

**Montgomery College Rockville Campus
Communication Arts Technologies Department
Graphic Design and Illustration Program
GDES 121 – Fundamentals of Graphic Design 1, Fall, 2018
Mon & Wed, 8:30-10:40pm
Classroom TC239**

**Instructor: Deane Nettles
dnettle2@montgomerycollege.edu**

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

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.

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.

2) Look around you

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

3) Come up with several quick, rough ideas – and then pick the best idea to finish.

4) Do the best you can on a given project while getting it in on time.

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

5) 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 some of them turn out, but if you don't hand in a project, you get a zero.

While even if it turns out bad, you'll get practice plus a grade.

DEADLINES:

First day of class	Mon, Aug 27
Project 1 – Design In Your Own World	Wed, Aug 29
Labor Day Vacation	Mon, Sep 3
Project 2 – Tracing Letterforms	Mon, Sep 5
Project 3 – Expressive Typography	Wed, Sep 19
Project 4 – Design History Report	Wed, Sep 26
Mid-Term	Mon, Oct 8
Project 5 – Magazine and Web Layout	Mon, Oct 10
Project 6 – Storyboard	Wed, Oct 29
Project 7 – Written Ad Critique	Mon, Nov 7
Project 8 – Ad Design	Wed, Nov 14
Project 9 – Ad Critique of your ad	Mon, Nov 19
Thanksgiving Vacation	Wed, Nov 21
Project 10 – Logo/Letterhead Design	Wed, Dec 5
Final Exam Due	8am Wed, Dec 10

As the semester goes on, we will be tight for time to finish our projects.

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.

If you know you are going to miss a class, let me know. If you miss class, YOU are responsible for asking me about missed training and for making up the work. (You already have the assignments right here.)

Individual Classes C=Class, U=Unit

C	U	Date	BRING	IN CLASS
1	A	Mon, Aug 27	Yourself	30 min class rules, watch "Helvetica" movie, 10 min questions
2	B	Wed, Aug 29	List ways we communicate visually Bring in sample of design (Does it use Helvetica?)	Show Project 1 Discuss ways to communicate visually Start thinking about words for Project #3
3		Mon, Sep 3	Labor Day – no class	
4	C	Wed, Sep 5	Bring in art supplies	Typography slide presentation, how to trace & kern letters, Project #2, discuss and pick words for Expressive Typography
5		Mon, Sep 10	Hand in Project #2 Bring in 3 words for assignment #3 Bring example of expressive typography	Review examples of expressive typography Intro to InDesign, picking fonts, sketch ideas Pick design topics for History of Design paper
6		Wed, Sep 12	Materials for typography project	Work on project, how to use dry mount press, pick time periods Proj #4, discuss writing paper.
7		Mon, Sep 17	Mount typography project	Finish & mount Project #3,, bring in magazine spreads
8	E	Wed, Sep 19	Typography Presentation #3 , hand in paste up.	Critique typography project, Go over Mag projects #4 & #5, discuss mag spreads
9	F	Mon, Sep 24	Bring samples of magazine opening spreads	History of Type presentation. Discuss composition & hierarchy, in class paste up grid project.
10	G	Wed, Sep 26	Hand in History Research #4 Bring in paper and images and captions for use in Project #5.	Intro to InDesign: Convert photos to CMYK. Create basic grid, add running text, use styles, and size and crop photos.
11		Mon, Oct 1	Bring history research on disk with images from time period	Intro to InDesign: Captions, text wraps, color
12		Wed, Oct 3	Bring materials for magazine projects	Adding page numbers to master pages.
13		Mon, Oct 8	MIDTERM from syllabus	Save as pdfs, print & mount project in class
14	H	Wed, Oct 10	Mag & Web Presentation #5	Illustration project #6 explained, brainstorming
15		Mon, Oct 15	Illustration rough sketches	Color, framing, point-of-view, 180-degree rule
16		Wed, Oct 17	Illustration tight sketches Bring in sample of analogous color	"False" perspective, 1 & 2-point perspective
17	I	Mon, Oct 22	Drawing materials for final illustration, bring in sample of perspective illust.	Work on final illustration in class
18	J	Wed, Oct 24	Drawing & mounting materials	Mounting final illustration, start research for Proj #7 & 8
19		Mon, Oct 29	Illustration Presentation #6 Bring in sample ads to critique	Project #7 & #8 explained, sample ad critique
20		Wed, Oct 31	Bring in thumbnails	Critique ads as group, brainstorm ads or project
21	K	Mon, Nov 5	Work on ads	Work in class
22	L	Wed, Nov 7	Hand in Written Critique #7 Present comprehensives	Present comprehensives, work on ads
23		Mon, Nov 12	Mounting materials	Print and mount ads, discuss Project #9
24		Wed, Nov 14	Ad Presentation #8 , bring in samples of logos	Explain Project #9 and Project #10, logo presentation, brainstorming
25		Mon, Nov 19	Hand in Project #9 , show logo thumbnails	How to create shapes in Illustrator
26		Wed, Nov 21	THANKSGIVING NO CLASS	
27	M	Mon, Nov 26	Finish logo	Presentation on designing business cards (bring in samples)
28	N	Wed, Nov 28	Continue to design logo and bus card	Presentation on designing web pages (header, navigation, etc)
29		Mon, Dec 3	Finish logo, bus card, web home page	Create PowerPoint presentation
30		Wed, Dec 5	Logo Package Presentation #10 Last day to revise assignments	Logo package presentation Take Home Exam
31		Mon, Dec 10	Hand In Final Exam	Return logo package

COURSE UNITS

Unit A

Introduction and overview of fundamentals of graphic design

Unit B

Technical Drawing

Demonstration: pen and ink rendering.

