

ART 342 — Graphic Design I

INSTRUCTOR: Jjong Li
OFFICE: VA 218
PHONE / E-MAIL: 909.537.3821 / jli@csusb.edu
RESOURCES: www.jjong.com/resources

COURSE DESCRIPTION	Fundamentals and principles of typographic design. An examination of the different elements of typography. Instruction also includes coursework in computer-graphics software programs in a Macintosh-based computer laboratory. Two hours lecture and six hours laboratory. Materials fee required (5 units).												
PRE-REQUISITES	ART 232 and 238 or consent of instructor.												
REQUIRED TEXTS / MATERIALS	“Thinking with Type”, by Ellen Lupton, is the required text book for this class. Each student need to have a journal/sketchbook to record your research, concept development and design progress on the projects, to collect visual elements, to doodle, and to sketch. You will be asked to turn in your journal for review from time to time. You are also expected to have a portable storage device, which could be an iPod, or a flash drive(2GB or greater), to backup your digital files. Lost files are the student's responsibility.												
MEETING TIME / LOCATION	M, W, 6:00 – 9:50 pm / VA 232												
OFFICE HOURS	M, W, 10:30 am – 1:00 pm												
COURSE OBJECTIVES	<p>This course is an introduction to letterforms and text, their relationship, and how to use them to communicate in a clear, efficient and aesthetic way. Typography's historical background, contemporary point of view, technical and aesthetic issues will be discussed. Type as an expressive form will be explored through a variety of projects.</p> <p>By the end of this class you should be able to:</p> <ol style="list-style-type: none">1. Develop a critical eye on the visual form of type.2. Have an overview on the history of letter-making and the evolvement of typeface.3. Express ideas by combining types' visual and verbal qualities.4. Explain the terminologies of typography such as leading, kerning, x-height, and so on.5. Understand the differences between serif and sans-serif typefaces.6. Combine words and images to form a coherent message.												
COURSE PROCEDURES	<p>The course consists of following sessions.</p> <ol style="list-style-type: none">1. Lecture / Discussion. All students will be in attendance. You are expected to participate class discussion based on text book, your research, handout, and examples. You have the right to remain silent during the discussion but If you do so throughout the course, your participation points will be zero.2. Presentations / Critiques. All students will be in attendance, on time with the required assignment completed. There will be three kinds of critiques: class critique, group critique, and one-on-one critique. Remaining silent during the critiques will cost all of your participation points.3. Workshop. All students will report to the class. You can do your research; work on the projects; interact with your classmates; or ask for help from the instructor.												
GRADING POLICY	<p>No late assignment will be accepted and graded. This class will be treated in a professional manner. All deadlines must be met. Your final grade will be the result of following points:</p> <ol style="list-style-type: none">1. Project points2. Preparation points3. Participation points4. Presentation points												
PERCENTAGES	<table><tr><td>100 – 94 = A</td><td>86 – 83 = B</td><td>76 – 73 = C</td><td>66 – 63 = D</td></tr><tr><td>93 – 90 = A-</td><td>82 – 80 = B-</td><td>72 – 70 = C-</td><td>62 – 60 = D-</td></tr><tr><td>89 – 87 = B+</td><td>79 – 77 = C+</td><td>69 – 67 = D+</td><td>59 – 0 = F</td></tr></table>	100 – 94 = A	86 – 83 = B	76 – 73 = C	66 – 63 = D	93 – 90 = A-	82 – 80 = B-	72 – 70 = C-	62 – 60 = D-	89 – 87 = B+	79 – 77 = C+	69 – 67 = D+	59 – 0 = F
100 – 94 = A	86 – 83 = B	76 – 73 = C	66 – 63 = D										
93 – 90 = A-	82 – 80 = B-	72 – 70 = C-	62 – 60 = D-										
89 – 87 = B+	79 – 77 = C+	69 – 67 = D+	59 – 0 = F										

PROJECT STEPS

Step 1. RESEARCH / CONCEPT DEVELOPMENT. Gather visual elements related to the project based on your research and concept. You are required to have a design brief done in the beginning of each project to summarize your research and concept development. Record the design brief in your journal.

Step 2. THUMBNAILS. A visual representation of an idea. Three or more quick rough concept sketches. Options of shape and type should be explored. Make sure they are dark and clear enough to communicate at a distance. Keep thumbnails simple. Record the thumbnails in your journal.

Step 3. DIGITAL SKETCHES. A further visual representation of an idea produced using digital means. Typically printed out on a black and white laser printer. Size should be actual, or printed version sized to fit a standard sheet of paper.

Step 4. PREFINAL. Pretend final. This work is as complete and refined as possible. This ensures a better critique to catch any problems before the actual finish.

Step 5. FINISH. Final and complete project. Mounted and presented as specified. Finish the best design for review. The finish should be accurate and well crafted.

PROJECTS

1. SELF-PORTRAIT	15 points	4. ADVOCACY	20 points
Thumbnails	*1 point	Thumbnails	*1 point
Digital Sketch	*1 point	Digital Sketch	*1 point
Prefinal	*1 point	Prefinal	*1 point
2. WORDPLAY	15 points	Presentation	10 points
Thumbnails	*1 point	Participation	8 points
Digital Sketch	*1 point	*Preparation Points	12 points
Prefinal	*1 point	Total	100 points
3. POSTER	20 points		
Thumbnails	*1 point		
Digital Sketch	*1 point		
Prefinal	*1 point		

PROJECT I: TYPOGRAPHIC SELF-PORTRAIT

Create a black-and-white self-portrait using typographic characters (letterforms, numbers, and punctuation). It should be abstract and reflect your character and identity. Do not distort the type.

Design your portrait within a 7" x 7" square, utilizing the edge. Print the final work on white paper and trim it to size, then mount it onto a 15" x 20" grey board.

PROJECT II: CREATIVE WORDPLAY

Select two words that form a descriptive pair, for example, "wind blows", and visually interpret its meaning using only letterforms as illustration. Feel free to manipulate the type, but the words still need to be clearly recognizable. The resulting visual representation should reflect the common verbal meaning.

Play with your words within the format of an 8.5" x 11" paper. Print the final work in color, and mount it onto a 15" x 20" grey board.

PROJECT III: TYPEFACE POSTER

Using the result from your research project, design a poster to inform the general public about the nature, history, and quality of a specific typeface. No photo or image is allowed in this project. You should only use the typeface assigned to you. The poster should include the name of the font, the entire set of its characters (alphabet, numbers, and punctuation), and a short essay about the typeface (see research project).

The size of your poster should be 11" x 17", printed in color. No Mounting is required.

PROJECT IV: VISUAL ADVOCACY

Identify a cause, issue, or crisis in which you can express your own "voice", and design a poster to bring public awareness to the issue. If nothing comes to your mind, consider the following topics:

1. Decision 2008 – The Presidential Campaign
2. Boycott "Made in China"
3. Human rights abuse in China under the Communist regime
4. Environmental issues (smog in LA for example) and global warming
5. Junk food
6. Globalization
7. Overconsumption (depletion of the world's resources)

Start your design process by "google" your topic of choice (I have several links to related online articles for you to read as well); gather all the information you need; analyze and

think critically about the topic and the message you wish to convey. It is important that you not only become familiar with the material, but you must internalize it so that your position is clear and thoughtful.

In this project, you will be exploring the relationship between words and imagery, and combining them to form a clear and memorable message. The imagery could be photography, illustration, or collage of different elements. The poster should also have a short copy supporting your viewpoint.

The size of your poster should be 11" x 17", printed in color. No Mounting is required.

PROJECT SCORE GUIDE

Your project score will be based on following criteria:

1. Composition. Strong visual impact at first sight.
2. Visual hierarchy.
3. Expressive and communicative quality of type.
4. Type or text in relationship to imageries.
5. Type or text as a shape or an image.
6. Appropriate selection or creation of visuals.
7. Craftsmanship is important, but design and concept will be emphasized.
8. Finishes will not be graded based on computer skills.

