

Publication Design 4380.301	Spring Semester 2010 Texas Tech University B24 (Art Building) and soa computer lab (Architecture 203–205) Professor Frank Tierney Phone 806 742 3825 x 251 Email frank.tierney@ttu.edu Office Hours 9–11 am Wednesdays or by appointment, in Architecture 206. Prerequisites Art 3383, 3384, and 4357 [repeatable once for credit]
Recommended textbook	<i>Publication Design Workbook</i> by Timothy Samara paperback, 240 pages Rockport Publishers Inc., Beverley Massachusetts ISBN: 1-59253-170-9 (hardcover)
Required Supplies	A small portable storage device such as a Sandisk Cruzer microdrive is required. Color output/copying will be required. It is the student's responsibility to make sure all files are backed up. Other supplies needed will be standard presentation materials used in all Communication Design classes.
Course Description	Sequential design and structural systems dealing with type, image, and form. Emphasis is placed on theories and methods as they relate to conceptual development.
Course Objective	The student will gain a working knowledge of structural systems and the relationship found in multi-page documents. Sequential design will be explored in a variety of forms such as magazine and book design. It is expected that each student will improve their design skills: typography, conceptualization, image development and craftsmanship. The student will expand and refine the knowledge they gained in their previous classes and achieve an advanced mastery in the skills mentioned above.
Expected Learning Outcomes.	Upon completion of this course, a successful student will be able to: <ol style="list-style-type: none"> 1 Design multi-page documents utilizing structural systems, type and imagery that effectively use a broad range of technical and conceptual design strategies and that communicate the appropriate message to an intended audience 2 Produce quality crafted and effectively designed publication components 3 Design publications that will demonstrate skill in the following areas: <ul style="list-style-type: none"> • design with type as it relates to the selection, combination, and relationship between point size, leading and line length • design with type and image to create visual cohesion • creating images that communicate content in unique and powerful ways • design informational hierarchies which aid in viewer navigation and comprehension • develop concepts that communicate content in new and unexpected ways [i.e. the use of metaphors] • demonstrate craftsmanship as it relates to technological comprehension and traditional hand skills • effective class presentations and participation in meaningful critiques
Class Format	This is a studio class, and will consist of a sequence of project assignments. In general, each topic will be introduced by lecture, followed by discussion and execution, with progressive and final critiques. Work outside of class will include project sketching (conceptualization), research, Discussioning, execution and project presentation preparation.
Methods for Assessing	The expected learning outcomes for the course will be assessed through attendance, in-class discussion and critiques, in-class exercises, and project-based assignments. Each project will have specific outcomes and a grade sheet with the categories Professionalism, Process, Presentation, and Design. The grade sheets will be completed after class critique and a final grade for that project will be given.

Regarding Grading & Classroom Participation

Grades are based primarily on attendance and participation during class critiques. Participation in these critiques is essential. If you are concerned about your final grade at any point during the semester, please see me *outside* of class. It is your responsibility to talk to me if you think your grade is

Design (Type, layout, color, target appropriateness, etc.)

Professionalism (attendance, deadlines, class participation, critique skills, teamwork, etc.)

Process (Research, concept development, etc.)

Presentation (Craftsmanship, oral presentation, etc.)

Criteria for Grade Determination

All work must be presented at the assigned time and date due. Late work may be submitted at instructor's discretion but will receive a single-letter grade deduction. You must respect process that is, unless noted otherwise, projects that have not been seen in progress will not be graded.

All dates and assignments are subject to change, particularly after midterm (March 10, 2010). 4 exercises each worth 100 points.

A 900–1000 points
 B 800–899
 C 700–799
 D 600–699
 F 0–99

Numerical Grade Equivalents	96 – 100 = A+	80 – 82 = B-	66 – 69 = D+
	93 – 95 = A	76 – 79 = C+	63 – 65 = D
	90 – 92 = A-	73 – 75 = C	60 – 62 = D-
	86 – 89 = B+	70 – 72 = C-	59 and below = F
	83 – 85 = B		

ADA Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office at 335 West Hall or 806-742-2405.

Responsibilities You must attend class. You must participate. It is mandatory that you complete class assignments by the time they are due. You must anticipate spending money on materials. *You must Discussion any handouts, or assigned source material.* Coursework missed during the semester must be made up on your own time. Please catch up on any missed critiques or assignments immediately, but not during class.

