Symbols

Class goals
- Explore symbol characteristics through observation, research, translation, and creative design
- Develop skills in use of symbol as primary visual element in graphic design layout
- Work with mark, composition, color, form, to create symbols
- Introduce basic symbolic communication theory
- Create visual meaning using symbolic form(s)
- Explore symbolic communication and context
- Investigate graphic design problem solving process
- Employ various processes/techniques of graphic design
- Introduce professional graphic design methods and options
- Introduce basic Mac, file management, Adobe Illustrator skills
- Develop and demonstrate skills in craft and presentation
- Develop an approach to graphic design that leads to personal standards of excellence
- Create a portfolio of class projects that demonstrates skills and knowledge gained in class. This portfolio can function as vital part of the BFA portfolio review.

expectations
This course is composed of lectures, presentations, demonstrations, critiques, and studio time. You are responsible for reading all materials assigned and writing when it is requested. Involvement in studio time, class critiques and discussions will be a valuable opportunity to see how others approach their work. When helping you with your work I will focus your attention on your process to help you develop an awareness of your creativity. Often this may feel like I am not giving you the help you are expecting. Instead, I am trying to help you make discoveries.

special needs
If you have special needs we should consider regarding this course, please talk to me early in the semester.

grading
Projects, attendance, class participation and the seriousness you bring to assignments discussions and critiques will establish your final grade. When evaluating your work I will look at the degree of exploration and inquiry that has taken place. Project grades will represent levels of refinement in both craft and conceptual development. Documentation of process is essential. Projects redone for the final portfolio can increase one letter grade at most.

attendance
Attendance is crucial. Promptness to class is expected. Absences or lateness will dramatically effect your grade because your understanding of the subject matter and projects will suffer. You must be in class to benefit from the things we do in class.
- Arriving 5 minutes late or leaving five minutes early will be noted -2 of either will count as an absence
- Handing in projects late or incomplete will count as an absence on the day they are due and the project will be discounted one letter grade for each day of lateness.

missed classes
If you are absent I expect you to contact a fellow student and find out what you have missed and what is required for the next class. Do not expect me to "catch you up" the next time we meet - this usually leads to being behind two classes and is very hard to overcome. Contact me with specific questions after you have familiarized yourself with the assignment.

ART 206

Section 2

M W 11- 1:30

NFAC 172

Instructor

Stuart Morris

stmorris@uwsp.edu

attendance is manditory.
Official UWSP policy reads as follows:
Attend all your classes regularly. We do not have a system of permitted "cuts."

If you decide to drop a class, please do so using myPoint or visit the Enrollment Services Center. Changes in class enrollment will impact your tuition and fee balance, financial aid award and veterans educational benefit.

During the first eight days of the regular 16 week term, your instructor will take attendance If you are not in attendance, you may be dropped from the class. You are responsible for dropping any of your enrolled classes.

If you must be absent during the term, tell your instructor prior to the class you will miss. If you cannot reach your instructor(s) in an emergency, contact the Dean of Students Office at 715-346-2611 or DOS@uwsp.edu .

If you are dropped from a class due to non-attendance, you may only be reinstated to the class section using the class add process. Reinstatement to the same section or course is not guaranteed. Your instructors will explain their specific attendance policies to be followed at the beginning of each course.

If you take part in an off-campus trip by an authorized university group such as an athletic team, musical or dramatic organization, or a class, make appropriate arrangements in advance with the instructor of each class you will miss. If you are absent from classes because of emergencies, off-campus trips, illness, or the like, your instructors will give you a reasonable amount of help in making up the work you have missed.

If you enroll in a course and cannot begin attending until after classes have already started, you must first get permission from the department offering the course. Otherwise, you may be required to drop the course.

If you do not make satisfactory arrangements with your instructors regarding excessive absences, you may be dismissed. If you are dismissed from a class, you will receive an F in that course. If you are dismissed from the University, you will receive an F in all enrolled courses.

medical absences or disability related allowances
"As a faculty member, I do not collect any medical documentation. If you are absent from class due to a medical reason or for symptoms related to a disablity, please work with the Disability and Assistive Technology Center in Albertson Hall 609."

"I work closely with the Disability and Assistive Technology Center to provide reasonable and appropriate accommodations to students with disabilities (both visible and invisible) and to provide assistance to students with temporary impairments such as a broken bone, re-covery from surgery, or recuperation from a short term illness. If you are a student with a disability, or if you acquire a disability or impairment, please work with the DATC for all accommodations and notifications."

"Any student wishing to use accommodations due to a disability or impairment, must work in conjunction with the Disability and Assistive Technology Center. All verifications for accommodations and excuses absences will come from DATC."

final portfolio
You must produce a finished and well organized portfolio by the end of the semester. This should be comprehensive and include all of your rough work as well as your final projects.

Materials

A variety of drawing and design materials and tools will be needed to complete the projects for this class. Most of these are basic tools for work as an artist or designer and will continue to be important throughout your studies. All are available at the University Bookstore and many are available at other stores in town, or in catalogs.

General Art Materials and Tools
  • cutting mat (12" x 19" or larger)
      DO NOT cut on tables!
  • x-acto knife with blades (or equivalent)
  • good paper scissors
  • 18" or 24" metal ruler
  • drawing media (pencil, ink, charcoal, etc) and paper
  • white plastic eraser
  • drafting or drawing pencils (2H and 4H)
  • drafting or masking tape
  • clear tape (3M Magic tape)
  • glue stick
  • Sobo or Elmer's white glue

Course Specific Materials and Tools
  • pad of marker paper
    (Bienfang, ProArt, or Canson brand)
  • 24"T-square with raised inking edge (optional)
  • french curve set (optional but very helpful)
  • black Micron disposable technical pens
  • black graphic Prismacolor markers (fine point & larger)
  • gray and colored graphic markers
    (purchase as needed)
  • dry mount adhesives or glue stick
  • mat board for mounting/presenting projects
  • mat board for building 3D projects
    (purchase as needed)
  • Itoya (or other brand) 9x12 portfolio notebook
  • 18x24 (approx size) portfolio container
  • USB flash drive or external hard drive

Studio and Computer Lab

Class projects will introduce basic graphic design skills, using hand techniques and computer hardware and software.

Digital projects will be taught on Macintosh computers, and the class will focus on an introduction to Adobe Illustrator Cloud version 2017. Demos will take place during class, and will not be repeated.
Computer projects will use software and fonts available in the UWSP NFAC Mac Labs. Color and black/white printers are also available in the NFAC Mac Labs.

It is important to back up your work in at least two places! Lost files are not an excuse for incomplete or late work at school or in the professional workplace. Please purchase a USB flash drive or external drive to back up your files.

In the Mac Labs it is best to work on the local computers, and copy your completed files to the MyFiles when done working. Student work stored on the MyFiles can be accessed from any computer on campus.

File management details will be discussed during class demonstrations.

The NFAC 182 studio and NFAC 172 Lab will be available for use during scheduled class time, and there will be some scheduled in-class work time. Students will also need to schedule time to work on projects outside of class. NFAC 182 and other Art & Design studios are available for studio work, and there are hours available to work in Mac Labs NFAC 172, NFAC 190, and in the UWSP LRC.

UWSP Lab hours can be found on the Information Technology website.

The University also has a subsrciption to Lynda.com software tutorial demos and training, available for free unlimited student use:

http://lynda.uwsp.edu

1. Language Form Composition

Develop a set of letterform-based symbols. Use one assigned typeface for all 3 projects. Focus on developing compositions that communicate visually, and symbolically represent sound and/or meaning.

• All solutions must use black/white only
 • Distortion or stretching letterforms not allowed
 • Explore and evaluate the visual and symbolic
    characteristics of the typeface and use this
    to guide your process
 • Create 25-30 thumbnails of each
 • Choose best solutions to create 4 finals of each
 • Present 4 finals of each as marker comps on 8"x 10"
    marker paper in black/white
 • Consider positive/negative form, scale relationships,
    detail in form, and placement on page

a. Develop List of at least 20 adjectives that describe your typeface. Create 4 different symbols using one letter and one numeral in each composition that express an adjective out of your list. Overlap white numeral on top of black letter to explore relationship of positive & negative space. Explore legibility/abstraction. Make both letter and number equally visible (or invisible). Communicate the essence of the letterform and/or typeface. Must be at least 1" border from mark to paper edge in final comps.

b. Create 4 different symbols by dividing and re-combining a single letter or numeral into a form that looks as if it is a new symbol in the existing typeface. Consider the sound this new symbol represents. Letterforms can be cut, torn, rotated, etc. Letterform parts cannot overlap (touching is ok). All parts of each letterform must be used. Must be at least 1" border from mark to paper edge in final comps.

c. Design 4 different symbolic patterns/compositions using the same letterform in combinations of at least 3. Explore how positive/negative space and relationships of letterforms to each other and the entire page effect communication. Letterforms cannot overlap (touching is ok). Invent a proper noun that this symbol represents and write a mythology that explains this words origin.

2. Iconic Marks

 • Translate an object into 2D form
 • Create a symbolic mark based on 2D
    investigation using design process
    (thumbnails, reduction, roughs, comps)
 • Create a second symbol to communicate
    object significance, following same process
 • Create a third symbol combining the two
 • Present all 3 final symbols as marker comps
    on 8"x8" marker paper in black/white
 • Write a persona for the object as it relates to each
    symbol developed, at each stage.

3. Digital Translation

Using Adobe Illustrator, translate the 2 best comps from project 1a, 1b, and 1c; and the 3 solutions from project 2 into digital presentation form. Mount all 9 to board for final presentation.

4. Color and Meaning

Explore color as symbolic communication. Develop and apply a color palette to accompany the symbols created in project 2.

5. 3D Form

Explore symbolic meaning in 3D form. Create a 3D translation of symbolic mark. Explore issues of volume, positive/negative relationships, open/closed space, scale, etc. Consider the view from all directions when working on the design. Create 3D comps as scheduled. Final will be constructed using white only mat board.

6. Symbol Set - Narrative

Design a set of symbols based on daily life activities. Final project will be presented as marker comps as scheduled; refined using Adobe Illustrator; printed and presented as a set.
  • Symbols represent different daily activities
  • Symbols must function independently and as a
     cohesive set
  • Symbols must work as high res vector
     graphics and using a limited 20x20 pixel grid
  • Symbols must be designed using black and white
  • Develop a color palette using Pantone
     Formula colors and apply to the symbol set
  • Final presentation to include symbol set as
     vector and pixel graphics, and in black/white
     and color

1st week september 06

wed -   class intro – intro project #1

          discuss graphic design, language, symbols, type

          demonstrate copy machine

2nd week september 11/13

mon -   work day – project 1a, 1b, 1c

          bring adjective list + thumbnails

wed -   thumbnail sketches due – projects 1a, 1b, 1c

          • demo drafting tools, markers, etc

3rd week september18/20

mon -   work day – projects 1a, 1b, 1c

wed -   finals due/critique – project 1a

          • object discussion – intro project #2

          (2D translation)

           - bring object to next class

4th week september 25/27

mon -   finals due/critique – project 1b

          #2 discuss object and ways to explore

wed -   finals due/critique – project 1c

          #2 bring explorations small group

5th week october 02/04

mon -   project #2 (2D translation) due/critique

          • intro project #2 (symbol development)

wed -   thumbnail sketches due – project #2

6th week october 09/11

mon -   comps due/critique – project #2

wed -   work on comps – project #2

7th week october 16/18

mon -   finals due/critique – project #2 (all 3 parts)

          • intro project #4 (color collecting)

wed -   intro project #3

8th week october 23/25

mon -   demo: Mac Lab, Scanning, Adobe Illustrator

wed -   work day – continued lab work

9th week october 30 november01

mon -   final project #3 due/critique

wed -   discuss found color, symbolism & color in

          design• intro project #4 (color application)

10th week november 06/08

mon -   Work in Project #4

wed -   intro project #5 (3D translation)

          • demo: Adobe Illustrator color

11th week november 13/15

mon -   finals due/critique – project #4

wed -   work day – project #4 and #5 (3D materials)

12th week november 20/22

mon -   comps due/critique – project #5

          • intro project #6 (symbol set) – writing exercise

wed -   work day – demo edge gluing/construction

          techniques

Thanksgiving 23-26

13th week november 27/29

mon -   thumbnails due/critique – project #6

wed -   work in class on #5 & #6

14th week december 04/06

mon -   Individual critiques #5 & #6

wed -   finals due/critique – project #5

15th week december 11/13

mon -   comps due/critique – project #6

wed -   Portfolios due

final : december 18

12/18/2017,

Monday , 12:30PM - 2:30PM

individual meetings return portfolio

ART 206

Section 2

M W 11- 1:30

NFAC 172

Instructor

Stuart Morris

stmorris@uwsp.edu

symbol exploration #1 instruction guidesheet

assignment guidelines :

1. Language Form Composition

Develop a set of letterform-based symbols. Use one assigned typeface for all 3 projects. Focus on developing compositions that communicate visually, and symbolically represent sound and/or meaning.

  • All solutions must use black/white only
  • Distortion or stretching letterforms not allowed
  • Explore and evaluate the visual and symbolic
    characteristics of the typeface and use this
    to guide your process
  • Create 25-30 thumbnails of each
  • Choose best solutions to create 4 finals of each
  • Present 4 finals of each as marker comps on 8"x 8"
    marker paper in black/white
  • Consider positive/negative form, scale relationships,
    detail in form, and placement on page

a. Develop List of at least 20 adjectives that describe your typeface. Create 4 different symbols using one letter and one numeral in each composition that express an adjective out of your list. Overlap white numeral on top of black letter to explore relationship of positive & negative space. Explore legibility/abstraction. Make both letter and number equally visible (or invisible). Communicate the essence of the letterform and/or typeface. Must be at least 1" border from mark to paper edge in final comps.

b. Create 4 different symbols by dividing and re-combining a single letter or numeral into a form that looks as if it is a new symbol in the existing typeface. Consider the sound this new symbol represents. Letterforms can be cut, torn, rotated, etc. Letterform parts cannot overlap (touching is ok). All parts of each letterform must be used. Must be at least 1" border from mark to paper edge in final comps.

c. Design 4 different symbolic patterns/compositions using the same letterform in combinations of at least 3. Explore how positive/negative space and relationships of letterforms to each other and the entire page effect communication. Letterforms cannot overlap (touching is ok). Invent a proper noun that this symbol represents and write a mythology that explains this words origin.

