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COURSE LINKS

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| COURSE LINKS .

▌▌

\>. Please review each of the following links. There is important information here regarding course expectations and process.

_a. **Start Video / Overview** ▪
https://youtu.be/jvEsC0Lxmek

_b. **Course Website / Assignments** ▪
http://www.carriedyer.com/~t~.html#courses

Find the following here:

__. A. Assignments ▪

__. B. Syllabus ▪

__. C. Calendar ▪

__. D. Other Course Information ▪

__. E. Dyer Schedule ▪

_c. **Dyer Schedule** ▪
http://www.carriedyer.com/assets/y_dyer_schedule.pdf

_d. **Other Course Information** ▪

< L I N K >

The document titled "Other Course Information" includes detailed course information to help students with resources, examples, requirements for critiques, suggestions for documenting Design Process, and course FAQ's.

Find the following here:

__. A. Submitting Work for Due Dates ▪

__. B. Process Documentation Recommendations ▪

__. C. Self-Directed Critique Requirements ▪

__. Sample Critique Questions

__. Elements & Principles of Design Diagram

__. D. How to Save & Print Work ▪

__. E. Design Process Suggestions ▪

__. F. Grading Philosophy ▪

__. G. Participation + Studio Culture Philosophy ▪

__. H. Grade Opportunities & Consequences ▪

__. I. Extra Credit ▪

__. J. FAQ's ▪

__. K. ReDo-ing Assignments ▪

__. L. Classroom Structure ▪

__. M. How to get the Most Out of this Class. +

__. N. Preparing for Graduation ▪

__. O. Graphic Design Collective ▪

__. P. Lab Rules ▪

_e. **Tech Resources** ▪
http://www.carriedyer.com/assets/technical_resources.pdf

_f. **Sketchbook Assignments** ▪
Sketchbook assignments will be given through the semester. These assignments will be included in participation grade for each project.

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SUBMISSION PROCESS
/ <u>what to turn in</u>

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>∙ | # SUBMISSION PROCESS
/ SUBMITTING WORK for DUE DATES ●

>∙ ## DIRECTIONS for SUBMISSION / WHERE to TURN in WORK.
Please follow the following instructions for submission of assignments. *If you do not follow instructions you will receive a zero for your assignment grade until the work is submitted correctly.

	INDIVIDUAL MEETINGS.	BB BLOG PROGRESS.	FINAL DUE DATE.
	[IN-PERSON] THIS COUNTS AS A PART OF YOUR STUDIO CULTURE GRADE.	BLACKBOARD BLOG: PEER CRITIQUE & STUDIO CULTURE ASSESSMENT.	BLACKBOARD PRIMARY GRADING.
_1. __**jpg** or **Screen Shot** of **Original Work** / Layout. [jpg or png file]	-	✓ Blackboard	-
_2. __1 x **PDF** of **Original Work** / Layout. [PDF file] [Export as high resolution, spread view if booklet, No .zip files, For how to save a PDF file see the following pages.	✓ Have available for in-person critiques.	-	✓ Blackboard
_3. __1 x **PDF** documenting , **Design Process & Critique**. I recommend a PDF Presentation that documents Design Process and Critique. For recommended Presentation directions see the following pages. Documentation should include: __a. **Design Process** Documentation [inside presentation file] __b. **Final Solution** Documentation [inside presentation file] __c. **Self-Directed Critique** [inside presentation file]	-	-	✓ Blackboard
_4. __*__**Printed** & Trimmed Design Work. Turn this printed prototype into professor during class.	✓ [preferred] Print & Have available for in-person critiques.	-	Print & turn in to Professor on Final Due Date.
_5. __***[**Source Files May Be Requested.**] AI / PS / InD / .mov /.gif [-not .zip files]	-	-	-

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→ # VISUAL

······························

PRESENTATION

······························

of

YOUR

WORK

DESIGN PROCESS
& CRITIQUE
DOCUMENTATION
SUGGESTIONS.

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I RECOMMEND a VISUAL PRESENTATION.

1. DOCUMENTING your WORK using the VISUAL PRESENTATION FORMAT.

With each assignment this semester students are required to document their design process. I recommend visual presentation format. This means a visual presentation in a horizontal slide PDF presentation. There are specific recommendations and requirements. Please follow the directions for full credit.

2. RECOMMENDED RULES.

The documentation should...
__. be created in Adobe InDesign.
__. be in horizontal orientation.
__. be exported as a PDF from Adobe InDesign.
__. include cover pages for each section.
__. be clear in documentation of Design Process.
__. show all Design Process and project requirements.
__. include a presentation design that is your work
      [no copied presentation templates].
__. include a Self-Driven Critique of your work at the end.

3. OPTIONAL DIRECTIONS.

See next page for visual overview and optional directions for each cover slide.

4. OPTIONAL PROCESS:

Optional Process Video Overview:

https://youtu.be/q2nsn15uAns

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VISUAL DOCUMENTATION RECOMMENDATIONS.

LUNA SOAP CO.
IDENTITY + PACKAGE DOCUMENTATION & RESEARCH

__ STUDENT: CARRIE DYER [YOUR NAME]
__ PROFESSOR: CARRIE DYER
__ ASSIGNMENT: SOAP PACKAGE
__ CLASS: GRAPHIC DESIGN STUDIO II.
__ DATE: 9-23-2020

__.01

PROJECT COVER PAGE.

INCLUDE HEADING.

__. **Make a Cover Page:** for the presentation with a heading that includes Your name, professor name, assignment title, class name, and date. Make sure to design the presentation. Think about styling, typographic choices, hierarchy, emphasis, and scaling. Margins tend to be very, very important. Make sure to use Adobe InDesign, 11x17" [un-check facing pages].

__.02

__.b. DESIGN PROCESS

DESIGN PROCESS COVER PAGE.

__. **Design Process Cover Page:** Make a Cover Page for each following section. The first should be Design Process. On the following slides lay out design process. Do NOT crowd the slides visually. Use size and scale to lay out your work and present your work using thoughtful consideration of the elements and principles of design. As your laying out design process think about all the important aspects of Design Thinking and design Process.

__.02

__.c. FINAL SOLUTION

FINAL SOLUTION COVER PAGE.

__. **Final Solution Cover Page:** Document your final solution with digital files and if applicable with pictures. [3D Items like packages and books should be photographed. Even posters should be considered.]

__.03

__.c. SELF-DRIVEN CRITIQUE

SELF-DRIVEN CRITIQUE COVER PAGE.

__. **Self-Driven Critique Cover Page:** Create a cover page for the self driven critique.

__.04

SELF-DRIVEN CRITIQUE.

STRENGTHS: SELF CRITIQUE: FURTHER ANALYSIS:

SELF-DRIVEN CRITIQUE.

__ LIST OF WEAKNESSES [4]
__ LIST OF STRENGTHS [2]
__3 PARAGRAPHS OF CRITIQUE
__RUBRIC W/ CATEGORIES

__. **Self-Driven Critique Cover Page:** With your Self-Directed critique, you will document three things. A list of 4 weaknesses, and a list of 2 strengths. You will write 3 paragraphs of a self directed critique analyzing your work. See critique questions.

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→ SELF-DIRECTED
CRITIQUE
GUIDE.

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__A. SELF-DIRECTED CRITIQUE INSTRUCTIONS.

__. Directions:
Critique your work in written form considering the questions on the last page "Critique Question Considerations" and any additional topics you want to cover. Include a list of strengths and weaknesses. Length: 3 paragraph minimum.

__. Location:
Your Self-Directed Critique will be placed at the end of your PDF Presentation.

SELF-DRIVEN CRITIQUE.

STRENGTHS:
__1.
__2.

WEAKNESSES:
__1.
__2.
__3.
__4.

SELF CRITIQUE:

SOLOR REM ET DOLORE OPTATET MAGNATUMENIT
QUID QUIBUS SIMUS, NULLORI DERNATUR?
RUMQUIDENDEM ESE VENT VELIAS ALIAECTOTAE
ETURES REPED UT OMNIMPORIA DOLUM, SITEMO
DOLORE QUAEPERI AT PEL ENIMIL MA QUID ETUR,
VELITAT EMQUAMUSAE CON EXERNATUR ACEATEM
IUS QUE ELLENIS SITIS SIMUSANT AD QUIA CONE.

CONEMPO RESTIBUS EA EARCHIL EA QUE DOLUPTA-
SI UT EXCEPER EPERUM VOLUPTIBUS SUNDIS SIMU-
SAPIET ADITIO. RIBUS NAM AUT UT VOLORES CUM
QUIS ILITATUR, SITIO MAGNIHIC TES ENIAS MAIO.
NAM RERORIAE PARUNTUR? ENT EUMQUE INT QUIS
EXPERSP ERUMQUAM DIS DOLOREM QUUNT QUIBUS
ENDIMA NATUR AM DOLUPTATEM. APIT AUTASIT.

CONEMPO RESTIBUS EA EARCHIL EA QUE DOLUPTASI
UT EXCEPER EPERUM VOLUPTIBUS SUNDIS SIMUSAPIET
ADITIO. RIBUS NAM AUT UT VOLORES CUM QUIS ILI-
TATUR, SITIO MAGNIHIC TES ENIAS MAIO. NAM RERORI-
AE PARUNTUR? ENT EUMQUE INT QUIS EXPERSP

FURTHER ANALYSIS:

DESIGN PROCESS: | 1 | 2 | 3 | 4 | (5) |
TECH: | 1 | 2 | 3 | 4 | (5) |
FORMAL QUALITIES: | 1 | 2 | 3 | (4) | 5 |
TYPOGRAPHY: | 1 | 2 | 3 | 4 | (5) |
MEANING / CONCEPT: | 1 | 2 | 3 | 4 | (5) |
FLOW: | 1 | 2 | (3) | 4 | 5 |
CREATIVITY / UNIQUENESS: | 1 | 2 | 3 | 4 | (5) |
EXPERIMENTATION: | 1 | 2 | 3 | (4) | 5 |
VOICE / VISUAL LANGUAGE: | 1 | 2 | 3 | (4) | 5 |
CRAFT: | 1 | 2 | 3 | (4) | 5 |

__B. PEER CRITIQUE INSTRUCTIONS.

__. Directions:
After work has been uploaded to the Microsoft Teams channel titled with assignment name at Sunday 11:59 pm, you will then critique your class mates work by commenting under their posts. Pick 5 students and give each student critical feedback equaling a minimum of 4 sentences per student. The critique should be critical considering areas of improvement. Consider the questions on the last page "Critique Question Considerations" and add any additional topics you want to cover.

__. Location:
Your Peer Critique will be on Microsoft Teams in the assignment channel.

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CRITIQUE QUESTION CONSIDERATIONS.

Elements & Principles of Design.
The basic considerations of space.

A. What is considered affective form? Are there examples of affective form evident in this piece?

B. Is there negative space, negative noise, or white space? Is this space being used to balance the composition in an effective way? How?

C. Is there emphasis? How is it being created?

D. Is there visual flow, rhythm, or movement? How?

E. Is there repetition, and/or repetition with variety? How?

F. Is there contrast and areas of subtlety? How is it being created?

G. Are there shifts in micro elements and macro elements creating variety?

H. Is the work communicating some kind of visual hierarchy?

I. How is the contrast and emphasis working visually?

J. Is there balance? Asymmetrical? Symmetrical?

K. Is there a sense of visual language/voice?

L. Is there a sense of experimentation & risk taking?

M. Is there a sense of editing the work for successful formal qualities?

N. Is the work unified?

O. Is there a sense of pattern and/or texture?

P. Is there line or movement? Is there variety in the line or movement?

Q. Is there a nice use of color/pallet[s]?

R. Are there complex visual forms?

S. Do the forms hold your gaze? How? Why?

T. How are the forms rendered using form or line?

U. Are the forms visually pleasing? How?

V. Do elements in the composition peak your curiosity? How Why?

W. Is there depth? How is depth created?

X. How many spacial layers or planes are working together to make the piece oscillate between micro and macro scale?

Y. _____Your Choice.

Typographic Forms.

Z. How does Type and Image work together to create a strong message?

Z1. Is the typeface selection sophisticated? Why, or why not?

Z2. How is the typographic spacing [Kerning, Tracking, and Leading] working in this piece? Are typographic forms spaced to give an appropriate balance?

Z3. Are there typographic rivers, orphans, widows, or ragged rags within the typographic setting [styling]? Should these be resolved?

Z4. Are typographic forms styled to communicate a message utilizing visual language and personality?

Z5. Does the work communicate perspective and voice using typographic decisions?

Z6. How is typographic contrast and hierarchy being considered? Are there calculated emphasis on the differences in scale, weight, style, alignment, spacing, implied line, etc? Where does the eye drift, is there hierarchy?

Z7. Is there appropriate hierarchy? How is working? Does the hierarchy need work?

Z8. If you were to "judge a book by its cover," considering typography and form, would you pick this one up?

Are the margins successfully considered? Is there a significant about of spacing around edges of page and within the presence of juxtaposing objects?

Concept / Messaging / Emotion.

Z9. How would you illustrate, depict, or visualize these ideas in a creative way that is not purely literal?

Z10. What elements make design visually and conceptually interesting?

Z11. What are the most creative outcomes?

Z12. Does the work inspire your imagination?

Z13. Is the work depicted in a way that illustrates or visualizes using creativity pushing imagery outside of the purely literal realm?

Z14. What emotions are communicated with the work?

Z15. Are you using visual metaphor or visual devices to communicate an idea?

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Key Words.

Formal Terminology.
Including the Elements
& Principles of Design

POINT / LINE / PLANE	PATTERN	REPETITION	LINEAR/ NON-LINEAR	CURVILINEAR / ORGANIC
SHAPE	CONTRAST	UNITY WITH VARIETY	BIOMORPHIC	RECTILINEAR / GEOMETRIC
COLOR / LIGHT	EMPHASIS	FOCAL POINT	DARK / LIGHT / MEDIUM	PALE / MUTED / DULL / SUBDUED
TEXTURE	BALANCE	SYMMETRY / ASYMMETRY	WARM / COOL	CRAFT / TECHNIQUE
ILLUSION OF FORM	SCALE / PROPORTION	PROXIMITY	THIN / THICK	PROCESS / EXPERIMENTATION
ILLUSION OF SPACE	HARMONY / UNITY	GESTURAL	INSIDE / OUTSIDE	PRIMARY / SECONDARY / TERTIARY
VALUE	RHYTHM / MOVEMENT	DUALITY / OPPOSITES	SHADOWS / HIGHLIGHTS	POSITIVE / NEGATIVE
TIME	SEQUENTIAL	MICRO / MACRO	MONOCHROMATIC	FIGURE / GROUND
MASS	ACTIVATING SPACE	GAZE	LINEAR	HEAVY / LIGHT
SYSTEM	NEGATIVE SPACE	VOICE	DYNAMIC	LINEAR PERSPECTIVE
SERIES	INSIDE / OUTSIDE	CREATIVITY	STATIC	ATMOSPHERIC PERSPECTIVE
OPEN / CLOSED	MARGINS	VISUAL LANGUAGE	INTER-LOCKING	GRAVITY / BALANCE
STRUCTURE	TENSION	CALCULATED RISKS	INTERPENETRATION	AMBIGUOUS
ALIGNMENT	VIBRATION	FLOW / RHYTHM	HAUNTING	CONNECTION / ISOLATION
TYPOGRAPHY	TYPOGRAPHIC STYLING	GRID / STRUCTURE	TYPEFACE SELECTION	EPHEMERAL
HIERARCHY	TYPOGRAPHIC PAIRING	LEADING	KERNING / TRACKING	ANTHROPOMORPHIC

How to Critique.

__. Art Professors Explain How to Critique Art

https://youtu.be/bT5wTnRz_v4

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COMPONENTS of DESIGN.

ELEMENTS:

01. Point.
02. Line.
02. Plane.
02. Shape.
03. Form.
04. Texture.
05. Space / Perspective.
06. Color.
07. Value.
08. Text / Type / Typography.

PRINCIPLES:

01. Unity.
02. Emphasis.
03. Contrast.
04. Proportion & Scale.
05. Balance.
06. Rhythm / Movement.
07. Pattern.
08. Time & Motion.

COMPOSITION.

01. Rule of Thirds.
02. Repetition.
03. Negative Space.
04. Golden Ratio.
05. Symmetry.
06. Depth [layers].
07. View Point. — birds-eye view
08. Natural Eye Pattern.
09. Left to Right Rule. — L ... R
10. Rule of Odds.
11. Framing.
12. Leading Lines.
13. Color & Background.
14. Differential Focus.
15. Coincidence of Edge.
16. Depth of Field. — WIDE, NARROW
17. Triangles & Diagonals.
18. Economy / Minimalism.

PROCESS:
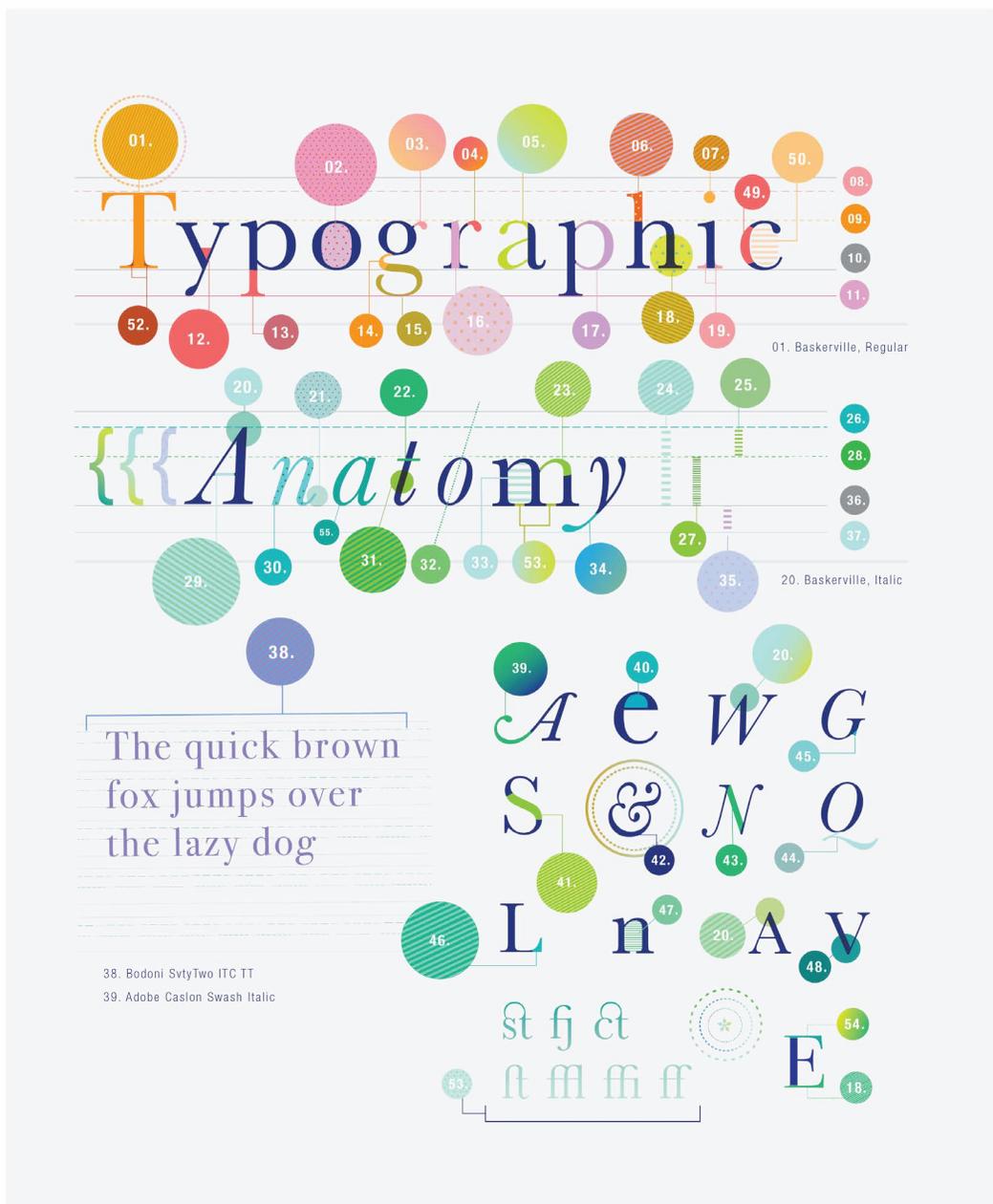
1.1 STEPS in the PROCESS
1.2 THINKING
1.3 LOOKING
1.4 DOING
1.5 CRITIQUE

SUB-PRINCIPLES:

1. UNITY / HARMONY
1.1. COHESIVE WHOLE
1.2. BALANCE
1.3. PATTERN
1.4. SYMMETRY / ASYMMETRY
1.5. RHYTHM / MOVEMENT
1.6. REPETITION
1.7. CLOSURE
1.8. SHARED EDGES
1.9. OVERLAPPING
1.10. TRANSPARENCY
1.11. INTERPENETRATION

2. EMPHASIS / FOCAL POINT
2.1. SIMILARITY
2.1. VISUAL CONTRAST

4. CONTRAST
4.1. WEIGHT
4.2. ELABORATION
4.3. POSITIVE / NEGATIVE
4.4. RULE of ODDS

5. SCALE / PROPORTION
5.1. SCALE
5.2. GOLDEN MEAN
5.3. DOMINANCE
5.4. PROPORTION
5.5. HIERARCHY

6. BALANCE
6.1. SYMMETRICAL BALANCE
6.2. APPROXIMATE SYMMETRICAL
6.3. ASYMMETRICAL BALANCE
6.4. RADIAL BALANCE

7. RHYTHM / MOVEMENT
7.1 LEADING LINES
7.2 FLOW

8. PATTERN
8.1. REPETITION

CONTRAST:

SPACE.
Filled / Empty
Near / Far
2-D / 3-D

POSITION.
Left / Right
Isolated / Grouped
Centered / Off-Center
Top / Bottom

FORM.
Simple / Complex
Beauty / Ugly
Whole / Broken

DIRECTION.
Stability / Movement

STRUCTURE.
Organized / Chaotic
Mechanical / Hand-Drawn

SIZE.
Large / Small
Deep / Shallow
Fat / Thin

COLOR.
Grey scale / Color
Black & White / Color
Light / Dark

TEXTURE.
Fine / Coarse
Smooth / Rough
Sharp / Dull

DENSITY.
Transparent / Opaque
Thick / Thin
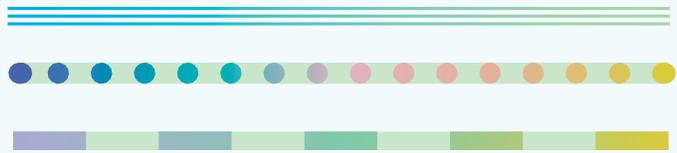Liquid / Solid

GRAVITY.
Light / Heavy
Stable / Unstable

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Typographic

Anatomy

01. Baskerville, Regular

20. Baskerville, Italic

The quick brown
fox jumps over
the lazy dog

38. Bodoni SvtyTwo ITC TT
39. Adobe Caslon Swash Italic

GLOSSARY OF TERMS:

01. / MAJUSCULE / CAPITAL / UPPERCASE	19. BILATERAL SERIF	38. PANGRAM
02. COUNTER	20. APEX	39. SWASH
03. EAR	21. FINIAL	40. EYE
04. TEAR-DROP TERMINAL	22. CROSSBAR	41. SPINE
05. TWO-STORY LETTER	23. SHOULDER	42. AMPERSAND
06. ASCENDER	24. CAP HEIGHT	43. STROKE
07. TITTLE	25. ASCENDER	44. TAIL
08. ASCENDER LINE	26. ASCENDER LINE	45. SPUR
09. X-HEIGHT	27. X-HEIGHT	46. BEAK
10. BASELINE	28. X-HEIGHT	47. APERTURE
11. DESCENDER LINE	29. CROSSBAR	48. VERTEX
12. CROTCH	30. MINUSCULE / LOWERCASE	49. STRESS
13. DESCENDER	31. STEM	50. OPEN COUNTER
14. LINK / NECK	32. AXIS	51. EXAMPLES OF LIGATURES
15. LOOP / LOBE	33. APERTURE	52. BRACKET
16. STEM	34. TAIL & DESCENDER	53. LIGATURE
17. BOWL	35. DESCENDER	
18. LEG	36. BASELINE	
	37. DESCENDER LINE	

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SAVE, IMPORT, EXPORT FILES.

FILE TYPES

Raster

PHOTOS & WEB Graphics.
Pixel-based graphics that
are NOT scalable.

PSD
Layered Adobe
Photoshop files.

Source File.

JPG
Web & Print.
Photos. Exportable,
lossy files.

GIF
Animated Gifs &
Transparency in
limited colors.

PNG
Transparency with
millions of colors.

TIFF
High Quality print
based graphics.

RAW
Unprocessed data
typically from DSLR
cameras.

Is interpreted
as raster on the
screen or in PS.

Vector

LOGOS, ICONS, & TYPE.
Mathematically-based
graphics that are scalable.

AI
Source Vector File /
Design File.

Source File.

EPS
Individual vector
design elements.

SVG
Vector Files for web
publishing.

PDF
Print files and web-
based documents.

[Can be vector]

FILE TYPES CHECK-LIST

	JPG	GIF	PNG	SVG	AI	EPS	PSD	IND	PDF	RAW	TIFF	HEIF
Vector				✓	✓	✓		✓	∿			
Raster	✓	✓	✓				✓		∿	∿	✓	✓
Transparency			✓	✓								
Animation		✓										
Lossy	✓											✓
Source File				✓		✓	✓					
Layers				✓		✓	✓					
used in Print	✓				✓	✓			✓	∿	✓	
used in Web	✓	✓	✓	✓					✓			
Small File Size	✓	✓	✓	✓								✓
Highest Quality										✓	✓	
Supports CSS Editing				✓								
Supports Text				✓					✓			

EXPORTING as a PDF file:

ADOBE ILLUSTRATOR.

_a. From your Adobe Illustrator Document, go to >File, >**Save As.**

_b. Under Format select "Adobe PDF" from the drop down menu. ___[Always check color profile for desired output. Print-based = CMYK, Web-based or Screen-based = RGB. If color settings and/or profiles are off this could cause issues with color.]

_c. [Make sure to navigate to your assignment folder and it is recommended that you save inside a folder titled "PDF Files". If you have saved multiple PDF files number them as you save them with the highest number being the most recent.]

_d. Click the "Save" button.

_e. Under the "Save Adobe PDF" dialog box there are additional options. Default options should be fine for our purposes.
        [These options are especially helpful if you are sending a file to a printer. Most of the time the printer provides profiles and template files to correctly apply their settings. We will not be using a professional printer because those jobs normally result in thousands or millions of prints.]

_f. Then Click, "Save PDF".

_g. Your file will save and in 20-60 seconds it will be available to open unless it is a large file. It will be located where you have saved it.

ADOBE INDESIGN.

_a. From your Adobe InDesign Document, go to >File, >**Export.**

_b. Under Format select **"Adobe PDF (Print)"** from the drop down menu.
        [Always check color profile for desired output. Print-based = CMYK, Web-based or Screen-based = RGB. If color settings and/or profiles are off this could cause issues with color.]

_c. [Make sure to navigate to your assignment folder and it is recommended that you save inside a folder titled "PDF Files". If you have saved multiple PDF files number them as you save them with the highest number being the most recent.]

_d. Click the "Save" button.

_e. Under the "Adobe PDF Preset" dialog box and the "General" tab, there are additional options. The **"High Quality Print"** options should be fine for our purposes, located at the top.
        [These options are especially helpful if you are sending a file to a printer. Most of the time the printer provides profiles and template files to correctly apply their settings. We will not be using a professional printer because those jobs normally result in thousands or millions of prints.]

_f. For Critique:
     In the same dialog box under "Export As" select the **"Spreads"** option for critique submission and submission of final files.

     For Printing at a Printer Off-site:
     In the same dialog box under "Export As" select the **"Pages"** option for critique submission and submission of final files.

_g. Under "Pages" in same dialog box make sure you select "All".

_h. Then Click, "Export".

_i. Your file will save and in 20-60 seconds it will be available to open unless it is a large file. It will be located where you have saved it.

ADOBE PHOTOSHOP.

_a. From your Adobe Photoshop document, go to >File, >**Save As.**

_b. Under Format select **"Adobe Photoshop PDF"** from the drop down menu. Also select the checkbox "As a Copy".
     [Always check color profile for desired output. Print-based = CMYK, Web-based or Screen-based = RGB. If color settings and/or profiles are off this could cause issues with color.]

_c. [Make sure to navigate to your assignment folder and it is recommended that you save inside a folder titled "PDF Files". If you have saved multiple PDF files number them as you save them with the highest number being the most recent.]

_d. Click the "Save" button.

_e. Under the "Adobe PDF Preset" dialog box and the "General" tab, there are additional options. The **"High Quality Print"** options should be fine for our purposes, located at the top.
        [These options are especially helpful if you are sending a file to a printer. Most of the time the printer provides profiles and template files to correctly apply their settings. We will not be using a professional printer because those jobs normally result in thousands or millions of prints.]

_f. Then Click, "Save PDF".

_g. Your file will save and in 20-60 seconds it will be available to open unless it is a large file. It will be located where you have saved it.

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Placing IMAGES into ADOBE INDESIGN:

1. EXPORT FROM...

Export Files from Adobe Illustrator <u>or</u> Save as from Adobe Photoshop.

1.1. **Export from AI:**

Adobe Illustrator:
• Go to: >File, >Export, >Export As.
• A dialog box will appear.
• Check "Use Artboards", and "All"
• Navigate to your project folder and create a folder titled "Place" (or your choice) that will go be inside the same folder as your InDesign layout file.
• Under format select PNG, JPG, (or TIFF for professional printers) PNG's give access to easy transparency. PNG's have evolved through the years. They use to be used only for web based processes.
• Click "Export" at the bottom.
• Another dialog box will appear.
• Under resolution make sure 300ppi is selected. 300 ppi is the minimum for high resolution print based output.
• Click "Ok".

1.2. **Save As from PS:**

Adobe Photoshop:
• Go to: >File, >Save As.
• A dialog box will appear.
• Navigate to your project folder and create a folder titled "Place" (or your choice) that will go be inside the same folder as your InDesign layout file.
• Under format select PNG, JPG, (or TIFF for professional printers) PNG's give access to easy transparency. PNG's have evolved through the years. They use to be used only for web based processes.
• Click "Save" at the bottom.
• Another dialog box will appear. Default options should be okay.
• Click "Ok".

2. CREATING INDESIGN LAYOUT:

2.1. **Adobe InDesign:**

• Go to: Adobe InDesign.
• Go to: >File, >New, >Document.
• A dialog box will appear.
• Pick the "Print" tab at the top. (This is a document that will be printed as a layout.)
• Under blank document presets navigate to "Legal Half" size. You may have to click view more presets. You can also type in the size as W: 7", H: 8.5". Legal sized is 8.5"x14" we are doing half that size. That;s 7" wide.
• Under units select "Inches"
• Make sure "Facing Pages" is checked.
• Under margins I like to change that to 1". That's your choice.
• Click "Create".

3. PLACING INTO INDESIGN:

3.1. **Adobe InDesign:**

• Go to: Adobe InDesign.
• Open your layout file.
• Go to: >File, >Place. (command + D)
• Navigate to your files (under Place folder that you exported).
• Select file or files using shift.
• Click "Open".
• A place icon will appear.
• Click and drag to place your files in the document.

*Warning: Do not place .AI or PSD files in InDesign. It can corrupt your file or cause issues exporting.

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Saving SOURCE FILES as a LEGACY file:

ADOBE ILLUSTRATOR.

_a. From your Adobe Illustrator Document, go to >File, >**Save A Copy.**

_b. Under Format select **"Adobe Illustrator (ai)"** from the drop down menu.
___[Always check color profile for desired output. Print-based = CMYK, Web-based or Screen-based = RGB. If color settings and/or profiles are off this could cause issues with color.]

_c. [Make sure to navigate to your assignment folder and it is recommended that you save inside a folder titled "Legacy Files". If you have saved multiple Legacy files number them as you save them with the highest number being the most recent.]

_d. Click the "Save" button.

_e. A new dialog box will open titled: "Illustrator Options"

_f. Under "Version", pick "Illustrator CS6". [You can also select other versions from this drop-down menu depending on need.]

_g. Keep all other options as default. Then click "OK", to save.

_h. Your file will save and in 20-60 seconds it will be available to open unless it is a large file. It will be located where you have saved it.

ADOBE INDESIGN.

_a. From your Adobe InDesign Document, go to >File, >**Save As.**

_b. Under Format select **"InDesign cs4 or later (IDML)"** from the drop down menu.
___[Always check color profile for desired output. Print-based = CMYK, Web-based or Screen-based = RGB. If color settings and/or profiles are off this could cause issues with color.]

_c. [Make sure to navigate to your assignment folder and it is recommended that you save inside a folder titled "Legacy Files". If you have saved multiple Legacy files number them as you save them with the highest number being the most recent.]

_d. Click the "Save" button.

_e. Your file will save and in 20-60 seconds it will be available to open unless it is a large file. It will be located where you have saved it.

ADOBE PHOTOSHOP.

>. Typically Photoshop does not need files to be saved as Legacy Files. You should be able to open files in different versions.

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>_| Printing.

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XEROX PHASER PRINTING

_a.

from PREVIEW on mac:
__Open your work on the Lab Computers [try google drive / exported jpgs or PDFs are best]
__If jpgs: Open in Preview [MAC]
__In Preview, Go >File, >Print.
In print dialog box: -
__.Select Printer [Xerox Phaser 7800]
__.Select Media Size [Letter = 8.5"x11", Legal = 8.5"x14", Tabloid = 11"x17", Oversized Tabloid = 12"x18"]. Media size should match document size or there could be errors.
__.Go to: "Preview" drop-down menu and select "Paper Feed".
__.Under: "Paper Feed" select tray size based on Media size of your document. Pick one below.
    __. TRAY 2: Letter = 8.5"x11"
    __. TRAY 3: Legal = 8.5"x14"
    __. TRAY 4: Tabloid = 11"x17"
    __. TRAY 5: Oversized Tabloid = 12"x18" [card stock]
__.Go to: "Paper Feed" drop-down menu and select "Xerox Features".
__.Under: "Xerox Features" select Paper, and change size and color to "Automatically Select".
    __.[2-sided options… Under: "Xerox Features" select "2-sided Printing" and select desired option.]
    __.[Consider saving this as a preset if it will save to help you.]
__Click "Print" button on the bottom right.

_b.

from Adobe Illustrator on mac:
__Open your work on the Lab Computers [try google drive]
__ Open your Adobe Illustrator file [Make sure Artboards are in order you need to print.]
__ Go >File, >Print.
In print dialog box: -
__.Select Printer [Xerox Phaser 7800]
__.Select Media Size [Letter = 8.5"x11", Legal = 8.5"x14", Tabloid = 11"x17", Oversized Tabloid = 12"x18"].*** Media size should match document size or there could be errors.***
__.Go to the button "Setup" at the bottom.
In "Setup" dialog box: -
__.Under "Layout" drop-down menu select: "Paper Feed", then select tray size based on Media size of your document. Pick one below.
    __. TRAY 2: Letter = 8.5"x11", __. TRAY 3: Legal = 8.5"x14", __. TRAY 4: Tabloid = 11"x17",
    __. TRAY 5: Oversized Tabloid = 12"x18" [card stock]
__.Go to: "Paper Feed" drop-down menu and select "Xerox Features".
__.Under: "Xerox Features" select Paper, and change size and color to "Automatically Select".
    __.[2-sided options… Under: "Xerox Features" select "2-sided Printing" and select desired option.]
    __.[Consider saving this as a preset if it will save to help you.]
__Click "Print" button on the bottom right.

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PRINTING VIDEOS:

__A. PRINTING to the
XEROX PHASER 7800 GX.

HTTPS://YOUTU.BE/HAHBCPZA58K

This video covers printing from different dialog
boxes from AI, PS, InD, Acrobat, and from Preview.

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PRINT BOOKLET

/ DIRECTIONS FOR LAYOUTS:

[ADOBE INDESIGN]

_a.   From your Adobe InDesign Document, go to >File, >Print Booklet [very bottom option]

_b.   Under "Setup Tab", and "Booklet Type", Make sure "2-up Saddle Stitch" is selected. [It's the default option.]

_c.   Under the "Preview" tab, check layout orientation.
       -You want zero red or warning errors.
       -The layout will look wrong or off regarding order.
       -Click "Print Settings" at the bottom, left.

_d.   New dialog box. Under "Printer" pic correct printer. [Xerox Phaser 7800.]

_e.   Under "Options" section check "print blank pages".

_f.   Under "Set Up" tab on left. Second down. Under paper size, select, 8.5 x 14 or Legal,

_g.   Under orientation select second icon over.

_h.   Under page position and click "centered".

_i.   If you wish no cut off images select the radio button "Scale to Fit". [No matter what there will be white
       edges along your prints.]

_j.   Then select button at the bottom "Printer…" [Second option over.]

_k.   [New dialogue box.] Select "Layout" and scroll down to "Xerox Features".

_l.   Under default "paper output" drop-down, should be visible,
       -Select "paper", then under "other type", select "Automatically Select". Under "2-sided Printing" select
       "2-Sided Print, Flip on Short Edge".
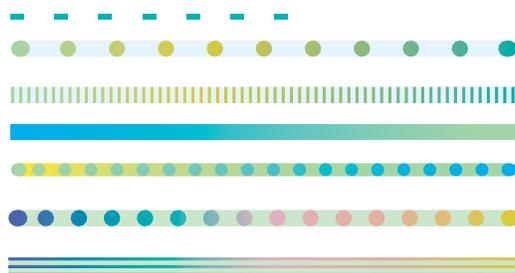
_m.   Click "Print".

_n.   Click "OK".

_o.   Check Layout preview for red or warnings. Click "Print".

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D E S I G N
P R O C E S S
+ DESIGN THINKING
CONSIDERATIONS.
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Students are required to explore the Graphic Design Process for every assignment and document their work. See considered and required possibilities on the following page. [*] Starred Items are required. You are required to document your design process for every assignment. The process for each designer can vary quite a bit and does not always follow the specific order. Many projects flow in and out of this cycle at different points. There are also many other topics and considerations that can affect the design process. It's important to be flexible. It is recommended that you read and refer to the book: *Graphic Design Thinking: Beyond Brainstorming*, by Ellen Lupton, Jennifer Cole Phillips. ISBN-10: 1568989792.

STEP 01. **Define the Problem.**

STEP 02. **Discovery / Research / Collect Information.**

STEP 03. **Ideate, Brainstorm, & Analyze.** [Ideas]

STEP 04. **Draft Prototype Solutions.** [Form / Print / Test / Prototype / Critique]

STEP 05. **Revisit Process.**

STEP 06. **Test & Analyse.**

STEP 07. **Final Prototype Solutions / Communicate Results.**

CONSIDERATIONS. [DESIGN PROCESS + DESIGN THINKING]

STEPS ↓		Approximate time needed.	CONSIDERATIONS & REQUIREMENTS. The following categories are steps to consider when solving each design problem for assignments and real world design projects.

STEP 01.
Define the Problem.
≈ 1 hour

[ ] _a. __Listen / Collaborate / Guide.

[ ] _b. __Empathize / Interviews / Shadowing / Seek Understanding.

[ ] _c. __Consider Surrounding Context.

[ ] _d. __Design Strategy. Consider Customers, Brands, Goals, Vision, Businesses.

[ ] _e. __Specify Requirements. [What are the Needs, Restrictions, & Requirements?]

[ ] _f. __Define. Personas. Role Objectives. Decisions. Challenges.

[ ] _g. __Design Brief / Statement. Write up a Design Brief or Statement.

[ ] _h. __Risk Taking / Creativity / Unique Value Proposition.

[*] _i. *Consider Technical Aspects. Including: Resolution, Color Space, Die Lines, FDA Guidelines, File Types, Technical Preferences, etc.

STEP 02.
Discovery / Research / Collect Information.
≈ 1-2 hours

[ ] _a. __Research History. [Design History / Contextual History]

[ ] _b. __Contemporary Design / Trend Forward Design.

[ ] _c. __Competitive Audit. Consider competitors within the same field.

[ ] _d. __Research Surrounding Context.

[ ] _e. __Research Case Studies / Universal Principles of Design.

STEP 03.
Discovery /
Ideate, Brainstorm, & Analyze.
[Ideas]
≈ 1-2 hours

[*] _a. *Visual Analysis & Research. Pinterest Boards ex: https://www.pinterest.com/carrieadyer/boards/

[*] _b. *Sketches. [20-50 Thumbnails, Extra credit: 100 thumbnails.]

[*] _c. *Experiment / Consider Numerous Solutions. Consider all Ideas.
[Your first idea is almost never the best idea.]

[ ] _d. __Dissection Trees / Free Association Mapping.

[ ] _e. __Post-it Notes Ideation.

[ ] _f. __Mock-ups / [Test Experiential Aspects, Sequential, Interactive]

[ ] _g. __Storyboards / Narrative / Experience. >Consider Narrative as an essential element. What is the brands story? What is the story of this project?

[ ] _h. __The Big Question: "What is Good Design?" How do you know? Experts? Award Winning Design? Is it Good Design if it is in a store? [Hint: No]

[ ] _i. __Consider Your Individual and Client Work-flow.

[ ] _j. __Mood Boards.

STEP 04.
Draft Prototype Solutions.
[Form / Print / Test / Prototype / Critique]
≈ 5-20 hours

[*] _a. *Create Draft Compositions / Design Work. [Make 10-100 drafts]

[*] _b. *Consider successful Formal and Conceptual Principles of Design.
[Elements & Principles of Design and Universal Methods of Design]

[*] _c. *Q: Does the solution meet requirements for design problem?
[If not, return to step one or other previous steps.]

[*] _d. *Q: Did you consider calculated risks & experiment?

[*] _e. *Consider Critique Questions.

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STEP 05. | **Revisit Process.** | ≈ 1-8 hours

[ ] _a. __Return to visual analysis and check connections.

[ ] _b. __Q: Did you miss anything contextually, conceptually, &/or visually?

[ ] _c. __Revisit Visual Research and double check your solutions & how they compete with existing competitive solutions. Q: Is your work competitive?

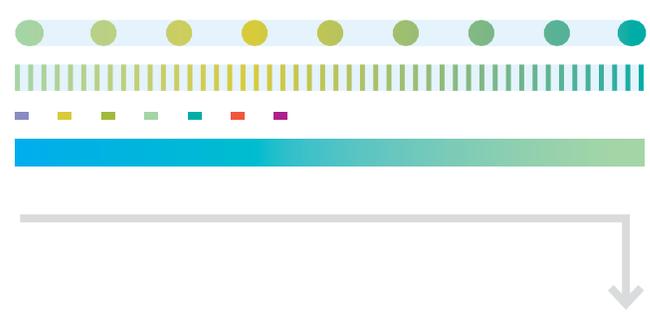[ ] _d. __Q: Is your work strong considering the successful implementation of the Elements & Principles of Design.

STEP 06. | **Test & Analyse.** | ≈ 2 hours

[✻] _a. *Print / Prototype / Test

[✻] _b. *Re-Check Technical Aspects. [Resolution, Color Space, Die Lines, etc]

[ ] _c. __Q: What Works? What doesn't Work?

[ ] _d. __Q: Does it function as a design artifact and does it hold the gaze?

[ ] _e. __Q: How does the work connect to contemporary & historic design.

STEP 07. | **Final Prototype Solutions / Communicate Results.** | ≈ 2-10 hours

[✻] _a. *Presentation / Verbal Communication / Professional Behavior / Confidence / Collaboration

[✻] _b. *Document the Design Process.

[ ] _c. __Q: How can you present your work and findings in the most effective way? [Considerations: Always prototype and also consider talking points, concepts, process, and elements of research and history.]

[ ] _d. __In-Person Presentation: The results of the design process are best presented as an in-person slide presentation and/or video demonstration.

[ ] _e. __Note: The best designers are able to present their work eloquently and with thoughtful concepts. Consider practicing this frequently.

[ ] _f. __Grammar & Spelling: Always have someone check your work for grammar and spelling.

[ ] _g. __Professional Practice. Working on your first freelance projects? Consider aspect of professional practice when you are working with a client. Examples include the following:

_1. **Source Files.** Never give a client source files unless it's a special situation. See article here: https://losangeles.aiga.org/does-a-designer-have-to-turn-over-source-files-when-a-client-asks-for-them/

_2. **Spec Work.** Never offer your work for free unless there is a significant reason. https://www.aiga.org/position-spec-work

_3. **Do Not Copy Work.** Do your best to never copy other designer work. You can always take inspiration but avoid replicating. https://millo.co/what-to-do-when-a-client-wants-you-to-copy-another-design

_4. **Copyright Law.** Know copy right law and do not copy. https://eyeondesign.aiga.org/what-young-designers-need-to-know-about-copyright-law/

_5. **Standard Agreement.** Make sure you are clear with your clients and set up terms. Consider a 50% deposit, do not deliver work until you are paid, make professional invoices, and consider including terms on your invoice. See more here: https://www.aiga.org/standard-agreement

_6. **Know Your Worth.** Make sure you are charging appropriate for your work. If a friend wants work completed give them a substantial discount and teach them what your work is worth. Logos are worth a lot of money. Most professional design firms will not take less than 3K.

_7. **Know the Language.** Know the language of Graphic Design. For example, be careful about differences like Font and Typeface. Ellen Lupton talks about this in her book *Thinking with Type.* https://www.creativebloq.com/features/font-vs-typeface

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WAYS to DOCUMENT
DESIGN PROCESS?

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DOCUMENTING DESIGN PROCESS ...

So, what does Documenting Design Process mean anyway? Design Process includes all the steps you go through before you complete a project. This might include writing, research, sketching, dissection trees or thought association maps, interviews, discussions, testing, etc. This especially includes elements of the project that are not seen in the finished product.

A good way to start is to research examples of other designers portfolios and look at their Design Process. Find award winning designers, and then take note of how these designers document their design process? Look at as many examples as you can and collect them somewhere [like Pinterest].

The culmination of a designers studies is to document their working a portfolio. Many designers include Process Work in their portfolio to show their value. It's also a good moment to mention that a Designers Portfolio is extremely important. They show a designers ability to think visually and conceptually. Whether you are a design major or not this is a valid process to consider in many fields. In many ways there are examples of documenting process in other areas.

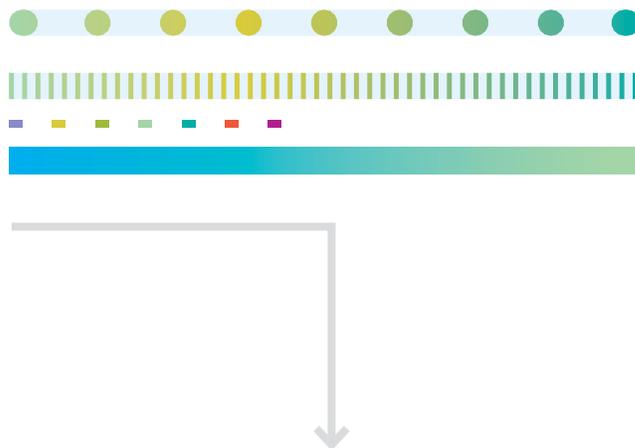Consider the tips and examples below. These items should help you to get started.

A.	TIPS FOR LEARNING:		Example.	Description / Link.
		_a.	Visual Research.	With any project it is always helpful to look at visual research. The best designers have a sophisticated visual vocabulary. Start a Pinterest Board of Design Process Examples.
		_b.	Look at Award Winning Designers.	How do you find them? Try Communications Arts, Print Magazine, and Creative Quarterly.
		_c.	Make Sketches.	Make Sketches on How to organize the Layout of your Design Process Documentation. This can include Thumbnail Sketches, Story Boarding, etc.
		_d.	Rule of 3.	Typically you want to show all of your process but at minimum document at least three different aspects of your process.
		_e.	Grids.	Grids can be very helpful when documenting process. Consider how grids can be used. For Example when showing off thumbnail sketches you can organize them into an invisible grid.
		_f.	Writing / Design Brief.	Most Design Process examples include written aspects defining the project and considering different aspects of the clients design brief.

B.	EXAMPLES:		Example.	Description / Link.
		_a.	Professional Process Books.	This is a good reference taking you though the conceptualization of a process book: https://daisukeendo.com/process-book
		_b.	Student Process Books.	https://drive.google.com/drive/folders/1Bzms0J4-a15Rsbfxoj44fbyK2sxfoXbf?usp=sharing
		_c.	Sequential Documentation.	Sometimes the Best way to Document Something is Sequentially. Try making a short movie of you flipping through a book.
		_d.	Examples of Student Portfolios:	https://drive.google.com/drive/folders/1CJvZyMxfkCLiCVRyqBV_uHyMIQ0qfN7zh

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>: | EXAMPLES of DESIGN PROCESS ●●●

There are many great exaples of design process. The below samples can help you consider and navigate different processes to make you a better designer.

>. EXAMPLES:

Example.		Description / Link.	
_a. The Futur. Hamilton Family Brewery Branding Process.	__1.	Starting The Branding Process – Building A Brand, Episode 1	https://youtu.be/mxgQY2Ms-YI
	__2.	Building A Brand – Defining The Customer, Episode 2	https://youtu.be/fZD-tFlKb68
	__3.	Working on a Design Team – Building A Brand, Ep. 3	https://youtu.be/yG6wbR03bLs
	__4.	How to Narrow Down Your Design Ideas – Building A Brand, Ep. 4	https://youtu.be/48x0psjq6Uk
	__5.	A Better Way to Present to Clients – Building A Brand, Ep. 5	https://youtu.be/54o73NXOTk
	__6.	Logo Design Process with a Client – Building A Brand, Ep 6	https://youtu.be/A24V7CUWe4M
	__7.	When Clients Change Their Mind – Building A Brand Ep. 7	https://youtu.be/pYJRq3fvuDQ
	__8.	Designing A Beautiful Beer Can – Building A Brand, Ep. 9	https://youtu.be/KcnsfNdyFl0
_b. Adobe. x Sydney Michuda.	__1.	Designing a Complete Brand Identity with Sydney Michuda - 1 of 2	https://youtu.be/a4em99bfceM
	__2.	Designing a Complete Brand Identity with Sydney Michuda - 2 of 2	https://youtu.be/JzR9d3z4UqA
_c. Adobe Max. x Sagmaister & Walsh.	__1.	AdobeMax 24Hours	https://vimeo.com/75442965
	__2.	Sagmeister & Walsh Adobe MAX 24hr Timelapse	Adobe Creative Cloud	https://youtu.be/5R9EjSeTUNo

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GRADING

PHILOSOPHY

GRADING PHILOSOPHY .

	F = Draft Quality	D = Developing	C = Meets Expectations	B = Above Average	A = Stellar
1. DESIGN PROCESS. Includes: Research / Ideation / Multiple drafts / Time Management.	**3** point The work has not been developed sufficiently and is in a draft state. The design work is struggling to display evidence of satisfactory design process, research, and ideation. The work may be lacking satisfactory consideration of multiple drafts and/or research is not applied to final solutions. The work may not demonstrate satisfactory evidence of time management.	**6** points The work attempts to consider design process, research, and ideation but is not successful in finishing or resolving these objectives. The design work may attempt to consider multiple drafts but is not successful in finishing or resolving objectives. The work may attempt to consider time management but is not successful in organizing and scheduling for appropriate timelines.	**9** points The work exhibits an average level of design process, research, and ideation. The work may implement an average level of multiple drafts to a solution. The work may exhibit an average level of ability to manage time.	**12** points The work exhibits a high level of design process, research, and ideation. Student may research designers, and takes risks. The work may consider and apply multiple drafts to a solution. Student may have adequately managed their time and may have met deadlines exhibiting a professional technique for keeping up with their time and assignments.	**15** points The work exhibits an active and tenacious spirit towards the design process, research, and ideation. Student engages in process, their sketchbook, and all processes and research surrounding creativity, art, and design. Student goes above and beyond applying their knowledge to multiple drafts. Student is consistently looking up designers, inspiration, and other design research. Student takes calculated risks. The student enthusiastically creates numerous drafts for an assignment considering a large range of completely different solutions. [For example, while working on a design the student may have experimented with 50-100 variations before settling on a final direction.]The student has an exceptional ability to manage their time and has met deadlines. Student is professional and give earnest consideration to the time it takes to create successful work. Student keeps a planner, writes notes in class, and keeps a diligent record of their progress and time needed to go above and beyond with the assignment guidelines.
2. EXPERIMENTATION.	**1** point The work has not been developed to display evidence of satisfactory experimentation and implementation. The work struggles to take calculated risks and apply them successfully.	**2** points The work attempts to consider experimentation and implementation but is not successful in finishing or resolving these objectives.	**3** points The work meets expectations for an average level of experimentation and implementation.	**4** points The work exhibits a prominent level of experimental techniques and implements these techniques successfully. Student considers pushing boundaries, non-traditional solutions, and takes risks.	**5** points The work shows an exceptional understanding of experimentation and how taking calculated risks can increase ability to create meaningful work. The student pushes traditional boundaries and concepts thinking outside of the box. The student considers multiple non-traditional solutions and applies them successfully considering the elements and principles of design.
3. FORMAL QUALITIES:	**1** points The work struggles to show evidence of successful theories or practices that support satisfactory formal qualities, including implementing the elements and principles of design. The work may struggle to show satisfactory evidence of color relationships and/or design principles.	**5** points The work attempts to consider and apply the elements and principles of design but it is not resolved. The work may attempt to consider color relationships and/or design principles, but may not be successful in finishing or resolving these techniques.	**10** points The work exhibits average achievement with the application of the elements and principles of design. The work may exhibit an average level of ability to consider color relationships and/or design principles.	**15** points The work exhibits high quality achievement with the application of the elements and principles of design. The work may exhibit a high level of ability to consider color relationships and/or design principles.	**20** points The work exhibits sophisticated achievement with the application of the elements and principles of design. The work displays imagery that holds the visual gaze and considers dynamic space. Student has a vigorous understanding of color relationships. Student is not afraid to take risks and apply color combinations meticulously over a series considering different options.

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	F = Draft Quality	D = Developing	C = Meets Expectations	B = Above Average	A = Stellar
4. TYPOGRA-PHY / HI-ERARCHY / EMPHASIS. Includes: typography, letter and line spacing, & hierarchy	**1** point — The work does not exhibit evidence of satisfactory typographic considerations. The work is struggling to utilize effective elements and principles of design.	**2** points — The work is developing and attempts to consider typographic considerations but is not successful in finishing or resolving these objectives.	**3** points — The work exhibits an average level of typographic styling and implementation. Student is considering typographic principles and is meeting expectations.	**4** points — The work exhibits a high level of typographic styling and implementation. Student considers multiple drafts, researches typefaces, and takes risks.	**5** points — The work exhibits an excellent level of typographic considerations. The student considers multiple drafts of typographic implementation, exhibits a sophisticated range of experimentation with type, typographic styling, hierarchy, line spacing [leading], letter spacing [kerning and tracking], contrast, rhythm, negative space, margins, and other typographic considerations. The student understands how to take risks and also utilize these elements and also create a highly unified system, composition, and aesthetic.
5. FLOW / RHYTHM, MOVEMENT. Includes: layout / experimentation with layout.	**1** point — The work does not demonstrate evidence of satisfactory flow, and experimentation with layout.	**2** points — The work attempts to consider flow, and experimentation with layout but is not successful in achieving these characteristics.	**3** points — The work exhibits an average level of flow, and experimentation with layout.	**4** points — The work exhibits a high level of flow, and experimentation with layout. The composition is full of movement but unified. The work considers layout systems and negative space.	**5** points — The work displays excellent flow, translating typographic forms, imagery, and visual language across a layout using the formal theories and practices that support excellent design. The work considers experimentation with layout, rhythm, negative space, balance, harmony, and holds the viewers gaze. The work is an excellent example of how flow effects layout systems and negative space.
6. CREATIVITY & UNIQUE-NESS.	**1** point — The work does not display evidence of satisfactory creativity, and uniqueness.	**2** points — The work attempts to consider and apply creativity, and uniqueness.	**3** points — The work considers a level of creativity, and uniqueness.	**4** points — The work considers and applies a superior level of creativity, and uniqueness.	**5** points — The work achieves a significant level of creativity, and uniqueness by offering points of view that are original in nature. The work is full of untraveled points of view and perspectives.
7. VISUAL LANGUAGE & VOICE.	**1** points — The work does not show evidence of the development of satisfactory visual language and/or voice.	**2** points — The work attempts to consider and apply visual language and/or voice.	**3** points — The work considers an average level of visual language and/or voice.	**4** points — The work considers and applies a high level of visual language and/or voice.	**5** points — The work achieves a significant level of visual language and/or voice actively transforming the work into sophisticated visual form utilizing the students own language as a maker and allowing it to transfer to their work.
8. MEANING, CONCEPT, & CONTEXT.	**1** point — The work does not demonstrate sufficient evidence of satisfactory meaning or concept.	**2** points — The work attempts to consider and apply meaning but it is not displayed in visual forms or evident otherwise.	**3** points — The work considers and applies meaning to visual forms.	**4** points — The work considers and applies a dynamic range with regard to meaning and concept.	**5** points — The work achieves a dynamic range of depth incorporating meaning and concept. The work considers and displays evidence of knowledge of contemporary and historical concepts that govern the forces that exist within art and design cultures.

	F = Draft Quality	D = Developing	C = Meets Expectations	B = Above Average	A = Stellar
9. TECHNICAL SKILLS & LIFE-LONG LEARNING.	**1** point The work does not display evidence of satisfactory technical skill or life-long learning.	**2** points The individual's work attempts to consider and apply technical ability and life-long learning.	**3** points The individual meets expectations and applies a level of technical skills and life-long learning to their work.	**4** points The individual applies a high level of life-long learning, and technical ability.	**5** points The individual displays their understanding of life-long learning by researching creative tutorials, software, and applying these skills to projects in class. The individual actively embraces technology and active learning. The work demonstrates expectational technical ability considering file resolution, die lines, bleeds, color profiles, and a proficiency of other important technical qualities.
10. CRAFT & PRESENTA-TION.	**1** point The work does not exhibit satisfactory evidence of craft, technique, presentation, and the ability to prototype.	**2** points The work attempts to consider craft, technique, presentation, and the ability to prototype but it is not successful in finishing or resolving these techniques.	**3** points The work exhibits an average level of craft, technique, presentation, and ability to prototype.	**4** points The work exhibits a favorable level of craft, technique, presentation, and ability to prototype. Student is ready for critiques.	**5** points The work meticulously presents a consistent range in craft, technique, presentation, and ability to prototype. Student prints, trims, and prepares work in plenty of time before draft and final critiques.
11. CRITIQUES & TIMELI-NESS. Present for critiques and is work on time?	**1** points The design work is late and/or incomplete and is struggling to meet deadlines and critiques.	**2** points The design work is late and although student is developing the overall results are struggling to meet critique expectations.	**3** points The design work is meeting deadlines and is available for critiques. Work is prepped and trimmed for critiques.	**4** points The work is available for deadlines and the critiques are above average. Work is prepped and trimmed for critiques.	**5** points The work is available for deadlines and the critiques are eloquent, thoughtful, critical, timely, and helpful for the whole class. Work is prepped and trimmed for critiques. Student goes above and beyond to consider time, critique and other aspects holistically.
12. SELF INITIATION & TIME MANAGE-MENT.	**0** points The work does not exhibit the ability to utilize time management and self initiation.	**4** points The design work is developing and attempting to utilize time management and self initiation.	**6** points The design work meets expectations utilizing time management and self initiation.	**8** points The design work meets above average expectations utilizing time management and self initiation.	**10** points The design work meets stellar expectations when utilizing time management and self initiation.
13. PARTICIPA-TION + STUDIO CULTURE	**1** points Participation and Studio Culture needs work. [see rubric]	**2** points Participation and Studio Culture is developing. [see rubric]	**3** points Participation and Studio Culture Meets Expectations. [see rubric]	**4** points Participation and Studio Culture is above average. [see rubric]	**5** points Participation and Studio Culture is stellar. [see rubric]
14. COMMUNI-CATION. CONFI-DENCE. PROFES-SIONALISM.	**0** point The work does not exhibit satisfactory evidence of communication, confidence, and professionalism.	**1** points The work attempts to consider communication, confidence, and professionalism but it is not successful in finishing or resolving these techniques.	**2** points The work exhibits an average level of communication, confidence, and professionalism.	**3** points The work exhibits a favorable level of communication, confidence, and professionalism.	**5** points Student presents a meticulous, and consistent range in communication, confidence, and professionalism. The student is confident in speaking but also listens and applies these skills to their work.

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PARTICIPATION PHILOSOPHY

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CLASS PARTICIPATION
& STUDIO ETHIC PHILOSOPHY.

	LOW EVIDENCE.	DEVELOPING.	BELOW AVERAGE.	AVERAGE / GOOD.	EXCELLENT.
a. PUNCTUALITY / ATTENDANCE / READY FOR CRITIQUES.	Student may display one or more of the following. > Be late more than 3 times a semester. > Not be ready for critique. (printing during critiques) > have 2 to 4 or more absences at the end of the semester.	Student may display one or more of the following. > Be late more than 2 times a semester. > Not be ready for critique. (printing during critiques). > Have 1 to 3 or more absences at the end of the semester.	Student may display one or more of the following. > Be late or absent more than 2 times a semester. > Not be ready for critiques once a semester. > Have 2 or more absences at the end of the semester.	Student may display one or more of the following. > Be rarely or never late to class or absent, only once a semester > Is prepared for every project. [has work printed/trimmed and is ready for critiques at the beginning of class] > Have 1 to 2 absences	Student may display one or more of the following. > Promptly attends class prepared and is present in the classroom ready 5-10 minutes early every day. > Is ready for critiques and available with work printed/trimmed or prototyped 10 minutes before critiques. > May have zero absences at the end of the semester.
b. PROFESSION-ALISM.	Student may display one or more of the following. > Be unwilling to display a positive attitude. > Be resistant to positive feedback. > Be unwilling to work with others. > Be disrespect of others opinions.	Student may display one or more of the following. > Displays inconsistent or passive attitude. > Seemingly ambivalence about receiving feedback; often does not except others opinions. > May find it difficult to work with others.	Student may display one or more of the following. > Displayed satisfactory professional behavior. > Willing to except feedback or the opinions of others. > Willing to work with others.	Student may display one or more of the following. > Displays positive attitude. > Be open to positive feedback. > Be willing to work with others. > Respect others opinions.	Student may display one or more of the following. > Consistently display exemplary professional behavior, and is positive and helpful. > Graciously excepts feedback and is able to use it constructively to develop their work to a successful level. > Always respectful of others opinions. > Exhibit peer leadership abilities.
c. SELF-MONITORING.	Student may display one or more of the following. > Rarely on task. > Resistant to motivation to maintain and or improve work quality. > improper disruptive and appropriate behavior. > Ignores boundaries and rules.	Student may display one or more of the following. > Frequently requires motivation from teacher to maintain and improve work quality. > Needs to be refocus frequently. > Frequently displays lack of self-control. > Frequently ignores boundaries and rules.	Student may display one or more of the following. > Sometimes requires motivation from teacher to maintain and improve work quality. > Most time demonstrates self-control. > Most times observes boundaries and rules of the class.	Student may display one or more of the following. > May occasionally depend on teacher for extra motivation to maintain and improve our quality. > Consistently on task. Good self-control. > Respect boundaries and rules of the class.	Student may display one or more of the following. > Works independently. > Always on task. > Exemplary self control. > Consistently self motivated to independently and maintain and improve work quality. > Exemplary adherence to boundaries and rules. Peer role model.
d. LEVEL of ENGAGEMENT, CRITIQUE, ACTIVITIES.	Student may display one or more of the following. > Rarely contributes to class. > Meets with professor for individual critiques less than 5 times per semester.	Student may display one or more of the following. > Inconsistently contributes to class. > Meets with professor for individual critiques less than 6 times per semester.	Student may display one or more of the following. > Contributes to class activities, critiques, or discussions an average amount. > Meets with professor for individual critiques 6 to 8 times per semester.	Student may display one or more of the following. > Contributes to most class activities, critiques, or discussions at least once a day by offering ideas and asking questions. > Meets with professor for individual critiques 8 to 10 times per semester.	Student may display one or more of the following. > Contributes to every class discussion, critique, or exercise by asking questions, engaging with other students, and sharing ideas and this occurs twice daily. > Models engagement for other students. > Meets with professor for individual critiques 8 to 10 times per semester. [See Critique Tracker.]
e. LISTENING SKILLS.	Student may display one or more of the following. > Struggles to listen to others' ideas and may interrupt others when they speak. > Does not listen to directions and does not consider lectures, activities, and classroom discussions in their work.	Student may display one or more of the following. > Struggles to listen to others' ideas and may interrupt others when they speak. > Struggles with directions and does not consider lectures, activities, and classroom discussions in their work.	Student may display one or more of the following. > Struggles to interpret and/or constructively listen to others' ideas. > Listens to lectures, activities, and classroom discussions.	Student may display one or more of the following. > Listens when others talk, considers others' ideas. > Listens and considers lectures, activities, and classroom discussions.	Student may display one or more of the following. > Listens when others talk, considers others' ideas, and responds by building from topics. > Applies and considers lectures, activities, and classroom discussions to their work.

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d.	BEHAVIOR / GROWTH MINDSET.	Student may display one or more of the following. > May disrupt class. (2 or more times) > Has trouble improving their work and applying a Growth Mindset philosophy.	Student may display one or more of the following. > Occasionally disrupts class. (1 or more times) > Has trouble improving their work and applying a Growth Mindset philosophy.	Student may display one or more of the following. > Does not display disruptive behavior but is resistant to classroom activities. > Works to improve their work.	Student may display one or more of the following. > Does not display disruptive behavior. > Works to improve their work with enthusiasm.	Student may display one or more of the following. > Always shows respect during class. > Bases their learning philosophy around growth mindset and life-long learning. >Takes critical feedback and applies it to their work and their larger body of work as a continuing mindset that is ever evolving. > Understands that course assignments apply to their larger body of work and does not treat course work as a checklist.
e.	PREPARATION / PRESENTATION / PROCESS WORK / / REGULAR SKETCHING.	Student may display one or more of the following. > Student may struggles with preparation, presentation, process work, and regular sketching. > Student may be frequently unprepared for class and student may complete little or no process work during the semester.	Student may display one or more of the following. > Is frequently unprepared for class and student may complete little or no process work during the semester.	Student may display one or more of the following. > Is usually prepared for class and completes process work every other project.	Student may display one or more of the following. > Almost always prepared for class and completes process work for most projects. >Presents work considering successful presentation techniques.	Student may display one or more of the following. > Always prepared for class and completes a heavy amount of process work for every project experimenting with different techniques and perspectives in a formally successful way. > Presents work using successful presentation techniques, using the elements and principles of design.

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OPPORTUNITIES + CONSEQUENCES

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OPPORTUNITIES & CONSEQUENCES

1. PROJECTS

> During COVID-19 replace the word "Attendance" with the word "Participation" below.

1.1. *Enthusiastic Work Ethic =*
+1 to +5 Extra Credit Points. Student will receive extra credit points if they are enthusiastic and have a positive attitude. This means it's obvious the student wants to grow and the student goes above and beyond with their work, with a positive attitude, completing extra work, and investing extra time to develop themselves and their portfolio.

1.2. *Extra Credit =*
Within most projects students have the opportunity for extra credit. Also see extra credit options.

1.3. *Re-Do Project =*
Students can Re-Do two projects that were turned in on time & where there's evidence that the student attempted to complete the project successfully [avoid scribbles as final work]. Re-Do projects are due at 8:00 am at the beggining of Week 7 and Reading Day. Re-Do projects are required to be both printed and turned in as a digital PDF file[s].

1.4. *Emergency Project =*
= 12% off Final Course Grade. [This option has to be approved by the professor.] During the semester student can choose one project as an Emergency Project. This means the student does not have to complete one project with a consequence of 12% off the Final Course Grade. This excludes the Final Exam.

1.5. *Late Project =*
= -20% off the project grade. If students work is late student will receive -20% off of the project grade. If you are having trouble completing work consider turning in work as it is and use the Re-Do Option to rework the work afterwards.
= If student is sick and has permission from administration, student will br given the time needed to turn in assignment.

2. CRITIQUES

2.1. *Critical Feedback + Positive Attitude =*
+1 or +5 Extra Credit Points toward participation grade. Sharing & participating during critiques being critical but with a positive attitude.

2.2. *_Late / Unprepared =*
-10 to -20 off project grade. / EXAMPLES: __Work is not trimmed for critique. __Work is not printed for critique. __Student is late for a critique. __Students does not turn in all their work. __Student is missing a major project requirement. __You leave a critique early. __You arrive late. __You are printing during the critique period at the beginning of class.

3. HOMEWORK / CLASS TIME

3.1. *incomplete or Missing Work =*
-5 to -20 points off project grade.

3.2. *Unprepared for Class =*
-5 to -10 points off project grade &/or this will be reflected in students participation grade.

4. FINAL EXAM / FINAL PROJECT

4.1. *Absent Final Exam Class Period =*
**Final Exam Day attendance is required. -40% off final course grade.

5. PLAGIARISM

5.1. Copying, Tracing, Mimicking, or using imagery that is not yours =
Plagiarism will result in a 0 for project grade, student can not redo project, and -40% points off your final class grade. In addition student may be reported to plagiarism court. [See Plagiarism Policy.]

6. BEHAVIOR / PROFESSIONAL PRACTICE

6.1. *Positive Attitude & Behavior =*
+1 or +2 Extra Credit Points toward participation grade or project grade. Sharing & participating during class periods, meeting with the professor, being present participating in critiques, being critical but with a positive professional attitude.

6.2. *Unsafe Behavior =*
= 0 on Participation Grade. Any unsafe behavior will equal a zero in the participation grade for that project.

6.3. *Disrupting Class =*
Professional behavior is expected. Disrupting class may result in -5 to -10 points off project grade and will be reflected in your participation grade. In addition, student may be asked to leave class and discuss behavior with the professor.

6.4. *Rude or inconsiderate =*
This behavior may result in -5 to -10 points off project grade and will be reflected in your participation grade. In addition, student may be asked to discuss their behavior with the professor.

6.5. *Participation =*
See Studio Culture & Participation Rubric, also see Health & Safty.

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EXTRA CREDIT

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EXTRA CREDIT OPTIONS.

The below are options for extra credit options. Extra credit will be awarded based on the quality of work. Extra credit will be given at the maximum of 2 points to the final course grade.

_1. *Making Collection Cycle.*
     / Process Book   http://www.carriedyer.com/assets/j-making_collection_cycle.pdf

_2. *Critique Tracker.*   http://www.carriedyer.com/assets/h_critique_tracker.pdf

_3. *AIGA Student Membership.*
     [Must Pay Professional Fee]   https://www.aiga.org/aiga/content/about-aiga/membership/join-aiga/

_4. *HPU / AIGA Student Group.*
     [Proof of Active Participation]   https://www.instagram.com/aigahpu/?igshid=lpwhcd17fqau

_5. *Tenacious Sketchbook.*   25 Pages of detailed or self-driven sketches.

OTHER EXTRA CREDIT OPTIONS:

_6. ATTEND EVENTS: It is extremely important to attend school events. Collect proof that you have attended each school event and present to the professor at the end of the semester.

_7. Course EVALUATIONS: Complete the course evaluations. Print the confirmation code that you completed the evaluation and you will receive extra credit of 5 points added to a project grade.

_8. SELF DIRECTED PROJECTS: Any additional, high quality, self directed projects that relate to course subject matter will be considered for extra credit points. Pieces must be completed during this semester and for this course only. Assignments created for other classes will not be considered.

_9. MAJOR PROJECTS: During our major projects there are opportunities for extra credit. See individual projects for details.

_10. "CREATIVITY AWARDS":   Any time you go above and beyond with a project you will receive a creativity award where you may get extra credit points.

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FAQ'S

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FAQ'S for LEARNING .

1. LEARNING PLATFORMS.

	Type:		Where:
_ a.	Grades.	=	Blackboard.
_ b.	Remote Access	=	Microsoft Teams [only with university approval]
_ c.	Submission of Final Files. & Blog	=	Blackboard.
_ d.	Sharing Resources with Classmates.	=	Blackboard Blog / Microsoft Teams
_ e.	Specific Questions.	=	Email / Microsoft Teams

2. CLASS MEETINGS.

_ 1.	Class time.	Many lectures and assignments will be assigned for homework. Class time will be reserved for questions, and discussions about assignments and lectures.
_ 2.	If sick or unable to attend class.	All students will be able to switch between an in-person class, remote, or both if you are sick or have a health emergency. These must be approved by the administration.
_ 3.	Attendance.	Attendance will be counted based on your participation. Examples include the following. Are you completing weekly assignments? Are you progressing with your work? Are you completing critiques.
_ 4.	Individual Meetings.	We have a lot of work time during class. I love to meet with students and discuss their work during flexible time. Meetings can be scheduled via email.
_ 5.	Sanitizing Workspaces.	Students are required to sanitize workspaces as they arrive in classroom and as they leave classroom.

3. OFFICE HOURS & CONTACT.

_ 1.	Office Hours.	Office hours are by appointment. Please email me for an appointment. I will be available for Office Hours within scheduled blocks of time. Also, catch me on Microsoft Teams during this block of time or anytime you have questions.
_ 2.	Office Hour Meetings.	In the order of preference this is a list of contact options for students: __1. Microsoft Teams, __2. Email, cdyer@highpont.edu, __3. In-person with appointment, email me for appointment. __4. You are always welsome to stop by anytime but I can not guarentee an appointment unless you have scheduled one.
_ 3.	Emails.	I will answer emails as soon as possible. If I am in class I likely will not be able to answer until that evening. Email: cdyer@hpu.edu
_ 4.	Microsoft Teams Contact.	Information and discussions will be available in Microsoft Teams. You can also chat me there.

4. QUALITY of WORK:

I will base your work on formal and conceptual qualities and you will be graded on process. Development of your work and research will be considered.

5. All PROCESS WORK is REQUIRED:

All process work must be included with your Final submision of work. Be aware that all images must be your own. No copying. No tracing. Professor reserves the right to request a recorded sample of your process and image creation to see your literal process of creating an image.

6. PRINTING:

Printing is required and expected. *Printing is a significant process that helps your course work improve and it can affect your grade. The reason for this is because the screen is deceiving. Your work will almost always look better on the screen but professional eyes can see the difference.

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7.   CRITIQUES:

_1.	Self-Directed Critiques:	_1.	Overview:	Self-Directed Critiques are directed and completed by the student. A written Self-Directed Critique is required with each assignment and must be submitted with your work. Please follow guidelines.
		_2.	Due:	All assigned critiques must be completed by Sunday at 11:59pm/ Midnight.
		_3.	Process Work is Required.	During Critiques you MUST have available your process work, if requested. All imagery is required to be your own.
_2.	Group Critiques:			Group Critiques will happen organically in class on Fridays using our Blackboard Critique Blog.
_3.	Individual Critiques:			Individual critiques may be requested and will be given in circumstances where student has worked beyond first drafts to solve a design problem. Students who have not worked enough to develop process will be asked to push further first before significant feedback can be given.

8.   DOWN-
LOADING
ADOBE
CREATIVE
CLOUD.

HPU Adobe Creative Cloud Lab Access

Lab Computers:
[Typically] Adobe Creative Cloud licenses are not provided for students for use on their personal computers. Adobe Creative Cloud has been added to computers labs around campus and is accessible to all students when classes are not meeting in those rooms. No purchase is required to use the software.

Instructions for first-time student use:
__1. Sign into the lab computer with your HPU credentials.
Locate the Adobe Creative Cloud icon in the top right and click on it.
If you already have an Adobe ID, you can sign in with your email address and password. If you do not have an Adobe ID, select Get an Adobe ID below the Sign in button.
__2. Complete the form to create an Adobe ID. (NOTE: We recommend using your HPU email address and the password is unique to this account. It will not change if you change your HPU password.)
Once you have filled out the form, click Sign up. (NOTE: You will need to confirm your account through an email sent to you by Adobe.)
__3. After creating an Adobe ID, you will be able to use that to sign in any of the lab computers to access the Adobe Creative Cloud suite of products.

https://highpointuniversity.service-now.com/help?sys_kb_id=023977d91bff7f-4015324000cd4bcbef&id=kb_article_view&sysparm_rank=1&sysparm_tsqueryId=2c5b61f8db1db0505176272648961926

Downloading Adobe Creative Cloud software for Graphic Design students.

Graphic Design Student Laptop:
__1. Navigate to adobe.com
__2. Click Sign In at the top right.
__3. Enter your HPU email address and click Continue
__4. Select Reset your password at the bottom (This account is not linked to your HPU password).
__5. Follow the instructions to reset your password.
    __a. Enter the code sent to your email address
    __b. Enter a new password and confirm it
    __c. Click Reset Password
__6. At the top right, select the squares in the shape of a square and then select Creative Cloud.
__7. Select the Apps option in the top left and you will see a list of all the Creative Cloud apps you can download.
__8. Scroll down the page to select which apps you want to install on your computer. You can also view the apps by categories by clicking them on the left.

9.   TECHNICAL
ISSUES
& ADOBE
ISSUES

OIT CONTACT:

Online:
http://helpdesk.highpoint.edu

Email:
helpdesk@highpoint.edu

Phone:
336-841-4357

Support Hours:
Mon-Fri: 7:30am to 6:00pm
Sat: 7:30am to 4:00pm

_1.	Adobe	If you are having general technical issues with Adobe, contact the Office of Information Technology [OIT], submit a ticket, or call.

https://highpointuniversity.service-now.com/help?sys_kb_id=023977d91bff7f4015324000cd4bcbef&id=kb_article_view&sysparm_rank=1&sysparm_tsqueryId=2c5b61f8db1db0505176272648961926 |
_2.	Blackboard	If you are having general technical issues with Blackboard, contact the Office of Information Technology [OIT], submit a ticket, or call.
_3.	Microsoft Teams	If you are having general technical issues with Microsoft Teams, contact the Office of Information Technology [OIT], submit a ticket, or call.
_4.	Unresolved issues Logging into Adobe or any other tech issues:	If you can't get into your Adobe Account after contacting OIT you will have complete your work by hand, using a phone, or another app. This will significantly change your learning experience. If you are in this situation you need to notify me and I will connect you with OIT. If you do use an ap or complete your work by hand you will be held to the same visual standards as others. So, it's definitely in your interest to get it figured out. Just do your best to figure it out.
_5.	Problem Solving:	One of the most important techniques you can learn as a Graphic Designer is how to Problem Solve. In any situation you find yourself in where you cannot complete a required task- create a solution. If you can't access an assignment, problem solve, and do your best.

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REDO-ING

ASSIGNMENTS

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REDO-ING

ASSIGNMENTS

__I. When can you "*ReDo*" an Assignment?
Students may ReDo any assignment that they turned in on time,
except for the final course assignment[s]. The final course
assignments are defined as any assignment due in the last 2
weeks of class. See criteria below. Limit is 2 per semester.

Requested [not required]:
__a. Requested: Presentation / Compare + Contrast:
In order to ReDo the assignment for a new grades students
must compare and contrast original work with new work in a
presentation. The presentation must include design process
and all requirements for the assignment. If any requirements
are not met the assignment will not be re-graded.
__b. Requested: ReDo Written Statement:
In addition, students must write about the work and explain
what they learned through the process of ReDo-ing their work.
How did the student approached their work differently this
time to achieve success.

__II. How to get an "A":
When you ReDo the assignment there is no guarantee you will
receive an A. Your work is graded based on the rubric.

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CLASSROOM STRUCTURE

CLASSROOM STRUCTURE.

PITCHED CLASSROOM. **=** TRADITIONAL **STUDIO** ART & DESIGN ENVIRONMENT. **+** CREATIVE PROBLEM SOLVING. **+** HIGH COGNITION **DESIGN PROBLEMS.** **+** **FLIPPED** CLASSROOM.

_1.
What is a *Pitched Classroom*?

The word "pitch" can refer to the quality of a sound governed by the rate of vibrations producing it. A *Pitched Classroom* blends different learning spaces together to best serve the classroom as a community. The *Pitched Classroom* will utilize the traditional *Studio Art & Design Environment* allowing time for students to work in class on *Creative Problem Solving* and *High Cognition Design Problems*. This classroom structure will borrow elements from the *Flipped Classroom*.

This classroom is a structure in which instruction moves into a flexible learning space. Students will learn aspects of decision making and problem solving in a guided environment. A majority of course content will be delivered and available before class. During class we will have opportunities to solve problems and work on homework together. This is a dynamic and interactive learning environment where the student will experience a focused and collaborative learning experience. This classroom is very similar to other studio art and design models of learning.

_2.
What are some benefits to the *Pitched Classroom*?

The Pitched Classroom...
__creates an atmosphere for students to develop their own processes and problem solving abilities.
__creates a focused learning culture within the classroom.
__allows classroom content to be accessible for students anytime.
__encourages collaboration and allows students to develop their own design process.
__allows students to personalize their learning environment.
__allows students to be able to work on design problems and application of design skills in class.
__allows students to mold aspects of Independent learning in a mentored environment.
__connects to real world design problems and cultures at design firms and agencies.
__is structure so that students come to class prepared with questions to be answered as a group.

_3.
What is *Studio Culture*?

The studio art environment utilizes a series of assignments that are experiences. These assignments actively require students input, consideration, and perspective to obtain sophisticated solutions. In this environment students work directly with design software, design process, design thinking, and then they apply it to works as they learn. This is an effective technique in learning essential aspects of the professional design world.

_4.
What are *High Cognition Design Problems*?

High cognition exercises in art and design curriculum involve applying a range of sophisticated thinking skills to a design problem. This includes topics like systematic decision making, evaluative thinking, brainstorming, creativity, and rule usage. Within these exercises many times students will be given design problems that require solutions a level of abstract thinking. This is different than being handed a direct solution or steps to complete an assignment. In these cases students will be asked to find the best way to solve the problem from their perspective.

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WHAT DOES MY
PROFESSOR WANT?

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WHAT DOES YOUR PROFESSOR WANT? ○

Many traditional learning spaces give students a list of directions on exactly how to complete a task. Within this academic learning environment, things will be different. I expect students to take on creative problem solving and learn how to investigate design problems, build their own systems, find inconsistencies, create visual languages, establish voice, and develop unique perspectives. Within the work environment designers are asked to figure it out on their own and many times this is without specific directions. This is not always a comfortable place to be. Often times you reach *The Uncomfortable Valley*. From this place you have to build your own way out. This is a powerful and challenging place to navigate. But, being here in this valley means you are learning. Consider the list of items below as you are navigating this learning space. Do your best and work to improve with a positive frame of mind. Together we will travel through the uncomfortable valley and I look forward to seeing your awesome and creative solutions to these sometimes ambiguous problems.

_1. **SELF-DIRECTED PROBLEM SOLVING.**
Are you self-directing your own problem-solving and then asking for advise?

_2. **The UNCOMFORTABLE VALLEY.**
If you are confused and a little uncomfortable, then you are truly learning. This means you are taking risks and pushing yourself by experiencing opportunities that can help you learn, so, we look forward to journeying through *The Uncomfortable Valley*.

_3. **QUALITY WORK.**
I also expect students to investigate, research, identify, and output quality work. The reason I have this expectation is to help students be successful and get a job.

_4. **GRADING RUBRIC.**
Have you reviewed the grading rubric for specific direction on what I am asking? I would definitely review as soon as you can. I consider A work as "Stellar" quality. You can complete all requirements and still get a "C".

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LAB RULES.

GRAPHIC DESIGN LAB RULES.

#.	The Rule.	Description.
01.	HAVE FUN	We are happy you are here taking Graphic Design Classes. Design is fun. It can even save lives. Help us follow important rules to keep the room functional and safe.
02.	HELP CLASSMATES	When you can help your fellow classmates. We are a team.
03.	NO EATING OR DRINKING in the LAB	Eating and Drinking in the lab in unacceptable. Please leave water bottles on the floor or in your backpack.
04.	CLEAN your STATION & the LAB	Clean your station & throw away all trash before you leave.
05.	SAFETY FIRST	Follow safety instructions in the room. Blades should be disregarded in a sharps container.
06.	BACKUP YOUR WORK	We recommend that you back up your work in three different places to avoid losing your files.
07.	SAVE FREQUENTLY	Save your work frequently & save your files on a flash drive or external hard drive. (Files left on the computer may be deleted. Always back up your files.)
08.	DO NOT LEAVE PRINTS or your WORK in the LAB	Abandoned prints and work will be thrown away.
09.	TAKE CARE of OUR SPACES	Please take care of lab equipment and spaces. Misbehavior & vandalism are not acceptable.
10.	NEW TECHNIQUES	Always keep your eyes open for new techniques, tutorials, and ways of collaborating with your classmates and professors.
11.	PUT SUPPLIES BACK	Please put supplies back where you found them. We are a community.

#.	The Rule.	Description.
12.	LASER PRINTER is for GRAPHIC DESIGN PROJECTS ONLY	Printing on the Xerox Phaser 7800 (laser printer) is only acceptable for graphic design assigned projects. There are many Follow Me Print printers across campus that you can use for papers and other purposes.
13.	REPORT TECHNICAL ISSUES to OIT	Report technical issues to the Office of Information Technology with a support ticket. Use diagram of stations to label your station in the ticket.
14.	BUDDY SYSTEM	It is highly recommended when you are in the lab after hours that you bring a classmate. It is not recommend that you are here alone.
15.	LAB is for ENROLLED STUDENTS	Only enrolled students are allowed in to have lab access.
16.	TURN OFF PROJECTOR	If you use the projector after hours please turn off projector before you leave.
17.	AUTHORIZED VISITORS ONLY	Only authorized visitors may visit the lab. You are required to ask permission before bringing any visitor with you to the lab.
18.	KEEP FINGERS out of CUTTERS	Please be careful when using the cutters. Keep your fingers out of reach from the blade.
19.	CLOSE & LOG OUT	Close all files, quit all programs, & log out before you leave. (Never leave open files on the computers. Files may be deleted.)
20.	PUSH in your CHAIR BEFORE you LEAVE	Please push in your computer chairs before you leave and leave your station clean and usable.
21.	RECYCLE	Please RECYCLE all paper, prints, and recycled materials that is discarded in the lab.

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HOW to get the MOST OUT of this CLASS?

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SYLLABUS / IMPORTANT LINKS

. . . .

∴ CARRIE A. DYER

. . . .

→ >: | HOW TO GET the MOST
OUT of this CLASS .

Below are recommendations on how to be successful during this class.

__1. VISUAL MUSCLE: Spend time working your visual muscle through visual research. Various visual examples will be supplied throughout class but it is also important that you complete your own research in addition to following assigned research. Start exploring with examples I have collected here:
<www.pinterest.com/carrieadyer/>

__2. WORK THROUGH THE PROCESS: If you are stumped by an abstract topic or your brain feels frozen, make yourself work your way through it. Try experimenting. Don't over-think the problem. Many times as artists and designers we get stumped and the best way to proceed is to continue making.

__3. ASSIGNMENTS AS OPPORTUNITIES: Be careful about looking at assignments as tasks to complete or check off your to-do list. Consider looking at assignments as opportunities to grow and push your work to it's current maximum potential.

__4. WHEN YOU ARE STRUGGLING, YOU ARE ONTO SOMETHING: When you struggle your way through a process, typically you are onto something really great. It feels yucky but every time I have struggled if I keep moving I end up being very happy with the results. Keep pushing and you will find you are almost over a creative hump.

__5. BE PATIENT WITH PROCESS & EXPERIMENTATION: Being open to processes, experimentation, creativity, calculated risk taking, and innovation is extremely important. Complex processes have fruitful results. Embrace the process and patiently work your way through it knowing that you cannot always control the results. In fact let the process guide you.

__6. CONSIDER ADOPTING A LIFE-LONG LEARNER PHILOSOPHY: The graphic design field is constantly changing through evolving technology. It is extremely important that you develop a strong habitual learning ethic to keep up to date with technological changes.

__7. MANY ANSWERS TO ONE QUESTION: Art and Design demands many answers to each problem. As a designer, avoid at all cost going with your first idea. Although you may like your idea there are many more that are most likely better. Our brains are capable of developing many complex ideas. Use brainstorming techniques to analyze, connect, and create new juxtapositions.

__8. WHEN YOU NEED HELP ASK: Don't be afraid to ask for help. We all have questions. The skill sets we learn in Graphic Design are complicated. Your questions are valid and worth asking. Your professor will be glad to work with you outside of class.

__9. MAINTAIN A PROFESSIONAL & RESPONSIBLE ATTITUDE: In any profession it is extremely important that you are responsible and professional at all times. During class critiques it is important to be honest and direct but also make sure you are kind to your peers and that you maintain a professional attitude.

__10. TAKE NOTES & BE AN ACTIVE LEARNER: During lectures, take notes and engage in classroom activities like critiques and lectures when appropriate by asking questions and engaging in conversation.

__11. ORGANIZE AND MANAGE YOUR TIME OUTSIDE OF CLASS: Managing your time will help you be a more productive artist and designer.

__12. COMPLETE YOUR HOMEWORK: It is extremely important that you complete homework as it is assigned. If you do not complete homework as you go you will not assimilate the skill set matrices provided.

__13. CHECK YOUR EMAIL ON A DAILY BASIS: Course emails may be sent regularly. Checking your email daily will ensure you do not miss important information for class.

__14. REVIEW COURSE MATERIAL SUPPLIED ON THE COURSE WEBSITE: Be aware that there is a course website where you can download learning materials. <www.carriedyer.com/-t-.html>

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PREPARING FOR GRADUATION.

PREPARING for GRADUATION .

(Graphic Design students are encouraged to develop a body of artwork along with their professional design work. Preparing for graduation should consume your thoughts all the way through your undergraduate classes. *Below are recommendations to help you to be a ROCK STAR for your first job.*)

__1. **THE PARALLEL APPROACH:** It's common for designers to get burnt out when working design jobs. I've found that designers that embrace another creative avenue like being an illustrator or artist have an outlet where burn out becomes less likely. Most designers tend to be multi talented because the field requires it. Consider embracing this approach.

__2. **SELF DIRECTED WORK:** The top design firms look for designers who know how to embrace creativity on many levels. Learn how to develop your own body of work and ideas. It's a known commodity in the field to balance your corporate work with other creative projects.

__3. **MAKE EVERY ASSIGNMENT AN OPPORTUNITY:** Sometimes assignments are not always exciting to each and every student. If it's not, make it yours. Find a way to be excited. When your working with clients you rarely have creative freedom and it's important to know how to push forward when you have a dull spot in these projects.

__4. **DEVELOP VOICE IN YOUR WORK:** Throughout all of your classes, you should be on a mission to find your UNIQUE individual voice. This is different than style and it's important to note that client projects demand an approach that embraces different aesthetics. However, finding your own visual language is important as a designer and illustrator. There are lots of ways to embrace this search process starting with observation.

__5. **KNOW THE FIELD YOU ARE PLAYING ON:** It's important that you know what's going on in contemporary art & design. Research contemporary artists and designers. Develop an understanding of what work inspires you and your work. Make a Pinterest board for your exhibition and collect artists that evoke that essence you yearn for in your work. Here's an example of my board: www.pinterest.com/carrieadyer/art-/

__6. **REFERENCE THE PAST:** It's important to know the histories that precede you. Study them.

__7. **START WRITING NOW:** Although you may not be able to explain your unique body of work yet, develop a dialog with yourself. Use a sketchbook to track your progress. Create lists and make dissection trees of research and works that relate to your work aesthetically and conceptually. You may have an opportunity to write a statement and present your body of work during an exhibition or client meeting. Start the process now.

__8. **YOUR SKETCHBOOK IS YOUR SECRET WEAPON:** Your Sketchbook is your secret, awesome, amazing space that you should revisit daily. This is a space where you can track things that are important to you. Ideas for your work and goals for your future.

__9. **IT'S MORE THAN JUST AESTHETICS:** Your work must be sophisticated on a number of levels to score a high level position. Develop ideas and/or a conceptual strategy for your work.

__10. **YOU & YOUR WORK WILL BE ON DISPLAY:** Whether it's your senior exhibition or work with a client at your first job, your work will be on display for the public to view. This is your chance to shine. The best way to shine like the amazing artist and designer that you are is to have amazing work!

__11. **PROMOTE YOURSELF:** Your exhibition card, business cards, website, and other materials are an extremely important aspect of your personal brand. Make sure they stand out so that your audience remembers you. Having a unique materials can help people to connect with you and your brand.

__12. **IT TAKES A LOT OF WORK TO HAVE A GOOD PORTFOLIO:** In order to have good work for your portfolio when you apply for design jobs, you must invest a lot of time into your work. Everything you create as an designer/illustrator/artist feeds off of what happened before. If you invest time now, you will be ready later.

__13. **NEVER FORGET THE 5th OF NOVEMBER:** Don't forget the struggles that make you, you. Be true to yourself. For me, the 5th of November, is the day my brother, Fletcher, died in a tragic accident at the age of 22. Loosing him changed my whole family. Your 5th of November may be vastly different from mine but the point I am trying to make here is never forget who you are and be true to yourself.

__14. **DEVELOPING A BODY OF WORK:** Most importantly, before you graduate it's likely that you will be expected to develop a body of work. A body of work is normally 6-15 pieces depending on size, scope, and placement. It's important to start early and consider your body of work as you work toward graduation. The curriculum in this class has been developed so that you can embrace your body of work. Be a Rockstar & start developing your work now.

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The GRAPHIC
DESIGN COLLECTIVE.

MEMBER

the
GRAPHIC
DESIGN
COLLECTIVE
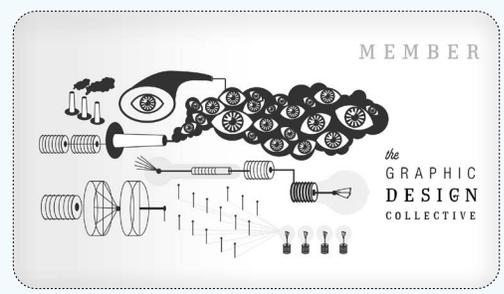
→ >_ | COMMUNITY & The GRAPHIC
DESIGN COLLECTIVE ●

A community is a group of people who support each other, who want each other to succeed, and who share common interests or goals. As a student in this class you are automatically a member of a group I started called the Graphic Design Collective. The goal of this group is to work as a fellowship to encourage and facilitate creativity and healthy growth. The Graphic Design Collective serves a number of important roles in our classroom. See below for aspects of how this group serves our classroom goals. We are a community.
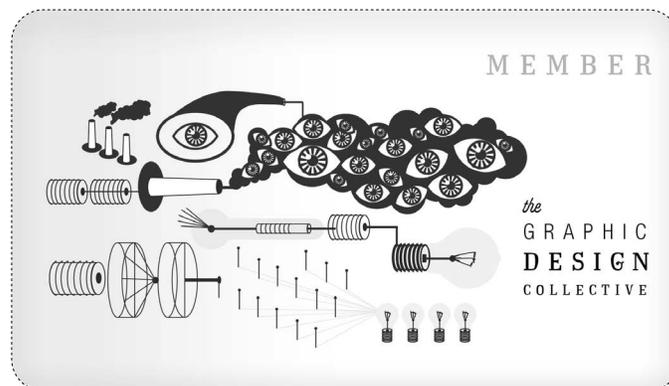
__1. THE GRAPHIC DESIGN COLLECTIVE ON FACEBOOK: The Graphic Design Collective has a page on Facebook that you can follow. I post current and historical graphic design, illustration, and art articles and work. I welcome you to follow here: www.facebook.com/GraphicDesignCollective

__2. THE GRAPHIC DESIGN COLLECTIVE ON INSTAGRAM: The Graphic Design Collective is also on Instagram. I welcome you to follow here: www.instagram.com/graphic.design_collective

__3. WALL OF FAME: STELLAR STUDENT WORK: Awesome examples of student work will be posted to the Graphic Design Collective's Wall of Fame on Instagram. It's a big deal if you get featured on this page. I have had art directors and community members connect with students who are posted on the Wall of Fame for future employment. Past students who have been posted here have included this honor on their resume. Every project is an opportunity to get featured.

__4. YOU CAN POST & JOIN OUR COLLECTION OF RESEARCH: I encourage you to consider posting on the Facebook Graphic Design Collective Page. Please add relevant posts and research!

__5. ONLINE CRITIQUE GROUP: In addition we have an Online critique group that you can join. Find it here: <www.facebook.com/groups/286317944909050/> Graphic Design Collective Art-ique (critique group)

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BRAINSTORMING EXERCISES.

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→ >: | BRAINSTORMING EXERCISES .

Below are some opportunities to consider by using different exercises to stimulate brainstorming and healthy ideation. Each of these processes can serve different project solutions and help you on your path to better creative thinking. Coming up with an original idea is not an easy process. It takes time, dedication, research, experimentation, risk-taking, guts, and self initiation. These tasks are some ways to think diversely and bring your own experiences to the process.

IDEA MATRIX.

https://carriedyer.com/assets/idea_matrix____.pdf

SURVEY of CURIOSITIES.

https://carriedyer.com/assets/survey_of_curiosities2.pdf
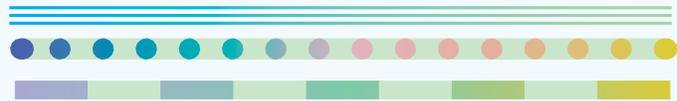
SURVEY of MEMORIES.

https://carriedyer.com/assets/survey_of_memories.pdf

LATERAL THINKING.

https://carriedyer.com/assets/innovation-summit--handout_.pdf

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OTHER POLICIES

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→ **A.** | H E A L T H & S A F E T Y.

At HPU, our student's health is of great concern. Students are asked to follow Health and Safety protocols from the university, county, and via the CDC. If students are not following a required protocol, the professor will ask student to comply. Protocols are subject to change based on governing institutions. Students are asked to be considerate and professional. This behavior is calculated as a part of the professional behavior and participation grades. Based on CDC recommendations wearing a face mask reduces the risk of COVID-19 transmission and is a step we can all take to care for the members of our HPU family. Students are encouraged to wear face masks when indoors in all classrooms, labs, studios, and other public spaces (such as hallways, building entrances, public restrooms, in HPU transportation such as shuttles, and other common spaces).

REMOTE ACCESS TO CLASS
A key component of the HPU experience is student-to-faculty and peer-to-peer engagements on a daily basis. It is one of the hallmarks of an HPU education that prepares you, our students, to achieve your personal and professional goals. As a result, remote learning is reserved only for select situations. Unless otherwise noted, face-to-face attendance in classes, laboratories, and studios is required. A student may attend approved classes remotely ONLY if*: __(a) They are approved by the Office of Accessibility Resources and Services (OARS); __ (b) They are isolated because they have been diagnosed with COVID-19; __ (c) They are quarantined because they have been identified as a close contact to an individual diagnosed with COVID-19; or, __ (d) They are an international student who has received special permission for remote access because they are unable to enter the United States due to COVID-19 restrictions.

EXPECTATIONS FOR REMOTE LEARNING
To ensure that students accessing classes remotely are successful, all remote students are asked to abide by these guidelines: __Coordinate with your course instructor about how you will access the class lecture/discussion. __Be responsible for accessing all class materials and adhering to deadlines. __Verify that you have sufficient internet access to attend remotely. __Confirm that you have all the necessary equipment and software for completion of all course requirements. __Adhere to any other remote access policies put forth by the course instructor. __Students may request a short-term exception to the remote learning policy for extenuating circumstances that prevent attending class (e.g., extended illness or injury; university sanctioned travel). Exceptions can only be granted by the Dean of the School who requires 72-hours to review and verify documentation. Submission of a request does not guarantee approval. Please contact the Dean, John Turpin. Some courses are not available for long-term remote learning. Please check with Karen Naylon (knaylon@highpoint.edu) about course availability.

_1.	Prep & Clean-up.	Please clean and sanitize your workstations when you arrive and when you leave with sanitation wipes or spray.
_2.	Sanitation.	Sanitize all items where possible with sanitizing wipes or spray before using and after using.
_3.	Entering & Leaving.	When entering the classroom consider socially distancing.
_4.	Masks.	Students are encouraged to wear masks during class and/or follow university protocols.
_5.	Social Distancing.	Students are encouraged to follow social distancing guidelines during class.
_7.	6' apart.	Students are encouraged to stay 6' apart at all times.
_8.	Touching Surfaces.	In most scenarios it is recommended that students and the professor refrain from touching computer keyboard, screen, etc.
_9.	If you need to Eat or Drink?	If you need to Eat or Drink please take a break & leave the classroom.
_10.	If you need to Meet with Professor?	Please email the professor to schedule a meeting or raise hand in classroom. Please do not stand at teaching station waiting for a response unless 6' away. If you stop by for office hours unplanned please know that the professor may be in one of three learning spaces [Wilson 221, ARTS 301, or Norton 207]. So, to ensure a meeting please email professor first.
_11.	If you are sick?	If you are sick or don't feel well please do not come to class. Consider seeking medical assistance.
_12.	Ask Questions.	If you have concerns or questions communicate with your professor.

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→ **B.** | EXPECTATIONS & BEHAVIOR .

I. EXPECTATIONS.

__**1.** *ALL IMAGERY MUST BE YOUR OWN:

[See policy in previous section.]

__**2.** ANY WORK that is NOT COMPLET-ED DURING CLASS should be COMPLETED FOR HOMEWORK: If for some reason you do not complete your work during class you are required to complete this work for homework.

__**3.** HOMEWORK: All homework assignments are due the following class period unless otherwise noted.

__**4.** SKETCHBOOK: Always bring your sketchbook and materials with you to class.

__**5.** TECH RULE OF 3: Although you are never discouraged from asking questions you are required to have evidence that you have searched the Internet and investigated three different sources before you ask a software / tech question. This policy was adopted to teach you how to adapt to evolving technology and new software. In the field of graphic design, it is essential that you know how to research and learn new tech skills through self-directed research.

__**6.** TECHNICAL ISSUES: Technical Issues in the lab should be reported to the OIT Ticket System. Please see link below for information.

__URL:
https://highpointuniversity.service-now.com/help?id=main

II. CLASSROOM BEHAVIOR.

__**1.** PREPARE FOR CLASS: Any student who arrives to class without the necessary supplies for that day's activities will be asked to leave.

__**2.** KEEP YOUR WORK: Graded work should be removed from the classroom immediately. Any work remaining in the classroom may be thrown away.

__**3.** BE PROFESSIONAL : Students are expected to conduct themselves in a professional and mature manner. Any student continuing with disruptive behavior may be asked to leave the classroom.

__**4.** BE PRODUCTIVE: Any student who chooses to sleep in class or to devote class time to inappropriate activities will be asked to leave and/ or be considered absent. These activities will also adversely affect the "class participation" percentage of his or her final grade.

__**5.** CLEAN: Students are expected to clean up after themselves after each studio period. Students who fail to follow this clean-up policy should expect a reduction in their final grade.

__**6.** TEXTING: Frequent texting and instant messaging are prohibited during class.

__**7.** MUSIC: Personal music devices are acceptable during studio work time as long as they do not pose a distraction to others. Students using personal music devices are still responsible for being part of the class and for any announcements made during the class.

__**8.** FOOD & DRINK: No Food or Drink in the classroom. If you need to drink or eat please take a break or wait till we have an in-class break.

__**9.** FOLLOW LAB RULES. See LAB RULES.

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→ **C.** | ADDITIONAL SUPPORT.

I am here for you. If you are attending class on a regular basis as well as completing assignments to the best of your ability I would be glad to schedule a meeting outside of normal office hours for further assistance.

→ **D.** | EMAIL / OFFICE VISITS.

I check my campus email once a day Monday-Friday. To insure availability, I recommend scheduling an office visit through email 24 hours before the meeting. I am always here to help you. Make sure I know if you need help.

→ **E.** | FRESHMAN PORTFOLIO REVIEW.

For Freshman Only: Applying to the BFA / BA in Studio Art or BFA / BA in Graphic Design students are required to submit a portfolio for evaluation at the end of the spring semester if they wish to pursue a degree in Studio Art or Graphic Design. The portfolio will require projects from this course. If you have already expressed your interest in one of these majors Art or Design Studies Graphic Design, then you will have access to the Blackboard course that allows you to save your work as you progress through the year. If you are Undeclared (or have even declared another major) and think you may want to apply, then please contact Martha Ashley (mashley@highpoint.edu) so that she can give you access to the course. This does not affect your status in your currently enrolled major or prevent you from identifying another major at any time. It does, however, assure you access to the final portfolio submission portal at the end of the spring semester, should you wish to apply. You must complete ART 1050 Fundamentals of Design and ART 1060 Drawing to apply.

→ **F.** | RIGHT to RETAIN STUDENT WORK .

The professor reserves the right to keep digital examples and documentation of student work developed during class for teaching and promotional purposes, and as a teaching portfolio.

→ **G.** | TITLE IX.

My classroom and office are safe places. Please know you will be supported and heard if you have ex-perienced any form of violence. Also know that you are not alone. There are resources that can help:

_1.	**Title IX Coordinator**	/ 336-841-9138 / http://www.highpoint.edu/title-ix/
_2.	**Online Complaint Form**	You can also report using the online complaint form: https://cm.maxient.com/reportingform.php?HighPointUniv&layout_id=20
_3.	*Confidential:* **The Office of Counseling Services**	/ Business Hours: 336-888-6352. / After Hours: 336-841-9111 / (Referred by Security) http://www.highpoint.edu/counseling/

→ **H.** | DIVERSITY & INCLUSION.

I intend that students from all diverse backgrounds and perspectives are well-served by this course. This classroom is struc-tured to be a brave space where we should be able to discuss topics openly. I intend to present materials that are respectful of diversity: race, ethnicity, nationality, gender identity, sexuality, disability, age, socioeconomic status, religion, and culture. Your suggestions are encouraged and appreciated. Please let me know how to improve the course's effectiveness personally or for other students or student groups.

In the Fine Art and Graphic Design fields, we navigate many challenging topics that we discuss to open our minds to differ-ent perspectives and ways of thinking. However, I am aware that our world is currently dependent on systems that discour-age diversity and encourage systematic oppression. In this course, I intend to be mindful of existing structures within many knowledge domains that we encounter as designers. Within the field, designers are consistently using knowledge from other areas to inform research, ideation, strategy, and development. Within this world, diversity affects a systematic collection of topics surrounding positioning, messaging, markets, and consumer environments. Designers are in positions that hold immense responsibility and power. Some questions to consider include the following. How can designers be responsible and contribute to conversations around race and diversity to help the community create antiracist platforms? How are designers in a position to look at systems and analyze ways to be more equitable, solve problems, and become more diverse? It is essential that as a designer, you are aware of topics that expand outside your own identity and background. Issues that surround diversity are significant as you navigate the professional workspace at design firms and agencies.

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→ **I.** | ORIGINALITY + PLAGIARISM.

All work created for any course in the Department of Art & Graphic Design must be original and not appropriated from online and other existing sources. Artists draw inspiration from many sources but originality is an important aspect to develop. Examples of plagiarism include:

__. the practice of changing an image in an attempt to make it your own.
__. taking images from magazines or online sources and using a portion of the image in your work
__. being inspired by an image and copying the composition and styling of the work

Plagiarism will result in a zero [0] for the project grade, and student can not redo the project. In addition it will be -40% points off the final class grade. Student may be reported to the plagiarism court.

****All Imagery Must be Your Own.* All imagery used for assignments such as photographs, illustrations, drawings, vector imagery must be created by you and you only. No stock photography, stock illustrations, stock illustrated brushes, free images online, default Adobe Illustrator vectors, or stock vectors. If you use stock brushes they cannot include stock illustrations. If you have a special situation where you can't get a specific image, like the surface of the moon, you may talk to the professor to request a one-time waiver from this policy. The professor will consider your request. Using other people's images is a violation of the plagiarism policy and could be considered illegal for a real world project. If you take images off the Internet for a real world design project while working for a client you may be subject to legal consequences, be sued, or even terminated from your job. Do not use imagery from the Internet for any purpose. If you are studying an image for an illustration you must use 8 different photographs for reference unless they are your own photographs. All collage work must be collaged from your own photos unless otherwise stated. If you are caught using imagery that is not yours you will be violating the plagiarism policy and the honor code.

Plagiarism & Appropriation in Graphic Design.
"Plagiarism in graphic design [or art] means the unauthorized use or close imitation of existing artwork and the representation of it as one's own original work. Appropriation refers to the direct taking over into a work of art of a real object or even an existing work of art." [From the Book: Ethics: A Graphic Designer's Field Guide,

Examples of Plagiarism. <https://drive.google.com/drive/folders/1CvD70rDQn7ET5viXwuSkjPy08xrAGa0y?usp=sharing>

Academic Integrity & the University Honor Code. All classes offered by the School of Art and Design adhere to the policies and procedures regarding the university's Honor Code found in the High Point University Student Guide to Campus Life (see below) (http://www.highpoint.edu/campuslife/documents/GuideToCampusLife. pdf). You are responsible for being fully aware of the contents of this document. The professor will discuss the definitions of plagiarism as it relates to this particular course. When in doubt, always ask before submitting an assignment, project,exam or any other product to be evaluated.

__1. Upon the first offense, the student will receive a grade of zero (0) on the assignment with no chance to re-do the assignment. An Honor Code Incident Report will be filed with the office of the Provost/Vice President for Academic Affairs.
__2. Upon the second offense (even if the first offense was in a previous course outside of the School of Art and Design), the student will automatically fail the class and a grade of FH recorded on the transcript. An Honor Code Incident Report will be filed with the office of the Provost/Vice President for Academic Affairs. The university has the authority to also suspend the student for the semester. With all 2nd infractions, an educational citation workshop will be mandated.
__3. For additional information on the third infraction, refer to the Student Guide to Campus Life (pp. 65-66). Honor Code
We, the students of High Point University, believe that honesty and integrity are essential to student development, whether personal, social, or academic. Therefore, we assert that: •Every student is honor-bound to refrain from conduct which is unbecoming of a High Point University student and which brings discredit to the student and/or to the University; •Every student is honor-bound to refrain from cheating; •Every student is honor-bound to refrain from collusion; •Every student is honor-bound to refrain from plagiarism; •Every student is honor-bound to confront a violation of the University Honor Code; •Every student is encouraged to report a violation of the University Honor Code.

J. | M A T E R I A L S .

The following are required materials for class. Items with a plus (+) can be shared items. See amazon list for examples & optional items : graphics dyer supplies link : http://amzn.com/w/2SULAX1DTI2OU. If you are a Graphic Design major, graphic design computer requirements are published on the website and can be found here: http://www.highpoint.edu/artdesign/computer-requirements/

A. SUPPLIES REQUIRED for EVERY PROJECT .

1.] __DIGITAL / STORAGE:

__ External Hard Drive or Flash Drive.
Lacie Rugged 2T External Hard Drive is Recommended:
<https://www.amazon.com/dp/B01N7QFZLQ/ref=cm_sw_em_r_mt_dp_PaTmFb3FG7ZJM>

__ Smartphone for Camera or Camera.
(Smart Phone cameras do work -but a professional DSLR is best.)

2.] __ARTIST BOX or POUCH:
that includes the following:

__ Drawing: __Pencils. __Micron Pens
__ Eraser: [my fave: Tombow Mono Knock Eraser]
__Adhesive: __3M Glue Stick. __3M Scotch Tape.
__Cutting: __Scissors. [Fiskars] __ Xacto Knife + Blades
__ Bone Folder / Paper folder. [link>]
__ Metal Ruler -with cork bottom.

3.] __PLANNING ORGANIZATION:

__ Planner / Calendar for organization.
__ Binder or Folder. for handouts.
__ Clear Folders / Envelopes
__ Sketchbook.

4.] __EXTRA FUNDS for PRINTING:

__ $ Money for laser prints & copies.

B. OTHER SUGGESTIONS .

1.] __ AUDIO / HEADPHONES:
__ Headphones: for video assignments

2.] __ DRAWING / HAND LETTERING / ILLUSTRATION / PAINTING:

__ Micron Pens / Pit Pens / Liner Markers
__ Colored Pencils [suggested: Prismacolor]
__ Acrylic Paint / Brushes [Liquitex / Golden]
__Ink

C. RECOMMENDATIONS .

__ SERIOUS about GRAPHIC DESIGN?:
Below are suggestions if you want to set up your own digital space at home.

__ Mac Book Pro: with 32GB to 64GB of Ram, 1T of disk space, and boost up 4GHz or higher.
__ Lacie Rugged External Hard Drive: 1TB or more.
__ Digital SLR Camera: at least 16MP.
__ Adobe Creative Cloud: including Photoshop, Illustrator, InDesign, After Effects, Premiere, Muse, Dimension, & Dreamweaver.
__ Laser Printer: Color Laser Jet Multifunction.
__ Fine Art Prints: Epson Inkjet.
__ Paper: Hammermill Paper, Color Copy Digital.
__ Scanner: Epson professional Scanner.
__ Tablet: Wacom Intuos Pro
__ Lighting Table & Setup [see B&H Photo]

D. __ AMAZON LIST: See amazon list for items, examples, & optional items. Graphics Dyer Supplies link : <http://amzn.com/w/2SULAX1DTI2OU>

E. __***Additional materials may be needed depending on your chosen processes.**

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VISUAL RESEARCH

/ VISUAL Explor-ation.

What is good design? This is an important question you will have to solve as a designer. The catalysis to developing as a designer is observation, immersion, and analysis through visual exploration of award winning design work. Visual Exploration is working your creative visual muscle. The process of developing a sense of form and conceptual rigor is directly connected to this process. Below are examples of successful and creative design. These examples were selected as a part of my inspiration collection. This is work that inspires me. This is Award Winning design work. I give you these links to explore and develop aspect of your own aesthetic.

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PINTEREST BOARD COLLECTIONS:

MAIN:

Main Pinterest Link. https://www.pinterest.com/carrieadyer/

design | : | : | : https://www.pinterest.com/carrieadyer/design/

sketchbook / sketch / draw ^ https://www.pinterest.com/carrieadyer/sketchbook-sketch-draw/

line, shape, texture_/_/¬ : : https://www.pinterest.com/carrieadyer/line-shape-texture__/

framing spaces > https://www.pinterest.com/carrieadyer/framing-spaces/

vector vector vector > > > https://www.pinterest.com/carrieadyer/vector-vector-vector/

photography https://www.pinterest.com/carrieadyer/photography/

LOGO DESIGN / IDENTITY

/ l o g o. design https://www.pinterest.com/carrieadyer/l-o-g-o-design/

brand guidelines / / / https://www.pinterest.com/carrieadyer/brand-guidelines/

>Identity< systems< https://www.pinterest.com/carrieadyer/identity-systems/

dynamic identities / logo design system https://www.pinterest.com/carrieadyer/dynamic-identities-logo-design-system/

brand book https://www.pinterest.com/carrieadyer/brand-book/

Brand Icons https://www.pinterest.com/carrieadyer/brand-icons/

PATTERN / TEXTURE

surface d3sign / / / / pattern https://www.pinterest.com/carrieadyer/surface-d3sign-pattern/

Texture https://www.pinterest.com/carrieadyer/texture/

TYPOGRAPHY

\ T Y P 3 _Candy. https://www.pinterest.com/carrieadyer/t-y-p-3-_candy/

3d type / analog type > > https://www.pinterest.com/carrieadyer/3d-type-analog-type/

Analog Letterforms. https://www.pinterest.com/carrieadyer/analog-letterforms/

Text-Based Patterns. https://www.pinterest.com/carrieadyer/text-as-pattern/

Word Project. https://www.pinterest.com/carrieadyer/word-project/

Analog Type. https://www.pinterest.com/carrieadyer/3d-type-analoge-type/

Hand Drawn Phrase. https://www.pinterest.com/carrieadyer/hand-drawn-phrase/

Illustrated Letter Environment. https://www.pinterest.com/carrieadyer/letter-environment/

Typographic Collage. https://www.pinterest.com/carrieadyer/typographic-collage/

Intersecting Words. https://www.pinterest.com/carrieadyer/intersecting-words/

Experimental Typeface. https://www.pinterest.com/carrieadyer/type-specimen/

3d Type & Signage https://www.pinterest.com/carrieadyer/3d-type-signage/

Hanging Signage https://www.pinterest.com/carrieadyer/hanging-signage/

LETTERING https://www.pinterest.com/carrieadyer/lettering/

Typographic Anatomy https://www.pinterest.com/carrieadyer/typographic-anatomy/

LAYOUT DESIGN

Layout Design. https://www.pinterest.com/carrieadyer/layout-d3sign/

Typographic Systems. https://www.pinterest.com/carrieadyer/typographic-systems/

brochur3 {design} https://www.pinterest.com/carrieadyer/brochur3-design/

menu design -< https://www.pinterest.com/carrieadyer/menu-design-/

grids | | | - \ https://www.pinterest.com/carrieadyer/grids-/

Calendar Design https://www.pinterest.com/carrieadyer/calendar-design/

BOOK COVERS

- - b o o k covers - - https://www.pinterest.com/carrieadyer/b-o-o-k-covers-/

BOOK covers & poster design https://www.pinterest.com/carrieadyer/book-covers-poster-design/

book cover design series https://www.pinterest.com/carrieadyer/book-cover-design-series/

ALBUM ART

(music-album-art {LP} https://www.pinterest.com/carrieadyer/music-album-art-lp/

POSTER DESIGN

Poster Design https://www.pinterest.com/carrieadyer/poster-design/

design | : | : | : https://www.pinterest.com/carrieadyer/design/

Film Festival Posters & Promo https://www.pinterest.com/carrieadyer/film-festival-posters-promo/

expressive posters https://www.pinterest.com/carrieadyer/expressive-posters/

tour posters < < https://www.pinterest.com/carrieadyer/tour-posters/

PACKAGE DESIGN

package design ¬ ° Δ https://www.pinterest.com/carrieadyer/package-design/

Tags and Labels https://www.pinterest.com/carrieadyer/tags-and-labels/

Honey Labels https://www.pinterest.com/carrieadyer/honey-labels/

Soap Package Design https://www.pinterest.com/carrieadyer/soap-package-design/

MAPS / INFOGRAPHICS

Illustrated Map https://www.pinterest.com/carrieadyer/illustrated-map/

InfoGRAPHICS https://www.pinterest.com/carrieadyer/infographics/

GAMES

Designer Games https://www.pinterest.com/carrieadyer/designer-games/

BAD DESIGN?

Bad Design https://www.pinterest.com/carrieadyer/bad-design/

ILLUSTRATION

Editorial Illustration > > > https://www.pinterest.com/carrieadyer/editorial-illustration/

thread drawing https://www.pinterest.com/carrieadyer/thread-drawing/

hybrid creature -illustration https://www.pinterest.com/carrieadyer/hybrid-creature-illustration/

>illu5tration< https://www.pinterest.com/carrieadyer/illu5tration/

experimental illustration techniques < < < https://www.pinterest.com/carrieadyer/experimental-illustration-techniques/

social / political ART & DESIGN < https://www.pinterest.com/carrieadyer/social-political-art-design/

3D DRAWING https://www.pinterest.com/carrieadyer/3d-drawing/

ZINES / BOOKS

Books-Zines. https://www.pinterest.com/carrieadyer/books-zines/

Folds https://www.pinterest.com/carrieadyer/folds/

Zine Pack https://www.pinterest.com/carrieadyer/zine-pack/

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ANIMATION / GIFS / SHORTS

animated gifs <	>	https://www.pinterest.com/carrieadyer/animated-gifs/
PSA -Public Service Announcement	https://www.pinterest.com/carrieadyer/psa-public-service-announcement/
motion graphics examples	https://www.pinterest.com/carrieadyer/motion-graphics-examples/
Video Art / Animation examples	https://www.pinterest.com/carrieadyer/video-art-animation-examples/
Opening Sequence / Series Intro	https://www.pinterest.com/carrieadyer/opening-sequence-series-intro/
Station Identification	https://www.pinterest.com/carrieadyer/station-identification/

WEBSITE DESIGN / UI/UX

website design <<<	https://www.pinterest.com/carrieadyer/website-design/
APP / ui / ux design)))	https://www.pinterest.com/carrieadyer/app-ui-ux-design/

SELF-PROMOTIONAL

cv / resume / invoice design	https://www.pinterest.com/carrieadyer/cv-resume-invoice-design/
Unique Takeaway	https://www.pinterest.com/carrieadyer/unique-takeaway/
Portfolio Day Posters & Cards	https://www.pinterest.com/carrieadyer/portfolio-day-posters-cards/
Postcard Design 2	https://www.pinterest.com/carrieadyer/postcard-design-2/

SELF DRIVEN WORK / EXHIBITION / BODY OF WORK

art < - - - -	https://www.pinterest.com/carrieadyer/art-/
design installations < < <	https://www.pinterest.com/carrieadyer/design-installations/
Wall Installation - 3D Paper	https://www.pinterest.com/carrieadyer/wall-installation-3d-paper/
expressive posters	https://www.pinterest.com/carrieadyer/expressive-posters/
glitch / digital art	https://www.pinterest.com/carrieadyer/glitch-digital-art/
social / political ART & DESIGN <	https://www.pinterest.com/carrieadyer/social-political-art-design/
Books-Zines.	https://www.pinterest.com/carrieadyer/books-zines/
Folds	https://www.pinterest.com/carrieadyer/folds/
Zine Pack	https://www.pinterest.com/carrieadyer/zine-pack/
Graphic Translation	https://www.pinterest.com/carrieadyer/graphic-translation/
Sculptural	https://www.pinterest.com/carrieadyer/sculpture/
ceramics	https://www.pinterest.com/carrieadyer/ceramics/
Sustainability + Art -	https://www.pinterest.com/carrieadyer/-sustainability-%2B-art-/
Transparency	https://www.pinterest.com/carrieadyer/transparency/
photography	https://www.pinterest.com/carrieadyer/photography/

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VIDEO Inspir-ation.

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INTRO TO GD.

Beginning Graphic Design: Layout & Composition	https://youtu.be/s5KYlHNKQB8
Beginning Graphic Design: Branding & Identity	https://youtu.be/f-S2Y3SF3mM
Beginning Graphic Design: Typography	https://youtu.be/s8yzHqVfFX0
Beginning Graphic Design: Images	https://youtu.be/MEUiLwnR3sQ
Debbie Millman: The Top 10 Things I Wish I Knew When I Graduated College	https://youtu.be/Kkd6OSDa55A
15 Trends in Graphic Design for 2018	https://youtu.be/dcc1VyGxaYk
The surprising pattern behind color names around the world	https://youtu.be/gMqZR3pqMjg
Creativity [Playlist]	https://youtube.com/playlist?list=PLpQGpWcxwt-a0-A5H-aAto2kidCpXHBE
Graphic Design [Playlist]	https://youtube.com/playlist?list=PLpQGpWcxw-t9U7qgyYeuNH3Mp8XHXCMknQ
Critical Thinking [Playlist]	https://youtube.com/playlist?list=PLpQGpWcxwt-n_Z4cE-gzt1fMWbInUqCW
Design thinking [Playlist]	https://youtube.com/playlist?list=PLpQGpWcxwt8B7rqD-mAnJ7zL4H1BtLXZz
Communicating Effectively [Playlist]	https://youtube.com/playlist?list=PLpQGpWcxwt_ozT38Wh-3JMhh0SoA7PXW6
Body Language [Playlist]	https://youtube.com/playlist?list=PLpQGpWcxwt8_omQP-c3lb3uz41ßHwEr8j

VISUAL PLAGIARISM.