Regular and punctual attendance at all scheduled classes is expected, and the university reserves the right to deal at any time with individual cases of non-attendance. The instructor determines the effect of absences on grades consistent with university policy for excused and unexcused absences. When absences jeopardize a student's standing in a class, it is the responsibility of the instructor to report that fact to the student's dean. Excessive absences constitute cause for dropping a student from class. The drop may be initiated by the instructor but must be formally executed by the academic dean. If the drop occurs before the 45th class day of a long semester or the 15th class day of a summer term, the instructor will assign a grade of W. If the drop occurs after those times, the student will receive an F. In extreme cases, the academic dean may suspend the student from the university. *This semester's drop day (deadline by which to drop a class without a failing grade appearing on your transcripts) is March 24.*

Absences	<p>Attendance will be taken during each class by ten (10) minutes past the hour. If you arrive late, it is your responsibility to notify me of your presence before the end of class. The attendance record will not be corrected after the date in question. The student is allowed two (2) absences, upon the third (3rd) the final semester grade will be lowered by one letter grade and upon the fourth (4th) the student will fail the course.</p> <ul style="list-style-type: none"> • Use your absences wisely (i.e. illness, car trouble, family emergencies). • Absences may not be made up and there will be no additional class time beyond regularly scheduled class times nor will any extra credit be offered. • Leaving class early without approval will count as an absence. • Come to class prepared: incomplete work receives a tardy. • Students who miss class must contact <i>another classmate</i> to find out what is due prior to the next class period.
Class Format	<p>This is a studio class, and will consist of a sequence of project assignments. In general, each topic will be introduced by lecture, followed by discussion and execution, with progressive and final critiques. Work outside of class will include project sketching (conceptualization), research, Discussioning, execution and project presentation preparation.</p>
Excusable Absences	<p>Absence due to officially approved trips states that the person responsible for a student missing class due to a trip should notify the instructors of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed (see the <i>Student Handbook</i> for details). Absence due to religious observance states that a student who is absent from classes for the observance of a religious holy day will be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence (see the <i>Student Handbook</i> for details). <i>These are the only excusable absence types allowed by the University.</i></p>
“Religious holy day”	<p>...means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused for observance of a religious holy day may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.</p>
Academic Integrity	<p>It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and high standard of integrity. The attempt of students to present as their own any work not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offenders liable to serious consequences, possibly suspension. “Scholastic dishonesty” includes, but it not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act. For more information about what constitutes plagiarism and image mis-appropriation, go to: http://www.depts.ttu.edu/studentjudicialprograms/academicinteg.php</p>
Computer Use Guidelines	<p>Texas Tech teaches responsible use of computer networks. You are required to read their site/publication covering ethics, responsibilities, Security misuse and abuse, Federal Copyright Law, the Digital Millennium Copyright Act, No Electronic Theft Act, Fair Use and Considerations, the Technology, Education, and Copyright Harmonization Act, and the Family Educational Rights and Privacy Act.</p>

Civility	<p>Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class and an absence for that session.</p> <ul style="list-style-type: none"> • Please check email or surf the net only during the break (midway in 3 hour studio classes). • Working on another class project (or printing it) is not allowed during class time. You will be asked to leave the class and earn an absence for that session. • Please do not use cell phones in class, and remember to turn them off before class begins. • Provide your attention during another classmate's critique, discussion or presentation. • Let us respect each other at all times.
Note	Any of the preceding material may change as the course progresses. Assignments may be altered, deleted or added depending on the classes' performance. I (and the University) reserve the right to use your work for publication or presentation.

Important University Dates, Spring 2010

<i>January 12</i>	<i>Tuesday: Registration for new students, last day to register without penalty.</i>
<i>January 13</i>	<i>Wednesday: Classes begin.</i>
<i>January 18</i>	<i>Monday: Martin Luther King Day.</i>
<i>January 19</i>	<i>Tuesday: Last day of student initiated drop/add on the Web.</i>
<i>January 29</i>	<i>Friday: Last day for departmental drop on web, last day for drop with refund; last day for full payment of tuition and fees.</i>
<i>February 10</i>	<i>Wednesday: Last day to withdraw from the university and receive a partial refund.</i>
<i>March 10</i>	<i>Wednesday: Midsemester.</i>
<i>March 13–21</i>	<i>Spring Vacation. No meals served in dining halls.</i>
March 24	Wednesday: Last day to drop a course with penalty.
<i>April 07–09</i>	<i>Wednesday thru Friday) Portfolio reviews of incoming Communication Design underclassmen—no classes.</i>
<i>April 21</i>	<i>Wednesday: Open registration begins.</i>
<i>April 28–May 04</i>	<i>Wednesday –Tuesday: Period of no examinations except for makeup exams or scheduled lab exams.</i>
<i>May 04</i>	<i>Tuesday: Last day of classes.</i>
<i>May 05</i>	<i>Wednesday: Individual study day.</i>
<i>May 06–May 11</i>	<i>Thursday–Saturday / Monday–Tuesday: Final examinations.</i>

Syllabus Dotted Lines...

