

GEORGE MASON UNIVERSITY

Course Syllabus

Course Title: **Graphic Design Methods and Principles**
Session/Year: Fall 2015
Course Number: AVT311
Day/Time: Tuesday & Thursday 10.30 am–1.10 pm ROOM AB1020
Instructor: Shilpa Desai
Contact Info: sjdesai@gmail.com
Course Prerequisites: AVT215

COURSE DESCRIPTION AVT 311 Graphic Design Methods and Principles (4) emphasizes developing multiple design solutions that require research as to the demographics, history, and/or culture surrounding a project. This class further develops skills in design and typography, introduces conceptual problem solving, audience considerations, and the tools that designers must use to develop effective visual communication solutions. An emphasis is placed on the design methodology.

COURSE OBJECTIVES

- Develop visual sensitivity and competency in graphic communications by following a disciplined design methodology
- Define problems, research, conceptualize, establish priorities, and develop graphic alternatives
- Introduce students to design history, perceptual psychology, and information design
- Further develop computer design skills in page layout and image creation programs
- Develop the ability to effectively communicate design concepts visually as well as verbally

REQUIRED TEXT Samara, Timothy *Design Elements: A Graphic Style Manual*

MATERIALS

- Removable media for storage and archiving work (CD-R, CD-RW, flash drive, portable hard drive etc.)
- Paper and pens/pencils for notes and sketching
- Sketchbook, (black) construction paper and tracing pad
- Paper adhesive such as 3M Spray Mount or Studio Tac
- Xacto knife with sharp blades
- Cork-backed ruler
- Self healing mat or access to cutting surface
- 5 to 6 mounting boards; 15" x 20" single matt
- Digital camera or access to a digital camera
- \$25.00 to \$50.00 for other materials to be determined throughout the semester for specific assignments... enough for large format color prints, good quality paper and for other specifics for your assignments

LAB POLICIES No food or drinks allowed in any AVT Computer lab.

GRADING There will be a total of 4 grading opportunities:

- Projects #1 –#4 (25% each)

Projects

Students will receive a handout for each assigned project, and must hold onto this as it will explain the expectations and specs for each assignment. All work that is incomplete or does not follow specs will be counted as late and treated as such.

Each project will be judged on the following criteria:

- *Deadlines (10%)*: Has the student met all deadlines for each stage of the project? Were projects complete, on their due date and on time?
- *Process/Sketches (10%)*: Is there evidence of strong research and development?
- *Participation (10%)*: Has the student contributed positively to class discussions and critiques on a regular basis? Was their feedback constructive and respectful of other classmates? Did the student pay attention during class lectures and discussions? Was the student's behavior in class professional and respectful?
- *Specs (10%)*: Did the student follow the specified instructions for each project? Were the specified materials and sizes used?
- *Concept (10%)*: Is the concept well thought out and developed?
- *Execution (50%)*: Is the technique strong? Were the required skills learned? Do the aesthetics support the concept? Is the craftsmanship flawless?

DEADLINES Each project and assignment will have specific guidelines stated for their deadlines. Work due must be ready prior to the date and time specified. Projects turned after the start of the class will have points deducted from the “Deadline” grade. Late projects (after the due date) will not be accepted. Computer crashes, failure to back up work, forgetting work at home, not finished on time, files erased from lab computers, and other excuses will not be accepted. If you are facing an emergency and are unable to be in class you are responsible of notifying the instructor *prior to the class time* (in person, by phone, or email) in order to discuss a possible alternate arrangement. Students must take full responsibility for their work and deadlines.

ATTENDANCE POLICY **Absences:**

Students are required to attend all class meetings, to arrive on time, to come prepared and ready to work and to stay for the duration of the class. There are no excused absences! Furthermore, it is the student's responsibility to get any information missed due to absences. Two unexcused absences will result in a half letter grade reduction. Any of the following constitutes an absence for the class session:

- Arriving up to 30 minutes late to class = 1 point off from the “Participation” grade on the current project being worked on
- Arriving more than 30 minutes late to class = 1 absence
- Leaving before the end of class = 1 absence
- Failure to attend class = 1 absence
- Seven or more absences = Automatic grade of “F” for the entire course

ELECTRONIC DEVICES **You Must Turn Cell Phones and PDAs Off During Class!** As a courtesy to others in the class, and in accordance with George Mason University policy, please turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts. Students expecting an emergency call must warn the instructor before class begins and take it outside of the classroom. **Text messaging is NOT allowed (either by phone or computer).**

UNIVERSITY AND SCHOOL OF ART POLICIES In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

COMMITMENT TO DIVERSITY This class will be conducted as an *intentionally inclusive community* that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

STATEMENT ON ETHICS IN TEACHING AND PRACTICING ART AND DESIGN As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

OPEN STUDIO HOURS SoA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

ARTSBUS ArtsBus—Dates for Fall 2015
September 26
October 24
November 21

ARTSBUS CREDITS

- Each SoA major must have up to 5 AVT 300/ArtsBus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.
- If you plan/need to go on multiple ArtsBus trips during a semester and need

them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: <http://artsbus.gmu.edu> “Student Information” for additional, very important information regarding ArtsBus policy.

- Non-AVT majors taking art classes do not need Artsbus credit for graduation BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

VISUAL VOICES LECTURE SERIES

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7.30–9.00 pm in Harris Theater

- September 3, 2015 John Rubin “Art in Public Life”
- September 10, 2015 Helen Zughaib “Arab Song–Arab Spring”
- September 24, 2015 Catherine Kehoe “It’s Not What You Think”
- October 1, 2015 SOA Grads “Loading Content”
- October 8, 2015 Steve Badanes & Linda Beaumont “Speak of the Devil”

IMPORTANT DEADLINES /DATES

Last Day to Add- **Tuesday, September 8**
 Last Day to Drop (No Tuition Penalty)- **Tuesday, September 8**
 Final Drop (67% Tuition Penalty)- **October 2**
 Selective Withdrawal Period- **October 5–October 23**
 Incomplete work from Spring/Summer 2015 due to instructor- **October 30**

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (*or the office of the department offering the course*), and generally are only approved in the case of a documented university error (*such as a problem with financial aid being processed*), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (*adds after the last day of classes*) must be approved by the academic dean of the college in which the student’s major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

STUDENTS WITH DISABILITIES AND LEARNING DIFFERENCES

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic

	<p>accommodations must be arranged in advance through the DRC.</p>
OFFICIAL COMMUNICATIONS VIA GMU E-MAIL	<p>Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.</p>
HONOR CODE	<p>Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. <i>(This does not prohibit collaborative work when it is approved by your instructor.)</i> As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously.</p> <p>No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.</p> <p>Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. <i>(For assistance with documentation, I recommend Diana Hacker, A Writer's Reference.)</i> The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."</p> <p>Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.</p>
WRITING CENTER	<p>Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.</p>
THE COLLABORATIVE LEARNING HUB	<p>Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available</p>

(Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

SCHOOL OF ART
PRINT STUDIO (SOAP)

School of Art Print Studio (SOAP) is located in the School of Art Building on the Fairfax Campus. As a non-profit studio, SOAP offers a variety of services including printing and production services to students, faculty and staff. All jobs are processed with high quality materials on state-of-the-art equipment, specifically for graphic design portfolios, mixed-media paintings and reproductions, posters, handmade books, student assignments and proof sheets. More information can be found at soaprint.gmu.edu or 703-993-7203.

	DATE	DEADLINES	READING
WK 1	Tuesday Sept 1	Meet and Greet Introductions Background Info Theory In-class Exercises# 1 Review: Project #1 AD SERIES	Chapter 1 and Chapter 5
	Thursday Sept 3	Present selected 3 objects and a short description for each	
WK 2	Tuesday Sept 8	Present research, sketches, photographs, logo ideas, mood boards, try a basic design brief	
	Thursday Sept 10	Digital roughs of ads, including promotional text	
WK 3	Tuesday Sept 15	Revise layouts of digital ads, present B/W drafts	
	Thursday Sept 17	Present final digital and B/W drafts of ads	
WK 4	Tuesday Sept 22	Final Crit: AD SERIES, mounted final and electronic files due	
	Thursday Sept 24	In-class Exercises# 2 Review: Project #2 POSTER DESIGN	Chapter 2 and Chapter 4
WK 5	Tuesday Sept 29	Present neatly typed design brief, images, research, concept, font selection, mood boards and 3 neatly hand drawn layout sketches	
	Thursday Oct 1	Work on digital layout for the poster	
WK 6	Tuesday Oct 6	Discuss and revise/refine digital layout	
	Thursday Oct 8	Crit B/W print and refine layout further	
WK 7	Tuesday Oct 13	MONDAY MAKE-UP • NO CLASS FOR HW: Present actual size B/W draft via Blackboard/Email	
	Thursday Oct 15	Final Crit: POSTER DESIGN, mounted final and electronic files due	
WK 8	Tuesday Oct 20	In-class Exercises# 3 Review: Project #3 BOOK COVERS	Chapter 3
	Thursday Oct 22	Present neatly typed design brief, research and book cover concept	
WK 9	Tuesday Oct 27	3 neatly hand drawn layout sketches, font selection, mood boards...minimum 3 sets	
	Thursday Oct 29	Work on digital image, computer illustration and the overall creative image(ry)	
WK 10	Tuesday Nov 3	Digital layout in progress	
	Thursday Nov 5	Crit, B/W print and refine covers further	
WK 11	Tuesday Nov 10	Present correct size B/W draft and crit	
	Thursday Nov 12	Final Crit: BOOK COVERS, presented on the books and final electronic files due	
WK 12	Tuesday Nov 17	Review: Project #4 INFORMATION GRAPHIC	
	Thursday Nov 19	Present images, research, concept and 3 neatly hand drawn layout sketches, font selection, create mood boards...minimum 3 sets	
WK 13	Tuesday Nov 24	Illustrate required elements, research colors, create mood boards, research fonts Work on digital layout for the info graphic	
	Thursday Nov 26	THANKSGIVING • HOLIDAY FOR HW: B/W print first draft Discuss and revise/refine digital layout via Blackboard/Email	
WK 14	Tuesday Dec 1	Crit B/W print actual size and refine info graphic further	
	Thursday Dec 3	Present actual size color draft and refine further	
WK 15	Tuesday Dec 8	Present actual size color second draft and refine further	
	Thursday Dec 10	Final Crit: INFO GRAPHIC, present info graphic in class and final electronic files due	
16	Tuesday Dec 15	Extra Session if needed	

