

PROFESSIONAL PRACTICES

GRD 4450 CRN 91608
3:00 – 4:15 M, W
Fall 2016

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office hours Wed 2:00 – 3:00

SYLLABUS

DESCRIPTION

Professional Practices in Graphic Design. Prerequisites: GrD 3200 with grade of C or higher, or concurrently, and consent of graphic design coordinator or instructor. Practical client-based professional experiences; field trips; presentation techniques; implementation of projects through supervision of printing process or appropriate media; principles unique to the business of graphic design. Lab Fee: \$20.00.

Students are required to attend class and to participate in critiques using terms and concepts introduced in the class. Students are responsible for retrieving handouts, worksheets, etc. from the blog and for reading student email. Assignment sheets for individual projects will be distributed via *DESIGN4450.blogspot.com*

COURSE OBJECTIVES

1. Become familiar with professional practices of design and related fields.
2. Gain hands-on experience with commercial printing.
3. Assess and evaluate your design projects to identify your niche strengths.
4. Practice communicating with design professionals.

TEXTBOOK

Official Adobe Print Publishing Guide, Second Edition, paperback or Kindle edition, is optional.

98 - 100% A+

GRADING CRITERIA

93 - 97 A

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.

90 - 92 A-

87 - 89 B+

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

83 - 86 B

80 - 82 B-

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.

77 - 79 C+

70 - 76 C

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

60 - 69 D

below 60 F

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

	MONDAY	WEDNESDAY
Aug 22 – 24	Class overview Discuss litho project	* <i>Color for Prepress</i> Choose colors, topics
Aug 29 – 31	* <i>LPI, DPI</i> InDesign tints, opacities	* <i>Litho, Trapping</i> Preflighting and turn in
Sept 5 – 7	Holiday - no class	* <i>Paper Basics</i> Look at INDD files
Sept 12 – 14	* <i>Briefs and Agreements</i> Choose designs	* <i>Workflow</i> Upload final files by 5pm
Sept 19 – 21	* <i>Ethics</i> * <i>Review</i>	Quiz on lectures to date
Sept 26 – 28	* <i>Intellectual Property</i> Start Portfolio Inventory	* <i>Audience research</i> Discuss USPs
Oct 3 – 5	Visit Printer	* <i>Gig Economics: contract labor, placement firms</i>
Oct 10 – 12	* <i>Service Design, Experience Design</i>	* <i>Design Thinking</i> Turn in draft of chart
Oct 17 – 19	* <i>Sustainability: Print</i>	* <i>Sustainability: Digital</i> * <i>Review</i>
Oct 24 – 26	Quiz 2	* <i>Resumés, Cover Letters, firm search</i>
Oct 31 – Nov 2	* <i>Content Marketing, PR, Social Media Marketing</i> Turn in Portfolio Inventory	* <i>Small Business Management</i> Cover letter sharing and critique during class
Nov 7 – 9	* <i>Positioning yourself; Niche competencies</i>	* <i>Further training</i>
Nov 14 – 16	* <i>Marketing research</i> Turn in Cover Letter	Meet with Juniors about internships
Nov 21 – 23	Holiday	Holiday
Nov 28 – 30	* <i>Pro bono, passion projects</i>	* <i>Review</i>
Dec 5	Quiz #3	

GRADING

Litho panels	25%
Portfolio assessment	25
Cover letter	15
Quizzes (8+8+9)	25
Participation	10

MATERIALS AND SUPPLIES

- Thumbdrive **with your name on it**
- Storage device to back up data
- Camera and video camera or access to them
- Various weights of pen and marker
- Sketchbook or binder for sketches
- Tracing pad
- Bond paper
- Computer output as needed
- Board for mounting work
- Other supplies as needed

POLICIES

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 ODS of a signed Accommodation Plan and are responsible for showing that plan to instructors of all classes in which accommodation is sought. ¶ Disruptive Behavior: Students should consult the General Catalog for the university’s policy on disruptive behavior. Disrespect towards the professor or towards other students will not be tolerated. ¶ Security: GSU has installed punch code locks to make buildings safer. Treat labs and studios as secure spaces: Always have your GSU ID card with you when on campus and never allow anyone to use your card. Report suspicious people or activity to faculty, or to campus police at 404-413-2100. Never allow someone else to enter a security-code door with you: make them enter the code themselves. Failure to follow security procedures can result in lower grades or expulsion from the class. ¶ ATTENDANCE at every class is expected, and the roll is taken at the beginning of each class. If you are enrolled in a course and do not attend the first and second class meetings, you will be asked to drop the course. Classes begin and end at stated times, and you should be in class during the entire class period. **Leaving early or arriving late is counted as 1/3 of an absence, so, for example, arriving late to class three times will count as one absence.** If you arrive late, it is your responsibility to notify me that you were late, rather than absent – or your attendance record remains as an absence. Final grades will be reduced by one letter grade for each absence after the third. ¶ It is recommended you save your allowable absences for emergencies. With proper written documentation, absences may be excused for university-sponsored events, legal obligations, and religious observances. Refer to the Undergrad/Grad Catalog for details. With written documentation, absences may also be excused due to death or major illness in student’s immediate family, illness of a dependent family member, and illness that is too severe or contagious for students to attend class. Students with legitimate reasons for absence may still need to take hardship withdrawal, do extra assignments, or repeat the class. ¶ You will be held responsible for the material covered in missed classes and must consult with your fellow students to receive all necessary instruction and information.

LITHO DEMO PROJECT

Create a printed flyer for GSU Art and Design students per assigned topics. Panels need to be informative and accurate. Confirm web addresses, services, and any other relevant information.

DESIGN

Design artwork using only two PMS colors, their tints, and combinations. Everyone's artwork will be combined into a two-sided, 16" x 9" sheet. You will be given credit for design and content of your panels and for the following important factors:

Each panel will be 2.67" W x 3" H

Set .125" bleeds on each edge that touches a side – you must note where your artwork appears on the sheet in order to anticipate bleeds.

Set up your InDesign document set as CMYK, not RGB. Delete any default color swatches. Do not include any extra color swatches – use the two designated PMS colors only: do not include tints or mixtures of these colors as swatches. Use color sparingly to minimize show-through.

You may import a Photoshop document into your InDesign document but you MUST do so correctly. Use the "place" feature instead of copy/paste! Photoshop docs must be saved as DCS2.0 with Pantone channels only. (EPS files). Beware of effects that introduce new colors.

You may import an .AI doc into your InDesign document, but it must be constructed with correct Pantones only. Beware of AI effects such as Dropshadow that introduce new colors.

Outline all your fonts in InDesign and any linked files (not standard practice but I have to gang all your artwork into one document).

Delete all extra layers and objects. There must be no items on pasteboard.

Preflight your InDesign document.

Before submitting your artwork, thoroughly review using *View/Overprint Preview* and *Window/Output/Separations Preview*. This will show you what will print on each printing plate. Turn off each color channel that is not one of the two chosen colors to make sure your artwork is accurate and complete. Open up *Window/Output/Attributes* and review any overprint choices. This is a requirement.

Folder, IDML, and all associated files must be named correctly beginning with your last name and not using spaces or special characters. ALL files must include your last name in their title - no exceptions.

Package IDML with all your image files linked. Include a PDF for reference.

Upload your correctly-named package to 4450LITHO folder on Sharedspace.

Turn in your documents promptly! You will attend the press run, which has already been scheduled.

I will gang everyone's artwork on the master sheet, check your work and send back for corrections, and then forward the IDML, associated documents, and a PDF-4 to Craftsmen Printing where 200 - 500 copies will be printed. You will fold the printed pieces and distribute.

LITHO: PANEL TOPICS

1. Craftsmen Printers
2. Graphic Design Club, how to find out more
3. CopyCorner
4. AlphaGraphics on Peachtree
5. Lynda.com – how students can access it
6. Creative Media Center – general info
7. AIGA – how to find out more
8. Art Student Union – what it is, how to benefit from it
9. Red River Papers: URL and why use them
10. Binders – general location
11. Blick – general location
12. Sam Flax – general location
13. Michaels – general location
14. Current GRD curriculum for BFA students
15. Local T-shirt printers
16. Color.Adobe.com – what it is, why use it
17. Swiftink.com or other ink supplier
18. Domains and web hosting sites
19. Dry transfer sources
20. Photo suppliers
21. Craft suppliers
22. Plastic fabricators
23. Order online specialty printing papers: French, Neenah, Mohawk
24. Font sources, free and otherwise
25. Food, beverages near campus
26. Art venues on or near campus
27. GSU Emergency (Police, Health Services)
28. GSU Counseling and Testing Center
29. Student advising, Art and Design
30. Building access info

PORTFOLIO ASSESSMENT

STEP 1: Read handout from “How to be a graphic designer, without losing your soul” via 4450 blog.

◦ List all the pieces you are considering carrying in your final portfolio in a table in an 8.5” x 11” InDesign or Excel document.

Rate each item “Perfect as-is,” “Needs Tweaking,” or “Rethink or get rid of.” Next to each item, describe the skills you demonstrated making the piece. For instance, a poster project might demonstrate that you can

- a. establish appropriate type hierarchies
- b. build a visual relationship between the illustration style and typeface, and
- c. write a memorable and relevant headline.
- d. illustrate with collage.
- e. organize a complex problem and address it succinctly

Email this document to your instructor by Monday October 17.

STEP 2: Choose THREE pieces from your portfolio and for each, write 75 to 350 words describing your strategic thinking, brand awareness, and innovation. Convince the reader the project was an important contribution to an important goal. For each, consider the client’s brand, their unique demographic, their unique communication challenges, and their budget and other constraints. Explain how your solution solved their unique problem. This should *not* be a literal description of the work.

EXAMPLES:

TREEHOUSE MILK: Delivering dairy-free nut-milks to the Atlanta area like modern-day milk(wo)men, Treehouse Milk does it right by offering products rich in taste and healthy benefits, but without the preservatives or fillers found in large-scale commercial brands. The design evokes the style of classic milk brands with a modern edge, including custom lettering created to awaken a collective nostalgia yet POP you right back into the present.

Sentence #1: Establishes the value of the company and provides the Unique Selling Proposition of the product.

Sentence #2: Explains how Juku Design conveys the brand, pointing out JD’s particular strength in hand lettering.

POOL MANAGEMENT GROUP: Each location received a customized version of this double-sided flyer that works both in and out of pocket folders. The fun, organized format allows customers to visualize the data while keeping things colorful and vibrant.

Sentence #1: Describes what it is and how it functions.

Sentence #2: Ties subjective adjectives (fun, organized, colorful, vibrant) to purpose of the project (visualizing data)

GOO GOO CLUSTERS: We created a new identity with two logo variations using enough of the attributes of the old logo to maintain existing brand equity, yet adding a fresh perspective. The new packaging features illustration instead of the stale photographic approach that had been used. We integrated era-appropriate typography, classic color, and patterns into the new brand image. The design is a contemporary approach with a foothold in history.

Sentence #1: General goals of a rebrand.

Sentences #2, 3 Specific design elements that fulfill goal.

Sentence #4: Restates in succinct but abstract terms.

Email the document including your inventory and three descriptions to instructor by Monday October 31.

DREAM JOB COVER LETTER

The design field has never been more varied, and your satisfaction will be directly tied to the place you find within it. This project is a chance for you to consider your priorities and practice communicating them to a prospect. In hiring, employers care a great deal about whether they sense genuine and realistic enthusiasm about what they do. Plenty of applicants gush, but few take the time to research the firm and carefully reflect on what they can bring to a position there.

PRIORITIZE: First assess your own goals and interests. You may have your heart set on designing for athletic clothing manufacturers, or designing educational apps, or working in a 20+ person design office. You may crave work that involves client contact, working from home, or close supervision.

Pay, job security, travel opportunities, prestige of the firm, level of creative freedom, exposure to senior designers, and variety of responsibilities are just a few of the factors you may want to consider. Don't overlook working in communications firms, in-house design offices, and working in ancillary industries such as retail display, public relations, outdoor advertising, product design, and prop making. Talk to friends and colleagues about how they see your strengths and weaknesses. Re-contact people at your internship to get ideas of what they have and have not liked about various positions.

Since you will be a junior designer, it's important to prioritize your goals: what would you do for a low salary? What design tasks would be unacceptable to you? Would you work in a corporate environment if you could use certain software? Would you relocate if you could work with extremely creative people? Would you give up some creative freedom if you thought your work helped other people significantly?

Keep in mind that "glamour" industries such as fashion and entertainment attract lots of job seekers, and exploit workers accordingly. Some boring industries are extremely profitable, and treat employees well in order to retain talent.

RESEARCH: With close to a million designers in the US, it's likely your dream position already exists. Simply applying to the best known firms is unlikely to get you there. Ask colleagues for suggestions, dig into the web, and assemble a list of at least a dozen possible employers.

DEMONSTRATE: Look through your resume and portfolio, keeping your priorities in mind. It's great to show, not just tell, a prospect that your interest is genuine

WRITE: Your resume should be strictly factual, but your cover letter can convey your interest in a prospect and point out why you would be a good fit there. You will not be responding to an actual job notice, but simply asking for a chance to show them work and get feedback. The letter should be short and concise – 150 words or a page at the very most. The letter would include inside address, greeting, why you are interested in their firm, and a mention of the most relevant aspect(s) of your resume. Express your confidence that you'd do great work for them, suggest they get in touch with you to arrange an informational interview, and a close with your complete contact information. (The body of your cover letter would, typically, also be sent in the body of your email, with the addition of a succinct and descriptive subject line). Like your resume, your cover letter must be absolutely free of typos or grammatical problems.

SUBJECT: Junior designer loves design strategy

Hello Mr. Wilson,

In the two years I worked in a printing shop, I became confident in my use of Adobe Creative Suite, how to work under deadline pressure, and how to help clients meet their goals. I am currently a senior in GSU's Graphic Design BFA program, where I have expanded my design sensibility and gained an understanding of design strategy. I find the work on your website very exciting and am especially interested in how Wilson Design employs design strategy in its projects: I would love contributing to such efforts.

My resume with a link to my online portfolio is attached. I won't be available for full-time work until next summer, but am hoping I could meet you and find out more about what you'd be looking for if you were to take a junior designer.

Sincerely

Sue Smith

c) 404 634 5789

ssmith5789@ssdp.net

SUESMITHDESIGNPORTFOLIO.NET

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SUBJECT: Intern or intro-level design position?

Dear Ms. Franceschini

I discovered your website *They Rule* when I was in high school, and it solidified my decision to study graphic design in college: it proved that design can inform and persuade the public about issues of tremendous importance, while being really fun. I will graduate in May from Georgia State University's BFA program, which is small but highly competitive in the southeast. In school I have learned about many fantastic designers, yet I continue to find major inspiration in the work of Future Farmers, especially in how it redefines what design can do.

In addition to studying graphic design, I have taken classes in fine art and exhibited with public-works artists. I designed maps, murals, and websites as part of the group *New New Deal*, where I honed my skills at writing proposals, collaboration, working with strange media, and doing a lot with very small budgets.

Working at FF would be a dream come true for me! I have an invitation to come live with my cousin in the Bay Area, so I am hoping you will consider my resume and online portfolio very seriously. In any case, I would treasure a chance to meet with you and get feedback about my work and aspirations.

Best regards

Dallas Besson

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