

ART 491: **Design III**

Advanced page layout coupled with extensive use of typography with applications in page design for advertising and collateral projects.

(Pre-requisite: ART 391) 3 Credits
Section 22 / Monday & Wednesday / 12:20pm-3:20pm
Building L1, Room CL 101: 3:00pm-5:30pm

Course Objective

This advanced studio course will focus on the application of graphic form (fundamentals and style) using advanced page layout and typography skills applied to advertising and collateral projects. You will continue to concentrate on your personal voice as a designer while addressing the specific needs of each project. Coursework will include research, sketches, mock ups, readings, lectures, demos, presentations/critiques, group meetings and private consultations. You will focus on rounding out your portfolio and the execution of personal projects using Mac computers and external devices with Adobe Creative Suite and MS Office software.

Mediums

Sometimes you will be asked to use specific Adobe CS software and execute specific digital elements, and other times it will be up to you. Usually creative software is dictated by what is appropriate in the design industry. I recommend that you always try to learn something new, and, if possible, try to choose software practice that most relates to where you envision yourself in the future as a designer. You should also be honing the crafts of presentation and mock up, which involve printing, mounting, cutting and assembling.

Readings

Good design is not just about skill and creativity. It also involves thought, interpretation and society. Reading will sharpen your mind, enhance your understanding of our world and the niche of the designer. Readings will be posted on Blackboard or the Richter course reserves.

Project Evaluations & Grading

Your grades will be posted on Blackboard after the critique or posted due date. Project evaluations are based on the following considerations:

- Brainstorming, organization, planning and neatness
- Completion of projects by the due date and following directions as given in the syllabus, Blackboard, lectures and meetings
- Creativity and originality
- Group participation: critiques, presentations and one-on-one consultations/ketch reviews with the instructor
- Attendance and promptness
- Improvement, attitude and effort
- Technical mastery and incorporation of learned skills

Instructor: Mariah F. Hausman

Office Hours: (Building L1, Room 109C)
By Appointment: M/W 5:30 - 7:00pm
Phone: (305) 284-2542
Email: m.hausman@miami.edu

University of Miami

College of Arts & Sciences
Department of Art & Art History
Spring Semester 2012

REQUIRED TEXTS

Homework and readings will be posted on Blackboard or the Richter Library Course Reserves.

RECOMMENDED TEXTS

GRAPHIC ARTISTS GUILD HANDBOOK: PRICING & ETHICAL GUIDELINES

Graphic Artists Guild
Publisher: Graphic Artists Guild; 12 edition
(September 12, 2007)
ISBN-10: 0932102131

THE ELEMENTS OF GRAPHIC DESIGN: SPACE, UNITY, PAGE ARCHITECTURE, AND TYPE

Alexander W. White
Publisher: Allworth Press; 1 edition
(November 1, 2002)
ISBN-10: 1581152507

THE ELEMENTS OF TYPOGRAPHIC STYLE

By Robert Bringhurst
Publisher: Hartley and Marks Publishers;
3rd edition (October 9, 2004)
ISBN-10: 0881792063

GRAPHIC DESIGN THINKING (DESIGN BRIEFS)

By Ellen Lupton and Jennifer Cole Phillips
Publisher: Princeton Architectural Press
(July 27, 2011)
ISBN-10: 1568989792

MEGGS' HISTORY OF GRAPHIC DESIGN

By Philip B. Meggs, Alston W. Purvis
Publisher: Wiley; 4 edition
(December 7, 2005)
ISBN-10: 0471699020

THINKING WITH TYPE: A CRITICAL GUIDE FOR DESIGNERS, WRITERS, EDITORS, & STUDENTS

By Ellen Lupton
Publisher: Princeton Architectural Press;
2 Rev Exp edition (October 6, 2010)
ISBN-10: 1568989695

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Projects

- Students will be required to create and submit a series of graphic projects throughout the term
- All digital projects must be realized and executed in a polished physical or final form by the end of the term (May 9)
- Missing a critique or due date will affect the grade on that assignment
- Projects/assignments submitted late will be accepted but missing the deadline will affect the grade on the assignment
- You may ask about extra credit opportunities to raise your grade

Attendance Policy

Unexcused Absence and lateness will absolutely adversely affect the final grade. Students are expected to borrow notes on lecture material and other information covered when they are out. The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excused days are to be submitted in writing for the instructor's approval.

L1 Computer Graphics Lab Policies

- Food and drink are not allowed in any computer lab in Building L1
- Spray mount adhesive must be used outside the building
- Cutting with blades on meeting and computer tables is prohibited. Instead, use the light tables and mat cutters provided
- Clean up after yourself each time you leave the lab
- Violation of any of these L1 Lab Policies will result in the loss of your lab use privileges
- Note: The more time you spend practicing your skills, the more proficient you will be. Your level of commitment will determine your technical fluency. Students are expected to attend all lectures and apply studio time to execute the project assignments. Students who attend class and apply lab time regularly will have an advantage.

Honor Code

Students are expected to follow the Honor Code of the University of Miami. **ALL ASSIGNMENTS MUST BE ORIGINAL** and completed independently during the Spring 2012 semester.

Disabilities

Reasonable accommodation will be made for those with documented disabilities.

MATERIALS

Please bring sketchbook to each class and use for note taking, thumbnails and brainstorming. These are available at Pearl Art, Utrecht, office supply stores and epson.com

- Sketchbook (whatever size is comfortable but not too small)
- Portable external hard drive
- High-quality (matte and/or gloss) tabloid or larger sized **Epson ink jet paper**
- Black mat board
- #11 X-acto knives and extra blades
- Metal cork-backed ruler
- Spray mount adhesive
- Found objects to use as the basis for 3-D designs

BUILDING L1 LAB HOURS

Early in the term, official weekend and evening hours will be posted. Find postings on bulletin boards outside the classroom doors of Building L1. There are two labs equipped with Adobe Creative Suite software (CL 145 and CL101). You may do work outside of class in either lab as long as there is no class in session or by obtaining permission from the instructor teaching at the time you wish to work. The lab hours (subject to change) are below:

| | |
|-----------------|-----------------|
| Monday-Thursday | 9am-9pm |
| Friday | 12pm-6pm |
| Saturday | CLOSED |
| Sunday | TBA |

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ART 491: **Design III**






Lecture, Assignment and Studio Schedule*

Instructor: **Mariah F. Hausman** / Spring Semester 2012









Email: m.hausman@miami.edu

* Schedule subject to change as per University closures and instructor's discretion

LEGEND

-  Lecture
-  Open lab studio time
-  Homework
-  Reading
-  Project due date

WEEKS 1-4 INTRODUCTION TO 491

- Jan 18 Classes Begin. Orientation to ART 491 and syllabus
- STUDY the syllabus and course expectations
 - Ensure you can log into the ART 491 Blackboard pages
 - Begin research for Project 1
-  Read *Apropos Appropriation* by Randy Kennedy (Blackboard)
- Jan 23  **Lecture: Typography**
- Typographic history & classifications
 - "Voices" of type
 - Display type, secondary type
 - Typographic abstraction
 - "Branding" with type
 - Typographic technicalities: classifications, legibility
- Begin research, brainstorming and sketches for Project 1
- Jan 25  **Lecture: What Works on a T-shirt (The screen printing process. About iron-ons)**
-  **Demo: Fontbook, Spot colors & Pantone Libraries in Illustrator**
- Review research, brainstorming and sketches for Project 1
-  Read *Design That Fits to a Tee* by Laura House (Blackboard)
- Last Day for Registration and to Add a Course
- Jan 30  **Open studio**
- Feb 1  **Open studio**
- Finish, print and mount Project 1
- Feb 6  **Critique: Project 1 (Text T's)**
- Last Day to Drop a Course Without a "W"

491 OVERALL PROJECT GOALS:

Your integration of these requirements will be evaluated. **Each student's work should include:**









- Sketches/development of each element designed due before project completion
- Rough layouts submitted/critiqued
- Finished, polished designs in physical mock up form
- The use of a concept or irony in a design (such as a metaphor or pun)
- The implementation of grids
- A vector map, symbol, illustration or trademark designed in Adobe Illustrator and implemented into a layout(s)
- A chart or list formatted in Adobe InDesign
- A web, motion or hand held device component (static page designs accepted)
- A demonstration of design rhythm and sequence shown in multiple elements or pages
- The application of display type as defined by Alex White in THE ELEMENTS OF GRAPHIC DESIGN: ("Letterforms whose purpose is to be read first. Usually identified by a large body size and bold weight.")
- A photographic, or otherwise portfolio-quality documentation (jpegs., pdf's at least 5" x 7" in size) of your final version of all Projects submitted this term via CD, email, dropbox.com or yousendit.com [zip file] (points)