* Schedule subject to change

exercise #1

Student Name: _____

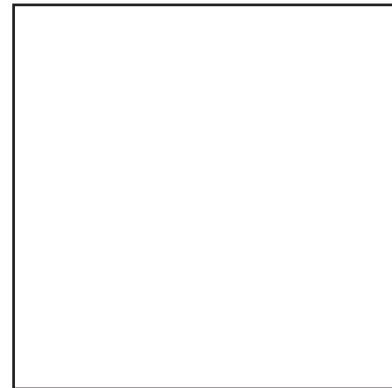
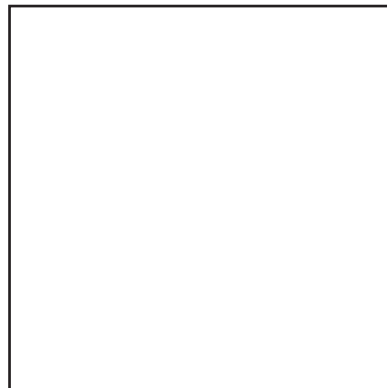
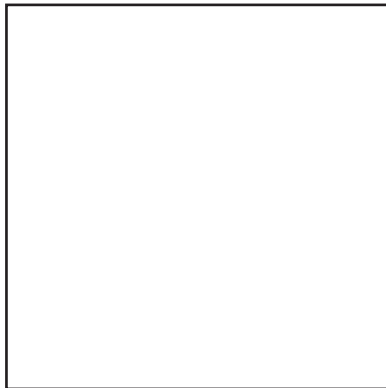
Order | Increase | Bold | Congestion | Tension | Playful

description Arrange 4 black squares in the given space to create the feeling of:
order | increase | bold | congestion | tension | playful
Explore **how elements in a design are arranged** and relate to one another.

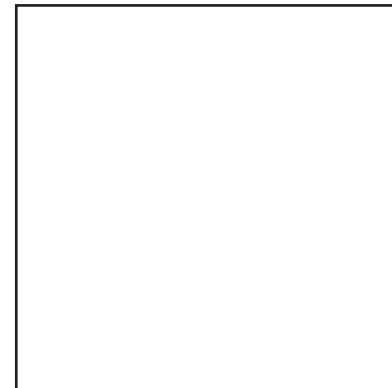
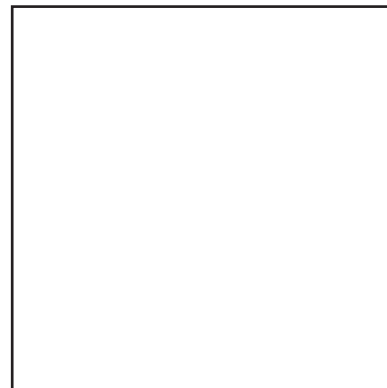
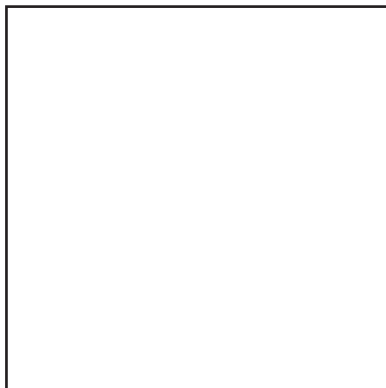
process As critical part of this process is the exploration of possibilities using a limited vocabulary (4 squares) to create a variety of meanings. This will expand your personal expression, graphically speaking. It is important that you create several solutions to each problem and then select the most effective ones.

- design principles to consider**
- Framal reference - how do the shapes relate to the edges of the design space?
Cropped, positioned within, bursting out?
 - Touching - do the shapes touch?
 - Overlapping - do the shapes overlap?
 - Cropping - do the shapes bleed off the edge of the design space?
 - Illusory Space - does the arrangement and/or manipulation of objects create a feeling of depth?
 - Contrast of Elements (size, direction, space, position) - are some shapes larger, smaller? rotated, etc.
 - Positive and Negative space - what about the white shapes created by the placement of the black shapes?

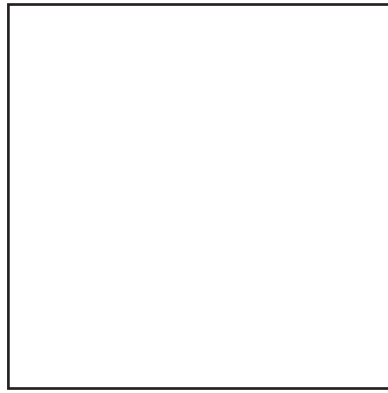
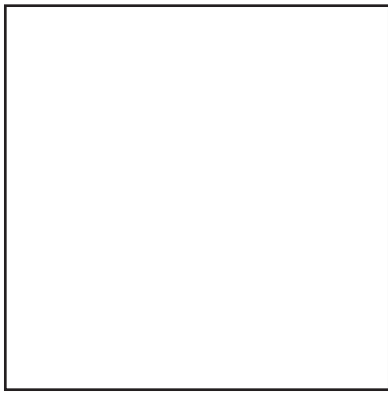
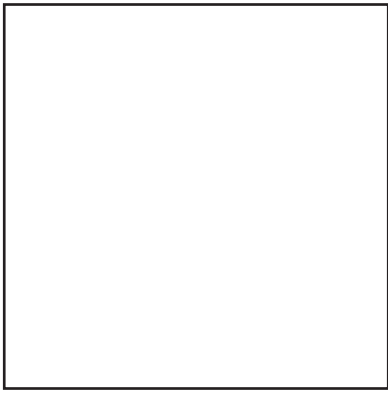
deadlines Sep 3, Beginning of session



