

Montgomery College Rockville Campus
Communication Arts Technologies Department
Graphic Design and Illustration Program
GDES 121-35496 – Fundamentals of Graphic Design 1, Spring, 2020
Mon & Wed, 11:30-1:40am
Classroom TC239

Instructor: Deane Nettles

All communication to: dnettle2@montgomerycollege.edu

Projects are contained in this syllabus

Announcements and grades are on Blackboard

Server: <gdes/gdes1> Off-campus access: <https://rvacmatfs.montgomerycollege.edu> using Filezilla

In this class, I will assume you are interested in a career in graphic design and so I will treat you as I would a professional designer.

I expect you to be **on time, homework handed in on time, and ready to contribute.**

Guidelines:

1) Class starts on time. Instruction is at the beginning of the class, so plan to be to class 15 minutes early so you are in your seat and ready.

If you know you are going to miss a class, let me know via email But don't miss class. If you miss class, YOU are responsible for asking me or classmates about missed training and for making up the work. (You already have the assignments right here.)

► **Absolutely DO NOT miss Intro to InDesign classes Feb. 24, Feb 26 and Mar. 2.**

2) Work outside of class. There will be time in class to work on these projects, but to do well, you will have to work on these projects outside of class.

3) LOOK AROUND YOU!

You are surrounded by examples of both good and bad design that can INSPIRE you to do better work.

4) Sketch several quick, rough ideas – and then pick the best idea to finish.

5) Do the best you can on a given project while handing it in on time.

If you get it in on time you can always do it over for a better grade.

6) You'll do better on some projects and worse on others.

There is a lot of variety in these assignments. You might not like the way your project is turning out, but even if your project turns out poorly, you'll gain knowledge plus a grade.

7) As the semester goes on, your deadlines will get tighter and tighter.

Review the projects NOW – think ahead about what you want to do and look for real world examples that might guide you.

You can always come to me with questions about how something is done.

PROJECT DEADLINES:

The class before large projects are due are typically used for group critique, to help iron out issues.

First day of class	Mon, Jan 27
Project 1 – Design In My World	Wed, Jan 29
Project 2 – Tracing Letterforms	Wed, Feb 5
Project 3 – Expressive Typography.....	Mon, Feb 17
Project 4 – Design History Report	Mon, Feb 24
Mid-Term	Wed, Mar 4
Project 5 – Magazine and Web Layout	Mon, Mar 9
Project 6 – Self-Critique, Magazine and Web Layout.....	Wed, Mar 11
Project 7 – Storyboard	Wed, Apr 1
Project 8 – Existing Ad Critique.....	Wed, Apr 8
Project 9 – Ad Design	Wed, Apr 22
Project 10 – Logo/Letterhead Design	Wed, May 6
Final Exam Due: Design In My World #2	Wed, May 13

Class Outline

Date			BRING	IN CLASS
Mon, Jan 27	Proj #1 Des		Bring yourself	Class rules, how to hand in projects, Project #1 PowerPoint, <i>Helvetica</i> , write three questions about movie
Wed, Jan 29			Hand in Proj #1 Design in My World List how humans create emotion visually	Discuss <i>Helvetica</i> movie questions, show Project #1 Discuss ways to communicate visually Explain Project #3
Mon, Feb 3	Proj #3 Type	Proj #2 Kern	Bring in art supplies	Intro to Type #1 on letters, history, kerning, and tracking Project #2 how to trace & kern letters
Wed, Feb 5			Hand in Proj #2 Kerning Bring in 3 words for assignment #3 Bring example of expressive typography	Show samples of expressive typography, Intro to InDesign, picking and downloading font. How to use rubber cement and dry mount press
Mon, Feb 10	Proj #4 Hist		Materials for typography project (colored or patterned paper, paints, ink, collage, etc.)	Pick Proj #4 History Paper time periods, discuss writing paper. Discuss searching for and downloading hi-res images online.
Wed, Feb 12			Mount typography project	Finish & mount Project #3, if done work on history paper
Mon, Feb 17			Hand in Proj #3 Creative Typography	Critique project #3, go over Mag Projects #4 & #5, discuss samples
Wed, Feb 19	Proj #5 Mag		Bring samples of magazine opening spreads	History of Type presentation. Discuss mag spreads for composition & hierarchy, in class paste up grid project
Mon, Feb 24			Hand in Proj #4 History Research. Email file and images and captions to yourself for use in Project #5	Intro to Type #2 on leading width, etc. Intro to InDesign: Photos to CMYK. Create basic grid, size and crop photos to grid, add running text to grid.
Wed, Feb 26			Bring materials for magazine projects	Intro to InDesign: Styles, captions, text wraps, adding color
Mon, Mar 2			Bring materials for magazine projects	Prep for Midterm, Intro to InDesign: adding page numbers and runners with master page/layers to InDesign
Wed, Mar 4		Exam	MIDTERM on syllabus & Intro to Type	Save as pdfs with crops, export as jpegs, place in PowerPoint
Mon, Mar 9	Proj #7 Story	Crit #6 Mag	Hand in Proj #5 Mag & Web Presentation	Crit Proj #5, assign Crit #6, explain Proj #7, brainstorming
Wed, Mar 11			Hand in Proj #6 Mag & Web Critique Storyboard rough sketches due	Framing, rule of thirds, point-of-view, 180-degree rule
Mar 16 & 18			SPRING BREAK	
Mon, Mar 23			Storyboard tight sketches, bring in sample of perspective illustration	"False" perspective, 1 & 2-point perspective
Wed, Mar 25			Drawing materials (paints, inks, pencils etc.)	Hatching and coloring, scanning
Mon, Mar 30			Drawing materials (paints, inks, pencils etc.)	PowerPoint for Proj #7, explain Ad Crit #8 & Ad Proj #9
Wed, Apr 1			Hand in Proj #7 Storyboard Sample Mental Illness ads to critique	Assign Proj #8 & #9, discuss Mental Illness research, group brainstorming (discuss outside of class, too)
Mon, Apr 6	Proj #8 MH Ad	Proj #9 MH Ad	Show Mental Illness thumbnails,	Discuss sample Mental Illness ads, brainstorm ads for Proj #8
Wed, Apr 8			Hand in Mental Illness Critique Proj #8, More Mental Illness thumbnails	Present thumbnails for Proj #9, more brainstorming
Mon, Apr 13				Finish 1/4-sized comprehensives
Wed, Apr 15				Final ads, discuss Project #10
Mon, Apr 20				Trade ads and critique, create PowerPoint for Proj #9
Wed, Apr 22	Proj #10 Logo		Hand in Proj #9 Mental Illness Ads bring in samples of logos	Crit Proj #9 Mental Illness, discuss logos, show logo examples. Show logo samples.
Mon, Apr 27			Logo thumbnails	How to create art using shapes and pen tool in Illustrator
Wed, Apr 29			Sample business cards	Presentation on designing business cards (bring in samples)
Mon, May 4			Sample website home pages	Presentation on designing web pages (header, navigation, etc)
Wed, May 6		Exam	Hand in Proj #10 Logo Package Last day to revise assignments	Crit Project #10, Take Home Exam: Design in My World #2 Use concepts and terminology from class to analyse 5 pieces.
Wed, May 13			Present Design in My World #2	How has your design sense changed?

COURSE DESCRIPTION

This class will instruct you in graphic design skills employing traditional and digital tools, materials and procedures employed in the communication arts industry. The focus will be on combining creative visual solutions with technical skills to solve communication problems. It will include an introduction to elements of design, hierarchy, spatial relationships, typography and imagery as they apply to practical visual solutions. The design principles used in hand lettering, typography, artwork and photography will be an integral part of the course. Projects will cover type design, magazine and web design, storyboards and advertisements.

Graphic design is a visual depiction of structured thoughts; it is communication using color, layout, and organized elements. Remember, "I like it" does not give you any footing when explaining your project to a client. Pay attention to what you are doing, be aware of the decisions you make, and explain those decisions when you present to the class.

Based on Larissa Harris, http://www.talenzoo.com/beyond-madison-ave/blog_news.php?articleID=90844 LarissaHarris.com

UNDERSTANDING THIS CLASS

The purpose of this class is to help you understand the language of visual communication. You can aid and advance that understanding through:

Journals and notebooks

Keep a journal while taking this class. Writing, sketching and diagramming can help you remember of what I've talked about, practice representing ideas in a visual way, and improve your drawing.

Class participation

Pay attention and participate in lectures, demonstrations and critiques. You are contributing to the education of everyone in the class by commenting and asking questions – if you don't understand, others don't, either.

Meeting deadlines

Reading required text (such as assignments) in a timely matter and turning in assignments on time and is extremely important in a deadline-driven industry. Here, missing a deadline will lower your grade; in a professional setting, missing a deadline can cause you to lose your client or your job.

SOME BASIC DESIGN SKILLS WE'LL LEARN:

- Understanding visual communication vocabulary terms
- Creating PowerPoint presentations of projects
- Mounting artwork on boards for presentation
- Kerning and tracking type
- Using sketches to quickly explain ideas
- Using different font families to express ideas
- Creating and using a grid to quickly design a publication
- Using consistent font styles to create consistency in a publication
- Cropping and positioning text and photos in a grid
- Captioning and crediting images
- Taking a story and break it into a sequence

- Using point-of-view (POV) to create variety in a sequence
- Drawing in 2-point and 3-point perspective
- Researching a topic
- Breaking down a problem into its parts
- Brainstorming multiple solutions to a problem in specific categories
- Sketching as a memory-assisting and idea-generating tool
- Looking at a problem in terms of client and audience
- Creating a symbol from a more complex idea
- Creating consistency between multiple projects using consistent typography, images and colors

These elements of design will serve as a foundation to all future design classes. Whether or not you continue in graphic design, you can use them for communicating clearly in other classes, for visually persuading people about things you care about, and for communicating in the real world.

CONCEPTS

Art vs. Graphic Design

- **In art**, the artist creates art for themselves (and their art teachers, art gallery owners, art reviewers and art patron clients.)
- **In graphic design/communication arts**, the artist creates visual solutions to solve the communication problems of a business/government/non-profit/client.

This is an important difference; you have to be willing to consider the communication needs of your client *over your own* artistic desires.

Decorator (base level) vs. Designer (higher level)

The division between being a "decorator" and a "designer."

- **A Decorator** adds objects, boxes, colors, lines, decorative fonts, drawings, illustrations and photographs to make a piece that "looks nice."
- **A Designer** analyzes the information the client wants to convey and what they want to accomplish (get new clients, keep current clients, convey information, etc.) and who the client's audience is, and then strategizes a solution that answers the needs of the client, the requirements of their audience, and **stops the audience in their tracks** through creativity – through the unusual and unexpected use of words, images, colors, fonts and layout.

Persuasion

Communication art involves taking information from a business client about their business and crafting it to be persuasive to a specific audience. Sometimes the audience is persuaded by creativity and excitement, sometimes they are persuaded and reassured by the familiar. If the idea of persuading people bothers you, keep in mind that there are things (such as Apple computers) and ideas (such as soccer, global warming, and cute puppies) that you believe strongly in, and the ability to express your ideas persuasively are valuable. The persuasive abilities you will be learning aren't only useful in this classroom or in this profession, either – they can be used any where, any time you need to persuade someone.

Print Design

There are a lot of uses for visual communication. It can lead you into the fields that include corporate identity (logos and branding), magazine design, book design, package design, signage, exhibit design, textile design, furniture design, product design, interior decoration, web design, video graphics, motion graphics, illustration, photography, art direction of movies, set design and on and on.

In this design curriculum, we will mostly be concerned with “print” design; design that is produced for a 2-dimensional printed page. Print design is a good place to start because the foundations of typography, composition, and information hierarchy translate to skills used in other fields as well.

