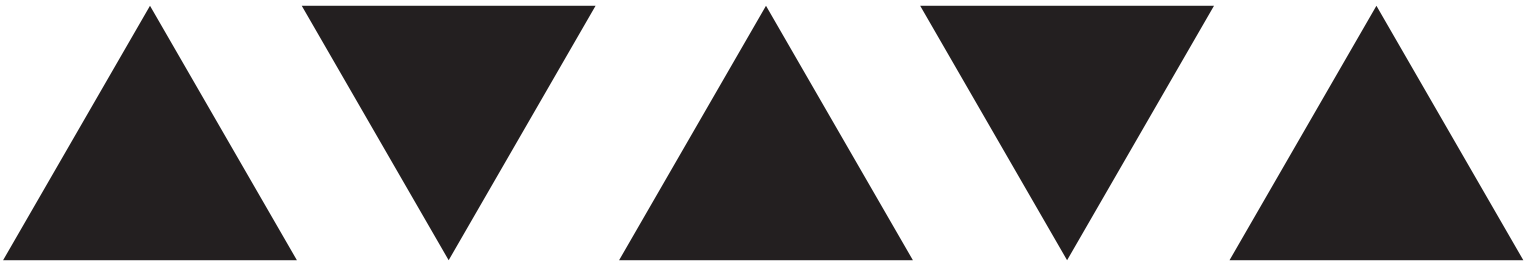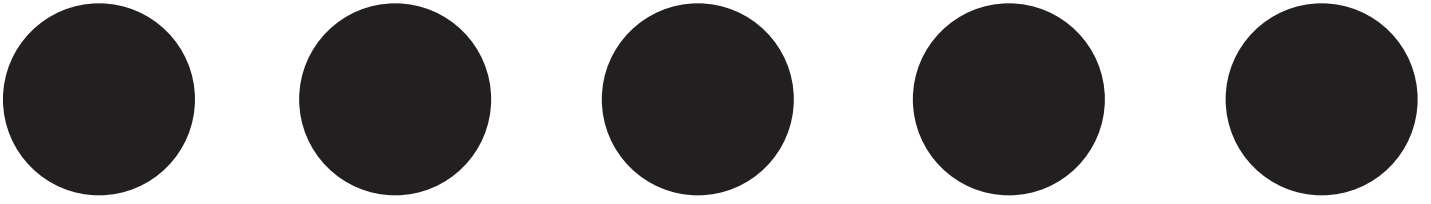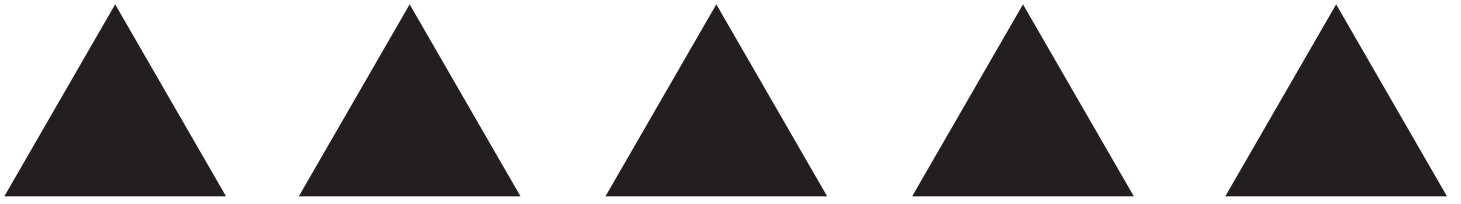• marker comps
• digital comps

Diagram for mounting final comps

Final digital comps to be printed with Crop Marks and trimmed neatly to 7" x 9" and mounted squarely and cleanly on 10" x 12" black mat board. Maintain a 1.5" border on all sides.

SHAPES FOR PROJECT 1

Use these shapes to find your solutions for all three parts of the project. Enlarge or reduce these for exploring relationships of scale.

ART 206 PROJECT 2 **Propagation:** 2D ▶ 3D ▶ 4D

LEARNING OBJECTIVES

Through this project you will be able to:
- translate a 2D design into a related 3D form
- draw concepts for 3D space and 4D time
- execute high quality craft in construction of dimensional form
- build an animation with clear relationship to its origin

OVERVIEW Leveraging your knowledge of design principles, basic geometric shapes, and your previous project work, you will create a 3D form and a 4D piece that are directly related to one of your 2D designs in Project 1. The goal is to translate the energy of your original work into new design structures.

PART 1   2D ▶ 3D

Your solution for this part is to be an interpretation of the chosen mark. Using the provided board, design a single sculptural piece that activates space from all viewing angles. Design your 3D translation with closed forms that echo the intention of your mark. Do not simply "make it thick." Your final is to fit into a 15" x 15" x 15" volume.

PART 2   3D ▶ 4D

Using your 3D form and your 2D mark, build a short animated piece. Create a stop-action animation showing all sides of your 3D form. Your mark is to be included as an opening. Your animation is to be approximately 15 seconds in length.

PROCESS ▶ PART 1

- **Expand Concept / Generate Ideas**   Begin with your concept statements from Project 1 and determine your core ideas. Brainstorm words/phrases generating many possible directions. Consider several potential marks.

- **Sketch Thumbnails**   Using your core ideas as a jumping off point, draw thumbnails to test out the feasibility of your concepts. Work to represent dimensional space. Draw each of your imagined forms from different views. Develop concept sketches for 8-10 variations of your form.

- **Choose best concepts / Refine Drawings** Evaluate your sketches and choose your best ideas. Develop roughs for your 3 best thumbnails/concepts showing different views of your 3D form. Write about your concepts.

- **Build Maquettes / Analyze / Refine
first round** Construct 2 first round models in 3/4 scale and of a single color of paper. This allows the focus to be on the form. Identify the strengths and weaknesses of each model. Scotch tape is fine to use.

  second round Select the best option and build your second round from a single color tag board, somewhat larger, and with refinements to your forms. Tape still ok.

  third round Work to achieve a balance with positive/negative using black and white tagboard. Make this comp full-size, and much neater that your roughs. It should clearly communicate intended forms and withstand handling by others. Conceal your adhesion method.

- **Craft Final 3D Form**
  When you are satisfied with the design of your black & white comp, plan and build your final 3D form. Use black and white board, extreme care in construction and edge gluing to create closed forms.

★ **Craft is everything** in this project.
Measure your pieces carefully and cut your board cleanly. Craft takes practice to do well. Practice using scrap board.

★ **Time invested** will pay off.
Plan to devote a lot of time to this project. Expect to work 15-25 hours outside of class on the building alone. Start sooner rather than later in the process of building your final. You may have to start from scratch if the first one goes awry. Be patient and persistent.
Attend to the details. Use care when wielding your X-acto!

★ **Document** your design process.
Save your notes, thumbs sketches, and roughs. Take photos of your models with a solid background/backdrop. We will photograph your finals in class. Find or make a box that will hold your final for storage.

PROCESS ▶ PART 2

• **Storyboarding**
For planning and to develop your skills in drawing form dimensionally, sketch 5–7 sequential key frames of your animation. Work to make the forms discernable.
Note the actions.

• **Framing / Movements / Setting**
The key part of the animation will be documenting multiple viewing angles of your 3D piece. There should be contiguous motion used in the shots you will use to reveal all sides.

We will use a specified, controlled lighting, a fixed distance and framing for the shots, and a solid color backdrop to provide the uniform setting.

• **Documentation**
When your animation is complete use 5–7 key still photos to represent the motion.

Align these in a document with your name key words that describe your core concepts. Save and print out for your process book.

ART 206   PROJECT 2 **CALENDAR**

DAY	DATE	// WHAT'S DUE
Wednesday	**10/5**	Project 2 INTRO **//**
Monday	**10/10**	// Ideation, core concepts, thumbs, rough sketches
Wednesday	**10/12**	// Two (2) first round models (1-color paper, 3/4 scale), concept statements
Monday	**10/17**	// One (1) second round model (tag board, larger, refinements)
Wednesday	**10/19**	—> // Third round model (Black & White comps) // <— GUEST CRITIQUER
Monday	**10/24**	// Finals in-progress /— discuss Part 2 & Midterm Portfolio
Wednesday	**10/26**	// Final 3D Forms /— critique / work on Part 2 & MT Portfolio
Friday	**10/28**	// MIDTERM PORTFOLIO DUE —>> before midnight Friday
Monday	**10/31**	// Storyboard for Part 2 /— animation demo / develop photo work
Wednesday	**11/2**	// Rough animation /— work toward final
Monday	**11/7**	// Final Animation — critique

GOALS • develop research skills • build a cohesive series of symbols based on a specific object • integrate 2D design principles in graphic form • create visually engaging forms in black & white • translate forms through historic styles • implement color schemes to enhance communication

PROCESS — Select a Tool, Object or Gadget

1) Research / Study / Write — Make notes and then create a Word doc
- Closely observe your object/tool/gadget and write a detailed description of it.
- Write a description of its actions and purpose or what it does.
- Research the history of your object/tool/gadget.

2) Drawing Explorations — Sketching and tracing using different techniques
- Draw thumbnails of your object in plan views —front, top, side, other side, bottom and from different 3/4 perspectives.
- Make a photocopy of your object/tool/gadget and on the light table trace the contours and indicate the different areas of value.
- Use a single strong light source and position your object/tool/gadget to produce strong shadows and highlights. Draw several iterations using different angles.

3) Realism to Abstraction Series
- Using the knowledge gained in your previous work, create a series of four (4) drawings of your object/tool/gadget that begin with a realistic portrayal and move progressively into abstract representation. Keep the same angle and scale for all.
- Develop your ideas in sketches first making sure to create an incremental changes from one to the next in the series.
- Using black marker carefully render each image in the series on four separate sheets of your marker paper.

DUE
MONDAY 11-14-2016

1) Research / Study / Write

2) Drawing Explorations

3) Realism to Abstraction Series

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PROCESS — *continued*

4) Symbol / Function Series
- Reread the history and description of your tool and identify the most important thing it does.
- Visualize a symbol for your tool and for what it does using the same style.
- Make multiple sketches of your tool in action showing what it does. Do not use humans or other symbols to represent its action.
- Expeiment with different iterations using black and white, simple shapes and/or lines.
- Create the two symbols as a set of marker comps.

DUE
WEDNESDAY 11-16-2016

4) Symbol / Function Series

PROCESS — *continued*

TURN OF THE CENTURY / EARLY
• Victorian
• Arts & Crafts
• Art Nouveau
• Vienna Secession (Werkstade)

AVANT GARDE
• Russian Constructivism
• Dada
• de Stjil
• Futurism

MODERNISM
• Art Deco
• Biomorphism/Mid-Century Modern
• International Style/Swiss Design

DUE
MONDAY 11-21-2016

5) Historic Periods & Styles Study

5) Historic Periods & Styles Studies

• Read and study the assigned passages on historical styles.
• Take notes about each of the eleven historic styles.
  Note the years and the **color palette** used.
  Note the main **unifying characteristics** and at least one
  specific artist or designer associated with the style or
  movement.
• Sketch examples of the work shown for each historic style.

• Choose five (5) different styles from the list of eleven historic
  styles. Include at least one from each sub-category.

• Select one of your tool symbols from the previous step.
  Study the characteristics of the styles. Make sketches of
  your tool in the manner of each of the five (5) different
  historic styles you selected.

• Create a set of four (4) clean marker comps in black
  marker, that includes your original symbol and your best
  three (3) visualizations of your tool in historic styles.

6) Symbol Color Study — digitize

• Scan your marker comps from the previous step.
• In Illustrator make a file with (8) 4 in. x 4 in. Artboards. Either Image Trace
  or use the Pen Tool to trace and make vectors of your marker comps.
• Keep the first four in black only. Duplicate these and add color.
• Save your Illustrator file as a PDF (Illustrator Default), upload to Basecamp.

