

Book and Magazine Design

Course: # 315, 3078, Fall 2014 Monday 11:20 to 3:25 pm, Rm. Art-201

Professor: Janet Pihlblad Office rm 229, jpihlblad@njcu.edu

http://www.janetpihlblad.com/teaching/book-mag_design/book-mag.html

Course Description

Half of the semester is devoted to magazine publication including design of covers, editorial matter, and marketing to certain audiences. We will study existing magazines and create new publications.

The rest of the semester is devoted to the study of the history of book design, parts of books, type, bindings, and the creation of both traditional and non-traditional book structures.

Prerequisites: ART 343 Advertising Design, ART 237 Typography and ART 234 Lettering and Type Design.

Learning Objectives

- ◆ Understanding the design essentials of a multi-page document.
- ◆ In-depth familiarization with the current industry standard multi-page document software: InDesign.
- ◆ Experiencing various methods and strategies with layout and typography, both classic and current.
- ◆ A comprehensive introduction to working with type and images, and issues surrounding these.

Your Grade is Based on:

- ◆ **Creative Projects:** Do they meet the stated **objectives** of the particular assignment? Is it successful in addressing the challenge posed? **Quality of ideas & execution of ideas:** What kind of thought & experience are evidenced by the work? Does it have visual impact? The execution and **craftsmanship** demonstrates your level of caring. Students are encouraged to extend themselves and take creative risks.
- ◆ **Participation:** in critiques and class discussions, everyone is expected to speak; please do express your own thoughts and opinions; make the effort to contribute your voice.
- ◆ **Readings, written responses, & presentations:** must show evidence of time and thought invested. *The written responses for the take-home readings are expected to be yours alone. If you copy another student's responses you may fail the class.*

Grade Scale:

A =	93 - 100	Excellent work, exceeding requirements, expectations: creatively, visually, technically, and conceptually.
A- =	90 - 92	
B+ =	87 - 89	
B =	83 - 86	Good work, above and beyond requirements,
B- =	80 - 82	
C+ =	77 - 79	
C =	73 - 76	Average work, meets requirements
C- =	70 - 72	
D+ =	67 - 69	
D =	63 - 66	Work that is below average, barely meeting requirements.
D- =	60 - 62	
F =	59 - 0	Failure to meet requirements.

Requirements: diligent effort, shows originality, fulfillment of objectives, integrity of visual presentation, good craftsmanship.

Policies:

Attendance: You are expected to come to every class. But if you are truly ill, do not come to class.

You are only allowed one absence. A second absence will require documentation, such as a doctor's note, or a mechanic's receipt (for car trouble). With three absences it is very unlikely that you will pass the class. Reasonable excuses and documentation must be combined with diligent efforts to catch up.

- ◆ Please email me if you must miss class, as a professional courtesy. You can check the class web page to keep caught up, but if I haven't updated it, please *remind me* that you need the materials.
- ◆ You can usually download all assignment pages, as well as slide-shows, and other helpful links from our class web page.
- ◆ Please be on time. Three late arrivals and your grade will go down. It's unprofessional to arrive late.
- ◆ Leaving class early, arriving chronically late or taking a long break when its not break-time is all very bad manners. Your grade will reflect such poor behavior.

Food and Beverage: Never have food or beverages neat the computers. Bottles with secure lids are acceptable.

Put your computer-screens to sleep when we are engaged as a class-group in critique, discussion, watching slides or a presentation, and give your full attention.

Assignments and due dates: Assignments are due at the beginning of class on the due date. Present what you have. An assignment which receives a poor grade may be resubmitted later if reworked and improved.

Academic Integrity & Collaboration: When I give you a take-home test I expect you to have answers which are unique to you, alone. DO NOT collaborate and share answers. This may result in you failing the entire class and being put on academic probation. It has the appearance of cheating.

Supplies

For this class you will need a USB drive, and be sure you **back up all work**. This is extremely important, so be sure your work always exists in two places. If you lose it, I cannot grade it, and you could lose all credit for the work you did.

Other Supplies: Sketchbook, pencils, a magazine, and a book.

References/Web Sites

There are no required text books for this class. You will have readings which come from the following books: *White Space is Not Your Enemy*, by Kim Golombisky & Rebecca Hagen, published by Elsevier, 2010. *The Elements of Typographic Style*, by Robert Bringhurst, Hartley and Marks Publishers; 3rd ed., 2004. *InDesign CC, Visual Quickstart Guide*, by Sandee Cohen, published by Peachpit Books, comes with a good CD, with video tutorials.