Lab: technical inking assignment.

Assignment 1 + Bring in a sample of design

Demonstration: Using t-square, triangle, tracing paper

Unit C

Introduction to Typography

Lecture: Introduction to major type families.

Exercise: Tracing words in specific typeface.

Assignment 2 + Bring in a sample of expressive typography.

Unit D

Presentation

Demonstration: Presentation techniques.

Lab: Mounting, covering, cutting, trimming.

Assignment 3

Unit E

History of Design

Lecture: Basic Concepts.

Assignment 3 + Bring in a sample of graphic design that looks like it's from a different time period.

Unit F

Designing with typography

Lecture: Continuation of typographic anatomy, terminology, readability and hierarchy, color choices for web graphics, RGB and CMYK

Exercise: Introduction to digital media.

Assignment 4 + Bring in a sample of magazine article opening spread (two pages next to each other)

Unit G

Design on a Grid

Demonstration: Examining a variety of grid designs

Lab: Using thumbnails in the creative process. Creating 6 different grid solutions to a design problem.

Exercise: Incorporating elements of page design into a comprehensive unity.

Assignment 4 + Bring in a sample of graphic design that uses a grid and, using tracing paper, trace the grid

Unit H

Sequential communication

Lecture: Sequential visual storytelling used for storyboards, graphic novels, children's books, animation and multi-media presentations

Lab: Laying out a storyboard using sequential sketches

Assignment 4 + Bring in a sample of graphic design that uses a sequence

Unit I

Rendering techniques

Lecture: Color Theory: Hue, saturation and value, type and background, legibility.

Demonstration: Using markers, watercolor, colored pencils for storyboards

Lab: Rendering storyboard using sequential sketches

Assignment 5 + Bring in a sample of graphic design that uses analogous color

Unit J

Sequential Communication

Lecture: "False" perspective. One and two point linear perspective.

Lab: Drawing sequential sketches using "false," one and two point perspective

Assignment 5 + Bring in an illustration that uses perspective

Unit K

Advertising Design

Demonstration: The creative process

Lab: create a series of thumbnail sketches to solve an advertising problem with 16 different solutions

Assignment 7, 8 + Bring in a sample of an advertisement

Unit L

Advertising design: Designing with typography and imagery

Demonstration: Using a photograph or illustration with typography for visual communication

Lab: Taking one solution to a more refined and realized presentation

Assignment 7, 8, 9 + Bring in an example of an ad that appeals to a specific audience.

Unit M

Corporate Identity and Visual Systems

Lecture: Writing a design brief

Lab: Designing a logo or branding image.

Assignment 8 + Bring in an example of a logo

Unit N

Corporate Identity and Visual Systems

Lecture: Digital demonstration

Lab: Applying the logo design to business card and web page for self promotion.

Assignment 10 + Bring in an example of a business card

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.

BASIC DESIGN SKILLS WE'LL COVER:

- The language of communication
- Following directions and working from design briefs
- Sketching out multiple ideas **before** designing
- Designing ads for a specific audience
- Style & consistency
- Designing with type
- Designing with photographs and illustrations
- Copyright restrictions on photos and illustrations and crediting the authors of a work
- Designing using grids
- Planning and illustrating a sequential story
- Presenting your ideas and projects to others using communication terminology and ideas
- Determining if your completed projects clearly and effectively solve the problem

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 designing presentations for other classes, for visually persuading people about things you care about, and for communicating in the real world.

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. Practice using logic, clarity, and meaning to direct your finished product, and then use the same logic, clarity and meaning to present to the class.

Based on Larissa Harris, http://www.talentzoo.com/beyond-madison-ave/blog_news.php/Four-Essential-MustFollow-Graphic-Design-Rules/?articleID=9084 LarissaHarris.com

CONCEPTS

Art vs. Communication Art

The division between art and the communication arts is:

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

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

Designer vs. Decorator

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

- **A Decorator** adds objects, boxes, colors, lines, decorative fonts, drawings, illustrations, photographs and collages to make a piece that "looks nice."
- **A Designer** analyses the information the client wants to convey and what they want to accomplish (get new clients, keep current clients, etc.) and what the client's audience is like and responds to, 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 interesting use of words, images, and unusual combinations of both.

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 ecology, baseball) 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 are 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. The basics are:

- Photoshop
- Illustrator
- More advanced InDesign classes
- Web design and hand-coding html & css/Dreamweaver

Also, human beings react to motion; it’s hard-wired into our 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
- 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, etc.)
- Videography, video editing, sound editing
- Business and marketing (to understand the business mind)

All of these disciplines have their own vocabulary and basic rules that you will eventually come across in your job.

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.

<http://cms.montgomerycollege.edu/mcsyllabus/>

◆ HOW ACADEMIC HONESTY APPLIES IN CLASS

In the real world, anything created by anyone – even you – is covered by copyright. If one person uses the work of someone else – or simulates someone else’s work closely enough a reasonable person would think they were copying – they can be sued for copyright violation.

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.

Promotion or Commercial Work

If, however, you intend to **show this work in public or use it for a client who is paying you**, you will need to either

- 1) **create your own work** (photography or illustration or design) or
- 2) **hire a photographer or illustrator** to create work for you and pay them, or
- 3) **locate the person who’s work you are using and get permission to use it**, or
- 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 one, get a lawyer.)

Grading

- Mostly I grade on the basis of your projects, for which you get three grades: one for your original concept and how well it answers the assignment, one for how well you produced the assignment, and one for how well you mounted and presented it.
- **All numbered projects must be handed in or you will receive an F for the course. This is department policy.**

Project Standards and Grades

Projects are graded using a numerical rubric

100 - 93 = A	77-73 = C
92-90 = A-	72-70 = C-
89-88 = B+	69-68 = D+
87-83 = B	67-63 = D
82-80 = B-	62-60 = D-
79-78 = C+	59-below =F

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/ ability to 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%	"

The learner cannot pass this course if any one of these projects are not completed.

Class Attendance

It is the responsibility of the student to officially withdraw from a class or classes. If a student neglects to follow the official withdrawal procedure and merely ceases to attend classes, the grade of "F" will be recorded at the end of the semester.

Grades Assigned: A class dropped on or before 20 percent of its duration will not be recorded on the student's transcript. If a class is dropped after the completion of 20 percent of its duration and before the completion of 73 percent of its duration, the grade of "W" will be recorded. If a class is dropped after the completion of 73 percent of its duration, a grade of "F" will be recorded.

Class Attendance: Students are expected to attend all class sessions. "Excessive absence" is defined as one more absence than the number of classes per week during a fall or spring semester (with the number of absences to be prorated for accelerated sessions).

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

Journals and Notebooks

Keep a journal while taking my classes. This is a learning aid for the student to record visually the classroom experience as a way to practice visual recording and to reinforce principles learned.

Class Participation

Paying attention and maintaining an interest in materials presented by instructor or classmates. This particularly applies to lectures, demonstrations and critiques.

Meeting deadlines

Turning in assignments on time and reading required text in a timely matter is extremely important in a deadline driven industry. In a professional setting, missing a deadline can cause you to lose your job or your client. In this class it can cause your grade to lower.

Understanding of material presented

The purpose of this class is to provide you with an understanding of the subject matter being presented. Your level of understanding is determined in all the above categories. Lack of understanding can cause your grade to lower.

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 your best friend – and 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 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 they do this and their 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 in on time
- Credit anyone whose work you use
- Ask lots of questions and help each other
- Do things you don't know how to do – experiment!

GDES 121 SUPPLY LIST

Items marked with an asterisk 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)

- 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*
- 4 sheets 16"x20" or 15"x20" super-black mounting board* [You can also buy 1 sheet 30"x40" black board in the bookstore and cut them down to size.]
> **PROTECT THESE BOARDS!** You are graded on neatness, and banged up boards will result in grade deductions!
- 24" wide roll of white tracing paper
- Artbox to keep supplies
- 17x22" plastic portfolio or similar. This protects your black board going home, and your work as you're moving around.

It also helps to have a drawing board, a cutting mat (or scrap cardboard) and a computer at home.

In this class, we will only be teaching InDesign.

You will have access to these programs and devices in class and in the labs.

- InDesign CC (page layout)
- Adobe Illustrator CC (vector drawing)
- Adobe Photoshop CC (photo editing)
- Desktop color printer

Software

There are three Adobe® programs print graphic designers use: **InDesign** for working with large amounts of text, **Photoshop** for editing photographs, and **Illustrator** for drawing, creating 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 programs other than InDesign. You can experiment with these programs in the labs, and there are free and paid tutorials available online. For instance, for \$25 a month, Lynda.com has excellent tutorials. If you are taking the curriculum, these programs will be taught in other classes.

Free Trial: Adobe programs are available free on 30-day trial at adobe.com; we recommend you only download the program you need, as once you start the Creative Cloud trial, all programs would expire at the end of the trial.

Rental: The other option is to "rent" the software from Adobe (the "Creative Cloud") for \$19.99 a month for the first year. The options are renting month-to-month and by the year – by the year guarantees the rate for the year. If you rent by the month and cancel, you're good until the end of the month. If you rent by the year and you cancel, they will bill you for 50% of the year. If you stop renting, you will not be able to use the software and your files may be useless unless you have other means of access.

Another possibility: Sketch (www.sketchapp.com, \$99, Mac)

RESOURCES

There is no required book for this class.