DUE
WEDNESDAY 11-23-2016

6) Digitized Symbols in Color

• Add a brief concept statement about your styles and your color choices
  as a comment on your own upload.
• Study the work uploaded and make substantive comments on two others'.
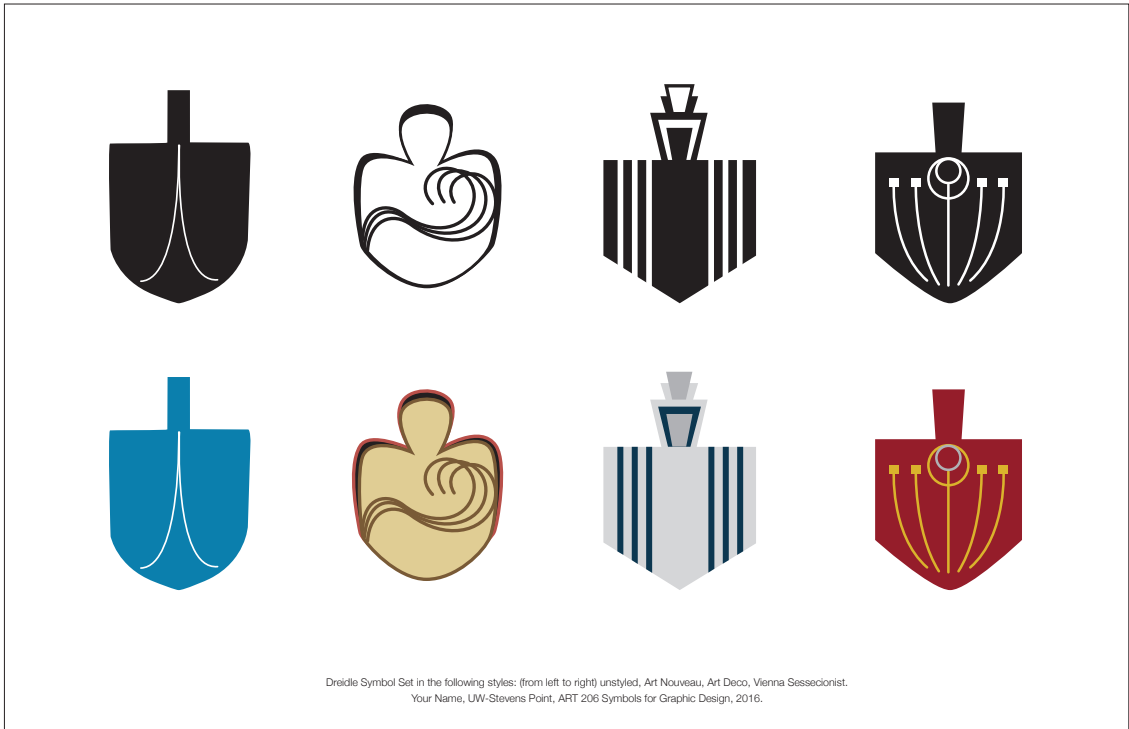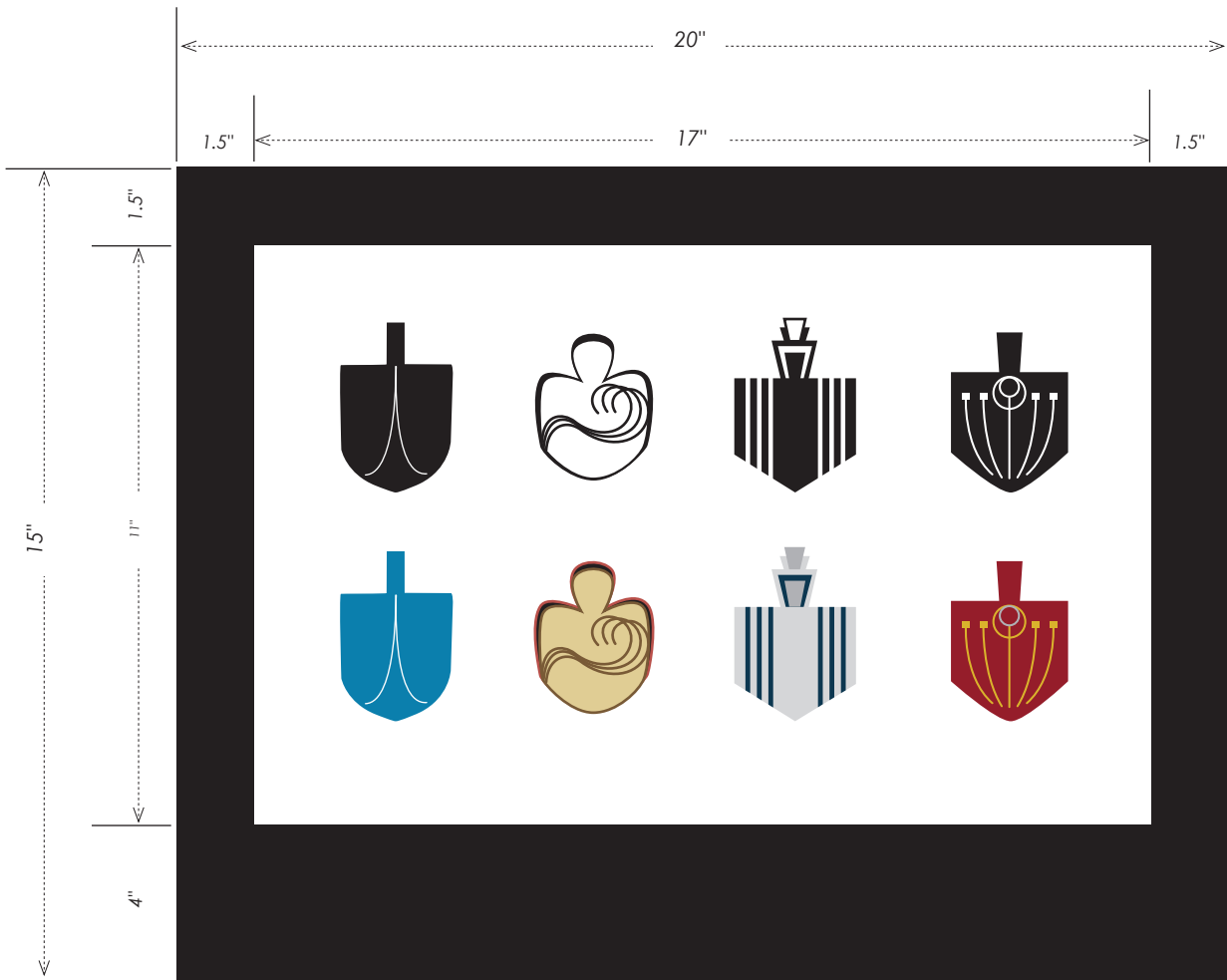
7) FINAL Symbol Style Set