Other reference books used:

Elam, Kimberly, *Grid Systems, Principles of Organizing Type*, New York, NY: Princeton Architectural Press, 2004

Cohen, Sandee, *The InDesign Visual Quickstart Guide*, CC, Berkley, CA: Peachpit Press, 2013.

Viction-ary (editors), *Type-Addicted, The New Trend of A to Z Typographics*, Hong-Kong: Viction-Workshop, LTD, 2007

Ambrose/Harris, *Typography*, Lausanne, Switzerland: AVA Publishing SA, 2005
Ambrose/Harris, *Image*, Lausanne, Switzerland: AVA Publishing SA, 2005
Kane, John, *A Type Primer*, Saddle River, New Jersey: Prentice Hall, 2011
Williams, Robin, *The Non-Designer's Design Book*, Berkeley, CA: Peachpit Press, 2008
Heller, Steven (editor), *Teaching Graphic Design*, New York, NY: Allworth Press, 2003
Heller, Steven (editor), *The Education of a Typographer*, New York, NY: Allworth Press, 2004
Meggs, Philip, *Type & Image*, New York, NY: Wiley, 1992
Lupton, Ellen, *Thinking with Type*, New York, NY: Princeton Architectural Press, 2010
Lebourg, Christian, *Visual Grammar, A Design Primer*, New York, NY: Princeton Architectural Press, 2006
LaPlantz, Shereen, *Cover to Cover*, New York NY, Sterling, 2000
Walker Art Center (editors), *Graphic Design, A Visual Language History*, New York, NY, Harry N. Abrams, Inc., 1989
*Meggs, Philip, *Meggs's History of Graphic Design*, New York, NY: Wiley, 2011

Also, a free **web site** with InDesign video tutorials: <http://tv.adobe.com/watch/learn-indesign-cc/>

Other Useful Online References:

http://www.as8.it/handouts/mixing-typefaces_U&Ic1992.pdf

<http://www.typography.com/techniques/combining-fonts/>

<http://www.smashingmagazine.com/2010/11/04/best-practices-of-combining-typefaces/>

<http://www.adobe.com/inspire/2013/12/tips-typefaces.html>

<http://idsgn.org/posts/know-your-type-din/>

<http://bonfx.com/29-principles-for-making-great-font-combinations/>

http://www.as8.it/handouts/mixing-typefaces_U&Ic1992.pdf

<http://tv.adobe.com/watch/learn-indesign-cc/>

<http://www.lynda.com/indesign>

<http://www.tdc.org>

<http://www.aiga.org>

<http://www.cooper.edu/art/facilities/lubalin-center>

Karen Kavett Videos on Typograsphy:

<https://www.youtube.com/watch?v=tWFWJGA7qrc&list=TLzfigh6yV2bEjSfWsdSOBWYmzWdnQD3Np>

https://www.youtube.com/watch?v=UGGRI_o4PO8

Disabilities Accommodation

If you require any accommodation because of a diagnosed disability, please contact OSS, the Office of Specialized Services @ 201-200-2091. I must receive documentation to accommodate.

Magazine and Book Design: Schedule of classes, Fall 2014

Week 1: Sept 8

What is Design?

Introductions, Questionnaire, Discuss syllabus.

View: See slides of design which pushes the envelope, and challenges you with such questions as: What is design? What is the difference between art, design, and illustration?

Homework: Reading and writing to answer questions (please type answers) on *What is a Grid and Why do I Need One?*, from *White Space is not Your Enemy*, by Golombisky and Hagen.

Prepare: Bring to the next class: a magazine which you like, in terms of design.

Week 2: Sept. 15

The Grid

Discuss: How does the grid structure apply to multi-page documents? Discuss grid study-questions, from your homework, and see some examples.

Activities: Students choose a magazine, then using tracing paper and Schaedler rulers, discover the invisible grid structure which is the basis of that publication's design. Be aware of which pages belong to the magazine's content, and which are advertisements. What are the different sections of the magazine? Table of content, columns, features? Others? How does the design of these differ, to signal this, to the reader? Using this grid structure for sketching thumbnails of various design solutions, students become hands-on aware of design choices, such as alignment, focal point, hierarchy, contrast, negative space (or white space), text flow, consistency through a document, reverse type (drop-out) and advantages of breaking the grid. Begin this in class and continue as homework.

View slides of designers and choose 3 choices for your **research presentation**. I will assign one designer for each students. Hopefully you will get your first choice.

Week 3: Sept 22

Learning InDesign, Best Practices

InDesign Demonstration: Workspace, Tools and Panels, Building a document, text frames, fonts, working with type.

Activities: Using the magazine you chose and the grid measurements you established from that magazine, set up the grid within InDesign's Master Page Panel. Set up auto-numbering page numbers.

Some Powerpoint demo and suggestions.

Homework: Student Presentations due next week on designers. Then this person will become the subject of your magazine feature double-page spread assignment.

Week 4: Sept. 29

Student Presentations on Designers, & More InDesign

Activity: See/hear student presentations.

InDesign Demonstration: Preferences, Control Panel, text-flow, Type Tool, Paragraph Settings in the Control Panel, columns; introduction to resolution and format for print, using Photoshop. What makes for comfortable reading text (paragraph text)? We will examine the relationship between point size, leading and column width.

Homework: Reading *Twelve Errors in Layout* (that make you look like an amateur). Be prepared to turn in the **Study-Question-answers**, which you will have typed.

Week 5: Oct. 6

More InDesign

Discuss: We will go over the reading and I will collect your answers to the study questions.

New Long-term Assignment: Ten layout designs for double-page-spreads. See slide show.

InDesign Demonstration: Making a dropped-capital, other enlarged capital, color boxes, eye-dropper tool.

Activities: See any remaining student presentations.

Work on your layouts in InDesign. Ten different layout designs are required, using specific strategies.

Week 6 Oct. 13

Group-Feed-Back on Your First 3 Layout Designs

Critique: Present and critique designs; I will collect the first three layouts.

InDesign Demonstrations: Paragraph Style Panel, Hyphenation, the links panel; working with color, frames, shaping text and images. Guidelines for comfortable rereading text, size relationships between column width, point size and leading. Working with different point sizes,

View: Slide show on **Guidelines for combining fonts** for contrast and compatibility. **Activities:** Continue working on your layout designs.

Week 7: Oct. 20

Six Digital Designs are Due

Critique: Present next three designs (four, five and six).

InDesign Demonstrations continue to focus on the required layout strategies. Color Panel and Swatch Panel, transparency in the Layers Panel, more typography skills, positive/negative effects, making type fit the desired rectangle. Pull quotes, hanging indents, curly quotation marks, shaping text around a silhouetted image, background colors.

Activity: Work in class on your ten designed layout-spreads.

Week 8: Oct. 27

Eight Digital Designs are Due

Critique: Present next two designs (seven and eight).

InDesign Demonstrations continue to focus on the required layout strategies.

Activity: Work in class on your ten designed layout-spreads.

Week 9: Nov. 3

Present your Ten Layouts for Critique

Critique: Present last two designs, nine and ten.

Activity: Refine your favorite layouts. Input real text, no more Lorem Ipsum filler-text. And proofread!

Find a partner for second proofreading. Proofreading partners are responsible for minor design errors, as well as spelling, typos, widows, orphans, hyphenation.

When your digital final design has been approved, by the instructor, you may print. Do not print before proofing and my approval! (Art Director's approval = professional procedure)

Prepare: Bring a book to the next class.

Week 10: Nov. 10

Book Design

Critique: of printed versions of magazine spreads.

Activity: Scavenger hunt: Choose five interesting book-cover designs which you find/discover, and present them. Also, Bring a book to class, use this to base your measurements upon. **I must approve the book** you choose to use for your design (**a choice that will enhance your portfolio**). Set up a template for your book-jacket cover in InDesign. Make sketches of various designs How should an image work with the type? Can a type design be as compelling as an illustration?

Week 11: Nov. 17

Type and Image Work Together for your Cover

View: Students present the five professional book covers they found, and discuss their attributes.

Activity: Work on Book designs, For your cover image, you may create an illustration, or use typography as your image or scan texture or objects or pictures and manipulate in Photoshop. No pilfering from the internet!

Week 12: Nov. 24

Field Trip TBA

Thanksgiving Break: November 28, 29, 30

Week 13: Dec. 1

Book Cover is Due

Critique: Present several versions of your cover design.

Activity: Begin on your book's interior design. What are the essential parts of a book? Innovative ideas in Book design. **Homework:** Reading from Robert Bringhurst, *The Elements of Typographic Style*.

Week 14: Dec. 8

Book Design Interiors

Discuss: The reading, and review the aspects of what makes comfortable reading text (paragraph text), font, point size, leading, column width, and the relationship between these.

Activity: You will design the Table of Contents, Book End pages, one interior page with chapter heading.

Week 15: Dec. 8

Continue working on your final design. Individual Help, as needed. You may print when you have approval.

Week 16: Exam Schedule Dec. 13 through Dec. 19

Final Critique Present Final designs for Critique.

Present Final designs for Critique.

(The Instructor reserves the right to proceed at a pace most helpful for the individuals in the class, and to alter the syllabus when appropriate.)