
GD 340

Publication Design

Fall 2014

DePaul University, Loop

CDM 526

Tuesday > 5:45 PM–9:00 PM

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Course Information:

d2l.depaul.edu

Instructor

Ian Koenig

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vsapartners.com

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Office Hours:

Tuesday > 5:00 PM–5:45 PM

9:00 PM–9:45 PM

Course Description

GD 340 examines established methodologies used in creating successful long form design. The goal of this course is to enrich student understanding of the elements critical to effective publication design, including but not limited to: grids, hierarchy, balance, typography, scale, rhythm, pacing, imagery, color and shape.

Effective publication design engages the reader from beginning to end by always supporting the text, not obscuring or ignoring it.

Course Structure

The structure of this course is designed to foster a studio-ready work ethic and leave students with a strong sense of accomplishment. We will split class time between lectures, in-class exercises, guest lectures, and various forms of critique. There will be studio projects, readings, a midterm paper and biweekly contributions to the class blog. Please be sure to stay on top of your work. Attendance and participation in critiques is mandatory.

Prerequisites & Required Text

The prerequisites for this class are GD 200 and GD 230. I strongly advise you have completed these courses before continuing in this class. Knowledge of the Macintosh operating system and Adobe InDesign is essential for success in this course.

Purchase a copy of [Grid Systems in Graphic Design](#) by Josef Müller-Brockman (ISBN: 3721201450). You will have required reading from this text that will supplement the course.

Expectations

Be in class on time with all the necessary materials. You are expected to remain in class during the whole session. Your projects will be graded based on your ability to express yourself within the parameters of each assignment.

Additionally, your grade will take into account the improvement of your work relative to your starting point at the beginning of the quarter. Because the duration is quite short, you are expected to work a minimum of 6 hours per week outside of class on your assignments. We will use class time for working sessions, lectures, critiques and conversations on design.

This course will cover:

- + Strategic research and framing of content
- + Emphasis on composition of type, grid, hierarchy and image elements
- + Creating effective layouts that are conceptually driven and supportive of content
- + Verbal presentation of your work

Please do not eat in the classroom during class time. Keep your drinks on the floor.

Please turn off all cellphones and instant messaging programs while in the classroom and labs.

Tips for Finding Success in the Classroom

- + Do not shortcut any of the steps outlined in the project descriptions. There are no shortcuts in making good design. Seriously.
- + Be present for each class. If you are unable to attend class, please email me and tell me why.
- + Check the D2L class site for updates on assignments, fresh links for inspiration, and to engage in conversations on design with your fellow classmates.
- + Be prepared each class to present and talk about your project progress and decision making.
- + Everyone is expected to speak aloud and share opinions during each class. The 2 major goals in this class are to make informed, well-researched design decisions and to be able to articulate and present those decisions to others.
- + Surf the internet on your own time; Facebook won't make you a better designer.

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Subject to Change >

With the exception of the departmental policies, this syllabus is subject to change in order to accommodate the activities and progress of the studio. In the event of a change, students will be notified in class or via email.

Assignments

- + Weekly Readings, from [Grid Systems in Graphic Design](#); Josef Müller-Brockman
- + Quarter long Editorial Blog (D2L), you are expected to contribute and discuss biweekly
- + Project 1: Book Cover Warm-up
- + Project 2: Counterfeit
- + Project 3: Article Layout
- + Project 4: Midterm Paper
- + Project 5: Viewbook

Design is a process and as such the first and second rounds of sketches have as much value as the final product. Short cutting the steps outlined in the assignment will not only have a negative impact your final grade, it will also limit the design's potential.

Supplies

You will need the following supplies:

- ☐ Required text: [Grid Systems in Graphic Design](#) by Josef Müller-Brockman
- ☐ Sketchbook, 8 x 10" or larger
- ☐ Pica Ruler
- ☐ X-acto knife with #11 blades
- ☐ Box cutter, large x-acto with break apart blades for cutting black board
- ☐ Self-healing cutting mat, 18 x 24"
- ☐ Kneaded eraser and Mars plastic eraser, 1 of each
- ☐ 6 to 8 sheets of black mounting board, 15 x 20"
- ☐ Memory Hard drive or USB stick, 4GB or larger

Attendance

Attendance is mandatory. Attendance will be called at the beginning of each class session.

Students are allowed a maximum of 2 excused absences throughout the quarter. A 3rd and 4th absence will result in the lowering of your final grade by one full letter. Any student missing 5 classes or more will earn a grade of "F" for the quarter. An unexcused absence includes any absence without documentation. Excused absences include any absence that is cleared with me at least one week in advance via email, as well as any documented illness, hospitalization, or family emergency.

This is an applied, hands-on studio design class, with class lectures, demonstrations and peer critiques, which are vital and cannot be duplicated. Timely attendance is crucial as well. Class will begin promptly at 5:45pm. Tardiness is defined as not being present when the classroom attendance is called. Tardiness that exceeds 20 minutes will be counted as an absence. 4 late arrivals, early departures, or a combination of both are counted as a single absence. Students are responsible for reporting to me at the end of class if they missed roll call but were present for the duration of class.

Project Evaluation

This is a highly rigorous course that will require outside work, in-class work and verbal critique. Work as hard as you can and to the best of your abilities. Come to class with the required work due. Partially completed work will not be critiqued. If something isn't working for you, please let me know and we'll make it work.

I will evaluate your progress work while you are developing a project, as well as during all intermediate and final critiques. All projects will be graded in a 100 point-based scoring rubric (see example below).

Please remember that any comments toward your work from myself or a fellow student should not be taken personally, but viewed as constructive criticism geared toward making your work stronger and more refined.

Final grades will be evaluated on the following criteria:

- + **Research and Development.** Evidence of methodical research?
- + **Sketches and Ideation.** Did you produce a lot of process work?
- + **Concept.** Does the piece work in a cohesive, thoughtful manner?
- + **Elements of Composition.** Is the piece visually unified?
- + **Presentation.** Did you describe the subject, concepts and design decisions with clarity and conviction?
- + **Artistic Quality.** Does the final piece look good, overall and keep to your original plan?
- + **Craft.** Good attention to details, trimming, mounting, etc.? Is the design well-made?
- + **Effort.** Did you push yourself?
- + **Critique Professionalism.** Did you speak up during critique and remain positive/constructive?
- + **Meeting Deadline.** Is your final work (or any stage of the assignment) late?

We will critique as many projects as we can in class. This allows you to learn from each other, share ideas, as well as learn to both articulate and receive feedback. Due to time limitations, we may not be able to review everyone's work. I will provide feedback via email in these cases.

Grading Policy

Grades will be based on a percentage assigned to the following components:

- 10 %** > Blog and Readings
- 10 %** > Project 1: Book Cover Warm-up
- 05 %** > Project 2: Counterfeit
- 15 %** > Project 3: Article Layout
- 20 %** > Project 4: Midterm Paper
- 30 %** > Project 5: Viewbook
- 10 %** > Participation

Grading Scale

A 100 – 93
A- 92 – 90

B+ 89 – 88
B 87 – 83
B- 82 – 80

C+ 79 – 78
C 77 – 73
C- 72 – 70

D+ 69 – 68
D 67 – 63
D- 62 – 60

F 59 – below

Academic Integrity

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit Academic Integrity at DePaul University (<http://academicintegrity.depaul.edu>) for further details.

Accommodations for Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week), and make sure that you have contacted the PLUS Program (for LD, AD/HD), and the Office for Students with Disabilities (for all other disabilities) at 773.325.1677, Student Center #370

Mac Lab Usage

Remember, food and drinks are not allowed in the computer labs and may result in a fine. Please feel free to use the studio and computer lab outside of class during open lab hours. Please look for signage around the labs and halls regarding the hours of operation.

Important Dates

09/16/14 Last Day to **Add** courses

09/23/14 Last Day to **Drop** courses with no penalty

Get Connected with the Design Community**AIGA & AIGA Chicago**

aiga.org

chicago.aiga.org

facebook.com/AIGACHicago

AIGA Mentor Program

chicago.aiga.org/get-involved/mentor-program/

Facebook facebook.com/groups/181817296731/?fref=ts

Twitter AIGA Chicago @AIGACHicago

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Weekly Readings

Schedule for the weekly readings from [Grid Systems in Graphic Design](#) by Josef Müller-Brockman:

for Thursday, September 23	Pages 7 – 18
for Thursday, September 30	Pages 19 – 48
for Thursday, October 7	Pages 49 – 70
for Thursday, October 14	Pages 72 – 95
for Thursday, October 21	Pages 97 – 131
for Thursday, October 28	Pages 133 – 139
for Thursday, November 4	Pages 141 – 156
for Thursday, November 11	Pages 158 – 172