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Lecture, Assignment and Studio Schedule con't

WEEKS 5-7 DESIGNING CONCEPTUALLY

- Feb 8  **Lecture: Metaphor, Pun, Irony, Metonymy, Paradigm & Rhetoric**
 Begin research, brainstorming and sketches for Project 2
 Read *Design Less, Think More* by Andrew Twigg (Blackboard)
- Feb 13  **Open studio**
 Visit web link <http://designtutorials4u.com/more-than20-creative-and-memorable-advertisements-for-non-profits/> (Bboard)
- Feb 15  **Lecture: Irony in Advertising & Public Announcements**
 - Applying visual ideas in your graphic designs
 - Creating unity with white space and type Review research, brainstorming and sketches for Project 2
- Feb 20  **Open studio**
- Feb 22  **Open studio**
 Finish and print Project 3
- Feb 27  **Critique: Project 2 (Social Responsibility Posters)**

WEEKS 7-11 DESIGNING WITH UNITY & QUALITY

- Feb 29  **Lecture: The Seven Design Components; Unity, Gestalt, Space, Dominance, Hierarchy, Balance and Color**
 - Using the seven design components in your work
 - Creating unity with white space and type Choose a topic
 Begin research, brainstorming and sketches for Project 3
- Mar 5  **Lecture: Unity, Rhythm & Repetition**
Examples of design unity
 Review, research revise sketches for Project 3.
- Mar 7  **Lecture: Grid & Page Architecture**
 - What a grid is
 - How grids help designers
- Mar 10-18 **SPRING BREAK**
- Mar 19  **Lecture: Type Tactics: Skills and Tips**
 Read *If It's Beautiful But I Can't Read It, Is It Still Good Design?* by Cathy Curtis (Blackboard)

IMPORTANT DATES:

Critiques and other important classes.

- 2/06: Critique: Project 1 (Text T's)
- 2/27: Critique: Project 2 (Social Responsibility Posters)
- 3/28: Critique: Project 3 (Font Website)
- 3/25: (Last day of class) Critique: Project 4: Restaurant Collateral
- 5/09: **Last Day to submit final projects and portfolio**

REQUIRED READINGS:




Class discussions will follow these reading assignments. Your participation will be noted and taken into account on the final grade evaluation. Please find the articles below posted on Blackboard.

- 1/18: *Apropos Appropriation* by Randy Kennedy (Blackboard)
- 1/25: *Design That Fits to a Tee* by Laura House
- 2/8: *Design Less, Think More* by Andrew Twigg
- 3/19: *If It's Beautiful But I Can't Read It, Is It Still Good Design?* by Cathy Curtis
- 4/2: *Is there Anything Funny About Graphic Design?* by Steven Heller
- 4/11: *Speaking Graphically with Ellen Lupton* by Elizabeth Evitts







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ART 491: Design III

Lecture, Assignment and Studio Schedule con't

- Mar 21  **Open studio**
- Mar 26  **Open studio**
 - Finish Project 3
- Mar 28  **Critique: Project 3 Font Website**

WEEKS 12-16 DESIGNING WITH CLARITY & RHYTHM

- Apr 2  **Lecture: Puns**
 -  Read *Is there Anything Funny About Graphic Design?* by Steven Heller (Blackboard)
 - Choose a topic
 - Begin research, brainstorming and sketches for Project 4
- Apr 4  **Lecture: Type Tactics: Skills and tips**
 - Work on research, brainstorming and sketches for Project 4
- Apr 9  **Open studio**
 - Work on Project 4
- Apr 11  **Open studio**
 -  Read *Speaking Graphically with Ellen Lupton* by Elizabeth Evitts (Blackboard)
 - Work on Project 4
- Apr 16  **Open studio**
 - Work on Project 4
- Apr 18  **Open studio**
 - Polish Project 4
- Apr 23  **Open studio**
 - Print and assemble restaurant collateral for critique
- Apr 25  **Critique: Project 4: Restaurant Collateral**

Last day of class
- May 9 **Last Day to submit final projects and portfolio!**

FINAL PROJECT: 491 SELF-PROMO PORTFOLIO (20 points)

Submitted via CD, email, dropbox.com or yousendit.com [1 .ZIP file only!]

- A leave-behind booklet, brochure, website or slideshow of 5-10 samples of your best graphic design artwork. In this, include your contact info, website resume, business card, postcard and any other content you might use to promote yourself when job seeking. Organize your elements into categories or add page numbers if doing so helps clarify your identity and artwork. This could be folded, bound or animated. Put your best foot forward and leave an good last impression! Apply everything you learned this semester about the seven design principles and capturing your audience to create a successful piece. If you choose to submit a non-digital portfolio, include a mock up in your final submission. For digital versions, a Quiktime, .SWF file or web link.
- Clean, presentation-quality physical samples of Project 4 menu and tent card
- Digital PDFs of hi-res jpegs of all artwork created in 491
- Bonus challenge point projects (both physical and digital (if executed, not required))

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ART 491: Design III Projects

PROJECT I: TEXT TEES (15 points)

Two to four T-shirt Designs with Text Message Graphics

Concept: Using ironic and/or humorous ideas combined with display type and letter forms to create high impact, text-emphasized screen-print ready graphics.

Brainstorm at 5-10 messages derived from popular culture's explosive use of text message abbreviations (ex: LOL, ILY, WTF, BTW, TTYL). Web searches can provide more ideas if you need them. Referring to your list of word/character combinations, consider and research what would be the best types of fonts for conveying your messages clearly. Research, print and attach to your sketchbook examples of cool t-shirt designs. Focus on what makes the designs you like them more engaging or successful. Note the scale, proportion and locations of the graphics, and how they unify with the "body" style of the shirt.

Print the standard tee shirt templates provided (Adobe Illustrator), attach or trace into your sketchbook and use a pencil to roughly sketch your ideas onto the t-shirt spaces. Designs should be primarily text based. You may include other original vector imagery to accompany the text but hierarchically the text should take precedence.

Next, create more polished, layered Illustrator documents of your sketches which separate your graphics from the template (use the layers panel to "lock" the template graphics). The scratchboard is also useful for working out raw type ideas.

When your designs are complete, print them in high quality on good stock. Mount on 16" x 20" black mat board and bring them to the critique.

Requirements

Concept, plan and execute 2-4 original t-shirt designs and attend the critique.

Limitations

Do not use more than three colors. **NO RASTER GRAPHICS** (unless they are high res monotoes/bitmaps).

Bonus challenge

Create a mock up of your shirt, physically, digitally, or both. Hi res only.

TEXT TEES DUE ON FEB 6 (15 points)

Medium(s) Mainly Adobe Illustrator

Color(s) Tee bodies can be any color. **INK COLORS ARE LIMITED TO THREE ONLY** and should come from the Pantone color library.

Size(s) Ai page size: 8.5" x 11" with template

Related readings

□ 1/25: *Design That Fits to a Tee*
by Laura House

PROJECT 2: SOCIAL RESPONSIBILITY CAMPAIGN (20 points)

Design More than one Poster

Concept: Create a poster series that emphasizes a specific "call to action."

Select a topic from current world events for your project such as environmental clean up, human or animal rights, voting, arts in schools, armed conflict, the mortgage crisis, literacy, racism, etc. Websites such as amnestyinternational.org and thegraphicimperative.org will help you with ideas. Research your topic thoroughly so that you can create appropriate visuals. Think about where they might be displayed to get the biggest impact, and who will see them. Once your idea is approved by me, begin conceptualizing, sketching and executing your project.

Requirements

Design at least 2 posters. Print on high-quality presentation paper and bring to the critique unmounted.

Limitations

Original, hi res images only. No novelty fonts unless approved in advance.

POSTERS DUE ON FEB 27 (20 points)

Color(s) Any

Size(s) Poster: 18" x 24"
(hi-res or vector)

Medium(s) Any Adobe software

Additional related

readings STYLEPEDIA by Heller: Kruger
<http://www.thegraphicimperative.org/>
The Declaration of the Common Rights of Humanity by Jeff Stansbury
SCREEN by Jessica Helfand: "The Remembered Image." Page 151

ART 491: Design III Projects 3 & 4

PROJECT 3: FONT WEBSITE (20 points)

Font Website Pages (Home, About, Etc)

Concept(s) Typography, Grid, Visual/Informational Clarity & Rhythm

You are in charge of organizing and designing an official typeface website for ONE traditional font, where someone can learn more about the font, see examples of it, download it, and more. You must use one of the fonts listed on Blackboard. To get into the mood and subject matter, research the font's history on Blackboard, then in more depth on Wikipedia. Here is the catch: you must use only this one kind of font throughout the entire layout, making sure to explore and utilize all members of the family, including roman, italic, bold, extra bold, etc. Start with a sketch, and a print out of your alphabet which should be attached to your process notebook. Include the following minimum info design components: Header, menu, sample display texts, body text, color palette and style.

Requirements

Concept, plan and execute at least 3 web page designs implementing a grid design. (home, about, plus one of your choosing)

Limitations

Absolutely no dark or textured backgrounds under small type. You must use only one font throughout the entire layout, choose from list at right:

PROJECT 4: MENU, TENT CARD, MATCHBOOK (20 points)

Restaurant Logo, Menu, Table Tent Card and Matchbook

Concept(s) Identity, grid, hierarchy, legibility. Opportunity to use Pun visually, with text or text/image combined.

Brainstorm a type of food service/restaurant, whether it's fast, ritzy, real, in a sky rise or on the sand of the beach...Conceptualize their menu. Is it the breakfast lunch and dinner menu? Smoothies, sandwich shops, ethnic, American, fine cuisine, grocery take out (Think Whole Foods)? Use the required text (see instructor) and create something that reflects the food and industry you chose. Try to incorporate a pun(s) as a theme that will serve to create a special visual humor, a unique, engaging appeal or rhythm.

When your designs are complete, print them in high quality on good stock and make polished dummies for the critique.

Requirements

- Concept, plan and execute a restaurant logo, menu and table tent card utilizing a functional grid and style appropriate to the type of food service provided.
- Show hierarchy with display type, headings, subheadings, body (italics)
- Use the required amount/kind of text (see instructor)
- Use tabs/columns in your text
- Menu must have two sides and can but does not have to fold
- Use original imagery wherever possible
- Print a good quality mock up to bring to the critique of both items

Limitations

You must use InDesign for the text. You can pair any other software with it.

Bonus challenges

- Get a plastic tent from an office supply store to insert your 4" x 6" card into
- Add a food truck design using an approved reference image/template.

WEB PAGES DUE ON 3/28 (20 points)

Medium(s) Any Adobe

Color(s) Muted + high contrast, dark type

Size(s) 800 x 600 pixels

Media: Adobe Illustrator/InDesign

Related readings

The websites below may provide information and ideas:

<http://www.emigre.com/index.php>

<http://www.houseind.com/fonts/>

www.veer.com

Typefaces

| | |
|-------------|-------------|
| Avant Garde | Garamond |
| Akzidenz | Gill Sans |
| Grotesk | Helvetica |
| Avenir | Meta |
| Bembo | Minion |
| Bodoni | Mrs Eaves |
| Caslon | Myriad |
| Cocon | News Gothic |
| Clarendon | Optima |
| Dax | Rockwell |
| Din | Rotis |
| Frutiger | Sabon |
| Futura | Univers |
| | VAG Rounded |

MENU, TENT CARD, MATCHBOOK PAGES DUE ON 3/28 (20 points)

Medium(s) Adobe InDesign (for typography) + Any of your choice

Color(s) Any.

Size(s) Hi Res and/or vector

Logo: Ai page size 8.5" x 11".

Ai or Id Tent Card page size: 4" x 6"

Menu size: Any (within reason to print and mock up)

Matchbook: find a sample and bring in to class to cover or replicate.

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Questionnaire

Thanks for filling this out.
We'll take a look at it together in
your first portfolio review.

Name

Email address you check regularly:

I have taken the pre-requisites to this course (ART 109, ART 291, ART 391) Yes No

If not, why?

Age (optional) Year in college Degree you are seeking BA BFA Other:

Major (s)

Minor (s)

Where are you from?

Previous software, courses, internships or other relevant experience:

Do you own or have access to a Macintosh outside of this classroom? Yes No

As a graphic designer, what are the characteristics of your work?

Strengths

Weaknesses

I hope I never have to design another

My favorite typeface is

After undergraduate school I want to

What do you want to learn in this class?

Other comments
