



University of South Alabama  
Department of Visual Arts

ALMA R. HOFFMANN ¶ AHOFFMANN@SOUTHALABAMA.EDU  
OFFICE 348 ¶ VISUAL ARTS C  
OFFICE: 260-481-6943

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

SOCIAL MEDIA: I : L : P : T : V : YT : @ALMAHOFFMANN  
ALMAHOFFMANN.COM : ALMAHOFFMANN@GMAIL.COM

FALL 2016

ARS 570 ¶ CRN 15876 ¶ 3cr hrs  
**GRADUATE GRAPHIC DESIGN**  
**WEB BLENDED**

MEETINGS AS AGREED, TBD

Required Textbooks  
**Selected readings as assigned**

Recommended Textbooks  
**New typographic design**  
Author: Roger Fawcett-Tang

**Making and Breaking the Grid**  
Author: Timothy Samara

**The Elements of Typographic Style**  
Robert Bringhurst

**Digital Color and Type**  
Rob Carter

**Graphic Design Theory: Readings from the Field**  
Author: Helen Armstrong

### Course Description

An intensive workshop that investigates advanced issues of visual communication using graphic design as both a problem-solving tool and as a medium for creative expression and communication. Emphasis on trending technology and/or professional practice. May be repeated for a total of 36 credit hours. Prerequisites: Undergraduate level ARS 488 Minimum Grade of B.

### Goals

This class will prepare the graduate student to engage in typographic explorations in order to gain a deeper and richer understanding of the following aspects of typography:

- Type as Form
- Type as Image
- Type as Experiment
- Type as Motion (analog and/or digital)



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

# 02

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## *What to expect from me*

### **Facilitate**

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

### **Grading**

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

### **Emails**

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

### **Office hours**

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

### **Honesty & Respect**

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

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

# 03

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## *What it is expected of you*

### **Participation**

Because this is a graduate studio, your participation and attendance will be in accordance to our agreed meeting times and deadlines. In those times that we meet, you are expected to be **present, fully engaged, and ready** for discussion or dialogue to make progress in your project(s).

Assigned work needs to be completed before class time and ready for critique, or to be turned in at the beginning of our meeting. Readings are expected to be completed for our discussion.



I reserve the right to administer a surprise quiz if the class is not fully participating in class discussion. **This is your class and your projects. Commit to it and you will see progress.**

### **SKETCHES**



**Sketches will take as long as they take.** I find that I need to sketch a lot to get ideas flowing and get the bad ones out of the way. However, sometimes less is needed and sometimes you will find that even what you did so far is not enough to solve a visual problem.

The sketching process is intended 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 your process for every project.

### **RESEARCH**

Every project will require of you to research. As a graduate student, your research needs to be deeper more expansive than that of an undergraduate students. Your research will take two avenues: visual research to get ideas and subject/content research to understand your topic.

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

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

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

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

### **DEADLINES**



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

# 04

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## Supplies

Please bring the following to class:

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

## Attendance Policy

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

### Classroom

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

### Web Blended Days

Sometimes you will have assignments due online. After completing it, **you will upload the assignment and a short reflection of what you learned** on a shared folder on your folder in SAKAI's DROPBOX.



Web Blended assignments and/or projects with the link and reflection will be **uploaded by midnight** on Sundays, unless otherwise stated. **Projects posted after midnight will not receive credit.**

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

### University Policy on Attendance

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

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

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

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

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

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

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."

# 06

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## Grading

### WORK ETHICS & PARTICIPATION

**As a graduate student, you are expected to be present in every meeting as agreed upon.** Your work ethics and participation grade will be 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.
- Written work is typed and stapled. Hand written reports, papers and/or loose pages will not be accepted.
- Assignments are always due at the beginning of class.
- No work to show, no points.

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

### NOTE TAKING

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

### POLICY ON VIDEOTAPING AND OTHER ELECTRONIC RECORDING DEVICES

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

### SAFETY

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

### OUTSIDE OF CLASS

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

### SYLLABUS MODIFICATION

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

# 07

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## PROCESS BINDER

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

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

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

## MISCONDUCT & DISRUPTION

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

## Grading

### The Standard Rule

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

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

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

### Work Ethics/Meeting Preparation

**5 points per meeting time**

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

Since we meet 1x per week, there will be approximately 75 points (maybe less) in this category.

### Web Blended Day Submissions

**5 point (it will vary)**

- 1.0 Exercise Type Matrix 50 points**
- 2.0 Reading discussions 25 points**
- 3.0 Project 1: 100 ways to visualize a poem 100 points**
- 4.0 Project proposal 50 points**
- 5.0 Project 2 100 points**

# 08

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## Academic Disruption Policy

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

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

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

## Student Academic Conduct Policy

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

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

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

- **Inspiration, imitation, and copying**



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

### Process Binders

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



# 09

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## Students With Disabilities

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

320 Alumni Circle  
Faculty Court West  
Suite 19

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

## Course and Teacher Evaluations

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

## Online Writing Support

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

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

## JagAlerts

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

## Midterm grades

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

## Counseling and Testing Services

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

# 010

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## WEEKLY SCHEDULE

**WEEK 1** T Aug 16 Classes start.

TR Aug 18

**WEEK 2** T Aug 23

TR Aug 25

**WEEK 3** T Aug 30

TR Sept. 1

**WEEK 4** T Sept. 6

TR Sept. 8

**WEEK 5** T Sept. 13

TR Sept. 15

**WEEK 6** T Sept. 20

TR Sept. 22

**WEEK 7** T Sept. 24

TR Sept. 29

**WEEK 8** T Oct. 4

TR Oct. 6 Fall Break

**WEEK 9** M Oct 10 Midterm Grades Due

T Oct. 11

TR Oct. 13

# 011

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WEEK 10 T Oct. 18

TR Oct 20

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WEEK 11 T Oct. 25

TR Oct 27

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WEEK 12 T Nov 1

TR Nov 3

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WEEK 13 T Nov 8

TR Nov 10

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WEEK 14 T Nov 15

TR Nov 17

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WEEK 15 T Nov 22

TR Nov 24 Thanksgiving Holiday

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WEEK 16 T Nov 29

TR Dec 1

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WEEK 17 T Dec 6 Final Meeting Time 5:00 pm

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# 012

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## 1.0 Exercise Type Matrix

### Objectives

- To explore the rules of typographic design
- To explore deviations from the typographic rules
- To push the boundaries of typographic standards
- To increase the visual typographic vocabulary

### Problem statement

Typography is a functional and visual artifact that allows for communication between members of society. As such, we often conform to a type of visual communication that is linear because it facilitates communication effectively. However, typography is also a tool for the expression of the emotional undertones and energy of communication. But, how exactly do we allow ourselves to see type as a device which facilitates and enhances the nuances of what a conversation is like? How do we use typography to communicate not only what is being said and read but also what it means or to communicate the energy of the content? In order to build a vocabulary of experimentation, we will use a typographic matrix to go over each typographic factor and visually represent it. This process will provide us with a working vocabulary of visual tools.

### Process

Choose a word and a short paragraph to visually demonstrate each typographic factor as listed on the matrix. Make sure to print them to put them together for discussion.

### Final Form

Enjoy this exercise. Not often can we study a subject methodically to not only learn it but also to reflect on each factor. Have fun!

Present it to me in a PDF printed document, bound and/or stapled with a typed reflection. Upload to your SAKAI'S DROPBOX folder as well.

### Due: As agreed

### Grading

<b>Completion of exercise by agreed deadline</b>	<b>10 points</b>
<b>Organization and neatness</b>	<b>10 points</b>
<b>All factors listed on typographic matrix have been completed</b>	<b>20 points</b>
<b>Depth of reflection and free of typos and grammar errors</b>	<b>10 points</b>

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## 2.0 100 ways to visualize a poem

### Objectives

To explore the relationship between type, form, image, experiment, and motion

### Problem Statement

In this project you will pick a short poem to apply the relationships you learned in the Typographic Matrix Exercise. You will need to consider the poem and its meaning and find ways to express these visually. Start with simple changes; no change is too small. Increase the intensity of the changes as you progress. Aim to use typography as the medium, as the tool, and as the conduit of the visual expression of the written word. Use any methods (analog and digital) you feel are necessary to ensure that the piece is visually powerful as the poem.

### Process

After you select a poem or poems, bring it/them to our meeting for feedback. Once we settle on the poem, start by sketching simple changes by combining factors from the typographic matrix. One sketch per combination. Do them quickly and aim for a balance between thinking but not overthinking each sketch. From the 100, we will select the best 4.

### Final form

Print in high quality paper and mount on black on black board.

### Due: As agreed

### Grading

**Completion of the project by agreed deadline** 5 points

**Above and beyond in depth of exploration  
(sketches, inspiration, and research)** 30 points

**Four final typographic plates** 40 points

Excellent use of typography as image, form,  
experiment, and sense of motion

Design of each composition complements the  
poem's content

Final design goes beyond cliché solutions,  
shows attention to detail, alignments, and proportions

Composition is balanced and demonstrates  
command of visual organization

**Reflection** 15 points

Well written reflection citing sources as needed  
and summarizing the scope of the project as  
well as lessons learned

**Craft and neatness** 10 points

Binding, mounting, paginations, etc. are very carefully put together  
Finished product is of portfolio quality; attention to detail is evident  
(handling of materials)

Project has been professionally labeled and delivered

# 014

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## 4.0 Project Proposal

In this class, you will submit to me a project proposal that covers at least one of these areas in typography: type as form, type as image, type as experiment, and type as motion. The content as well as the format are up to you.

The project proposal should be typed and include the following:

### Literature Review

Research about the content/subject matter

Research about typography: this will offer both a precedent and a rationale for your project

Images to help illustrate the points and content

### Relevance

A solid, logic, and in depth argument or arguments of the relevance of this project for your graduate studies and its relationship with your goals.

### Mechanics

Proper grammar and spelling as well as syntax and flow of proposal

### Final form

The proposal should be at least 3-5 pages in length, typed, and stapled. This does not include literature review and/or images.

### Due: As agreed

### Grading

<b>Intelligent use and integration of Literature Review in the narrative</b>	<b>15 points</b>
<b>Thorough defense and explanation of relevance to graduate studies</b>	<b>25 points</b>
<b>Free of grammar, spelling, and syntax errors</b>	<b>10 points</b>

# 015

ALMA R. HOFFMANN ¶ AHOFFMANN@SOUTHALABAMA.EDU  
OFFICE 348 ¶ VISUAL ARTS C  
OFFICE: 260-481-6943

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

SOCIAL MEDIA: I : L : P : T : V : Y T : @ALMAHOFFMANN  
ALMAHOFFMANN.COM : ALMAHOFFMANN@GMAIL.COM

## 5.0 Final Project

**Subject:** As agreed based on proposal

**Due:** As agreed

### Grading

**Completion of the project by agreed deadline** 5 points

**Above and beyond in depth of exploration  
(sketches, inspiration, and research)** 30 points

**Final Design** 40 points

Excellent use of typography as image, form,  
experiment, and/or sense of motion

Design of each composition complements the  
poem's content

Final design goes beyond cliché solutions,  
shows attention to detail, alignments, and proportions

Composition is balanced and demonstrates  
command of visual organization

**Reflection** 15 points

Well written reflection citing sources as needed  
and summarizing the scope of the project as  
well as lessons learned

**Craft and neatness** 10 points

Binding, mounting, paginations, etc. are very carefully put together  
Finished product is of portfolio quality; attention to detail is evident  
(handling of materials)

Project has been professionally labeled and delivered

# 016

ALMA R. HOFFMANN | AHOFFMANN@SOUTHALABAMA.EDU  
OFFICE 348 | VISUAL ARTS C  
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SOCIAL MEDIA: I : L : P : T : V : YT : @ALMAHOFFMANN  
ALMAHOFFMANN.COM : ALMAHOFFMANN@GMAIL.COM

## Appendix 1: Process Binders

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

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

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

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

Project Title and Name

Project Description

Research

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

Visual Research: a minimum of 50 images

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

Process

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

Your sketches should be small.

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

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

Final versions

Final PDF

Reflection



# 017

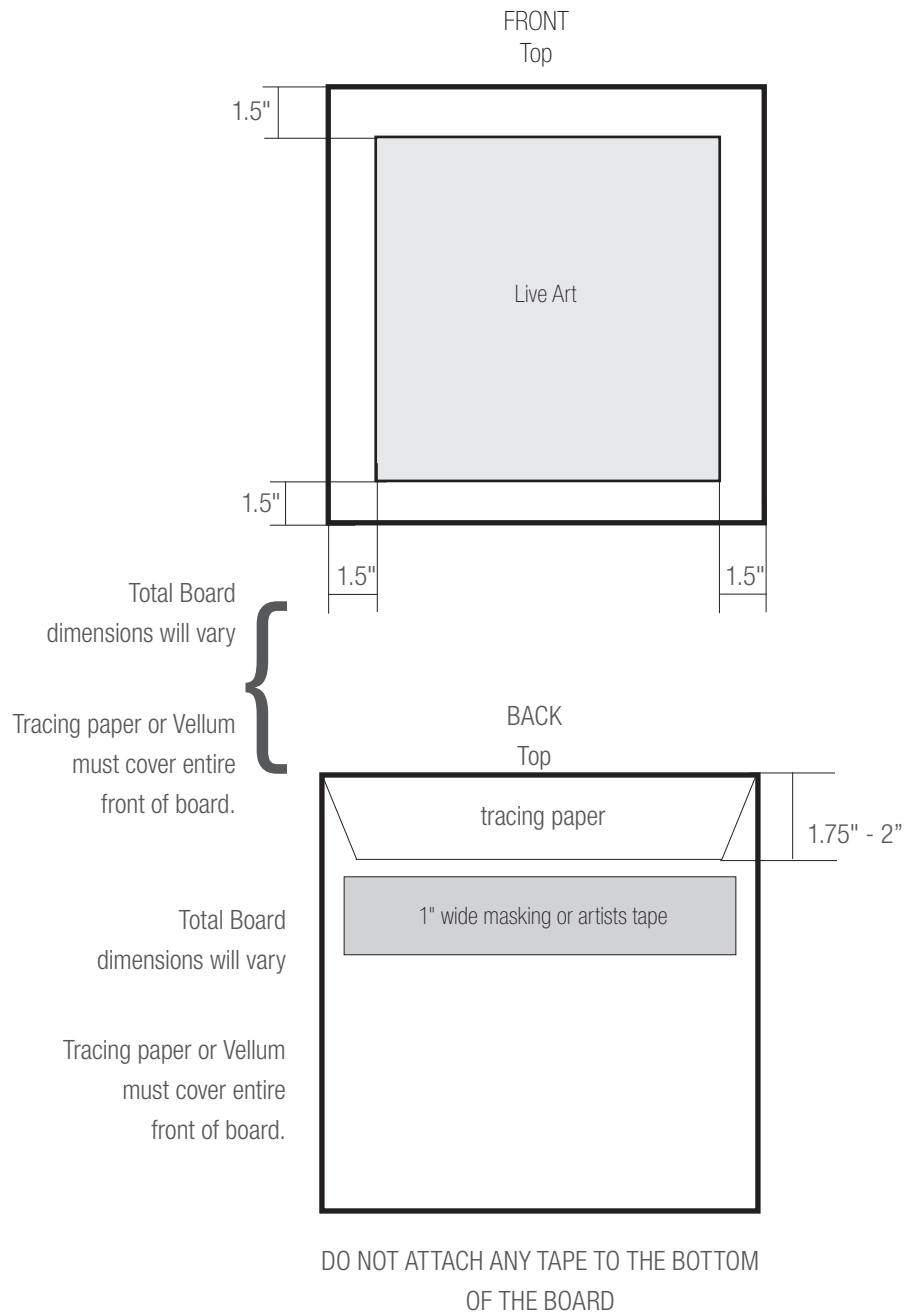
ALMA R. HOFFMANN | AHOFFMANN@SOUTHALABAMA.EDU  
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ALMAHOFFMANN.COM : ALMAHOFFMANN@GMAIL.COM

## Appendix 2: Presentation

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



# 018

ALMA R. HOFFMANN ¶ AHOFFMANN@SOUTHALABAMA.EDU  
OFFICE 348 ¶ VISUAL ARTS C  
OFFICE: 260-481-6943

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ALMAHOFFMANN.COM : ALMAHOFFMANN@GMAIL.COM

## Appendix 3: Oral Presentations

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

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

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

# 019

ALMA R. HOFFMANN ☞ AHOFFMANN@SOUTHALABAMA.EDU  
OFFICE 348 ☞ VISUAL ARTS C  
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## Appendix 4: Tutorials

### ADOBE ILLUSTRATOR

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

100 Amazing Adobe Illustrator tutorials

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

Best Adobe Illustrator Tutorials of April 2014

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

Best Adobe Illustrator Tutorials of May 2014

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

The Top 60 Free Adobe Illustrator Tutorials for 2014

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

Top 100 New Adobe Illustrator Tutorials

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

### IN DESIGN

Get Yourself Noticed! Create a Simple Business Card in InDesign

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

44 brilliant InDesign tutorials

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

Layers Magazine InDesign Tutorials

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

15+ InDesign Tutorials for Magazine and Layout Design

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

InDesign Secrets

<http://indesignsecrets.com/>

# 020

ALMA R. HOFFMANN ¶ AHOFFMANN@SOUTHALABAMA.EDU  
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ALMAHOFFMANN.COM : ALMAHOFFMANN@GMAIL.COM

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## Appendix 5: Labeling

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

LASTNAME\_FIRST\_PROJECTNAME\_ARXXXX\_SPXX