Editorial Blog**Format**

On a biweekly basis you are expected to find and upload one image of successful or innovative publication design to the class discussion page, "Editorial Blog & Reading Response" on the GD340 homepage at D2L.depaul.edu. For each image, you will explain why you added the image and what you like/dislike about the design decisions in the image. The image must relate to the week's reading assignment in Müller-Brockman's [Grid Systems in Graphic Design](#).

Your response need only be a minimum of 100 words, however it must be coherent. Responses like "I just like it cause it's cool" is not insightful and will not be accepted.

You are also expected to respond to at least 2 of your classmates posts to create a dialogue about design.

Process**Step 1: Capture**

Find publication/editorial design that inspires you and relates to the weekly reading. You may find instances on the streets, in advertising, on products, in a book, magazine, television, internet, etc. Use your camera, phone, screenshot, scan, etc.

Step 2: Upload

Import the file to your computer and upload the images to our class discussion page: D2L@depaul.edu

Step 3: Write

For each image you upload, briefly describe why you posted the image. What about the image captured your attention? What do you think about the design of the image? What do you think the designer's intentions were when creating the piece? What visual design elements do you see employed well/poorly? How do the images you captured relate to the reading/assignments you are currently doing? For example, if we're reading the section about *The typographic grid*, how does your image use the grid to emphasize the subject matter? Does the image employ the typographic grid in an interesting/necessary way? Are the text and illustrations organized in a systematic and logical way? Is the information presented clearly and logically? How is it not working?

Goal

To develop the ability to successfully engage in discussions pertaining to visual culture and contemporary design.

Guidelines

Due dates are listed on the syllabus. Please have these prepared prior to class time.

Schedule:

Week 1 Tuesday, September 16

- + Student/Instructor introductions
- + Course introduction, expectations, D2L homepage
- + Lecture
- + Introduction to Project 1: Book Cover Warm-up

Week 2 Tuesday, September 23

- + Critique Project 1
- + Introduction to Project 2: Counterfeit

Due [1. Project 1: Book Cover Warm-up](#)
[2. Weekly Reading pp. 7–18](#)

Week 3 Tuesday, September 30

- + Small group critique Project 2: Counterfeit
- + Lecture
- + Introduction to Project 3: Article Layout

Due [1. Project 2: Counterfeit](#)
[2. Weekly Reading pp. 19–48 and Editorial blog post](#)

Week 4 Tuesday, October 7

Schedule + Discussion of Sontag essay
+ Lecture
+ Small group critique of Project 3 initial sketches

Due 1. Read the essay, *On Photography* by Susan Sontag
[2. Project 3: Initial sketches for critique](#)
3. *Weekly Reading pp. 49–70*

Week 5 Tuesday, October 14

Schedule + Small group critique of Project 3 progress

Due [1. Project 3: Begin to finalize and refine designs. Print out full-size for critique.](#)
3. *Weekly Reading pp. 72–95 and Editorial blog post*

Week 6 Tuesday, October 21

Schedule + Individual presentations of Project 3 Final
+ Lecture: Introduction to viewbooks
+ Small group exercise

Due [1. Project 3: Final. Spreads need to be printed at full-size and mounted on black boards](#)
[2. Weekly Reading pp. 91–131](#)

Schedule subject to change.

Blogs

UnderConsideration

Hub from a variety of design blogs and events.
underconsideration.com

HumblePied

Quick and sound advice from designers.
humblepied.com

Creative Mornings

Monthly design lecture series over breakfast.
creativemornings.com

SiteInspire

Continually updating the best in web design.
siteinspire.com

DesignWorkLife

Beautiful work and inspiration.
designworklife.com

Computer Arts

Current trends and practices.
computerarts.co.uk

Behance's 99u

Fascinating and informative.
99u.com

Adobe Browser Lab

See how your site looks in a variety of browsers.
browserlab.adobe.com

Always Read the Manual

3 books a year, each holding six articles and six personal lessons that use the maturing of the discipline of web design as a starting point for deeper explorations of our work
alwaysreadthemanual.com

Distance

Quarterly journal of smart essays about design & tech, packed with thoughtful and exhaustive research.
distance.cc

MaxVolar

The blog of designer Tim Van Damme.
maxvolar.com

Design Staff

Blog dedicated to helping startups design great products.
designstaff.org

Development

Github

A public repository of code.
github.com

A List Apart

Best practices on the web.
alistapart.com

W3schools

Teach yourself.
w3schools.com

Smashing Magazine

Online zine for design, UX and development.
smashingmagazine.com

Nettuts

Tutorials and articles on tech.
net.tutsplus.com

UI Parade

UI Inspiration.
uiparade.com

Legal

Open Legal Documents

docracy.com

My Lawyer Gabe

mylawyergabe.com

CPA/Financial

Rockstar CPA

Caters specifically to those in creative businesses.
rockstarcpa.com

Business

AgencyPimp

List of Chicago firms.
agencypimp.com

Basecamp

Project Management Wizardry.
basecamp.com

Organizations

AIGA Chicago

chicago.aiga.org

Society of Typographic Arts

sta-chicago.org

IDSA

idsa.org

Chicago Interactive Social Club

chicagoisc.com

Type Foundries

H&FJ

Veer
Bitstream
Underware
T-26
Smeltery
Lost Type Co-op (FREE)
Lineto
League of Moveable Type
House Industries
Gestalten
Fonstruct
Font Haus
EmType
Emigre
Darden Studio
Font Fabric
20x20
YouWorkforThem
Village
URW++
Sudtipos
Hype for Type
Process Type
PsyOps
Kilm
HvD
OkayType
Schwartz
TypeJockeys
TypeTrust
FontSmith

Events

Creative Pulse Chicago

creativepulsechicago.com

Refresh Chicago

meetup.com/
Refresh-Chicago

The Post Family

thepostfamily.com

Chicago Artists' Resource

chicagoartistsresource.org

Software Utilities

Cloudapp

Share files fast.

nvALT

Notational Velocity
Take notes quickly and effortlessly using just your keyboard.

Job Boards

ArtChi Twitter Feed

twitter.com/ArtJobsCHI

MediaBistro

mediabistro.com

Sortfolio

sortfolio.com

AIGA Design Jobs

designjobs.aiga.org

UnderConsideration

brandnew.coroflot.com

Authentic Jobs

authenticjobs.com

CISC

chicagoisc.com/jobs

Web Design Served

webdesignserved.com/joblist

ShiftGig

shiftgig.com

Smashing Magazine

jobs.smashingmagazine.com

Workfu

workfu.com

The Creative Finder

thecreativefinder.com

Bright

www.bright.com

Angel List

angel.co/jobs

Letterpress Printers

Rohner Letterpress

rohnerletterpress.com

Steracle Press

steracle.com

Spring Olive

springolive.com

Spudnik Press

spudnikpress.com

Wildfire Letterpress

inkerlinker.com/letterpress/wild-flower-letterpress

AccuColor

accucolor.com

Digital/Offset Printers

Inker Linker

inkerlinker.com

Classic Color

classic-color.com

Digital Hub

digitalhubchicago.com

ACE Graphics

acegraphics.com/printing.php

Graphic Arts Studio

gasink.net

Rider Dickerson

riderdickerson.com

Unique/Active

activegraphics.net

Books

Thinking with Type

Ellen Lupton

www.thinkingwithtype.com

Elements of Typographic Style

Robert Bringhurst

Just My Type

Simon Garfield

Explores the rich history and the subtle powers of fonts

On Writing Well

William Zinsser

It's Not How Good You are, It's How Good You Want to Be

Paul Arden

Front-End Development Resources

HTML/CSS/Javascript

<http://goldengridsystem.com>

<http://cssgrid.net>

<http://html5boilerplate.com>

<http://twitter.github.com/bootstrap>

<https://code.google.com/p/html5shiv/>

<http://jquery.com>

<http://masonry.desandro.com>

<http://html5doctor.com/html-5-reset-stylesheet>

<http://www.tinyfluidgrid.com>

<http://sass-lang.com>

<http://lesscss.org>

<http://semantic.gs>