

syllabus

Graphic Design | art 407

Assistant Professor | Lindsey Brammell

Course Information | MW 12:11pm–2:30pm | Olin 205

course description | Prerequisite: ART 370–Digital Design

Continuing studies and practice relating to graphic design. Study and application of abstract and conceptual representation in graphic design. Design methods examined during the production of promotional and three-dimensional materials. Ability to work metaphorically with image and design will be stressed with a focus on composition. Expertise in the conceptual design process, communicating through presentation and critique, and high quality craftsmanship and production methods will be learned.

Goals for Liberal Learning

1. Instill a love for learning
2. Develop foundational skills and transferable intellectual capacities
3. Develop an understanding of multiple perspectives and their interconnections
4. Cultivate an examined self-understanding
5. Encourage responsible participation in the world

office hours | by appointment through zoom
Lindsey Brammell | lbrammell@cord.edu

Class Policy

College-level courses, such as this one, are designed to require 4 hours of outside work for every day the class meets. This means, in addition to attending class meetings, each student should be working 4 hours after each class (8 hours a week) to do well in this course.

Students are expected to attend each class meeting, on time, fully prepared, and ready to participate. Students who are not fully prepared, who have not shown project progression, or who have not produced enough work, **five (5) points** will be deducted from the project grade each class period the student is not prepared. **note: there are 100 points per project**

Students arriving to meetings late or leaving early, without receiving authorization or making arrangements in advance with the instructor, will be marked tardy. **Each tardy is counted as ¼ an absence.** This means **four (4) recorded tardies will count as one (1) absence.**

Attendance is a required component of this course and students are expected to attend class meetings for its entirety. Excessive absences, tardiness, and/or leaving class early will be reflected in the final grade. Each student is granted **three (3) absences** for the semester. **Each additional absence will result in the drop of one full letter grade** in the student's final grade.

You will not be penalized for extreme emergency. Please note: vacations and work-related absences do not qualify as excused absences. College-sponsored activities are excused absences; however, you should meet with the instructor prior to the absence. In the event of serious or extended illness, or family emergency, the Office of Student Development and Campus Life should be notified.

Furthermore, attending every class meeting is important, because our meetings have already been reduced due to covid. When you miss a meeting, you are responsible for obtaining the information that was presented as well as moving forward in your project.

Participation Requirements

This class will reflect the behavior of a design firm. There will be group critiques throughout the semester. Intermittently, you will be meeting one on one with the client (your instructor). If "the client" rejects the direction you are headed, you must modify your design. Do not show up late or unprepared, every class imitates a client meeting and visuals are mandatory.

Grading System

Attendance for assignment critique is mandatory. Students arriving to the final presentation late, without receiving authorization from the instructor prior to the class period, **ten (10) points will be taken from their project grade.**

Students are expected to complete all projects within the given time frame. Projects are due at the time outlined in the assignment sheet and may not be submitted after the due date. **Projects will be evaluated as presented on the due date.**

An A is outstanding and original work, strong weekly performance, professional attitude, excellent presentation skills, strong participation in all class critiques, and completing assignments on time. B is solid work in all of the above. C is average work in all of the above. D is passing but a low grade. F is failing.

A	4.0	93–100%
A-	3.7	90–92%
B+	3.3	87–89%
B	3.0	83–86%
B-	2.7	80–82%
C+	2.3	77–79%
C	2.0	73–76%
C-	1.7	70–72%
D+	1.3	67–69%
D	1.0	63–66%
D-	0.7	60–62%
F	0	0–59%

Required Materials

Flash Drive

You will be responsible for paying for your prints and paper if you go over the lab fee amount of \$55. Think of the lab fee as your textbook, since there isn't a required textbook to purchase. Printing on the color laser printer is 11 cents a printed page. Text weight digital paper is 25 cents and cover weight digital paper is 60 cents a sheet.

Recommended Books | Sources

Adobe. Classroom in a Book

Armstrong, Helen. Graphic Design Theory

Bass, Jennifer. Saul Bass: A Life in Film and Design

Carson, David. Trek: David Carson, Recent Werk

Carson, David. The End of Print: The Grafik Design of David Carson

Chen Design Associates. Fingerprint

Glaser, Milton. Milton Glaser: Graphic Design

Hofmann, Armin. Graphic Design Manual

Licko, Zuzana. Emigre No. 70

Lupton, Ellen. Thinking With Type

Tolleson Design. Soak Wash Rinse Spin

Sagmeister, Stefan. Sagmeister: Made You Look

Sagmeister, Stefan. Things I Have Learned In My Life So Far

Scher, Paula. Make It Bigger

Simmons, Christopher. Just Design: Socially Conscious Design for Critical Causes

Venezky, Martin. It Is Beautiful Then Gone

Recommended Websites | Sources

Milton Glaser

<http://www.miltonglaser.com/>

Seymour Chwast

<http://pushpininc.com/>

Paul Rand

<http://www.paul-rand.com/>

Saul Bass

<http://saulbass.tv/>

Martin Venezky

<http://appetiteengineers.com/>

Ed Fella

<http://edfella.com/>

Neville Brody

<http://www.researchstudios.com>

Michael Vanderbyl

<http://vanderbyl.design.com/>

Michael Manwaring

<http://manwaring.com/>

Jennifer Morla

<http://morladesign.com/>

Steve Tolleson

<http://tolleson.com/>

Rudy VanderLans and Zuzana Licko

<http://emigre.com/>

David Carson

<http://davidcarsondesign.com/>

Paula Scher

<http://www.paulaschermaps.com/>

Stefan Sagmeister

<http://sagmeister.com/>

Jennifer Sterling

<http://jennifersterlingdesign.com/>

Adam Brodsley and Eric Heiman

<http://volumesf.com/>

Cinthia Wen

<http://designatnoon.com/>

Carin Goldberg

<http://caringoldberg.com/>

Accommodations for Students with Disabilities

In accordance with the Americans with Disabilities Act, Concordia College and your instructor are committed to making reasonable accommodations to assist individuals with documented disabilities to reach their academic potential. Such disabilities include, but are not limited to, learning or psychological disabilities, mental health issues, or impairments to health, hearing, sight, or mobility. If you believe you require accommodations for a disability that may impact your performance in this course, you must schedule an appointment with Disability Services to determine eligibility. Students are then responsible for giving instructors a letter from Disability Services indicating the type of accommodation to be provided; please note that accommodations will not be retroactive. The Disability Services office is in Academy 106, phone 218-299-3514; <https://www.concordiacollege.edu/directories/offices-services/counseling-center-and-disability-services/disability/>.

Academic Honesty and Responsibility

Academic Honesty and Responsibility: All work must be the original creation of the student; for instance, designs need to be original and not copied from another source. If a student plagiarizes an assignment, the penalty for plagiarism is a failing grade for the course, in addition to the assignment. Such work will be turned over to the Office of Academic Affairs for future action. Information about what constitutes plagiarism can be found in the Student handbook: <https://cobbernet.cord.edu/handbooks/student-handbook/academic-policies/> You are responsible for following the guidelines contained in the handbook even if not specifically discussed in class. If you have any questions as to what constitutes plagiarism, please ask.

Grading Breakdown

Branding Design	30%
Editorial Design	30%
Poster Design	30%
Portfolio	10%

Grading Criteria and Course Learning Outcomes

Craftsmanship – attention to detail

Typography Skills – use of type hierarchy

Color & Composition – color and negative space

Graphics – interesting design style

Critique – spoken language and giving informative critiques

Presentation – presenting work professionally and clearly

Design Process – methodical consideration of project

Perception – concept, clearly thought out projects

Creativity – abstract approach to designing the project

Learning Curve – knowledge learned from project

Covid Requirements

I will be holding individual critiques once a week with each student via zoom. Each student will get 10-15 minutes to meet with me, so sign in to zoom on-time in order to make the most of your critique.

Usually, I meet with students twice a week in normal on-campus settings, so your time with me is diminished due to the number of students allowed in the classroom at any given time. The amount of work you will need to put in between zoom meetings will need to be great, about 8 hours a week. If I notice little improvement, you will be docked points for not being prepared.

