ADES 3500

PUBLICATION DESIGN

the syllabus  // sixteen weeks of page turning perfection  //

COURSE DESCRIPTION

In this course, students will learn how to create verbal / visual narratives by integrating disparate components into conceptually-driven sequential print and interactive page layouts. Students will begin to resolve the hierarchical, informational and expressive relationships existing between text and image in order to enhance communication. Must be concurrently enrolled in ADES 3510. Prerequisite(s): Students must have successfully completed ADES 2520 and 2530. Students must have been selected to continue in the program in the Conditional Mid-Point Portfolio Review.

COURSE OBJECTIVES

1. Continue strengthening research and concepting skills
2. Develop and demonstrate proficiency in multi-page layout and design skills
3. Develop and demonstrate proficiency organizing large volumes of content
4. Develop and demonstrate proficiency developing hierarchical typographic and graphic systems
5. Develop and demonstrate illustrative and photographic proficiency
6. Develop and demonstrate proficiency using layout and design software
7. Have a basic familiarity migrating static print layouts to interactive experiences

COURSE STRUCTURE

This class is structured around assigned studio problems. Students and instructor will divide their time between lectures and critiques. Students will be required to complete work outside of class for the duration of the semester. Students should plan to spend 2 to 3 hours working outside of class for every hour spent working in class.

REQUIRED BOOKS

SPD Design Annuals

GRADING

Maximum number of points a student can earn for design and concept is a total of 100%. Maximum number of points a student can lose for the following is 20% of the grade. You will be graded on the following criteria:

- Craft: supercomps 15, presentation 15, technical proficiency 15, design/ideation
- Performance: attitude 15, deadlines 15, participation 15, engagement 15, proactivity/curiosity
- Professionalism: presentation 15, follows instructions 15, critique 15, class interaction

GRADE PERCENTAGES

A // Editorial design // 40% of your final grade
B // Multi-page design // 50% of your final grade

RISK FACTOR

RISK FACTOR 2. In level 2 courses, students are exposed to some significant hazards but are not likely to suffer serious bodily injury. In this class those risks are related to x-acto knife usage, adhesives and fumes and repetitive stress injuries related to extended computer use.

DISABILITIES

ACCOMMODATION

“The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.
As a student, you have rights and responsibilities within the academic community. See www.unt.edu/esrr for more information.

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of a tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until all an all clear signal is sounded. Follow your instructor’s direction and act accordingly.

Good attendance and punctuality are expected for this class and will strongly affect your grades. Roll will be taken at the beginning of every class. You be considered late if you arrive after roll has been taken. If you are late, it is your responsibility during that class period to make sure the instructor knows that you are present by leaving a note with your name, date and time of arrival with the instructor. If not received, you will be marked as absent. You will receive two free tardies. After the first two tardies, every four tardies will equal one unexcused absence. Only three unexcused absences will be accepted. The fourth unexcused absence will lower your final semester grade by one letter grade. The fifth unexcused absence will lower your grade by two letter grades. The sixth unexcused absence will lower your grade by three letter grades and so on. A total of seven absences, excused or unexcused, will result in you receiving a failing grade for the class. There are no excused absences for anything but a verifiable death in the immediate family or with a doctor’s note on his/her stationary with a telephone number. The doctor’s note must be presented at the next class. A receipt is unacceptable. If you are more than 30 minutes late, it will be counted as an unexcused absence.

If you are absent, you are responsible for contacting a class member in order to get any information or assignments that were given in class. The instructor will not use any class time to repeat missed lectures or assignments. Do not call the main office to leave the instructor a note that you are missing class for any reason. Under no circumstances should you leave a project with anyone in the main or design office. The office will not accept any projects. Incomplete daily work may result in additional unexcused absences at the discretion of the professor.

Cell phones should be turned off when class begins. Laptops will only be opened for in class work. No facebooking, checking email or text messaging will be allowed. Failure to comply with this rule may result in point deductions in the professionalism section of your grade or an unexcused absence at the discretion of the professor. Let your instructor know in advance if you have an extenuating circumstance with regard to the above rules.

All projects are due on the day and time given at the beginning of class. No late projects will be accepted for grading. You are responsible for turning in work on time regardless of attendance.

Plagiarism is literary or artistic theft. It is the false assumption of authorship; the wrongful act of taking the product of another person’s mind and presenting it as one’s own. Copying someone else’s writing or art, intact or with inconsequential changes, and adding one’s name to the result constitutes plagiarism. Plagiarism will result in the immediate failure of the class and may result in expulsion from the university. Disciplinary probation, suspension from the university, expulsion (permanent), or revocation of degree. (See student guidebook)

Instructor reserves the right to make adjustments/changes to the course syllabus with or without notice.
ADES 3500
PUBLICATION DESIGN

the schedule // sixteen weeks of hard work //

WEEK 1  A 27-31 (2 DAYS)

INTRO: Syllabus, attendance, supplies list
ASSIGN: Magazine and research/articles
DUE: Magazine swipe file presentations

ASSIGN: Magazine layout
ASSIGN: Sidebar research, grid studies and type specs, determine and draw your existing magazine's grid at full size. Remember that all external measurements — trim sizes — are measured in inches, and internal measurements — column widths, rules widths and lengths, for example — are measured in points and picas.

WEEK 2  S 3-7 (2 DAYS)

M LABOR DAY No school... but lots of work to do

W DUE: Grid studies presentations, sidebar research and type specs
DUE: Magazine research presentations
DISCUSS: Magazine variable grid structure, assigned articles & soft redesign
DEMO: InDesign column grid studies/type specs

CONTINUE: Magazine research presentations
LECTURE: Magazine history/anatomy/art directors/conceptual illustration/photography/apps/the future
ASSIGN: Using your magazine's existing grid, you will need to begin to explore the various typographic variables. Set your typographic variables at full size and complete column widths according to your grid research so you can see them together. You may find that you need to set and print these variable in half point increments, or smaller, to achieve the correct typographic color. I suggest that you start from a limited typographic palette of one type face with a fairly large family for all of the variables, and move toward more complex relationships. Script type, as well as most display type, should be considered out-of-bounds for this exploration: their use would very likely create pages that are difficult to read. You will need a minimum of three complete sets of typographic variations, due Monday
ASSIGN: Begin to explore 20 ¼ size thumbnails (including headline treatments) incorporating conceptual photographic or illustration concepts for the opening two page spread of your assigned feature article, due Monday

WEEK 3  S 10-14

M CRITIQUE: Typographic studies
CRITIQUE: 20 ¼ size thumbnails (including headline treatments) incorporating conceptual photographic or illustration concepts for the opening two page spread
ASSIGN: Select the best 3 directions. Revisions to all. Full-size final grid and a final type spec sheet for all typographic variables, sidebar included (this should be created in InDesign). Create the grid as a master page and create paragraph styles for all of the typographic variables.
the schedule // continued //

**W**

**CRITIQUE:** Revisions, full size grid studies/typographic variables/thumbnails

**ASSIGN:** Select the best direction. ½ size variations for your feature story design, 3 spreads (include sidebars, pull quotes, location & size of information design (make your best guess) (in pencil 3 variations).

**F**

**CRITIQUE:** ½ size variations (3) feature story design

**ASSIGN:** Information design, select best layout for feature

**ASSIGN:** Full-size computer execution, design, illustration & information design

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**WEEK 4**  S 17-21

**M**

**CRITIQUE:** Full-size computer execution, (in progress) design, illustration & information design

**ASSIGN:** Revisions to all

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**W**

**CONTINUE:** Critique work in progress/production/plotter color

**F**

**CONTINUE:** Critique work in progress/production/plotter color

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**WEEK 5**  S 24-28

**M**

**ASSIGN:** Multi-page projects and research

**CONTINUE:** Critique work in progress/production/plotter color

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**W**

**CONTINUE:** Critique work in progress/production/plotter color

**F**

**CONTINUE:** Critique work in progress/production/plotter color

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**WEEK 6**  O 1-5

**LECTURE:** Print magazine to iPad interactive InDesign development

**DUE:** Final mounted magazine spreads

**ASSIGN:** ½ size sketches adaptation of print magazine to iPad app (3 visual directions)

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**W**

**CRITIQUE:** ½ size sketches adaptation of print magazine to iPad app (3 visual directions)

**ASSIGN:** Revisions to best direction/½ size sketches adaptation of print magazine to iPad app

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**F**

**CRITIQUE:** ½ size sketches adaptation of print magazine to iPad app (3 visual directions)

**ASSIGN:** Begin implementation of final design/iPad app, due week 13
the schedule // continued //

WEEK 7  O 8-12
M
LECTURE: Multi-page design
ASSIGN: Research/groups/metaphor exercises in class M,W,F. Development of exploratory research. Develop a minimum of 10 theme directions for your multi-page document.

WEEK 8  O 15-19
M
DUE: Exploratory research presentation (best 10 thematic directions) Present a minimum of 10 theme directions. Revise for Wednesday and begin to research/collect visual directions as well as design elements. (No photos from Google!) You will need to go to the library, research design firms, photographers, illustrators, bring in books, printed pieces, etc... Theme revisions will be in the form of theme statements each accompanied by 1-2 sentences supporting why the theme makes sense for your client. Be ready to discuss in detail.
ASSIGN: Revisions to research and form studies

W
DUE: Revisions to research and form studies
ASSIGN: Select the best 3 directions, revise research and form studies for 3 directions
ASSIGN: Thumbnail studies best 3 directions (cover & two spreads)

F
DUE: Revisions to research, form studies and thumbnails for best 3 directions
ASSIGN: Revisions to thumbnail studies best 3 directions (cover & two spreads)
LECTURE: Theme boards

WEEK 9  O 22-26
M
DUE: Thumbnails (3 directions, select 1)
ASSIGN: Theme boards: explore three visual options for the selected theme or direction
Theme Board Presentation formatting & limitations:
  a. Each ‘board’ is an 11x17 inch (landscape) color printout
  b. Each board will contain samples of the following elements:
     + typography (hierarchy style selections)
     + illustration and/or photography samples
     + color examples
     + any other supporting visual language that can help the viewer understand the story you are attempting to create
  c. Each board must be distinct from all others, each a unique interpretation of your theme
  d. Each board needs a characterizing title and interpretative sentence accompanying the visuals
ASSIGN: Using words lists and other brainstorming methods, generate vocabularies appropriate to the 3 best theme interpretations. These words and/or phrases will be the nucleus for the copy you will eventually write for your project. Additionally you will need to provide written content outlines for your 3 best theme interpretations. These should as detailed as necessary to convey the entire story and structure for each of your interpretations. Be prepared to discuss 3 final theme interpretations.
the schedule // continued //

W  
**DUE:** Theme boards: three visual options for selected theme  
**ASSIGN:** Select one visual direction: Revision to one theme board  
**ASSIGN:** Thumbnails for entire multi-page document to include grid analysis and images

F  
**DUE:** Revisions to one theme board  
**DUE:** Thumbnails for entire multi-page document  
**ASSIGN:** ½ size pencils for entire multi-page document

WEEK 10  O 29-N2

M  
**DUE:** ½ size thumbnails of your entire project showing how your final theme interpretation and its visualization will play out as concept, design and pacing. ¼ size pencil grid studies for your selected interpretation — 10 options (examples might be: One column layouts or six? Generous margins or tight? Full bleed photos or framed?) no content in place. Final selection chosen.

W  
**DUE:** ½ size computer generated layouts based on work shown Monday.  
**ASSIGN:** First round full size computer generated layouts with the components listed below in place.  
  a. initial copy (heads, subheads, lead-in paragraphs, captions, etc.)  
  b. initial supporting imagery  
  c. initial thoughts on conceptually driven information graphics

F  
**DUE:** Revisions to ½ size computer presentations.

WEEK 11  N 5-9

M  
**DUE:** Lecture, information graphics. Present first round full size computer generated layouts with the components listed below in place. Also include options for the various components.  
  a. initial copy (heads, subheads, lead-in paragraphs, captions, etc.)  
  b. initial supporting imagery  
  c. initial thoughts on conceptually driven information graphics

W  
**DUE:** Further revisions and/or explorations (pencil and computer generated) based on work shown Monday. Based on comments this day, begin work on second round of full size computer generated layouts.

F  
**DUE:** Demo book making process. Critique revisions if time allows.

WEEK 12  N 12-16

M  
**DUE:** Information graphics completed  
Monday, Wednesday, and Friday, ongoing development and refinements to: theme interpretation, staging, pacing, typography, copy, imagery  
information graphics, general design elements, anything and everything else that needs work
the schedule // continued //

W CONTINUE: Critique multi-page document in progress. Consider a trip to a paper supplier for cover & text stock.

F CONTINUE: Critique multi-page document in progress.

WEEK 13 N 19-23 (2 DAYS 22 THANKSGIVING)

M CONTINUE: Critique multi-page document in progress. Build small mock up of the project to evaluate pacing and general concept.
DUE: iPad interactive InDesign document

W CONTINUE: Critique multi-page document in progress/plotter color.

F Thanksgiving Holiday

WEEK 14 N 26-30

M CONTINUE: Critique multi-page document in progress/plotter color.

W CONTINUE: Critique multi-page document in progress/plotter color.

F CONTINUE: Critique multi-page document in progress.
ASSIGN: ½ size color printout mounted on black presentation board, due Monday

WEEK 15 D 3-7 (2 DAYS, FRIDAY OFF)

M DUE: ½ size color printout mounted on black presentation board

W ASSIGN: Feedback on layouts, build final supercomp, due Wednesday

F Reading day, no class.

WEEK 16 D 10-14 (FINALS)

W DUE: Multi-page document/super comp due. Turn in your final InDesign document and a final pdf on disc.
ADES 3500

PUBLICATION DESIGN