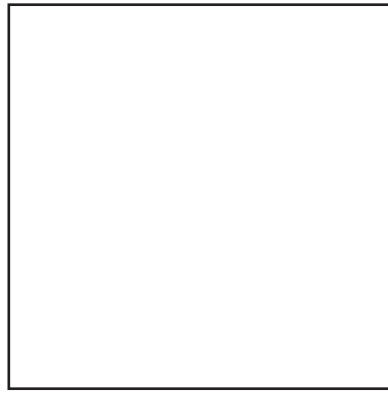
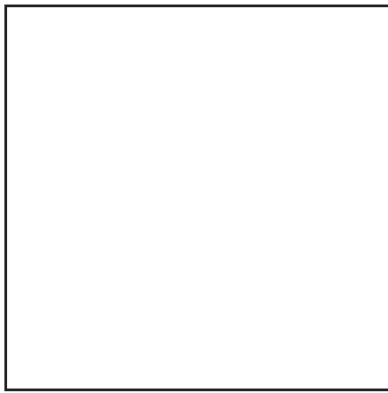
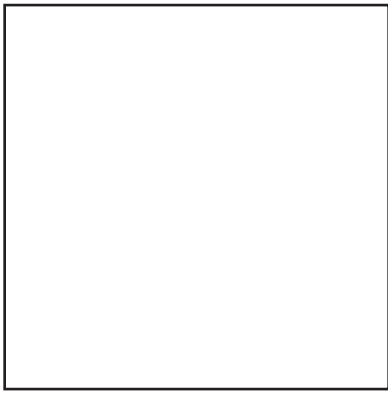
ORDER



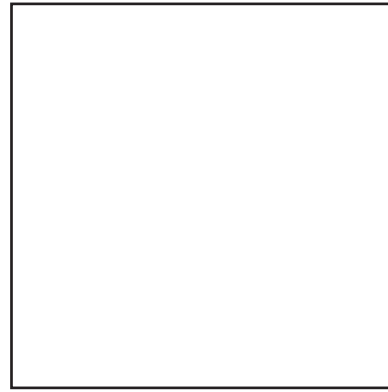
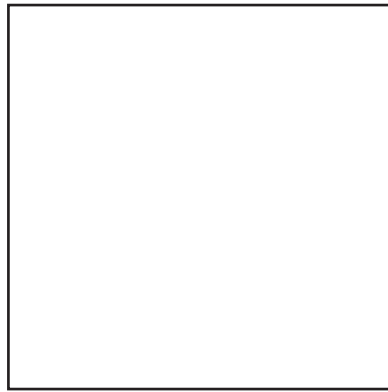
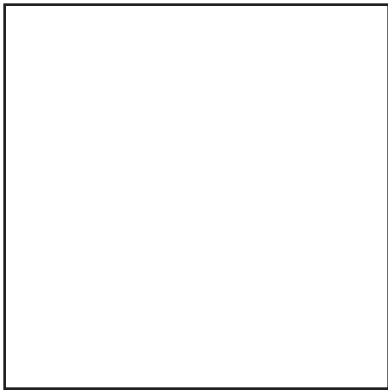
INCREASE



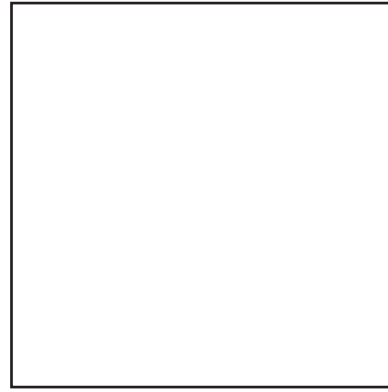
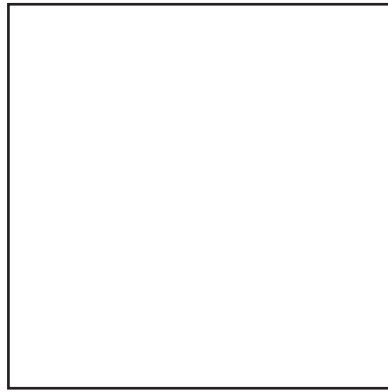
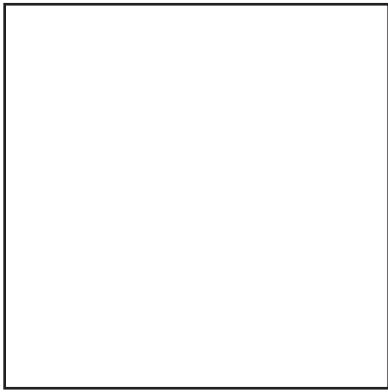
BOLD



