

Graphic Design 1: The Illustrated Name

PROJECT DESCRIPTION

This first assignment builds upon the basic design and gestalt principles you explored in your first exercise, as well as your introduction to typography. Working in Illustrator and using your selected designer and research as a source, create a version of his or her name that describes something about the designer's personality, work, style, or history. This isn't a "logo," per se, but you can think of it that way if it helps you come up with ideas. Ultimately, your creation should be legible, and should incorporate at least one hand-drawn element. You could think of a context for this illustration as a headline for a poster, or for an article about the designer's life appearing in an interesting magazine.

PROCESS

After consulting at least three resources to learn about your designer, create a mind-map about him or her. Start with his/her name, then free-associate based on what you've learned. Check out the mind mapping examples in Logo Design Love if you feel stuck; you can use them as a model.

From your mind map, choose a few key words to use as starting points for sketching. Again, refer to the sketching examples in the Logo Design Love reading. You should have at least 20 sketches for class on Monday, September 10.

FINAL FORMAT

Ultimately, you will submit digital versions of your designer's name in black (on a white background), and in white (on a black background). You may also optionally submit a version that uses between 1-3 colors (black is a color). Choose your favorite of these to print and submit in class.

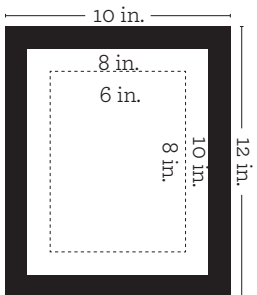
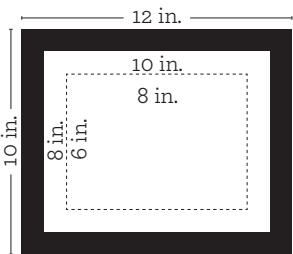
Final size for in-class submission: Your designer's name can be created and arranged in any proportions you choose. Please print your designer's name no larger than 8 x 6", leaving at least a 1" margin all around (paper should be trimmed to 8 x 10"). Mount your final print on 12 x 10" black matte board so that there is 1" of black matte board evenly framing the work. (Note that your final composition may have a horizontal or vertical orientation. See thumbnails.)

GRADING CRITERIA

As we discussed in the first exercise, idea-generation and exploration are very important to the design process. You should bring the following items to our process critique to help explain how you arrived at your solutions:

- Mind Map
- At least 20 pencil thumbnail sketches

You will be graded on Punctuality (for in-process crit and final presentation, including submission of files), Breadth & Depth of Ideas (mind map, sketches), Connection to Research, Use of Gestalt & Design Principles (both in your work and verbally in critique), Effort with the Software, Participation in Critique, Fulfilling the assignment (i.e. the details and specifications addressed in this brief), and Craftsmanship (correct size, neatly trimmed and correctly mounted). Project 1 is worth 10%



Graphic Design 1: Designer Brief

DESIGNER BIOGRAPHY PROJECT

PROJECT DESCRIPTION You will write a biographical opinion piece about your designer's life and work. This should include not only facts about your designer, but also information about the economic, social, and/or political conditions in which your designer works/worked.

In addition to including historical facts, you will also respond to your findings within the piece, so that your composition includes not only factual data about your designer's life, work, era, etc, but also your own opinions and impressions. For example, explain what interests you about your designer, and why. Discuss whether or not you agree with formal critical evaluations of his/her work. Discuss your opinions of the effects of or social responses to your designer's work. Consider the formal and theoretical concepts we have discussed in class so far (e.g. basic design principles, Gestalt principles, typography, color, semiotics) and how these manifest (or not) within your designer's work. Your final piece should be 1000-1500 words in length.

TONE & AUDIENCE The tone of this piece is informal—you should write it as if you are trying to persuade one of your classmates or friends of your designer's contributions and artistic/social value. I urge you to express yourself—I welcome your humor, sarcasm, and/or honesty. However, please be diligent in using correct grammar and in cataloging your resources.

REFERENCES Though you do not need to include in-line citations, you should create a list of references in MLA format and include at least four sources, one of which must NOT be from the Internet. (Note: many of your designers designed and/or wrote books—don't forget to consider those as resources; also Meggs' History of Graphic Design is on reserve in the library and may be a good starting point for you.)

Here's a great tool for making sure your references are formatted correctly:
<http://citationmachine.net/index2.php?reqstyleid=1&newstyle=1&stylebox=1>

GRADING CRITERIA You will be evaluated with the same criteria used to evaluate your other written work: Punctuality (draft and final), Fulfilling the assignment (i.e. the details and specifications addressed in this brief), Grammar, Spelling, and Composition. Note that this writing project will be worth 5% of your final grade.

Graphic Design 1: Designer Brief

DESIGNER BIOGRAPHY PROJECT: ADDITIONAL INFO

DESCRIBE DESIGN IN THE PRESENT	Remember to talk about the <i>fact</i> of the designs in the present tense , even though they were created in the past, just as you would discuss a piece of writing (e.g. “Her poster is a bright yellow...” not “Her poster was a bright yellow...”—unless the designer later changed the poster to a different color, and the final poster is now red.) The act of designing the pieces is in the past tense, but the designs themselves should be described in the present.
LAST NAME	Though you may use his/her full name periodically throughout your article (e.g. the intro and conclusion paragraphs) make sure you consistently refer to your designer using his or her LAST name throughout the piece. (e.g. Kalman finds joy in ill-fitting shoes; Satrapi’s political perspective led to a debate among my roommates; Opara is a creative technologist).
CITATIONS/REFERENCES	Remember, don’t include in-line citations in these papers. Instead, reference the name of the person who contributed the quote in your writing, when applicable, and create an MLA-formatted list of references at the end of your paper.
PRINTED RESOURCE	<i>Meggs’ History of Graphic Design</i> and <i>Graphic Design: Now in Production</i> will be on reserve in Gleeson for you; though not all of your chosen designers appear in it, many of them do!
WORD COUNT	If you find yourself struggling to find/add more content, think of how you can include more of your own opinion/commentary in the piece.
GENERAL SUGGESTIONS	Please use a composition program like Word or TextEdit to make your edits and draft your final submission. Remember to run spell-check and investigate anything that Word underlines in red (spelling) or green, which may be an indication of incorrect grammar. (Word doesn’t know everything, though! Asking another human to proofread is always your best bet.)

- Do not use apostrophes when writing about time periods/decades, e.g. “the 1980s” (*not* “the 1980’s”)
- Punctuation marks always go **inside** of quotation marks, “Like this.” (*not* “Like this.”)
- A **figure dash** or hyphen (-) goes between words, like certain compound nouns (self-interest; sister-in-law). It is also used automatically when a word breaks at the end of a line.
- An **En dash** (–) (OPTION + dash key) is used to separate numbers (1992–2012) or other closed ranges of data (January–May).
- An **Em dash** (—) (OPTION + SHIFT + dash key) is used to separate phrases—often in place of commas or semicolons—to insert an additional thought or description into a sentence.
- Publication titles should always be italicized. (e.g. *The New York Times*)
- In my editing shorthand, **u.c** = **upper case** and **l.c.** = **lower case**

Note: some designers insert what is called a “**hair space**” in InDesign [Type > Insert White Space > Hair Space] on either side of an **em dash** to keep it from looking crowded.