NOTES :

1. Use selected type sheets from Stuart.

2. Ask stduenst to consider 2D design elementsa nd principles, review these with them - make a list in class, demostrate on white board.

3. ASK : How do we examine the charateristics of a typeface? Why is a letter-symbol called a "character"? What are the formal, emotion and contextual conditions for typefaces and their use?

(for a+ b) 4. Read aloud the same character from different typeface collections. How do they sound? what is the "voice" they hold? What happens when you change some formal characteristic of the letter/number form? What is the emotional cahracteristoic of these typefaces? Imagine they are human scale, and you meet them on the street - how do you react/interact with them?
....

(for b) 1. Once combined letter/number forms are completed, how do these sound / feel? In what other way can you translate this into another form? An image combination? A clip from a movie that you know? A food of some kind? An object? A body pose?

2?. Bring in a scent combination that you think "fits" your new letter/number form combination.
....

(for c) 1. NOTE: This is all completed on ONE sheet of paper.
....
Through ALL assignments demonstrate / inquire about process :
brainstorming - how does it work, how do we do it?
Consider : sorting, grouping, voice.
what is a rough?
what is a comp? (comprehensive draft)
what is production ready material?

....

TOOLS : tracing paper, copier (not scanner), scaling up w/ a grid system.

DUE DATES:

2nd week september 11/13
mon -   bring adjective list
         + thumbnails

wed -   thumbnail sketches
         due – projects
         1a, 1b, 1c

3rd week september18/20
mon -   work day –
         projects 1a, 1b, 1c
wed -   finals due/critique –
         project 1a
         • object discussion
         – intro project #2
         (2D translation)
          - bring object to
         next class

4th week september 25/27
mon -   finals due/critique
         project 1b
         #2 discuss object
         and ways to explore

wed -   finals due/critique
         project 1c
         #2 bring
         explorations small
         group

symbol exploration #2
instruction guidesheet

assignment guidelines :

2. Iconic Marks
• Translate an object into 2D form
• Create a symbolic mark based on 2D
  investigation using design process
  (thumbnails, reduction, roughs, comps)
• Create a second symbol to communicate
  object significance, following same process
• Create a third symbol combining the two
• Present all 3 final symbols as marker comps
  on 8"x10" marker paper in black/white
• Write a persona for the object as it relates to each
  symbol developed, at each stage.

NOTES :

1. Have students select tools that have interesting profiles or outsdie contours. (recall 2D design).

2. Remind them of application of a systematic process of investigation.

3. talk about three points of view as it relates to each symbol developed, one from the point of view of the user, one from the point of view of the tool, one from the point of view about the relationship between the obkect and user as it makes action happen.

4. discuss :

Denotation : Denotation is a translation of a sign to its meaning, precisely to its literal meaning, more or less like dictionaries try to define it.

Connotation : A connotation is a commonly under-stood cultural or emotional association that some word or phrase carries, in addition to its explicit or literal meaning.

Indexical : In semiotics, linguistics, anthropology and philosophy of language, indexicality is the phenom-enon of a sign pointing to (or indexing) some object in the context in which it occurs. A sign that signifies indexically is called an index or, in philosophy, an indexical.

Nonlinguistic signs may also display indexicality: for example, a pointing index finger may index (without referring to) some object in the direction of the line implied by the orientation of the finger, and smoke may index the presence of a fire.

……………………………………………………………………………………………

Through ALL assignments demonstrate / inquire about process :
brainstorming - how does it work, how do we do it?
Consider : sorting, grouping, voice.
what is a rough?
what is a comp? (comprehensive draft)
what is production ready material?

ART 206

Section 1

DUE DATES:

4th week september 25/27
mon -   finals due/critique
            project 1b
            #2 discuss object
            and ways to explore

wed -   finals due/critique
            project 1c
            #2 bring
            explorations small
            group

5th week october 02/04
mon -   project #2 (2D
            translation) due/
            critique
            • intro project #2
            (symbol
            development)

wed -   thumbnail sketches
            due
            project #2

6th week october 09/11
mon -   comps due/critique
            project #2
wed -   work on comps –
            project #2

7th week october 16/18
mon -   finals due/critique –
            project #2 (all 3
            parts)