George Mason University

Course Syllabus

Course Title: Graphic Design Methods and Principles
Session/Year: Spring 2016
Course Number: AVT311
Day/Time: Tuesday & Thursday 10:30 am–1:10 pm ROOM AB1022
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 sue to absences. Two unexcused absences will result in a half letter grade eduction. 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 Spring 2016
February 20
March 19
April 9

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

- Jan 28, 2016 SOA Grads “Loading Content”
- Feb 4, 2016 Kevin Wylie “Looking backwards…”
- Feb 18, 2016 Bibiana Obler “Jewelry/Art/Performance”
- March 3, 2016 Sonja Mejcher-Atassi “The Book as Documented in Iraq”
- March 17, 2016 Carrie Schneider “Lucida Obscura”

**IMPORTANT DEADLINES /DATES**

- Last Day to Add: **Tuesday, Jan 18**
- Last Day to Drop (No Tuition Penalty): **Tuesday, September 8**
- Final Drop (67% Tuition Penalty): **Tuesday, Jan 26**
- Selective Withdrawal Period (Undergrads only): **Monday, Feb 22 – Friday, March 25**
- Incomplete work from Fall 2015 due to instructor: **Friday, March 25**

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
accommodations must be arranged in advance through the DRC.

**OFFICIAL COMMUNICATIONS VIA GMU E-MAIL**

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.

**HONOR CODE**

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. *(This does not prohibit collaborative work when it is approved by your instructor.)* 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.

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.

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. *(For assistance with documentation, I recommend Diana Hacker, *A Writer's Reference.*) 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.”

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.

**WRITING CENTER**

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.

**THE COLLABORATIVE LEARNING HUB**

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.

Course Syllabus | 5
Course Syllabus

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.

(Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.
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| 1  | Tuesday Jan 19 | Meet and Greet | Introductions | Background Info | Theory | In-class Exercises #1  
### Review: Project #1 AD SERIES  | Chapter 1 + Chapter 5 |
|    | Thursday Jan 21 | Present selected 3 objects and a short description for each               |                                        |
| 2  | Tuesday Jan 26 | Present research, sketches, photographs, logo ideas, mood boards, try a basic design brief |                                        |
|    | Thursday Jan 28 | Digital roughs of ads, including promotional text                         |                                        |
| 3  | Tuesday Feb 2  | Revise layouts of digital ads, present B/W drafts                         |                                        |
|    | Thursday Feb 4 | Present final digital and B/W drafts of ads                               |                                        |
| 4  | Tuesday Feb 9  | **Final Crit: AD SERIES, mounted final and electronic files due**         | Chapter 2 + Chapter 4                  |
|    | Thursday Feb 11 | In-class Exercises #2  
### Review: Project #2 POSTER DESIGN  |                                        |
| 5  | Tuesday Feb 16 | Present neatly typed design brief, images, research, concept, font selection, mood boards and 3 neatly hand drawn layout sketches |                                        |
|    | Thursday Feb 18 | Work on digital layout for the poster                                     |                                        |
| 6  | Tuesday Feb 23 | Discuss and revise/refine digital layout                                  |                                        |
|    | Thursday Feb 25 | Crit B/W print and refine layout further                                  |                                        |
| 7  | Tuesday Mar 1  | Present **actual size B/W draft** via Blackboard/Email                    |                                        |
|    | Thursday Mar 3 | **Final Crit: POSTER DESIGN, mounted final and electronic files due**     |                                        |
| 8  | Tuesday Mar 8  | In-class Exercises #3  
### Review: Project #3 BOOK COVERS  | Chapter 3                              |
|    | Thursday Mar 10 | Present neatly typed design brief, research and book cover concept         |                                        |
| 9  | Tuesday Mar 15 | 3 neatly hand drawn layout sketches, font selection, mood boards…minimum 3 sets |                                        |
|    | Thursday Mar 17 | Work on digital image, computer illustration and the overall creative image(ry) |                                        |
| 10 | Tuesday Mar 22 | Digital layout in progress                                               |                                        |
|    | Thursday Mar 24 | Crit, B/W print and refine covers further                                 |                                        |
| 11 | Tuesday Mar 29 | Present **correct size B/W draft** and crit                              |                                        |
|    | Thursday Mar 31 | **Final Crit: BOOK COVERS, presented on the books and final electronic files due** |                                        |
| 12 | Tuesday Apr 5  | **Review: Project #4 INFORMATION GRAPHIC**                               |                                        |
| 13 | Tuesday Apr 7  | Present images, research, concept and 3 neatly hand drawn layout sketches, font selection, create mood boards…minimum 3 sets |                                        |
|    | Tuesday Apr 12 | Illustrate required elements, research colors, create mood boards, research fonts | Work on digital layout for the info graphic |                                        |
|    | Thursday Apr 14 | B/W print first draft  
### Discuss and revise/refine digital layout via Blackboard/Email  |                                        |
| 14 | Tuesday Apr 19 | **Crit B/W print actual size** and refine info graphic further            |                                        |
|    | Thursday Apr 21 | Present **actual size color draft** and refine further                  |                                        |
| 15 | Tuesday Apr 26 | Present **actual size color second draft** and refine further          |                                        |
|    | Thursday Apr 28 | **Final Crit: INFO GRAPHIC, present info graphic in class and final electronic files due** |                                        |
|    | Tuesday May 3   | 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**

Jan 26, Beginning of session
BOLD

CONGESTION

TENSION

PLAYFUL
EXERCISE #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 it's 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 ⅜” x 10 ⅞” 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 ⅜” x 10 ⅞” (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, Jan 21: Object Choice (3 objects) + written description due
   Tuesday, Jan 26: Present research, sketches, photographs, logo ideas, mood boards, try a basic design brief
   Thursday, Jan 28: Digital roughs of ads, including promotional text
   Tuesday, Feb 2: Present B/W draft revise layouts
   Thursday, Feb 4: Present final B/W drafts of ads
   Tuesday, Feb 9: Final Crit: AD SERIES, mounted final and electronic files due

MOUNTING STANDARDS:

20”

15”

BACK

Student Name: Name Lastname
Medium: Adobe
Class, quarter completed:
Typography AVT 311, SP16
Instructors Name: Professor Desai
Portfolio Piece: Ad Series
Brief Description: One of three ads designed to promote… (write your own description; 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’. Also you need to primarily use two elements of design in your solution. The elements of design are: line, shape, size, color, value, texture. Also successfully use: Contrast, Repetition, Alignment, Proximity (CRAP) to unify and refine your layout and composition. 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
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 OR 12 x 18, 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

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

DEADLINES Tuesday Feb 16: Present 2 rules to be broken, 2 elements to be used, research, concept and 3 neatly hand drawn layout sketches, font selection...minimum 3 sets, detailed mood board Thursday, Feb 18: Image manipulations using Photoshop OR Image creation using Illustrator, continue working on and refining the visuals Tuesday, Feb 23: Crit B/W print first draft Thursday, Feb 25: Refine artwork, eliminate unnecessary elements, refine some more Tuesday, March 1: Crit B/W or color print second draft...via Blackboard OR email (.pdf) Thursday, March 3: Final Crit: Poster, mounted final and electronic files due
MOUNTING STANDARDS:

20" × 15"

FRONT

BACK

Student Name: Name Lastname
Medium: Adobe
Class, quarter completed: Typography AVT 311, SP16
Instructors Name: Professor Desai
Portfolio Piece: Poster
Brief Description: Poster designed to promote...
(write your own description; 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 eachother 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 • 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 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 sine 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 wraped books in the newly designed book jackets
All electronic files: Package Folder.
.pdf

DEADLINES Thursday, March 10: Present neatly typed design brief, research minimum 3 graphic styles/treatments to design the book jackets in, book cover concepts
Tuesday, March 15: 3 neatly hand drawn layout sketches, font selection, mood boards… minimum 3 sets, the overall creative image(ry)
Tuesday, March 22: Digital layout in progress
Thursday, March 24: Crit B/W print (tile print, cut/paste present on the book) and refine covers further
Tuesday, March 29: Present correct size B/W draft book jacket(s) on the book and crit
Thursday, March 31: 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 • 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 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, Apr 7: Present images, research, concept and 3 neatly hand drawn layout sketches, font selection, create mood boards…minimum 3 sets
  Tuesday, Apr 12: Illustrate required elements, research colors, create mood boards, research fonts | Work on digital layout for the info graphic
  Thursday, Apr 14: B/W print first draft
  Tuesday, Apr 19: Crit B/W print
  Thursday, Apr 21: Crit B/W tiled print or color actual size
  Tuesday, Apr 26: Crit second color print actual size
  Thursday, Apr 28: **Final Crit: INFOGRAPHIC, mounted final and electronic files due**

MOUNTING STANDARDS:

20”

15”

Student Name: Name Lastname
Medium: Adobe
Class, quarter completed: Typography AVT 311, SP16
Instructors Name: Professor Desai
Portfolio Piece: Infographic Poster
Brief Description: Infographic designed to promote... (write your own description; not this)
exercise #2  Student Name: ____________________

Life and Death

description  Using just positive / negative space and one element per composition, express life and death as you see it...use your own original and creative solutions

process  Use one 5 in square for life and the other for death
Creatively visualize life using one element and positive/negative space
Use the same elements and space to symbolize death
Color in using your markers to reinforce the concepts
Design 5 successful solutions

design principles to consider
• Positive negative space- how do various elements balance each other in the given space?
• Balance- how well can one balance the two elements using positive and negative
• Contrast- can you create meaningful contrast using positive negative space?
• Active space- working within the given constrains can you create interesting active spaces?
• Originality and creativity- explore your creative side and design creatively interesting solutions

deadlines  April 12, Beginning of session