

**Collateral Design: Print Applications**

GRD 4150 CRN 15893

2:30 –5:00 M, W

Spring 2014

Liz Throop

office ART 358

404 413 5239

lthroop@gsu.edu

office hours M, W 10 - 11 am

# Syllabus

*Prerequisites: GrD 3200 with grade of C or higher and consent of graphic design coordinator or instructor. Advanced graphic concepts in print collateral applications; annual report design; identity and logotype; brochures and mailers; original visual concepts through image-making; digital techniques; pre-press and print production principles. Lab Fee: \$20.00. 3 Credit hours*

Students are required to attend class and to participate in critiques using terms and concepts introduced in the class. Weekly critiques will be held in room 468ah; some classes may involve field trips.

Assignment sheets for individual projects will be distributed via the class blog [grd4150.blogspot.com](http://grd4150.blogspot.com)

Students are responsible for retrieving handouts, worksheets, etc. from the blog and for reading their GSU email.

## COURSE OBJECTIVES

1. Talk clearly and confidently about design—your own and other people’s creations.
2. Apply ideas about branding to promotional items through word and image.
3. Develop craftsmanship and sequential thinking through designing and building booklets.
4. Employ symbolic communication.
5. Develop experimental techniques such as collage, applied chance, etc.
6. Practice working on group projects.

## MATERIALS AND SUPPLIES

*InDesign Type* by Nigel French (\$39.99/25.00 on Amazon) is optional.

Various weights of pen and marker

Sketchbook or binder for sketches

Pica ruler

Tracing pad

Bond paper

Computer output as needed

Board for mounting work

Tape or glue for mounting artwork

Thumbdrive or other removable storage device. Back up your data!

*The course syllabus provides a general plan for the course; deviations may be necessary.*

*¶ Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing this course, please take time to fill out the online course evaluation. ¶ Students who wish to request accommodation for disability should do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for showing that plan to instructors of all classes in which accommodation is sought.*

# Projects

## GRADING CRITERIA

A (4.0) Work exceeded requirements of the assignment as a result of thorough exploration; used medium in novel and skillful manner; solution presented novel response to core challenges of the assignment.

B (3.0) Work fulfilled stated requirements; used media and principles of design effectively; drew from research and preparation.

C (2.0) Work addressed requirements of the assignment but showed only perfunctory exploration. Competent work or work that may be above average in some respects but not fully resolved.

D (1.0) The assignment was completed and turned in, but showed weak understanding of design principles and use of the medium.

F (0) Work was never completed; showed misunderstanding of the basic assignment; or disregard for medium.

## GRADING FORMULA

MSC2XW	20%
Chance booklet	25
Chance Infographic	20
Infographic 2	25
Participation	10

## SCALE

98 - 100% = A+
93 - 97 = A
90 - 92 = A-
87 - 89 = B+
83 - 86 = B
80 - 82 = B-
77 - 79 = C+
70 - 76 = C
60 - 69 = C-
below 60 = F

The course syllabus provides a general plan for the course. Deviations may be necessary. You may receive handouts for further readings and projects throughout the semester.

Jan 13	Overview; MSC2XW
Jan 15	Chance project, InDesign
Jan 20	<b>Holiday</b>
Jan 22	Discuss essay; pin up 3 b/w spreads
Jan 27	MSC check in; Workday
Jan 29	Share b/w printout of entire booklet
Feb 03	MSC check in; upload draft to sharedspace
Feb 05	Peer-review and proofreading
Feb 10	MSC check in; conferences
<b>Feb 12</b>	<b>Final crit on booklets.</b>
Feb 17	MSC check in; Upload InDesign document; Discuss Chance Infographic.
Feb 19	Share sample infographics hardcopies
Feb 24	MSC check in; peer-crit infographic plans.
Feb 26	Pin up printouts.
Mar 03	MSC check in; peer-proofread
(Mar 4)	drop day
Mar 05	conferences: attendance optional
Mar 10	MSC check in; Pin up in 3 groups
<b>Mar 12</b>	<b>Final crit on Chance infographic</b>
Mar 17	Break
Mar 19	Break
Mar 24	MSC check in; Upload infographic to Sharedspace
Mar 26	Discuss Worker Infographic, workplace issues
Mar 31	MSC check in; Peer discussion of topics.
Apr 02	Upload shared research and links to blog
Apr 07	MSC check in; pinup of sketches not printouts
Apr 09	Workday or field trip
Apr 14	MSC check in; end of class upload draft
Apr 16	In-progress crit in 3 groups
Apr 21	MSC check in; peer proofing
Apr 23	Conferences; attendance optional
<b>Apr 28</b>	<b>Final crit Worker Infographic</b>
<b>May 5</b>	<b>Final presentation, MSC.</b> Turn in all digital and hardcopy materials by 5pm

# CLASS AND UNIVERSITY POLICIES 2013 – 2014

## ATTENDANCE AND DEADLINES

Attendance is mandatory. Your presence and interaction with the instructor and other students is a crucial part of learning and growing.

- Any student who fails to attend the first week of class may be asked to drop the course.
- No more than three absences are allowed in the semester. Your final grade will be reduced by a letter for each absence after the third.
- Leaving early or arriving late is counted as a half absence. If you come to class late, it is your responsibility to tell me that you are late, otherwise, you may be marked absent.
- There are no “excused” absences. Save your allowable absences in anticipation of emergencies. Inform me in advance if you anticipate missing a class. Some absences due to prolonged illness, religious holidays or other extreme circumstances may be excused as defined by the University, but it is the student’s responsibility to notify the instructor and to give a written excuse as required by the University, found here <http://codeofconduct.gsu.edu/>
- You will be held responsible for the material covered in the missed class. Consult with your fellow students on what was covered in class. Turn in anything due at the missed class BEFOREHAND. Projects may be left in my Art and Design Office mailbox. Return from an absence with whatever work is expected for that class.
- The last day to withdraw and still receive a “W” for a course for Spring 2014 semester is **March 4**.

## ACADEMIC HONESTY

<http://codeofconduct.gsu.edu/>

Plagiarism is presenting another’s work as though it were your own. Using another’s writing, images, or concepts without attribution is a violation of university policy and may result in expulsion. If you are not sure whether something is plagiarism, ask your instructor.

## DISRUPTIVE BEHAVIOR

<http://codeofconduct.gsu.edu/>

Disruptive student behavior is student behavior in a classroom or other learning environment (to include both on and off-campus locations), which disrupts the educational process. Disruptive class\* behavior for this purpose is defined by the instructor. Such behavior includes, but is not limited to, verbal or physical threats, repeated obscenities, unreasonable interference with class discussion, making/receiving personal phone calls, text messages or pages during class, excessive tardiness, leaving and entering class frequently in the absence of notice to instructor of illness or other extenuating circumstances, and persisting in disruptive personal conversations with other class members. For purposes of this policy, it may also be considered disruptive behavior for a student to exhibit threatening, intimidating, or other inappropriate behavior toward the instructor or classmates outside of class. See the following link for additional information on this policy in the Georgia State University Student Handbook: <http://www2.gsu.edu/~wwwdos/wordFilesEtc/disruptive.pdf>

## INDIVIDUALS WITH DISABILITIES

Students may request accommodation for a disability by registering with the Office of Disability Services. Visit <http://www.gsu.edu/disability> for more information. Students may only be accommodated upon issuance of a signed Accommodation Plan by the Office of Disability Services and students are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought.

## SECURITY

Punch code and card locks have been installed to make our buildings safer for everyone. In any lab or studio under swipe or punch lock you must abide by the following:

- ALWAYS have your GSU ID card with you when on campus.
- NEVER allow anyone to use your card. If a student or member of the staff or faculty is authorized to be in the area, their cards will give them access. If anyone asks you for your card, report the incident to campus police.
- ALWAYS report suspicious people or activity to the faculty or graduate student in charge. If no such person is available, report suspicious activity to campus police at 404-413-2100.
- NEVER try to enter a studio or lab by “piggybacking,” i.e. if someone is entering the lab or studio before you, do not try to get through the door while it is open. Wait for the door to close and then swipe or punch in again to gain entry. Similarly, If you want to help a classmate or friend who is carrying a lot of equipment you can, 1) gain entry to the lab or studio by yourself, 2) wait on the other side of the door for the other person to enter, and 3) help the person with her/his equipment.

*These procedures are a course requirement and the consequences for violating them range from penalties to your course grade to expulsion from the class. Security is everyone’s concern. GSU and the Welch School of Art and Design thank you in advance for your cooperation.*

## RETENTION OF WORK

The School of Art & Design has the right to retain any student project, whether it be for display, accreditation, documentation, or any other educational or legal purpose.

## HAZARDOUS MATERIALS

Georgia State University is committed to providing a safe and healthful environment for its faculty, staff, students, and visitors and managing the University in an environmentally sensitive and responsible manner. There are procedures for responses and reporting of accidents, spills, etc. as defined within the Art and Design General Lab Safety Manual. Please know that **by definition, most glues and paints are considered hazardous materials**. Their use, for example, is restricted to well ventilated areas, and their disposal in only approved containers is mandated as well. For further information, refer to <http://bit.ly/1cAior4>

## **MSC<sub>2</sub>W** (MAKE SOMETHING COOL TWICE A WEEK)

Create 32 images to practice experimentation and research. It is very important that you produce work regularly, and that you try original approaches. The end results are less important than the process, but you will select five to seven images to display as a final board or web graphic. Push yourself to try a simple approach repeatedly. Begin a new approach only if and when your first idea is completely played out.

Create parameters that allow you to make work quickly and simply. It is vital that you stick to strict parameters for your series so that a) an idea can be explored in depth, and b) you don't get bogged down in decision making.

Upload two results to your blog every week. Periodically students will share their progress with the class, so be sure your blog is up to date, as you may be called upon to show your work.

### **EXAMPLES**

- Choose a Pantone chip or else print out a piece of paper that seems to be the color of Georgia clay. Hold your guess against some clay for comparison. Take a photograph of your results. Repeat this exercise with the sky, a Coca-Cola can, etc.
- Photograph the street number on your house or apartment. Photograph the same street number on other houses to explore contrasts in forms and configurations.
- Examine what happens when you scan iridescent papers or other interesting objects at high resolution. Explore movement while scanning, and what happens when you enlarge small details.
- Blot coffee or some other substance on paper, then look at what the shape suggests. Draw in details with a pen.
- Create a simple image and use it as a template to repeatedly explore color schemes. Try to emphasize different elements of your image by varying the contrasts between colors.
- Create glitch art by opening a .tif file in Textedit and altering the code before re-saving it. Then open the image from Photoshop. Details at <http://www.frontrowsociety.com/frs/how-to-easily-create-glitch-art/>

# Chance booklet

Create a 16-page booklet containing George Brecht's Chance Imagery. You may add illustrations, indexes, etc. if needed to make it a readable booklet. The emphasis will be on readable text – this is not an illustration or a bookbinding project, per se. While experimentation is encouraged, you will be restricted to a conventional codex book format and a conventional column grid.

1. Read and discuss Brecht's essay; available at [GRD4150.blogspot.com](http://GRD4150.blogspot.com). Identify key passages that would be suitable for pull quotes, highlighted text, etc.

Scan the TRIZ40 principles and Paul Graham's "Taste for Makers" also on the blog.

2. Format your book using InDesign. Your use of Paragraph Styles is required and will impact your grade.

3. Comp and bind your book.

## **SPECS FOR BOOK**

Page size: 45p x 63p

## **PREPARE FOR CRIT**

Before the crit, rehearse what you will say about your booklet. Remind yourself to face the class and speak loudly and clearly. Think of some comments, and if necessary reword them to encourage input. For instance, rehearse saying, "I tried to make the booklet convey excitement through the juxtaposition of typefaces" instead of saying, "The booklet conveys excitement."

Briefly explain your intent, and then point out a few design decisions you made as a result.

Briefly note some of the formal elements that characterize your design. Do not merely describe what your classmates can see for themselves.

Mention a major challenge the project involved, and how you met that challenge.

Mention something you learned during the project that others might learn from.

Solicit feedback from your classmates.

# Chance infographic

Read Paula Scher's article "Who Gives the Best Info?" (link on blog) and be prepared to discuss in class. Note the connotations that Scher associates with various kinds of infographics. Why does she say the infographic is the world's most effective form of propaganda? Why does she say it is faux information?

Now that you have had a chance to learn more about the use of chance in the creative process, develop an infographic to explain readers how to do the same.

...

Create a two-page spread for How Magazine, Communication Arts, or Step-by-Step Graphics that features a number of ways to generate designs based on chance. You may present the high points of the Brecht booklet, or you may present techniques you have developed yourself or discovered in your research. Explore links on the blog to Triz40 Principles and other texts on chance methodologies.

While your spread may contain some straight text or straight illustration, try to incorporate diagrams, flowcharts, and other schematic approaches for quick visual comprehension.

## **FACTORS FOR EVALUATION**

Evidence of sketching and other exploration.

Design is appropriate for audience stylistically and semantically.

Charts are accurate and clear.

Text is legible, readable, and free from typos.

Appropriate use of InDesign.

Work is turned in on time and according to directions.

Engagement in class, including contributions to critiques and discussions.

# Design work Infographic

Create a two-page spread showcasing key information graphic design graduates should keep in mind when seeking employment. This can be formatted to suit *How Magazine*, *Communications Arts*, or for some comparable media.

It is up to you to edit and format the material to make it readable and memorable. You might start by writing down 5 – 10 questions about employment that you find important. Pie charts, bar charts, and tables can be especially helpful in addressing questions that involve quantitative comparisons. Timelines and decision trees can help a reader chart courses of action. Choose connected concepts your graphics, keeping in mind that your infographic won't tell someone everything they need to know on the subject.

Help your classmates find out about workplace-relevant issues by reading up on the topic assigned. Work with a partner as appropriate. Create links about your topic on the class blog. It is important to list where you found all your information, as everyone's pooled info will be used for this project. In addition to websites already located on the class blog, you will find helpful information in

June Walker, *The Confident Indie* (\$9.00 on Kindle)

Cameron Foote, *The business side of creativity* (available in Pullen Library or borrow Liz's copy)

Cameron Foote, *The creative business guide to running a graphic design business* (available in Pullen Library)

Adrian Shaughnessy, *How to be a graphic designer without losing your soul* (Pullen Library has the 2010 edition, or borrow a copy)

Steven Heller, *Becoming a Graphic Designer* (available in Pullen Library or borrow Liz's copy). This book is mostly profiles of designers in various sub-specialties

# Infographic, con't.

## TOPICS

- What is a freelancer?: Government definitions of employees, freelancers, and misclassified workers.
- Tax issues for freelancers; Self-employment income, miscellaneous income, or hobby? (and why this matters)
- Writing off Job-Related Expenses (relevant for permanent employees and freelance workers).
- What freelancers should charge, and why this is higher than what regular employees are paid.
- How to bill; how to get the client to pay.
- Setting up a business bank account; using your bank account as a financial log; reasons for record keeping.
- Basic accounting basics: income vs. reimbursement; gross vs. net; income vs. draw.
- Hiring tech support, bookkeeper, or lawyer.
- Getting new business: cold calling, networking, and subcontracting.
- Managing you public profile.
- When to quit your day job.