However, here are several suggested texts:

Recommended Books

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
Available at Amazon.com

Designing With Type 4th Edition by James Craig
Available at amazon.com

Thinking with Type by Ellen Lupton
Available at amazon.com

History of Graphic Design by Philip Meggs
Available at amazon.com and in the library

Type Rules by Ilene Strizver
Available at amazon.com

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 Organization

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 how your design looks. 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)
- *Perspective* – Being able to draw objects on a 2-dimensional surface (a piece of paper) that appear to be in 3 dimensions
- *Rhythm/Pattern*
- *Balance* – harmony of design and proportion
- *Scale/Emphasis* – Size or prominence given to something
- *Figure/Ground/White Space* – space around what you place
- *Texture* – feel, appearance, or consistency of a surface
- *Color* – effects caused by differing wavelengths of light
- *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.
- *Symbols* – simple elements that stand for more complex elements or ideas

The Four Basic Elements Used in Print Design

These are the basic elements we use in a page:

- Images
- Headlines and Sub-headlines (Subheads)
- Body Copy or Text
- Logo/Symbol/Identifier

When you place any of these elements on the page using the Basic Concepts, you want to think about how you want to affect the audience and how the audience will perceive the product.

Measurements in the U.S. are always expressed as horizontal by vertical – 51p x 66p is 8.5in wide x 11in high.

Point/Pica Measurements

72 points = 1 inch

6 picas = 1 inch

12 points = 1 pica

Measurement often shown in the form 6p9 (6 picas, 9 points)

Symbols

Pictographs – symbols that represent what they are a picture of.

Idiographs – symbols that represent ideas rather than things

Alphabets – represent sounds rather than things or ideas

Font Families (design of multiple styles that go together)

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. Each are a font family.

Fonts (design of an individual style, such as regular or italic)

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

Some parts of a letter

- *Serif* – Little "feet" on the ends of type
- *Bracket* – Curved connection between some serifs and their stems. (No bracket on Modern Serif fonts)
- *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 at 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* – open part of a character; such as inside the "o"
- *Bowl* – the part of the letter that isn't a *Stem* that surrounds the counter

Type Spacing

Monospaced

Monotype spacing – spacing between each letter is the same, no matter what it looks like (spacing used on a traditional typewriter)

Proportional

Proportional spacing – Space between the letters varies according to the letters (width of space between letters "ii" is different than the space between letters "ee") Often proportionally-spaced type will need to be hand-kerned to even out errors in the original font kerning tables.

Kerning – Space between individual letters

Tracking – Average space between letters in a group of letters

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

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 Styles

Bold

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

Italic

Slanted, sometimes more ornate, fonts used for emphasis. If they 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 large amounts of space

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. (See font Janson.) Heavier overall, Stress of thins on round characters diagonal, uneven serifs. Not much contrast between thicks & thins.

Bogl

Transitional – Differences 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. First example was Baskerville (1757).

Bogl

Modern – Modern or Didone serif typefaces are characterized by extreme contrast between thick and thin lines. Modern typefaces have a vertical stress on round characters, serifs tend to be very thin with no brackets and vertical lines are very heavy. Modern fonts are less readable at small sizes because of their high contrast between thicks and thins. The most common example of a modern is Bodoni (1790s).

Bogl

Fat Face – Exaggerated Bodonis, with very thick stems.

Bogl

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 “grotesques.” Cleaner, generally 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.

Bogl

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

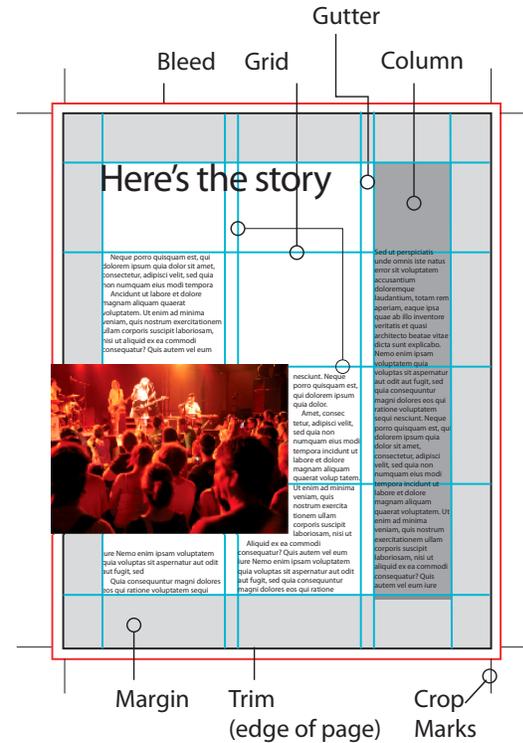
Layout

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 .125 inch or 1/8” or 9pts.

Column – rectangular box that text is usually set in

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.

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.

Image Color Space

RGB is the color space of digital cameras and computer monitors.

CMYK is the color space of printing on paper.