Course Objectives

So the objective of this class is for you to: think creatively (creativity as divergent thinking, like taking a brick and thinking of all the things you can do with a brick – J. P. Gilford)

- think like a client
- think to design for **stopping power***

* *The Young & Rubicam Traveling Creative Workshop*, Hanley Norins, 1990 Prentice Hall

Stopping power is generally:

- Open-minded narrative with no resolution (viewer creates the ending)
- Ironic twists on ordinary behavior or clichés
- Play on words in the headline
- Incongruity or unusual use of visual elements and/or words
- Exaggeration
- Simplification

Where you find “**stopping power**” ideas:

- Look around you/look at what others have done, and do something similar but better
- Try something new (and do it more than once, not just once and give up)
- Try “mind mapping” and “brainstorming”
- Try taking different basic ideas and mashing them together (car + green paint = “green” car; toaster + oven = “toaster oven”; apple + fries = BK Apple Fries)

Beyond this Class

Because the communication arts are often concerned with the creative and exciting, you will be sitting on the cutting edge of technology. It is an exciting place to be; you are always learning about the things you’re asked to communicate, and there are always new techniques and technology to learn. It’s a great place to grow your brain.

This also means that a well-rounded graphic communicator will want to know much more than what we teach you in this class. Some areas to pursue include:

- Design, typography, hierarchy, consistency, grids
- Illustration, photography
- Copywriting
- Business

Human beings react to motion; it’s hard-wired into our visual system (just look at the popularity of television and YouTube), and we’re going to see more of it, so learn something about:

- Digital photography
- Videography, video editing, sound editing
- Web design and computer programming (html, css, php, javascript, actionscript, etc.)
- Motion graphics (such as Flash, advanced functions of InDesign, html5 and javascript, After Effects)
- 3D design (Maya, 3ds Max, Cinema 4D, etc.)

All of these disciplines have their own vocabulary and rules that are useful to expand your horizons.

GDES 121 SUPPLY LIST

Some of these items are available from the MC Bookstore; other items are available at **Plaza Artist Materials & Picture Framing**, Federal Plaza, 1776 E Jefferson St #119 • (301) 770-0500 • Open until 7:30 PM

(On the back side of the MicroCenter/Planet Fitness building)

Tools and Materials

- 11”x14” spiral sketchbook
- 5mm mechanical pencil
- 1 kneaded (gray) eraser
- Black Micron .5mm felt tip marker or similar
- Bottle of rubber cement
- Rubber cement pickup
- X-acto knife and 25 #11 blades
- 1 dispenser 3/4” Scotch matte finish Magic Tape
- 24” Cork-backed stainless steel ruler
- 1 sheet of 16”x20” or 15”x20” super-black mounting board (Can also buy a larger sheet and split it with other students)
- Artbox to keep supplies

It also helps to have a cutting mat (or scrap cardboard) at home.

Computer Hardware

- Flash drive or personal hard drive
- Access to a Personal Computer (Mac or PC, optional)
- Desktop B&W or color printer (optional)

Software

There are three Adobe® programs print graphic designers use:

- **InDesign** for working with large amounts of text
- **Photoshop** for editing photographs
- **Illustrator** for drawing, logos, and altering type

We’ll be teaching InDesign in this class, but knowledge of Photoshop and Illustrator – specifically the pen tool that’s common to all three – are useful. We will have limited time in class to explain Photoshop and Illustrator; you can experiment with them in the labs, and there are free and paid tutorials available online.

Lab: There are open Mac labs in the Tech building with the Creative Suite on them; the schedule will be available after classes start. There is also a lab in the Humanities building.

Free Trial: Adobe programs are available free on 30-day trial at adobe.com; we recommend you only download a program as you need it; if you install all the programs at once they’ll all expire in that 30 days.

Rental: The other option is to “rent” the software from Adobe (the “Creative Cloud”) for \$19.99 a month. (<https://www.adobe.com/creativecloud/buy/students.html#x>)

Another approach: Sketch (www.sketchapp.com, \$99, Mac), which appears to be a non-Adobe combination of InDesign, Illustrator, Photoshop and Adobe UX. Compatibility with the Adobe Suite is the exception, not the rule. You will need to install this on your own personal computer to use it and I can only offer limited support.

GRADING

- **I grade on the basis of your projects and tests.** Your design projects get three grades:
 1. **Concept** – how well your solution answers the assignment
 2. **Execution** – how carefully you produced it
 3. **Presentation** – how carefully you mounted it or presented it in PowerPoint.
- **All numbered projects must be handed in or you will receive an F for the course.** This is department policy.
- **All projects are due on the deadline**
- **If you have to miss that class due to an emergency,** projects must be submitted via Blackboard.
- **1-grade reduction in all categories** if up to 1 week late.
- **Projects over 1 week late will get a zero.**

Project Standards and Grades

Projects are graded using a numerical rubric

100 - 90 = A	60-69 = D
80-89 = B	59-below = F
70-79 = C	

First 2 Projects and the tests are 4% each. All other project will be based on 3 grades: Concept, Execution and Presentation.

Assignment 1	4%	(Follow directions)
Assignment 2	4%	(Accuracy/Follow Directions/kern & track)
Assignment 3	12%	(Concept, Execution and Presentation)
Assignment 4	12%	"
Midterm	4%	
Assignment 5	12%	"
Assignment 6	12%	"
Assignment 7	12%	"
Assignment 8	12%	"
Assignment 9	12%	"
Final Exam	4%	

Class Attendance: Students are expected to attend all class sessions. "Excessive absence" is defined as more than 3 absences in a 15-week semester.

Excessive Absences: In cases involving excessive absences from class, the instructor may drop the student from the class. If the student who is registered for audit is dropped by the instructor, the grade of "W" shall be recorded

Withdraw vs. F: A class dropped on or before the third week will not be recorded on your transcript. If a class is dropped after the third week and before the completion of the eleventh, the grade of "W" will be recorded. If a class is dropped after the completion of the eleventh week, a grade of "F" will be recorded. If you are not going to so up, please drop this class; if you aren't going to hand in assignments, please sign up to audit this class.

IMPORTANT STUDENT INFORMATION LINK

In addition to course requirements and objectives that are in this syllabus, Montgomery College has information on its web site (see link below) to assist you in having a successful experience both inside and outside of the classroom. It is important that you read and understand this information. The link below provides information and other resources to areas that pertain to the following:

student behavior (student code of conduct),

- **student e-mail**
- **campus tobacco-free policy**
- **withdraw and refund dates,**
- **disability support services**
- **veteran services,**
- **info on delayed openings and closings**
- **registering for Montgomery College Alert System,**
- **how closings and delays impact your classes.**
- If you have any questions please bring them to your professor. As rules and regulations change they will be updated and you will be able to access them through the link. If any student would like a written copy of these policies and procedures, the professor would be happy to provide them. By registering for this class and staying in this class, you are indicating that you acknowledge and accept these policies.

<https://www.montgomerycollege.edu/admissions-registration/student-resources/syllabus-resource-list.html>

COPYRIGHT

In the real world, anything created by anyone – including you – is covered by a legal protection called "copyright". If someone else then uses that work without asking permission – or simulates someone else's work closely enough that a reasonable person would think they were copying – that copying person can be sued for copyright infringement.

In Class

As students, doing work for a class, there are relaxations in the law for educational purposes. **What I am requiring is that you please credit the web source, book source and/or the author and include the source's web address on your layout or other attachment.**

For Promotional or Commercial Work

If you intend to show work you create for class in public or use it for a client who is paying you, either:

- 1) **create your own work** (photography or illustration or design)
- 2) **hire a photographer or illustrator** to create work for you and pay them
- 3) **locate the person who's work you want to use and get written permission to use it**
- 4) **find a suitable stock photo or illustration** on a stock photo or illustration site and purchase it's use for your project.

(I am not a lawyer – if you need more information about copyright, hire a lawyer.)

RULES

Lab rules

- No eating, drinking or smoking in the lab – leave all drinks outside on the table.
- No radios, TVs, stereo recorders, CD players, unless you use earphones and it's played quietly.
- If you are here for open lab, always sign in the lab book.
- Turn off your computer, push in your chair and clean up after yourself when you leave.
- Treat everything like it was the prized possession of a best friend – and you wanted to keep them as your friend.

Backup rules

- **Include your name and the project number** in your file names so we know whose project is whose.
- **Do not save anything onto the desktop.** Your computer resets fully every time it's restarted, so anything saved onto the desktop will be **ERASED** – gone, lost, deleted, no longer in existence.
- **Back up your work** onto two separate devices AND onto the school's server, so if one becomes corrupted you won't lose your work.
- **DO NOT pull out your flash drive w/o ejecting it first.** Several students have lost ALL their work when their flash drive becomes corrupted.

Internet Rules – Look. You or someone else is paying for this class. Don't waste your time surfing the Internet, answering e-mails, or viewing kittens on YouTube.

My Rules

- Do your sketches before class
- Show up on time
- Listen to the lectures and take notes
- Draw a lot, even if you don't think you can
- Do your projects as well as you can and hand in on time
- Credit anyone whose work you use (COPYRIGHT, p. 3)
- Ask lots of questions and help each other
- Do things you don't know how to do – experiment!

RESOURCES

There is no required book for this class.

However, here are several suggested texts:

Recommended Books (All available on amazon, etc.)

White Space Is Not Your Enemy: A Beginner's Guide to Communicating Visually Through Graphic, Web & Multimedia Design 3rd Edition by Rebecca Hagen and Kim Golombisky

Type Rules by Ilene Strizver

Designing With Type 4th Edition by James Craig

Thinking with Type by Ellen Lupton

History of Graphic Design by Philip Meggs

Available at amazon.com and in the library (for history project)

Magazines

commarts.com – Communication Arts magazine – every aspiring designer should have a subscription to this excellent magazine. It will inspire and challenge the heck out of you. As I'm registered with them, you can get a student subscription for \$39 a year, less than the cost of a textbook.

printmag.com – Print Magazine, another excellent design magazine

Organizations

Meeting actual graphic designers/illustrators/photographers is important; here's how:

aiga.org – American Institute of Graphic Arts, a national org. for graphic designers

[DC Creative Guild on LinkedIn](http://DCCreativeGuild.com) – DC-area organization for graphic designers offering many student events including the Real Show competition.

illustratorsclub.org – DC-area organization for illustrators

gag.org – Graphic Artists Guild – National organization for graphic designers

Graphic Artist Guild Pricing and Ethical Guidelines. Available in MC Bookstore, amazon.com, or gag.com. Contains info on pricing graphic design projects, legal contracts and forms – very useful if you are freelancing.

printindustry.com – National organization dedicated to the printing industry

Places to Host Your Online Portfolio

www.theispot.com – Website for portfolios

www.folioplanet.com – Website for portfolios

VOCABULARY

Basic Concepts of Visual Communication

Framing - Before we have anything, we have the frame. The frame is the edge of the paper, the edge of the white canvas; the computer screen, the camera viewfinder, the mounting board. Everything you do is in relationship to that frame, and it influences your design. Framing can be relaxed, with lots of white space between it and the artwork; or you can create tension by coming closer to the edge or using the edge to crop the artwork.

Point/Line/Shape/Form (a "form" in art is a shape with edges; appears or is 3-dimensional)

Pattern/Rhythm – Regular or irregular repetition of shapes

Balance – Harmony of design and proportion

Scale/Emphasis – Size or prominence

Figure/Ground, White Space– The space around what you place

Texture – Feel, appearance, or consistency of a surface

Perspective – Being able to draw objects on a 2-dimensional surface (a piece of paper) that appear to be in 3 dimensions

Color

Hue/Saturation/Brightness – Effects caused by differing wavelengths of light

Visual Hierarchy

Hierarchy – Using position, size and weight to indicate what is more and less important.

Consistency – Using a same or similar element over again to indicate a similar meaning or look and feel.

