

**Montgomery College Rockville Campus  
Communication Arts Technologies Department  
Graphic Design and Illustration Program  
GD 121 — Fundamentals of Graphic Design 1, Spring Semester 2012  
Tues & Thurs 8:30-10:40am Classroom TC239**

**Instructor: Deane Nettles**

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*Instruction is at the beginning of the class, so plan to be to class at 8:15.  
To do well, you will have to work on these projects outside of class.*

**DEADLINES:**

<b>Project 1</b> — Technical Exercise .....	<b>Tues Jan 31</b>
<b>Project 2</b> — Tracing Letterforms .....	<b>Thurs Feb 2</b>
<b>Project 3</b> — Expressive Typography .....	<b>Thurs Feb 16</b>
<b>Project 5</b> — Magazine and Web Layout .....	<b>Tues Mar 6</b>
<b>Mid-Term</b> .....	<b>Thurs Mar 8</b>
<b>Spring Break</b> .....	<b>Mar 12-17</b>
<b>Project 6</b> — Storyboard .....	<b>Tues Mar 27</b>
<b>Project 7</b> — Written Ad Critique .....	<b>Thurs Apr 5</b>
<b>Project 8</b> — Ad Design.....	<b>Tues Apr 17</b>
<b>Project 9</b> — Logo/Letterhead Design.....	<b>Thurs, May 3 &amp;</b>
.....	<b>Tues May 8, 8-10am</b>

**Review the projects NOW (pg 12) and start collecting samples & thinking ahead about solving them.**

**COURSE DESCRIPTION**

This class will instruct the student 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, heirarchy, 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:**

- 1) Communication arts terminology/vocabulary
- 2) Following directions and working from design briefs
- 3) Sketching out ideas BEFORE designing
- 4) Elements of style & how consistency reinforces both style and message
- 5) Designing with type
- 6) