

ARTG 3326-003 GRAPHIC DESIGN 4, TYPOGRAPHY, FALL 2018

COURSE INFORMATION

Course title	Graphic Design 4, Typography
Course prefix and number	ARTG 3326, Section 003, CRN 12257
Course meeting location	Fox Fine Arts lab/studio 349B/353
Course meeting times	Monday and Wednesday – 1:30 pm to 4:20 pm
Instructor	Clive Cochran
Office / Office hours	FOXA 351 Thursday 12:30 pm to 1:30 pm or by appointment
Phone / E-mail	915-747-8050 / ccochran@utep.edu

INSTRUCTOR INTRODUCTION

Clive Cochran has practiced graphic design since 1965. His experience covers a wide range of design projects for a broad spectrum of local, regional, and national clients. His work has included advertising design in all media, identity design, package design, corporate communications, annual reports, trade show exhibit design, and more. During this time his work has been recognized with numerous awards and has been published in many trade journals, books, and textbooks, including Print Magazine, Graphis Posters, Dynamic Graphics, and several other graphic design publications. He is an American Advertising Federation Silver Medalist. He was previously Associate Creative Director at MithoffBurton Partners, an advertising, marketing, and communications firm. Since 1985, he has lectured in Graphic Design at UTEP. He received a BA from UTEP in 1976.

COURSE DESCRIPTION

This course provides basic information regarding various technical problems faced by the graphic designer in terms of typography and page layout. It is a further investigation of effective visual communication with emphasis on typographic problems, such as typography/letter form, symbol design, setting text and headline types; combining type with images; and page layout. Course style can be described as a “hands on” studio/lab with demonstrations, lectures, and in-class work. In-class work is structured in order to provide individual instruction and assistance with the design process.

This course will require significant additional work outside of class. Students should anticipate spending five hours and 40 minutes in class per week and an average of *at least* six or more additional hours outside of class per week to satisfactorily complete the assigned project requirements.

This course will use and reiterate concepts and terminology previously covered in ARTG 3316 Graphic Design 3 and foundation design course work.

COURSE PREREQUISITE INFORMATION

Prerequisite for **ARTG 3326 Graphic Design 4, Typography**, is ARTG 3316, Graphic Design 3, with a grade of C or better. Students are assumed to have a fundamental understanding of the elements of design, and the principals of composition, style, and content. Additionally, students must have developed fundamental drawing skills and a survey base knowledge of art history. These skills and knowledge sets are provided through the Department of Art's foundation course sequence including: required prerequisites ARTG 1306, ARTG 2306, ARTG 3316, ART 1301, ART 1302, ART 1303, and suggested completion of ART 1304, ARTH 1305 and ARTH 1306. Students seeking a prerequisite waiver must contact the instructor.

COURSE GOALS AND OBJECTIVES

Goals and objectives targeted in ARTG 3326 Graphic Design 4: Typography include:

- A practical introductory experience in the development (research, conceptualization, and planning) and execution of a graphic design project such as catalog, brochure, booklet, poster, etc., with a focus on typographic design.
- An understanding of the relationship and interplay between display type, text type, and graphic imagery (photography, illustration, charts, etc), within a specific frame of reference.
- A fundamental understanding of typesetting as a communications tool, to include knowledge of the basic elements of typography.
- An appreciation of client needs and expectations as specified within the project brief.
- Development of improved self-expression, creative thinking and planning skills.

LEARNING OUTCOMES

Students who complete this course will have:

- Experience and fundamental competency in planning and designing catalogs, brochures, and other printed materials for a diverse variety of needs.
- Improved self-confidence in graphic design problem solving using the elements of typographic design discussed in this course.

*Note: Competency is defined, for this course, as a developed understanding and mastery of skills and knowledge needed to complete a task to a successful beginning level. Competency can be demonstrated while designing a project, researching, etc. Competency is a measure of how well you understand and use a process or skill.