Image Resolution

Digital images are made up of pixels; the more pixels per inch, the more detail. To look good – *Web: 150ppi. Printing: 300ppi.*

Project 1:

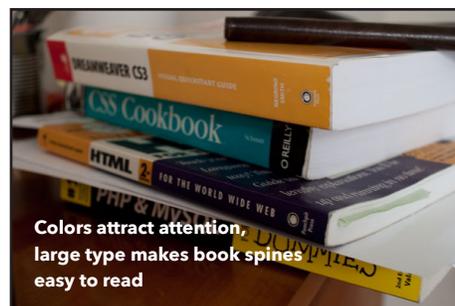
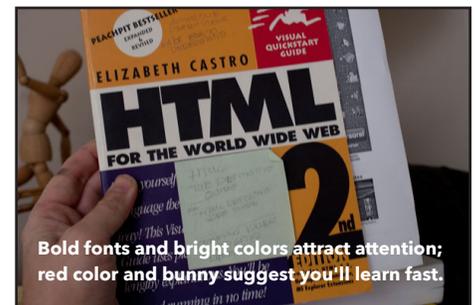
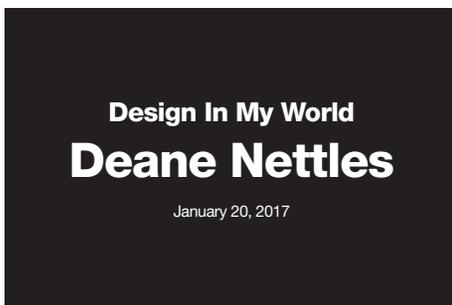
Design in Your World

This assignment will help you become aware of 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 in fact surrounded by them.

- 1) Go home.
- 2) Go to bed.
- 3) Wake up.
- 4) Photograph, using your digital camera or your cell phone, the first five pieces of graphic design you see in the morning.
- 5) Create a PowerPoint with:
 - A title slide which contains
 - Design In My World
 - Full Name
 - Date
 - Slides of your five pieces of graphic design
 - What is the overall emotional impression of each piece? What helps to create those emotions?
 - What message does the fonts convey?
 - What message does the image convey?
 - What message does the colors used convey?

Since we watched "Helvetica" the first day, are there samples of Helvetica in any of these designs?
Are there any other font families you recognize?

PROJECT DUE: Wednesday Aug 29



Project 2:

Tracking/Kerning exercise

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

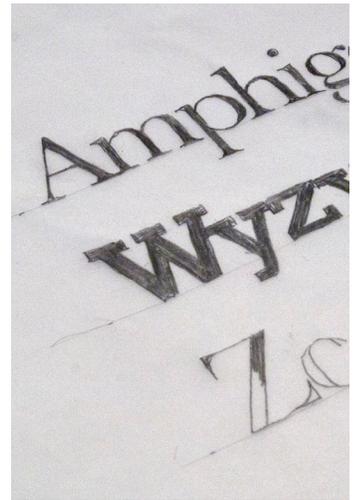
2) TRACE THE LETTERS. Using those light baselines to keep the letters lined up, carefully trace and fill in the first letter in each word **as exactly as you can**, using a black Micron .5mm felt tip marker (you can fill in the outline with a fatter marker). Sketch in with pencil first if you need to.

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 differences between each font.

PROJECT DUE: Wednesday Sep 5



Am p h i g o r y

W y z y n s k i

Z o o l o g y

A m p h i g o r y

Project 3:

Creative Typography

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 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".) 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 = 11 in). 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 10 in or higher than 4 in. 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, 11 in. wide and 4.5 in. high.

Background should be colored and/or made out of something that emphasizes the meaning of the 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 the words and their background on a 15x20 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: Mon Sep 10

Mount project: Mon Sep 17

PROJECT PRESENTATION: Wed Sep 19



Project 4:

Design History Research Project

PROJECT DUE Wed Sep 26

Write a report on a time period in history. Emphasize "graphic design" such as lettering, typography, signs, posters and advertisements, if available. Find visual images to support your report and write captions for those images explaining what they are. This report will be used in our magazine spread design project next.

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
 - When it was made
 - What it was made of
- Write a 4 page report, double-spaced (page count does not including the images) about your time period and answer these questions with specific examples:**
 - When and where did your period occur? (1 para)
 - What was happening in the world at that time? (1 para)
 - What types of media was used in this time period? (such as architecture, painting, photography, print design?)
 - What was the predominant subject matter? (Animals, people, architecture, landscapes, geometric shapes?)
 - What makes the style recognizable? (What colors, shapes, and materials do they use in the pieces you picked?)
 - Who were some of its main artists?
 - What was one artwork each artist was known for, and specifically describe those pieces.
- Write down 3 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 (A list of where you got your research and images from)**
- Email the images and your report to yourself and bring them in on Flash drive – you will use thereport, your images and your captions in your magazine layout.**

Some historical time periods:

(Also see: deanenettles.com/pdfs/HistoryofDesign.pdf)

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, life-like 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. Mostly known for their buildings and their imitations of Greek sculptures. Chariots. Watch "Ben-Hur." (Be aware that we view historical sculptures and architecture now looks like 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 have all the information. 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, 1450s. "Monty Python and the Holy Grail" (1975) is a fairly accurate if humorous representation of the harsh realities of life then.

