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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 GOALS & OBJECTIVES

- Understand how and when to use master pages.
- 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.
- Put to use creative concepts that are unexpected.
- Learn the basics of folds and binding.
- Develop skills in association with page design and layout.
- Develop skills with grids and margins.
- Develop skills in association with styles of layout.

## COURSE PRE--REQUISITES

Restricted to Majors

Prerequisite: Must have a "C" or above in ARS 372.

## TEXTBOOKS

### **Required:**

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

## CLASS FORMAT & EXPECTATIONS

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### CHANGES IN COURSE REQUIREMENTS

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.

**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

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Sketches will take as long as they take. You are required to do a minimum of **50** sketches but sometimes that is not enough to solve a visual problem. Complaining about it will result in me assigning even more sketches. 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

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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

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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 Office of Special Student Services. Examples of excused absences are emergency room visits, hospitalization, car accident, and a death in the family.

## WEB BLENDED DAY

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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 18 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 nice or 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.**

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## WORK ETHICS & PARTICIPATION

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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.
- 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.

**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

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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.

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CHANGES IN COURSE REQUIREMENTS

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.

ATTENDANCE

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

1. Two 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 5 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."*

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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. 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.”*

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#### 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 course-work 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.”*

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#### CHANGES IN COURSE REQUIREMENTS

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#### 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](http://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.”

## ATTENDANCE & USA's EXPECTATIONS

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## STUDENTS WITH DISABILITIES

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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 5828 Old Shell Road at Jaguar Drive, (251-460-7212).

## COURSE AND TEACHER EVALUATION

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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

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### **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>.



## WHAT TO EXPECT FROM ME

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### CHANGES IN COURSE REQUIREMENTS

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### FACILITATE

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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

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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

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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 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 24 hour period. **No emails on Sundays.**

### OFFICE HOURS

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My office hours are listed on the first page of your syllabus. **Office hours are Mondays and Wednesdays from 3:30-4:30pm and Tuesdays from 1:00-5:00pm.** 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

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

## GRADING CRITERIA & SUPPLIES

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### CHANGES IN COURSE REQUIREMENTS

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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.**

A	100-90
B	89-80
C	79-70
D	69-60
F	59- 0

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
<i>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.</i>	
2.0 Oversize Newsletter	100 points
3.0 Alternative Layouts	50 points
4.0 The Annual Report	100 points
5.0 The Magazine	100 points

Total: 550 points approximately

550-495	A
494-440	B
439-385	C
384-330	D
329-0	F

### SUPPLIES

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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)

GRADING  
CRITERIA & SUPPLIES

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- 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

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WEEKLY \_\_\_\_\_ {SUBJECT TO CHANGE} \_\_\_\_\_  
SCHEDULE

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WEEK 1	M	Jan 13th	Classes begin. Welcome, introductions, syllabus, class policies, grading, projects & others. Assign Project 1 and readings from Making and Breaking the Grid chapter 1 (pp1-39) & The Elements of Typographic Style chapter 1 (pp9-24). Bring examples of newsletters to next class. Start visual and content research.
	W	Jan 15th	Discuss readings in class. Discuss the types of grid. Discuss examples of newsletters in class, function of the newsletter, etc.. Discuss ideas for newsletters.
	<b>F</b>	<b>Jan 17th</b>	<b>Web blended day:</b> 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. <b>Post due at 3:00pm.</b>

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WEEK 2	<b>M</b>	<b>Jan 20th</b>	<b>HOLIDAY</b>
	<b>W</b>	<b>Jan 22nd</b>	Content research and sections due, visual research due, <b>Sketches due.</b> Select the best set of sketches. Start work on the computer. Read chapters 2 & 3 The Elements of Typographic Style.
	F	Jan 24th	In class work day on newsletter composition. Discuss readings. Discussion of questions about InDesign.

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WEEK 3	M	Jan 27th	Computer print outs of newsletters due. Discussion.
	<b>W</b>	<b>Jan 29th</b>	<b>In progress critique.</b> Read chapter 4 The Elements of Typographic Style.
	F	Jan 31st	Work on revisions and work on formats. Discuss readings.

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WEEK 4	<b>M</b>	<b>Feb. 3rd</b>	<b>In progress critique. Bring mock ups of the newsletter.</b>
	<b>W</b>	<b>Feb. 5th</b>	<b>Final Critique and working day.</b>
	<b>F</b>	<b>Feb. 7th</b>	<b>Web blended day.</b> 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.. <b>Post due at 3:00pm.</b>

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WEEK 5	<b>M</b>	<b>Feb. 10th</b>	<b>Project 1 Newsletter due in working format.</b> 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 12th	Discuss readings and topics. Discuss ideas for content. Discuss design principles, form, and space. Class exercise: cut up layouts. Create an alternative layout using cut up magazines following one or two design principles.
	<b>F</b>	<b>Feb 14th</b>	<b>Web blended day:</b> 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. <b>Post due at 3:00pm.</b>

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WEEK 6	M	Feb 17th	Sketches for Project 2 Alternative Layouts due. Select the best ones. Start work on the computer.
	W	Feb. 19th	Computer revisions due. Start looking at refinements on the computer and start revising.
	<b>F</b>	<b>Feb. 21st</b>	<b>In progress critique.</b> Read chapter 5 & 6 The Elements of Typographic Style.

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WEEK 7	M	Feb. 24th	Discuss readings, in class work.
	<b>W</b>	<b>Feb. 26th</b>	<b>Final Critique. Work in class.</b>
	<b>F</b>	<b>Feb. 28th</b>	<b>Project 2 Alternative Layouts due.</b> Assign Project 3: The Annual Report

WEEKLY {SUBJECT TO CHANGE}  
SCHEDULE

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**WEEK 8 M Mar 3rd - F Mar. 7th SPRING BREAK**

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- WEEK 9 M Mar. 10th 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. 12th Discuss readings, visual research, content ideas, audience, etc.. Work in class on research and sketches.
- F Mar. 14th Research due. Discuss research. Work in class.

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WEEK 10 M Mar. 17th **Sketches due. Select the best ones. Start work on the computer.**

W Mar. 19th Computer revisions due. Continue to work on revisions and content.

**\*F Mar. 21st Last day to drop courses or withdraw (4:59 p.m.)  
Web blended day. Post due at 3:00pm.**

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WEEK 11 M Mar. 24th **In progress critique.** Read chapter 10 The Elements of Typographic Style.

W Mar. 26th Discuss reading. Revisions due. Work in class.

**F Mar. 28th Final Critique.**

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WEEK 12 M Mar. 31st **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.

W Apr. 2nd. Discuss ideas, research, visual research, article ideas, purposes, functions of the magazine, etc.. Discuss questionnaire.

**F Apr. 4th Web blended day. Post due at 3:00pm. Consider the class project. Discuss magazines.**

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WEEK 13 M Apr. 7th **Sketches for magazine due.** Select the best one. Start working on the computer.

W Apr. 9th Continue to work on the computer. In class work day.

**F Apr. 11th In progress critique of at least one spread and a commercial page.**

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WEEK 14 M Apr. 14th Continue work on the magazine. Discuss progress.

**W Apr. 16th In progress critique of different spread and another commercial page.**

**F Apr. 18th Web blended day. Post due at 3:00pm. Consider the class project. Discuss magazines.**

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WEEK 15 M Apr. 21st **In progress critique of different spread and a commercial page.**

W Apr. 23rd Continue working on the magazine. Discuss progress.

**F Apr. 25th In progress critique of different spread and a commercial page.**

WEEKLY {SUBJECT TO CHANGE}  
SCHEDULE

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WEEK 16 **M Apr. 28th Full magazine critique.**

**W Apr. 30th Magazine and all supporting materials due.**

F May 2nd Finals

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WEEK 17 M May 5th Finals

W May 7th Finals

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## PROJECT 1.0 OVERSIZE NEWSLETTER

### DESCRIPTION

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.

### TOPICS

Plumbing  
Gardening  
Carpentry  
Pest Control  
Arboretum  
Robotics  
Horse Racing  
Virtual Life or Second Life  
Neighborhood market

### 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 for a newsletter 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.

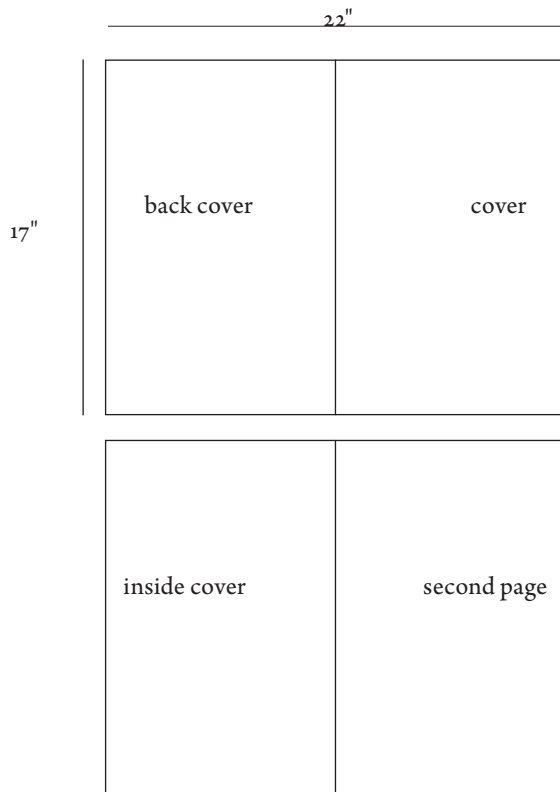
### PROCESS

1. Start by collecting examples of newsletters both online and physical. 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

PROJECT 1.0 OVERSIZE NEWSLETTER  
DESCRIPTION

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.



- 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.
  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 and research in 3-ring binder. You will also submit a PDF of the final to SAKAI or on a disc n your binder.



Name \_\_\_\_\_

Instructions: Find an existing newsletter. Read it for content and critically review the design and answer the following questions:

PUBLISHER

Who is sender?

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Who is audience or receiver?

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What are the goals and objectives of the sender? How often is it published?

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Is it mailed separately or does it appear to be sent with other materials? Is it sent first class? If not, what class is it? Is it folded? Sealed? If so, how is it sealed?

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What is the finished size? Folded size? How many pages? How many colors are used? What are they?

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CONTENT: Read through the newsletter and choose two articles. Discuss their content, and tone: (Is it matter of fact, directive, informative)? Are any images that accompany the article? Describe these as well. Article 1 – Title, page number

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Article 2 – Title, page number

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Design: Analyze the newsletter for the following:  
How is hierarchy established. If there isn't a clear hierarchy, what would you do to establish one?

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How is the content organized?

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What kind of grid system is used? (Two column? Three column? Symmetrical? Asymmetrical?) What are the approximate widths of the columns?

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Typography: Describe for the following (approximate size, weight, typeface: serif or sans serif):

Headlines

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Subheads

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Pull quotes

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Feature articles

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Captions

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Other quotations

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Choose one double page spread and sketch it out, indicating grid, headline, and captions, and images.

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Designer \_\_\_\_\_  
 Project \_\_\_\_\_

Date \_\_\_\_\_  
 On time \_\_\_\_ yes \_\_\_\_ no  
 Process Binder on time \_\_\_\_ yes \_\_\_\_ no

**Possible points 100 Total points** \_\_\_\_\_

		20 or less	50%	100%
<b>RESEARCH: 25 PTS</b> Research (topical and visual), notes, observations, & sketches	Binder shows a minimal amount of sketches, class notes, topical research, visual research of professional work.	Binder shows variations of the same idea but met required amount of sketches or few ideas but only the required amount of sketches, sufficient topical and visual research, and sufficient notes and observations.	Binder shows a great variety of ideas, notes, observations, topical and visual research and sketches go beyond required amount.	
<b>EXPLORATORY PROCESS: 25 PTS</b> Analysis & Synthesis: how the pieces come together to form a unique solution	Student's understanding of the project description is weak and vague showing cliché solutions or relies on others' ideas for inspiration or to move forward.	Ideas show potential but need to be developed further. The process lacks a consistent direction. Student may be reluctant to accept feedback from instructor and/or peers.	The collection of topical and visual research, class notes, and sketches show clear and consistent progression of ideas providing a trajectory from conception to final solution.	
<b>DESIGN SOLUTION: 30 PTS</b> Concept, objectives & formal aspects: type choices, color, layout, etc.	Final solution is cliché or is off, barely meets objectives, design decisions are not developed, has errors, and/or is uninspired. Use of visual elements lacks sophistication.	Appropriate solution that meets objectives but needs further development, lacks thoughtfulness, and/or work is predictable. Use of visual elements is good but may lack unity, cohesion, and hierarchy.	Solution is fresh, inspiring, exceeds objectives, is consistent with the concept and goals, and research was used to inform the solution. Use of visual elements is excellent and sophisticated.	
<b>PRESENTATION &amp; BINDER: 10 PTS</b> Craftsmanship, neatness & organization	Poorly trimmed, glue bubbles, measurements are off, pencil and eraser marks, or there is no labeling and name on the work. Binder is disorganized, files are not chronologically marked, not labeled, and pieces of paper fall or are not neatly punched.	Work is labeled and clean, & meets specifications on the project description. Binder is clean, organized, and clearly labeled.	Portfolio quality presentation on both binder and project. Application of tracing paper looks professional and work is professionally labeled. Binder is neatly put together, properly organized and labeled.	
<b>WORK ETHIC: 10 PTS</b> Responsibility, reliability, attendance,	Student does not pay attention to instructions, has to ask instructor to repeat instructions due to not taking notes or review project description, distracts others, & does not meet deadlines throughout project development.	Student meets deadlines, has adequate attendance, works in class, is not distracted and does not distract others, pays attention but may not engage in feedback/critique not wanting to discuss work with peers, or may appear defensive to peers and instructors or other.	Student finishes work early giving him/her time to seek additional feedback, had time to rework if necessary. Highly motivated student. Student engages in class discussions, feedback, and critiques, is articulate, and he/she is always prepared.	
<b>COMMENTS</b>				

## PROJECT 2.0 ALTERNATIVE LAYOUTS

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### DESCRIPTION

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### PROBLEM STATEMENT

In this project you will explore faithful adherence to a grid as well as breaking out of it. 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, grey, or color ground to give edge and shape.
2. As you are looking for text, think of an overall theme. 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 theme. Identify the principles being used, and write a brief analysis of how each supports the primary principle.  
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 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.

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### FINAL PRESENTATION

Submission: 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 and research in 3-ring binder. You will also submit a PDF of the final to DROPBOX (the class folder on the site) or on a disc in your binder.

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## PROBLEM STATEMENT

Annual reports are formal financial statements sent yearly to the shareholders. It is a requirement of the Securities Exchange Commission since 1934 for every publicly owned company. Failure to comply with the SEC regulations implies fines and penalties.

Annual reports are often seen as marketing materials. Therefore, an annual report may look like a magazine, a keepsake, or an expensive publication. The most **basic** parts are:

- \* General description of the industry or industries in which the company is involved.
- \* Audited statements of income, financial position, and cash flow and notes to the statements providing details for various line items.
- \* A management's discussion and analysis (MD&A) of the business's financial condition and the results that the company has posted over the previous two years.
- \* A brief description of the company's business in the most recent year.
- \* Information related to the company's various business segments.
- \* Listing of the company's directors and executive officers, as well as their principal occupations, and, if a director, the principal business of the company that employs him or her.
- \* Market price of the company's stock and dividends paid.

“Annual reports **usually advance a theme or concept** that has been embraced by company management and/or its marketing wings. Catch phrases such as “*poised for the twenty-first century*” or “*meeting the needs of the information age*” can unify a company's annual report message. In addition, particular events or economic conditions of a given year may be incorporated into the themes advanced in an annual report. Companies also use **milestone anniversaries**—including industry as well as company anniversaries—in their annual reports. Promoting a long, successful track record is often appealing to shareholders and various audiences, for it connotes reliability and quality. Whatever the theme, concept, or format, the most successful reports are ones that clearly delineate a company's strategies for profitable growth and cast the firm in a favorable light.”

Because the annual report is an opportunity to shine, 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.



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[annualreports.com](http://annualreports.com)

Annual reports are often thought of as a financial and a state of affairs report. While you will certainly need to include those, an annual report is much more than that. 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 the function of corporate annual reports.
- To gather verbal and visual content for 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?

2. Choose 5 case studies from your research to read about how the strategies these designers used to develop corporate brochures. Use these examples to help you identify steps, goals, vision, methods that you can use in this project.
3. Make a list of the parts of an annual report.
4. 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?

6. Start sketching. You know the drill for the sketches.
7. Collect verbal and visual content. After you establish a direction, start collecting both the visual and verbal content.
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 direction to the computer.
10. Consider paper texture, size, and quality. Consider either smaller than letter size or larger than tabloid. Push it!

#### RESOURCES

<http://www.annualreports.com/>

<http://www.investopedia.com/terms/a/annualreport.asp>

<http://www.inc.com/encyclopedia/annual-reports.html>

<http://www.sec.gov/answers/annrep.htm>

<http://legal-dictionary.thefreedictionary.com/Annual+Report>

<http://www.answers.com/topic/annual-report>

Designer \_\_\_\_\_  
 Project \_\_\_\_\_

Date \_\_\_\_\_  
 On time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_  
 Process Binder on time \_\_\_\_\_ yes \_\_\_\_\_ no \_\_\_\_\_

**Possible points 100 Total points** \_\_\_\_\_

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<b>COMMENTS</b>				

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.

A properly documented binder will include the following, but it is not limited to them:

- **TOPIC RESEARCH** or information gathering. This may take different directions depending on the project. If doing an identity for a client, dutiful research will include both proper interviews and information gathering from the client, as well as research about the industry or topic within the industry. Your job will be to become an expert in what your client does. Wikipedia can only be used as a starting point. The bulk of your research needs to come from more reliable sources.
- **VISUAL RESEARCH**  
50+ images of professional work, historical and contemporary. Examples of how well known designers have solved similar problems. No Google images, do your research. You can use Pinterest to help you with this.
- **BRAINSTORMING SESSIONS**  
For the most part, we all get here and do not push farther. However, it is important, if not critical for you to push on and sketch.
- **SKETCHING**  
Unless otherwise stated in the project description, 50+ sketches are required per project. If working in teams, you would still need to do them.
- **PRINT ROUGHS**  
Make sure to save and print all changes
- **FINAL** compositions and iterations

- **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.

- **2 PDFS** of final compositions that can be reprinted if needed.

APPENDIX 2  
PROJECT BOARDS

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

