



University of South Alabama  
Department of Visual Arts

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HOURS: TUESDAYS & THURSDAYS: 1:30-2:00 PM; 5:00-6:00 PM  
WEDNESDAYS: 10:00- 1:00 PM

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FALL 2016

ARS 271 ¶ CRN 11585 ¶ 3cr hrs  
**INTRODUCTION TO GRAPHIC DESIGN  
WEB BLENDED**

T-TR ¶ 2:00-4:45 pm  
Room ¶ VA 320

Required Textbooks

**Graphic Design Theory: Readings from the Field**

Author: Helen Armstrong

ISBN-10: 1568987722

ISBN-13: 978-1568987729

**Graphic Design for Non-Designers**

Authors: Tony Seddon & Jane Waterhouse

ISBN-10: 0811868311

ISBN-13: 978-0811868310

### Course Description

An introduction to skills and techniques used in graphic design, problems in visual priorities, and use of selected materials.

Prerequisites ARS 121,122, and 123.

### Goals

This class will prepare the students:

- To develop the ability to create successful visual messages.
- To develop a mastery of hand skills, craft, and technical skills as well as presentation techniques.
- To gain an in depth understanding of the field of graphic design.
- To develop and nurture idea generation skills.
- To understand and utilize visual hierarchy.
- To introduce the terminology used in graphic design.
- To gain an understanding of how to use various design elements.
- To begin looking at things in a new way.



V.1 2016 *Not all classes progress at the same rate thus course requirements might have to be modified as circumstances dictate. You will be given written notice if the course requirements need to be changed.*

# 02

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## *Welcome to Introduction to Graphic Design!*

In this class, you will get an introduction to the foundations of graphic design and design thinking. The class will challenge you to problem solve and learn to see the world around you differently. As designers, we need to be able to see possibilities in everything around us and we need to learn to be self reliant. The projects in this class will prepare you for your upcoming design classes, but more importantly, the projects will help you think like a designer.

I learn as much as you do every time I teach it. There will be a lot of work in this class but we will work together and I will be here to help you and answer questions. One thing is for sure, you will never look at any visual material and typography in the same way again! And though there is a lot of work, you will also have a lot of fun!

**A word of caution:** no instructor can teach you all that is out there to learn. No instructor will teach you everything. You will get out of this class as much as you put in. I will challenge you, but it is up to you to meet that challenge and grow. So, go and make me proud!

## *What to expect from me*

### **Facilitate**

In a manner of speaking I am your facilitator. That is, my job is to provoke your creativity and analytical skills with questions and feedback. I will always ask you why and what if... as a way to give you a bridge for your thoughts. I will push you to produce your best work and sometimes this will mean being tough and others it will mean holding your hand. In either case, my interest is for you to succeed.

### **Grading**

Usually I will grade your work within a month after it is due. However, sometimes attendance to conferences to present a paper, working on a paper for a deadline, and others alike might keep me from grading the work within a month. In those cases, I will inform you and ask you to be patient.

### **Emails**

Every effort will be made to answer your emails within a 24 hour period as long as they are properly written (address, grammar and tone). If you do not get a reply within that time frame, check your email again. Unless I am in the middle of a family situation (kids or other) you can expect an email within the 24 hour period. **No emails will be answered on Sundays.**

### **Office hours**

My office hours are listed on the first page of your syllabus. **Office hours are Tuesdays and Thursdays from 1:30-2:00 pm and 5:00- 6:00 pm and Wednesdays from 10:00--1:00 pm.** You can sign up on the sign up sheet on my door. Or you can stop by and talk with me if you need to.

### **Honesty & Respect**

I will be honest with you regarding your work, performance, and my life in general. I expect the same from you.

# 03

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## *What it is expected of you*

### **Participation**

The class format relies on a variety of activities including, but not limited to, small lectures, reading discussions, conversations, small and large group critiques, sketching, constant sketch revisions, content and visual research, visual explorations, one on one discussions, field trips if applicable, occasional social media and/or design related videos, online assignments, etc..

I strongly believe in collaboration. Therefore, the class will rely heavily on constant moving around to talk and to give each other feedback both in large and small groups.



You are expected to be **present, fully engaged, and ready** for the class' activities, and. Assigned work needs to be completed before class time and ready for critique, or to be turned in at the beginning of class. If readings are assigned, you are expected to be **prepared** for class discussion. I reserve the right to administer a surprise quiz if the class is not fully participating in class discussion. **This is your class and your projects. Commit to it and you will see progress.**

### **SKETCHES**



Sketches will take as long as they take. Generally, you will be assigned a minimum of **50 sketches**. However, sometimes less will be assigned and sometimes you will find that even 50 is not enough to solve a visual problem. The sketches are assigned to hone your visual thinking skills. Doing them is your decision of course. Though you should know I do count them and grade them as part of the daily work ethics component and the process for every project.

### **RESEARCH**

Unless otherwise stated, you are expected to do research for every project: visual research to get ideas and subject/content research to understand your topic.

Other types of research may be needed from time to time. For example, if you are working on a quote, you may need to research the context of the quote. Or if you are creating a poster, you may need to research posters as a medium and their purpose. Or if your project uses a special technique, you will need to research that technique, study how others have done it and learn from them.

Every visual decision needs to be documented and properly justified. It is important that you learn to offer a sound rationale for your design solutions.

A designer must be a good thinker and a strategist, otherwise, we will end up making photocopies and doing second rate work at a copy store.

Each project will require you to turn in a set of at least **50 images for inspiration** and precedent, subject matter, and others as appropriate.

### **DEADLINES**



**Missing a deadline is strongly discouraged as I am not able to accept late work.** Exceptions are only given in extenuating circumstances as long as these are properly documented and/or pre-arranged accommodations properly documented by the Student Disability Services. Examples of excused absences are emergency room visits, hospitalization, car accident, and a death in the family.