Confidence is defined as a student's willingness and trust in their own abilities to use the skills and processes learned during this course. Confidence is the element of each student's progress that allows the student to know when help is needed and when it is not. Confidence is built throughout the semester and is demonstrated by the way that a student develops skills or competencies and their willingness to utilize these new skills. Once the student has worked with the process and starts to understand her/his abilities and procedures, uncertainty is replaced with a sense of control and excitement for the potential of the process as a path for creation.

ASSIGNMENTS

ARTG 3326 Graphic Design 4: Typography is designed around five central projects that include:

- Assignment 1: Technical assignment to introduce the features of the page layout program, Adobe InDesign. This assignment will focus on typographic alignment, typographic hierarchy, and fundamentals of proof reading.
- Assignment 2: Introduction to page layout. This assignment will explore the dynamics of the two-page spread, using the tools provided by Adobe InDesign. This assignment incorporates and expands on the lessons learned in Assignment 1, and introduces consideration of margins, columns, and organizational grid. Also, this assignment will focus on an aspect of typographic history, either an event, a person, a process, or innovation in the history of type. Options will be provided. This project incorporates typography, imagery, and a written essay within the context of a two-page spread.
- Assignment 3: Catalog/booklet. This assignment requires research of a topic in the history of graphic design and the application of that research to a catalog or booklet design. Options will be provided. This project requires knowledge and application of Adobe InDesign, page layout based on a grid format, and competency combining display and text typography with imagery to produce an organized, useful, relevant, and conceptually creative document. This project also requires a written essay to be typeset and incorporated within the context of the catalog/booklet.
- Assignment 4: Poster/promotional project. This project may expand on and/or refer to the materials and subject matter of assignment 3, above. Options will be provided.
- Assignment 5: to be announced; time permitting. This may be a branding campaign (to incorporate several elements including logo design and three-dimensional packaging in order to create a unified campaign), or other design for an actual or hypothetical client.

Each assignment will be introduced via a presentation by the instructor and a detailed assignment sheet. Each of the assignments must be submitted in a completed condition at the time of the project grading critique. Note that work-in-progress critiques are a necessary part of the design process, and will be factored into the grade. See assignment sheets for deadline and other information.

Note that this outline may change pending unforeseen circumstances, opportunities, or time constraints.

NOTE, IDENTIFY YOUR WORK

All work must be clearly identified with the name of the designer, (your name), and the course description, (ARTG 3326-003, Graphic Design 4, Typography), semester, (Fall, 2018), the date, and a brief project description. If a project requires several elements, each must be individually identified.

The proper format is a label attached to the back of the work (lower right corner). Where this is not practical, such as a catalog, booklet, or package design, the appropriate information should be incorporated inconspicuously but clearly as part of the design, (example, on the back cover flap of a book jacket, or following the ingredients on a food package design, or on the colophon/credits page in a catalogue).

Failure to include this information will result in a deduction of one letter grade for the project. However, if work *cannot* be identified, it cannot be evaluated and may be discarded: *No name, no credit.*

RETRIEVAL

Work must be retrieved on the day it is returned in class. If you are absent when work is returned, the work will be left in the classroom. If the work is not retrieved in a timely manner, it will be discarded. If you cannot be present when work is returned, please contact me to make arrangements to retrieve your work. Work cannot be released to someone other than the designer without written consent.

GRADING STANDARDS AND CRITERIA

Grades are based on a four point system, where A = 4 points, B = 3 points, C = 2 points, D = 1 point, and F = no points. The final course grade is based on the average grade of each assignment according to its weight, plus criteria listed below.

- A** Outstanding work and is reflective of works and performance of exceptional ability and absolute quality.
- B** Above average performance, going beyond expectations.
- C** Average and adequate work that fulfills requirements and expectations (the majority of students start at this level). This is the minimum grade required to continue on to the next graphic design level.
- D** Represents less than average performance and is considered underachieved. Credit given.
- F** Unacceptable performance. The student will receive no credit.
- I** Will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course requirements. All "I" grades are at the discretion of the instructor and the approval of the department chair and the office of the Dean.
- W** The withdrawal option must be completed on or before the final drop date (November 2, 2018). Students hold the full responsibility for withdrawing from this course if that procedure is chosen. The instructor may recommend a student to withdraw but is not responsible to withdraw a student from the class.

Graphic Design 4 is a grade-based course and is not available for audit or pass/fail options. The final grade in this course will be determined by the total value of assignments based on percentages provided on the assignment specification sheets. Evaluation criteria:

1. Assignments are evaluated according to both concept and execution. In general, except where noted, both have equal weight in determining the grade for that assignment. Good ideas cannot overcome poor execution, and strong execution will not save a weak idea.
Concept is determined by four related criteria: originality, clarity, relevance, and memorability. Execution is determined by overall craft, layout, typographic treatment, color treatment, thoroughness, and presentation. When several pieces or a series are assigned, consistency and coordination are also considered. Note that presentation plays a significant role. The care and concern shown in preparing work for presentation can determine the success or failure of the project.
When a project requires an essay, the essay will be evaluated for clarity, thoroughness, and accuracy. Sources for all essays must be cited.
2. Anticipate work-in-progress critiques, when appropriate, on projects outlined above. Note that work presented during in-progress critiques will be factored into the final grade for those projects. Therefore the final grade for each project includes not only the final, formal critique, but also work leading up to that critique.
3. In addition to the above criteria, class participation, attendance, and performance improvement will be considered in the final evaluation. When the overall grade is on the cusp, these factors can play a positive or negative role.

Critiques are an essential part of the evaluation process. Everyone is expected to participate in critique of their own work and the work of others.

PUNCTUALITY, ATTENDANCE, AND OTHER CRITERIA

1. Students are expected to finish projects by the deadlines set. Work turned in after class critiques are considered late and will be graded accordingly. A letter grade will be deducted for

each day that an assignment is overdue. One half a grade point will be deducted for work that is late for critique. See the note below regarding punctuality.

Participation in critiques is mandatory. A letter grade will be deducted for failing to attend in the critique. Even if the work is not ready, it is to your benefit to attend the critique.

A major part of a studio class is participation with energy, intellectual curiosity and enthusiasm. Non-participation in critique and discussion is considered poor classroom performance.

2. **The 4th absence in the course of a semester will lower final grade by one letter. The 5th absence results in course failure.** Tardiness constitutes one half of an absence. The student is responsible for any information missed while away from class. Attending class but not working in class, and early withdrawal from a class are all regarded as being absent. Participation in all brainstorming, group discussions and critiques is the nature of a studio class. It cannot be made up or substituted.
3. Individual consultation with the instructor is always welcome. Students are encouraged to discuss with the instructor progress of their projects. When the instructor is unavailable, please correspond via e-mail.

Where possible, accommodations will be made for students who wish to work beyond class time.

A note about punctuality

The tardiness policy is clear. Two unexcused late arrivals equals one unexcused absence. Four unexcused absences results in the loss of one letter grade for the semester. Five unexcused absences results in course failure.

This policy applies during critiques as well as throughout the normal class schedule. However, be aware that during a critique, an additional lateness penalty applies. Any work introduced after the critique has begun will be regarded as late. One half-letter grade (1/2 a grade point) will be deducted from the grade earned for that assignment.

A few minutes is always allowed at the beginning of the critique period for last minute adjustments, etc. It is a time to catch your breath, gather your thoughts. However, once the critique has begun, it should not be interrupted. Tardiness at any time is disruptive, unprofessional, and discourteous. This is even more pertinent during critique. Late work is unfair to those whose work is ready on time, and late work disrupts the critique process, as the entire class must now consider work that it has not had the opportunity to review.

Note that this policy applies to *unexcused* absence or tardiness. As a rule, only personal or family emergencies constitute a valid excuse for absence or tardiness. Things happen. Everyone has had the experience of getting stuck in an unanticipated traffic jam, or car trouble, illness, etc. Remember that excuses should be documented.

CLASS CONDUCT

A successful career in graphic design requires more than talent, skill, and knowledge. By definition, a professional designer observes professional standards. Among other things, these standards demand a commitment to the work and respectful, courteous behavior towards one's colleagues, clients, competitors, service providers, and audience — in other words, everyone. Professional standards should always prevail in the workplace, the studio, and the classroom. Without an understanding of professional standards, no designer, no matter how skilled, is likely to succeed.

- Students enrolled in this course are expected to behave in a professional manner. Your classmates are your colleagues; treat them with the respect they, and you, deserve. Disruptive and/or inattentive behavior is inappropriate; as a rule, such behavior will be treated as an absence.
- Class time is devoted to the development and execution of class projects, to lecture, class discussion, demonstrations, and critiques. Projects executed solely outside of class will not be accepted. Participation in the collaborative group environment of the studio is essential to the successful completion of this course.
- Class time, including both studio and lab time, is provided for work on projects assigned in this course. Work on projects assigned in other courses, without permission, will be treated as an absence.
- When using the lab, always observe the posted lab rules. Never enter a studio or a lab when

another class is in session without the instructor's permission, (as a rule, it is best to get that permission ahead of time.

- Students must act in a safe and reasonable way at all times in the studio and computer lab.
- Talking on a cell phone, texting, instant messaging, tweeting, etc. are disruptive and disrespectful; as a rule, such behavior will be treated as an absence.
- Surfing, unless it is related to research for a class project, is inappropriate.
- The use of personal entertainment devices equipped with headphones or ear buds is *allowed* during work periods, so long as the volume is adjusted so that it doesn't disturb your colleagues. In other words, if your neighbor can hear your music, it's too loud. Turn it down.
- The use of personal entertainment devices equipped with headphones or ear buds is *not allowed* during lecture, demonstrations, class discussion, or critique. Remove the ear buds and pay attention. Remember that inattentive behavior will be treated as an absence.
- The class meets for two hours and 50 minutes. Breaks will be provided. Leaving early, without permission, will be treated as an absence. Failure to return promptly from a break will be treated as an absence.
- Cell phones should be silenced, turned off, or put on the vibrate or silent mode. If you absolutely need to use a cell phone for an emergency, please alert the instructor.
- Plagiarism in any form will not be tolerated. Work completed in another class may not be substituted for work assigned in this class, and will be treated as plagiarism. See the note concerning University policy below.
- Any questions regarding safe and reasonable behavior and practices should be directed to the instructor and only the instructor.

Cheating/Plagiarism: Cheating is unethical and illegal. Plagiarism is using information or images in a project without giving credit to the source of that information or image. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to <http://www.utep.edu/dos/acadintg.htm> for further information.

Instructor's note: Plagiarism occurs when someone attempts to pass off someone else's work as one's own. This includes tracing or copying images, text, and/or ideas from other sources. While accidental duplication of ideas may be unavoidable, intentional copying is unethical, unprofessional, and unacceptable. Under certain circumstances, plagiarism may have legal consequences. For the purpose of this course, anyone caught plagiarizing will receive a failing grade for the course.

MATERIALS AND PERSONAL EQUIPMENT

Students Taking **ARTG 3326 Graphic Design 4** will need to purchase materials and some basic equipment in order to successfully complete this course. The materials listed below will be useful for most of your graphic design courses. If you are a graphic design major or minor, it is prudent to invest in good quality supplies; the additional expense will pay off in the long run. They could last for your entire academic career and beyond.

Many of the materials listed below may be purchased at art supply stores such as Art Center, Hobby Lobby, or Michael's. Some items, such as metal pica/inch rulers, may not be available locally and must be ordered on line. Most items should be available on line at leading art/printers supply outlets such as Dick Blick, Amazon, and many others.

Note that some projects may require supplies not listed below. These will be discussed prior to project deadlines, in time to acquire special equipment.

Required equipment:

External drive to store your digital files, (USB drive, thumb drive, flash drive, etc). Note that external drives do sometimes fail or get lost, so always back up your files!

100 sheet box of Epson photo quality ink jet paper, 13"x19", 3-star. **Do not use glossy photo paper.**

Aerosol spray adhesive, (spray mount) or other approved adhesive. Note that all aerosol spray adhesives and fixatives must be used in a well-ventilated area, preferably a “spray booth”. The Department of Art provides a spray booth in studio room 353. This area should be kept clean, and the filters must be replaced when clogged.

Metal ruler or pica pole, displaying both points/picas and inches. 18 inch length is preferred.

Metal T-square.

Triangles. (60° and 45°) Look for triangles with a metal cutting edge, (hard to find).

Burnishing tool (for creasing and burnishing) and brayer, (rubber brayer works best for burnishing, but acrylic is okay).

Red pencil or pen (example, Dixon Ticonderoga Erasable Carmine Red pencil or pen w/ red ink.)

Other appropriate drawing, assembly, and presentation materials, including pencils, pens, sketch and layout pads for thumbnails, cork-backed ruler, self-sealing cutting surface, precision cutting knife and spare #11 blades (ie: X-Acto), mat or utility knife and spare blades, artists’ tape, and mounting boards, etc. Note the preferred format for mounting boards is black, 15” by 20” board. Occasionally, neutral colors other than black are appropriate, depending on context, project, etc.

Recommended equipment:

Clear type gauge, with specific type sizes indicated, (ie: C-Thru Type Gauge and Specifier). These are very helpful to determine type size in printed materials.

Type or line gauge, (Haber rule) with point, pica, and inch measurements. Again, very helpful to determine leading in printed materials.

Proportion wheel.

Set of French curves.

Additional materials may be required to complete packaging or other assignments, depending upon the specific requirements of each assignment.

REQUIRED TEXT:

Meggs’ History of Graphic Design. 6th ed. Indianapolis: John Wiley & Sons, 2016. (2nd, 3rd, 4th, and 5th edition of this book are available in UTEP library). In addition to the above, there are many books on graphic design and typography on the fourth and fifth floors of the UTEP library. Please take advantage of them!

Strongly recommended:

Subscription to one of the major graphic design publications such as Print, How, or Communication Arts (check their websites for student discounts). See list in computer lab lobby for other graphic design periodicals to which the UTEP library subscribes.

E-MAIL SUBSCRIPTION: Please subscribe to receive “The Daily Heller”, a column written by Steven Heller to whatever e-mail address you actually check daily (this should be your UTEP e-mail address. Make sure your UTEP mailbox is cleaned out so that you can receive this and other emails). Steven Heller has been writing for PRINT magazine since 1982. He is the co-chair of the MFA Designer as author program at the School of Visual Arts. For 33 years, he was an art director at The New York Times. He has authored or contributed to more than 100 books on design and popular culture.

Highly recommended website: <https://www.designersinsights.com>

Additional website addresses and information will be provided throughout the semester. Please note that the on-line graphic design community is growing. I will provide additional website addresses and information as they become known to me, and invite you to share sites you have discovered online.

Additional recommended reading:

Robert Bringhurst, *The Elements of Typographic Style*, Fourth Edition. Hartley and Marks, Publishers, 2016. A detailed examination of the rules of typesetting, page layout, and printing. This book is technically demanding but highly readable.

Simon Garfield, *Just My Type*. Gotham Books, 2010. An entertaining look at the origins and rationale of type design.

Ellen Lupton, *Thinking with Type*, Second Edition. Princeton Architectural Press, 2010. This is a very

concise and helpful guide to typographic practice.

DISABILITIES:

I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment, to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Disabled Student Services Office in the East Union Bldg., Room 106 within the first two weeks of classes. The Disabled Student Services Office can also be reached in the following ways:

Web: <http://www.utep.edu/dsso>

Phone: 915-747-5148

Fax: 915-747-8712

E-Mail: <mailto:dss@utep.edu?subject=Disabled%20Student%20Services>

Please read this syllabus thoroughly and return a copy of the following syllabus acknowledgement by the next class meeting. If you have any questions regarding the content of this document, please ask the instructor for clarification.

ARTG 3326 Graphic Design 4 syllabus acknowledgement and course contract acceptance.

I have received and reviewed the attached syllabus. I have had the opportunity to ask questions for clarification and I understand and agree to the conditions of this syllabus.

Course # -ARTG 3326 Section #- 03 Semester Date – Fall 2018

Name (print) _____

Signature _____

UTEP Student ID # _____ - _____ - _____