Top-Bottom, Left-right (culture-dependent) – The way we are taught to read creates a natural emphasis on the top and left areas of the page.

Symbols – simple elements that stand for more complex elements or ideas

Pictographs – Symbols that stand for the objects they look like (tree = tree).

Ideographs – Symbols that stand for more complex ideas that what they look like (tree = political party).

Alphabet – Symbols that stand for sounds (a = "ahh"-sound, b="bee" sound, etc.).

The Four Basic Elements Used in Print Design

These are the basic elements we will be placing on the page in this class:

Images – Photos, illustrations, charts, graphs, symbols, etc.

Headlines and Subheads – Titles for a work or section

Body Copy or Text – Large quantities of descriptive text

Logos/Logotype – Specifies the organization represented.

Visual Hierarchy – When we place these elements on the page, we use these basic concepts of visual organization to direct the eye and show the reader what's important.

Point/Pica Measurements

72 points = 1 inch

12 points = 1 pica

6 picas = 1 inch

Measurement usually expressed in the form 6p9

(6 picas, 9 points)

Direction of Measurement

Measurements are always expressed as horizontal by vertical (or x-axis by y-axis) – 51p x 66p is 8.5in wide x 11in high. (But people make mistakes, so ALWAYS double-check.)

Fonts

Each individual piece of software, such as ITC Garamond Italic, ITC Caslon Bold, or Helvetica Extra Condensed. Each are considered a font.

Font Families

All styles of Helvetica; all styles of a specific type of Garamond (such as all the styles of ITC Garamond); all the styles of Times New Roman, etc. Each are considered a font family.

Standard Default Font Sizes

The default font size in InDesign, Illustrator and Photoshop is 12pt. This is fine for pdfs that are going to be viewed on the web, but is not the appropriate size for body type in all situations. Here are the rough appropriate sizes. (The actual size can vary by 1-2pts or more depending on the specific font.)

Business cards – 9pt w/ 11pt leading.

Magazines and other printed material – 10pt w/12pt leading

PDFs for desktop computer screens – 12pt w/14pt leading

Websites – 16px w/1.2 line-height (120% leading)

Font Parts

- *Serif* Little "feet" on the ends of type
- *Bracket* Curved connection between serifs and their stems ("modern" serif fonts don't have brackets)
- *Baseline* The common line the bottom of the x and similar characters rest on
- *x-height* Height of the lower case "x" character
- *Cap Height* Height of a capital letter
- *Ascender* Stroke above the x-height; the upper part of the "f", for instance
- *Ascender height* Height of the ascenders (not always the same as cap height)
- *Descender* Stroke below the baseline; the lower part of the "y" character, for instance
- *Stem* Thickest, usually vertical stroke of a letter
- *Counter* The open part of a character; such as the inside of the "o"
- *Bowl* The part of the letter that isn't a *Stem* that surrounds the counter

Type Spacing

Lettering Example

- **Monospaced lettering**– spacing between each letter is the same, no matter what the letters like (this is the spacing used on a traditional typewriter). Technically, kerning is unimportant in monospaced type.

Lettering Example

- **Proportionally spaced lettering** – Space between the letters varies according to the letters (notice that the "tt" and "ri" are more closely spaced in the proportional lettering example).

In body type, proportionally-spaced fonts rarely need to be kerned. But when text is used larger for headlines

and subheads, fonts that aren't designed to be used in headlines need to be tracked in to tighten the overall spacing of the letters and hand kerned to even out errors in the original font kerning.

Kerning – Manipulating the space between individual letters

Tracking – Adjusting the average space between letters in a group of letters

Leading – Space from one baseline to another of two or more lines of type

Type Styles

Bold Type that is thicker and/or blacker, used for emphasis

Italic Slanted, sometimes more ornate, fonts used for emphasis. If they aren't custom drawn, and are just slant from the original, they are referred to as "oblique."

Condensed Fonts drawn to be narrower than normal, so more letters can be squeezed into the same space

Extended Fonts drawn to be wider than normal, designed to fill out large spaces

Broad Families of Fonts

Display fonts Type meant for headlines (large type) – can be very ornate

Body fonts Type meant for body copy – usually simple and straightforward, so it can be read at tiny sizes

Script fonts Fonts designed to look like handwriting

Type History

As technology has improved over time, type styles have become more refined, with thinner and sharper serifs.

Serif fonts – fonts with serifs ("feet")

Bogl *Blackletter or Gothic* – Style of Gutenberg's original font, which mimicked Germanic medieval handwriting (1440s).

Bogl *Oldstyle or Antiqua* – type designed between about 1470 and 1600 in Italy and France, mimicking their manuscript handwriting. Heavier weight overall, not much contrast between thicks & thins. Stress of thins on round characters is diagonal and serif lengths are uneven. An example is Jenson (Italy, 1470s).

Bogl *Transitional* – Contrast between thick and thin lines are more pronounced than they are in Old Style, stress of thins on round letters more upright; finer, evenly designed serifs. An example is Baskerville (England, 1757).

Bogl

Bogl

Bogl

Modern – Modern or Didone serif typefaces are characterized by extreme contrast between thick and thin lines, which makes them less readable at small sizes. Modern typefaces have a vertical stress on round characters, serifs tend to be very thin with no brackets, and vertical lines are very heavy. Bodoni (Italy, 1790s).

Fat Face – Exaggerated Bodonis, with very thick stems.

Egyptian or Slab Serif – These fonts can be thick or thin, but have relatively fat, slab-like serifs and no brackets (1816).

Fat Face and Slab serifs were developed as the Industrial Revolution took hold; more people were moving to the cities, so advertisers had to develop ways to be noticed in the sea of handbills and flyers being produced.

Sans serif fonts – fonts without "feet". Also referred to as "grotesque". Cleaner, more geometrical than serif fonts.

Bogl

Sans Serif – First commonly used sans serif was Akzidenz Grotesque (1890). A modern type for the beginning of the modern era, and basis for Helvetica and Arial.

Bogl

Geometric Sans Serif – Next development was the geometric sans serif, which used simple geometric forms (Note the perfectly round "o"). Example is Futura, 1927

Color Space

RGB (Red, Green and Blue) is the color space of digital cameras and computer monitors.

CMYK (Cyan, Magenta, Yellow and Black; K = Black) is the color space of printing on paper.

Resolution

Digital images are made up of pixels; the more pixels per inch, the more detail. To look good –

Web 144ppi (was 72ppi before Retina displays)

Printing 300ppi

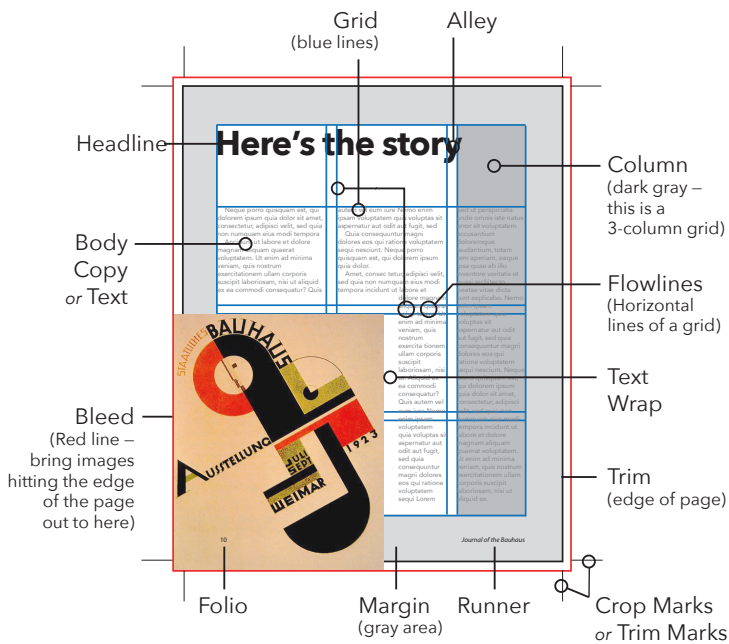
Comps

Thumbnails – Quick sketches "perhaps" no bigger than a thumbnail", used to capture an idea before it disappears.

Comprehensives and Tight Comprehensives – Tighter drawings, often a percentage of the final size, used to work out sizing and relationships between elements without wasting a lot of time and commitment on the computer. You get better at making them as you practice.

Final Art or Mechanicals – Artwork ready to go to the printer.

VOCABULARY Con't.



Layout

Bleed – an area your artwork is extended to outside the trim area to make sure you won't get white lines on the edges of your pages if your project is mis-trimmed slightly. Bleed is usually 1/8" or .125 inch or 9pts.

Column – rectangular box that text is usually set in

Flowlines – Horizontal lines within body of grid used to help create horizontal alignment and/or separate types of content.

Folio – Page number

Grid – a two-dimensional structure made up of a series of intersecting vertical and horizontal rules (lines) used to structure content. The grid serves as the basis by which a designer can easily produce an organized arrangement of text and images.

Setting up two columns in the "New Document" panel creates a simple grid.

Gutter – distance between columns

Live area – Area to keep your important type and image elements within so they won't be cut off by a sloppy trim job

Margin – area around the outside of your job, usually kept clear of type to prevent it from being cut off if the job is mis-trimmed slightly; also to add white space to the job to give it a more relaxed feel. Page numbers, section tags and publication names and dates are usually placed in the margin.

Runner or Running Footer – info about the article or publication that print on every page. Can also be on top, when it would be a running header.

Text Wrap – Where the text "wraps" around a photo rather than printing on top of it

Trim – size the page is being trimmed to; if the client asks for a publication to be 8.25"x10.875", that would be the trim size.

Trim Marks or Crop Marks – Marks that indicate what size the printer is to trim the art to.

Illustration

180-degree rule – When working on a sequence of images telling a story, draw a line through the scene(as viewed from the top) and keep the viewer on one side of that line. The intent is to not confuse the audience by drastic changes in point of view.

Centering – The most powerful place to put the subject is in the exact middle of the frame. The eye will lock into the subject and stay there.

Hatching – Shading objects using a series of parallel lines (as opposed to scribbling).

Contour Hatching – Shading using a series of parallel strokes that also follow the shape of the object. More apparent volume.

1-point perspective – The lines perpendicular to your sight line are rendered as horizontal or vertical lines, while lines that follow your sight line converge at a *vanishing point* on the horizon. Any horizon you are likely to draw will be at the vanishing point.

2-point perspective – For objects that aren't perpendicular to your sight line, there will be at least two points on the horizon where lines converge; one on the right for the right side of the object, and one on the left for the left side of the object.

Point-of-view – Where the drawer is relative to the center of interest. This can be at eye-level, above or below eye level, in front, to the left or right, or behind the subject, etc.

Rule of thirds – For a more interesting illustration, divide the frame into thirds horizontally and vertically, and place the subject at one of the four intersections of those lines. Allows eye to move around. NOTE: Horizon is always at your eye level.



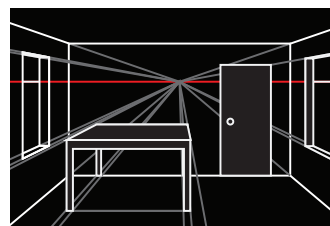
Centered



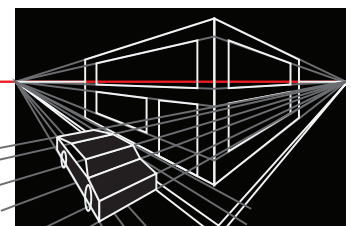
Rule of Thirds



Hatching and Contour Hatching



1-point Perspective



2-point Perspective

Project 1

Design in Your World

Objective: Basic PowerPoint skills, practice analyzing design

Design as something that affects you every day of your life. As a design student, you will be asked to do design projects. What you may not realize is, projects like the ones you are given have already been done by other designers; you are surrounded by them.

