Aidan
Connolly

Assignment

In this assignment you will create two brand logos for yourself:

A monogram symbol, using your initials.
A logo for your first or last name.

Assignment

In this assignment you will design
the cover for this course syllabus.

This project is phase 2 of experimenting with type,
with the addition of composing a page, using a grid system.

Details

Fonts
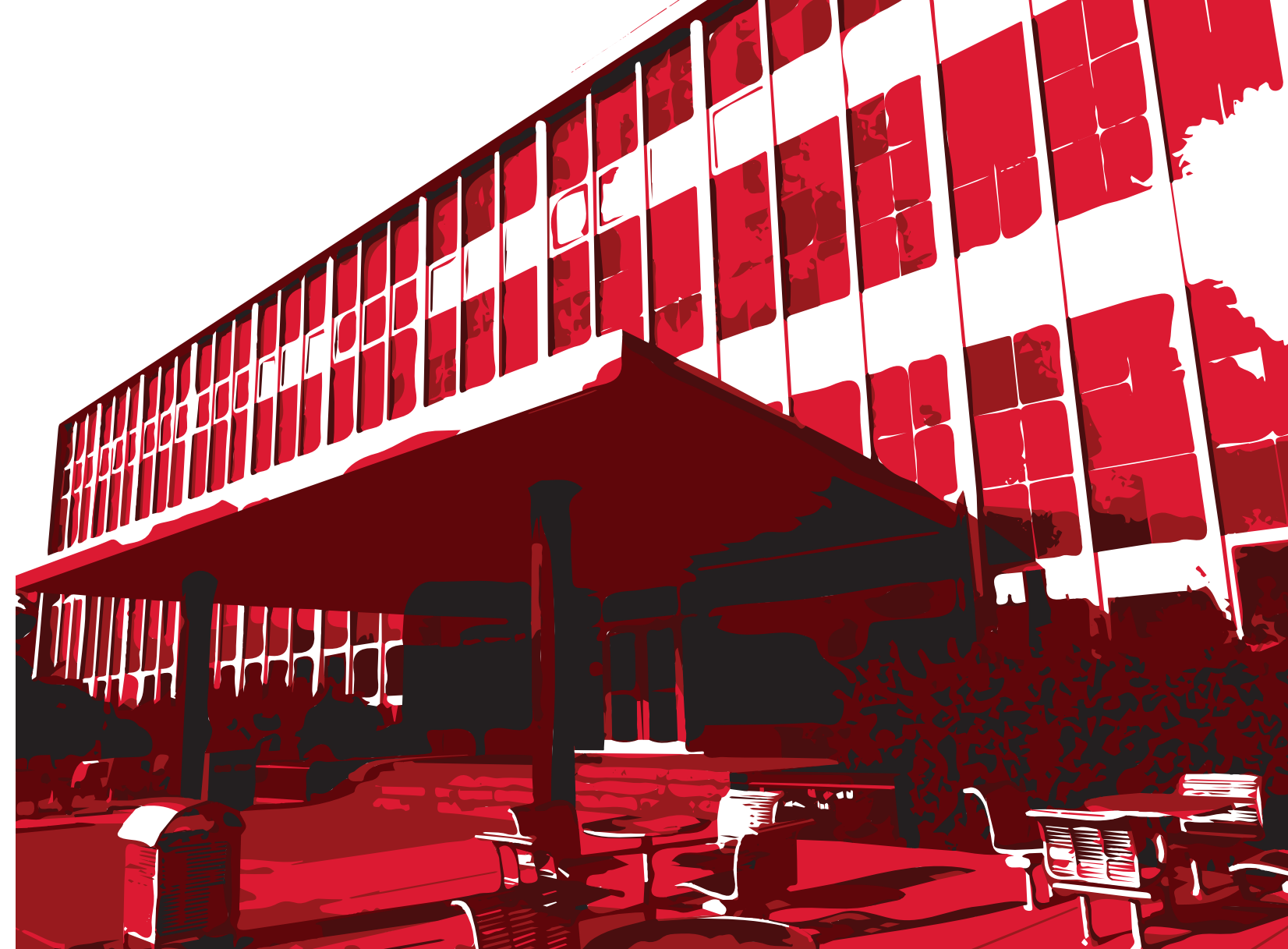Grotesque MT Std (Extra Condensed)

Colors
C2 M100 Y85 K6
C25 M100 Y100 K25
C35 M100 Y95 K55
C40 M90 Y80 K65
C0 M0 Y0 K100

JOMC 161
Graphic Design & Web

University of Nebraska-Lincoln
Andersen 28
Fall • 2015
Bill Shaffer
wshaffer2@unl.edu

N
COLLEGE OF JOURNALISM
AND MASS COMMUNICATIONS

Assignment

In this assignment you will pull together type, images, and color in creating a feature-story tabloid page layout.
This process is called pagination.

Details

Fonts

Avenir (Light, Book, Medium)

Minion Pro

Colors

C0 M85 Y100 K0

C0 M0 Y0 K100

By Julie Lasky
Chronicle Books, San Francisco
Reviewed by Victor Margolin

Some People Can't Surf:
The Graphic Design of Art Chantry

For more than twenty years, beginning in the late 1970's, Art Chantry's graphics characterized the Seattle arts scene just as Jules Chéret's posters portrayed the "belle epoque" of Paris in the 1890's. Although the social milieus that the two artists represented are vastly different – Chantry worked largely with small music clubs, independent record labels, fringe theaters, and alternative publications, while Chéret depicted the activities of more upscale Parisians who frequented the city's dance halls, theaters, and social galas – each conveyed a sense of cultural elan that was identified with a particular place and time.

Unlike Chéret who aspired to the status of a fine artist, following the examples of Watteau and Tiepolo, Chantry has drawn his sustenance from the flotsam and jetsam of popular culture – hardened sheets of press type, comics, old advertisements, '50's album graphics, and much more. He is most comfortable working outside the mainstream although as he has become successful, companies like Urban Outfitters have occasionally hired him to create an off-kilter look for their youthful consumers.


"Working on a limited budget for these early commissions, he developed a 'wily thriftiness'"

According to author Julie Lasky, former managing editor of Print and now editor of Interiors, Chantry had a difficult upbringing. He cobbled together an education at several colleges and junior colleges in the Northwest and managed to end up with a degree in painting. His first big break as a designer came from a student organization at the University of Washington, which hired him to create posters for campus lectures, concerts, and films. Working on a limited budget for these early commissions, he developed a "wily thriftiness," which has enabled him throughout his career to deliver high-end content with low-end means.

By the early 1980's he was working for a range of clients in Seattle including the Bathhouse Theater, whose innovative productions he depicted with gritty collaged images. Chantry has, in fact, always seen himself as a collagist and his ability to recontextualize and combine photo fragments, bits of press type, and commercial illustrations from the '30's and '40's is the foundation of his design sensibility. He is steeped in this material and uses it with an expertise that Reyner Banham celebrated in his seminal essay of 1956, "Who is This 'Pop'?," where he defined a "Pop Art connoisseur, as apposed to a Fine Art connoisseur."

Before the commercial success of "grunge typography" a few years ago, Chantry was manipulating type with rough edges and gashes that always exposed the presence of the designer. In fact, he is one of the few graphic designers working today who does not use a computer. His resourceful improvisational technique was well-suited for his growing list of punk and rock band clients, as well as music clubs, small theaters, and exhibition organizers that sought his services. His use of found art is exemplified in his poster for the Seattle music club, Moe, where he enlarged the image from an old National Safety Council poster that included the text "End of a Perfect Day" and then added a copy line below it with the names of several bands that were playing at the club and the dates of their performance.

After Chantry's marriage broke up in 1991, he moved into an artist's cooperative known as the Subterranean Cooperative of Urban Dreamers or SCUD. Here for two
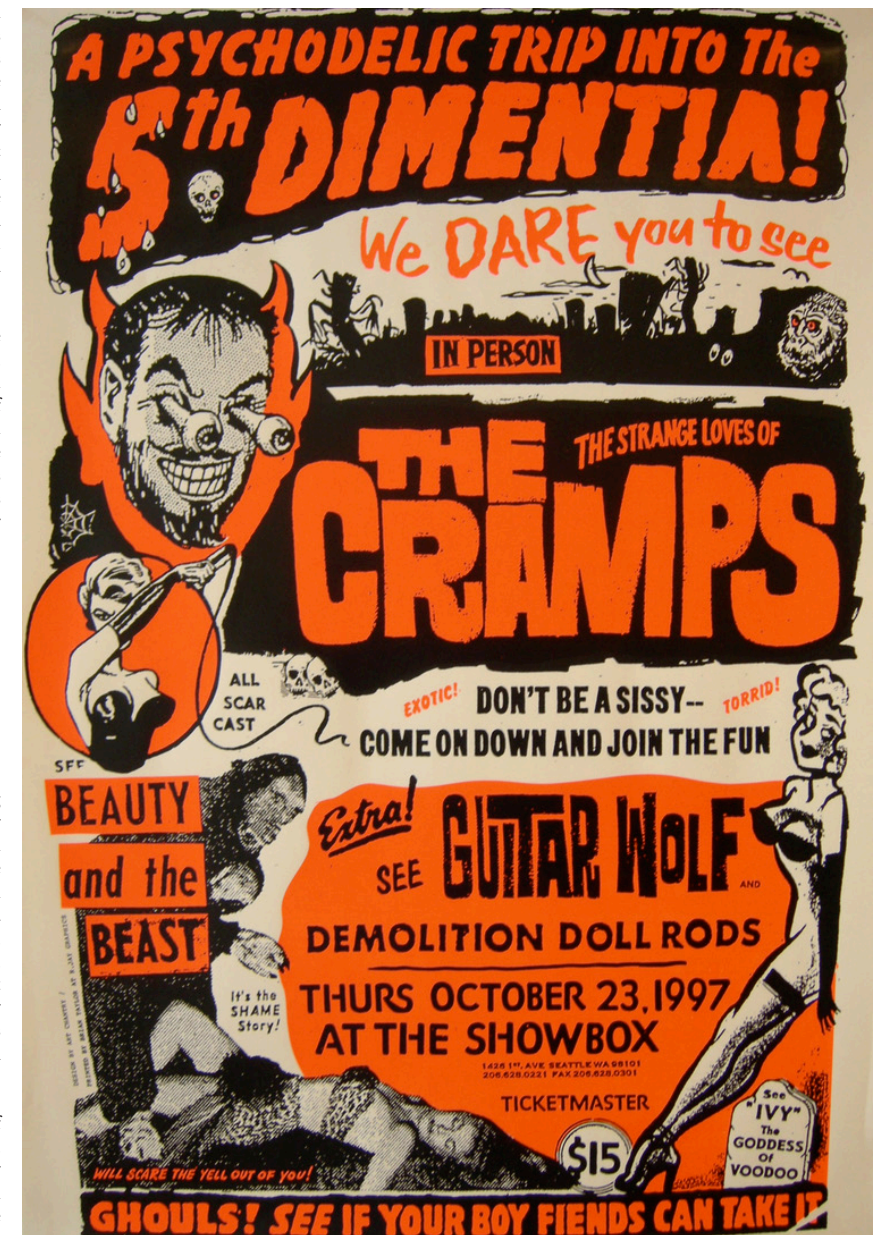
years he faced the full force of Seattle's underground. As Lasky writes, "He designed for and with them and felt electrified without imitating their self-annihilating impulses." It is this contact with energies and artifacts on the margins of American urban culture that keeps Chantry's work vital. However, by engaging so consistently with the popular culture of the past, his own work occasionally lapses into pastiche. One can see it in his appropriation of colors and motifs from Saul Bass's Man with the Golden Arm film graphics or his adoption of the lettering and blotted line illustration techniques of David Stone Martin from 50's jazz albums. The challenge for Chantry, who draws as widely on mass media and popular culture images and ephemera as his avant-garde predecessors of the 1920's and 1930's, Kurt Schwitters and John Heartfield, is to retain his own voice amidst the

"He designed for and with them and felt electrified without imitating their self-annihilating impulses."

revived resonances of the past that fill his projects. For the most part, he does this with great skill and his occasional misses can be forgiven simply by dint of the enormous volume of work he produces.

Chantry has long been legendary among designers and this book will make his work known to a wider audience. Lasky is one of our most perceptive graphic design critics and her text makes clear to designers and lay people alike why Chantry's work is culturally significant. The book, whose illustrations are entirely in color, is beautifully produced and is thoughtfully designed by Chantry and his partner Jamie Sheehan. Amidst the neatly organized spreads of posters, magazine covers, and record sleeves, the designers intersperse numerous pages of black and white logos that Chantry created for record companies, restaurants, and even clothing manufacturers. However, two slick photographs of a brochure promoting an architectural firm look out of place amidst so much work that eschews beauty for provocation. But no one can fault Chantry for making a living. Let us hope that he doesn't settle in too comfortably. There are too few designers like him who are willing to push the envelope of cultural values and norms.
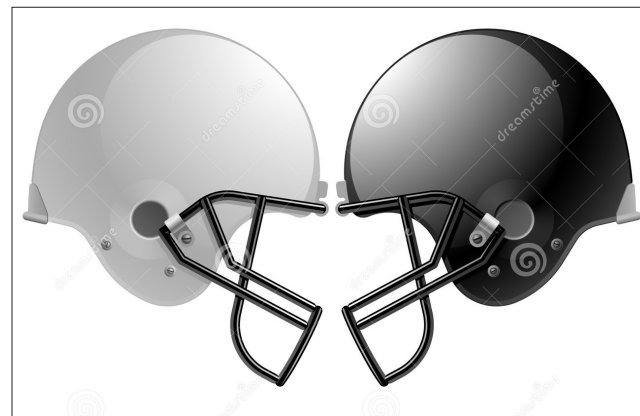Copyright © 2001 Victor Margolin.

Assignment

In this assignment you will use type, images, and color to create an eye-catching poster.

This poster should:
1) Get our attention, and then,
2) Inform us of any necessary details (time, place, etc.)

Inspiration

Details

Font
NEW ATHLETIC M54

Colors
C2 M100 Y85 K6
C0 M9 Y80 K0
C0 M0 Y0 K100

HUSKERS
(5-6)

4 HAWKEYES
(11-0)

NOVEMBER 27
2:30PM CT
ABC

Assignment

In this assignment you will use type, images, and color to create an eye-catching poster.

This poster should:
1) Get our attention, and then,
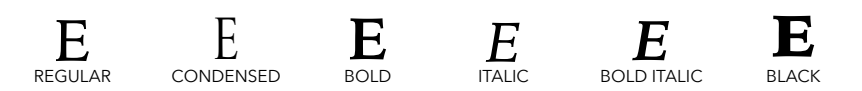2) Inform us of any necessary details (time, place, etc.)

Source Information

Typefaces: Knowing the difference

Sans Serif
Serif
Slab Serif
Script fonts
Monospaced
Display
*Not mentioned: Gaelic, Dingbats, non-western, and others.

Common styles:
condensed
regular
black
italic
bold italic
bold

Pro Tip #1
Limit yourself to a maximum of 3 well contrasting (complimentary) typefaces.

The Quick Brown Fox jumps over the lazy dog

A pangram is a sentence that uses every letter of the alphabet at least once.

Typefaces can contain a myriad of different symbols
letters
numerals
punctuation
icons

Type Anatomy (illustrate)
ascender height
x-height
descender height
baseline
capital letter
lowercase letter

Types of Serifs and Brackets Slab
Hairline
Cursive
Gothic
Wedge
Tuscan

What's it saying?
Sans-serif: neutral
Serif: timeless
Script, handwriting: casual
Italic Sans-serif: let's go!
Italic Serif: quote
Script: elegant
Slab-serif: confirmed
Black, extra bold: BOLD!
Condensed sans-serif: authority
Modern serif: glamour
Geometric, art deco: retro
Rounded: user friendly
Monospace: source code
Faux Pas: Comic sans

TYPEFACES: Knowing the Difference

| SANS-SERIF | SERIF | SLAB-SERIF | SCRIPT | MONOSPACED | DISPLAY |

Not mentioned are Gaelic, Dingbats, non-western, and others.

COMMON STYLES

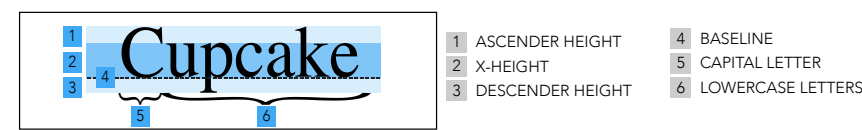| REGULAR | CONDENSED | BOLD | ITALIC | BOLD ITALIC | BLACK |

PROTIP #1
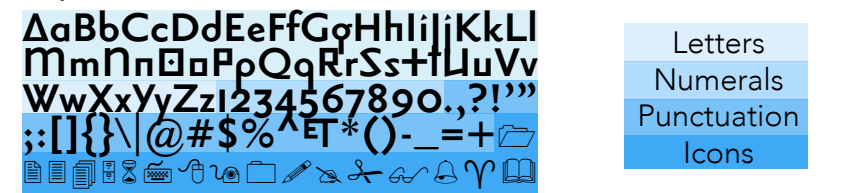Limit yourself to a maximum of three well contrasting (complimentary) typefaces.

{ *The Quick* **BROWN FOX** Jumps over the lazy dog }

A **PANGRAM** is a sentence using every letter of the alphabet at least once.

TYPE ANATOMY

Cupcake

1	ASCENDER HEIGHT	4 BASELINE
2	X-HEIGHT	5 CAPITAL LETTER
3	DESCENDER HEIGHT	6 LOWERCASE LETTERS

Typefaces can contain a myriad of different symbols.

AaBbCcDdEeFfGgHhIiJjKkLl
MmNnⲞⲟPpQqRrSsTtUuVv
WwXxYyZz1234567890.,?!'"
;:[]{}\|@#$%^&*()-_=+

Letters
Numerals
Punctuation
Icons

TYPES OF SERIFS

| GOTHIC | WEDGE | HAIRLINE | SLAB | TUSCAN | CURSIVE |

WHAT'S IT SAYING?

SANS-SERIF	Neutral
SERIF	TIMELESS
SCRIPT, HANDWRITING	Casual
ITALIC SANS-SERIF	Let's go
ITALIC SERIF	"Quote"
SCRIPT	Elegant
BLACK, EXTRA BOLD	BOLD!
CONDENSED SANS-SERIF	AUTHORITY
MODERN SERIF	GLAMOUR
GEOMETRIC, ART DECO	RETRO
ROUNDED	User Friendly
SLAB-SERIF	CONFIRMED
MONOSPACE	SOURCE CODE
FAUX PAS	Comic Sans