CONGESTION



TENSION



PLAYFUL

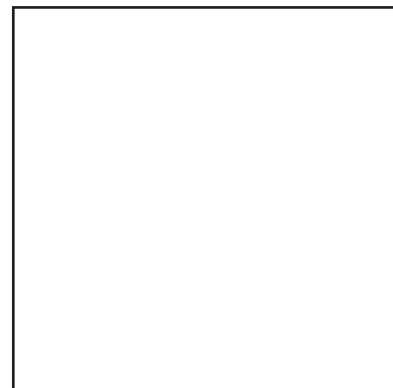
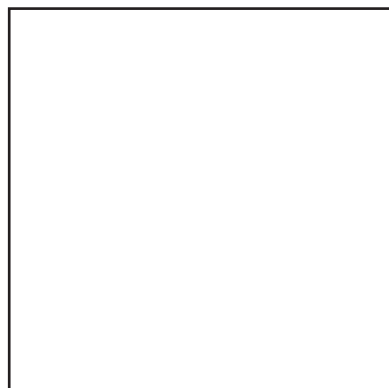
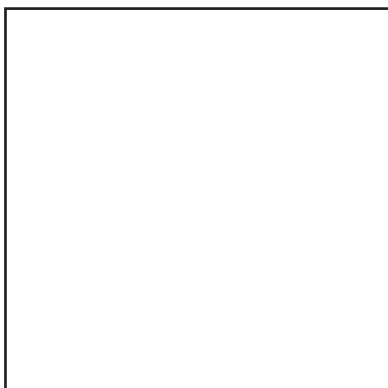
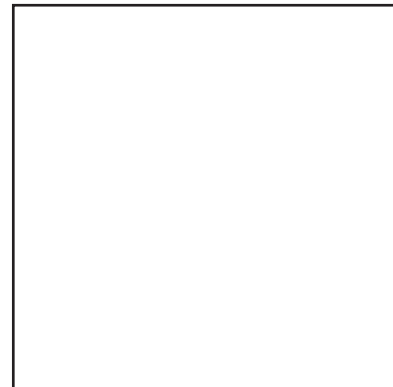
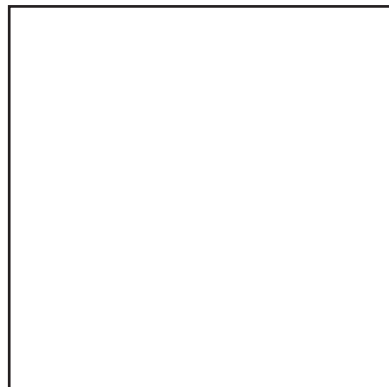
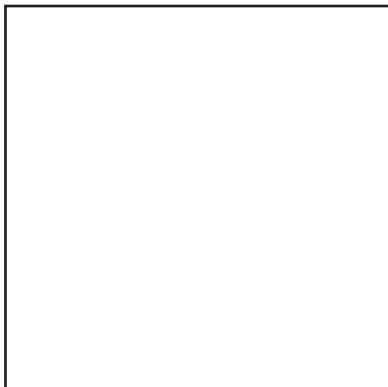
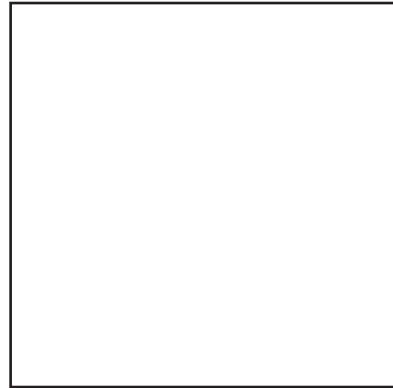
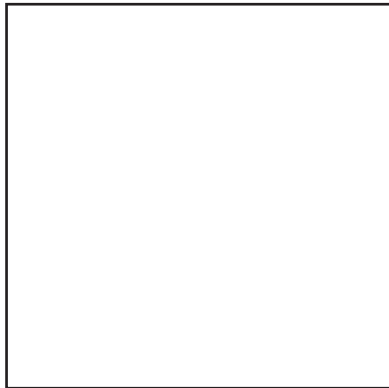
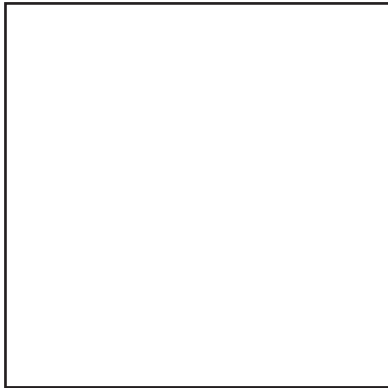
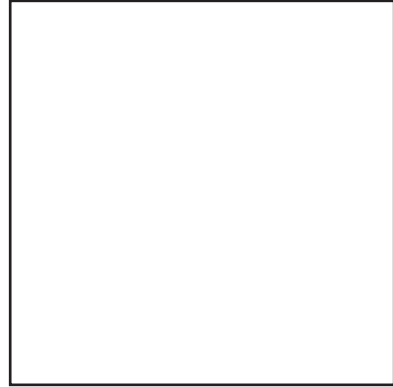
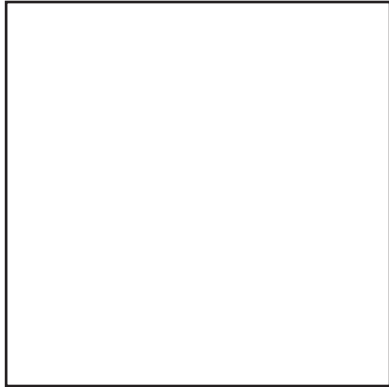
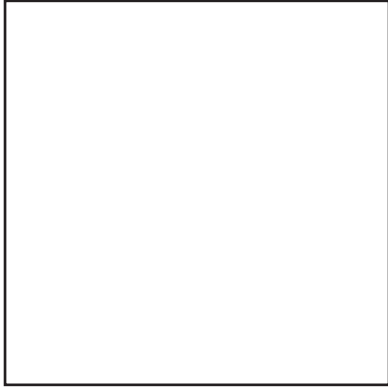




EXCERCISE #2

Student Name: _____

Shapes



PROJECT #1

Object Semantics: Ad Series

DESCRIPTION Create a series of ads focusing on the same object from one of the following categories: kitchen, office, or bathroom tools, carpenter tools; musical instruments; fruits/vegetables; article of clothing. Make sure its easily recognizable, intriguing but not too complex in form, smaller/hand held size

STEP 1 Write a short analytical description of your chosen object, including its usage and function, color, texture, environment, audience, history, qualities, etc. Describe the object thoroughly as if you are the first human to encounter the object. Try to capture the “personality” of the object.

STEP 2 Photograph your selected object and print out several images for class review. Research the object’s use in society—in ads, in actual usage, literature, personal testimonials—any cultural reference is valid. Begin creating a series of black and white line drawings (gestures) using brush and ink, marker, pens, etc., experimenting with graphic techniques. Stay loose in your technique and approach—vary your style. Draw fast and furious, slow and deliberate. Do lots of sketches. Consider the meaning of the object, denotative and connotative, compared to the objects’ functionality. Throughout the sketching, maintain object recognition even when form is becoming more and more abstracted.

STEP 3 Write short promotional copy about your object, focusing on revealing unique features you have discovered in your research. Using the original gesture drawings as base drawings, create a series of vector illustration studies with the following qualities:

- Gesture: electronic version from the best sketch
- Painterly: using thick and thin brush strokes, calligraphic, closest to the original gesture
- Graphic: using uniformity in rectilinear strokes
- Radical: extreme deviation or abstraction
- Nirvana: selection of the best expression from all qualities, hybridized
- Continue refining and revising the illustration for the next step.

STEP 4 Create three 8 3/8" x 10 7/8" ads in InDesign or Quark using the illustrations you created. These ads should be designed as a series. Include typography by typesetting the title and ad copy in the composition. Print on quality white paper using registration marks and trim out neatly. Mount all three trimmed printouts on one super black presentation board with a cover and with your name on the back. Sort, organize, and assemble Process Notebook to hand in with your project.

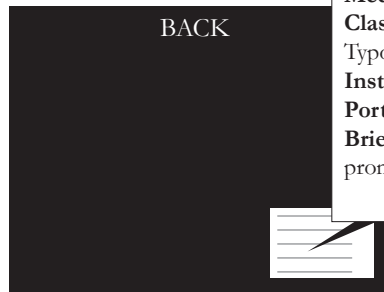
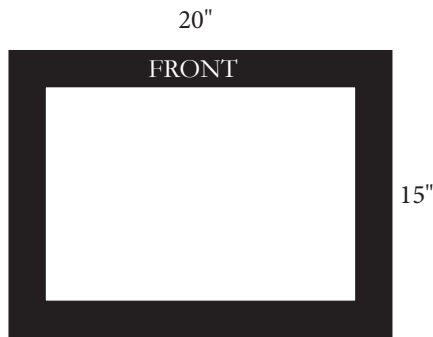
SIZE Each ad printed at 8 3/8" x 10 7/8" (any orientation, but all ads. should be oriented the same)

COLORS Student's choice (full color, 2 color or 1 color; but all ads should be the same choice)

DELIVERABLES Process
Neatly mounted ads
All electronic files: Package Folder
.pdf(s)

DEADLINES Thursday, Sept 3: Object Choice (3 objects)+ written discription due
Tuesday, Sept 8: Present research, sketches, photographs, logo ideas, mood boards,
try a basic design brief
Thursday, Sept 10: Digital roughs of ads, including promotional text
Tuesday, Sept 15: Present B/W draft revise layouts
Thursday, Sept 17: Present final B/W drafts of ads
Tuesday, Sep 22: **Final Crit: AD SERIES, mounted final and
electronic files due**

MOUNTING STANDARDS:



Student Name: Name Lastname
Medium: Adobe
Class, quarter completed:
Typography AVT 311, SP15
Instructors Name: Professor Desai
Portfolio Piece: Ad Series
Brief Discription: One of three ads designed to
promote... (write your own discription; not this)

PROJECT #2

Poster Design

DESCRIPTION Students will design an 11 in. x 17 in. poster. This poster should successfully break at least two rules as discussed in the last chapter 'Causin' Some Trouble: When and Why to Break Every Rule in This Book'. All imagery used must be illustrated or manipulated in some way...ideally, completely original.

Create a photomontage/ expressive typographic treatment/ a visually stunning composition to successfully promote a rock show, a Broadway production, an event by a theater group or an orchestra group.

OR

Create a photomontage/ expressive typographic treatment/ a visually stunning composition to educate the public about one of the human right (<http://www.un.org/en/documents/udhr/index.shtml#a1>)

OR

Create a photomontage/ expressive typographic treatment/ a visually stunning composition to educate the public about a phobia (fear of...).

Remember composition, aesthetics, gestalt and balance are of utmost importance...but, CONCEPT IS KING! Your design must be persuasive, loud, dramatic and bold.

REQUIRED You will be required to show your process through:

- Research and ideation
- Creative Imagery and concept
- Photography/Illustration/Creative imagery
- Typography (Typographic studies will be part of your research and design process.)
- Color studies and mood boards
- Document your studies

DESIGN BRIEF • Problem identification and definition (design brief)

IDEATION • Research and discovery

AND RESEARCH • Competitive analysis

• Visualize, explore, and ideate

• Compose, evaluate, refine

• Execute or implement

PROBLEM You must visually stun, persuade, and excite your audience to attend a show presented by a particular theater group (Pick who your audience is based on the kind of theater group)

OR

You must successfully educate your audience about one of the basic human right

OR

a phobia (individual{s} suffer from).

Read up and research two of the rules you can successfully break and use that as the basis of your style to create a successful composition to best suite your

concept and promote your cause targeted towards the appropriate target audience.

Show...don't tell. Make it educational, make it dramatic, make it shocking, make it jaw dropping. Break the rules but do it aesthetically and artistically!

GOALS Your poster will be graded based on the appropriateness of design and how persuasive it is. Students who want above average grades should include more than one layer of meaning as well as avoid unnecessary imagery and details. I will also be looking at your compositional skills, good photo merge(s) and good use of color combination.

CONSTRAINTS

- Poster: 11 x 17 inches, 4/0 CMYK inks, Bleeds okay
- All sources must be cited neatly in your process
- All imagery must be appropriate and in proportion
- You are not allowed to use imagery that you don't legally have the right to use.

SIZE Poster to be printed at 11" x 17" or 12" x 18" (any orientation)

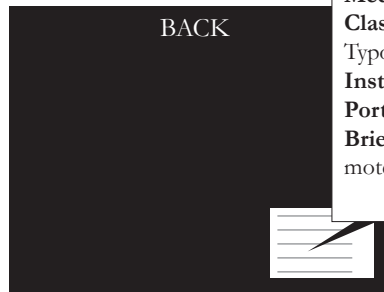
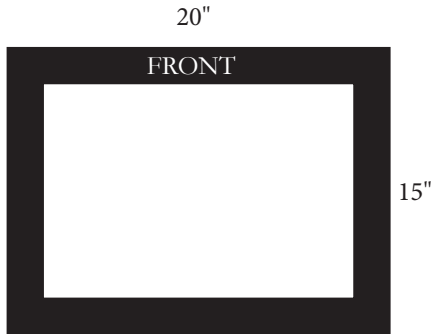
COLORS Student's choice, bleeds allowed

DELIVERABLES Process
Neatly mounted poster
All electronic files: Package Folder
.pdf

DEADLINES Thursday Nov 19: Present images, research, concept and 3 neatly hand drawn layout sketches, font selection, create mood boards...minimum 3 sets
Tuesday, Nov 24: Present images, research, concept and 3 neatly hand drawn layout sketches, font selection, create mood boards... minimum 3 sets
Thursday, Nov 26 B/W print first draft via Blackboard/Email
Tuesday, Dec 1: Crit B/W print actual size
Thursday, Dec 3: Crit color print actual size
Tuesday, Dec 8: Crit second color print actual size
Thursday, Dec 10: **Final Crit: INFO GRAPHIC, mounted final and electronic files due**



MOUNTING STANDARDS:



Student Name: Name Lastname
Medium: Adobe
Class, quarter completed:
 Typography AVT 311, SP15
Instructors Name: Professor Desai
Portfolio Piece: Infographic Poster
Brief Discription: Infor graphic designed to promote... (write your own discription; not this)



PROJECT #3

Book Jackets (Type and Image)

DESCRIPTION Students will create a series of three book covers, each one a part of a series, complimenting each other and the content of the book. Each individual book should work well on its own and as part of a series. Use Simon & Schuster or one of its associates as the publishing company and incorporate their logo and name into your design. You are to include the front cover, back cover and spine.

OBJECTIVES The objectives of this project include creating an understanding of the complex relationships between type and image through their juxtaposition and combination. In this process you will acquire skills in using the elements of design, and applying the principles of design. You will advance your skills in composition, typographic design, image collection, system creation, and creative problem solving within the context of an assignment that closely mirrors an assignment found in a design studio setting.

REQUIRED You will be required to show your process through:

- Research and ideation
- Collection of imagery
- Photography/Illustration/Creative imagery
- Typography (Typographic studies will be part of your research and design process.)
- Color studies and mood boards
- Document your studies

**DESIGN BRIEF
IDEATION
AND RESEARCH**

- Problem identification and definition (design brief)
- Research and discovery
- Competitive analysis
- Visualize, explore, and ideate
- Compose, evaluate, refine
- Execute or implement

PROBLEM Simon & Shuster requests that you design three book jackets to promote a series of books. Each cover needs to convey the spirit of the book as well as communicate that the individual book is a part of a larger series of books.

GOALS The design should convey the spirit of the book and the story. The design solution should also appeal to the audience as described above. Research on other book categories that appeal to this demographic should be undertaken and documented. The design should convey a sense of high quality.

CONSTRAINTS Elements you need to include:

- On the Front:
 - » Name of the book
 - » Name of the author
 - » An impressive image

- » Can have a slogan/tag line
- On the Back:
 - » A brief description OR Reviews
 - » About the author
 - » Logo of the publication house
 - » URL OR retail information OR author URL
- On the front inside panel:
 - » A little bit of the story OR
 - » About the book
- On the back inside panel:
 - » About the author

EXTRA CREDIT Using your book jackets, create a transit ad. promoting your book series...

SIZE Book Jacket size will be based on the actual book that it wraps around.
Make sure to include and measure the spine and add it to the overall print size.
You will probably need a 24" x 36" print (or larger based on the size of the book)
for each cover.

COLORS As dramatic as possible! Sell the book!! Remember sometimes a good contrast between
two colors is more dramatic than an over saturated image.

DELIVERABLES Process
Neatly wrapped books in the newly designed book jackets
All electronic files: Package Folder
.pdf

DEADLINES Thursday, Oct 22: Present neatly typed design brief, research minimum 3 graphic styles/
treatments to design the book jackets in, book cover concepts
Tuesday, Oct 27: 3 neatly hand drawn layout sketches, font selection, mood boards...
minimum 3 sets, the overall creative image(ry)
Thursday, Oct 29: Digital layout in progress
Thursday, Nov 3: Crit B/W print (tile print, cut/paste present on the book)
and refine covers further
Tuesday, Nov 10: Present **correct size B/W draft book jacket(s) on the book**
and crit
Thursday, Nov 12: **Final Crit: BOOK JACKETS, presented on the books**
and electronic files due

PROJECT #4

Information Graphic

DESCRIPTION Students will design an information Graphic at 11" x 17" or 12" x 18" inches. This infographic will require you to collect information and organize it in a way that is visually powerful and appealing. It can be a stand alone infographic or a supporting editorial infographic to be in a magazine. All imagery used must be illustrated or manipulated in some way.

REQUIRED You will be required to show your process through:

- Research and ideation
- Collection of imagery and data
- Photography/Illustration/Creative imagery
- Typography (Typographic studies will be part of your research and design process.)
- Color studies and mood boards
- Document your studies

DESIGN BRIEF
IDEATION
AND RESEARCH

- Problem identification and definition (design brief)
- Research and discovery
- Competitive analysis
- Visualize, explore, and ideate
- Compose, evaluate, refine
- Execute or implement

PROBLEM STATEMENT You must inform your audience about a subject that interests you or you feel strongly about. (Pick who your audience is based on the topic.) Find or collect data that teaches, informs, and/or shocks and portray that data visually. Focus on clearly organizing and identifying the hierarchy within the content. Think of contrasting scale, color texture, shapes to create a sophisticated and realistic poster based on the audience and subject matter. **Data visualization is only as good as its data.** Don't recreate a chart that could be made with Microsoft Excel, nor should you rely TOO much on typography to convey your message. Show, don't tell.

GOALS Your poster will be graded based on the appropriateness of the data, how that data is portrayed, and how easily it can be understood. People who want above average grades should include more than one layer of meaning as well as avoid unnecessary imagery and details. I will also be looking at your use of grids good color combination, and good typography. Your poster should need very little to no need for explanation. Your information should be clearly laid out and easily found, labels need to be meaningful, data should not be slanted or skewed by bias or misleading imagery, and your method or idea for portraying data set should add to the ease of understanding.

CONSTRAINTS

- You have to have an intro paragraph
- All sources must be cited on the poster

- All imagery must be appropriate and true to the data
- You are not allowed to use imagery that you don't legally have the right to use.

SIZE Poster to be printed at 11" x 17" or 12" x 18" (any orientation)

COLORS Student's choice, bleeds allowed

DELIVERABLES Process
Neatly mounted poster
All electronic files: Package Folder
.pdf

DEADLINES Thursday Nov 19: Present images, research, concept and 3 neatly hand drawn layout sketches, font selection, create mood boards...minimum 3 sets
Tuesday, Nov 24: Present images, research, concept and 3 neatly hand drawn layout sketches, font selection, create mood boards... minimum 3 sets
Thursday, Nov 26 B/W print first draft via Blackboard/Email
Tuesday, Dec 1: Crit B/W print actual size
Thursday, Dec 3: Crit color print actual size
Tuesday, Dec 8: Crit second color print actual size
Thursday, Dec 10: **Final Crit: INFO GRAPHIC, mounted final and electronic files due**

MOUNTING STANDARDS:

