
Instructor

Gary Meacher

Chair, Art Department

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573.288.6367 (x6367 on campus)

Office Hours

MWF from 10:30 am to 11:30 am and 2:00 pm to 3:00 pm; TR from 12:30 pm to 1:30 pm

Please Note: Office hours are generally held in Professor Meacher's office—but may occasionally be located in the mac lab room 206 instead. Students are responsible for scheduling an appointment to ensure location and adequate time for consultation.

Course Description

This class will be driven by critique and class discussion. Student progress will often depend on work done outside of class in response to in-class feedback. Students will focus on the design process from research and conceptualization to presentation and implementation.

The course will consist of in-depth projects and supporting short exercises/assignments designed to meet the following learning objectives:

- Consistent usage of design principles and best practices
- Solidify a consistent design process with the inclusion of research
- Comfort with critique and receiving/giving feedback and constructive criticism
- Polished professional presentation skills (both verbally and visually)

Each of these projects will involve experimentation, the development of visual themes, an emphasis on attention to detail, and visual problem solving. Development of project work will be aided by a series of exercises and critiques. Students will learn how to use aesthetic principles to capture a viewer's attention and effectively deliver information.

Class Materials

Required Text

A Designer's Research Manual

Jenn and Ken Visocky O'Grady

Graphic Design: The New Basics (2nd Ed. Revised and Extended)

Ellen Lupton and Jennifer Cole Phillips

Sketch Kit (provided from course fee)

- Assortment of Sharpies (both color and size)
- Grey Markers
- Photo Blue Pencil
- Notebook (gridded or blank depending on preference)

Data Storage

All files should be backed up early and often.

- USB Thumb-drive and/or External Hard Drive
- Dropbox / Google Drive / etc...
- Off-site backup service (highly recommended)

Students should retain a copy of all assignments even after they've been turned in.

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Save Your Work

The Art & Design Department recommends you save work created during each course (as well as any work done outside of class time) and stored in a safe place (physically or backed up digitally when applicable). This work may include finished pieces, process sketches, research, notes, revisions, prototypes, digital files, and even mistakes. This collection of work will not only serve as a log of your progress during your time in college but will also be valuable in building your portfolio for applying to internships and job opportunities after graduation. Final pieces of work should always be considered for submission to the Annual Student Honors Art Show and to be published in the Harmony Literary & Arts Magazine on campus.

Grading

Standards for grading will be based on a variety of criteria including: effort, completion of assignments, quality of research, visual and technical exploration, exercise and project successes, presentation quality, and class participation.

A	—	90 - 100%
B	—	80 - 89%
C	—	70 - 79%
D	—	60 - 69%
F	—	00 - 59%

Final Grade Breakdown

Project 1	=	25% of final course grade
Project 2	=	25% of final course grade
Project 3	=	25% of final course grade
Exercises	=	20% of final course grade
Participation	=	5% of final course grade

Grievance Process

If you have concerns with this course, my grading practices or any other issue, I encourage you to come and meet with me to resolve the issue. If you are uncomfortable meeting with me, please contact Dylan Marney, the division chair, and he will work with you to resolve the issue or direct you to the appropriate person.

Academic Honesty

As a college, cheating and plagiarism are strictly forbidden and will not be tolerated. All faculty are required to notify the academic dean of all actions taken with respect to academic dishonesty even if you drop the class.

The first and second offenses carry the sanctions imposed by the instructor on a case by case basis and a letter from the academic dean. The third offense carries with it the possible expulsion from the college. These offenses are cumulative throughout your tenure at Culver-Stockton.

Student Disability Services

If you have or think you may have a disability and would like to receive disability-related academic accommodations, please contact Jeanne Johnson, jjohnson@culver.edu in Johann Library as soon as possible. No services can be provided without first registering with Academic Support Services.

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Attendance + Late Work

All students are required to attend class regularly and on time. Attendance will be taken at the beginning of every class meeting. Lectures, demos, etc. are given promptly at the beginning of class.

If an assignment is due and you arrive late, your work is also late and points will be deducted. A 10% reduction will be made for each day that an assignment is late (not class period—each day).

Leaving class early or missing class for practice, team meetings, rehearsal, or other non-essential extra curricular engagements will not be excused. Any road trips, away games, or travel performances that will effect your attendance must be communicated before time is missed to setup opportunities to make up missed work.

Missed assignments in conjunction with an excused absence will be due the following class or electronically on the original due date when applicable.

Please Note: If you have missed a class due to an unexcused absence it is your responsibility to obtain the information necessary to be up-to-date for the next class. Exchange contact information with a classmate just in case...

Participation

A crucial quality for every designer is the ability to communicate—both visually and verbally. We will have frequent critiques in class during which you will be required to actively participate (no, attendance is not enough). Your participation will help others work out the kinks in their projects and vice versa, the more you talk the more you will learn. Becoming comfortable in a critique situation makes you better able to analyze and discuss your own work and the work of others, an essential skill in almost any job.

This syllabus is not a binding contract and is subject to change. Such changes will be announced in class.

Course Schedule

Tentative schedule, changes will be made based on the needs and priorities of the class.

- Week 1** Introduction to class. Syllabus review
Read: *Graphic Design: The New Basics*, Chapter 1, 2
Topics Covered:
 Formstorming
 Point, Line, Plane

Assignment: Point, Line, Plane
Read: *Graphic Design: The New Basics*, Chapter 3, 4, 5
Topics Covered:
 Rhythm and Balance
 Scale
 Textures
- Week 2** Assignment: Rhythm and Balance
Assignment: Scaling Opposites

Assignment: Texture
Read: *Graphic Design: The New Basics*, Chapter 6
Topics Covered:
 Color
 Color Theory
- Week 3** Assignment: Colors and Patterns
Read: *Graphic Design: The New Basics*, Chapter 7, 8
Topics Covered:
 Gestalt Principles
 Framing

Assignment: Framing
Assignment: Letterform Figure/Ground Relationships
Read: *Graphic Design: The New Basics*, Chapter 9, 10
Topics Covered:
 Hierarchy
 Layers
- Week 4** Assignment: Transparency
Read: *Graphic Design: The New Basics*, Chapter 11, 12
Topics Covered:
 Grids
 Patterns

Assignment: Making Connections
Read: *Graphic Design: The New Basics*, Chapter 13
Topics Covered:
 Diagramming
 Information Design

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Course Schedule

Week 5	Introduction to Project 1 Topics Covered: Writing Creative Briefs Constructing Mood Boards Read: Selections from <i>A Designer's Research Manual</i> Assignment: Creative Brief Assignment: Mood Board Assignment: Sketches
Week 6	Assignment: Revised Creative Brief Critique 1
Week 7	Critique 2 Critique 3 DUE: Project 1
Week 8	Introduction to Project 2 Assignment: Creative Brief Assignment: Mood Board Assignment: Sketches
Week 9	Critique 1 Critique 2 Critique 3
Week 10	DUE: Project 2 Introduction to Project 3 Assignment: Creative Brief Assignment: Mood Board Assignment: Sketches
Week 11	Critique 1 Critique 2 Critique 3
Week 12	Critique 4 DUE: Project 3

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Project Descriptions

Advocacy Poster

This project involves collecting data, organizing the data, and showcasing the data in poster form. Students determine their individual interest around a topical issue. Topics might range from Health and Safety to Social and Political.

The challenge is to create an informative and visually appealing poster that conveys a message to its viewer.

Considerations should be made to the audience, function, and placement of the poster.

Specifics:

- The design can be image or type dominant. Imagery can be photographic, vector, or a an appropriate combination of both.
- Poster will be 17" x 22" printed on semi glossy paper.
- CMYK Color Mode
- 300 Resolution

This project involves a lot of preparation and research. Note the due dates of this preliminary work in the course schedule:

- Creative Brief
- Mood Board
- Sketches

Final digital files should be submitted on the assignment page online.

You will present your entire project as if you are in an interview setting discussing your design abilities and processes to someone who is not familiar with your work.

Your presentation should:

- Summarize your creative brief
- Discuss any major milestones during your process
- Explain all major design decisions with respect to the tone you are trying to communicate and the target audience.
- Discuss the amount of time you committed to the project
- Discuss what you've learned and how you will grow from this experience

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Identity System:

An Identity System is defined as (for this project):

- Logo
- Alternative Logo/Mark
- Color Scheme
- Typography
- Business Cards
- Letterhead with Envelope

A flexible logo

Your logo should be the core of your brand identity system. It's the combination of words, symbols, and design elements that helps identify your product or service. Your logo does not need to literally show your audience what you do, but rather become a symbol for your unique offerings. You should be able to use your logo consistently. It should work well large (like a sign or billboard), small (think social avatars and favicons), in color, black and white, in print, and on screen.

Alternate mark

To add even more flexibility to your brand identity system, consider utilizing an alternate mark. Your alternate mark could be as simple as removing the words from your logo. Think Nike or Target. Or your alternate mark could also be a rework of your design elements - picture a horizontal, all-type Starbucks sign, compared to the badge version of their logo that surrounds their siren/mermaid.

This doesn't have to be a completely different design from your main logo. However many professional sports teams have secondary logos—like a monogram, patch, or mascot—that differs from their main logo.

Color palette

One of the fastest ways to create a recognizable brand identity system is to own a color. Most brands utilize anywhere from one to three main colors. As such, if you're limited to just one color for a marketing piece, you should probably lean on your primary brand color.

To provide even greater flexibility, consider developing an expanded palette of complementary, secondary, and tertiary colors.

Although your brand hierarchy will likely focus on your main colors, these secondary color palettes can help keep your marketing pieces feeling fresh and unique. Depending on your color needs, you may want to consider building out a deeper palette of optional colors using tints and shades.

Typography

Not to be overlooked, a great brand identity system needs an equally strong family of typefaces. Similar to selecting your color palettes, first select a typeface that will be a strong complement to your logo and other design elements. And in addition, you're likely to want secondary typographic options to provide contrast and hierarchy across various media.

Consider using your main display typeface for headlines, a lighter serif or sans-serif for body text, and perhaps something with a little more character for pull quotes or other call-outs of information.

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Extended Visual Language

Although some brand identity systems may end there, your system may include other elements that make up your visual language. This may include the content or style of your photographic elements, or the approach to the design of your icons. What other design elements does your brand need?

- Business Card
- Letterhead and Envelope
- Misc. Office Materials (notebooks, pens, folders)
- Apparel
- Signage
- Brand voice

What does your brand sound like? What does your brand talk about? What does your brand know? What does it not know? Between marketing materials, sales scripts, and online content, your brand is going to be saying a lot of things. It's important that you understand what that voice should sound like.

Brand identity standards

Codify your brand identity system in an easy-to-reference brand identity standards manual, also known as a brand book, or style guide.

This guide should have a section for each of the categories above, providing enough direction to ensure unity and consistency, while allowing enough wiggle room to discourage every piece from feeling identical.

One system to rule them all

A great brand identity system requires much more than a logo. But if you're willing to take the time to create standards and consider how the system will work with your logo and other elements, you're guaranteed to have more flexibility, consistency, and unity across your entire brand identity.