# 04

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## Supplies

Please bring the following to class:

- Willingness to work and re-work your sketches. Repeat.
- Tracing paper pads to sketch
- Sketch pad or notebook to take notes (these notes can be doodled or you can doodle your way to take lectures' notes)
- Black markers (fine point and medium). You will need them to sketch.
- Colored pencils or markers (you may want to use them to sketch)
- Pencils to sketch
- Erasers
- Grid paper (useful for layout and proportions)
- Binders to collect and organize all the process for each project
- Scissors
- Exacto knives #11, blades, and dispenser
- White out (useful when revising sketches)
- Good quality masking tape or artist's tape
- Glue stick or Rubber Cement
- Spray adhesive
- Matting boards\* to mount your finished work for projects.  
*\*These can be cut professionally at the art or hobby store*
- Flash drive of at least 8GB to back up work.
- Create an account on Dropbox, SugarSync, or Copy to back up your work to the cloud.
- Healix mat or any other cutting surface
- A digital camera, or an slr camera.
- A favorite one hour photo developing establishment
- Epson photo quality matte paper in different sizes. It is suggested you get a pack of 11 x 17 or the super A/B size which is 13 x 19.
- Mac Laptop Computer as specified in the department's computer policy
- Mouse and/or WACOM tablet to work on the computer

## Attendance Policy

Because class attendance is crucial to the learning process it is expected that students will attend every meeting.

### Classroom

1. **Three** absences will be allowed.
2. Each absence thereafter will result in the lowering of the final grade by one full letter.
3. **Three unexcused late arrivals or three unexcused early departures** will equal one absence. You will not be allowed in class if arriving 40-45 minutes late. It will be considered an absence.
4. If **6 class days are missed**, it will result in failing the class.
5. Missing a critique and/or a project's deadlines will not be excused and will lower your grade one letter grade unless you show proper documentation (refer to class expectations).

### Web Blended Days

Each of you is responsible to complete a tutorial or reading assigned to you. This will be graded as well.

If a tutorial and/or a reading are/is not assigned to you, a list of recommended tutorials is available on Appendix 4, page 29 for you to choose one. After completing it, **you will upload the project and a short reflection of what you learned** on a shared folder on your folder in SAKAI's DROPBOX.



Tutorial's projects with the link and reflection will be **uploaded by midnight** on Sundays, unless otherwise stated. **Projects posted after midnight will not receive credit.**

Be sure to correctly name all files before uploading. Reference Appendix 5 on page 30 for additional information.

### University Policy on Attendance

The University's academic policy and procedures which can be found in the Bulletin. Undergraduate and Graduate Bulletin, page 33.

“An individual student is responsible for attending the classes in which the student is officially enrolled. The quality of work will ordinarily suffer from excessive absences. At the beginning of classes, instructors must define their policy on absences, and all cases of illness and emergency shall be promptly reported and verified to the instructor.

For excessive absences (two or three consecutive class meetings) due to illness, death in family, or family emergency, the Dean of Students' office should be advised.

Absence notices will be sent to each instructor notifying him of the reason for and the approximate length of the absence. This notification does not constitute an excused absence.

Students receiving veterans' benefits are required to attend classes according to the regulations of the Veterans Administration.

All international students on F-1 visas must comply with attendance regulations as dictated by the Department of Justice, Immigration and Naturalization Services. They must remain students in good standing with at least twelve (12) hours per term.

# 06

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Students attending authorized off-campus functions or required activities shall be excused by the responsible University official through the Office of Academic Affairs. In case of doubt, instructors may consult these lists in that office. Work missed as a result of these excused absences may be made up.”

## Grading

### WORK ETHICS & PARTICIPATION

**Each class meeting period counts for 5 points.** Two points are dedicated to your coming to class on time and being here. The remainder are based the following:

- Being on time, having the textbooks and/or required materials needed to discuss your progress, all assigned sketches properly trimmed to size when instructed, basic tools to work, appropriate attitude in class, disposition to work, and active engagement and participation in class discussions and critiques.
- Professional demeanor and behavior in class.
- Written work is typed and stapled. Hand written reports, papers and/or loose pages will not be accepted.
- Assignments are always due at the beginning of class.
- No work to show, no points.

Silent attendance will not earn full credit. Sleeping or texting in class lowers your points. Daily work cannot be made up, it depends on being in class.

### NOTE TAKING

I may be delayed in responding to emails, so it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. Email is **NOT** available for critiques or any other matters that should be taken care of during class time.

### POLICY ON VIDEOTAPING AND OTHER ELECTRONIC RECORDING DEVICES

You must ask permission before recording a lecture or any other portion of the class.

### SAFETY

All students working in a studio environment must be aware of and practice sensible safety precautions. Respect the tools, equipment, and other students. You are responsible for the clean up and maintenance of the studio. No drugs or alcohol or being under the influence of them is allowed in the studio. No food, drink, or tobacco products are allowed in the art studios. Anyone who does not follow the safety and clean-ups rules will be at risk of being kicked out of the class.

### OUTSIDE OF CLASS

Keep in mind that this is a studio class and will require sufficient outside time to develop the skills to complete a project. While we will work in class, you will find that time is not enough to achieve excellence in a project.

### SYLLABUS MODIFICATION

The instructor reserves the right to modify and/or change the course syllabus with reasonable notification to students. The schedule I provide for you now is a flexible, living document, which may be modified throughout the semester. You will be notified of any changes made and prepared ahead of time for necessary adjustments.

# 07

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## **PROCESS BINDER**

Each student is required to keep a journal/sketchbook/binder to be turned in when the project is due. In it, you will take notes, gather all of the sketches done in tracing paper, exercises done in class, document your research (what you need to learn about the topic), and you will keep images of things that inspire you.

Each project will require you to find at least 50 images for inspiration and precedent, subject matter, and others as appropriate. If you like you can set up a Pinterest account and create a board for each project. Then you would just take screenshots of the boards and put them in your journal. I can show you how to do that if you prefer to do it this way.

Every project will also require you to turn in a reflection of what you learned during the course of the project.

## **MISCONDUCT & DISRUPTION**

If your behavior in class is disruptive in any way, you may be asked to leave class. Should that happen, you will be marked absent for the day.

# 08

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## Academic Disruption Policy

The University of South Alabama's policy regarding Academic Disruption is found in The Lowdown, the student handbook. <http://www.southalabama.edu/lowdown/academicdisruption.shtml>:

“Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment.”

**We will conduct this class in a professional collaborative environment. Each student is expected students to be cordial, courteous and respectful of faculty members and fellow students.**

## Student Academic Conduct Policy

The University of South Alabama's policy regarding Student Academic Conduct Policy is found in The Lowdown <http://www.southalabama.edu/lowdown/academicconductpolicy.shtml>:

“The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained. The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.”

- Students are expected to complete their own coursework and not provide unauthorized information or materials to another student.
- **Policy on plagiarism**  
Students may learn about the meaning of plagiarism and how to avoid it at the following link: <http://www.southalabama.edu/univlib/instruction/plagiarismforstudents.html>.

- **Inspiration, imitation, and copying**



Being **inspired** by others' work is part of what we need to do to get our creative juices flowing. **Imitating** work has its place when trying to learn how to do something, hence tutorials often walk you through a series of steps to learn a lesson. **Copying**, on the other hand is creating work too “close for comfort” to the visual representation of a concept or idea that someone else executed. In addition, **copying an idea** is also a problem because it does not expand or shows any further development or creative thinking. When in doubt, always credit the work. Be smart and take what you saw farther by transforming it into something that can stand on its own. Copying is stealing and plagiarism.

### Process Binders

To learn to avoid copying and to learn to document the creative process each student will create a process binder. The binder will contain all of the sketches, all of the variations, all of the research, all print outs, all critique and small group feedback, preliminary finals, and a well written statement of reflection about what was learned in the course of the project.



# 09

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## Students With Disabilities

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations. The Student Disability Services will certify a disability and advise faculty members of reasonable accommodations. If you have a specific disability that qualifies you for academic accommodations, please notify the instructor/professor and provide certification from the Office of Special Student Services. The office of Student Disability Services is located at:

320 Alumni Circle  
Faculty Court West  
Suite 19

Or call 251-460-7212  
Email: specialstudents@southalabama.edu.

## Course and Teacher Evaluations

Make sure to fill out the evaluations when announced. Constructive feedback is appreciated and welcome. These are not for venting or lashing out. Even if you are mad at your instructor, keep it professional, keep it cool. You don't know if in the future, you will need the same consideration.

## Online Writing Support

The University of South Alabama provides online writing tutoring services through SMARTHINKING, an online tutoring service. SMARTHINKING is available at <http://services.smarthinking.com>. Students may enter the site by logging on with their Jag number and using the last four digits of the social security number as the password. For log-on problems, technical questions and/or on-campus writing assistance, contact the USA Writing Center at 251-460-6480 or e-mail [csaint-paul@usouthal.edu](mailto:csaint-paul@usouthal.edu).

Information about the **University Writing Center and Online Writing Lab** can be found online at <http://www.southalabama.edu/univlib/instruction/antiplagiarism/writinghelp>.

## JagAlerts

JagAlert is an academic program intended to help freshman and sophomore students be successful in their courses. Watch for the JagAlert email between and after September 12-21 of this semester and then check your alerts in PAWs.

## Midterm grades

Midterm grades will be available after October 10th. You will receive a notification letting you know of your grade up until that point.

## Counseling and Testing Services

Counseling and Testing Services provides a variety of free and confidential services for students. For further information regarding this resource go to [www.southalabama.edu/counseling](http://www.southalabama.edu/counseling) or call the office at 460-7051.

# 010

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## Grading

### The Standard Rule

Meet the standard requirements (follow the instructions and complete the assignment) and earn a C. That is the default grade. To get an A, you must MAKE an A, which means making work above and beyond the standard requirements.

- A 100-90 excellent performance**, well above expected achievement, you covered all the bases, you went above and beyond and gave it all
- B 89-80 good, very good performance**, above expected achievement, covered most bases, but there may be areas that still need improvement here and there
- C 79-70 so and so performance**, you kept things safe, did not go beyond the expected, attention to detail needs improvement, craft and project are so and so, not really all that great
- D 69-60 poor or below expected achievement**, project is poorly executed, in other words, you could have done better, much better
- F 59-0 hmmm... we need to talk**

Please note that every project and/or assignment given will have its own rubric attached to it, based on the assignment's specific objectives and parameters.

### Work Ethics/Meeting Preparation

**5 points per class**

Being prepared for each class and staying on top of assignments and deadlines, punctuality, respect, refer to policies for more information.

Since we meet 2x per week, there will be approximately 200 points (maybe less) in this category.

### Web Blended Day Submissions

**5 point (it will vary)**

- 1.0 Reverse Design Team Project Presentation 100 points**
- 2.0 My Life in Symbols 100 points**
- 3.0 Design Principles Exercise 25 points**
- 4.0 Business Cards 100 points**
- 5.0 Type and Image 100 points**

# 011

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## PROJECT RUBRIC

### ARS 271 INTRODUCTION TO GRAPHIC DESIGN

NAME:

DATE:

PROJECT:

ON TIME:

TOTAL POINTS

/100

	FAILURE	NOT COMPETENT	BELOW AVERAGE	ABOVE AVERAGE	HIGHLY COMPETENT	FLAWLESS
<b>SUPPORTING MATERIAL (30 POINTS)</b>						
Visual and content research (min. 50 images)	0	1	2	3	4	5
Sketches (min. 50)	0	1	2	3	4	5
Binder looks professional in organization and presentation	0	1	2	3	4	5
Reflection demonstrates learning by providing details about the process	0	1	2	3	4	5
Reflection is clear, concise, free of typos and grammar errors, and formatted to enhance reading	0	1	2	3	4	5
Exploratory process goes beyond superficial explorations	0	1	2	3	4	5
<b>DESIGN ELEMENTS, CONCEPT &amp; EXECUTION (35 POINTS)</b>						
Design complements the content	0	1	2	3	4	5
Graphics and/or images are of high quality	0	1	2	3	4	5
Composition is balanced and demonstrates command of visual organization	0	1	2	3	4	5
Composition shows attention to detail, alignments, and proportions	0	1	2	3	4	5
Color palette reflects the tone of content and audience	0	1	2	3	4	5
Hierarchy is clear and aesthetically interesting and stimulating	0	1	2	3	4	5
Typographic treatments (texts, headers, paragraphs, etc.) are stylized to complement the tone of the content	0	1	2	3	4	5
Final design is creative and goes beyond cliché solutions	0	1	2	3	4	5
<b>CRAFT (15 POINTS)</b>						
Binding, mounting, paginations, etc. are very carefully put together	0	1	2	3	4	5
Finished product is of portfolio quality; attention to detail is evident (handling of materials)	0	1	2	3	4	5
Project has been professionally labeled and delivered	0	1	2	3	4	5
<b>WORK ETHICS (15 POINTS)</b>						
All deadlines were met during the course of the project	0	1	2	3	4	5
Student showed initiative to solve his/her own questions and challenges	0	1	2	3	4	5
Student was invested in the project from beginning to end and followed instructions for project and in class	0	1	2	3	4	5

COMMENTS

# 012

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## WEEKLY SCHEDULE

<b>WEEK 1</b>	T	Aug 16	Classes start. Introductions, class policies and overview, textbooks, assign readings, handouts, assign Project 1, and create teams. <b>Readings:</b> GDT: Good Design is Goodwill, page 64, GDFND, pages 30-41; 100-103, and handout.
	TR	Aug 18	<b>Lecture:</b> Reverse Design. Reading discussion. Work in class. Start on steps 1-3. Each team will meet with instructor.
<b>WEEK 2</b>	T	Aug 23	In class work. Steps 1-3 should be done. Start on steps 4-7. Orientation on Keynote, PPT, and InDesign for presentations.
	TR	Aug 25	All steps should be completed. Start organizing content and preparing the presentation. Small group feedback on presentation design, steps, and overall project.
<b>WEEK 3</b>	T	Aug 30	<b>All presentations due.</b> Note: presentations will not be rescheduled unless the university closes. Therefore, missing a presentation is equivalent to failing. Assign Project 2: My Life in Symbols. Assign reading: GDT: Designing Design, page 124. Read <a href="#">Easy Steps for Better Icon Design</a> on Smashing Magazine.
	TR	Sept. 1	<b>Web Blended.</b> Do the following tutorial: <a href="#">Artist at Work: From Sketch to Finished Vector Illustration</a> and <b>upload</b> <ul style="list-style-type: none"><li>• final tutorial with reflection</li><li>• reading summary</li><li>• list of 10 daily activities for your symbols to SAKA'S DROPBOX by Sunday before midnight.</li></ul>
<b>WEEK 4</b>	T	Sept. 6	Discuss readings. <b>Lecture:</b> Symbols. Start sketching. <b>Sketches due.</b> Pick the best 10 ones. Orientation on scanning, photographs, apps, and Illustrator orientation (image trace, pen tool, and pathfinder).
	TR	Sept. 8	Bring to class at least 5 symbols started on Illustrator. In class work. Small group discussion. Continue working on symbols (refine existing ones and complete the other 5 on the computer)
<b>WEEK 5</b>	T	Sept. 13	<b>In progress critique.</b> All symbols due printed on a sheet of paper.
	TR	Sept. 15	<b>Web Blended.</b> Work on refining symbols. Upload all progress on symbols by Sunday before midnight to SAKAI's Dropbox. They should be all in one artboard saved as a PDF file.
<b>WEEK 6</b>	T	Sept. 20	<b>Final Critique.</b> Demo on mounting and gluing. Continue working in class. Small group critique.
	TR	Sept. 22	<b>Web Blended:</b> Finalize all symbols. Upload all symbols to SAKAI'S DROPBOX by Sunday before midnight.

# 013

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WEDNESDAYS: 10:00- 1:00 PM

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- 
- WEEK 7**    **T**    **Sept. 24**    **Project 2 due.** Assign Project 2.A: Pick one symbol from the 10 to add type on it. Lecture on symbol proportions, type placement, and type choice. Start sketching (we will sketch only 8-10 versions). Start work on the computer.
- TR**    **Sept. 29**    Critique. Pick the best one. Finalize on the computer. In class work. Small group feedback.
- 
- WEEK 8**    **T**    **Oct. 4**    **Project 2.A due.** Assign Project 3: Design Principles Exercise. Assign reading: GDFND, chapter 2. Do at least 3 small sketches for each principle and element using letters only. Do not distort the letters. Read pages 82-97 from GDFND. Discuss readings in class.
- TR**    **Oct. 6**    **Fall Break.**
- 
- WEEK 9**    **T**    **Oct. 11**    **Project 3 due in PDF form. Upload to SAKAI'S DROPBOX before midnight today.**  
Assign Project 4: Business cards. Discussion of business card parts and components.  
**Do the following tutorial:** [Get Yourself Noticed! Create a Simple Business Card in InDesign](#)
- TR**    **Oct. 13**    **Web Blended.** Work on Project 4. Upload **tutorial final and reflection** to SAKAI'S Dropbox before midnight.
- 
- WEEK 10**    **T**    **Oct. 18**    **Sketches due.** Pick the best two for each card. Discuss readings. Discuss project. In class work. Small group feedback.
- TR**    **Oct 20**    **In progress critique. Pick the best cards.** Continue working in class.
- 
- WEEK 11**    **T**    **Oct. 25**    **Final Critique.**
- TR**    **Oct 27**    In class work. Last minute questions about Review, etc. Small group critiques.
- 
- WEEK 12**    **T**    **Nov 1**    **Project 4 due. You will take the project to the gallery for portfolio review on Wednesday. Work on Sophomore Review. Questions.** Assign Project 5.
- W**    **Nov 2**    Graphic Design Sophomore Review
- TR**    **Nov 3**    **Web Blended.** Read The Crystal Goblet, or Why Printing Should be Invisible, pages 39-44. GDT, Manifesto on Futurism, page 20-22; Who We Are: Manifesto of the Constructivist Group, page 22-25. Upload summary of readings to SAKAI'S Dropbox by Sunday before midnight
- 
- WEEK 13**    **T**    **Nov 8**    **Bring to class list of quotes for project.** Class discussion and lecture on type and image.
- TR** **Nov 10**    **Sketches due.** Pick the best ones for each category.

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<b>WEEK 14</b>	<b>T</b>	<b>Nov 15</b>	<b>In progress critique.</b> Small group discussion.
	<b>TR</b>	<b>Nov 17</b>	<b>Web Blended.</b> Read <a href="#">Experimental typography. Whatever that means.</a> And visit this site <a href="#">Experimental Typography.</a> Upload summary of article and site to SAKAI'S Dropbox by Sunday before midnight.
<b>WEEK 15</b>	<b>T</b>	<b>Nov 22</b>	<b>Critique.</b> Small group discussion.
	<b>TR</b>	<b>Nov 24</b>	<b>Thanksgiving Holiday</b>
<b>WEEK 16</b>	<b>T</b>	<b>Nov 29</b>	<b>Final critique.</b> Small group discussion.
	<b>TR</b>	<b>Dec 1</b>	<b>Project due.</b>
<b>WEEK 17</b>	<b>T</b>	<b>Dec 6</b>	<b>Final Meeting Time 1:00-3:00 pm.</b>

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# 015

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## 1.0 Reverse design

### Objectives

- To identify and breakdown the process and logistics involved in design
- To observe and analyze a specific design
- To interpret a design from final product back to the stage of inspiration

### Problem statement

Design, whether it is two dimensional or three dimensional, aims not only aim to educate, guide, and/or facilitate knowledge, but it also aims to create experiences involving all of our senses. In this manner, knowledge becomes something we experience, feel, process, and interact with in physical ways. In other words, knowledge is the experience.

The creation of such products or artifacts requires many steps, processes, multi disciplinary teams, materials, and expertise. Your job in this assignment is to reverse design an existing design. You will need to think backwards and try to imagine how the design came to be. This may include but it is not limited to graphic choices, color choices, material choices, construction, logos, typefaces, spatial arrangement, type sizes, weights, and colors, and others.

According to Karl Aßpelund in his book **The Design Process**, the design process— regardless of specialty— can be summarized in these **7 steps: Inspiration, Identification, Conceptualization, Exploration & Refinement, Communication, & Production**. After studying each step in class, you will choose a design and using the steps, you will reverse design it. Once each of the steps' questions are answered and discussed in class, each of you will give a 10 minute presentation showing us the 7 steps for your chosen design.

### Process

Choose a design. It can be a logo, a package, etc.. Think of things like a toaster, watch, car, perfume bottle and logo, etc... Cereal packaging design? Board games? A web site?

You will create a well designed 10 minute presentation that answers all the steps in the design process shown to you in our lecture.

\*Avoid any design based on movies. These items are highly stylized and will become a hindrance in your process as its design it's intended to be memorable.

Before settling in your decision, make sure you discuss it with me first. Some designs may not have the richness we need for this exploration/research.

After choosing your design, proceed to take as many pictures as you can. You will need to have visuals of the space, signs, booths, large boards, environment, logos, typography, colors, images, set up, etc.. You need to make sure you have enough imagery. Do not underestimate this part of the process. You need to make sure you use all the steps in the Reverse Design reading and lecture.

### Final Form

You will be teaming up with a classmate for this project. Therefore, you both need to agree on which item will be reversed designed. Make sure to run it by me before you settle. Both of you will discuss and explore the steps and both of you will each part. Then, you both will be presenting to the class your findings and your ideas about how you think this product was created. Have fun!

# 016

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## ARS 271 INTRODUCTION TO GRAPHIC DESIGN

NAME:

DATE:

PROJECT: REVERSE DESIGN TEAM PRESENTATION

ON TIME:

	FAILURE	NOT COMPETENT	MINIMAL COMPETENCE	ABOVE AVERAGE	HIGHLY COMPETENT	FLAWLESS
<b>DESIGN OF PRESENTATION</b>						
Composition (application of design principles and typographic treatments)	5	6	7	8	9	10
Portfolio quality composition	5	6	7	8	9	10
<b>CONTENT</b>						
All steps were included, described, and explained.	5	6	7	8	9	10
Students were able to make connections that might have provided the designer with the solution for the final product.	5	6	7	8	9	10
Slides show thorough information and it is convincing about the process.	5	6	7	8	9	10
<b>IMAGES</b>						
Images are well presented, clear, and of great quality.	5	6	7	8	9	10
Images presented are connected logically to the final design being reversed designed	5	6	7	8	9	10
Sketches are done neatly and carefully to illustrate the possible solutions.	5	6	7	8	9	10
<b>PRESENTERS</b>						
Presenter is professional, speaks clearly, addresses the audience with confidence and appropriately. Attire is business casual, accessories do not distract from presentation and its content. No chewing gum or anything else. Phone is off.	5	6	7	8	9	10
Good team work throughout the process. It was clear that both parties took responsibility for the project and each did his/her part.	5	6	7	8	9	10

TOTAL POINTS

/100

COMMENTS



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## 2.0 My Life in Symbols

### Problem Statement

In this project we will create a set of symbols that will be based on your daily routine. The set of symbols or family of symbols will be based on simple geometric shapes. The symbols will communicate the core elements of the activity it is trying depict. Therefore, user comprehension is a must.

The project will be completed in Illustrator. You will need to use the pen and shape tools as well as layers, pathfinders, and others.

### Process

1. Make a list of your daily activities.
2. Bring the list to class. We will trim it down to the 10 most important activities of your day.
3. The list should be PG13.
4. Research symbol design and collect images of good symbol design. Analyze what works and what doesn't work on each.
4. Start sketching each of the activities. You will notice that at first your sketches will look different from each other. At this point, we want to get the ideas out. Start thinking about what are the main shapes for each symbol. You are reducing each of them to the main geometric shapes.
5. Import your sketches to Illustrator. You will need to develop a grid to retain consistency.
6. As you progress, make sure to organize your process, sketches, print outs in your binder.
7. Because the symbols need to communicate effectively, user comprehension is a must.

### Final form

The 10 symbols will be printed out on good quality paper and mounted on mat board. Use tracing paper flap and label the back with your name and project title. Make sure it looks professional.

## 2.0 A. One symbol, one typeface

After you have completed all of the 10 symbols, you will pick one to combine it with typography. You will need to come up with a name or business name for your symbol. Test out at least 5 typefaces. You will also test out size, weight, and placement. There will be a lecture in class about proportions, choices, placement, and others. Once you have some solid choices, we will pick the best one to print and mount on a board with tracing paper flap.

# 018

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## 3.0 Design Principles

### Problem statement

A thorough understanding of the design principles is imperative for successful design and typographic solutions. Therefore in this project, you will use letters as the main source of form creation in a composition that communicates the meaning of each design principle.

### Procedure

Pick ten principles and/or elements from the list. Before sketching, use the dictionary to define the terms. Start sketching small ideas on a square. Sketch at least 5 small ideas. Once we pick the best one, proceed to the computer.

On the program, create a 5 x 5 square. This square will be your active space. Use letterforms to create a composition. that communicates each of the design principles and elements listed below.

**All will be created in B/W except for the color example.**

Arrange them in a booklet in a digital format using InDesign and export it to Acrobat as a PDF. You may create individual PDFs as well, and combine them using Acrobat. Every example should have a brief explanation underneath.

Submit one example for each of the following:

### Principles:

- balance (symmetrical/asymmetrical/approximate/radial)
- dominance
- direction/movement
- variety
- harmony
- proportion
- economy
- repetition
- concentration
- radiation
- confrontation
- similarity
- gradation
- contrast (of scale,value, size etc.)
- anomaly

### Elements:

- line
- shape
- value
- texture
- space
- color

### Final form

A well designed 11 page PDF with your name and project name on the front cover. You will also provide a typed statement of reflection. See template on next pages.

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# 019

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Cover page

Design Principles and Elements

# YOUR NAME

Art 271 Introduction to Graphic Design

Professor: Alma Hoffmann

# EXAMPLE FOR POSITIONING ONLY

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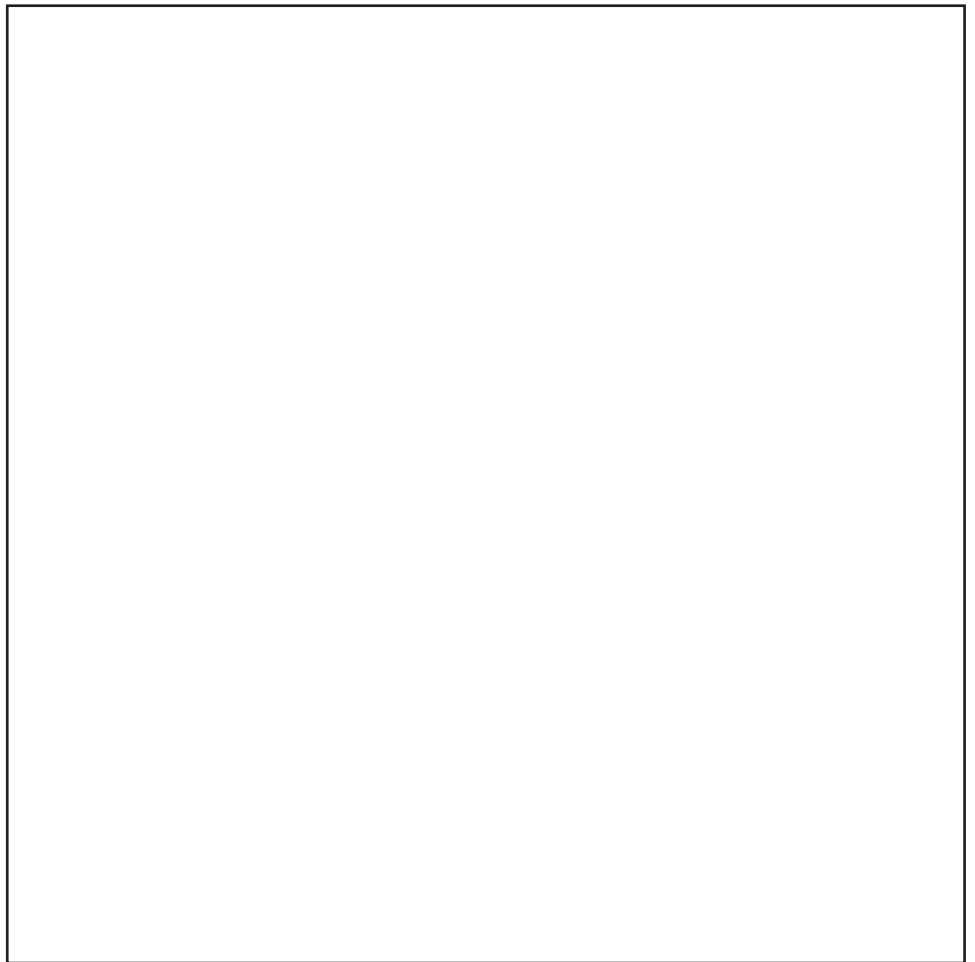
HOURS: TUESDAYS & THURSDAYS: 1:30-2:00 PM; 5:00-6:00 PM  
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# 020

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## TITLE



2 sentences explaining the composition.

# 021

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## 4.0 Business Cards

### Procedure

You will design 2 business cards using only typography to create a balanced composition in a small and limited space. We will learn to use a grid and visual alignments. You will use only two typefaces. Make sure these typefaces contrast each other (sans serif and serif). These are the guidelines to follow:

- Business card using 2 colors. You can use tints of these two colors.  
Use one size and weight change.
- Business card using 2 colors, decorative elements, glyphs and/or visual punctuation.  
Use one size and weight change.

For extra credit (20 points to be graded) consider designing an additional card:

- Business card that is not conventional. This card may use alternative materials, printing methods, hand methods, or the typography may be more expressive as well.

### Final form

The final versions will be printed in good quality paper. The print outs will be cut and mounted on a black on black board. Keep in mind that craft is crucial and will be graded.

Your final files will be submitted along with the boards, your binder, reflection, and PDF files. Upload digital copies with reflection to your SAKAI's folder by the assigned date and time. Be sure to correctly name all files before uploading. Reference Appendix 5 on page 38 for additional information.

# 022

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## 5.0 Type & image & type as image

### Objectives

- To explore relationships between type and image through the juxtaposition of type and image
- To utilize image and type treatments to communicate meaning
- To increase your skills at composition, typographic design, image manipulation and creative problem solving

### Problem statement

For initial research, find a three to seven word quotation. Then find several existing photographic images that will support or contradict the quotation. Work with one photo or its parts, or select a meaningful image bank (several images). If you choose to work with an image bank, use at least a part of each image in each final plate to create a cohesive visually related series. Look and consider the unique relationships between your chosen quote and image(s).

Do not create your own illustration or use calligraphic lettering. Your main concern will be increasing your skills in the areas previously described.

### Process

Start by researching the context of your selected quote. Consider its author, intention, social, political, and cultural context. Has its meaning changed? If so, how? What type of tone will you take when visualizing this quote? What type of typographic arrangements will be appropriate?

Do visual research on typography only compositions as well as type and image compositions. Consider both historical and contemporary examples. Study and analyze them. What can you learn from each?

**You will design 4 plates.** Each plate will incorporate the quotation through the use of typography, imagery and color;

### Typography

You may choose whatever type you feel is appropriate to your solution. Unless conceptually sound, do not mix more than 2 typefaces on the same plate.

Before proceeding, you must have instructor approval regarding your type choices.

### Images

Use the same image or images throughout the project. The image(s) must be manipulated to look differently with each possible design solution.

Before proceeding, you must have instructor approval regarding your choice of image(s).

### Color

Use black and one color in each plate. Use color intelligently; not for its own sake, but to enhance meaning or establish hierarchy.

Each plate will have one of the following emphasis:

**Type only.**

**Type dominant / Image recessive.**

**Type recessive / Image dominant.**

**Type and image fusion.**

# 023

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## **Procedure**

Sketch your ideas on tracing paper. We will go over them.

DO NOT DESIGN ON THE COMPUTER! All marker sketches are part of this process and must be saved in your binder and turned in with the final product.

Imagery may be generated by photocopies or modified in the computer. You may use the computer or other methods (press type or photocopies of found type) to generate typographic solutions.

The final plates must be assembled in collage form either by using a machine (photocopier or computer), or by hand, and duplicated using a copier to create a single surface.

## **Final Form**

Each of the 4 plates will have a 8 inch square image area.

Mount each image on a 11" black board.

Tape a sheet of protective tracing or vellum protective flap to the back.

# 024

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## Appendix 1: Process Binders

Visual artists, designers, film set designers, and even hair stylists keep a journal, binder, folder of things that are of interest to them, a specific topic they need to research, and others containing all things that inspire them, their brainstorming ideas, process, sketches, print roughs, and final prints to document their particular project from beginning to end.

In the art world, provenance—the history of ownership of a valued object or work of art or literature—documents authenticate the legitimacy and originality of a work of art. In the design world, partly due to the commercial nature of it and partly because of how technology has transformed this industry, documentation is often overlooked. Yet, it is having proper documentation of the research and the design process that legitimizes the work, helps counter any claims of copyright infringement, and gives a designer credibility in the eyes of clients.

For these reasons, you will keep and maintain a binder for each and every project in class. In the event that you are working in teams, you are still responsible for your own binder and its content.

### **Example of how to organize the contents in the binder:**

Project Title and Name

Project Description

Research

Topic/Subject/Content Research: If you were going to write a paper, what do you know and what do you need to learn about the subject matter your project is about? If a logo for a company, what do you know about the company; its audience, its philosophy, etc.?

Visual Research: a minimum of 50 images

Ideas, how designers use type, how do they work with lots of text, how do they use color, if you are doing a logo abstraction of a tiger, this will include images of the tiger as well as examples of well designed logos. If trying a different technique, this will include examples of that technique used successfully, etc.

Process

Sketches: minimum of 50 sketches unless otherwise stated in class.

Your sketches should be small.

Selection of the best sketches: usually two or three depending on the project.

Computer iterations: once you take the sketches to the computer, all of those versions need to be documented.

Final versions

Final PDF

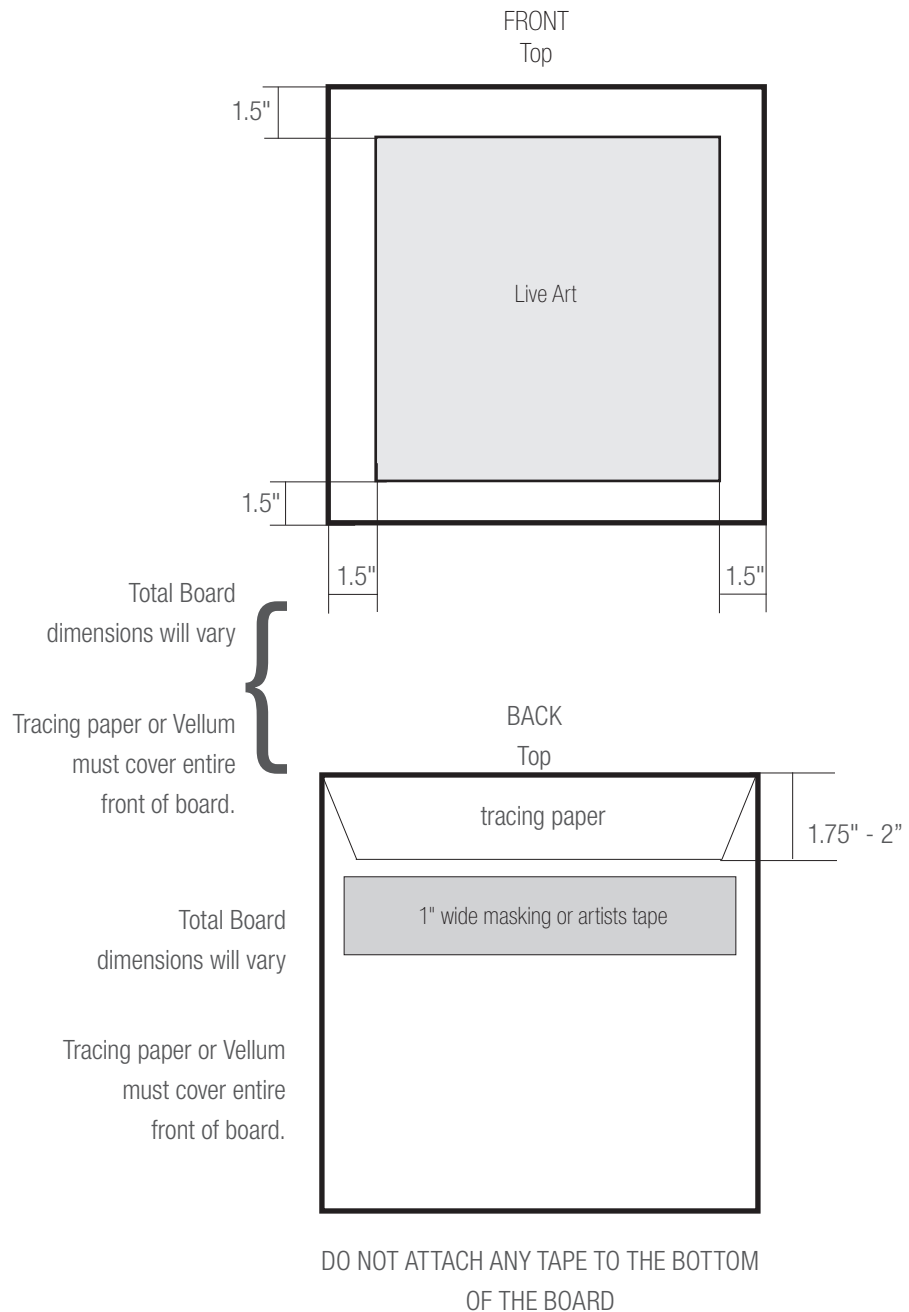
Reflection



# 025

## Appendix 2: Presentation

Unless otherwise stated, every project should be turned in the following manner:



# 026

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## Appendix 3: Oral Presentations

Presentations have become a vital part of a designer's work life. Whether they are sent by email as a PDF for the client to approve or are given to a board of directors, presentations reflect on the designer's skill to succinctly present the research, client brainstorming sessions, process, and rationale of the final direction. Presentations also sharpen your verbal and written skills as well as your design skills. Because you are a designer, you will be graded both on content and the design of every presentation you give in class. Following are some guidelines to follow.

- Every presentation must have an introductory slide with your name, class name, and project title, a thank you slide and a final slide with all sources listed.
- Every source you use to gather content must be cited in MLA style both on the slide and at the end.
- Presentations are visual, visual, visual, visual mediums. Did I say visual? Show, show, show, show. Let the slide be the visual to your voice.
- There are never enough images in a presentation. Unless otherwise stated, think of 25+ slides.
- The adage of 1 or 2 minutes per slide, is not appropriate in the post carousel age. You need to have as many as your story line needs. Every word that evokes an image, take advantage of it and show it, show it, show it, show it.
- Image choice needs to be intelligent and relevant but you can show humor.
- Use a grid for consistent organization of the content.
- Do not underestimate negative space.
- Typography
  - Use typefaces consistently: headers, subheaders, callouts, body copy, etc..
  - No typographic errors such as widows, hyphens, and orphans.
  - Use smart quotes, not inch marks.
  - Hang the punctuation.
  - Use punctuation consistently.
  - Because the slides will be shown on a screen, do not write paragraphs on your slides. Use short lines of text. If needing to keep several lines of text together, build them up by copying and pasting as you move on in the narrative. Do not show a slide with more than one point at a time.
  - Body copy should be over 18 points. Depending on the typeface, this may be too small still.

Remember a presentation is not reading a paper or the newspaper. Do not overwhelm the slides with text. There should be no paragraphs and type size should be a minimum 16 point size. Spread the information.

# 027

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## Appendix 4: Tutorials

### ADOBE ILLUSTRATOR

Artist at Work: From Sketch to Finished Vector Illustration <http://www.lynda.com/Illustrator-tutorials/Artist-Work-From-Sketch-Finished-Vector-Illustration/158376-2.html?srchtrk=index:1%0A-linktypeid:2%0Aq:illustrator%2B%0Apage:2%0As:relevance%0Aa:true%0Aproducttypeid:2>

100 Amazing Adobe Illustrator tutorials

<http://www.creativebloq.com/digital-art/illustrator-tutorials-1232697>

Best Adobe Illustrator Tutorials of April 2014

<http://theneodesign.com/best-adobe-illustrator-tutorials-april-2014/>

Best Adobe Illustrator Tutorials of May 2014

<http://theneodesign.com/best-adobe-illustrator-tutorials-may-2014/>

The Top 60 Free Adobe Illustrator Tutorials for 2014

<http://www.companyfolders.com/blog/top-adobe-illustrator-tutorials-2014>

Top 100 New Adobe Illustrator Tutorials

<http://www.designyourway.net/blog/resources/tutorials/illustrator-tutorials/top-100-new-adobe-illustrator-tutorials/>

### IN DESIGN

Get Yourself Noticed! Create a Simple Business Card in InDesign

<http://design.tutsplus.com/tutorials/get-yourself-noticed-create-a-simple-business-card-in-indesign--cms-20652>

44 brilliant InDesign tutorials

<http://www.creativebloq.com/graphic-design-tips/indesign-tutorials-1232639>

Layers Magazine InDesign Tutorials

<http://layersmagazine.com/category/tutorials/indesign>

15+ InDesign Tutorials for Magazine and Layout Design

<http://design.tutsplus.com/articles/15-indesign-tutorials-for-magazine-and-layout-design--vector-5456>

InDesign Secrets

<http://indesignsecrets.com/>

# 028

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## Appendix 5: Labeling

Unless otherwise stated, every digital submission should be labeled in the following manner:

LASTNAME\_FIRST\_PROJECTNAME\_ARXXXX\_SPXX