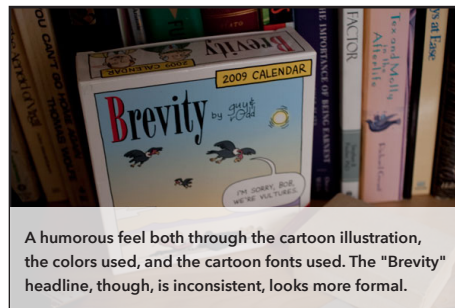
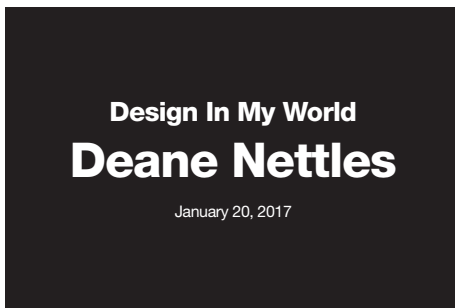
- 1) Team up with a partner
- 2) Go to your assigned building
- 3) Photograph, using your digital camera or your cell phone, the first five pieces of graphic design you see, and email the pictures to an email address you can access from school.
- 4) Return to class in 15 minutes
- 5) **Create a PowerPoint with:**
 - **A title slide which contains:**
 - "Design In My World" headline
 - Your full name
 - Date
 - **Slides of your five pieces of graphic design**
 - **Analyze what you've photographed**
 1. What moods or emotions do they convey? Excitement? Relaxation? Humor? Terror?
 2. How do they convey those emotions? Images? Fonts? Color? What else?

3. Add notes about this to your PowerPoint.
4. Go home and watch *Helvetica* on *YouTube*. Are there samples of Helvetica in any of these designs? Are there any other font families you recognize? How else does watching *Helvetica* affect what you see in these designs?

PROJECT DUE: Wednesday, Jan 29

Rubric:

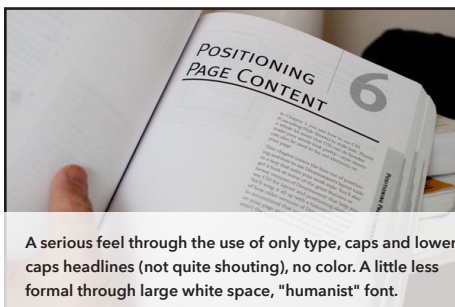
- A Cover slide complete, 5 slides of graphic design, graphic design is "designed" rather than "vernacular", specific and insightful analysis of design
- B Cover slide complete, 5 slides of graphic design, graphic design is "designed" rather than "vernacular", general analysis of design
- C Cover slide complete, 5 slides of graphic design, little or no explanation of design
- D Cover slide incomplete, less than 5 slides, artwork not of graphic design (i.e., doesn't contain words and images), no explanation
- F Assignment not handed in.



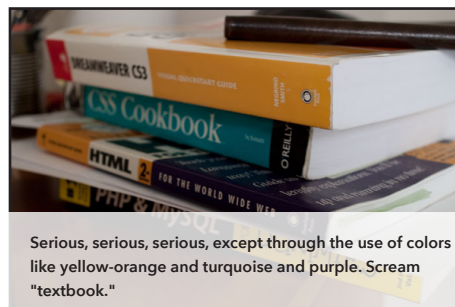
A humorous feel both through the cartoon illustration, the colors used, and the cartoon fonts used. The "Brevity" headline, though, is inconsistent, looks more formal.



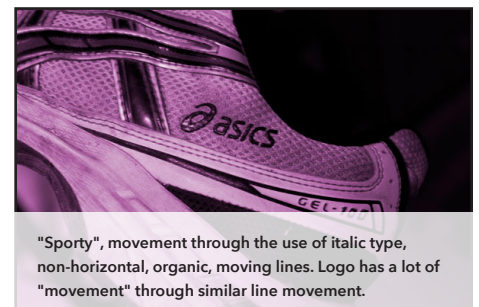
A serious feel through use of sans serif typefaces, dark-ish colors, but a little less serious through the use of size and weight contrasts, and the rabbit. Very modular.



A serious feel through the use of only type, caps and lower caps headlines (not quite shouting), no color. A little less formal through large white space, "humanist" font.



Serious, serious, serious, except through the use of colors like yellow-orange and turquoise and purple. Scream "textbook."



"Sporty", movement through the use of italic type, non-horizontal, organic, moving lines. Logo has a lot of "movement" through similar line movement.

Project 2

Tracking/Kerning

Objective: Learn vocabulary, baseline alignment, and to kern and track text

1) LABELING. Place your tracing paper on top of this paper and, using your t-square, with a pencil lightly draw the baseline, x-height, cap-height and descender height for each word, and label them.

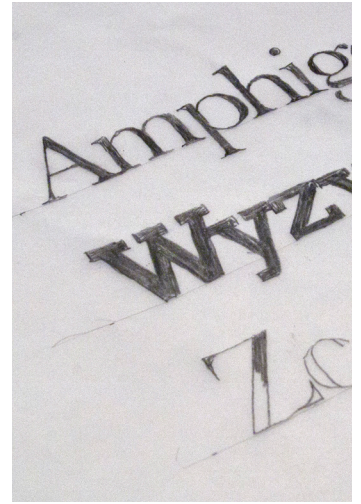
2) TRACE THE LETTERS. Using those light baselines to keep the letters lined up, carefully trace and fill in the first letter in each word **as exactly as you can**, using a black Micron .5mm felt tip marker (you can fill in the outline with a fatter marker). Sketch them with pencil first if you need to.

THEN

3) TIGHTEN THE TRACKING AND FIX THE KERNING. The letters in these words are too loosely spaced, and unevenly spaced. Take the tracing paper and move it so the second letter of the word is evenly spaced and tracked tighter, and trace it. Then move the tracing paper again until the third letter is evenly spaced and trace it, and so on. In the word "Amphigory" below, tighten the overall spacing of the word, and in addition the distance between the "p" and the "h" is too large and will have to be tightened more, and the space between the "r" and the "y" is too tight, so will have to be loosened. (Other character spaces will have to be adjusted also.)

While you are tracing the letters, look at how the letters are formed, and notice the different way letters are drawn in each font.

PROJECT DUE: Wednesday, Feb 5



Am p h i g o r y

W y z y n s k i

Z o o l o g y

Am p h i g o r y

Project 3

Creative Typography

Intention: Use font families to express ideas and emotions; practice kerning, tracking and using baselines; mounting techniques and using X-acto knives and rubber cement and rubber cement pickups, neatness and cleanliness.

The right typeface can create a mood or emotion, attract a specific audience, sell a product or an idea. There are thousands and thousands to choose from and many ways to use them. **See:** <http://www.deanenettles.com/students/03type.html>

Step 1: Select three words; one each for:

A **person**, a **place** and a **thing**.

The words should have something in common. (Sample: *Einstein*, *Los Alamos* and *Atom*.)

Step 2: Select a different typeface (type family) for each word.

The font should express something about the word. (Sample: a very bold, blocky face for "tractor", a delicate face for "Rosalee", a playful face for "Rio".) You may want to avoid letters with very thin elements, such as script, since you'll be cutting them out. Use a real typeface – don't invent your own style. Avoid "cute" or obvious solutions, aim for a more graphically sophisticated solution. Incorporate styles such as "outline", "inline", "drop shadow", or "reverse" if they are appropriate.

Step 3: Type the words out in a computer program like Word or InDesign.

When creating the page, set the page to letter size in landscape orientation (width = 11in). Your words will be different lengths, and your font selection will add or subtract to that width. You want to size the words so they are as large as they can be but not wider than 10in or higher than 4in. The object is to have the words readable from the back of the classroom when you present. When you're done, print them out on paper.

Step 4: Cut the words you've created out of colored paper, cloth, metal, photographs, fur, or whatever will further explain the meaning of your words.

Place the laser print on top of your material, then cut through both using X-acto knife or scissors. Be creative. (Sample: "grass" cut out of AstroTurf, "beach" cut out of sandpaper.) Don't use plain white paper for the words unless it's appropriate to the word (Sample: "snow", "polar bear").

Step 5: Create three backgrounds, one for each word, 11in. wide and 4.25in. high.

Background should be colored and/or made out of something that further emphasize the meaning of each word.

Step 6: Mount your words on your backgrounds.

Words should be horizontal, with the letters on a straight baseline (unless there is a reason for them not to be – sample: "Titanic" could be on an angle; "traceur" [a person who does parkour] each letter could have a different baseline). Letters should be kerned and tracked evenly (see Project 2).

Step 7: Mount words and backgrounds on 15"x20" black illustration board.

If your boards are 16x20, cut them down to 15x20 using the large paper cutter in the classroom. Mount on board as shown; 2 inch border all around outside, equal spaces between the backgrounds.

Step 8: Flap tissue over board

Roll out a section of your roll of tissue paper and cut a piece off larger than your 15x20 board. Place your artwork on the tissue with the art side facing down on the tissue. Fold a 3" flap on back at the top of the artwork and tape the flap to the back of the board with one long piece of black tape. Carefully trim tissue to edge of board with a sharp X-acto knife.

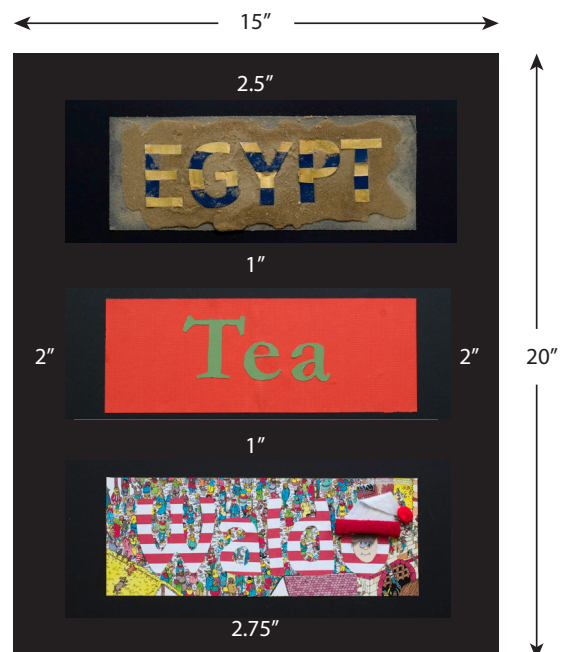
Step 9: Write info on back of board

- Write your name on the back in pencil (which shows up well on black board).
- Write the name of the fonts you used on the back
- If you use images created by someone else, write where you got them (book, magazine, web address) on back

Words due, pick fonts: Wednesday, Feb 5

Mount project: Wednesday, Feb 12

PROJECT PRESENTATION: Monday, Feb 17



Project 4

Design Research

PROJECT DUE: Monday, Feb 24

Intention: Visual communication includes historical references; this project will make some of those references clearer. It also involves working with text; this report will be used in our magazine spread project.

Write a report on graphic design in a time period in history. Emphasize these elements of graphic design: lettering, typography, signs, posters and advertisements – if available for your time period. Find visual images to support your report and write captions for those images.

CHECKLIST:

- Find 6 or more high-res (1000+ pixel on a side) images that are examples of the style**
- Write 6 captions, one for each image, with:**
The name of each piece
 - Who created it and when
 - What it was made of
 - The website the image came from
- Write a 4-page report, double-spaced, about your time period. In the report, answer these questions with specific examples:**
 - What years did your period occur in and where? (1 para)
 - What were the primary media used in this time period? (such as architecture, painting, photography, print design?)
 - What was the predominant subject matter? (Such as animals, people, religious, commerce, architecture, landscapes, geometric shapes?)
 - What makes the style recognizable? (For instance, what colors, shapes, and materials do they use in the pieces you picked?)
 - What is the relationship between the works of art from that time period, the culture that created them, and their relevance to the larger human experience. (1 para)
 - Name at least 3 of the period's main artists.
 - Name at least one piece each artist was known for, and be specific in describing those pieces and why they are important.
- Write down the main points to mention in your presentation about your magazine layout.**
You'll present this research to the class when you present your project. Reading about and understanding your time period will help your design and your presentation.
- Include a bibliography page (Books, magazines, websites where your research and images are from)**
- Email the images and your report to yourself and bring them in on Flash drive – you will use the report, your images and your captions in your magazine layout.**

Historical time periods

(Also see: <http://deanenettles.com/historyofdesign/>)

Egyptian (2920 BC-30 BC)

"Papyrus" font, hieroglyphic symbols, pyramids, mummies.

Greek (750 BC-146 BC)

Doric, Ionic & Corinthian columns, Parthenon, Golden Mean, red figure pottery, free-standing human sculptures, battle helmets.

Roman (509 BC-476 AD)

Corinthian columns, Pantheon, Colosseum, aqueducts, arches & domes, "Trajan" font based on carvings on Trajan's Column in Rome (107~113 AD). Romans mostly known for buildings, imitations of Greek sculptures, chariots. Watch "Ben-Hur." (Be aware that when we view historical sculptures and architecture they are now bare stone when in fact they were often brightly painted; colors have worn away over the years.) Also Google "Roman Shop Signs."

Medieval (476 AD-1400s)

Catholic church and guilds (professional associations) horde information. Most art was for churches and religious purposes. Uncial fonts, decorative initial caps, "blackletter" script. "Black Death" in the mid-1300s killed 30% to 60% of European population; with fewer scribes, rising cost of copying books encouraged creation of printing press during the Renaissance (next). "Monty Python and the Holy Grail" (1975) is a fairly accurate if humorous representation of the harsh realities of life.

Renaissance (1400s-1600s)

Guttenberg's creation of the printing press. Fonts initially look like style of handwriting in place of origin (Blackletter). Widely-disseminated information revolutionized the world. Creation of Jenson (Italian) and Garamond (French) fonts, italic fonts (Aldus Manutius), pocket books, and rise of metal engravings. Michelangelo, DaVinci, Albert Dürer, Shakespeare (1564-1616).

Discovery, Invention, Revolution (1600's-1800)

Printed maps and chronographs (accurate clocks) make navigation easier. Newspapers and handbills more plentiful. Colonial period to neo-Classicism. (Washington was supposed to be the revival of the Roman republic, and many Federal buildings are designed in the Roman, or neo-Classical, style.) Baskerville, Caslon, Bodoni and Didone fonts. Tavern signs, glass bottles, newspapers, *Poor Richard's Almanac*.

Victorian (1800-1901)

Rise of industrialization; steam-driven machinery makes ornamentation inexpensive, so decoration fills every available space (horror vacu). Etching allows for illustration/photo-like images/highly ornate typography. Also opening of Japan to trade in 1853 creates a craze for all things Japanese, including simple, stylized graphic wood block prints and brush paintings. (Victorian era is a Baroque era.) Many artists are uncredited. Industrialization and steam power
Joseph Paxton – Crystal Palace
Currier & Ives
Japonaise
Romanticism
Engraving, fat face fonts, slab serif fonts

Arts & Crafts Movement (1880-1910)

First design period of modern era; reaction to Victorian over-decoration; return to simple, beautiful, hand-crafted work. Influenced by Japanese design (Japan had only opened its doors to the West in 1853). Restraint and economy of means; simple forms and natural materials; texture and light. "In the old western style furniture was seen as ornament that displayed the wealth of its owner and the value of the piece was established according to the length of time spent creating it. In the Japanese, arts furniture and design focused on the quality of the space, which was meant to evoke a calming and organic feeling to the interior." (http://en.wikipedia.org/wiki/Charles_Rennie_Mackintosh)

William Morris – architecture, furniture, textiles, books & posters
Charles Rennie Macintosh – architecture, furniture, textiles, watercolor paintings
Edward Johnston – typographer
Eric Gill – typographer
Frederick Goudy – typographer

Modernism (1880s-1980s)

A breaking away from strict representation in art and included the embracing of industrialization. Started with painters in late 1800s (Monet, Van Gogh, etc.) and worked its way through all areas of life. Includes all styles through Post-modernism.

<i>Impressionists:</i>	<i>Post-impressionists</i>
Marie Cassatt	Paul Cézanne
Edgar Degas	Paul Gauguin
Claude Debussy	Georges Seurat
Édouard Manet	Vincent Van Gogh
Claude Monet	
Pierre-Auguste Renoir	

Henri de Toulouse-Lautrec (1864-1901)

An excellent draftsman and painter, created highly-effective large-scale posters for acts for the Folies Bergere, may have been the first to create the modern concept of "star" through his promotions for actors such as Aristide Bruant and Jane Avril. Considered a modernist, because that was who he hung out with and because of his use of unusual color schemes, his work was more in line with Honoré Daumier (1808-1879), the French print maker, caricaturist, painter and sculptor.

Art Nouveau (1890-1914)

Organic, especially floral and other plant-inspired motifs, as well as highly stylized, flowing curvilinear forms.
Alphonse Mucha – posters
Rene Lalique – jewelry
Antoni Gaudí – architecture
Louis Majorelle – furniture
Teaching Art Nouveau, National Gallery of Art:
http://www.nga.gov/education/tchan_1.shtm

Dada (1916-1922)

Anti-war, anti-art, anti-design movement resulting from the horrors of the First World War and a feeling that rationality and progress were an illusion. Poetry, manifestos, theater (the beginnings of performance art), painting and graphic design.
Hannah Höch – photomontage
George Grosz – painting
Marcel Duchamp – art

Russian Constructivism (1919-1934)

A style directed at creating art to further social purposes, specifically the Russian communist revolution. Style is largely denoted by skewed type, the use of red and black, and photo-montage techniques. The style was eventually subverted by cries from fellow Russians that it was too abstract and theoretical, and was replaced by "social realism," which tended to be representational and heroic.

Aleksandr Rodchenco – poster artist
El Lissitzky – posters, architecture, "Beat the Whites with the Red Wedge"
Sergei Eisenstein – cinematographer, master of montage, "Battleship Potemkin"
Dziga Vertov – cinematographer, "Man With a Movie Camera"
The Stenberg Brothers – movie posters

Bauhaus (1919-1923)

An art and industrial design school in Germany. Essentially a revival of the Arts & Crafts Movement, but with an emphasis on machine production instead of hand-production. Clarity and simplicity. Many of the Bauhaus instructors moved to America and became the driving force for American Modern in the 1950s and 1960s. (FYI, this is a "classical" movement)
Herbert Bayer – posters, advertisements, furnishings
Marcel Breuer – furnishings
Walter Gropius – architecture
Ludwig Mies van der Rohe – architecture, "less is more" and "God is in the details"
Josef Albers – color theory

Art Deco (1920-1940)

Inspired by a love of the machine, streamlining, geometry and rich materials (ivory, ebony, gold, silver, zebra and leopard skin). Often reduces complex organic shapes into simple geometric shapes.
Adolphe Mouron Cassandre – posters
Ramond Loewy – industrial designer (designed classic Coke bottle) – "Streamline Moderne"
Tamara de Lempicka – painter
Rockwell Kent – artist and sculptor
Chrysler Building, NY

German Expressionism (1920s-1930s)

Filmmaking that used symbolism, lighting and camera angles to create mood and depth. Many German filmmakers moved to America to escape the Nazis, and made horror and "film noire" detective films in the 1930s-1950s.
Egon Schiele – artist
Käthe Kollwitz – artist
Robert Wiene – cinematographer, "Cabinet of Dr. Caligari"
Fritz Lang, cinematographer, "Metropolis" and "M"

Surrealism (1920s-1950s)

Art based on dreams (based on the work of psychiatrist Sigmund Freud) and the elements of both juxtaposition of unlike things and surprise. While the look and feel of surrealism seems either horrific or dated, the idea of juxtaposition is important to the best advertising and graphic design.

Salvador Dali – artist, filmmaker, etc.

Max Ernst – artist

Man Ray – artist

Marcel Duchamp – artist

Juan Miró – artist

Alfred Hitchcock – director of movie “Vertigo”

Works Progress Administration (1935-1943)

A relief measure by the Roosevelt administration to deal with the effects of the Great Depression; it created work for the unemployed, including artists, architects, photographers and graphic designers. Much of the work included book illustration, silkscreened posters and murals and sculptures for buildings. The work often had a solid, heroic feeling. (See horse sculptures outside Dept of Labor in downtown DC.)

Rockwell Kent – artist and illustrator

Ben Shahn – poster artist and photographer

Berenice Abbott – photographer

Dorothea Lange – photographer

Walker Evans – photographer

George Stanley – sculptor (<http://www.publicartinla.com/sculptures/muse1.html>)

American Modern / Post-War Modern (1950s-1960s)

Phillip Johnson – architect, early period

Richard Neutra – architect (residential Los Angeles modern)

Irving Penn – photographer

Historicism/Eclecticism (1954-present)

The use of both modern and historical styles in a mash-up; researching historical styles for graphic effect. Began with founding of Push Pin Studios in New York in 1954.

Milton Glaser – graphic designer

Seymour Chwast – graphic designer

Pula Scher – graphic designer

Herb Lubalin – graphic designer/typographer

ITC Corporation – type foundry

Pop Art (1950s-1970s)

Art denoted by its use of low-art references (reuse of commercial objects, such as Campbell Soup cans, Brillo boxes, comic book art, collage art)

Andy Warhol – painter

Roy Lichtenstein – painter

Op Art (1960s)

Art that uses geometrical optical illusions

Victor Vasarely – artist

Punk (1974-1976) / New Wave (1976-1985)

Anti-establishment movement, largely fashion-oriented but included graphic design. Reactionary; started in Britain among poor youths who could not get jobs (leaving college to go “on the dole”), denoted by torn clothing, black jeans and safety pins.

Taken up by affluent white youths in America who paid large sums for destroyed clothing. Posters for music events were DIY hand-made, generally by photocopying pre-existing artwork, tearing it apart, pasting it back together and re-photocopying.

Ramones – music group

Sex Pistols – music group (see also album covers)

Clash – music group

Talking Heads – New Wave music group, started at same time as Punk and then evolved to postmodernism.

Post-modernism (1980s-present)

A period where everything is so self-referential and self-aware and cynical that it is difficult to tell what’s heart-felt and what’s an act.

Phillip Johnson – architect, late period

Tibor Kalman – designed album covers for the Talking Heads

and art directed *Interview* magazine for Andy Warhol

Stefan Sagmeister – graphic design, worked for Tibor Kalman

David Byrne – musician

Laurie Anderson – performance artist

DEVO – music artists

Memphis-Milano Movement (1981-87)

Italian design and architecture group of the 1980s, featuring geometry, bright colors and playfulness. The style of the graphics for the 1984 Olympics in Los Angeles. Art Deco gone crazy. Note also that its geometric basis lends itself to creation on the computers of the time (Macintosh was first sold in 1984). <http://www.flickr.com/photos/memphis-milano/>

Computer Design/Emigre magazine (1984-)

Led by Zuzana Licko and *Emigre* magazine, April Greiman at Art Center in LA, and Katherine and Michael McCoy, Cranbrook Academy of Art in Detroit, design takes a definite turn towards collage and other complex techniques that were extremely difficult and expensive prior to the Macintosh and the Linotype imagesetter.

Much of the design work after this time is inspired as much by changes in software as by changes in “style,” such as the emergence of drop shadows, the use of 3-dimensional software, false-3D created in After Effects, image processing in Photoshop, photo-collage, the emergence of web sites, and movement on those websites with the creation of Flash, movies and Javascript.

DIY (2000s-)

There is a more general “Do It Yourself” movement, but what we are looking for here specifically is graphic designers becoming manufacturers. Movement is very similar to Arts & Crafts movement of the 1880s. (*You won’t find a lot written about this time period so may be difficult choice for research paper.*)

Some examples:

House Industries—fonts, textiles, furniture

HZDG—dormify.com

Tibor Kalman—M&Co

Whitney Sherman – <http://whitneysherman.com/index.php?/play/pdHearSayWare/>

Etsy – Look for things obviously done by designers (type-related)

Julia Rothman – www.juliarothman.com

DESIGN REGIONS

Design in Africa

With the exception of Egyptian hieroglyphics and Ethiopian Amharic, there wasn't typography until the colonial period. But that doesn't mean you can't talk about headdresses, objects used as standard weights, etc. (One possibility: political posters in South Africa at the end of apartheid.)

Design in Asia

Chinese writing goes back to the same time period as Egyptian hieroglyphics, and spread to countries surrounding China. It uses symbols for each word; symbols for sounds (an alphabet) was created later.

DESIGNERS

Male Graphic Designers (Pick 1 rather than a time period)

Saul Bass

Neville Brody

David Carson

Charles & Ray Eames (husband and wife team)

Milton Glaser

Paul Rand – First "superstar" graphic designer

Stephan Sagmeister

Massimo Vignelli

Female Graphic Designers (Pick 1 rather than a time period)

Ruth Ansel

Margo Chase

Louise Fili, lettering and package design

April Greiman

Jessica Hische, letterer

Paula Scher

Deborah Sussman

African-American Graphic Designers (Pick 1 rather than a time period)

Gail Anderson, <https://www.gailycurl.com/>

Georg Olden, graphic designer <https://en.wikipedia.org/wiki/>

Eddie Opara, Pentagram partner

Asian Graphic Designers (Pick 1 rather than a time period)

Tomoko Miho

Ikko Tanaka

This is NOT an exhaustive list of possibilities, just a place to start. If you want to write about someone or something else in design history, talk to me. Pick a topic to discuss, find images that support it, and write four pages of text about your topic.

Project 5

Designing On a Grid

Intention: Take the text and images from your report and set up a project folder, then use the basics of InDesign to design an opening magazine spread using a grid, crop and size images, import running text, create design consistency using fonts and colors, and add captions and folios.

Step 1: Research

Use your research paper from Project 4.

Step 2: Convert your images

Using Photoshop, convert all your images from RGB to CMYK color space and convert to 300ppi. resolution after unchecking "resample." Save as .psd or .tif format.

Step 3: Create your grid

We'll create a 6-column grid on two facing 8.25 inch wide x

10.75 inch high pages InDesign. Body text is 2 columns wide.

Step 4: Design

Write a headline for your story. Add your images, headline, your byline, story and captions to create a design. Use the grid to keep elements aligned. Make images same width as columns.

Step 5: Align Text

Align text baselines across columns.

Step 6: Save as pdf

Include crops and bleeds if you have paper to print as spread.

Step 7: Export as a medium-res (144ppi) jpg

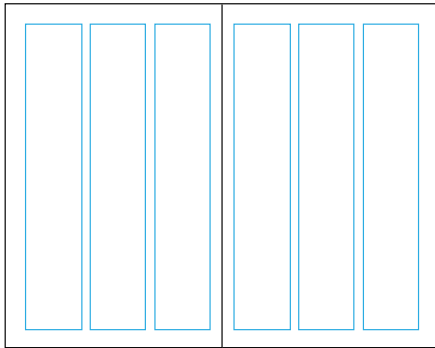
Go to File>Export, change format to jpg at the bottom and click Save; in the next dialog box, set the range of pages to export, select "spread", set resolution to 144 and color space to RGB (will be used in a PowerPoint).

Step 8: Create a PowerPoint presentation

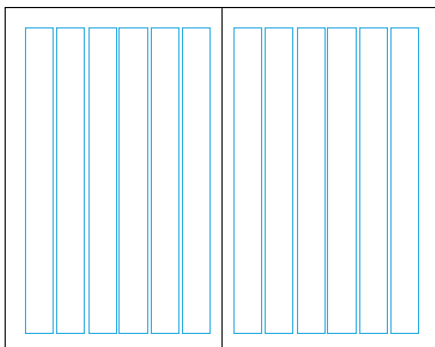
Step 9: Presentation

1. Say your name
2. Say what your time period is
3. Present your PowerPoint
4. Explain how your design reflects that

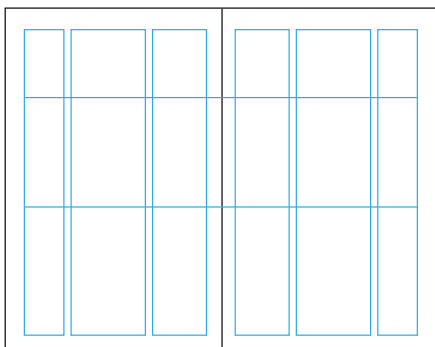
See deadlines, next page.



Basic 3-column grid



6-column grid — can still do the same layout as a 3-column grid, but allows for more variety



Uneven Columns with Flowlines — particularly good if you have specialized info; in this case, long captions



Monday, Feb 10

- Pick historical time period for History of Design paper

Wednesday, Feb 19

Bring in an opening 2-page spread of a magazine article

- Discuss hierarchy in magazine design
- Discuss the use of grids in each magazine
- Basics of how to design using a grid (using margins and columns)

Monday, Feb 24 – InDesign Lesson 1

- Setting up folders
- Converting photos to CMYK/300ppi
- Setting up a 6-column grid in InDesign
- Working with type
- Joining columns of type
- Importing and manipulating images
- Importing and using outside fonts

Wednesday, Feb 26 – InDesign Lesson 2

A more complex grid in InDesign

- Review
- Working with type styles/option-return
- Adding initial caps (capital letters) to the first text block
- Creating text wraps for images
- Adding captions
- Layers and alignment options
- Color

Monday, Mar 2 – InDesign Lesson 3 & Prep for Midterm

- Folios and runners on a layer on the Master Page
- Credits
- Proofing
- Saving project as PDF for printing and to jpg for PowerPoint
- In-class critique of work in progress

Wednesday, Mar 4 – MIDTERM + work on PowerPoint

PROJECT PRESENTATION : Monday, Mar 9



Final magazine spread

CHECKLIST FOR PROJECT:

Magazine Page Layout

Spread: 2 facing pages, 8.25 inch wide x 10.875 inch high, attached in center. (This is called a "spread.")

Design should include:

- Headline
- Subheads (to break up text)
- Text type set 10pt with 12pts of leading (space between each line)
- Indent paragraphs – except for 1st paragraph after breaks (such as at the beginning of the article or after subheads)
- Use initial cap or other way to attract attention to beginning of text
- Make sure text baselines are aligned across all columns (ask if you don't understand this)
- Use 3 or more illustrations or photos
- Include captions for each image
- Include page numbers (folios), name of publication and date of publication at bottom of page
- Proof copy for spelling, grammar, stray type characters
- Tape credits (bibliography from report, websites where you got your photos) to back

PowerPoint should include:

- Title page with your time period, its date, and your name
- Introduction that includes the main points you found for the time period
- Each of six pieces of artwork with captions
- Final spread
- Explanation of how you used the style of your design period to design your spread
- List of where your images came from (links, books, etc.)

Grading:

- Concept** – How does your layout create understanding of your time period? How does the style of your design reflect the time period?
- Execution** – How well does your design use the grid? Does your design use contrast in color, boldness and size? Does it repeat design elements (color, fonts, similarly styled objects) to create a unified design?
- Presentation** – PowerPoint includes six elements listed above.

Project 6

Magazine Spread Self-Critique

WRITTEN SELF CRITIQUE DUE: Wednesday, Mar 11

Intention: Self-assessment, to see aspects you may not have seen (tunnel vision) and areas where you could improve.

Write an analysis of your Magazine Spread (Project 5).

Write a 2-page double-spaced report on the ad. (Font size 10pt; leading 24pt.) Fill the second page as well as the first page. Answer the following questions (the text inside the parenthesis are examples of how you might answer):

1. **Composition**

(Sample: "This magazine spread uses a large image at top, followed by the headline, with the body copy underneath the headline; the elements are placed symmetrically and they are all about the same size.")

2. **Hierarchy**

(Sample: "The thing you see first in my magazine spread is the headline, then the image, then the body copy. This is because the headline is two inches tall, and the nearest photo is 6 inches tall.")

3. **Typography**

(Sample: "The punk time period uses violent imagery, so the fonts I used have a violent feel to them." "Art Nouveau is a calm, relaxing style, and so I used elegant, organic-looking serif fonts.")

4. **Use of imagery & color**

(Sample: "This spread uses a large image of the Colosseum in Rome. The yellowish-gold color of the building and its decayed facade gives it a feeling of its history.")

5. **Negative space/white space**

(Sample: "Rather than filling up the entire page with type and images, there is white space around the headline, around the images and at the bottom of the page." or "The time period was packed full of events, so I packed the pages, with almost no white space.")

6. **Who is the audience it's meant for?**

(Sample: "The audience is students interested in learning about graphic design history.")

7. **Does it have "Stopping Power?" What ought to stop your audience?**

(Sample: "I wouldn't normally stop to read an article about this time period, but the image of the furniture intrigued me and I was drawn in by the visual hierarchy.")

8. **How effectively does it communicate with them?**

(Sample: "If I were a student, I would still be wondering about these images and what they represent.")

Hand it in.

Hand in a printed copy of your paper with your name on it and a copy of original magazine spread stapled to it.

Project 7

Sequential Storyboard

Intention: Take a story from your life and break it into a 3-panel sequence using **NO WORDS**; practice making rough sketches; use **Point-of-View** to create variety in the sequence; learn to draw in **2-point and 3-point perspective**

Objective: To break down a story into a specific number of panels. It is not about drawing this story to perfection, it's being able to convey the story so that the client can understand and approve the idea and a photographer or illustrator could then take the storyboard and execute it.

Task: Come up with three story ideas of things that happened to YOU. You should tell an entire story with **NO WORDS** or **SYMBOLS** - this is a silent narrative. If you feel you need words, signs, etc., challenge yourself to come up with a solution that eliminates them.

Frames of the Storyboard: The Accident

- **Frame 1:** The encounter (two people meet, a person and an object meet, two animals meet... what else?)
- **Frame 2:** The accident (something happens from that meeting; an unexpected event or accident)
- **Frame 3:** The resolution/result (what happened?)

Size: 3 frames, 5 inches x 5 inches

Medium: markers, colored pencil, finger paints, claymation or whatever you want, but **use color**.

Step 1: Come up with three or more different ideas for The Accident. (NOT three different depictions of the same idea)

Step 2: Make thumbnail sketches (small, rough) of those several ideas.

Step 3: Consider a point of view for each frame.

Do you want to view the scene from high up? From low down? From front or back? Do I want to move closer to the subject or move farther away? What view will tell the story the best? Come up with a varied point of view that makes sense for the storyboard and makes the presentation more interesting.

Step 4: Present ideas to class

Class will help evaluate which of the ideas are strongest, whether images make sense.