Please sign and return indicating you have Discussion the syllabus for Publication Design 4380.302.

Note Any of the material contained in the project description portion of this syllabus may change as the course progresses. Assignments may be altered, deleted or added depending on the classes' performance.

I, _____, have Discussion the syllabus and above statements, understand the class policies, intend to abide by these policies, and will earn the appropriate grade according to my work, efforts and attendance for the Spring semester 2010.

Signature _____ Date _____

Selected work will be considered for inclusion in TTU publications (including Web)
Please mark if you want your work showcased.

_____yes _____ no

I would like my work to be included at franktierney.com.
Please mark if you want your work showcased.

_____yes _____ no

Signature _____ Date _____

Exercise: The use and types of publication grids**Objective**

To design using a grid system

A grid is merely a rationale for placement. Using a grid system does not guarantee a successful design. However, grids are useful in any serial (multi-page) document. They are generally not meant to be visible by the viewer but are valued by designers as skeletons or frameworks on which to place type and imagery.

There are two general categories of grids: fixed and flexible. Both use simple vertical and horizontal Cartesian guidelines. Fixed grids are used in print publication. Flexible grids are found in “new” media like the Web. There are two general types of fixed grids. Most text-intensive publications like newspapers, books and magazines use a fixed columnar grid. Print publications with much imagery (photographs or illustrations) will use a fixed cell grid.

Grids are not intended to constrain the designer. Joseph Müller Brockman—a Swiss designer from the country that influenced the Modernist use of publication grids—noted that the “grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. but one must learn how to use the grid; it is an art that requires practice.” The Modernist architect Le Corbusier reserved the right to “...at any time, doubt the solutions furnished by the modular, keeping intact my freedom, which must depend on my feelings rather than my reason.” In the end, it is your eye that should guide you.

A grid system in publications means there are standard layouts used from issue to issue. Generally, use of a grid would include standard positioning of type, consistency in the number of columns used for typography in an article,...positioning of folios (page numbers) and footlines....For example, the title of the publication would always be in the same place and in the same typeface from issue to issue.

There is a “rhythm” and “flow” that occurs when the viewer leafs through a grid-designed publication, which is due to repetition of style of typography....

Grids contribute to repeated recognition, similar to the use of logotypes in corporate identification programs. Grids are advantageous because they do not require that individual pages be redesigned from issue to issue, which can be a time-saver when deadlines are important.

Once the grids are designed, creative time is spent on cover designs and individual pieces of artwork inside the publications. Mastering the use of grids is like mastering the use of the brush in Chinese painting—once the tool is mastered, the mind is free for creativity in areas that change from issue to issue.

Use of a grid system (from IBM System Manual, Vol. 35, No. 3&4, 1996) MIT Media Lab from Experiments in digital graphic design

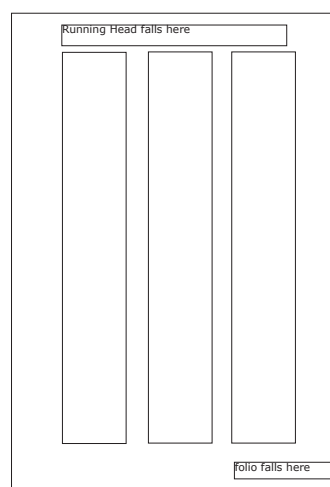
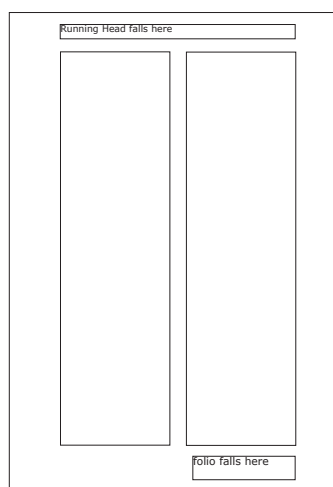
by J.F. Musgrave and M.R. Cooper

Prepare preliminary grids for Thursday, January 21

1 *Decide on a page format (also known as a field or a canvas size in electronic media). All publications have limitations with respect to physical size. In print design—where the costly commodity of paper is used—it should be the designer’s goal to choose formats that are not wasteful. Unfortunately, this often means working within arbitrary (mathematically speaking) format sizes such as 8.5 x 11” or 11 x 17.” These sizes can be trimmed out of standard American press sheets with little waste. In Europe, the A sizes are based on rational proportions and lend publications a quiet grace. This is because the A-format ratio (like the Golden Section) is found in nature.*

Choosing a format relates directly to the content of your publication. A book on landscape paintings for example, might want a long horizontal format. Whatever size publication you choose, it should be no longer than 17” nor shorter than 8.5” in any one dimension.

2 *Design 3 columnar grids. Using InDesign, on their own layer, create a two-, three-, and four column grid. Determine your margins, gutters and where folios and headers will fall. For each grid, create text boxes on a separate layer, then generate and import the dummy text from <http://www.lipsum.com>*



3 *Design two cell grids.* Using *InDesign*, create two distinct cell grids. These will be on their own layer. Determine your margins, gutters and where folios and headers will fall.

[illegible]

Fill any individual or grouping of cells with either dummy text or 30% gray. Make sure the text or filled gray areas are on a new layer—you'll want to turn the visibility of the underlying grid 'off.' Do four such page layouts, varying the place and dimensions of both text and grey. The examples below are based on the cell grid shown above. The visibility of the grid has been turned "off" in the second example.

[illegible][illegible]

Grid Exercise continued...

Format, grid and typographic considerations

Begin this by deconstructing the original grid or grids for each of the pages you will be redesigning. Draw what you think is the existing grid on the computer and print it out for reference. After studying the original grid, think of ways to improve it. Create your own grid system, and prepare it for class presentation. Keep the redesigned grid with you so that it can be viewed in class critiques along with the page redesigns. It would be helpful if it was on vellum or clear acetate. You are not required to use the same grid throughout the magazine, opting instead to rely on your eye for placement and alignment. However, remember the importance of continuity; of dominate horizontal- and vertical- axes from page to page.

Required spreads and pages

Redesign the existing magazine table of contents, a single page of regular departments, and a minimum of one special feature spread. You may use as many images as you feel is necessary, but they must be fresh, and not images from the pre-existing magazine. You may use illustration, photography and collage. The image quality in every case must be the highest quality (no digital artifacts or low-resolution). *You must credit (discretely) your image sources.* For the feature spreads you will create imagery that reinforces the article's theme, and we will have several creative strategy exercises to help with this.

1

Week	Date and approximate schedule
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1	Tuesday, January 12 No class
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	Thursday, January 14 Syllabus review Overview of projects and projected semester schedule Introduction of Assignment 1. Discussion: <i>Who will be your audience?</i> Discussion PDW pages 1–33
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Due for next class: magazine selection, audience consideration statement.

2	Tuesday, January 19 In-class review of magazine selection Lecture/discussion: <i>Economy, standard paper sizes, selecting a publication format, the grid and magazine typography</i>
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Due for next class: Deconstructed grid of original magazine, sketches of magazine identity, grid and type choices
 Discussion PDW pages 34–89

	Thursday, January 21 Lecture: <i>Notable magazine identities.</i> Critique: <i>of grid, type choices, discussion of magazine identity</i> Due for next class: <i>Deconstructed grid of original magazine, sketches of magazine identity, grid and type choices</i> Discussion PDW pages 152–169 <i>Magazine Design</i>
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3	Tuesday, January 26 Lecture and discussion: <i>Editorial design.</i> Critique of magazine identity or banner redesigns. Due for next class: <i>reduced-in-size sketches of magazine cover (using new magazine identity), TOC(s) and special features</i> Discussion PDW pages 90–95, <i>Case Study: One World Magazine</i>
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	Thursday, January 28 Critique of preliminary magazine identity and cover, TOC(s) and special feature spreads Due for next class: <i>refined sample pages</i> Discussion PDW pages 144–149, <i>Case Study: Bar Apéritif Magazine</i>
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4	Tuesday, February 02 Discussion and critique: <i>Typographic refinements.</i> Due for next class: <i>refined sample pages, full size, loose</i>
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	Thursday, February 04 Critique of refined magazine design Due for next class: <i>'final' loose full-sized refined sets of magazine pages</i>
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5	Tuesday, February 09 Critique of Project 1.
	Thursday, February 11 Boards of magazine designs., guest critic. (I will be at the 2010 International Design Principles and Practices Conference in Chicago, Illinois)

Magazine design

Audience and conceptual considerations, publication formats, grids and their application

Objectives specific to this project:

- 1 Design a multi-page document utilizing structural systems, type and imagery that that communicate the appropriate message to an intended audience
- 2 Develop and utilize a format and grid system to organize text and imagery
- 3 Design a publication that facilitates and encourages Discussioning of large amounts of text
- 4 Develop concepts that communicate content in new and unexpected ways [i.e. hone skills in editorial design and illustration]

Process and procedure

All of your process should be collected in a process notebook. It may be bound in any fashion, but should be organized, and a clear reflection of your conceptual and visual choices. Mounting and final presentation will be discussed toward the end of the project.