Renaissance (1400s-1600s)

Gutenberg's creation of the printing press (Blackletter font). Fonts initially look like style of handwriting in place of origin. Widely-disseminated information revolutionized the world. Creation of Janson and Garamond fonts, italic fonts, pocket books, and rise of metal engravings. Michaelangelo, DaVinci, Albert Dürer, Shakespeare (1564-1616)

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

Printed maps and chronograms (accurate clocks) make navigation easier. Newspapers and handbills. Colonial period to neo-classicism. (Buildings in Washington DC are, neo-classic, Victorian, and some are a combination of both.) Baskerville, Caslon, Bodoni and Dido fonts. Tavern signs, Glass bottles, newspapers, Poor Richard's Almanac

Victorian (1837-1901)

Rise of industrialization; highly ornate, often uses decoration to fill every available space (horror vacu) because steam-driven machinery made this possible. Etching allows for illustration/ photo-like images/highly ornate typography. Also re-discovery of Japan in 1853 creates a craze for all things Japanese, including simple, stylized graphic wood block prints. (FYI, the Victorian era is a "Baroque-style" movement.)

Many artists are uncredited.

Industrialization

Steam power

Joseph Paxton – Crystal Palace

Currier & Ives

Japonaise

Romanticism

Engraving, slab serif fonts, fat face 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 and embracing industrialization. Started with painters in late 1800s (Monet, Van Gogh, etc.) and worked its way through all areas of life.

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 "star" through his promotions. 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, "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 films and film noir detective films from 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 – designer, designed for Talking Heads and 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. *This is a research paper, not something you’ll find many papers already written on.*

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 in Africa

With the exception of Egyptian hieroglyphics and Ethiopian Amharic, there wasn't typography until the colonial period. Pick a topic to discuss, find images that support it, and write three pages of text about your topic. (One possibility: political posters in South Africa at the end of apartheid.)

Design in Asia

Chinese writing goes back as far as Egyptian hieroglyphics, and spread to countries surrounding it. It uses symbols for each word, and symbols for sounds (an alphabet) was created later. Pick a topic to discuss in this area, find images that support it, and write three pages of text about your topic.

Male Graphic Designers (Pick 1)

Paul Rand – First "superstar" graphic designer

Milton Glaser

Saul Bass

Charles & Ray Eames (husband and wife team)

Massimo Vignelli

Neville Brody

David Carson

Stephan Sagmeister

Female Graphic Designers (Pick 1)

Paula Scher

Louise Fili, lettering and package design

Jessica Hische, letterer

Margo Chase

Deborah Sussman

April Greiman

Ruth Ansel

Black Graphic Designers (Pick 1)

Georg Olden [https://en.wikipedia.org/wiki/](https://en.wikipedia.org/wiki/Georg_Olden_(graphic_designer))

Georg_Olden_(graphic_designer)

Eddie Opara, Pentagram partner

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

Asian Graphic Designers (Pick 1)

Tomoko Miho

Ikko Tanaka

Project 5

Designing On a Grid

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 to 300ppi. Save as .psd or .tif format.

Step 3: Create your grid

We'll create a 3-column grid on two facing 8.25 inch wide x 10.875 inch high pages InDesign.

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. Align text baselines across columns.

Step 5: Save as pdf

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

Step 6: Print

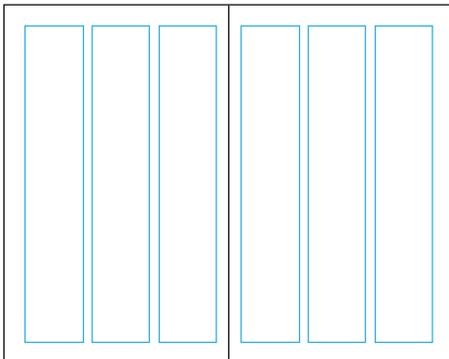
Bring inkjet paper to class, or take pdf for Staples or Kinkos to get it printed.

Step 7: Mount magazine spread

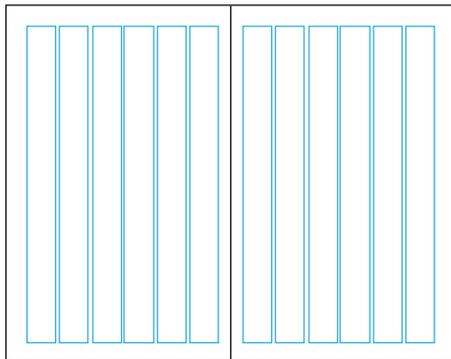
Mount your prints centered on the 15x20 board and add a tissue flap, flapped from the top. If printed as two pages, pages should be touching in center.

Step 8: Presentation

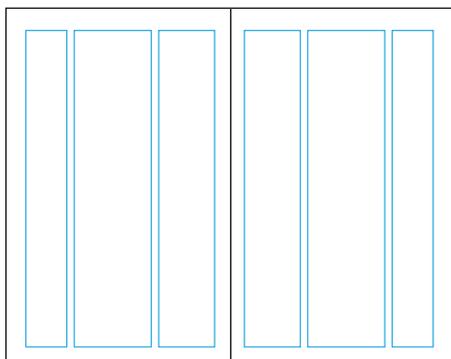
1. Say your name
2. Say what your time period is
3. Give a brief explanation of your time period so the class understands a little bit about it
4. Explain how your design reflects that time period



3-column grid



6-column grid — can still do the same layout as a 3-column grid, but more columns means more room to experiment



Asymmetrical grid — particularly good if you have specialized info; in this case, long descriptions of the art



Mon, Sep 10

- Pick historical time period for History of Design paper

Mon Sep 24

- Bring in copy of an opening 2-page spread from the beginning of a magazine article

Wed, Sep 26

- Hand in research paper
- Setting up project folders
- Create image folder in project folder
- Convert photos to CMYK/300ppi and place in image folder
- Setting up a 3-column grid in InDesign
- Importing and manipulating images
- Adding headlines and by-lines
- Importing text and flowing it into multiple columns
- Working with type/styles
- Using option-return (soft return)
- Importing and using outside fonts

Mon, Oct 1 – InDesign Lesson 2

A more complex grid in InDesign

- Review
- Setting up a six-column grid
- Creating text wraps
- Adding captions
- Layers and alignment options
- Adding color

Wed, Oct 3 – InDesign Lesson 3

- In-class critique of work in progress
- Page numbers and folios
- Credits
- Proofing
- Saving project as PDF for printing

Mon, Oct 8 – MIDTERM +

Mon, Oct 8 after Midterm

Finish up project, export as jpeg and place in PowerPoint; add images and discussion of those images in the presentation.

Wed, Oct 10 – PROJECT PRESENTATION

Be ready to present at beginning of class.

PRESENTATION

Cover page with Project 5

Name of your presentation

Your name

History page

No more than four bullet points about your time period

Artwork

Several pages with artwork/graphic design from that time period, including brief descriptions of what they are and why they are relevant to the discussion

Final Magazine Spread

Final Magazine Spread with callouts that show how you used the style of that time period in your layout

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 need help)
- 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

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** – How well is your magazine spread printed, trimmed out and mounted?

Project 6:

Sequential Story Telling

The purpose of this project is to experiment with telling a story in 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 can execute it.

The Problem:

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, think about what you can do to eliminate them, either by changing the story, the action or the locale.

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)
- **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 ideas for The Accident.

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.

Step 4: Present ideas to class

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

Step 5: Take strongest idea and complete the illustrations

Step 6: Create a slide show with the following pages:

A title slide that says:

**Project 6
Storyboard
Your Name**

Slide with your first frame, no description

Slide with your second frame, no description

Slide with your third frame, no description

Slide with all three frames in a row, no description

Slide with all three frames in a row, with your description of what is happening in all three frames.

Thumbnails/concept: Mon, Oct 15

Tight sketches: Wed, Oct 17

PROJECT PRESENTATION: Mon Oct 29

CHECKLIST FOR PROJECT:

Storyboard

5 frames: 5 inches x 5 inches

Design should include:

- Story about something that happened TO YOU where the result was UNEXPECTED. This can be something bad, but it could also be something GOOD. (The human brain remembers bad things more than good things, probably as a survival mechanism, so a GOOD solution to this problem would be a bigger stretch for you)
- Create three ideas, and sketch them out
- Pick the idea that is the most interesting and most likely to give a good result
- Story should be interesting
- Point of view should be interesting
- Composition should be interesting
- Start with stick figures or rough sketches
- At least add clothing to your stick figures
- Color in your artwork
- Include a background behind your images

Grading:

Concept:

- Does it fit the idea of "The Accident"?
- How interesting is the story?

Execution:

- How clearly do the panels convey the story?
- Can people understand it without explanation?
- Has the artwork been colored in?
- Is there a background drawn in your drawings?

Presentation:

- Does the final slide show follow the format requested?
- How have you improved on the basic request?

Project 7 AND 9:

Advertising Critique

We will look at a series of ads as a class.

Then, you will work with a team of one or two classmates.

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: Mon, Nov 5

WRITTEN CRITIQUE DUE: Wed, Nov 7

Critique your own ad using these same standards

WRITTEN CRITIQUE DUE: Mon, Nov 19

Project 8:

Anti-Bullying 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: Mon, Nov 5

**Written Critique, Present Comprehensives:
Wed, Nov 7**

PROJECT PRESENTATION:

Wed Nov 14



Notice that, though this is a nice looking ad, because the headline is in the "no-fly zone" a publication could only print this on a left-side page, or the headline would get lost in the fold.

The problem:

Create an effective advertisement for an anti-bullying client. 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 product.

Samples:

- GLSEN – <http://www.glsen.org/>
- StopBullying.gov

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 bullying?
- What effects does bullying have on people?
- What are some of the audiences we can direct our ad towards? Students, teachers, parents, and...?

Step 2: Come up with 16 ad ideas and create thumbnail comprehensives ("comps") for 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 bullying. We can write our ideas down any way we want – just make sure you write them down, or you'll forget them in an instant. One way is with "thumbnails," 1-inch or 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 they be broken apart?
- Are there other ideas that could come out of this one?

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 in x 5.5 in. (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 things for someone to read. Make sure they attract more attention than the rest of the ad. Use hierarchy to make that happen.

