

## PUBLICATION DESIGN – ART 231 Z

**instructor:** Kristine Kotsch  
**day/time:** Tue/Thu 6:30–9:00pm  
**location:** New Media Lab – Room 104  
PPHCampus

**email:** kotschk@moravian.edu  
**art office:** 610.861.1680  
**office hours:** TBD/By Appointment  
**office location:** South Hall Floor 1-Room 107

**required text:** *Art Direction and Editorial Design* by Yolanda Zappaterra  
Supplemental readings as assigned

**required materials:** **Students enrolled in design courses are required to have an external HD or cloud service for storage**  
one hard-back, bound, process book (unlined paper or graph paper—no perforations, max size 8.5"x11")  
folder/notebook for PROJECT SPECS, exercises, readings, handouts, and technical information sheets, etc.  
several (4-5) sheets of black matboard (32"x 40" 4-ply)  
pens/pencils and eraser and extra fine sharpies for process books  
ruler (at least 17") metal and cork backed  
white 3/4" artist tape  
tracing paper roll (24" x 20 yard, can be found at Dick Blick)  
x-acto No.1 or Gripster Knife (holds no. 11 blades)  
2-3 magazines for redesign  
book binding supplies (TBD)  
CD and sleeve or case for Final Portfolio

### **course description:**

**ART 231-Publication Design.** Designing of magazines, books, and brochures requires frequent collaboration between writers, editors, and designers. In this course, you will learn how to analyze and organize written and visual narratives. Research, planning, editing, and computer skills will be developed and combined with a clear and appropriate design vocabulary. Industry standard Macintosh software and equipment will be utilized including: Adobe Illustrator, InDesign, and Photoshop.

**Prerequisite: Art 230**

### **course objective:**

To introduce students to the principles of publication design and engage students in projects that produce a variety of professional-level printed pieces.

### **course goals:**

Students will:

- Create strong compositional designs through the use of format, proximity, alignment, grid, rhythm, direction, balance, and repetition; create compositions that visually describe messages, information, stories or excerpts of text
- Solve visual problems by expressing ideas through the creative use of images and text
- Recognize elements of and produce professional-quality design
- Gain a strong skill of rapid and strong idea generation through thumbnail sketches
- Demonstrate understanding of publication design and design fundamentals through sharing of ideas during group critiques
- Sharpen knowledge and skills in the industry standard design software: vector-based (Adobe Illustrator), raster-based (Adobe PhotoShop), and page-layout (Adobe InDesign).
- Engage in intelligent dialogue about communication, publication design, and their own work

### **course requirements:**

This is a studio class; therefore you will work in class on your projects and be expected to work outside of class on your own. Each class will generally begin with a class discussion, design lesson, or group critique. It is extremely important whatever your career, that you have the ability to interpret, express, and communicate ideas to others. There will be some computer instruction during class. You will have homework every class. **Be on time.** Come to class prepared to work and have all sketches, readings and materials ready as specified in the previous class or on the syllabus. Because we are in the digital age, you must be willing to embrace the technology around you and spend time learning the software applications, printing and hardware functions. You have a vast amount of information available to you: use it! In order for you to be self-sufficient, you need to be proactive. Engage

with your classmates. Use the help menu. Ask three before me. Find tutorials online. Trial and error. Expect to work 8-10 hours per week outside of class to adequately prepare for this class.

**time required outside class: (estimate)**

- Preparing projects, (lab time) sketching, and reading for class, 9 hours x 15 weeks = 135 hours
- Preparation time for quiz = 2 hours
- Field trip to NY, or alternate trip = 12 hours
- Field trip assignment time = 3 hours
- Visiting artist presentation = 2 hours
- Preparation of final portfolio CD (including assessment, revising, archiving and burning) = 6 hours
- Gallery openings in Payne Gallery and HUB = 4 hours

**projects and critiques:**

A critique will be scheduled for each project. Attendance is **mandatory** and the completed project is due on that date. You will be given ample time to complete projects. Due dates are strictly adhered to. **An absence from a scheduled critique will result in a failing grade for that project.** Late projects receive a full grade deduction for each class meeting it is past due. **All work submitted must have been specifically made for that project.**

**a note on critiques:**

Critiques are an integral part of the learning process of this class. Critiques will usually take the form of posing questions intended to stimulate original thought and the formation of opinion. True learning is a participatory activity and not a passive experience. Students are expected to share their thoughtful opinions about their peer's work and should come in the form of positive accolades as well as constructive criticism. Students should learn to not take constructive criticism personally and that all comments are meant to aid in their development of seeing and thinking in an objective manner. Another major purpose of the critiques is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. **Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.**

**fieldtrip/art department events:**

There are several art department events each semester that students are highly encouraged to attend. More info to follow. Students are required to attend the department fieldtrip to New York City in the Spring. **Date: Friday March 27, 2015**

**attendance:**

Be on time. Come to class prepared to work and have all ideas, readings and materials ready as specified in the previous class or on the syllabus. Absences from class do not excuse you from a deadline. Moravian Art Department Attendance Policy (see below) will be strictly enforced.

**For classes that meet twice a week: 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*.**

An excused absence is one confirmed by an ORIGINAL 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.

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

**IMPORTANT NOTE:**

**If you are late or absent, it is your responsibility to find out FROM ANOTHER STUDENT NOT THE INSTRUCTOR what you missed and catch up in a timely manner.**

**grading:**

This class is based on the concept of mastery. Students will be assessed through frequent critiques, projects, classroom exercises, and a quiz. Again, it is important to note that students **will be** graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Grading for a course in studio art must be in harmony with its goals. Competency and understanding of the methods and materials of this course is easily measured objectively. Creativity (concept) and craftsmanship (form) is more a matter of subjective determination. Projects receive a grade that is based on technical accomplishment and concept. Both the **form** and the **content** of work will be evaluated on each project, as well as **effort, originality, personal progress, and timely completion of assignment.** The instructor reserves the right to apply qualitative judgments in determining grades.

**grading criteria for this course (in no particular order):**

Consistent, on time attendance	All work submitted on time
Class participation as described in this syllabus	Innovative, creative, and meaningful solutions for all assignments
Technical expertise	Productive use of class time
Regular use of open lab time	Consistently clean, well-crafted, presentation of work

- A : Excellent, outstanding achievement and mastery of skills – above and beyond requirements.
- B : Good- average attainment – may need some minor improvements in certain areas.
- C : Adequate understanding of essentials – fulfills assignment but lacking in content, effort, and/or skill.
- D : Does not fulfill assignment and exhibits little skill, effort, and thought.
- F : Failure, no credit
- I : Incomplete (rarely an option)

**grading scale:**

A = 94–100	B+ = 87–89	B- = 80–83	C = 74–76	D+ = 67–69	D- = 60–63
A- = 90–93	B = 84–86	C+ = 77–79	C- = 70–73	D = 64–66	F = 59 and below

**successful completion of projects: 50%**

Projects MUST be ready to hand in or present at the BEGINNING of class on the due date. Grade penalties are as follows:

- 10% - ONE class period after deadline
- 20% - TWO class periods after deadline
- 40% - THREE class periods after deadline
- 60% - beyond THREE class periods after deadline

**quiz: 10%**

Only an excused absence on the day of the quiz is eligible for a make-up. Otherwise, the quiz will receive a zero.

**exercises: 15%**

Exercises will be assigned in-class in a timed environment. These exercises are designed to develop rapid idea generation, critical thinking, visual design skill, creative design solutions and high proficiency in the software.

**process book: 15%**

Your process book will become an extension of you while in this class. This book will become your “think tank.” I will view them periodically throughout the semester. For each project, you will be expected to come up with many thumbnail sketches before you even think about designing on the computer. Resist the urge! This does not come easy to most.

You will be expected to continually collect design specimens and attach them in your process book. What constitutes a specimen? Anything you see that interests you. Anything you look at and say, “wow, that’s really cool/interesting.” Tear things out of magazines; collect business cards and literature; packaging and clothing tags; scan and print, or take pictures of exhibits, posters, anything that has been designed! Collect web site url’s, books you’ve looked at—xerox things from the library. Jot down why you decided to include each item. This will benefit you and act as a resource for inspiration.

**participation: 10%**

Participation in lectures, critiques, discussions and presentations refers to your **positive engagement in dialogue** and is the heart and soul of this course. Not only does your active involvement in this important aspect of the class have a significant impact on your grade, it is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.

Participation also includes:

- Promptness and attendance at all labs, lectures and critiques
- Being prepared for each class (cameras, files, notebooks, journals, readings, supplies, etc.)
- Using class time efficiently and effectively
- Respectful use and care of labs, computer systems, peripherals, equipment and supplies
- Being self-reliant enough to try to answer your own questions; progress = discovery
- Coming to class with opinions and ideas!

**final CD portfolio: 5 extra credit points added at instructor's discretion**

Each student will retrieve, organize, burn and label a Final Portfolio CD for submission to me at the end of the semester. Be sure to **SAVE** and **DOCUMENT** all your assignments!!

**disability statement:**

Students who wish to request accommodations in this class for a disability should contact Ms. Elaine Mara, Assistant Director of Academic & Disability Support, located on the first floor of Monocacy Hall (extension 1401). Accommodations cannot be provided until authorization is received from the Academic & Disability Support office.

**academic honesty policy:**

Copyright Infringement and Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

**miscellaneous information and resources**

**cleanliness and lab rules:**

It is the job of every student to leave the classroom better than the way they found it. Disrespecting your environment and those around you implies poor participation and will affect your grade. We will discuss lab rules in class. Please **no food or open drink containers** in the lab at any time. Clean up after yourselves. This is your lab, keep it neat so others can enjoy it too. All spray mounting/fixatives/etc. must be completed in Room 8 at the Spray Booth. Cutting must be done on cutting mats provided and there is to be no cutting of matboard on the rotary cutters.

**cell phones and email:**

All phones must be turned to the Silent position. Do not leave your phone on the desk. I do not want to hear the "buzzing" of all your text messages. **PUT IT AWAY!** Also, **NO TEXTING, EMAILING, FACEBOOK, INSTAGRAM, etc. etc. etc.** while in class. Students that abuse these rules will be marked down on their "participation" grade and may be asked to leave.

**questions, concerns or comments:**

It is your responsibility to ask questions if you do not understand something. I cannot read your mind. If you need to see me, please arrange to meet with me. The best way to reach me is by e-mail. I am on the computer most of the day and check email often. Please feel free to ask me questions or talk about any concerns you may have.

PUBLICATION DESIGN – ART 231 Z

COURSE SCHEDULE

Week	Date	Tuesday	Date	Thursday
1	1-20	DISCUSS: Syllabus, Google drive, process book, schedule, and brief overview of Publication Design ASSIGNMENT: ONE (1) example of a book, brochure, magazine or newspaper you feel has a strong design and ONE (1) example you feel has a weak design. Be able to explain why. DUE NEXT CLASS READ: <i>Art Direction &amp; Editorial Design</i> pp. 6-26	1-22	<i>Payne Gallery Opening: War, Peace, and Just Society</i> DISCUSS: Successful/Unsuccessful Publication Design IN-CLASS LAB: Install examples in Process Book <b>PROJECT 1: Copycat Designs DUE: 1/29</b> READ: <i>Art Direction &amp; Editorial Design</i> pp. 28-72
2	1-27	LECTURE: Anatomy & Vocabulary: Magazines and Books IN-CLASS LAB: Work on Project 1	1-29	<b>PROJECT 1 DUE: Copycat Designs</b> <b>PROJECT 2: Book Design Due: 2/19</b> INDESIGN TUTORIAL: Review multi-page documents HW: Bring books for redesign to next class
3	2-3	LECTURE: Book Design-discuss books IN-CLASS LAB: Begin sketching ideas for books READ: <i>Art Direction &amp; Editorial Design</i> pp. 74-89	2-5	PHOTOSHOP TUTORIAL: Preparing images for print, resolution, color space, format, color correction, and cropping (review) IN-CLASS LAB: Work on Project 2
4	2-10	TUTORIAL: Preparing files for print, preflight, and package IN-CLASS LAB: Work on Project 2 READ: <i>Art Direction &amp; Editorial Design</i> pp. 90-114	2-12	<b>WORKING CRITIQUE: Project 2</b> HW: Study for Quiz on Anatomy, Vocabulary, and Readings
5	2-17	<b>Quiz: Anatomy, Vocabulary, and Readings</b> INDESIGN TUTORIAL: Flowing & Editing Text (review) IN-CLASS LAB: Work on Project 2	2-19	<b>PROJECT 2 DUE: Book Designs</b> <b>PROJECT 3: Brochure Due: 3/5</b> HW: Research WWF Animal for Advocacy
6	2-24	LECTURE: Brochure Design INDESIGN TUTORIAL: Forms and Tables IN-CLASS LAB: Begin sketching ideas for brochures READ: <i>Art Direction &amp; Editorial Design</i> pp. 117-133	2-26	IN-CLASS EXERCISE: Calendar Due at the end of class
7	3-3	<b>Process Books Due for review in class</b> IN-CLASS LAB: Work on Project 3 READ: <i>Art Direction &amp; Editorial Design</i> pp. 152-158	3-5	<i>Angela Fraleigh-Lehigh Artist Talk/Reception</i> <b>PROJECT 3 DUE: Brochure</b> <b>PROJECT 4: Magazine Redesign Due: 4/16</b> HW: Bring in magazines that need redesigning after break
8	3-10	<b>SPRING BREAK!! NO CLASSES! HAVE FUN!</b>	3-12	<b>SPRING BREAK!! NO CLASSES! HAVE FUN!</b>
9	3-17	Magazine Redesign Discussion IN-CLASS LAB: Begin sketching ideas for magazines	3-19	<i>Payne Gallery Opening: Lehigh Art Alliance</i> LECTURE: Developing the Design Brief IN-CLASS LAB: Work on Project 4 Design Brief
10	3-24	InDesign Tutorials: Master pages, page numbers, sections, style sheets, etc. (review)	3-26	<b>NYC TOMORROW!!</b> <b>PROJECT 4: Magazine Design Brief Due</b> LECTURE: Designing a feature and using Grid Systems
11	3-31	<b>PROJECT 4: Presentations on Redesign</b> This will be a professional presentation. You will be pitching to your editorial team. Be sure to bring a copy of the original magazine. FEEDBACK SESSION LECTURE/TUTORIAL: Table of Contents	4-2	Lecture/Demo: Book/Magazine Binding Techniques TENTATIVE: Creating a digital magazine for web and e-publication

12	4-7	TENTATIVE: Creating a digital magazine for web and e-publication (cont.) <b>INDIVIDUAL CRITIQUES: Project 4</b>	4-9	<b>WORKING CRITIQUE: Project 4</b>
13	4-14	IN-CLASS LAB: Work on Project 4 <b>PROJECT 5: Booklet Due: 4/30</b>	4-16	<b>Sophomore Review Tomorrow!</b> <b>PROJECT 4 DUE: Magazine Redesign</b>
14	4-21	<b>Process Books Due for review in class</b>	4-23	IN-CLASS LAB: Work on Project 5
15	4-28	IN-CLASS LAB: Work on Project 5 Final Portfolio CDs/Process Books Scanned	4-30	<b>PROJECT 5: Booklet Due</b> Final Portfolio CDs/Process Books Scanned
16	5-5 thru 5-7	<b>Finals Week</b>		

*The instructor reserves the right to make changes in any aspect of this syllabus/schedule for the sake of content improvement or scheduling changes due to cancelled classes or due date rescheduling.*

## Syllabus Agreement

By signing this agreement, I acknowledge that I have read and understand the terms of this course (ART 231 Z).

I, \_\_\_\_\_ have read, understand, and  
(Print First) (Print Last)

agree to the terms of the syllabus for this course.

\_\_\_\_\_  
(Date)

\_\_\_\_\_  
(Signature)