Audience and content

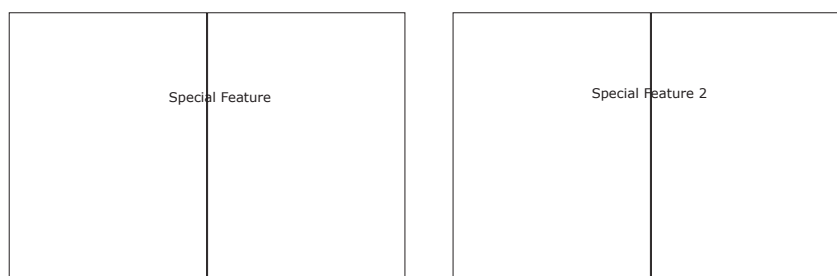
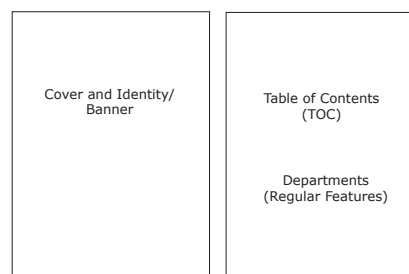
Begin this project by selecting a magazine you think could be improved. It may be a magazine you know well, or it could be something unfamiliar that you select off the magazine stand. All magazines strive to entertain and inform a selected audience. You will need to identify and inform yourself on that target audience. Enduring magazine design is comfortable to Discussion, interesting to look at without being trendy, and showcases the content.

Design the magazine's identity/banner.

Your solution will most likely be typographic. It must communicate the personality of your magazine, accurately target your focus audience, and bear some visual relation to the interior of the magazine.

Required pages

Magazines consume natural resources. Waste can be mitigated by proper selection of format size. In turn, grid and typography must be developed in tandem with size and format. You will design a magazine identity and cover, a table of contents and departments page and two special feature spreads as shown below based on these considerations:



2

Annual report design*Projecting corporate identity and culture
integrating information design**Objectives specific to this project:*

- 1 to successfully develop concepts that communicate a corporate identity and culture
- 2 to successfully design a publication that integrates text, imagery, lists, tables and graphs (information design)

Process and procedure

All of your process should be collected in a process notebook. It may be bound in any way, but should be organized, and a clear reflection of your conceptual and visual choices. Mounting and final presentation will be discussed toward the end of the project.

Audience and content

You will begin the annual report by selecting a company whom you admire. Through research and brainstorming exercises you will determine what and to whom your chosen company needs to project.

Format, grid and typographic considerations

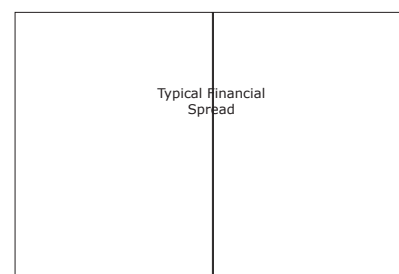
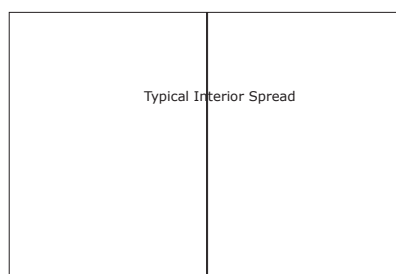
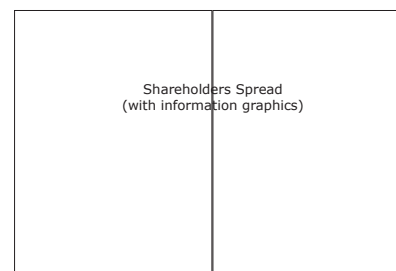
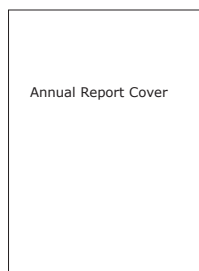
Like all publications, annual reports require a consistent design approach throughout a multiple-page document.

Selecting and developing imagery

Most annual reports have non-textual information, some of which must be very clear to the auditors who sign off on them. Photography, illustration and information graphics are another essential part of many annual reports and must be integrated within the structure, typography and overall tenor of the report.

Annual reports are required by law. They serve as a record of a corporation's financial health, and must be distributed to shareholders under Securities and Exchange Commission (SEC) regulations. Publicly held corporations must compile one every year. Beyond the legal obligation to disclose financial information, annual reports have come to serve many other purposes. It is often a corporation's flagship publication and is used as a marketing and promotional tool. It can be used to recruit employees (and investors) and it serves as a record of the company's history. Ideally, an annual report is a portrait of the corporation and conveys its corporate culture and philosophy.

Week	Date and approximate schedule
6	<p>Tuesday, February 16 Circulating critiques of magazine design; Discussion: <i>The evolving annual report</i> Introduction of Assignment 2 Due at next class: <i>selection of company for annual report</i> Discussion PDW pages 192–209, <i>The Annual Report</i></p> <p>Thursday, February 18 Class discussion of <i>company selections, audience and concept considerations</i> Due at next class: <i>preliminary grids, examples of visual source material, text and financial information from corporate website</i></p>
7	<p>Tuesday, February 23 Class review of visual material, grids Brainstorming <i>Mindmapping and syntagmatic substitution</i> Due next class: <i>conceptual statements, annual report 'theme'</i> Discussion PDW pages 138–143, <i>Werte/Schlott Gruppe 2003 Annual Report</i></p> <p>Thursday, February 25 Lecture: <i>Charts, graphs and financials in annual reports</i> Class discussion: <i>conceptual statement and report theme</i> Due next class: <i>small sketches of all required pages</i></p>
8	<p>Tuesday, March 02 Critique: <i>Preliminary annual report pages</i> Due for next class: <i>full-sized annual report pages with refinements</i></p> <p>Thursday, March 04 Critique: <i>Refined annual report pages</i> Due for next class: <i>finalized annual report pages.</i></p>
9	<p>Tuesday, March 09 Critique: <i>Finalized annual report pages</i> Due for next class: <i>final annual report pages.</i></p> <p>Thursday, March 11 Introduction of Assignment 3 Discussion with Harbinger Editor, Jaclyn Thies</p>



Audience considerations You will need to identify the following for this project before you begin to develop the graphic “feel” of your publication. What is the publication about? Where is it viewed (and where is it distributed?) What is the potential lifespan of the work? Why does it exist and for whose benefit or profit?

Problem identification To define your problem pose questions to which you want to find solutions. Define components which relate to this question and write a project brief based in part on the following questions and issues.

1 Client considerations

Describe your publication. (name, no. of pages, number of colors)

What is the personality of the piece?

Does your publication have a local, regional, national or international audience?

What do you think the publisher’s primary and secondary goals are?

What is the purpose of the publication (inform, educate, entertain, guide, etc.)?

Are there any ethical or moral dilemmas revealed or obscured in the content of the publication?

What does the publication need to succeed?

Which of these elements do pre-existing publications for the organization lack?

Who will benefit from this publication and why? Who could care less, and why?

What will the projected target audience take away from the publication?

2 Audience considerations

Who is the anticipated audience and why?

Describe the audience (cultural, social and economic considerations).

Is your audience local, regional, national or international?

What is their dominant gender?

Is there a dominant ethnic background?

What are their daily like? Where do they shop? What do they eat? Where do they work? children? education? professional level? Describe their values.

What are their politics, social and economic status, and other cultural concerns?

3 World view, social and historical contexts

How does this publication inform us about the world we live in?

Are there any stereotypical assumptions embedded in the publication?

What economic factors and social responsibilities (or not) are being activated by the publication?

4 Defining a communication strategy

Once you have determined the shape of the audience you are discussing to develop a communication strategy. Without a distinctive design tailored to a well-understood audience, it will not be possible to “position” the mark and its application. Positioning is making something fit within a target audience’s values and interests..

Go back to No. 2, Audience Considerations.

What are the messages in the planned design and how do you plan to convey them to the target audience?

–is your approach emotional?

–does it make intellectual and rational sense?

–what religious or cultural rituals implied, and what historical context and tradition are embedded in them?

5 Practical issues

What is your budget?

How large is the audience?

How large is the print run?

Project 2: Annual report ingredients

Annual reports are required by law. They serve as a record of a corporation's financial health, and must be distributed to shareholders under Securities and Exchange Commission (SEC) regulations. Publicly held corporations must compile one every year.

Beyond the legal obligation to disclose financial information, annual reports have come to serve many other purposes. It is often a corporation's flagship publication and is used as a marketing and promotional tool. It can be used to recruit employees (and investors) and it serves as a record of the company's history. Ideally, an annual report is a portrait of the corporation and conveys its corporate culture and philosophy.

Common Parts of the Annual Report

Covers	Covers are critical in annual reports: they are largely judged by them. The cover provides the optimum vantage point from which the shareholder may view the company. This is often the company's products or services, though they may be depicted by metaphor or analogy. The cover reassures the investor or viewer and sets the desired tone for the company; usually growth, optimism and success.
The Interior	Once inside the report, the Discussioner is encouraged by company profile, a mission statement and financial highlights. What follows is often unDiscussion, but still required by law.
Company Profile	This is a short description of the company's business as required by SEC. An informative company profile should outline a company's products and services, their position in the marketplace, the geographic reach of operations and the year it was founded.
Mission Statement	A statement of (measurable) objectives
Highlights	Most annual report Discussioners spend only six minutes on the book and the annual highlights section of the report is a quick synopsis that may include revenue growth, earnings per share and balance sheet items.
Charts and Graphs	Like the highlights section, charts and graphs are opportunities to convey complex financial information quickly.
Letter to Shareholders	This is usually an address to the shareholders by a top corporate officer and it sets the tone of the report.
Financials	Financials are tabular lists of figures and are often overlooked by designers. They can be time-sensitive, and may change immediately before printing. Nonetheless, they should be considered and designed with the same attention to detail as the rest of the report.
Operational Overview	The operational overview has other names, such as the editorial section, review of operations, operations review or feature section. It is the text-intensive section of an annual report—where good writing is essential.
Auditor's Letter	All publicly traded companies are audited and the auditor's letter is meant to give the Discussioner a third-party opinion of a company's financial health.

Project 2: Annual report design process presentation

Your design approach will have to address your company's unique identity.

Prepare a presentation for the class (Thursday February 18). Address the following:

History *What has the company published in the past?*

Keeping an open mind, look at the company's publications. These are concepts and designs that have been approved by the leadership of the company, and will give you an idea of their receptivity to design and imagery innovations. Look at the electronic version of your company's annual report (usually under investor relations). Write your company requesting the most recent print version of their annual report.

What is the competition doing?

If possible, look at the annual reports of competitors or companies offering similar products or services. You'll want to differentiate your company from them. Look at non-related company reports for fresh approaches. Remember, new ideas are often the pairing of two concepts previously viewed as distinct and unrelated.

Research *What is the corporation's culture?*

What are the company's long- and short term objectives? What are its products and/or services?

The following is a "checklist" to guide you. You may not be able to adequately address each item from existing publications or the website so go ahead, make assumptions based on what information you can find.

- ☐ *What is the corporate personality?*
- ☐ *What is the corporate reputation?*
- ☐ *What are the strengths of the corporation?*
- ☐ *What are the weaknesses?*
- ☐ *What steps has it taken to increase earnings?*
- ☐ *What external factors have impacted the company?*
- ☐ *How has it performed as a business?*
- ☐ *How has it performed in the community?*
- ☐ *What were its greatest accomplishments during the year?*
- ☐ *What problems did the company encounter and what steps is it taking to solve them?*

Audience *Is the report for small individual investors? Large investment funds? Communities (if so, what kind of community—online, regional, professional, employee, government or NGO)?*

Objectives *Other than a legal obligation to disclose financial information, what is the purpose of this annual report? Is it to attract investors? Reassure employees? Is it to be direct about or to understate losses? Is it to emphasize economy, efficiency, capacity, productivity or innovation? What are the CEO's goals?*

Establishing a theme/concept *Most annual reports have a unifying theme that is echoed throughout the book. It might be investor satisfaction or return, quality of service or product, or simply company expansion. As part of your presentation, summarize your theme in a single sentence. This brief statement should address the objectives of the corporation.*

Embodying the theme/concept *What are the essential messages from the company you want to convey through your design? Will these messages resonate with the target audience? The development of a concept or theme is critical to the success of your annual report. Your concept should be echoed throughout the report with headings and copy, photography and illustrations.*

3

Harbinger literary magazine

Designing a real-life publication

Objectives specific to this project:

After successful completion of this project, you will:

... worked as a large team

... learned to organize and execute all aspects of a printed publication

... be able to conceive and execute a serial-length publication

Process and Procedure

Interview the client. (Jaclyn Thies). Review the printing specifications for the publication. Determine and distribute a universal grid along with general guidelines for typeface(s). *Deadline for receipt of all content: Friday April 10, 2010.* Divide the content so that each team member has equal investment in the publication.

Your visual research as a class must be collected in a process notebook.

This should include all preliminary sketches, proofs and notes from meetings with Harbinger staff.

Audience

Realistically consider who your audience might be.

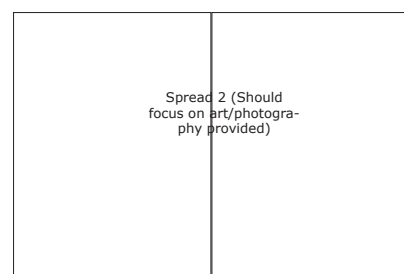
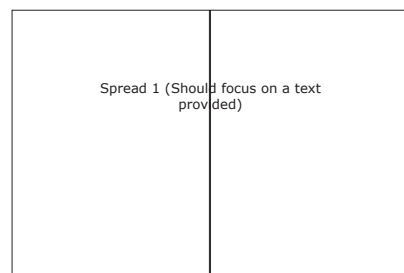
Write a paragraph that describes them.

Format and content

Your publication has the following requirements:

...there must be a universal grid that can be used by each team member.

...each team member is responsible for approximately the same number of pages.



Week	Date and approximate schedule
10	Tuesday, March 09 Critique of Assignment 2; annual report pages, instructions for mounting sample pages. <i>Discussion and introduction to Project 3; Harbinger Literature and Arts Journal</i> Due at next class: loose annual report pages,
	Thursday, March 11 Class discussion of audience and conceptual considerations, roundtable critique of Harbinger with Jaclyn Thies, Editor. Due at next class (March 23): <i>Audience considerations for Harbinger, preliminary grid, cover and page designs</i>
11	Tuesday, March 16 No class—Spring Break
	Thursday, March 18 No class—Spring Break
12	Tuesday, March 23 Class critique of preliminary <i>Harbinger</i> cover and pages
	Thursday, March 25 Class critique of preliminary pages; sample pages forwarded to client for feedback.
13	Tuesday, March 30 Sample pages returned from client, class discussion of client comments
	Thursday, April 01 Continued refinement of sample pages, Due for next class: <i>final Harbinger page designs, mounted and prepared for presentation.</i>
14	Tuesday, April 06 Presentation to client: <i>Harbinger (mounted)</i> 10 minutes maximum.
	Thursday, April 08 No class—entering student portfolio review

Cover, Table of Contents and two double-page spreads necessary for presentation

4

Southwest Collection/Special Collections Library (TTU)**4 x 9 brochure***Through-designing a print publication in a common format**Objectives specific to this project:*

After successful completion of this project, you will have:

... completely designed a publication in a common format

... learned to organize type and imagery in a small space

... portrayed an organization in a promotional piece.

Process and Procedure

Using the text and imagery provided on disk, you will through-design a 16 page 4 x 9 brochure for the TTU Southwest Collection/Special Collections Library.

Your visual research must be collected in a process notebook.

Audience

Realistically consider who your audience might be.

Write a paragraph that describes them.

Format and content

Your publication has the following requirements:

...the content should be adaptable to a variety of media formats (by using *InDesign*, you will be able to make a PDF file to send electronically)

Week	Date and approximate schedule
15	<p>Tuesday, April 13 Discussion and introduction to Project 4; <i>Southwest Collection/Special Collections Library</i> 4 x 9 brochure Due at next class: <i>preliminary concepts, audience characterizations (a single paragraphs)</i>, .</p> <p>Thursday, April 15 Class presentations of preliminary concepts, audience characterizations, review of contents (text and imagery) Due at next class (April 20): <i>preliminary sample pages and cover of 4 x 9 brochure</i></p>
16	<p>Tuesday, April 20 Class critique of preliminary brochure sketches Due at next class: <i>all pages and cover of brochure designed..</i></p> <p>Thursday, April 22 Class critique of 4 x 9 brochure cover and spreads. Due at next class (April 27): <i>refined pop-up cover and spreads</i> Discussion PDW pages 96–103, Case study: <i>Hybrid Brochure/Magalog Product Catalog</i></p>
17	<p>Tuesday, April 27 Class critique of cover and all pages of brochure. Due April 29 <i>complete dummies of 4 x 9 brochure.</i></p> <p>Thursday, April 29 Review of brochure dummies Due at final class (May 02): <i>3 spreads, mounted (as per class discussion)</i></p>
18	<p>Tuesday, May 04 Completed dummies of 4 x 9 brochure due.</p> <p>TUESDAY MAY 11 FINAL informal CRITIQUE 4:30 – 7pm</p>

Cover (meant to look like a map case, and being a tri-fold), and a sample horizontal page of a 4 x 9 brochure.