PRESENTATION/RESEARCH PROJECT

In the beginning of this quarter, each student will be assigned a typeface randomly. You are expected to research it through various sources, and write a short essay (300 – 600 characters) about the typeface, its designer, its history, its characteristics and any related topics that are worth mentioning. Summarize your research in a 10 min. presentation on its due day with supporting materials (pictures, illustrations, etc.). This is your opportunity to educate everyone in the class.

TYPEFACES

- | | |
|---------------------|---------------------|
| 1. Arial | 24. Gotham |
| 2. Avante Garde | 25. Helvetica |
| 3. Baskerville | 26. Impact |
| 4. Bodoni | 27. Janson |
| 5. Caslon | 28. Jenson |
| 6. Centaur | 29. Joanna |
| 7. Century Gothic | 30. Memphis |
| 8. Chicago | 31. Meta |
| 9. Clarendon | 32. Monaco |
| 10. Copperplate | 33. Myriad |
| 11. Coronet | 34. News Gothic |
| 12. Courier | 35. Officina |
| 13. Didot | 36. Optima |
| 14. Electra | 37. Palatino |
| 15. Fournier | 38. Perpetua |
| 16. Franklin Gothic | 39. Rockwell |
| 17. Frutiger | 40. Sabon |
| 18. Fudoni | 41. Scala |
| 19. Futura | 42. Template Gothic |
| 20. Galliard | 43. Times Roman |
| 21. Garamond | 44. Univers |
| 22. Georgia | 45. Verdana |
| 23. Gill Sans | 46. Zapfino |

CLASS SCHEDULE

Monday	Wednesday
Sep. 29 Introduction Lecture / Discussion / Workshop	Oct. 1 Project 1 thumbnails due / Critique Lecture / Discussion / Workshop
Oct. 6 Digital sketch due / Critique Lecture / Discussion / Workshop	Oct. 8 Prefinal due / Critique Lecture / Discussion / Workshop
Oct. 13 Project 1 finish Potluck / Critique	Oct. 15 Project 2 thumbnails due / Critique Lecture / Discussion / Workshop
Oct. 20 Digital sketch due / Critique Lecture / Discussion / Workshop	Oct. 22 Prefinal due / Critique Lecture / Discussion / Workshop
Oct. 27 Project 2 finish Potluck / Critique	Oct. 29 Research presentation
Nov. 3 Project 3 thumbnails due / Critique Lecture / Discussion / Workshop	Nov. 5 Lecture / Discussion / Workshop
Nov. 10 Digital sketch due / Critique Lecture / Discussion / Workshop	Nov. 12 Lecture / Discussion / Workshop
Nov. 17 Prefinal due / Critique Lecture / Discussion / Workshop	Nov. 19 Project 3 finish Potluck / Critique
Nov. 24 Project 4 discussion	Nov. 26 Project 4 thumbnails due / Critique Lecture / Discussion / Workshop
Dec. 1 Digital sketch due / Critique Lecture / Discussion / Workshop	Dec. 3 Workshop
Dec. 8 Prefinal due Potluck / Final class critique	Dec. 10 Project 4 finish No Class

ATTENDANCE Attendance is required. If you arrive 30 minutes late, you will be marked absent. If you leave the class 30 minutes early, you will be marked absent. Although you may have a computer at home where you work outside of class, it is important that you have peer interaction and dialogue as you complete assignments, much as you would in a professional environment. Assignments are due on the dates indicated; coming to class without your assignments will result in your not receiving credit for the assignment. The due date is the due date.

ADA STATEMENT Students with medical, psychological, learning or other disabilities desiring academic adjustments, accommodations or auxiliary aids will need to contact Services to Students with Disabilities (SSD), at UH 183 or phone (909) 537-5238. SSD determines eligibility for and authorizes the provision of services.

DISCLAIMER This syllabus and its accompanying weekly schedule are subject to change according to the needs of the class as determined by the instructor. I reserve the right to make any and all changes to the schedule to accommodate projects and/or facilities; changes will be discussed in class and a new schedule will be generated.

IMPORTANT You must enroll in this class before the census date to receive credit. Students attending the class without enrolling will not receive credit and will be asked to leave.