Step 7: Print ad

Save as pdf then print at school or take pdf to Staples, Office Depot, Kinkos, etc. Print 100% size and trim off borders.

Step 8: Mount ad and comprehensives

- Mount ads on black board
- Tape your original thumbnails and your credits to the back.
- Add a tissue flap to the board

Step 9: 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): Some representative thumbnail ideas

Slide 3-6: Quarter-size comprehensives with written explanation

Slide 7: Final ad

Presentation can go longer if you want to present more thumbnails

Step 10: Present

- Say your name
- Show your slide show
- Explain why you chose your final ad and what it took to produce it
- Hand in your mounted ad

CHECKLIST FOR PROJECT:

Ad Layout

Single Page: 8.25 inch wide x 10.75 inch high

Design should include:

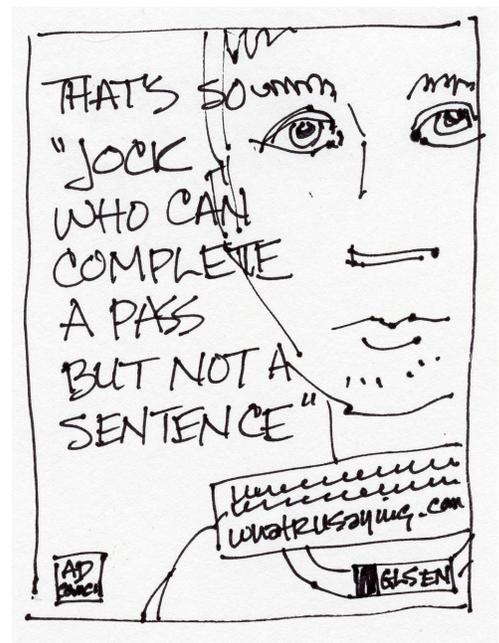
- Headline (if necessary)
- Image (if necessary)
- Body copy to explain ad (if necessary). It is often useful to add copy explaining what you are talking about if it isn't absolutely clear, and what you want people to do and why. Don't indent paragraphs unless you're using multiple paragraphs
- Logo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

PowerPoint should include:

- Slide 1:
Presentation for "Name of organization ad is for"
Audience the ad is for
Your name
Date
- Slide 2 (or more): Some representative thumbnail ideas
- Slide 3-6: Quarter-size comprehensives with written explanation
- Slide 7: Final ad
Presentation can go longer if you want to present more thumbnails.



Thumbnail



Comprehensive

Project 10:

Self-Promotion

Logo, business card and web site

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 an 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** (logo 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.

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:

A. **LOGO**

Center your final logo on a 8.5x11 in paper.

Make it big, but leave at least 1" white space around it.

B. **BUSINESS CARD**

SIZE: 3.5 inch x 2 inch (horizontal or vertical)

Print on 8.5x11 paper in color with crops and bleeds indicated. Don't exceed 3.5 inch x 2 inch size or they won't fit in a wallet.

Info type: 8-10pt. Design can be front and back.

C. **WEB PAGE**

SIZE: 1024 pixels x 768 pixels (when creating a new document, set "intent" to "web" to create this size)

Print as "Fit to Page" in color on 8.5x11 in paper.

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 in .jpg format as a starter). Add short captions 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? Who I am? 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 place in Powerpoint to present to class.

Slide 1:

Project 9
Name of design organization
What organization does
Your name
Date

Slide 2: Sketches from logo design

Slide 2: Final logo

Slide 3: Business card (actual size)

Slide 4: Web design

Step 9: Present to class

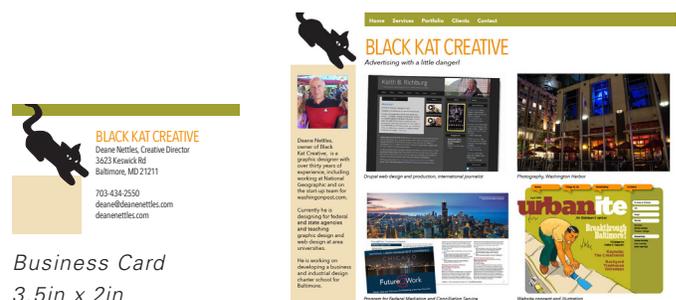
Explain the choices you made and why. How did you make the two items consistent?

Thumbnails logos: Mon, Nov 19

Thumbnails Business Card and Web Page: Mon, Nov 28

PROJECT PRESENTATION: Wed, Dec 5

FINAL EXAM HAND-IN: Mon Dec 10



Business Card
3.5in x 2in

Web Page: 1024px x 768px

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

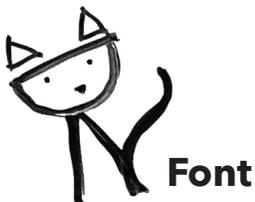
Illustration



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:

- **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, such as animated web ads, using programs such as Flash or Adobe Edge Animate (vector motion) or After Effects (raster-based motion).
- **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 lots of information 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 3D*

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 as an opportunity to meet designers and to find out how they think you can 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.