Step 5: Take strongest idea and complete the illustrations

Step 6: PowerPoint

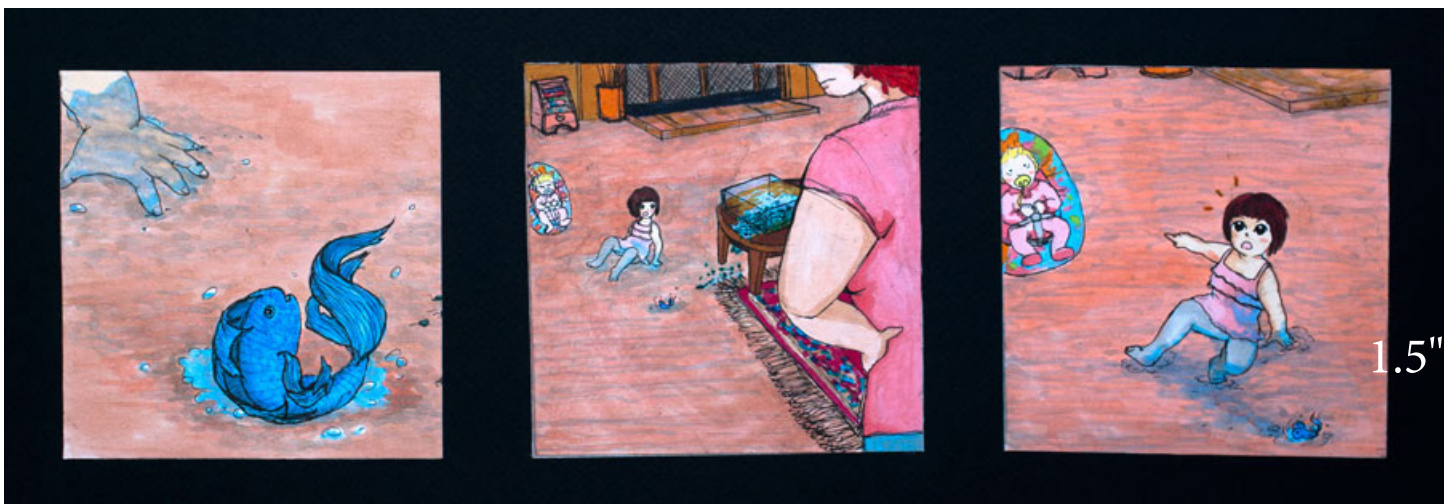
- Title slide
(no explanation; we want the storyboard to tell us the story)
- Frame 1
- Frame 2
- Frame 3
- Frames 1, 2 and 3 together
- Frames 1, 2 and 3 with captions explaining the story

Thumbnails/concept: Monday, Mar 23

Tight sketches: Wednesday, Mar 25

Create PowerPoint: Monday, Mar 30

PROJECT PRESENTATION: Wednesday, Apr 1



Project 8

Advertising Critique

Intention: Evaluate work in the same category by other artists to see similarities, pitfalls

We will look at a series of ads as a class. Use class examples as a basis for critiquing the ad you've picked.

Step 1: Online, find a professionally-created advertisement against bullying (our next project).

You can usually tell a professional ad because it will include a logo and a website address on it.

Step 2: Write an analysis of the ad.

Write a 2-page double-spaced report on the ad. (Font size 10pt; leading 24pt.) Fill the second page as well as the first page. Answer the following questions (the text inside the parenthesis are examples of how you might answer):

1. **Composition**

(Sample: "This ad uses a large image at top, followed by the headline, with the body copy underneath the headline; all the elements are centered." or "The image uses a large bleed image, with a small headline in the lower left; the design is flush-left overall.")

2. **Hierarchy**

(Sample: "The thing you see first in this ad is the headline, then the image, then the body copy. This is because the headline is two inches tall, and the photo is only 1 inch tall.")

3. **Typography**

(Sample: "The ad uses violent imagery, so the font used has a violent feel to it." "This ad means to calm the viewer, and so it uses neutral, sans serif fonts.")

4. **Use of imagery & color**

(Sample: "This ad uses a large image of a bullied person. The bluish color of the photo gives a feeling of coldness and remoteness to the victim.")

5. **Negative space/white space**

(Sample: "There's only one image, there's 3 in. of space around their logo, and 2 lines of 6pt type. All this white space created loneliness." or "This ad is for an anti-bullying campaign, and there's a headline, 6 inches of body copy, 5 subheads, and a photo of a large crowd of angry students. Being so packed creates a stressful feel.")

6. **Who is the audience it's meant for?**

(Sample: "The audience they are trying to appeal to is students in high school who may witness bullying.")

7. **How effectively does it communicate with them?**

(Sample: "If I were still in high school, I would think this ad was great because I've witnessed bullying in my high school, and I never realized how simple it is to act.")

8. **Does it have "Stopping Power?" What stopped you?**

(Sample: "I wouldn't normally stop to read an ad about this, but this ad was really interesting/clever.")

Step 3:

Hand in your paper with your name on it and with a copy of original ad stapled to it.

Bring in ad to critique in class: Monday, Apr 6

WRITTEN CRITIQUE DUE: Wednesday, Apr 8

Project 9

Mental Health Ad Design

For an ad, create:

- 16 thumbnail designs
- 4 tighter, 4.25x5.5in comps, (1 in each of four categories)
- 1 final 8.25"x10.75" ad

Thumbnails Due: Wednesday, Apr 8

PowerPoint: Monday, Apr 20

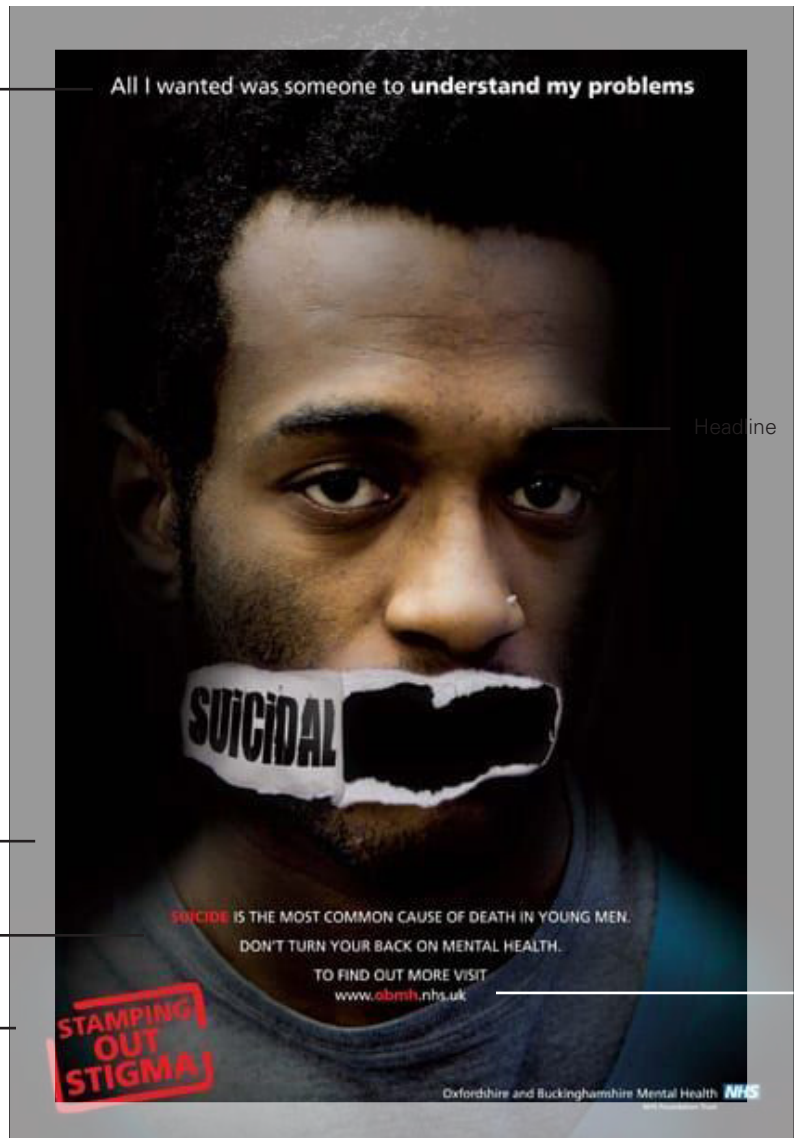
PROJECT PRESENTATION:

Wednesday, Apr 22

Margin
(typographic "no fly zone")

Body Copy

Logos



Headline — All I wanted was someone to understand my problems

Headline

Web Address

8.25"

Intention: Researching a topic; break down a problem into its parts; brainstorming multiple solutions to a single problem using categories of solutions; sketching as a memory-assisting tool; looking at a problem in terms of client and audience

Task:

Create an ad challenging the stigma often associated with mental illness. Ads are created in several stages: thumbnails, small scale complete versions and complete full-scale versions called "comprehensives." Your assignment is to create a variety of thumbnail sketches, then 4 small scale tighter sketches and one tight final ad design for the same problem.

Samples:

- bringchange2mind.org
- nami.org

Step 1: Research

Don't just take the first entry in your Google search. Do a little digging around and look for information you didn't know. Write down what you find and bring it to class for discussion.

- What causes mental illness?
- What effects does mental illness have on people?
- What are some of the audiences we can direct our ad towards? Living with a mental illness, supporting a friend or family member who has a mental illness, changing a public misperception about mental illness, teaching the public the effect of stigmas

Step 2: Come up with 16 ad ideas and create thumbnail comprehensives ("comps") for each of them

Creativity is not coming up with one idea that is different from anything that has ever been done before. It is being willing to come up with multiple ideas that are incrementally better

than the ones you've had before. Here, we're coming up with 16 ideas on mental illness. We can write our ideas down so we won't forget them. One way is with "thumbnails," 1-inch to 2-inch sketches that capture enough of the idea to remember it and show it to others.

In this case, we'll do:

- 4 thumbnails using a celebrity spokesperson**
- 4 thumbnails featuring a large image**
- 4 thumbnails using a large headline**
- 4 thumbnails using humor in some way**

Step 3: Present to class

Present your 16 ideas to class, and we'll discuss the strength of your ideas, and alternate ways to handle them. When looking at others' work, consider:

- How could these ideas be strengthened?
- Is there more than one idea in the ad? Could those ideas be broken into simpler ads?
- Can the same idea be approached differently?

Step 4: Brainstorm with other students

Come up with more ideas. A single person has 1*x ideas. More people create x*x ideas.

Step 5: Pick your best idea in each category and create a larger comp

Make this comp 4.25" w x 5.5" h (quarter size). This will help you start working out the details of the ad, such as headline placement, image placement, body copy placement, etc. This comp can still be sketched and in black & white.

Step 6: Pick the best of the four and make a full-size ad

- **Photos and Illustrations.** You can make your own illustrations. You can make your own photos using your cell phone or a better camera. You can pull images from the internet, but if you do, keep track of where you got them for the credit list you'll tape to the back of the finished project.
- **Typography.** Pick fonts that help your ad tell its story.
- **Hierarchy.** Decide what is the most important thing for someone to read. Make sure it attracts more attention than the rest of the ad. Use hierarchy to make that happen.

Step 7: Export ad as 300ppi jpeg and as a Press Ready PDF

- In InDesign, go to File > , select jpeg, save (it will save with the file's name)
- Go to File > Export, select jpeg, save (it will save with the file's name)
- Click Save, and then in the new dialog box:
 - » Quality: High
 - » Resolution: 300
 - » Color Space: CMYK
 - » Chck: "Embed Color Profile"

Step 8: PowerPoint

Photograph or scan thumbnails and comps. Export final file as hi-res jpg, and place in Powerpoint to present to class.