If you would like to email me progress work after our meeting or schedule a meeting online, please notify me via email. I will be available for zoom meetings and will be checking my emails regularly. I will respond to emails as soon as I can, but if it has been a couple of days please resend the email. **Please email me your compressed root folder for an email critique.**

Mondays and Wednesdays from 12:11 am to 2:30am are the times you are allowed into the classroom to work on your projects and lessons. Only 10 students are allowed in the classroom at a time and 6 feet of social distancing is mandatory. You must wipe down your computer and area before and after you use the space.

Please use your time in the studio during our scheduled class time as that is your time to work. This is a time to meet the students in your class. Only your class will have access to the studio at this time, so get to know each other and build a community. You can get critiqued by fellow classmates, get help from them, and build a support group. If you have the programs on your personal computer and feel more comfortable working from home due to covid, you are more than welcome to do so. Working in the class is not required, but suggested if you are comfortable being around other students.

There will be an electronic sign-up sheet for students to sign up for extended time in the labs. You must sign-up to be allowed in the classroom. The lab is open early morning to late evening 7 days a week. It all depends on the janitors, but as long as you are in the classroom, you shouldn't be kicked out. You will be required to work on projects outside our class time to do well in this course.

group 1

Wednesday Mentor Critiques 12:10–2:30

Monday Individual Meetings with Instructor via Zoom

12:45–1:15 PM – **Rhiannon Markegard**

1:15–1:30 PM – Maryam Bukhari

1:30–1:45 PM – Dash Hilgers

1:45–2:00 PM – Christina Conlin

2:00–2:30 PM – **Gabe Evenson**

group 2

Monday Mentor Critiques: 12:10–2:30

Wednesday Individual Meetings with Instructor via Zoom

12:45–1:00 PM – Shelby Johnson

1:00–1:15 PM – **Kirah Loeffler**

1:15–1:30 PM – **Sadie Ziegler**

1:30–2:00 PM – Ella Carlin

2:00–2:30 PM – Rio Permenter

Folders

Talk to your instructor about setting up your file. You will need to figure out how you are printing the pages and what paper you will be using.

packaging your file

Put the below information in one folder labeled: first_last name.

1. Fonts Folder
2. Links Folder (Tiff or Ai files)
3. Program file labeled: first_last name
4. PDF file labeled: first_last name
(create a double page-spread pdf file)

Bring packaged folder to the final critique and put on the instructor's computer. You may not hand in your packaged folder late. If your packaged folder is not turned in on time your project grade will be lowered. Do not include any unnecessary files, you will be docked for a messy folder.

Printing

Print in class on the laser printer or a professional print shop like Concordia's Print Shop, Sir Speedy, Office Max, or FedEx Kinkos. *You will be responsible for paying for your prints and paper if you go over the lab fee amount of \$55.* Give the professional print shops at least 2 workdays to print. Concordia's print shop does not accept paper from an outside source. Their number is 218.299.3429. *Printing on the color laser printer is 11 cents a printed page. Text weight digital paper is 25 cents and cover weight digital paper is 60 cents a sheet.*

At no time is it acceptable to print in class the day of a group critique. Make sure you have enough time to print your work ahead of time.

Notes

Pinterest Board:

Create a board on Pinterest for the project.

You can follow my board at:

<https://www.pinterest.com/thelabds/>.

Typography and Grids

As you work with type hierarchy, use variations in alignment, leading, line length, orientation, spacing, weight, and size. You may break the text into

smaller elements and distribute them within the space. Carefully consider the typographic hierarchy of the information presented. A viewer should be able to easily understand the message and to quickly learn the main points.

Remember to use a grid, either a modular or multi-column grid. Create guides on your master page in indesign. A typographic grid organizes content across the pages of a document. A grid can consist of a single column framed by margins, or it may have multiple columns. When you design a grid, you typically begin with vertical divisions (columns), and then add horizontal divisions.

