207 Basic Graphic Design

instructor
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objectives
Introduce type and typographical methods
Look at the history of type and typography
Build a vocabulary specific to type and typography
Consider basic semiotic theory
Explore problem solving with the design process
Develop familiarity with the MAC platform
Gain a working knowledge of InDesign

attendance
You must be in class to benefit from the things we do.
Please refer to additional hand out for particulars.

special needs
If you have special needs we should consider regarding this course, please talk to me early in the semester (the first week or two) so that we can take care of it before we get deep into the work.

grading
Class grades will be based on performance in class and on the individual projects assigned. Projects will be evaluated on the refinement of craft and the development of concept. A midterm and final grade will be assigned. The final grade for the class will be based on a final portfolio and contributions to classroom discussion and critiques.

assignments

1 Visual semantics

2 Typographical hierarchy

3 Type and text as texture

4 Type research poster

5 Image and word

6 Eight page book

materials/tools
Paper to draw on
pencils
18"or longer, cork backed ruler
design markers -fine & broad
x-acto knife
adhesive (to be discussed)
Illus. or mat board for mounting projects
final portfolio binder
graphic arts leading ruler
external digital storage

equipment
Much of the work done in this class will require working on computers. You will spend time in and out of class working on assignments and developing a work style with the computer. Working with computers that have the same programs and supporting software will help you avoid hours of difficulties.

campus emergency procedures
In the event of a **medical emergency** call 911 or use Red Emergency Phone. Offer assistance if trained and willing to do so. Guide Emergency Responders to victim.

In the event of a **tornado warning**, proceed to the lowest level interior room without window exposure at NFAC 172 or the bathrooms. Avoid wide-span rooms and buildings.

In the event of a **fire alarm,** evacuate the building in a calm manner. Meet at on the far side or portage street. Notify instructor or emergency command personnel of any missing individuals.

Active Shooter – Run/Escape, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quite. Follow instructions of Emergency Responders.

See UW-Stevens Point **Emergency Management Plan** at www.uwsp.edu/rmgt for details on all emergency response at UW-Stevens Point.

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assignment 1

In this first assignment we will explore the typeface as a tool for making visual and representational meaning. From the list below, create the following five projects:

A) Choose two words from list one and represent it using a consistent baseline and type. Rely on typeface, size, style, letter spacing, type case (upper and lower) value and page placement to convey the meaning of the word.

B) Choose two words from list two and represent them using typeface, size, style, letter spacing, type case (upper and lower), value, page placement and baseline shift to convey the meaning of the word.

C) Choose one words from list two and animate it using your cellphone.

Projects 1A and 1B should be printed on 8.5" x 11" paper (horizontal or vertical) using black, and gray only. Computor comps to be presented as scheduled on syllabus.

Research & Classroom Exercises

Letterspacing – Marker on tracing paper. Keep in three ring binder.

Examples of poor letterspacing –Xerox at least 3 examples and identify problems with notation. Note typeface, type style and classification. Keep in three ring binder.

Examine typographic logos –Xerox 10-15 examples. Use notation to record your observations about decisions made in each example. Note typeface, type style and classification. Keep in three ring binder.

LIST ONE	**LIST TWO**
yell	**protect**
push	**grow**
pull	**explore**
whisper	**confused**
big	**impulsive**
impact	**clumsy**
	evolution
	transition
	inventive
	curious
	clever
	foolish
	dream
	confrontational
	anxiety

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assignment 2

In this second assignment we will explore typographic structure and hierarchy. Choose one typeface from the list below and use it for part one and two of this project. Use text assigned in class once in each solution. Letters can touch edge of page. Cropping is only allowed where noted. compositions to be completed in black, white and gray, unless noted. All compositions to be completed on 6"x6" paper (trim accurately to size).