- Slide 1:**
Presentation for "Name of organization ad is for"
Audience the ad is for

Your name
Date

- Slide 2 (or more):** Representative thumbnail ideas
- Slide 3-6:** Quarter-size comprehensives with written explanation
- Slide 4:** Final ad

Step 9: Present

- Post to server when class starts**
- Say your name**
- Show your PowerPoint**
- Explain why you chose your final ad** and what it took to produce it

CHECKLIST FOR PROJECT:

Ad Layout
Single Page: 8.25 inch wide x 10.75 inch high

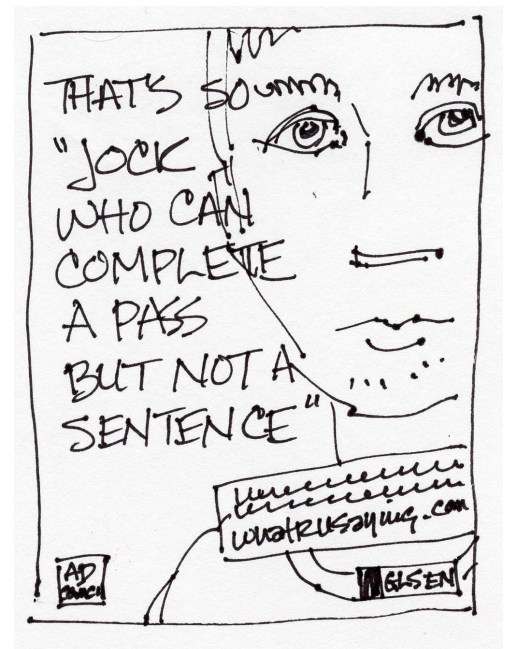
Design should include:

- Headline (if necessary)
- Image (if necessary)
- Body copy to explain ad (if necessary). It is often useful to add copy explaining what you are talking about if it isn't absolutely clear, and what you want people to do and why. Don't indent paragraphs unless you're using multiple paragraphs
- Logo and/or name of mental health organization
- Web address of organization



← 1" →

Thumbnail



← 4.25" →

Comprehensive

Project 10

Self-Promotion

Intention: Use sketches to take a more complex idea (such as an animal) and simplify it into shapes. Create consistency between multiple projects with different sizes and content using consistent typography, images and colors.

Step 1: Come up with a name for your design services or studio using an animal, insect, lizard, fish, dinosaur, etc. Pick one that you admire or has some traits that you possess.

Step 2: Write 3 paragraphs, 25 words each on 1) where you came from, 2) what you're doing now and 3) what you hope to do in 5 years.

Step 3: Find or take a professional-looking photo of yourself that an employer would want to see.

Step 4: Think about the character of the animal you picked: What is it like like? Fun? Exciting? Clever? Ferocious? Cool looking? Consider what images/words/font styles/colors would work best to convey this. Think back to our Creative Typography project #3.)

- **Also consider what business owners will think when they receive your promotion?** What would appeal to them? What would convince them to trust their work to you?

Step 5: Begin by creating thumbnail sketches using just black and white. Do 8 concepts:

- **2 of a logo**, a simple graphic symbol, often abstract, that represents your animal
- **2 of a logo illustration**, based on what the animal looks like. Try simplifying the image to it's basic elements.
- **2 of a type treatment**, picking a typeface that expresses your specialization (you can even use your own handwriting).
- **2 of a monogram**, logos using your initials.

NOTE: When you pick a font for a logo, try to match the type weight and style to your illustration or symbol (sketchy illustration = sketchy font; bold, strong symbol = bold strong typeface, same line weight as symbol).

Step 6: Choose the idea that is the strongest or most successful visual communication.

Step 7: Create the business card and web page

Use InDesign to create a 1- or 2-color promotional package:

- LOGO: Center your final logo on a 8.5x8.5in artboard.** Make it big, but leave at least 1" white space around it.
- BUSINESS CARD: SIZE: 3.5 inch x 2 inch (horizontal or vertical) artboard.** Don't exceed 3.5 inch x 2 inch size or won't fit in a wallet. **Info type: 8-10pt. Design can be front and back.**
- WEB PAGE: SIZE: 1280 pixels x 800 pixels** (when creating a new document, set "intent" to "web").
WEB INFORMATION: Include name of your company,

address, phone and logo at the top (what's referred to as the "header," which tends to stay consistent from page to page in a website). Set the page so it has a grid of 12 columns, and use that grid to place elements on the page. Include your biography, your photo of yourself, and samples of your work (you can take your InDesign files from your class projects and export them to .jpg format). Add short captions under your pieces, including name of piece, media, and the purpose of the project. **Body text: 16px**

DESIGN QUESTIONS

- **Think about consistency** – Do I want the elements centered? Flush left? Pick one alignment and stick with it on ALL 3 pieces. If I want to use a decorative rule on one piece, how can I use it consistently on all 3 pieces?
- **Think about hierarchy** – What info is most important to someone I hand this card to? My name? What my company is or what it does? How to contact me? How does this affect position, size and color of the elements?
- **Think about color** – What kind of color expresses you? Pastels? Bright, saturated colors? Deep, rich colors? Try to keep it to black plus 1 or 2 colors and just use solid colors. (Pick colors from your art or use Adobe Color.)

Step 8: PowerPoint

Export the files as hi-res jpg and pdfs, place the jpegs in Powerpoint to present to class.

- Slide 1:**
 - Presentation for "Name of design organization"
 - What organization does
 - Your name
 - Date
- Slide 2: Sketches**
- Slide 3: Logo**
- Slide 4: Business card**
- Slide 5: Web design**
- Slide 6: Credits for all images you didn't create**

Step 9: Present to class

- Explain the choices you made and why.
How did you make the items consistent with each other?

Thumbnails logos: Monday, Apr 27

Logo due: Wednesday, Apr 29

Business card & web page due: Monday, May 4

Presentation: Wednesday, May 6

FINAL EXAM: Design in My World #2, Wed May 13



Business Card
3.5in x 2in



Web Page: 1280px x 800px

DESIGN CHECKLIST

For all the pieces:

- Is the business card type 10pt. or smaller? (except for logo)
- Is the website body type 16px?
- Is the logo visible on all pieces?
- Did I use the same font faces for all pieces?
- Did I use the same color pallet for all pieces?
- Is all the text Flush Left?
Or is it all Centered?
What can I do to modify the designs to make them all one or the other?
- Did I include my photo, bio, and pieces of my work on the web page?
- Did I caption my pieces of work?
- Does the business card and web page have a family resemblance?

Samples of Logo Simplification w/ font weights that match logos

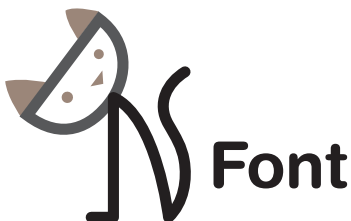
Illustration



Symbol



Monogram (D & N)



ADVANCED DESIGN: LETTERHEAD CHECKLISTS

INFORMATION CHECKLIST FOR SELF-PROMOTION PACKAGES

	Letterhead (8.5in x 11in)	Envelope (9.5in x 4.125in) or Mailing Label	Website (Size varies)	Business Card (3.5in x 2in)
Logo	x	x	x	x
Company Name (If not part of logo)	x	x	x	x
Employee's Name				x
Employee's Title (Designer, Secretary, etc.)				x
Company Address (Street, City, State, Zip)	x	x	x	
Company General Phone	x		x	
Company General Fax	x		x	
Employee's Direct Address (Same or different from company main address)				x
Employee's Direct Phone				x
Employee's Direct Cell				x
Employee's Direct Fax				x
Employee's Direct Email				x
Social Media			x	x
Company Web Address (www.company.com or just company.com. DON'T include http://)	x	option	x	x

The reason the information is different for the letterhead, envelope mailing label and business card is because:

1) The letterhead, envelope and mailing label are printed for the entire company, to save money. The business card is printed specifically for you. If your personal information is printed on the company's letterhead, everyone contacting the company will call you, and you just became the company receptionist.

2) The envelope and mailing label only need the information that the post office needs to return the envelope to you. If the person receiving the letter needs to contact you, hopefully you will have included a piece of the letterhead and/or your business card.

DESIGN TIP: If you are designing for a large company, ask for the information for both the person with the longest name and the person with the most information (phone numbers, addresses, etc.). Then design the business card to work with both.

THE GOAL OF THESE CLASSES: STUDENT DESIGN PORTFOLIO

You get a design job by being the right person with the right portfolio in the right place at the right time.

Your portfolio is a way of presenting your best, most recent work to colleges, employers and clients. You want a healthy variety of pieces; what those pieces are can vary depending on your skills and preferences. A basic print design portfolio could consist of:

- **Logo, letterhead, envelope and business card package** – Logo should be simple and strong, conveying well in both black and white and a solid color. (The simpler the logo, the more versatile it is.) Though the world is changing, a logo that can be printed in one color + black will always be cheaper to print and better for the environment than a logo that can only print in 4+ colors. *This project demonstrates both your image-making abilities and your ability to create a uniform style in different formats.*
- **Brochure** – Could be a folder (single page that folds into several panels) or a brochure (several separate pages saddle-stitched together). *This demonstrates your ability to convey a large amount of information sequentially over several pages; folders add the ability to deal with a non-linear arrangement of pages and the mechanics of folding.*
- **A series of ads** – Three ads for a single client shows that you can produce several ideas in a similar form, or the same idea in slightly different forms. Ads should be strong, either in concept or execution, so that they stand out from the clutter of poorer ads around them. (Advertising/design competition winners have both – see *Communication Arts Advertising Annual* for examples.) *Ads demonstrate your ability to tell a powerful story in a single image and very few words.*
- **Schedule/program listing/newsletter** – Go to most any museum, look at their newsletters/program listings and create one of your own. *This demonstrates your ability to handle large amounts of type in a small space, and make it consistent and understandable.*
- **Cover and several inside pages of a magazine and/or annual report** – Similar to brochure. *Magazine design shows ability to illustrate someone else's story; an annual report shows ability to design to a brand.*
- **Poster** – *Demonstrates the ability to work simply and boldly in a large format.*
- **Package design** – Package design gives you the challenge of working in three-dimensions, with lots of scores and folds or in unusual materials, while including all the information required, such as bar codes and contents listings. *Demonstrates the ability to work in 3-D.*
- **Web design** – Generally a home page and an inside page. *Demonstrates your ability to design for the web, design navigation (how people understand and get around the website), and to design multiple pages that are consistent.*
- **Motion Graphics** – Promotional design involving motion over time, using programs such as Flash (vector motion) or html 5 or JavaScript or After Effects (raster-based motion).

Consistency – The ideal portfolio should have a strong logo design and letterhead package and one or two other pieces for that company in the same design style (for instance, a brochure and a website that use the same fonts, images and color scheme). *Demonstrates your ability to create a style and use it consistently in several media.*

HOT TIP: Work to add these pieces to your portfolio as quickly as you can. And, once you have them, work on ways to make them better. A smart design student would do one sample of each of these fresh every year – a REALLY smart student would redo them all every semester, as you build your skills. Find a teacher to thoroughly critique them to get as much value out of them as you can.

Many design jobs are not advertised; they are filled by referrals.

Once you have a portfolio, you want to be the right person in the right place at the right time.

Informational Interviews: Call up local ad agencies and design firms and businesses that might have a design department and ask for an Informational Interview. (Search "Informational Interviews" to find out what they are.) Review the ad agency's or design firm's portfolio online. Look at your own portfolio and see if your work looks like theirs. What do they do? What does their style look like? Do they have a lot of advertisements? Do they have a lot of package design? Make up a couple of projects that reflect what they do and add them to your portfolio. (Or you could spend more time searching for agencies and design firms whose work looks like your work.) Also, think up other questions to ask them. Then take in your portfolio in and :

- ask them about what they do; how they get projects, how they execute projects
- ask them to look over your portfolio and give you feedback; if they offer some, ask if they'll review changes you make
- ask them where they suggest you apply for an internship (if you've asked for an informational interview, you SHOULD NOT ask them to intern or work there; that's not what you asked for).

Use informational interviews to meet designers and to find out how they think, which you can use to strengthen your portfolio.

Apply for internships and jobs. Use what you found out in the informational interviews to apply for jobs and internships. The more jobs and internships you get in the field, the better off you will be. It's also important to try to get those internships and jobs with good design firms, as they will help you grow your portfolio.