• Make refinements as needed to your digital symbol set.
• Remove your tracing scans and Save your final file as PDF (HQP).
• PRINT: In Adobe Acrobat, Print using the Multiple setting to get
  2 rows of 4 symbols on a single landscape Tabloid piece of paper.

DUE
MONDAY 11-28-2016

7) PRINTED FINALS
   Symbol Style Set

• MOUNT: (can be done in class time) Carefully measure and cut
  the board supplied (or your own). Mount your Tabloid paper
  with final symbol set squarely and cleanly on the board.

Dreidle Symbol Set in the following styles: (from left to right) unstyled, Art Nouveau, Art Deco, Vienna Sessecionist.
Your Name, UW-Stevens Point, ART 206 Symbols for Graphic Design, 2016.

ART 206   PROJECT 4 **Symbol System**

OVERVIEW Using a grid to govern and unify structure, develop a visual system
with which you create a series of related symbols.

GOALS • understand the basics of semiotics and symbolic form
• consider audience for development of design
• build a series following the rules of a grid system
• develop skills using negative + positive to design
• hone craft skills

PROCESS

1. Select Topic, Research and Define Symbols
Establish the scope of your topic. Research your topic thoroughly and make notes on your findings. List ideas for many possible symbols, then choose nine (9) to design.

2. Clarify Audience and Write Concept
Who are the people that will read these symbols? Where would they be displayed? What purpose will these symbols serve? Develop aesthetics to suit.

3. Sketch Concepts for Symbols
Sketch many thumbs and a couple of roughs for each of your 9 symbols. Work to build simplified forms using line and positive and negative elements. Observe the angles and shapes needed to communicate your ideas.

4. Devise a Grid System
Your grid needs to be both simple enough to follow and complex enough to allow for variety. Design within a 4" square. *Note: Steps 3 & 4 will influence each other, back and forth.*

5. Draw Preliminary Comps
When you are satisfied with how your symbols are reading, generate marker comps using black marker for all 9 forms. Make sure to follow your grid when creating each of the symbols.

6. Execute Refined Marker Comps
After getting feedback, make adjustments to your symbols and grid as needed and create a new set of marker comps using only black marker for all 9 forms. Make sure to follow your grid when creating each of the symbols.

7. Digitze Your Grid and Symbols
After getting feedback and revising as needed, build your grid and symbols in Adobe Illustrator.

Grid: Make one ai file with 1, 6" square Artboard. Use your Document Grid and the Shape and Line Tools to construct your 4" grid. Save as PDF (SFS).

Symbols: Make a second ai file with 9, 6" square Artboards.
Place your grid on a Template Layer and in the same position on all Artboards.
Build each symbol on its own Artboard.
Save the native ai file and as a PDF (SFS).

8. (OPTIONAL) Develop & Apply a Color Palette
Create a unifying color palette of no more than three colors for your symbols and apply.

9. Build Final Presentation Formats
• Build a PDF slideshow including your grid and all 9 of your symbols. Save as Smallest File Size.
• Assemble your 9 symbols in 3 rows spaced evenly and pleasingly on a Portrait-oriented, Tabloid Artboard.
On the bottom of your page in 8pt Helvetica Neue, typeset a caption stating your topic, the symbols, your name, the class and year.

ART 206   PROJECT 4 **CALENDAR**

DAY	DATE	IN CLASS ACTIVITIES	WHAT'S DUE THIS CLASS
Wednesday	**11/30**	Project 4 INTRO	
Monday	**12/5**	discussion on reading / design preliminary grid, comps	notes on readings research and concepts, thumbs, roughs for all 9 symbols
Wednesday	**12/7**	critique / refine grids, comps	preliminary grid and marker comps concept statements
Monday	**12/12**	critique / digitize work	refined grid and marker comps
Wednesday	**12/14**	critique / develop final work	at least three symbols digitized
Tuesday, 8-10am, **12/20**		Present Final Projects // ★ FINAL PORTFOLIO — DUE Final portfolios to be picked up on Friday, Dec. 23.	

★ FINAL PORTFOLIO

1.   Process Book —
      Include all notes from class on readings, lectures and writing for your projects.
      Writing for projects: research, notes, mind-mapping, concept statements for each project
      Design Development Process work for each project neatly organized

2.   Physical Work —
      Project 1— any redone finals mounted
      Project 2 — 3D form in protective box; printed frames for animation
      Project 3 — mounted Symbols & Styles set final
      Project 4 — mounted Symbol System final(s)

3.   Digital Work —
      Organized and compressed folder containing all required files for projects 1, 2, 3 and 4.

Extending Shape/Mark/Pattern into SPACE

Three dimensional forms carry specific vocabulary: face, vertex. Platonic solids are polyhedrons whose faces are congruent, regular convex polygons, with the same number of faces meet at every vertex.