Classic Typefaces

Serifs: Baskerville, Bembo, Bodoni, Caslon, Didot, Garamond, Minion, Mrs. Eaves, Palatino, Sabon

San Serifs: Arial, Frutiger, Futura, Gill Sans, Helvetica, Universe, Akzidenz Grotesk

Type Warnings:

1. No swimming. This happens when students start changing the size, style, spacing, and/or orientation of the type from word to word or line to line without having a sense of structure that holds the composition together. Read the text; understand its basic meaning; break it into parts. How do those parts relate to typographic forms and structures? Don't just jump in: think first.
2. Don't have a persistent anxiety with selecting the wrong typeface, which is often paired with the need to constantly adjust and readjust the spaces between letters.
3. Don't refuse to make a lifelong commitment to a single typeface — or even to five or six — or constantly tempted to test drive "hot" new fonts, often without a proper license.
4. Don't let your design look like an interoffice memo!
5. Don't be a slave to the document. For example, the title doesn't have to be at the top of the page.
6. Use an interesting variety of type sizes (some big, some small), but in a consistent way.

date	day	readings	assignment	date	day	readings	assignment
8/31	Mo	syllabus		11/11	We		4 wireframes
9/2	We	logo design	mind-map 20 thumbnails	11/16	Mo		soft proof
9/9	Mo		4 wireframes	11/18	We		soft proof
9/9	We		soft proof	11/23	Mo		NO CLASS
9/14	Mo		soft proof	11/25	We		NO CLASS
9/16	We		soft proof	11/30	Mo		soft proof
9/21	Mo	branding	soft proof	12/2	We		soft proof
9/23	We		soft proof	12/7	Mo		soft proof
9/28	Mo	<i>group critique</i>	comp	12/9	We	<i>group critique</i>	portfolio
9/30	We	poster	soft proof	<i>Finals Week</i>			<i>submit files via email</i> NO CLASS
10/5	Mo		soft proof				
10/7	We		soft proof				
10/12	Mo	<i>group critique</i>	hard proof				
10/14	We		NO CLASS				
10/19	Mo	editorial	soft proof				
10/21	We		soft proof				
10/26	Mo		comp				
10/28	We		soft proof				
11/2	Mo		soft proof				
11/4	We	<i>group critique</i>	campaign				
11/9	Mo		mind-map 20 thumbnails				

schedule

critique=project that is due

assignments=deliverables that are due

project 1

Campaign Design

You will be required to research, strategize, propose, and design a campaign for one of the current presidential candidates. Try to stay away from including an image of the presidential nominee. The campaign is meant to get the young people in Fargo excited to vote about issues that matter to them. Choose one or two issue the candidate supports and base the campaign off that topic. Come up with a slogan for your presidential nominee and use that slogan to design the marketing material. You may not use stock-photography, think about including illustration and infographs. *Keep in mind, you will be designing different material for your candidate for the remainder of the semester. Find a way to get excited over the topics you choose to discuss.*

Branding: Include in your branding design a logo, business card, letterhead, envelope, and 1 or more promotional items (button, sticker, t-shirt, bumper sticker, packaging, etc...).

Poster: Include a minimum of the name of the candidate, a slogan for the issue, paragraph or phrases about the issue, actual campaign website address, and the content, "Vote Tuesday, November 3rd 2020."

Editorial: Choose a couple different articles about your candidate and the issues you chose to discuss for this campaign. Create an editorial (newsletter, brochure, calendar, etc...) potentially discussing the polls, showing the district map and polling stations, political cartoons, etc... The editorial can be saddle-stitched, perfect bound, folded, or a creative alternative and a minimum of 4 pages long.

Logo: 4"wx2"h

(image and name of company).

Use one to three PMS (Pantone Matching System) colors.

Business Card: 3.5"x2"

(logo, phone number, mailing address, and if applicable email and website address).

Letterhead: 8.5"wx11"h

(logo, phone number, mailing address, and if applicable email and website address).

Envelope: 9.5"wx4.125"h

(logo and mailing address). Do not design on lower right corner of envelope.

Due: November 4

project 2

Portfolio Design

Create a portfolio (mailer, leave behind, website, or digital version) of your best work for professional opportunities. The printed portfolios need to be packaged well and easily changeable. You may want to update your portfolio as your work progresses. Design portfolios are typically websites or mailers that have access to a website address. The mailer should be interesting and cost effective. Preparation of both traditional and digital image portfolios or marketing portfolios are encouraged.

If you would like to work on a different project other than a portfolio, please speak to me about this option prior to the start of this project.

Due: December 9