
Department of Arts,
Culture & Media

Rico Frederick

Visiting Professor
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110 Warren Street, Room 509

Office hours:
By appointment

Department of Arts,
Culture & Media
Chair: Ned Drew

Course pre-requisites:
As specified by major sequence

*This course is a BFA in
Graphic Design Requirement.

COMPUTERS IN GRAPHIC DESIGN

“ Design is the manipulation of form and content... content is the idea, or subject matter. Form is what you do with this idea. How do I deal with it? Do I use color? Do I use black and white? Do I make it big? Do I make it small? Do I make it three-dimensional or two-dimensional? Do I use trendy stuff, or do I use more serious stuff? Do I use Bodoni or do I use Baskerville? These are all the questions you ask. This is part of the manipulative aspect of design.”

PAUL RAND

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A concept

is supported
by **content**

with an intended
function

and organized
by **structure**

thus manifested
in **form**

existing in a
particular **context**

thereby creating a chain
of intended **meaning**

COURSE DESCRIPTION

This course introduces you to the principles of communications design by exploring the relationship between form, function, content and meaning. The emphasis of this course is to learn how to develop “problem solving” skills within a digital environment while making use of Adobe software as tools for execution.

For most of you, this class will be your first opportunity to make use of the computer to solve a design problem. It is essential to develop an educated sense about the appropriate ways to use software in your design process. We will discuss what are the right tools, programs, and steps towards a projected goal, and where does the computer play a crucial role within the creative development.

We will focus on the foundations of Adobe Photoshop, Illustrator and InDesign to organize and manipulate content, while implementing graphic design methodologies to develop critical thinking and ensure insightful, innovative and well crafted execution of your ideas (from sketches to computer based executions). The fundamentals of typographic design and visual hierarchy are also explored through practical and experimental projects designed to establish an understanding of the formal and conceptual relationship between words and images.

OBJECTIVES

- + To gain a comprehensive understanding of creating form and meaning.
 - / Become critical thinkers & makers.
 - / Practice problem solving process & skills.
 - / Critically analyse your own work and the work of your peers.
- + To master basic skills relevant to graphic design.
 - / Gain comprehensive understanding of visual & informational hierarchy as well as composition & craft standards.
- + To develop an awareness of typographic principles, forms, and terminology:
 - Anatomy of letterforms, designing with type & typographic measurements systems.
- + To develop a ingenious approach about image making.
- + To demonstrate a competency in digital production tools (hardware and software):
 - / Basic image manipulation skills in a raster-based computer environment
 - / Page composition software

CLASS FORMAT

The course content will be presented through various lectures, readings, demonstrations, slide presentations, critiques, class discussions, one on one meetings, tutorials as well as homework assignments. Students are expected to demonstrate systematic, week-to-week progress in their work.

EXPECTATIONS

Through the semester, I will also expect you to actively participate in class critiques, make use of critical and objective analysis towards your work and the work of your peers, extend your design vocabulary, formally present and defend your work, read all assigned materials, improve your craft skills and to keep an eye for design in the environment to broaden your perspectives about our field, establish a point of view about the way you design and add depth to your work. All of these elements will have an impact on your final grade.

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PROCESS

When you start working on a project, and throughout its course, consider these elements within your process:

- Trigger > *The brief and its scope. The challenge in all its context.*
- Audience > *The people, their surroundings, their feelings and their challenges.*
- You > *Self reflection and awareness of your place and voice within the challenge/conversation.*
- Concept > *Ideas; your intellectual or emotional intentions.*
- Content > *The message. The information intended to be communicated.*
- Function > *The purpose. Practical use of the work.*
- Place > *The environment where your piece will live and the circumstances surrounding it.*
- Structure > *Organization of how the content is arranged. Hierarchy / Architecture / UX.*
- Form > *Appearance. The physical manifestation of your piece.*
- Prototype > *The Testing of ideas/proposal and refine based on comments/feedback.*
- Reflect > *Document and assess impact of offerings.*

PROCESS BOOK

Along with your assignments, you will be expected to keep track of your process, research and evaluations visually. This documentation may be manifested as a sketch/scrap book or a digital representation of it, like a personal blog or folder structures of process that backup your projects, but notes, sketches and visual revisions must be uploaded.

REQUIRED READING

Readings will be assigned over the course of the semester, and will be posted to our class website. Our class site is: acmgd.info/ComputersInDesign

MATERIALS

Students should have materials for sketching and idea-generation for all classes (sketch pads, tracing paper, pencils, pens, etc) a device for backing up their work on a source other than their computer (digital backup), and a sketch-book. Digital cameras would be useful, but are not required.

DIGITAL POLICY

The responsibility for backing up digital files lies solely with the individual student. Corruption of files containing coursework will not be considered a valid excuse for missing a deadline. It is each student's responsibility to consistently back up work on multiple devices in case of file corruption, disk or computer failure.

PREPARATION FOR CLASS

Students are to be prepared at the start of each class with assigned work and supplies. This includes the presentation of sketches and comps for projects, in required form, for class critiques. Students who are not prepared and do not participate in class critiques or individual discussions with faculty when scheduled to do so should not expect private critiques at a later date. Students are also responsible for the knowledge and practice of tools, materials and methods previously covered in class. Students who miss lectures and class discussion due to absences must obtain notes and assignments for subsequent classes from a responsible student prior to the next class period. While I will be happy to clarify information for students who are confused, I cannot repeat lectures or elaborate project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with me. For students who need to reach me outside of class time, my email address is listed above on the top right of this handout.

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DEADLINES

This course is structured so that all work can be completed during a normal semester. There will be no incomplete grades given without a serious, documented excuse. Completion of ALL required projects is mandatory to pass the course. Any project not completed by the deadline must be turned in by the beginning of the next class at which time it will automatically receive one grade lower. All projects must be handed in at the deadline but may be further developed and refined for the final review. The new grade assigned will be the average of the original and new project.

ATTENDANCE

Consistent and prompt attendance develops responsible professional behaviour and insures that students have access to the full range of experiences and information necessary to complete class assignments and acquire the skills and knowledge emphasized in a university education. Attendance is required during the scheduled class periods. Punctual arrival, effective use of the full studio period, and participation in assigned work is required. For this course, only two excused absences for the semester are acceptable. Allotted absences are to accommodate illness only. Doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc., should not be scheduled to conflict with class. All students are expected to attend class on a regular basis. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner. In some instances, unsatisfactory attendance may result in a failing grade.

Excessive lateness, early departures, excessive break time, lack of participation in assigned studio activities and not having homework will count as equivalent to an absence (2=1 absence). Lateness is defined as being ten minutes late for class or departing before the class has been formally dismissed by the instructor. Lateness that exceeds one hour will be counted as one absence. More than 2 absences equals a letter grade (without a note from the Doctor or a pre-arranged excuse).

EVALUATION AND ASSESSMENT

Throughout the semester we will use a combination of formative assessment (discussion and critique) leading to summative evaluation (a grade). You are expected to play an active role in this process. Final grades will be determined using the following criteria:

The quality of your design process:

- + Quality of Research
- + Conceptual Strength
- + Conceptual Development (sketches, roughs, drafts)
- + Attention to Detail / Craft / Presentation of Work
- + Syntactic Quality of Work (form, composition)
- + Semantic Quality of Work (message, communication)
- + Pragmatic Quality of Work (function)
- + Understanding of the role of medium & technology as an ever-changing entity
in order to serve communication goals
- + Motivation
- + Successful completion of all Final Deliverables

Your professionalism and conduct (as a member of the studio):

- + Participation in Critiques / Discussions
- + Written Articulation
- + Verbal Articulation
- + Overall Attitude
- + Class Attendance / Punctuality
- + Deadlines / Class Preparation

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- + Respect for your work and the work of others
- + Meeting Objectives of Assignments
- + Mastery of the objectives of the course

GRADING

The grading system for this course is the following:

- A Excellent without exception
- B+ Well above average
- B Above average
- B- Above average
- C+ Average
- C Average
- C- or below, failing
- INC Incomplete

HOW TO BE SUCCESSFUL IN THIS CLASS

- + Self-advocate. If you do not understand something, or need help, make your project advisors and classmates aware of the situation. This is part of the collaborative approach to a "learning community."
- + Set individual progress milestones as well as meeting those held in common within the class.
- + Be flexible in your problem-solving approaches.
- + Develop project management and organizational strategies or seek out help to it to do so, if you lack these skills.
- + Be willing to tutor another student if you have knowledge or skills that would be useful to help them progress.
- + Critique constructively and do not offer false praise.

ACADEMIC INTEGRITY

As an academic community dedicated to the creation, dissemination, and application of knowledge, Rutgers University is committed to fostering an intellectual and ethical environment based on the principles of academic integrity. Academic integrity is essential to the success of the University's educational and research missions, and violations of academic integrity constitute serious offenses against the entire academic community. The entire Academic Integrity Policy can be found here: <http://academicintegrity.rutgers.edu/academic-integrity-policy/>

ACCOMMODATION AND SUPPORT

Rutgers University Newark (RU-N) is committed to the creation of an inclusive and safe learning environment for all students. RU-N has identified the following resources to further the mission of access and support:

For Individuals Experiencing Disability: The Office of Disability Services (ODS) works with students with medical, physical, and/or mental conditions who encounter disabling barriers in order to determine reasonable and appropriate accommodations for access. Students who have completed the process with ODS and have approved accommodations are provided a Letter of Accommodation (LOA) specific to each course. To initiate accommodations for their course students must both provide the LOA to and have a conversation with the course instructor about the accommodations. This should occur as early in the semester as possible. More information can be found at the RU-N ODS website (ods.newark.rutgers.edu). Contact ODS at (973) 353-5375 or via email at ods@newark.rutgers.edu.

For Individuals who are Pregnant: The Office of Title IX and ADA Compliance is available to assist with any concerns or potential accommodations related to pregnancy. Students may contact the Office of Title IX and ADA Compliance at (973) 353-1906 or via email at TitleIX@newark.rutgers.edu.

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For Absence Verification: The Office of the Dean of Students can provide assistance for absences related to religious observance, emergency or unavoidable conflict (illness, personal or family emergency, etc.). Students should refer to University Policy 10.2.7 for information about expectations and responsibilities. The Office of the Dean of Students can be contacted by calling (973) 353-5063 or emailing deanofstudents@newark.rutgers.edu.

For Individuals with temporary conditions/injuries: The Office of the Dean of Students can assist students who are experiencing a temporary condition or injury (broken or sprained limbs, concussions, or recovery from surgery). Students experiencing a temporary condition or injury should submit a request using the following link: <https://temporaryconditions.rutgers.edu>.

For Gender or Sex-Based Discrimination or Harassment: The Office of Title IX and ADA Compliance can assist students who are experiencing any form of gender or sex-based discrimination or harassment, including sexual assault, sexual harassment, relationship violence, or stalking. Students can report an incident to the Office of Title IX and ADA Compliance by calling (973) 353-1906 or emailing TitleIX@newark.rutgers.edu. Incidents may also be reported by using the following link: tinyurl.com/RUNReportingForm. For more information, students should refer to the University's Title IX Policy and Grievance Procedures located at <https://uec.rutgers.edu/wp-content/uploads/60-1-33-current-1.pdf>

For support related to Interpersonal Violence: The Office for Violence Prevention and Victim Assistance (VPVA) can provide any student with confidential support. The office does not have a reporting obligation to Title IX. Students can contact the office by calling (973) 353-1918 or emailing run.vpva@rutgers.edu. There is also a confidential text-based helpline available to students; students can text (973) 339-0734 for support. Students do not need to be a victim/survivor of violence; any student can receive services, information and support.

For Crisis and Concerns: The Campus Awareness Response and Education (CARE) Team works with students in crisis to develop a plan of support plan and address personal situations that might impact their academic performance. Connect with the CARE Team by using the following link: tinyurl.com/RUNCARE or emailing careteam@rutgers.edu.

For Stress, Worry, or Concerns about Well-being: The Counseling Center has confidential therapists available to support students. Students should reach out to the Counseling Center to schedule an appointment: counseling@newark.rutgers.edu or (973) 353-5805. If students are not quite ready to make an appointment with a therapist but are interested in self-help, check out Sanvello for an easy, web-based approach to self-care and support. Visit <https://my.rutgers.edu/>, click on Sanvello: Wellness @ RUN, and log in with your netid to begin your journey toward wellness.

For emergencies, call 911 or contact Rutgers University Police Department (RUPD) by calling (973) 353-5111.

HEALTH AND SAFETY AT RU-N

In order to protect the health and wellbeing of all members of the Rutgers-Newark community, masks must be worn by all persons inside campus buildings when in the presence of others, and in buildings in non-private enclosed settings (e.g., common workspaces, workstations, meeting rooms, classrooms, etc.). Masks should securely cover the nose and mouth. Masks must be worn during class meetings. Each day before you arrive on campus or leave your residence hall, you must complete the brief survey on the My Campus Pass symptom checker self-screening app found at: [myRutgers Portal](https://myRutgersPortal.com).

LEARNING RESOURCES

Rutgers Learning Center (tutoring services)

Room 140, Bradley Hall
(973) 353-5608
<https://sasn.rutgers.edu/student-support/tutoring-academic-support/learning-center>

Writing Center (tutoring and writing workshops)

Room 126, Conklin Hall
(973) 353-5847
nwc@rutgers.edu
<https://sasn.rutgers.edu/student-support/tutoring-academic-support/writing-center>

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SUGGESTED READING LIST

May find most at the Dana, Newark and NJIT Libraries

- > A Designers Art by Paul Rand
- > Alphabets and Images by Maggie Gordon
- > American Typography Today by Rob Carter
- > An Essay on Typography by Eric Gill
- > Armin Hofmann: His Work Quest and Philosophy by Armin Hofmann
- > Art and Visual Perception by Rudolph Arnheim
- > Asymmetric Typography by Jan Tschichold
- > By Design by Ralph Caplan
- > Bruno Monguzzi: A Designer's Perspective by Franc Nunoo-Quarcco
- > Bruno Munari: Design as Art Aldo Tanchis
- > Calligrammes by Guillaume Apollinaire
- > Conceptual Blockbusting by James Adams
- > Concrete Poetry: A World View Mary Ellen Solt
- > Concrete Poetry: A Study in Metaphor Visible
- > Crystal Goblet: Theory of Typography by Beatrice Ward
- > Design, Form and Chaos by Paul Rand
- > Design Quarterly 133 : Does It Make Sense by April Greiman
- > Design With Type by Carl Dair
- > Dorfsman and CBS by Dick Hess & Marion Muller
- > Emigre (The Book) Graphic Design into the Digital Realm by R. Vanderlans & Z. Licko
- > Envisioning Information by Edward Tufte
- > Experiences in Visual Thinking by Robert H. McKim
- > Experimenta Typographica by Willem Sandberg
- > Expressive Typography: The Word as Image by Kimberly Elam
- > French Currents of The Letter Pioneers of Modern Typography by Herbert Spencer
- > From Lascaux to Brooklyn by Paul Rand
- > George Nelson: The Design of Modern Design by Stanley Abercrombie
- > Graphic Design Manual by Armin Hofmann
- > Graphic Design: Now in production catalog
- > Graphic Design Processes by Kenneth J. Hiebert
- > Graphic Design Solutions by Robin Landa
- > Graphic Design Theory by Helen Armstrong
- > Grid Systems in Graphic Design by Josef Muller-Brockmann
- > Herb Lubalin: Art Director, Designer, Typographer by Snyder/Peckolick
- > Interaction of Color by Josef Albers
- > Black Girl Magic: A Poem by Mahogany L. Browne
- > The Creative Act: A Way of Being by Rick Rubin
- > Skip Tracer by Jive Poetic
- > Jan Tschichold: Typographer by Ruari McLean
- > Josef Muller-Brockmann by Lars Muller
- > Language Summer '74
- > Lateral Thinking: Creativity Step by Step by Edward deBono
- > Manual of Typographic Design by Ruari McLean
- > Milton Glaser Graphic Design by Jean Michel Folon
- > Modern Typography by Robin Kinross
- > Moving Type: Designing for Time and Space by Jeff Bellantoni & Matt Woolman
- > Nelson On Design by George Nelson
- > Pentagram: The Compendium by Pentagram Partners
- > Problems of Design by George Nelson
- > Radical Modernism by Dan Friedman
- > Stop Stealing Sheep and Find Out How Type Works by Erik Spiekermann & E.M. Ginger
- > The Art of Graphic Design Bradbury Thompson
- > The Elements of Typographic Style by Robert Bringhurst
- > The End of Print I and II by David Carson
- > The Graphic Edge by Rick Poyner
- > The Graphic Language of Neville Brody I and II by Jon Wozencroft
- > The Liberated Page by Herbert Spencer
- > The Mind Map Book by Tony and Barry Buzan
- > The New Typography by Jan Tschichold
- > The Visible Word by Herbert Spencer
- > The Visual Display of Quantitative Information by Edward Tufte
- > Think by Edward deBono
- > Thinking With Type by Ellen Lupton
- > Thoughts on Design by Paul Rand
- > Type and Image: The Language of Graphic Design by Philip Meggs
- > Typographic Communications Today by Edward Gottschall
- > Typography by Aaron Burns
- > Typography: A Manual of Design by Emil Ruder
- > Typography Now : The Next Wave by Rick Poyner
- > Visible Signs by David Crow
- > Visual Explanations: Images and Quantities, Evidence and Narrative by Edward Tufte
- > Women in Design: A Contemporary View by Liz McQuiston
- > Olio by Tyehimba Jess
- > ZONG! by M. NourSe Philip
- > Patter: Poems Douglas Kearney