Set all type in 15 pt. size for each of the four parts.
- Create three different layouts using horizontal text only
- Create three different layouts using horizontal and
  vertical text only
- Create three different layouts using horizontal, vertical,
  diagonal text only
- Create three different layouts using horizontal, vertical, diagonal
  and circular text

Choose two solutions from part one & expand using the three approaches below
- Create two layout varying type size
- Create two layout varying type style
- Create two different layouts varying type size, style, and value.
  Feel free to explore layering and cropping of type in this solution.

Typefaces
Univers (Univers 55 Roman)
Caslon 540 (Caslon 540 Roman)
Gill Sans (Gill Sans Regular)
Optima (Optima Regular)
Futura (Futura Medium)
Bodoni (Book)
Garamond (Adobe Garamond Pro Regular)

Research & Classroom Exercises

Find and xerox 5 examples of hierarchical type arrangements on business collateral, websites and publications. Analyze and note the methods of alignment used and the strategies the designer employed. Keep in three ring binder.

Find three examples of display type from magazines using left, right, random and centered justification.

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assignment 3
In this third assignment we will look at grids and text blocks to explore type as texture, color and a compositional form. The goal of project one is to make the type invisible – revealing the content of the text For all solutions

1) Use black text on white paper. All solutions printed on 8.5"x 11" and presented in three ring binder, Include name of typeface, size, and leading in 7pt. type at the bottom right of the page

A) Using the text assigned in class, choose a typeface for its readability, set the type in a single column at 10 pt. on 12 pt.'s of leading (10/12). Consider column width, paragraph specs, tracking and overall justification as you optimize its readability. create four solutions

B) Typeset the same copy changing the face five times in an effort to color the type differently each time. Adjust column width, paragraph specs, tracking and overall justification as you optimize its readability. Identify your perception of the results in the lower right corner along with the type spec notation.

2) Using black text on white paper, explore implied line and hierarchy through text placement. Using the text assigned, explore layout in a grid structure. Choose the font from project above that is most readable and use for all variations in this exercise. Work in 10" x 10" workspace with a .75 margin and 3 columns and 3 rows with .25 gutter. When done print on 11"x17" paper trim to 10"x10" and mount on a 15"x 20" board. See Ellen Lupton's book pgs 154-155 for examples of assignment.

A) Complete 4 variations using only 10 pt. type and no variations in style. Consider column width, paragraph specs (indents, word spacing, etc), tracking (overall letterspacing), and justification.

B) Complete 4 variations, varying type size & style to create hierarchy Consider column width, paragraph specs (indents, word spacing, etc), tracking (overall letterspacing), and justification.

Research & Classroom Exercises

Look through novels, textbooks, websites or magazines to find at least 3 examples of text that is easy/comfortable to read and 3 examples of text that is difficult/challenging to read. Xerox these examples and identify the type face (see readings), type size, leading, column width (in picas) and characters per column in each sample. Suggest changes to improve readability on those that are difficult.

Find and xerox at least 3 examples of magazine or webpage page layouts (not ads) that are appealing to you. Use tracing paper, or draw over the top, to identify the grid structure of each. (Re-read grid information before completing this exercise).

Required Readings
Ellen Lupton. Thinking With Type
pages 82-89, 102-107, 113-155

Handouts on legibility, readability, and typesetting

Lynda.com demos (http://lynda.uwsp.edu)

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assignment 4
In this forth assignment we will design a poster and webpage which promotes a typeface to graphic designers. Each student is assigned a typeface. The Poster will use your assigned typeface/style only. Each must include the name and the entire upper, lower case alphabet and number-set of the typeface. The poster must also include 100-150 words of copy written by you. Final Posters should be two color (can work with values) and measure exactly 10"x 15" (verticle) and website should be 1024x768 (horizontal). Use type only, no images or graphic elements.

Typeface research,100 – 150 words, should include a brief historical backround and your own descriptive language about the characteristics, communicative abilities and use of the typface. Written work will be handed in.

Create 20-25 thumbnail sketches that explore the possibilities. Keep these in your three ring binder.

From these thumbnails develop 5 or 6 of your ideas into roughs that explore the ideas you are working with.

Working from of the best roughs, develop your concepts to actual size comps on the computor.

Final posters should be built on the computer in InDesign, and mounted on 16"x 20" board for presentation. Final website shall be turned in as a jpg or pdf.

Research & Classroom Exercises
Find 3 magazine layouts that you like. Use tracing paper to find the grid structure they are based on.

Find 3 additional magazine layouts that use only typography. Use tracing paper to find the grid structure they are based on.

Reading
Ellen Lupton. Thinking With Type
pages 10-50

Handouts and books will be shared in class

Lynda.com demos (http://lynda.uwsp.edu)

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assignment 5
In this fifth assignment we will explore the relationship between image placement and typography. We will join a quote, with a black and white picture that you supply, on a 5"x 7"card (horizontal or vertical orientation). Careful attention should be payed to placement of these images and text. All typesetting skills you have learned to the present should be applied in this challenge. Consider, typeface, style, size, value, case etc. Final projects should be presented on 10"x 12" matboard.

Find a partner, Identify 3 qoutes that represent them.

Develop 20-25 thumbnail sketches for each of 3 postcards.

Using your roughs, you can direct and take/make your images.

Moving to the computor, you can make a document to size in InDesign and start to key in your copy and place your images. Next you can build a computor comp.

3 Final cards should be built on the computer in InDesign, and mounted on 10"x 12" board for presentation.

Research & Classroom Exercises
Find 3 examples of type being used on top of images well and 3 examples of it being used poorly. Using tracing paper, show and note the things that are working well and those that aren't.

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assignment 6
Design and layout an 8-page booklet that contains two essays assigned in
class. Individual booklet pages measure 8"x 8". Title and theme of book
is Beauty. Copy will be emailed to you. Grid will have 3/4" margins, 3 col-
umns and 1/4" gutters. The book should be done in black and white only
with as many styles of two typefaces as you would like.

> Read the essays. Develop a concept that allows you to start
> considering the images, layout and structure that will best suit your
> books thematic development.

> working with the grid assigned, begin exploring the individual pages
> with consistency. Consider your essays images and conceptual devel-
> opment as you choose your typefaces.

> Working from several of the better roughs, move your layouts, to the
> computer and develop them into computer roughs.

> Make, size and adjust to your images in Photoshop. 'place' will let you
> place your images in indesign where you can work towards final lay-
> out decisions at full size.

> Produce one or two comps that are as close to finished as you can
> get. Print them and make dummy books. Be prepared to re-work
> these after a critique of them.

> Final books should be put together with great care, and might require
> more than one attempt before you are satisfied. Be patient and leave
> yourself extra time.

207 Basic Graphic Design Schedule

jan 23
Introduce class
Introduce letter spacing
jan 25
work in class - letterspacing
Introduce project 1

jan 30
Letterspacing due, critique
In class review of examples from project 1 research
Work on project 1
feb 1
Discuss typeface classifications
Work on project 1
demo – Type in layout
Project 2 (structure/hierarchy) – intro

feb 6
In class review of examples from project 2 research
Project 1 (semantics) – comps due
Project 2 (structure/hierarchy) – intro
feb 8
Project 3 (typesetting) – intro
Software demo – parag. specs, leading, columns, guides

feb 13
work day
feb 15
Project 1 (semantics) – due/critique
In class review of examples from project 3 research
Demo set-up for project 2 grid

feb 20
Project 2 (part 1) – comps due
feb 22
Project 2 (part 2) – comps due

feb 27
Work day – demo/discuss grid structures
mar 1
project 2 (structure/hierarchy) – due/critique
Project 4 (type poster) – intro
Re-demo paragragh specs, linking text boxes, spelling,
alt characters, non-rectangular text boxes

mar 6
In class review of examples from project 4 research
type research copy due
Work on project 3
mar 8
Project 3 (part 2) – comps due

