

ARS374 : PUBLICATION DESIGN

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COURSE DESCRIPTION: AN INTERMEDIATE COURSE DEVELOPING DESIGN SKILLS USED IN THE PRODUCTION OF PRINTED MATERIALS FOR VISUAL COMMUNICATIONS WITH AN EMPHASIS ON NEWSLETTERS, MAGAZINES AND NEWSPAPER GRAPHICS.

COURSE PRE-REQUISITES: RESTRICTED TO MAJORS MUST HAVE A C OR ABOVE IN ARS372.

REQUIRED TEXTBOOKS: SAMARA, TIMOTHY. **MAKING AND BREAKING THE GRID.** GLOUCESTER, MA: ROCKPORT PUBL., 2002.
BRINGHURST, ROBERT. **THE ELEMENTS OF TYPOGRAPHIC STYLE.** USA & CANADA: HARTLEY & MARKS, 2013.
RECOMMENDED: FRENCH, NIGEL. **INDESIGN TYPE.** 2ND EDITION. ADOBE PRESS, 2010.

COURSE OBJECTIVES & GOALS: LEARN THE SKILLS USED IN PUBLICATION DESIGN, SUCH AS SIGNATURES AND WORKING WITH LARGE DOCUMENTS. USE TYPOGRAPHY AS A WAY TO ENHANCE THE PAGE AND DRAW A READER INTO THE PIECE.

DISCLAIMERS

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. CONTRARY TO POPULAR BELIEF, FACEBOOK WILL NOT MAKE YOU A GREAT DESIGNER OR ARTIST.

COURSE FORMAT & EXPECTATIONS

THE PUBLICATION DESIGN CLASS consists of a series of projects designed with the intent to help you think about how information is communicated in printed and online spaces. The majority of the projects will consist of learning to use hierarchy, typography and design principles to organize content in a way that will invite the reader.

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 and etc..

SKETCHES

Sketches will take as long as they take. Because the sketches are assigned to hone your visual thinking skills, you are required to do a minimum of **50 sketches, unless otherwise stated**, but sometimes that is not enough to solve a visual problem. 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

You are expected to research your topics and visual decisions. 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.

You will need to do several types of research: background information, precedents, demographics, materials, visual precedents (every project requires 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 and/or pre-arranged accommodations properly documented by The Office of Special Student Services. Examples of excused absences are emergency room visits, hospitalization, car accident, and a death in the family.

A problem uploading to Sakai is not an excuse. If you are having technical difficulties with Sakai, there are different means to submit work that all involve some sort of time stamping. You may email me links to your Dropbox folders if any, or even attaching .zip files are viable alternatives.

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.**

COURSE FORMAT & EXPECTATIONS

WEB BLENDED DAYS

Because this is a web blended class, every so often, we will conduct the class outside of class. You will have an assignment and you will turn it in at midnight that day.

In this class, I will set up a blog for you all to contribute an article, a tutorial, a visual essay or a visual response to an article. There are 15 of you. Each of you is responsible to supply material pertinent to the class in some form to the blog. Think of it as a class discussion but instead of doing it in the classroom, it will be done in the blog we will set up.

Each of you will be responsible to post an article that day and for responding to at least 3 other of your classmates. These replies will be significant and not just “I like this, this is nice or this is cool.” Rather, you want to engage with the content. If you find yourself being or feeling stuck because you don’t know what to say to your classmate, move on and find another post you feel is more significant.

You can also post tutorials you find, news, breaking events about publications or publishing in general. Think of how magazines are changing and how that affects you, the designer.

This will be graded the same way **WORK ETHICS** is graded. You will get 2 points for posting something relevant to the class and 3 points based on the quality and significant discussion to at least 3 other classmates.

Posts need to be uploaded or published for everybody to see by 3:00pm that day. Your responses have to be in before midnight that day.

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 and reading discussions, and critiques.
- Professional demeanor and behavior in class.
- All written work must be typed and stapled. Hand written reports, papers and/or loose pages will not be accepted.
- Assignments/projects are always due at the beginning of class
- Craft is as important as the project itself.
- All work is due on the day of the deadline. Late work will not be accepted. Familiarize yourself with the calendar.
- **No work to show, no points.**

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

PROFESSIONAL EXPECTATIONS

Respect for your fellow students and the professor is demonstrated by:

1. Class preparedness (completing assignments on time, bringing materials (all required sketches, visual research, tool, and others, to class, checking class site for instructions).
2. Volunteering answers, asking questions, and helping other students.
3. Paying attention during class demonstrations.
4. Following project's instructions on syllabus and taking notes.
5. Participating in critiques, presentations, and discussions. Not only are you showing respect, but you will also avoid quizzes.
6. Arriving on time and staying for the full time period..
7. Notify instructor before class starts if you need to leave early. **Make arrangements with a fellow student to obtain any information you might miss and contact them; class material will not be repeated.**
8. **Keeping cell phone off.**
9. Turning projects, binders, and PDFs on time at the beginning of class.
10. Backing up all your files, taking care of your computer, and other materials.
11. Submitting all written work must be typed and stapled. Hand written reports, papers and/or loose pages will not be accepted. Use a 3-hole puncher or plastic sleeves for your binder.
12. Keeping PDA and grooming for your personal time.
13. Only engaging in social media when it is relevant to the class and/or project.
14. **All assignments are due at the beginning of class.**
15. Keeping excellent craft because craft is as important as the project itself for both binder and final project.

ATTENDANCE

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

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, you will get an F in 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).
6. Please try to schedule doctor's appointments and any other appointments so that they do not fall during your class time.

The University's academic policy and procedures which can be found in the 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

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."

ACADEMIC DISRUPTION POLICY

The University of South Alabama's policy regarding Academic Disruption is found in The Lowdown, the student handbook. See: <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.

The University of South Alabama respects the right of instructors to teach and students to learn. Maintenance of these rights requires an academic environment that does not impede their exercise. To ensure these rights, faculty and staff members have the responsibility:

- *To establish and implement academic standards.*
- *To establish and enforce reasonable behavior standards in each academic setting.*
- *To document and report incidents of academic disruption.*
- *To refer for disciplinary action those students whose behavior may be judged to be disruptive under the Code of Student Conduct (refer to USA Policies in the student handbook “The Lowdown” for specifics).*

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. An academic environment is defined as a classroom, laboratory, library, study hall, field trip or similar setting in which formal learning is taking place. Though dependent upon the size and nature of the academic setting, disruption refers to behavior a reasonable person would view as substantially or repeatedly interfering with the conduct of an activity. Disruptive behavior may range from the mildly annoying (which should be tolerated as much as possible) to clearly disruptive, dangerous and/or violent behavior which should never be tolerated.”

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 enrolled in online courses are expected to adhere to the Academic Conduct Policy. In particular, students are expected to complete their own coursework and not provide unauthorized information or materials to another student.

As a community of students and scholars, the University strives to maintain the highest standards of academic integrity. All members of the community are expected to exhibit honesty and competence in academic work. This responsibility can be met only through earnest and continuing effort on the part of all students and faculty. Any dishonesty related to academic work or records constitutes academic misconduct including, but

not limited to, activities such as giving or receiving unauthorized aid in tests and examinations, improperly obtaining a copy of an examination, plagiarism, misrepresentation of information, or altering transcripts or university records. Academic misconduct is incompatible with the standards of the academic community. Such acts are viewed as moral and intellectual offenses and are subject to investigation and disciplinary action through appropriate university procedures. Penalties may range from the loss of credit for a particular assignment to dismissal from the University. Note that dismissal from any University of South Alabama college or school for reasons of academic misconduct will also result in permanent dismissal from the University. Faculty, students, and staff are responsible for acquainting themselves with, adhering to, and promoting policies governing academic conduct.”

POLICY ON PLAGIARISM SOFTWARE

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>. This is cited from www.indiana.edu/~wts/wts/plagiarism.html.

What is Plagiarism and Why is it Important?

In college courses, we are continually engaged with other people's ideas: we read them in texts, hear them in lecture, discuss them in class, and incorporate them into our own writing. As a result, it is very important that we give credit where it is due. Plagiarism is using others' ideas and words without clearly acknowledging the source of that information.

How Can Students Avoid Plagiarism?

To avoid plagiarism, you must give credit whenever you use another person's idea, opinion, or theory; any facts, statistics, photos, graphs, drawings—any pieces of information—that are not common knowledge; quotations of another person's actual spoken or written words; or paraphrase of another person's spoken or written words.”

STUDENTS WITH DISABILITIES

In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodations. The Office of Special Student Services (OSSS) 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. OSSS is located at 320 Alumni Circle, Faculty Court West, Suite 19. Or call (251-460-7212) or email specialstudents@southalabama.edu.

COURSE AND TEACHER EVALUATION

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.

ADDITIONAL REQUIREMENTS & RECOMMENDATIONS

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.

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 around week 6 of this semester and then check your alerts in PAWs.

MIDTERM GRADES

Midterm grades will be available after Monday, March 14th. You will receive a notification letting you know of your grade up until that point.

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 possible 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. I expect a lot but I will be there for you at the same time.

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 will ask you to be patient.

EMAILS

Every effort will be made to answer your emails within a **36 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 and make sure it is properly and politely formatted. Unless I am in the middle of a family situation (kids or other) you can expect an email within the 36 hour period. **No emails on Sundays.**

In addition, since there are times that I will be delayed in responding to emails, 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.**

OFFICE HOURS

My office hours are listed on the first page of your syllabus. **Office hours are Mondays and Wednesdays from 10:00am to 1:00pm.** You can stop by and talk with me if you need to. There will be a sign up sheet on my door for you to pick a time that is convenient for you. Because sometimes I step out to the main office or to a meeting, it is advisable to let me know in advance to put you in my calendar and to ensure I will be there. If those days do not work, contact me to make an appointment.

HONESTY & RESPECT

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

At a job interview, no one will ask you what grade you got in Graphic Design classes or this class. However, your portfolio will reflect how well you learned, explored, and expanded upon the concepts covered in this course.

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.**

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|-----------------|--|
| 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.

1.0 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 3x per week, the total points is approximately 200 for this category.

2.0 Web Blended Blog Submissions: 5 points

(2 for finding and posting a relevant article and 3 points for 3 responses to 3 different people. Your post and responses must be relevant, significant, and substantial. Responses like "I like it", "that is great!", or similar ones will not receive full credit or any credit.

3.0 Oversize Newsletter 100 points

4.0 Alternative Layouts 50 points

5.0 The Annual Report 100 points

6.0 The Magazine 100 points

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

WEEKLY SCHEDULE {subject to change}

- WEEK 1 M Jan 11th** Classes begin. Welcome, introductions, syllabus, class policies, grading, projects & others. Assign Project 1 and readings from Making and Breaking the Grid chapter 1 (pp. 1-39) & The Elements of Typographic Style chapter 1 (pp9-24). Bring examples of newsletters to next class. Start visual and content research.
- W Jan 13th** Discuss readings in class. Discuss the types of grid. Discuss examples of newsletters in class, function of the newsletter, etc.. Discuss ideas for newsletters.
- F Jan 15th** **Web blended day:** Since you are working on newsletters, consider posting articles that talk about what newsletters are, what they look now, what they used to look like, what are the parts, is it a dying medium, yes, no, why? Or discuss the chapters we read in class too. What did you learn from the readings? Or find examples of the grids we discussed in class.
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- WEEK 2 M Jan 18th** **Holiday. Post your articles by 3:00pm. All responses must be entered by midnight.**
- W Jan 20th Content research and sections due, visual research due. **Sketches due.** Select the best set of sketches. Start work on the computer. Read chapters 2 & 3 The Elements of Typographic Style.
- F Jan 22th In class work day on newsletter composition. Discuss readings. Discussion of questions about InDesign.
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- WEEK 3 M Jan 25th** Computer print outs of newsletters due. Discussion.
- W Jan 27th** **In progress critique.** Read chapter 4 The Elements of Typographic Style.
- F Jan 29th Work on revisions and work on formats. Discuss readings.
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- WEEK 4 M Feb. 1st** **In progress critique. Bring mock ups of the newsletter.**
- W Feb. 3rd** **Final Critique and working day.**
- F Feb. 5th** **Web blended day.** Post on the blog an article of your choice by the assigned time. Respond to at least 3 students providing quality comments. You can post tips and ideas of how to put the newsletter together, things that you have found useful, resources, etc.. Post due at 3:00pm. All responses must be entered by midnight.
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- WEEK 5 M Feb. 8th** **Project 1 Newsletter due in working format.**
- Assign Project 2: Alternative Layouts: different ways to read. Read chapter 2 Making & Breaking the Grid. Bring examples of alternative layouts. Look up the terms deconstruction and postmodern design. Bring magazines to cut up, rubber cement, x-acto knife, black board, and anything else you may need.
- W Feb 10th Discuss readings and topics. Discuss ideas for content. Discuss design principles, form, and space. Class exercise: cut up layouts. Create two alternative layouts using cut up magazines following one or two design principles.
- F Feb 12th** **Web blended day:** Since you are working on alternative layouts, consider posting articles that talk about what postmodern design, what it is, your analysis, ideas, thoughts? Or discuss the chapters we read in class too. What did you learn from the readings? Or find examples of the grids we discussed in class. Post due at 3:00pm. All responses must be entered by midnight.
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- WEEK 6 M Feb 15th** **Part 1 of Project 2 due. Sketches for Part 2 due.** Select the best ones. Start work on the computer.
- W Feb. 17th Computer revisions due. Start looking at refinements on the computer and start revising.
- F Feb. 19th Read chapter 5 & 6 The Elements of Typographic Style. **Guest Speaker workshop.**
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WEEKLY SCHEDULE {subject to change}

WEEK 7 M Feb. 22nd Discuss readings. **In progress critique.**

W Feb. 24th **Final Critique.** Work in class.

F Feb. 26th **Project 2 Alternative Layouts due.** Assign Project 3: The Annual Report. Start research (content and examples).

WEEK 8 M Feb 29th Discussion of what is an annual report. Discuss companies, ideas, functions of the annual reports, traditional and untraditional annual reports, content, parts of the annual report, the importance of paper, etc. Read chapters 8-9 The Elements of Typographic Style.

W Mar. 2nd Discuss readings, visual research, content ideas, audience, etc.. Work in class on research and sketches.

F Mar. 4th **Sketches due.** Work in class. Start work on the computer.

WEEK 9 M Mar. 7th In class work.

W Mar. 9th **Web blended day. Post due at 3:00pm.** All responses must be entered by midnight. Read chapter 10 The Elements of Typographic Style.

F Mar. 11th **Computer printouts and half size mock ups due.**

WEEK 10 M Mar. 14th

W Mar. 16 Spring Break

F Mar. 18th

WEEK 11 M Mar. 21st **In progress critique.** Discussion of Chapter 10.

W Mar. 23rd Computer revisions due. Continue to work on revisions and content. Work in class.

F Mar. 25th **Final Critique.** Continue to work on revisions and content.

WEEK 12 M Mar. 28th In class work day. Refinement of details for annual report.

W Mar. 30th **Project 3 The Annual Report due.** Assign Project 4: Online we stand... or not? A look at magazines. Start gathering examples of any and all magazines that you can collect. Assign industry and audience. Start researching content. Think of all the parts of a magazine. Fill out questionnaire about magazines. Discuss ideas, research, visual research, article ideas, purposes, functions of the magazine, etc..

F Apr. 1st **Web blended day. Post due at 3:00pm. Consider the class project. Discuss magazines.** All responses must be entered by midnight.

WEEK 13 M Apr. 4th Discuss questionnaire. Discuss the parts of a magazine.

W Apr. 6th **Sketches for magazine due.** Select the best ones. Start working on the computer.

F Apr. 8th Continue to work on the computer. In class work day.

WEEKLY SCHEDULE {subject to change}

WEEK 14 M Apr. 11th In progress critique of at least one spread and a commercial page.

Continue work on the magazine. Discuss progress.

W Apr. 13th In progress critique of different spread and another commercial page.

F Apr. 15th Web blended day. Post due at 3:00pm. Consider the class project. Discuss magazines. All responses must be entered by midnight.

WEEK 15 M Apr. 18th In progress critique of different spread and a commercial page.

W Apr. 20th Continue working on the magazine. Discuss progress.

F Apr. 22nd In progress critique of different spread and a commercial page.

WEEK 16 M Apr. 25th Full magazine critique.

W Apr. 27th In class work day.

F Apr. 29th Magazine and all supporting materials due.

WEEK 17 W May 4th Final meeting time: 3:30-5:30pm.

PROJECT 1.0 OVERSIZE NEWSLETTER

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

PROBLEM STATEMENT

“ Newsletters are publications that are distributed on a regular basis (weekly, monthly, yearly, and so on) to target a particular audience who share a common interest. Newsletters usually cover a main topic, or theme, with various articles and/or advertisements related to the topic or theme. They can be used to promote products or services; to maintain relationships, as in club or alumni newsletters; to offer information to experts on a particular topic; or to offer information on a particular organization. Newsletters can be sent via e-mail or standard mail or distributed manually.” Adobe Visual Design: Foundations of Design and Print Production

OBJECTIVES

- To identify, research, select appropriate content based on a particular demographic.
- To determine, research and develop a concept to communicate a message in a visually eloquent form.
- Continue to build on developing skills in typographic hierarchy, image selection and generation, color usage, page grid & composition.
- To utilize the grid as a required visual organizational tool.
- To create a unified visual system.
- To utilize color as an accent or spot color.

PROCESS

1. Start by collecting examples of newsletters both online and hard copy. Think about the parts of the newsletters, use of color, image treatment, type of paper, but most of all consider how the purpose, audience and frequency affect the look and feel of the newsletter.
2. Complete the Newsletter Exercise sheet provided. We will discuss your completed sheets during class.
3. After an industry is assigned to you randomly, start by doing all the appropriate research for the following:
 - audience
 - content
 - frequency of publication
 - type of newsletter
4. Collect enough content research to use for the newsletter. You are welcome to write the content, however, make sure it does not consume your time.
5. Start sketching for the newsletter.
6. You must name and design the masthead of this newsletter. In addition, your newsletter must include:
 - Name
 - Masthead
 - Issue number
 - Date
 - Mailer panel
 - Photos
 - At least one line art image
 - A page numbering system (folios and others)

- Letter from the President, Leader, Editor....
- Calendar of Events
- Special Announcements.
- Etc....

Special consideration should also be given to the following:

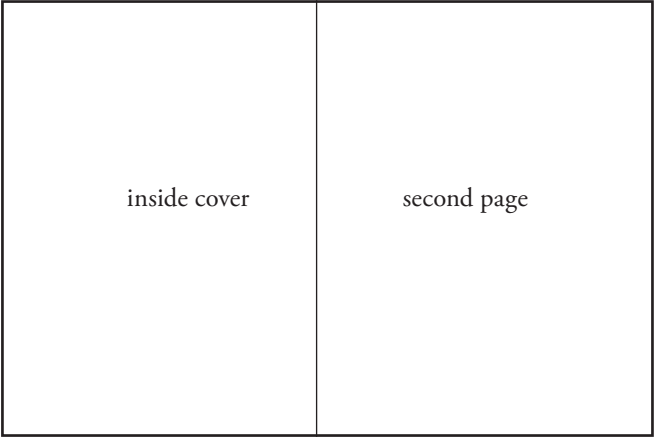
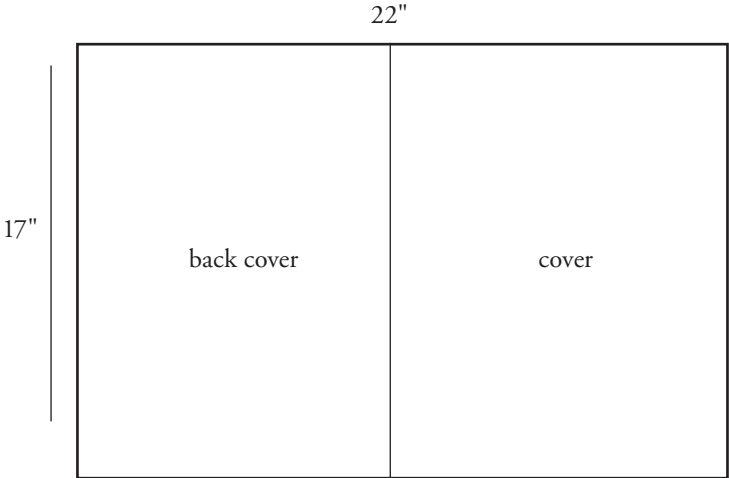
- Hierarchy
- Organization of content
- Paper characteristics
- Typographic treatment of:
 - Heads
 - Subheads
 - Pull quotes
 - Credit listings
 - Feature articles
 - Captions
 - Other quotations
 - Use of hyphens, punctuation, & proper typographic setting

7. The minimum size of a printed single page size is 11 x 17. Folded out the paper size is 17 by 22 inches. Newsletter should be 4 pages or 1 17 x 22 printed in both sides, or 2 17 x 22 sheets printed and glued back to back to mimic back to back printing. See diagram on next page.
8. Format (folds, horizontal vs. vertical etc.) is open, but should conform to postal regulations. Consider mailing requirements. Information may be found at their website: <http://www.usps.com/>.
9. The computer may be combined with conventional hand techniques or used exclusively. Do not let the limitations of the program or your limited hand and/or computer skills influence your design solution. Your design solution should be based on both content and topic.
10. Produce one actual working copy to turn in.

FINAL PRESENTATION

Your final presentation will be a working piece as if it was going to be mailed or distributed. Include all ideation, research, and typed reflection in 3-ring binder. You will also submit a PDF of the final to SAKAI or on a disc n your binder.

PROJECT 1.0 OVERSIZE NEWSLETTER



PROJECT 2.0 ALTERNATIVE LAYOUTS

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

PROBLEM STATEMENT

This is two part project. In part one, you will explore experimental layouts while in part two you will give a purpose to your creation. Through this exploration, you will have an opportunity to exaggerate contrast combined with the formal principles of organization using internal structure and free placement of found typographic information without the adherence to a predetermined grid.

You will first do a cut up/collage exercise. Once your exploratory exercise is completed, you will create sketches for a layout which could be a poster or an editorial layout based on the exercise in which you will experiment with different analog and digital techniques.

OBJECTIVES

- To explore the use of contrast in size, texture, position, rhythm etc. in the development of typographic compositions using found visual information.

PROCESS

1. Create two collage compositions using found text/type on 9 X 12 live area. Be aware that the background color of your cut pieces creates visual weight. Create form and variation in texture and value by text, not just by found text that is for example reversed out of a black, gray, or color ground to give edge and shape.
2. As you are looking for text, think of an overall theme or concept. While you are thinking of a theme, consider how principles of visual organization help you communicate that overall theme.
3. Your compositions should make use of many of the design principles with perhaps one principle in each composition becoming the primary one.
4. Explore different arrangements for your text. Here are some general guidelines:
 - 1: flrr (flush left, rag right)
 - 2: central axis
 - 3: frrl (flush right, rag left)
 - 4: combination
4. Consider imagery, spot color, cmyk, visual punctuation etc.
5. The found type/text must be readable and gathered from magazine.
6. Consider hierarchy issues even though the designs are experimental.
7. Once you finish your 2 found text compositions, you will transfer these ideas to the computer to create either an 11 x 17 spread or a large poster.
8. Have fun with this. Think of how type can be physical, tactile, even kinetic and translated to the page. Your final layout should be a good marriage between layout and theme. In other words, the layout and content or theme should be related.

PROJECT 2.0 ALTERNATIVE LAYOUTS

FINAL PRESENTATION

This work has 2 parts:

- Two 9 x 12 cut and paste collages mounted on 12 X 15 black board with a tracing paper flap.
- A poster or editorial spread layout that expands on the cut and paste collage ideas mounted on black board. If turning in an editorial design layout, it should be mounted on a black board with a tracing paper flap.

Include all ideation, research, visual inspiration, sketches, and reflection in 3-ring binder. You will also submit a PDF of the final to SAKAI's DROPBOX or on a disc in your binder.

PROJECT 3.0 ANNUAL REPORT

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

PROBLEM STATEMENT

In this project, you will proceed to develop an annual report for a corporation of your choosing. Consider the use of metaphors, the type of narrative, the experience and feel you want to communicate.

The annual report's design should convey the company's culture, feeling, mood, and ethics. Think about use of color and others to create an experience. Annual reports are often thought of as a financial and a state of affairs report.

The annual report is considered by some the heart of the company since it communicates to share holders that their investment is not only financial but also personal. You are expected to think outside of the box for this assignment. Consider graphics, color, images, push the boundaries and the expectations of layout design and image placement. Consider how numbers and graphs can add life to your design. You must experiment and play with the above mentioned elements to create a compelling design piece that is both functional and aesthetically pleasing.

OBJECTIVES

- To identify the purpose and function of corporate annual reports.
- To gather verbal and visual content for the annual report's design.
- To design a company's annual report that communicates a company's culture and energy.
- To properly select typeface, image, and color based on content, metaphor, and meaning.

RESEARCH & PROCEDURE

1. For this project you will need to go online and find actual annual reports from companies both for content research and visual analysis. There are several sites that allow you find a company's annual report to download. However, you will only use the data you need to create the financial part of your annual report. The content's narrative and metaphors as well as images and graphics must be yours. Some of the sites you visit should relate to your company so that you can make an informed comparison. Write down all of your observations:

How do the annual reports differ from each other?

How are they similar?

What are the feelings they evoke?

What is the mood they are trying to convey?

3. Make sure that your visual research includes at least 15 examples of annual reports. Make a list of the parts of an annual report.
5. Define what goals you would like to accomplish with the annual report:
 - What do you think the company wants to communicate?
 - What is the audience?
 - What are the metaphors that are going to be used?
 - What things are important for the company you chose?
 - What is the main intention?

PROJECT 3.0 ANNUAL REPORT

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

7. Collect verbal and visual content. After you establish a direction, start collecting both the visual and verbal content for the brochure. Develop 10 taglines to go along the content. *Note: you need to keep track of where you find your information to include it in your bibliography for your binder.*
6. Start sketching. Computer sketches do not work for me. You need to sketch with a good old pencil and paper. You will design at least **30** thumbnail sketches for next class. The more detailed the better.
8. While sketching consider format: should it be conventional? Can you take risks? Size? Number of pages? Push the envelope not for just the sake of pushing it but to create something that is both meaningful and enhances the content.
9. After critique, proceed to take the best 2 directions to the computer.
10. Critique- Choose one direction for final rendering.
11. Consider paper texture, size, and quality. Consider either smaller than letter size or larger than tabloid. Push it!!
12. Print, turn in and critique.

PROJECT 4.0 MAGAZINE

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

PROBLEM STATEMENT

Magazines have and continue to be, one of the most influential methods to disseminate information to young and old alike. A magazine may be a promise to be entertained and/or informed for a short period of time while waiting for something or someone, while sitting at the beach or the pool, or at the airport, and many other situations. Full color glossy pages and ads promise a better life or state of affairs inviting the reader to dream.

Though magazines are not as long or as in depth as a book, they are also not as short as to be put away immediately. Magazines as well as newspapers aim to keep the reader informed by being on top of current events, culture, and other specific topics.

Though the digital revolution has forced the transformation of publications into electronic on demand files, printed material is still with us. Publishers, newspapers, magazines and others are either closing or reinventing themselves to continue to be relevant in an age where news and information are freely exchanged through diverse outlets. The issue is not the fear of obsolescence, but rather of maintaining relevance.

Why then, you may be asking, should we do a magazine in this class? Simply put, there are lessons that a designer needs to learn regarding consistent application of design systems, systematic use of color and typography, making and breaking the grid, page sizes and pagination, sequential distribution of diverse parts of a whole, and lastly, electronic media still shadows and borrows from its predecessor, printed media.

OBJECTIVES

- To identify the purpose and the function of magazines.
- To gather verbal and visual content for a magazine based on demographics and purpose.
- To properly select typeface, image, and color to be applied systematically throughout a publication.
- To assess and apply color, grid, and typographic systems in a cohesive manner.

RESEARCH & PROCEDURE

To begin with, please purchase and/or find at least three copies of different printed magazines. Recommended for you:

Entrepreneur
Real Simple
Architectural Digest
National Geographic
Wired
Men's Health
Women's Health
Dwell
Vanity Fair
Martha Stewart Living
Mad
Scientific American
Vogue
Rolling Stone
GQ

PROJECT 4.0 MAGAZINE

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

1. Once you gather your magazines, start by dissecting its parts. Look through the magazine and make a list of all the sections. We will discuss this in class. Because you will physically break apart one of these magazines to understand pagination and binding, try to keep the best ones for the parts' analysis.
2. After you have done the analysis of the parts of the magazine, you will choose an industry, create a name for your magazine, assess your audience, make a list of ads you'd want to design. It is important not to gloss over your audience. While this may be a fun project, this is not for you, you are not the audience and you should not be.
3. You will need to find content and images for the articles, ads, features, etc..
4. Define what goals you would like to accomplish with the magazine.
What is the audience? What is the theme? Is this a monthly magazine, bi-monthly, or does the magazine come out every 2 months, is it a technical magazine, etc.. Define, define, define.

The more you define the magazine, the easier it will be to find your content.
5. Do your visual research. Please do not confine yourself to magazines only. Look at type, type, type, layout, off-beat publications, as well as things pertaining to the industry you have chosen.
6. Start sketching. You know the drill for the sketches.
7. Once we have chosen a sketch or sketches, you will proceed to use a flat plan (attached) to map out your magazine. This mapping out is important because it is a type of organizational chart of where each section will be, ads, images, features, etc.. It will also help you preserve your sanity when you are on the computer and your pages seem to be alive. Thus, your flat plan might change a lot over the course of the project.
8. Collect verbal and visual content.
9. There will be several critiques. Make sure you are on top of the project's development as per the class' calendar. Material that is not current with deadlines cannot be assessed properly.
10. After each critique, proceed to take the next best direction to the computer.
11. Final format: Your magazine should have a minimum of 8 double sided pages. This does not include cover and back cover. It is strongly recommended to present and deliver a workable and realistic prototype. However, though not a desirable option, if you are still unsure of your binding skills, you may turn it in mounted on boards.
12. Push it!

PROJECT 4.0 MAGAZINE

Make sure to collect a substantial amount of visual research (at least 50 images) to be used as inspiration.

You may start by looking in your textbook, books and/or typographic and graphic design magazines. Make copies and organize them in your binder. Use sticky notes to indicate what you found interesting, relevant, successful, and others.

Make sure to collect all of your sketches & print outs in a binder.

RESOURCES

<http://www.magazinedesigning.com/magazine-flatplan/>

<http://stateofthedia.org/2012/magazines-are-hopes-for-tabletsoverdone/magazines-by-the-numbers/>

<http://www.designingmagazines.com/teach.html>

APPENDIX 1: PROJECTS' RUBRIC

ARS 374 PUBLICATION DESIGN

NAME:

DATE:

PROJECT:

ON TIME:

TOTAL POINTS

/100

	FAILURE	NOT COMPETENT	BELOW AVERAGE	ABOVE AVERAGE	HIGHLY COMPETENT	FLAWLESS
SUPPORTING MATERIAL (30 POINTS)						
Content Research	0	1	2	3	4	5
Visual Research (min. 50 images)	0	1	2	3	4	5
Sketches (min. 50)	0	1	2	3	4	5
Binder organization and presentation	0	1	2	3	4	5
Reflection demonstrates learning by providing details about the process and the learning	0	1	2	3	4	5
Exploratory process goes beyond superficial explorations	0	1	2	3	4	5
DESIGN ELEMENTS, CONCEPT & EXECUTION (35 POINTS)						
Design complements the content	0	1	2	3	4	5
Graphics and images are of high quality and are well integrated	0	1	2	3	4	5
Layout is balanced and demonstrates command of visual organization	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
WRITING & EDITING (5 POINTS)						
Content is clear, concise, free of typos and grammar errors, and formatted to enhance reading	0	1	2	3	4	5
CRAFT (15 POINTS)						
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 (design wise and handling of materials)	0	1	2	3	4	5
Project has been appropriately labeled and delivered	0	1	2	3	4	5
WORK ETHICS (15 POINTS)						
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 seemed very invested in the project from beginning to end and followed instructions for project and in class	0	1	2	3	4	5

COMMENTS

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: As if you were going to write a paper, what do you know and 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

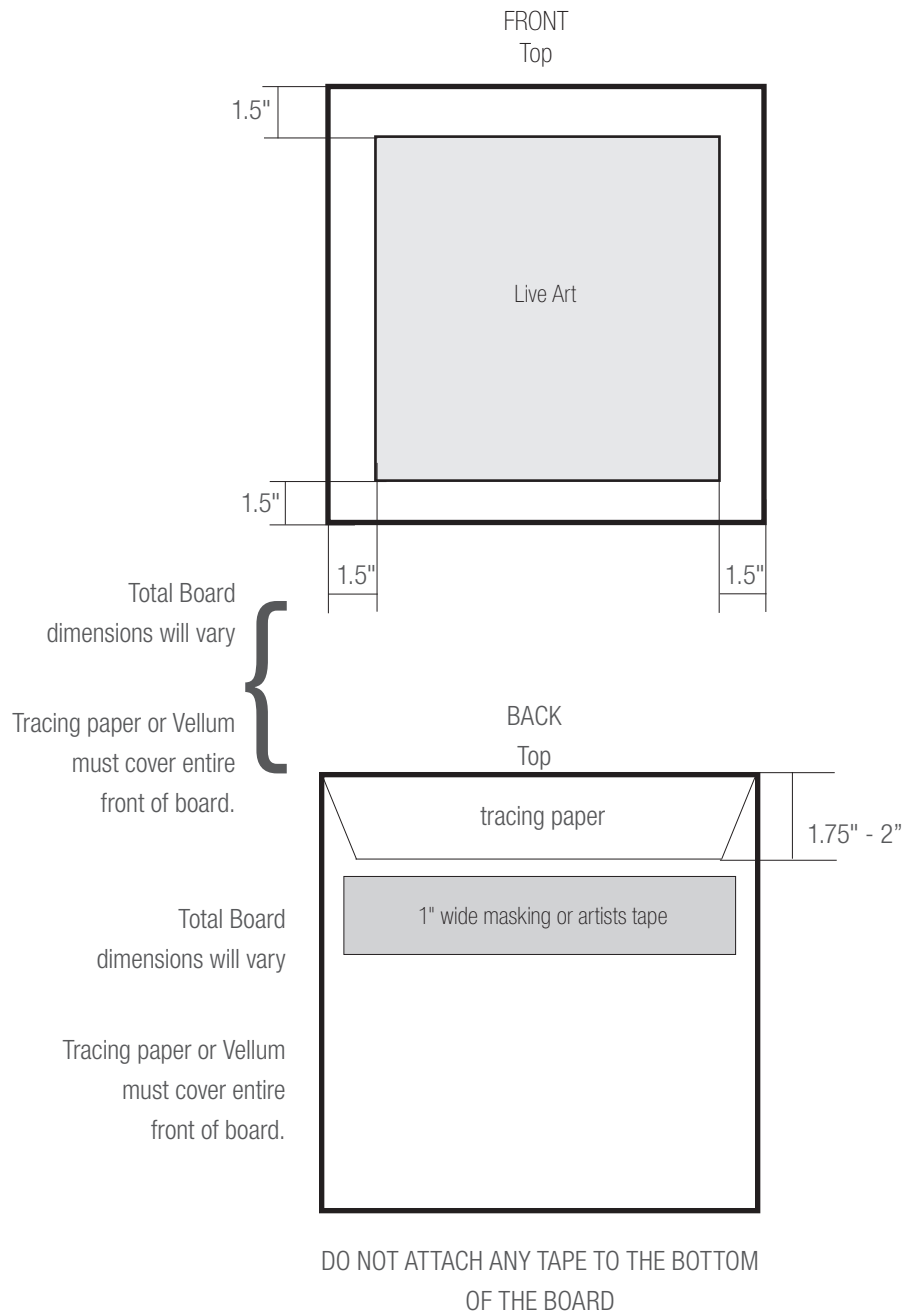
Final PDF

Reflection

Reflection statement

A level of success is assumed when you turn in a project. Therefore, make sure you talk about what you learned, areas of weakness & need for improvement. This is not the platform to brag too much or to complain.

APPENDIX 3: MOUNTING WORK



APPENDIX 4: 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 properly: MLA, APA or Chicago 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.