The Greeks recognized only five platonic solids. The key observation is that the interior angles of the polygons meeting at a vertex of a polyhedron add to less than 360 degrees. These five forms are:

Tetrahedron: three triangels at a vertex 3x60 = 180 degrees
Octahedron: four triangles at a vertex 4x60 = 240 degrees
Icosahedron: five triangles at a vertex 5x60 = 300 degrees
Quatrahedron: three squares at a vertex 3x90 = 270 degrees
Dodecahedron: three pentagons at a vertex 3x108 = 324 degrees

Cube (Quatrahedron)
Octahedron, Icosohedron, Dodecahedron

- Select one of the listed Platonic Solids to work with:
- In Illustrator, Open a New document that is 12 inches by 12 inches
- Place one of the polyhedrons as a Template Layer
- Create a second layer and Use the Pen Tool to recreate the polyhedron shape.
- Create a third layer and add one of your Pattens (revise if desired)

- Save with your Last name and '3Dshape' as an .ai file.
- Print a trial on the Color Laser at 60% scale.
- Cut out, score, fold and glue together your trial.
- Revise, rework your design as needed, then reSave and
- Upload final .ai file to Basecamp

Once you have your final design, your full-size 3D forms
will be ganged up and printed on the banner printer.
You will cut out, score, fold and glue together your polyhedron.

For next class: Read in Heller/Vienne text pgs. 232-233, 240-242, and
                    one randomly selected story that appeals to you.
                    Take notes on the readings.

ART 206 SYMBOLS IN GRAPHIC DESIGN

PROJECT: Shape, Mark, Pattern

PART ONE **Positive / Negative / Series**
From the basic geometric shapes provided, choose two shapes
to overlay. Represent movement in a series of three. Change
only the scale, position or orientation of the top shape.

PART TWO   **Deconstruct / Reconstruct**
Choose a personality trait from the list provided. Select one of
the shapes that resonates with the trait you choose. Divide the
shape and re-combine the pieces into new configurations. Aim
to communicate aspects of the personality trait.

PART THREE   **Module / Pattern**
Select one of the basic geometric shapes. Develop modules of
two or more shapes. Explore solid and outline shape variations.
Build your module into a pattern.

DKB Hoover, Instructor

ART 206   PROJECT 2 — Symbol Animation

This two-part project teaches you methods
for animating simple elements.

PROJECT GOALS
Through this project you will be able to:

• Discover approaches to create motion design work
• Work with letterforms as shapes
• Create basic storyboards with notation
• Build engaging time-based pieces
• Identify delivery formats for motion work

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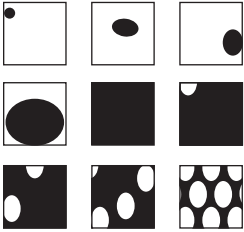
storyboard, *noun*
*a sequence of drawings, typically with some directions and
notations for either dialogue, sound or music, representing the
shots planned for a movie, television production, or animation.*

OVERVIEW
Before you build an animation you need to have a narrative
or a story. You will develop a short narrative and build a
storyboard that describes the action in 9 keyframes. The
stories you invent for this project are to reflect a specific
UPPERCASE LETTERFORM from a selected typeface and the
personality it projects.

DESIGN PROCESS PART ONE

Simple Frame Animation

a) Select a typeface from the bowl in class. Research and
write about its personality.

b) Identify different actions / attitudes that fit your
typeface and come up with a list of movements that could
communicate this. Write a very brief script for the actions you
want to portray.

c) Sketch a 9-frame storyboard capturing the important
points of change in the story. Note the actions that lead up
to it and the duration underneath each frame.

DUE: Wednesday 10-14

Typeface research, Edited Narrative, Hand-drawn Storyboard

d) After feedback, create a new Illustrator file with 9
artboards at 400px square, in 3 columns and 50px between.
Build your story board following your sketches. Save all

DESIGN PROCESS — Part One CONTINUED

Points to Consider

The story you are creating has one character, the star and sole actor on the stage. This is a powerful space to create in.

We are focusing on motion and the power that can convey. Complete this first animation using a limited color palette — only two (2) colors. (Tints and shades are OK.)

Work to have the feel of a seamless loop. Your narrative may need to be edited or expanded in order to have a good sense of resolution.

Remember, that replication of a character may seem like an easy way to 'fill up the space', but it is unlikely a strong conceptual move for your story.

d) After feedback, create a new Illustrator file with nine (9) Artboards, 400px square, in 3 columns and 50px between. Build your storyboard following your sketches and your refined concepts. Save all Artboards in your .ai file. Save your storyboard as PDF.

e) Using your refined storyboard as a guide, create the animation in Flash. Make the length approximately 10 seconds and seek to create a seamless loop.

DUE: Monday 10-19

+ Refined Storyboard completed in Illustrator

+ Animation in Flash, 10 sec.(approximately), loop

Basics for PART ONE — Flash Animation

Stage: 400pixel by 400 pixels

Layers: Background, Character

Points of change to be set as Key frames.

Use 'Break Apart' for your character.

Use Shape Tween to set the animation changes.

ANIMATION ANALYSIS

1. Relation to Stage | Much like a design on a piece of paper, your character animation is always in relation to the stage. The relationship between character and stage can transcend simple meaning and become metaphorical. Does your character start onstage? If not, from which direction does your character enter the stage? What happens in the middle? How does it end? Does your character go off and on stage frequently or stay on stage the whole time?

Identify your character's relation to stage through the arc of your story — beginning, middle and end.

2. P.O.V. | Our brains understand characters in motion as we are seeing them from a particular Point Of View (P.O.V.). As the director, you get to make the decisions on how viewers see the action on stage. Does it appear that we are watching your charater through a window? Are we seeing it as if from above? Is your character far away or up close? Does it move toward or away from the viewer? Does the viewpoint move relative to the character?

Identify your animation's P.O.V.

3. Motion | We project our own physical reality onto characters in motion. For example, we expect them to be affected by gravity, and mirror our human ways of moving or other kinds of movements we know about. Motion can be described in terms of kind or style of movement and in terms of speed.

Identify and describe the kinds and speed of movements your character displays.

DEVELOP & REFINE ANIMATION

After initial analysis and feedback, work to make your animation better reflect the characteristics and personality of your typeface. Revise your concept and refine your motions. Save your animation as both .fla and .swf files.

Flash Animation Basics:

Workspace: Timeline, Stage, Tools, Panels, Properties

Timeline: Frames, Keyframes, Speed = fps (frames per second)
                      Shape Tween, Classic Tween, ~~Motion Tween~~

File Formats: fla = Flash, swf = shockwave Flash

DUE: Monday 10-26 >>> UPLOAD TO Basecamp before class

+ Refined Animation (lastname_206_2015_animation.swf)

+ Analysis of Motion (Word doc) (lastname_206_2015_analysis.docx)

ART 206   PROJECT 2 — Symbol Animation

—PART 2—

STOP MOTION ANIMATION

In this part you will develop a narrative based on one of the basic geometric shapes, or a platonic solid. The story should include references to aspects of color, to typefaces and/or letterform shapes. Feel free to explore connections you have already made or experiment with new ideas.

Sketch a storyboard for this animation that is 7–9 frames long.

DUE: Wednesday 10-28 >>>
Bring to class... your notes about possible concepts and
potential actions of your characters(s) and the narrative.

Choose a partner to work with.
Share your initial ideas for narrative.
Brainstorm together and develop concpets, characters and plot
for each of your animations.

Fill out the Stop-Motion Narrative Handout for each of your pieces.

Redraw your sketches for storyboards.

Work up several methods to achieve your animation. Consider different metaphors, materials, and methodologies. Its okay to explore several ideas.

You need to help each other accomplish the animations. You may decide to work alone on some of it, but it will be easier to shoot some things with your partner. Develop a schedule to shoot your animation(s).

Aim for about 10 seconds of animation. (K.I.S.S.)

You may use any software to complie the photos. Flash, iMovie, Photoshop Timeline, other...

DUE: Monday 11-2 >>>
Have some part of experimental piece(s) completed to show for Monday.

Plan to develop / refine / reshoot your animations in class Monday and Wednesday.

DUE: Wednesday 11-4 >>>
Have one animation completed (shot) or near completion, or starts on both.

DUE: Monday 11-9 >>>
Have both animations completed.