Demo - color in design

mar 13
Work day
mar 15

SPRING BREAK

mar 27
project 3 (typesetting) – due/critique
mar 29
Type research copy due work day
  (in class discussion and layout exercise)

apr 3
Work day
apr 5
Project 4 (type poster) – comps due

apr 10
Work in class - discuss color in design (Pantone) software demo
Project 5 (type/image) – intro
apr 12
Digital camera demo
Demo – basic Photoshop, basic image in layout
In class review of examples from project 5 research

apr 17
Project 4 (type poster) – due/critique
Project 6 (8 pg. booklet) – intro
apr 19
Work on project 5 (type/image)

apr 24
Project 5 (type/image) – due/critique
apr 26
Images due for project 6 (book due
Software demo: master pages, style sheets, grid,
linking, text wrap, images in layout
Demo comp techniques for book

may 1
Work in class
may 3
Project 6 (booklet) – comps due

may 8
Work in class
may 10
FINAL PORTFOLIO – due on the last day of class

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Beatrice Warde

Imagine that you have before you a flagon of wine. You may choose your own favorite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in color. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine.

For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than to hide the beautiful thing which it was meant to contain.

Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery hearth of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-pages? Again: The glass is colorless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its color and is impatient of anything that alters it.

There are a thousand mannerisms in typography that are as impudent and arbitrary as putting port in tumblers of red or green glass! When a goblet has a base that looks too small for security, it does not matter how cleverly it is weighted; you feel nervous lest it should tip over. There are ways of setting lines of type which may work well enough, and yet keep the reader subconsciously worried by the fear of "doubling" lines, reading three words as one, and so forth.

Printing demands a humility of mind, for the lack of which many of the fine arts are even now floundering in self-conscious and maudlin experiments. There is nothing simple or dull in achieving the transparent page. Vulgar ostentation is twice as easy as discipline. When you realise that ugly typography never effaces itself, you will be able to capture beauty as the wise men capture happiness by aiming at something else.

The "stunt typographer" learns the fickleness of rich men who hate to read. Not for them are long breaths held over serif and kern, they will not appreciate your splitting of hair-spaces. Nobody (save the other craftsmen) will appreciate half your skill. But you may spend endless years of happy experiment in devising that crystalline goblet which is worthy to hold the vintage of the human mind.

The dictionary definition of graphic, "giving a clear and effective picture," reveals a key function of graphic design: to convey information. As with music, design can set a mood, generate tension, surprise, or calm; it can startle or seduce. But all of these emotional states, and many others, are for the designer a kind of information. Music in a movie tells you what to think or feel about what's going on. In a sense, design does the same thing, it tells you how to respond to the message embodied in the graphics. And again, like music, or like smell, the visual signals shoot straight to the emotions.

Every letter is not necessarily beautiful when judged as a single unit. The beauty of a letter is revealed by how it meshes with companion parts of a total typographic system-how it works in combination with its fellows. Single letter forms combine to form words, which forms sentences, which form paragraphs, and so on up to books and beyond.

Each of us is affected in slight, and sometimes significant, ways by the forms of typefaces and by the spaces on which they are placed, but only a trained eye is likely to discern nuances of shape, pattern and texture that engender those responses. The look of a page influences mood and emotional response-and this response is less dependent on content and more on form than we may realize. As a design evolves, letter parts (forms) give way to the space around them, or sometimes, the space gives way to the letters. In either case, the form of an object is not more important than the form of the space surrounding it. All things exist in interaction with other things.

Malcolm Grear

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FINAL PORTFOLIO REQUIREMENTS

Final portfolio should include all work — including thumbnails and roughs — from class in a container that organizes and holds it securely. Any improvements from midterm submissions should be clearly noted with original version available for comparison.

Accompanying notebook should contain all process work and research assignments given.

PDF's of your final projects (anything mounted on board + webpage type solution + book) should also be delivered either by email, cd or jump drive. To email a folder full of files you must compress it. Do this by right clicking on the folder and choosing "compress" from the menu offered

Files should be arranged as follows with pdf's in appropriate folder: