22 437 **Visual Identity and Branding**
Monday/Wednesday 1:50–4pm AC S215, 216

Edwin Jager   **office hours:**   Mon/Wed.: 12.40–1.40pm
516AC   or by appointment

Email is the best means to contact me: **jager@uwosh.edu**
If you must, call my office only: 424 7057

Course homepage: edwinjager.net>teaching>22-437 Visual Identity and Branding   **facebook:** UWO Design

This course deals with overall planning, strategy and preparation of a variety of visual components required to create a visual identity and branding project for an organization or business. This course may be repeated for credit as needed. Prerequisite: Art 111 and 338 or consent of instructor. Special fees may apply.

Identity Design
Gregg Berryman refers to the subject of Corporate Identity as, "...the visible essence of a corporation, institution, or government agency. Identity, unified and controlled, can provide a positive association with an organization in the eyes of employees, customers, stockholders, and the public."

In this course you will investigate the various types of marks used in corporate identity systems. You will develop a professional identity design practice that will include research, problem definition, developing client relationships, and of course, the refinement of visual identities. A major focus of the course will be the exploration and creation of various types of marks and a better understanding of their appropriate application within the context of branding. You will also explore the overall field of identity and branding design by creating comprehensive corporate identity/branding campaigns.

Assignments
You will learn to understand the subject of corporate identity by completing four projects. Responses to readings, workbook assignments and organization will also be factored into your grade.

1. **Pictorial Mark** *20%* Due February 19
   Pictograms rely on visual information to depict a clear image. Visual associations may be literal or figurative in creating a visual identity. Sub categories: Character, and Pictorial marks (Starbucks, PBS, Quaker, Betty Crocker).

2. **Logotype** *20%* Due March 9
   Wordform marks are the marks most typically referred to as logotypes. With a wordform or wordmark, the corporate identity is visualized typographically as a whole name or word (Xerox, Edward Jones). A sub category is the letterform or lettermark, created from one or more letters or numbers. Logotypes may also take the form of an acronym (IBM, 3M).

3. **Symbol** *20%* Due April 11
   Symbols can be broken down into two categories: abstract symbols are simple or complex rearrangements, alterations, or distortions of the representation of natural appearance (International Paper, CBS, Shell). Non-representational or nonobjective symbols are purely invented and not derived from anything visually perceived. They do not relate to any object in nature and do not literally represent a person, place, or thing (Chase, Deutsche Bank).

4. **Brand Identity** *40%* Due May 6
   Develop a comprehensive identity program, from naming through to advertising and packaging. A Corporate Signature and hierarchy will be designed and tested. Develop and explain a comprehensive identity architecture through the creation of branded elements and the production of a comprehensive corporate identity (brand style guide) manual.

Criteria

Each assignment, upon completion, is evaluated relative to the goals expressed at the introduction of the project. Projects will be evaluated for **Idea/Concept**; **Research/Preparation**; **Articulation/Technique**; **Presentation**.

Questions that are important to ask:

How does the solution relate to the assignment goals?

Are all the elements appropriate? How does the outcome relate to your style/mood boards?

Does the work express understanding of the concepts learned from lectures, readings, and demonstrations?

Does the final submission demonstrate progress in the project development from beginning to conclusion?

Did you ask appropriate questions to clarify assignment intentions?

Have you organized your thoughts and research, sketches, drawings, trials, proofs and comprehensives?

Do all design elements have corresponding research and notes? Does your research go beyond collecting images of previous solutions to the problem?

Did you research historical and contemporary design practice?

Did you effectively discuss your work and the work of others during critique?

How far did you go in exploring concepts, design and form, gestalt? Have all elements been refined?

Did you submit proofs and evidence of experimentation?

How original is the concept? Is the project derivative of the work of others? Is it ownable?

Are all image/content sources and references completely documented?

Have your abilities and experiences been tested? Does the conclusion demonstrate personal growth?

Workbooks

In addition to completed projects, you will maintain a project workbook, also called a journal or process book. This book is a record of your project research and includes assignments, lecture notes, drawings, reference material, notes, and intermediate stages. It is an important resource for your design practice where you work out assignment problems and present your ideas and interests to others. Proofing is an important aspect of this process. Printing your work regularly is required as you develop your ability to work back and forth between the screen and paper and to provide evidence of your progress. All designers keep a process book as a means to organize and present their ideas, process and work. Document your 3D work. Keep your materials. You will want to return to your workbooks in the future!

I look at your workbooks carefully when I evaluate your projects. Your contribution to critiques and discussion, through completion of assignments, drawings and comprehensives is essential to the success of the class. I look for evidence of proofing, research, typographic experimentation/sources. Imagery and inspiration must be thoroughly documented in your workbook.

Use a three ring binder for this workbook so that you may add research over the course of the semester. You must develop a system for organizing your information within the structure of the binder that allows it to be accessible to you and others who may wish to see your notes.

Clearly label the spines of your workbooks with your **name** and the **class title**

Binders are submitted along with each assignment and will contribute to your assignment grade.

Grades, Attendance, Participation, Personal Development, Accommodation

Final grades are calculated according to the percentages outlined in this syllabus. Letter grades are converted to numerical grades according to the chart in the student handbook.

You will work on your assignments in class and they will be a frequent focus of discussion. This class, instructor and fellow students are a valuable resource for you in your project development and you must take advantage of all of your opportunities. Arrive prepared to work on the projects for this class. Do not engage in texting or social media during class time. Phones must be stowed for the duration of the class. Please avoid leaving the classroom during lectures or critiques. Assignments will be related to the lectures and discussions that take place over the course of the semester. It is important that you are present and punctual for class. If you are not present, arrive late, or leave early, you are not participating and your assignments will reflect this lack of dedication and participation. It is very important that you arrive for class on time and work for the entire period.

You will be allowed **two** unexcused absences this semester. Use these absences, if you must, for personal reasons and unverified absences, including the Chicago trip.

Absences beyond this limit will result in your final grade being lowered by **one grade step for each class missed.** Excused absences must be verified with a Doctor's Note or notice from the Dean of Students.

Three late arrivals and/or early departures will count as one absence.

Academic honesty and integrity are expected at all times. Plagiarism, cheating, and other forms of academic misconduct will not be tolerated and will be handled according to university guidelines.

To succeed as a professional in the field, you must be able to organize your work and meet deadlines. Each assignment will be discussed in critique. Sketches, Layout Diagrams and Comprehensives will all be required for critique during the project period. Lack of preparation will affect the research/preparation portion of your grade.

Final projects must be formatted according to the guidelines and presented at the beginning of class.

Projects that are not ready for critique at the beginning of class are reduced by **one grade step**.

Grade is further reduced for each class period that the project is not submitted.

Assignments are still due on the announced date even if you are absent. You are responsible for getting your work to me on time.

You will have time to work on projects in class but to complete assignments, you will need to spend considerable time working outside of the class period. Two hours of homework per hour of class is considered to be a good starting point. Graphic design requires significant creative development, technique and attention to detail. A great deal of your experience will be a result of practice and revision. The time you spend working will contribute significantly to your overall abilities in the discipline.

It is university policy to provide reasonable accommodations to students who have documented disabilities that may affect their ability to participate in course activities or to meet course requirements. Please contact me as soon as possible during office hours to discuss any accommodations you might need and provide appropriate documentation.

Portfolios
Keep your projects handy throughout the semester. Do not throw them out or put them somewhere that you can't access them. All projects will be required for a group critique at the end of the semester. Also, take care to organize and back-up all of your computer files as electronic documentation of your work will also become due.

Lab Fee
Twenty-five Dollars. Paid with course fees.

Digital Files/Data Storage
Purchase a quality external hard drive/digital storage device for back-up of files. Format drives properly. Make sure drive is large enough for files and don't let the drives get too full!

Files are deleted from lab computers every thirty days. You must keep a digital record of all projects completed. Create a redundant archival system for your data.

Required Equipment
Digital Camera: Minimum 5 Megapixels

Recommended Reading
Designing Brand Identity, Alina Wheeler; *Corporate Identity Design*, Veronica Napoles; *Designing Corporate Identity*. Pat Matson Knapp; *The Designer's Guide to Creating Corporate I.D. Systems*, Rose DeNeve; *Typographic Design: Form and Communication*, Rob Carter, Ben Day, Philip Meggs. *Notes on Graphic Design and Visual Communication*, Gregg Berryman; *Meggs, A History of Graphic Design*, Philip Meggs; *Pocket Pal–Graphic Arts Production Handbook*, International Paper; *Type and Image*, Philip Meggs; *Geometry of Design*, Kimberly Elam; *Typographic Workbook*, Kate Clair

Magazines
At the Library—*Eye: the international review of graphic design*, *Graphis*, *Communication Arts*, *Print*
Also of Interest—*Baseline: international typographic magazine*, *I.D.*(International Design), *How*

Unattended Personal Effects and Student Right to Know Act
The Department of Art is not responsible for any personal items, materials, tools or artwork left unattended.

Students are advised to see the following URL for disclosures about essential consumer protection items required by the Students Right to Know Act of 1990: https://uwosh.edu/financialaid/consumer-information/

Grade:

Idea/Concept appropriateness of concept, originality, depth of exploration

Research/Preparation problem solving process documented: all source imagery/content and process is clearly documented. Workbook is organized: assignments, sketches, adequate proofing, additional information, notes, research of solution elements, typefaces.

Articulation/Technique revisions, formal qualities, technical aptitude, experimentation, execution, layout, clarity of information and idea

Presentation spelling, consistent type, details, color matching, trim and mounting, labels and cover, tidiness, follow assignment guidelines