

ART 308 – Type and Image – Fall 2015

Course Inf.: College of Arts and Sciences
Art 308
MW 9:05 – 1:10 pm
Rec.103

Instructor Inf.: Professor-Pendleton
Office Hours – 1:10 – 2:10 pm, MW, by appointment
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Concentrated focus of typographic and image-making techniques and processes within the practice of communication design. Introduction to a refined use of materials and challenge to utilize personal methods to express a point of view and communicate ideas through visual form.

Course Description and Rational

This course is about learning how to execute in an experimental and conceptual way, as it applies to type and image making. This class is about visual ideas that the student has imagined, produced and executed in a creative way towards a solution.

Paying attention is vital to your understanding of these mediums and concepts. You must take notes during the demonstrations, as some of them may overwhelm you with information. Laptop use during class critiques and lectures is prohibited. Please take notes with pen or pencil in sketchbook or other notebook. It is a lot easier to write longhand diagram and listen than it is to type and listen effectively.

During the demonstrations and all other class discussions, you are invited and encouraged to add relevant input and ask as many questions as you like. Your participation is important in order to share, experiment and grow as artists. You will develop sketches for assignments on layout paper to be put up and discussed in class.

In each assignment you will start with very simple thumbnails and then progress to more carefully detailed sketches until you have solved all of your conceptual, design, and composition problems. Good technique won't hide a bad idea or weak design.

USE your imagination, vision, feelings, impulses, emotions, inventiveness, originality, curiosity, persistence, intelligence, energy, intuition, flexibility, commitment, drive, perception, motivation and enthusiasm.

MAKE work that can be authentic, sensitive, confident and political, considered, beautiful, convincing, bold, vibrant, strong, compelling, accomplished, contemporary, ugly, witty, bold, honest, complex, subtle, meaningful, whimsical, satirical, humorous, indirect, challenging, critical, spontaneous, radical, rigorous, resolved, refined, traditional, responsible, raw, passionate, sensuous, coherent, complex, delicate, expressive, inexplicit, moving, adventurous, difficult, aggressive, stimulating, powerful, deep, and conceptual.

DO entertain, inform, educate, integrate, provoke, play, communicate, engage, excite, adorn, elucidate, decorate, evoke, demonstrate, explain, illuminate, investigate, classify,

evaluate, objectify, intrigue, record, narrate, allude, convince, inspire, shock, explore, experiment, initiate, innovate, plead, disturb, astound, amaze, simplify, and synthesize.

Objectives

1. Compare and select appropriate analog and digital media, tools and materials—to create large design projects involving type and images.
2. Evaluate and test various experimental process to solve a design problem, as part of your creative process.
3. Compare and validate your methods of creative practice (creative process), in relation to the model presented in Form and Communication 1 and II.
4. Use the VC Lexicon (specific professional vocabulary) to analyze and critique your own work and the work of other students.
5. Apply a model of the creative process to complete a graphic design project that is specific to a context and audience and solves a design problem using ideas that are relevant and applicable.
6. Differentiate and knowledgeably discuss the work of contemporary artists and designers who utilize new media both on and off-screen.

Assignments

Assignments and due dates will be described for each project. **MEET YOUR DEADLINES.** Late assignments **WILL** lower you grade. You have class time to work on your projects, please use it. You will need to complete preliminary work according to the semester schedule. This is vital to your forward movement within each assignment.

Attendance

Attendance is required and should be 100%. More than three absences will lower your grade **ONE WHOLE LETTER GRADE.** These three absences include being out sick with a cold. If you are out sick or for some other reason, you are responsible for finding out what you missed, either from me or another **RELIABLE** source. You are also responsible for turning the work in on time. Having nothing to do in class means you have come unprepared. Coming in late, or skipping out early will also count towards an absence and lower your grade. If you miss the medium demonstrations, they will not be redone. Attendance will be taken daily. Participation during class and discussions are **MAJOR** components of your grade.

Excused absences require a written note from a physician, including all of the following:

1. Physician's full name and phone number
2. Physician's signature
3. Your full name

4. Date of absence
5. Reason for absence

<http://facultyhandbook.udel.edu/handbook/3113-student-class-attendance-and-excused-absences>

Grading

You will be graded at the **end of the semester** on all work and redos during the semester. Grades are assessed at the end of the semester, because it is a shift to personal assessment of work standards by students. At this level you should be becoming aware of good a bad work. You will submit a final CD with all work on a “to be determined” date after the last day of classes. Grading is based on assignments, sketchbook, work in class preliminary work, participation, attendance, and final review of all work done this semester. Presentation of assignments reflects attitude and is part of the grade. You are encouraged to inquire about your grade any time during the semester.

Assignments will be evaluated on the following:

Research, concept, imagination and creativity - Depth of ideas explored.

Craftsmanship - Structural integrity and attention to details.

Execution - Consistently working on project during and outside of class.

Presentation - Completed state of the project, how the work is presented and what you have to say about your project and other projects during the critique.

Composition – Design element harmony

You will need to turn in a typed critical response to the preliminary critiques on the class day following. Please remember this is a response to guide you to a more successful outcome. If you can write it you can do it!

Final Letter Grade Descriptions

The following Letter Grade Descriptions detail the criteria for earning grades. Plus and minus grades fall between the straight letter grades in achievement. To receive a grade of C or better on any assignment, it must be turned in on time unless a *prior* arrangement has been made or there is an emergency situation.

A = Outstanding. Expansive investigation of ideas and excellent composition. All assignments completed on time. Insightful contributions to critiques. Student goes substantially above and beyond minimum requirements. Extraordinary work, extra effort. Work goes beyond assigned expectations, pursues concepts and techniques above and beyond the requirements of the assignment. Risks are taken in the pursuit of creative ideas.

B = Above Average. Substantial investigation of concepts and compositions. Insightful contributions to critique. Good technique and evidence of the use of creative process. A “B” is a very good grade, but not outstanding.

C = Average. All assignments done competently and completed on time; participation in critique. Creative process is limited. A “C” is an average grade,

meaning you did not succeed beyond the average effort of your classmates.

D = Marginal Work. Late projects and preliminary work, limited investigation of ideas, incoherent compositions. Limited contributions to critiques. Creative process is lacking.

F = Unsatisfactory Work. Course failure due to minimal idea development, disjointed compositions, lack of participation, late assignments, or excessive absences.

Incomplete Grades

An incomplete will be granted only in extenuating circumstances. If you have a valid medical excuse or family emergency, and you have completed the bulk of the course work for the semester, an incomplete is possible.

Facilities

Please be mindful of others that must use the space after you. There are other students that must use this room. You are not allowed to cut on the tables. There is a space for cutting boards. You will need to buy board to cover your work area. You are responsible for cleaning up your work area when you are in class and when you come in to work outside of class.

Eating and drinking is permitted in the room providing that all trash is put in the waste receptacle, and not left on the tables and floors.

Spraying of fixative or any other toxic materials (spray mount, airbrush paint, etc.) are not allowed in the University's Design Studio. Adequate ventilation is necessary if you spray mount any work. Do so OUTSIDE and not on the brick or pavement right outside the building.

Listening to iPods or cell phone texting during class is prohibited. It is very difficult to make sure everyone hears instructions or comments made in class when iPods are in use. **Keep cell phones on 'vibrate' and off of tables. Take cell phone calls outside in the hallway. You will be asked to leave class if cell use becomes a problem. I will be very vocal about this.**

Final grades are higher of students who work in studio space provided on campus. Sharing and communicating ideas between peers is a vital part of the visual communications world. It starts here.

Special Needs

Any student who needs special consideration in the course due to a disability of any sort, please make an appointment to discuss accommodations.

New York City Field Trips

There will be a trip to New York City on Thursday, Oct. 8. You MUST try to attend these field trips because they are an important learning experience for this course.

Supplies

Your materials may be purchased from any source you wish. Dickblick.com, danielsmith.com, jerrysartorama.com, AC Moore, Finley's Art Supply and Pearl, just to name a few. In some instances you will find them to be cheaper. As you will see most of

the supplies below was required for Form and Communications I, so you should already have most, if not all of these supplies.

- 1 kneaded eraser
- 1 roll of artist white tape at least $\frac{3}{4}$ or 1 inch **NO COLORED TAPE**
- Table cover for cutting with xacto blades
- 1 steadtler mars white plastic eraser
- 1 xacto knife
- xacto blades that fit your knife
- 18" or 24 " metal ruler
- 1 14 x 17 layout paper pad (**you MUST have this for thumbnails and sketch work, and any ideas you will present in class**)

Supplies that may be applicable to your needs

- Quill nibs
- Quill holder
- 1 bottle of permanent waterproof black ink
- 1 plastic water container
- 1 portfolio
- watercolor brushes-#0, #2, #4, #6
- Acrylic Brushes
- Liquitex acrylic paint
- Liquitex matte medium
- White plastic palette for watercolors
- Watercolor paper
- Watercolor tubes (Cotmans) – if applicable
- 3D supplies

Semester Schedule

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| Sept | 2 – Problem 1 – Current Events Box |
| | 9 – Thumbnail ideas due at least 50 - Best 3 ideas comps and thumbnails formally presented |
| | 14 – Final ideas due - Work in class |
| | 16 - Work in class |
| | 21 – Problem 1 due |
| | 23 - Intro to Problem 2 - Recycling |
| | 28 – Thumbnails and research due for Recycling |
| | 30 - 3 Comps from thumbnails formally presented for each idea |
| Oct | 5 – Reworked ideas due - Work in class |
| | 7 - Final comps due |
| | 12 - Intro to Problem 3 - Shopping Bag - Work in class |
| | 14 – Work in class |
| | 19 - Problem 2 due |

- 21 – 3 formal comp campaigns for **assignment 3** due - including thumbnail designs (no comps without thumbnails) – Comps should include experimentation and investigative designs, not bags with designs drawn on them. Research of store should be included.
- 26 - Reworked ideas due
- 28 – Work in class
- 29 – Final designs due
- Nov. 2 - Intro to Problem 4 - Elucidate The Text** - Work in class
- 4 – Work in class
- 9 – **Problem 3 due**
- 11 - Work in class – Elucidate the Text
- 16 - 3 Comps formally presented problem 4 - (no comps without thumbnails)
- 18 - Reworked ideas due
- 23 - Final comp and prototype due
- 30 - Work in class
- Dec. 2 - Work in class**
- 7 - Work in class
- 9 - **Problem 4 working critique**