

publication design

Tuesday & Thursday 6:30–9:00 HILL 309

course description

The design of magazines, books and brochures involves collaborations between writers, designers, and editors. Through the design of numerous types of publications, students learn how to analyze and organize interrelated levels of written and visual narratives. Design, research, planning, editing, and computer skills are developed and combined with the investigation of a clear and appropriate design vocabulary. Projects will be done in a Macintosh platform utilizing the software programs InDesign, Illustrator and Photoshop. Prerequisite: AR131.

objectives:

To enhance the student's development of conceptual thinking and understanding of how editing and design form a visual narrative.

students will:

Describe and analyze their ideas using the vocabulary germane to art and design criticism, in writing and in speech.

Recognize and analyze how technology, as well as cultural and historical events, affect the content and form of design and typography.

Understand typographic design structures; how a grid works; an organizational system of content.

Use research to explore concepts and design solutions.

Develop and use your sketchbook as research and assessment tools.

Use a logical, creative sketching process to develop multiple solutions to design problems.

Make informed choices about typefaces, images, and decorative elements to create appropriate, clear, memorable, and meaningful design.

Present and produce professional-quality graphic design.

Familiarize yourself with a number of prominent publications and their designers, both contemporary and historical.

what I expect:

Show up. Every class. (On time.)

Complete all of your work; revise & refine it until it is the best it can be.

Talk intelligently and critically about your work.

Learn and apply the principles of good design.

Learn the appropriate vocabulary to analyze visual communications.

Present yourself professionally in word, manner, and appearance.

class format

This is a studio class. You will be shown things, you will discuss things, and you will work in class on your projects. Plan to devote between of 5–10 hours each week outside of class to assignments and working in the lab. Lab availability schedules are posted outside each lab.

*Please do not enter a design lab when another class is in progress without prior permission.
(Please do not interrupt the instructor by saying, "Is it ok if I work?")*

assignments, due dates, etc

All assignments are due at the beginning of class the day that they are due, unless otherwise noted on the syllabus. If it's due first thing, and you give it to me at the end of class, it's late.

Late projects will be dropped a letter grade for each day that they are late.

Please do not plan to be printing, cutting, or mounting your work at the beginning of class, unless it is a designated "full studio" day.

attendance

The Art Department's attendance policy applies to students in all art classes.

For classes that meet twice a week (most full-unit studio courses, most day art history classes): After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.

For classes that meet once a week (half-unit studio courses, seminars, evening art history courses): After the first unexcused absence, final grade will be dropped by one full letter. After the third unexcused absence, student will receive a failing final grade.

For classes that meet three times a week (MWF day art history classes): After the third unexcused absence, final grade will be dropped by one full letter. After the fifth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class. These will result in an unexcused absence.

missing portions of class:

The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.

disability statement

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). *Accommodations cannot be provided until authorization is received from the Office of Learning Services.*

academic honesty policy

Plagiarism of design in any form will not be tolerated and will result in a zero or F. Concepts and layouts must be your thoughts and ideas. Be aware that I am well versed in historical and current design trends.

getting the grade**What it takes to earn an A or A-**

Creativity: The solution is smart—it is well-thought out, compelling, and an appropriate response to the problem. The idea is clear. It is not literal. It is not a slightly recooked version of someone else's work. There are no typos. It is a piece that you would be proud to have in your portfolio.

Process: Ideas were thoroughly researched; you looked at many examples of work from different sources for ideas; you have copies of those examples, and you have noted on them where they came from (author & title, date of publication; website, etc.); your work reveals an engaged process that exceeds the minimum project requirements; you have developed ideas/sketches that inform your problem-solving process.

Organization and coherence: Work has a logical structure appropriate to the subject, purpose, audience, and discipline. Alignment of text, typeface sizes and styles enhance comprehension.

Design: Work is clear with a concise command of hierarchy, typography, color schemes, and layout. Choices are appropriate to the content.

Craftsmanship: Your final work has been revised, polished, and is as perfect as a human can get it. There are no spelling or grammatical errors. It is clean; there is no adhesive on the surface of the mat. The mat is cut well and clean. The work utilized the computer program(s) efficiently. Typographic relationships are appropriate and precise. Your work is in an envelope, with your name on it. (Please put your name in pencil on the back of your printout or matted artwork.)

Why it's "only a B, B+, B-"

Creativity: The idea is above average but not inspired. Reflects less critical thinking, research and sketching. Central idea is not developed as thoughtfully as an "A" project. Idea may be thin, clichéd, or corny.

Process: Shows development of a concept that goes slightly above what was asked for as a minimum. Instructions were not followed to a "T". Work was turned in late. Ideas and design show investigation, but work should have been expanded; ideas were not pushed far enough; important details were left unresolved.

Organization and coherence: Has a logical structure appropriate to the subject, purpose, audience, and discipline, but has some haphazard elements detracting from the overall design organization.

Design: Has an above average command of hierarchy, typography, color schemes, and layout. The style fits the audience and purpose. The elements are varied, yet well-structured and

focused, but there are some elements that are awkward or ineffective. Composition is not entirely resolved. Design is too busy; there are too many colors; color is not used to enhance meaning.

Craftsmanship: Contains a few mechanical errors or errors in spelling. Mounting is neat but flawed in some way. The work utilized the computer program(s) efficiently and typographic relationships are mostly appropriate and precise, but work lacks polish and rigorous attention to detail.

C=Average effort, average work (C+/C-)

Creativity: The solution responds to the problem, but presents its central idea in overly generalized terms. Does not strike an appropriate level of sophistication and precision. Lacks originality.

Process: Exhibits a superficial comprehension of source material; suggests “doing the assignment” vs. real engagement with project; displays some lapses in understanding, and insufficient development. The design elements lack clarity and relevance. The work level is at the basic minimum of the assignment. Research material is limited in range and source. Work is late.

Organization and coherence: Arranges ideas ineffectively or illogically.

Design: Lacks clear hierarchy. The design is unfocused; it lacks a command of typography and basic layout skills.

Craftsmanship: *Unacceptable*—contains more than a few mechanical, spelling, or grammar errors. Mounting may be somewhat sloppy. Design grid may have been established, but not followed throughout.

D=What’s the problem?

If you getting a D, you either have a problem with attendance, you aren’t doing enough research and work; not participating in class; not turning in work on time, or a combination of all of these. Talk to me. See someone in the Counseling Center. Think about whether you should drop the class, or maybe even change your major.

Creativity: The piece does not effectively solve the problem. Insufficient development of ideas.

Process: Exhibits insufficient comprehension of source material; marginal engagement with the project and the class. The work is below the basic minimum of the assignment. Work is late. Unexcused absences.

Organization and Coherence: Little attempt or comprehension as to how to arrange ideas effectively and logically.

Design: Below minimum standards in terms of concept, typography and basic layout skills. Lacks integrity, shows little effort.

Craftsmanship: Grossly unacceptable—contains more than a few mechanical, spelling, or grammar errors. Mounting is sloppy. Unprofessional presentation and attitude.

F= (Wish it went without saying)

Students of mine rarely earn the dreaded F, but it does happen. An F sometimes means that a student disappeared (“thought they dropped the course”, but didn’t). Or that they have a serious problem in their lives and are avoiding facing its academic consequences.

If your personal life is spiraling down, please talk to me before you damage your chances of helping yourself. See someone right away in the Counseling Center. Drop the class, and let’s talk about why you chose the design track, where you want to be in your life one, two, or three years from now, and what is sabotaging your intended goals. If you miss more than three classes, and you don’t bother to let me know why, you will fail this class.

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Week 1

Aug 31 & Sept 2

Syllabus review—my expectations and yours
Who is Who; looking at our photographs

**Your sketchbooks will count as 10%
of your total grade for the semester.**

About your sketchbooks:

Your sketchbook is a reflection of your design process.

It will be the most important record of your time spent in this course.
Your sketchbook will become your “idea factory.”
Use it to document your process for each project.
(You cannot get close to an A if you don’t have extensive proof of your process.
All of your thumbnail sketches should go into your sketchbook.)

Each week you will be expected to collect a minimum of 5 examples of typography.

Choose anything you see that interests or impresses you! Anything you look at
and say, “wow, that’s really engaging/interesting/beautiful/wierd.”
Or that you think, “this is so pretentious...confusing...overdesigned...confusing...lame.”
Copy or cut things out of magazines;
collect business cards; take pictures of exhibits, billboards, cars, posters, anything
that has been designed!
Collect website url’s, books you’ve looked at—xerox things from the library—*be creative!*

Write about why you chose something, what you think about it.

Do some sketches along side your specimens for thumbnail/idea-generation practice.
The more you do, the more ideas you’ll have.
The more ideas you have, the better designer you’ll be.

Make sure to record suggestions given at critiques in your sketch books!

Documenting and applying suggestions will improve your work.

Syllabus review, con’t

Review of lab and responsible use of computers
How to save time and avoid tragic/dramatic lost work
Organizing, saving, protecting, and finding your work
Becoming, being, and acting like a professional

in class: typeface size is proportional to line length; alignment styles & legibility—in class exercises

outside class: Read pp. 8–30, *Design Elements: A Graphic Style Manual* by Timothy Samara;

Read pp. 10–21, *Publication Design Workbook* by Timothy Samara, “*Designing to Read*”

Know this material thoroughly for quiz on Thursday, Sept 9

**Having a problem with a computer, scanner, or printer?
It’ll never get fixed**

if you don’t document it!

*put this e-mail & number
help@moravian.edu 610 625.7929
in your phone*

Week 2

Sept 7 & 9 Typeface recognition, use, & management

Fonts and type families

What is the “right typeface”?

Are there “bad” and “good” typefaces?

in class: Mastering font management; Typophile vocabulary quiz (not-for-grade);
typeface recognition exercises

outside class: **study for quiz on Thursday’s class; do assignment as described on handout.**

Quiz on readings, Thursday, Sept 9; 5% of grade

in class: Line breaks and sense breaks in paragraphs; alignment and line break exercises

Week 3

Sept 14 & 16 Analyzing form, content, and hierarchy in publications

in class: Breaking down the design structure of two publications (I will provide these.)

Critical Thinking: Concepts & vocabulary you need to learn, understand, and use

outside class: Read “*Type as Visual Concept*” and “*Typographic Detail: The Finer Points*” pp. 30–45,
Publication Design Workbook, Timothy Samara

Read vocabulary handout; quiz on this material on Thursday, Sept 23rd

Week 4

Sept 21 & 23 Wordspace, letterspace, tracking and kerning; single page design

Quiz on vocabulary & readings (Thursday) 5% of grade

in & outside class:

**Design an 8 x 10” poster using the text from the vocabulary handout; do three versions
(3 different posters) 10% of grade** (*Sketches will count for 3% of the 10% for the posters project*)

required:

Ten thumbnails/sketches for each poster version, at least half in pencil.

Thumbnails due at end of class, Tues Sept 21.

- 1** *Use only Garamond 3 typeface family, including oldstyle figures and ligatures*
- 2** *Use only Helvetica typeface family, including oldstyle figures and ligatures*
- 3** *Combine Helvetica and Garamond 3 typeface families, including oldstyle figures
& ligatures, when appropriate*

BE SURE, VERY SURE, THAT YOU ARE USING THE REAL HELVETICA.

This is only available if you open the Helvetica fonts in the **san serif** set.

Do not use system fonts!

This is a dead giveaway that you are not a professional designer (or don’t know the difference ;)

Quiz on vocabulary and reading on Thursday Sept 23rd.

The rest of Thursday's class time is focused studio time for your work on your posters.

Week 5

Sept 28 & 30

in & outside class: Tuesday: work on & refine design of posters. Critique on Thursday.

in class: Critique on your designs. Bring your sketchbooks with thumbnails.

Thursday Sept 30th

Turn in work for grading on Tuesday Oct. 5; turn in sketchbooks with final posters. Week 6

Oct 5 & 7

in class: Brochure design introduction; you will be designing two connected brochures.
Text provided; you will research images. **Brochures due on Nov 4. 15% of grade**

outside class: Readings in *Publication Design Workbook*, Timothy Samara
For Tuesday, read pp. 78–81, “Visual Relationships between Words and Pictures”
For Thursday, read pp. 46–53, “Composing Text in Space”
Read pp. 54–59, “Developing Informational Hierarchy”

Quiz on readings after Fall Break, on Thursday Oct 14th; 5% of grade

Week 7

NO CLASS ON OCT 12, FALL BREAK

Oct 12 & 14

Quiz on readings; 5% of grade

Week 8

Oct 19 & 21

in & outside class: **Write design brief for brochures. 5% of grade due Oct 21**
(Review pg. 15 in *Publication Design Workbook*, Timothy Samara;
read handout; research “writing a design brief” online.

Work on your brochures.
Bring your sketchbooks with thumbnails.
Bring your research; print out all images that you might use for your brochures.

outside class: Read Chapter 4 in *Design Elements*, Samara for Tuesday, Oct 19, pp. 164–195,
“The World of Image” **n.b., This is the other book!**

Week 9

Oct 26 & 28

in & outside class: Work on your brochures. Presentation and crit on Thursday, Oct. 28
Bring copies of your design brief for each member in the class & one for me.

**Tuesday Nov. 2: Turn in completed brochures for grading at beginning of class;
turn in with revised design brief.**

(No spelling or grammatical errors; your design brief will automatically receive an F if there are spelling/ grammatical errors.)

Turn in completed work as a hard copy “comp” folded in an envelope, with your name on it.

It should be an exact representation of how you think the brochure would look if printed at a commercial printer.

Include a CD with all images, fonts, and your InDesign file.

Include a PDF files of both brochures. *Be sure that your name is clearly marked on the CD and your envelope.*

Points will be taken off your grade if you do not follow all instructions

Week 10

Nov 2 & 4

in & outside class: Magazine design project introduction Week 12

Nov 9 & 11

in class: Magazine design project; **30% of grade**

Read in *Publication Design Workbook*, Timothy Samara:

Re-read pp.54–59, “Developing Informational Hierarchy”

Read pp.60–77, “Building Structure and Integration” Week 13

Nov 16 & 18

in class: Magazine design: The Grid

outside class: Re-read pp.60–77, “Building Structure and Integration” in *Publication Design Workbook*

Week 14

Nov 23 & 25

Tuesday: Quiz on readings; 5% of grade

Thursday Nov 25, Thanksgiving Break

During Thanksgiving Break: Read pp.78–87 and 152–179 in *Publication Design Workbook*
“Visual Relationships between Words and Images” and “Magazines”

Bring from home or buy five different magazines:

Each one must be for a distinctive, different audience (age group, gender, or culture).

One should be an example of what you consider “lowbrow” or “trash reading”.

One should be an example of “highbrow” or “intellectual” or “aesthetic”.

One should be a “women’s magazine”.

One should be a “men’s magazine”.

One should be a magazine for children, tweens, or teens.

*No pornography. No magazines that could be considered racist or offensive
to any of your class members, or to me. Used magazines are fine.*

Be ready to analyze the design structure (grid) of each magazine in class. This will be a hands-on exercise, so take some time over Break to really look at them with the eyes and mind of a designer.

This hands-on exercise will count as a quiz, 5% of grade.

Week 15+

Nov 30, Dec 2 & 7

in & outside class: Design your magazine. Content and images will be provided.

Format: 8.25 x 10.5"; full color

You will have two weeks to produce:

1. Cover
2. Two page spread: Contents/f-o-b (front of book)
3. Two 2-page spreads, (4 pages) Feature article

For extra credit you may design two additional covers for your magazine.

Each will be worth an extra 2.5% *(If you failed a quiz, these could help.)*

Due on Monday Dec 13th

IMPORTANT DATES & *grading percentages*

| | | | |
|-------------------------|----------------------------------|------------|--|
| Thursday Sept. 9 | Quiz | 5% | |
| Tuesday Sept 21 | brochure thumbnails due | | |
| Thursday Sept 23 | Quiz | 5% | |
| Thursday Sept 30 | Critique for posters | | |
| Tuesday Oct 5 | posters due | 10% | <i>Turn in sketchbooks w/ posters</i> |
| Thursday Oct 14 | Quiz | 5% | |
| Tuesday Oct 19 | design brief due | 5% | |
| Tuesday Nov 2 | brochures due | 15% | <i>Turn in sketchbooks w/ brochures</i> |
| Tuesday Nov 23 | Quiz | 5% | |
| Tuesday Nov 30 | design analysis | 5% | |
| Monday Dec 13 | magazine due | 30% | |
| (exam week) | sketchbook due | 10% | |
| | all revised* work | | <i>*your final grade for that project will be an average of both grades.</i> |
| | all extra credit projects | | |
| | | 95% | |

Professionalism, participation, on-time attendance, integrity, work-ethic, attitude, cooperation **5%**

100%

No grade grubbing!

(Never tell a professor “the grade you’re looking for”.

This is college, not shopping.

Grade grubbing is unprofessional, aka, utterly bad form.

Insulting. Rude. Inappropriate.

My answer to anyone who tries to “talk me into a different grade” is:

“How much lower do you want it?”

You get what you’ve earned. It really is that simple.

Work at letting go of “I have to get an A.”

Mastery of any skill takes about ten years.

It’s not about doing the assignment.

It’s not about THE GRADE.

It’s your work. Your life’s work.

Your integrity.

Make yourself proud.

**I will combine your original grade and the one you earn for improving your work;
your final grade for that project will be an average of both grades.*

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Designer of 2015 competencies—from AIGA website

No single designer is likely to have all the skills required.

But here is the range of competencies that a studio or design department, among its full complement of staff, will need in order to meet the demands of the future.

Ranked in order of importance (in the online survey by AIGA professional designers).

- 1** Ability to create and develop visual response to communication problems, including understanding of hierarchy, typography, aesthetics, composition and construction of meaningful images.
- 2** Ability to solve communication problems including identifying the problem, researching, analysis, solution generating, prototyping, user testing and outcome evaluation.
- 3** Broad understanding of issues related to the cognitive, social, cultural, technological and economic contexts for design.
- 4** Ability to respond to audience contexts recognizing physical, cognitive, cultural and social human factors that shape design decisions.
- 5** Understanding of and ability to utilize tools and technology.
- 6** Ability to be flexible, nimble and dynamic in practice.
- 7** Management and communication skills necessary to function productively in large interdisciplinary teams and “flat” organizational structures.
- 8** Understanding of how systems behave and aspects that contribute to sustainable products, strategies and practices.
- 9** Ability to construct verbal arguments for solutions that address diverse users/audiences; lifespan issues; and business/organizational operations.
- 10** Ability to work in a global environment with understanding of cultural preservation.
- 11** Ability to collaborate productively in large interdisciplinary teams.
- 12** Understanding of ethics in practice.
- 13** Understanding of nested items including cause and effect; ability to develop project evaluation criteria that account for audience and context.