Plagiarism vs. Inspiration in Art	https://youtu.be/gCjW1T-JHUE
Plagiarism in Art School	https://youtu.be/p4Ccdcfc018
Copyright Law for Artists Explained by a Lawyer	https://youtu.be/Uql7d0dxc6E

HILLMAN CURTIS ARTIST SERIES.

ARTIST SERIES: Stefan Sagmeister 04	https://vimeo.com/19330103
ARTIST SERIES: Stefan Sagmeister 08	https://vimeo.com/18683390
ARTIST SERIES: James Victore	https://vimeo.com/19020214
ARTIST SERIES: Milton Glaser	https://vimeo.com/19005726
ARTIST SERIES: David Carson	https://vimeo.com/18770585
ARTIST SERIES/DESIGN MATTERS: Lawrence Weiner	https://vimeo.com/18668215

COLOR.

Beginning Graphic Design: Color	https://youtu.be/_ZLUXnUdiJIc
How To Use Color — Color Basics	https://youtu.be/QkCvNoqc9U

PERSONAL BRANDING.

Self Identity: Theory & Definition	https://youtu.be/G84Pfi0pANI
Who am I? A philosophical inquiry - Amy Adkins	https://youtu.be/UhwVypIi3Pg
Who Am I?	https://youtu.be/oacunV4JX4w

IDENTITY & BRANDING / LOGO DESIGN.

Beginning Graphic Design: Branding & Identity	https://youtu.be/f-S2Y3SF3mM
What makes a truly great logo - Nike - Michael Beruit - dynamic identity	https://youtu.be/RBTi7cHm_ac
IDENTITY DESIGN: BRANDING	https://youtu.be/pR7fMnKghDs
How To Present Logo Designs and Identity Projects to Clients	https://youtu.be/6Sxg87Co0u4
How To Design Brand Identity Stylescapes	https://youtu.be/tGmPCutgl2o
[The Futur] What is Branding? A deep dive with Marty Neumeier	https://youtu.be/dpZfNNYUZEc
Debbie Millman	The Complete History of Branding in 20 Minutes	https://youtu.be/QdqBGphJVJI
5 MIND BLOWING Logo Design Tips	https://youtu.be/d6jcqEE37jA
Designing a Complete Brand Identity with Sydney Michuda - 1 of 2	https://youtu.be/a4errli99bfceM
Designing a Complete Brand Identity with Sydney Michuda - 2 of 2	https://youtu.be/JzR9d1z4UqA
Branding & Identity Design with Hoodzpah Design - 1 of 2	https://youtu.be/JsSjBJAQGEU
Brand Identity Design Presentations and Critique - Young Guns EP 10 [Futur]	https://youtu.be/F5cqMtqTNog

DYNAMIC IDENTITY.

Dynamic identity for Kyiv architectural bureau Hoft Buro 47	https://youtu.be/xlYyz7fkqc
What makes a truly great logo - Nike - Michael Beruit - dynamic identity	https://youtu.be/RBTi7cHm_ac
MIT Identity 3	https://youtu.be/RWad_c3dMhc

IDENTITY & DIVERSITY
WHO ARE WE?

Nick Cave: Thick Skin	Art21 "Extended Play"	https://youtu.be/S6cG5wYxRcw
Smithsonian American Art Museum - Meet The Artist: Nick Cave on ""Soundsuit"""	https://youtu.be/uDUa1K7UGk
Kara Walker: Starting Out	Art21 "Extended Play"	https://youtu.be/MhByMffG9lA
Kara Walker: "A Subtlety, or the Marvelous Sugar Baby"	Art21 "Extended Play"	https://youtu.be/sRkP5rcXtys
Michael Ray Charles: An Opportunity to Move Forward	https://youtu.be/slvW2ei-BN4

TYPOGRAPHY.

Fun History of Type	https://youtu.be/sD6mFlrGehE
The History of Typography - Animated Short	https://youtu.be/wOglkxAUsk
History of Typography - Domestika	https://youtu.be/0o5LCXPkkhc
Times New Roman— Graphic Design History 101	https://youtu.be/MK6VC_JxE4
Abstract: The Art of Design	Paula Scher: Graphic Design	FULL EPISODE	Netflix	https://youtu.be/LCBYE97rFk
A Defense of Comic Sans	https://youtu.be/GUCcObwlo0s
Bad typography has ruined more than just the Oscars	https://youtu.be/eZSe4oXkHhI
How to Identify Fonts	https://youtu.be/UGGRi_o4PO8
An Intro to Typography	https://youtu.be/fWFWJGA7qrc
The Anatomy of Typography	https://youtu.be/Y6jz-km8yZ3Y
Four Quick Tips To Improve Your Typography #TheFutur #1BminusOne	https://youtu.be/2kR9_0C2Jk0
How To Kern Professionally. (Not many know this!)	https://youtu.be/DxcyRNcLkao

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Typography Tutorial -
10 rules to help you rule type
https://youtu.be/QrNi9FmdlxY

Typographic Terminology A to Z: Our list
of typography terms that every designer
should know
https://youtu.be/WzVt_ATHJG0

Typography tutorial: Anatomy: Parts and
shapes of type | lynda.com
https://www.dailymotion.com/video/x366w58

Graphic Design Tutorial: Typography
Design & Art Direction
https://youtu.be/DLeSPCTA9Wg

PACKAGING.

Live Graphic Design & Packaging with
Kenny Coil 1/3
https://youtu.be/vbL6EZGONC0

INSPIRATION.

The Faker You Are, the More Successful
You Can Be | InvisionApp Design Lead |
Pablo Stanley
https://youtu.be/bEg5yS7UGxE

ELLEN LUPTON: Design is Storytelling
https://youtu.be/5F-04BY2i14

THE DICTIONARY OF OBSCURE SORROWS.

All Episodes - Dictionary of Obscure
Sorrows / Written, edited, coined and nar-
rated by John Koenig. Original episodes
that define new words for emotions, that
we all feel but don't have a word for.
https://youtube.com/playlist?list=PLCXinA-ukN0xrft8oN-aI97bH3FftUSZX2

The Dictionary of Obscure Sorrows by
John Koenig
https://youtu.be/26JK_Xw_laQ

The Dictionary of Obscure Sorrows: For
Lack Of A Better World
https://youtu.be/hEDWHQr2Wjw

Sonder: The Realization That Everyone
Has A Story
https://youtu.be/AkoML0_FiV4

Vemödalen: The Fear That Everything Has
Already Been Done
https://youtu.be/9ftDjebw6aA

Onism: The Awareness of How Little of the
World You'll Experience
https://youtu.be/rBImpqhj8T0

Oleka: The Awareness of How Few Days
Are Memorable
https://youtu.be/3FKsCK6Vfuk

Opia: The Ambiguous Intensity of Eye
Contact
https://youtu.be/wsK8TkdR99o

Anemoia: Nostalgia For A Time You've
Never Known
https://youtu.be/wH6ZCiRjl14

Silience: The Brilliant Artistry Hidden All
Around You
https://youtu.be/i_DZHALKzyE

Pâro: The Feeling That Everything You Do
Is Somehow Wrong
https://youtu.be/w7l2hUpOCkQ

HISTORY.

History of Graphic Design
https://youtu.be/O0OXwB7s8s

Wolfgang Weingart Typography - Interview
https://youtu.be/Wg-bGZ5-vG0

Intro to Typography: Early Modernist
typography and the European Avant-Garde
https://youtu.be/nx11WJrJiRQ

Fun History of Type
https://youtu.be/sD6mFlrGehE

The History of Typography
- Animated Short
https://youtu.be/wOglkxAfJdk

Constructivism in Graphic Design
Overview
https://youtu.be/b7hkknx1_IM

The font that escaped the Nazis and
landed on the moon
https://youtu.be/SaX_PxwSh5M

History Of Graphic Design
https://youtu.be/obtnISJX8fk

History of Typography - Domestika
https://youtu.be/0oSLCXPkkhc

Times New Roman— Graphic Design
History 101
https://youtu.be/MK6VC_JxtE4

CRITIQUE.

Learn Typography Through This Poster
Design Critique 2018
https://youtu.be/VHt6GT73Gwm

DESIGN & SCIENCE.

Why the ocean is getting louder
https://youtu.be/Crpk2kwTvu0

Why danger symbols can't last forever
https://youtu.be/f0Eqzt36JEM

TECHNICAL CONSIDERATIONS.

Intro to CMYK & Printing
https://youtu.be/8o3Zv4AF4pc

300 DPI Myth | What Are DPI, PPI & LPI |
Printing for Photographers
https://youtu.be/rQtwWSaaEUU

DRAWING.

The drawing advice that changed my life
https://youtu.be/M6NsEDwHHiE

EXAMPLES OF THE DESIGN PROCESS.

Design Process Example
https://youtu.be/AheFu-GwiPc

Sagmeister & Walsh Adobe MAX 24hr
Timelapse | Creative Cloud
https://youtu.be/5R9E|5eTUNo

ARTIST SERIES:
Stefan Sagmeister 04
https://vimeo.com/19330103

ARTIST SERIES:
Stefan Sagmeister 08
https://vimeo.com/18683390

EXAMPLES OF THE
BRANDING PROCESS.

Starting The Branding Process – Building
A Brand, Episode 1
https://youtu.be/mag0Y2Ms-YI

Building A Brand –
Defining The Customer, Episode 2
https://youtu.be/fZD-IFIKb58

Working on a Design Team – Building A
Brand, Ep. 3
https://youtu.be/yG6wbR03bLs

How to Narrow Down Your Design Ideas –
Building A Brand, Ep. 4
https://youtu.be/48x0psjq6Uk

A Better Way to Present to Clients –
Building A Brand, Ep. 5
https://youtu.be/54o73NXCfTk

Logo Design Process with a Client –
Building A Brand, Ep 6
https://youtu.be/A24V7OJzWe4M

When Clients Change Their Mind – Build-
ing A Brand Ep. 7
https://youtu.be/yXRq3fvuDQ

Building A Client Website From Scratch –
Building A Brand, Episode 8
https://youtu.be/LZIM7wyqe7w

Designing A Beautiful Beer Can – Building
A Brand, Ep. 9
https://youtu.be/KcnstNdyFI0

Making the Perfect Beer Commercial –
Building A Brand, Ep 10
https://youtu.be/pRDfoy1dbj0

Beer Brewery Makeover – Building A
Brand, Ep. 11
https://youtu.be/pOdBsS43W0A

GD PROFESSIONAL PRACTICE.

How To Run A Creative Business: In-depth
breakdown w/ Melinda Livsey
https://youtu.be/D8BN2YSyYkg

How to respond to the 3 most common
Client Objections in Sales
https://youtu.be/UMxb32KqXP8

Establish The Terms of Engagement
During First Client Meeting
https://youtu.be/900tNOidPUM

How to Launch a Creative
Business From Zero
https://youtu.be/-cGDr8MkADU

Is strategy HOPE for creatives who want
to play a more important role with the
Client? part 2/3
https://youtu.be/A65A-yW-FzY

Pricing Design Work & Creativity
https://youtu.be/RKXZ7L_Ri0E

How To Present Logo Designs and Identity
Projects to Clients
https://youtu.be/BSxg87CoOu4

How to Sell in 5 Steps
https://youtu.be/my_p1fDOz00

How do designers create solutions for
business goals? How can I best empathize
with my client?
https://youtu.be/GmHjnUrDcuY

How to Translate Strategy to Design
https://youtu.be/TpcsCW85el0

How to Respond To Price Buyers or Low
Budget Clients—Role Play
https://youtu.be/-C01FC27Jg0

| Passive Income For Designers w/ Dustin Lee Livestream | https://youtu.be/PI6zWoZIZxY |

| Pitch This! How To present design work to clients like a pro! [Futur] | https://youtu.be/rOGAJwm3n_M |

PORTFOLIO REVIEW.

| Designer Portfolio Reviews— Young Guns Ep.2 | https://youtu.be/z9BuocNq1Po |

| What do companies look for in a design portfolio? How do you show passion? | https://youtu.be/X_lU0lHpoyM |

| Why Some Designers Are More Valuable Than Others | https://youtu.be/o5iqfrIJxJ7c |

PS TUTORIALS.

| The Quickest Way to Create a Custom Brush in Photoshop CC | https://youtu.be/S7c7P1K8Qc8 |

| How to Remove Bags and Blemishes using the Patch Tool in Photoshop | https://youtu.be/Gcd50fl5C28 |

| This Magic Texture Creates an Engraved Money Effect in Photoshop! | https://youtu.be/GLRDCri5UMDo |

| Create vector-style images in Photoshop... without the pen tool! | https://youtu.be/CGdGqcAQdMlJ |

| Embossed Paper Effect for Text & Logos | Photoshop Tutorial | https://youtu.be/_aMY87rN62I |

| Halftone effect in Photoshop | https://youtu.be/hDzfMjAxujc |

| Dripping Paint Effect | Photoshop Tutorial for Text & Logos | https://youtu.be/Vkh5D0KF714 |

| Ultimate Gold Text Effect | Photoshop Tutorial | https://youtu.be/b-NXQeyi0YY |

| Plastic Lens Distortion, Color Light Leaks, Dust, Grunge, and Good Times in Photoshop! | https://youtu.be/GUwhGzVP_0 |

| Create a Hypnotic Spiral and Animate It in Photoshop! | https://youtu.be/q2s1ncE0D5k |

| A quick technique I use almost every day in Photoshop! | https://youtu.be/D6ZyjZzyo0k |

| PATTERN MAGIC! Turn a photo into stars in Photoshop | https://youtu.be/0xh29kMDZD0 |

| Retro Halftone Effects in Photoshop! | https://youtu.be/2YYs090k4TU |

| Photoshop Tutorial: Distressed Halftone & Engraved Photo Effects | https://youtu.be/ZNTuGq3cPzw |

| Custom Halftone Tutorial in Adobe Photoshop and Illustrator | Graphic Design / OpArt | https://youtu.be/CRiq4ykaJmA |

| Photoshop Tutorials - Paper Cutout Text Effect | https://youtu.be/X75J5LE5iR0 |

| Text over Portrait. | https://www.instagram.com/p/CYHFG2eAk40/ |

| Selecting Fur / Hair [cat] | https://www.instagram.com/reel/CId4Q3SprKx |

| Mock-ups / Vanishing Point - Package on Box | https://www.instagram.com/tv/CWz6iDrjf3N |

| White Teeth / Portrait. | https://www.instagram.com/tv/CW-RGDqFsoJ |

| Pack Your Bags [Eyes] | https://www.instagram.com/reel/Cfxx7mvAdZ2 |

| MAKE THE SKIN SMOOTH | https://www.instagram.com/reel/CWI_esvj-n4 |

AI TUTORIALS.

| Halftone Shading in Adobe Illustrator | PHANTASM v3 | https://youtu.be/jFpst9yIyi0 |

| How To Apply Textures To Text - Illustrator CS6 Tutorial | https://youtu.be/rOuWd0fN_AE |

| How To Add & Create Texture In Illustrator (Plus Tips) | https://youtu.be/ks4Q3m4JcCU |

| Striped 3D Shapes Tutorial | Adobe Illustrator | https://youtu.be/hmzlNvcpIVI |

| Create Shape Abstract Liquid | Liquid shape in Illustrator | Adobe Illustrator Tutorial (SPEED ART) | https://youtu.be/f3riZWsjd30 |

| 3D Isometric Text Effect In Adobe Illustrator | https://youtu.be/o_kI_USNW0 |

| Illustrator Tutorial | 3D Letter Hole Illusion | https://youtu.be/v3f73brhQPk |

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| Type Design | Illustrator Text Effect Tutorial | https://youtu.be/F5Geo0Ndki7A |

| Illustrator Trick : Art Brush Lettering | https://youtu.be/OzGJi8rbpHPo |

| Wave Text Effect in Adobe Illustrator | Make with Mesh & Transform | Graphic design | https://youtu.be/H9z1OXGqtb |

| How to Fill Text with Lines in Illustrator | https://youtu.be/xLDBnyIcdDw |

| How to Make Multi-line Lettering in Adobe Illustrator | https://youtu.be/jasr96wanU |

| Illustrator Trick : Simple Way to Create Retro Text | https://youtu.be/ejmLAj53Bak |

| Vintage/Retro Text Effect Tutorial | Adobe Illustrator | https://youtu.be/N0XlX0LauAQ |

| Chiseled Text Effect Tutorial | Adobe Illustrator | https://youtu.be/oAYnWCfClbY |

| Create Isometric Text Effect | Illustrator Tutorial | https://youtu.be/g-hGDwnPmLo |

| Draw with me | How to create wavy ribbon | Adobe Illustrator | https://youtu.be/59GNBjfsfRQs |

| Glass Planet Vector Illustration — Adobe Illustrator Tutorial | https://youtu.be/Z2SNeH9v-Ug |

| 3D Blend Text Effect in Adobe Illustrator | https://youtu.be/p_5qjTDWSc |

| Learn to create a beautiful 4 | https://www.instagram.com/p/CP3XUskDi1U/?utm_source=ig_web_copy_link |

| Text Trick in AI | https://www.instagram.com/p/CYFyTd7LHf3x/ |

INDESIGN TUTORIALS.

| How to Animate Your InDesign Document | https://youtu.be/xIx0W9OI-ll |

| Get Started with 10 Beginner Tips for InDesign | https://youtu.be/mWBAF2TMnw |

| 11 Adobe InDesign CC Tips and Tricks that will blow your mind | https://youtu.be/973Mfij603bDE |

| Getting It Done with InDesign: Speedy Tips and Tricks with Keith Gilbert | Adobe Creative Cloud | https://youtu.be/cUM1pmp2gjc |

| How to Create Design Systems in InDesign Tutorial [Futur] | https://youtu.be/gYpPlr1j7jmk |

| How To Draw And Use Fibonacci Grid In Your Design Layout [Futur] | https://youtu.be/n6BsnS68uAo |

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	CHARLES DAWSON (1889 – 1981)	https://laughtoncreatives.com/13-african-american-graphic-designers-know-part-1/
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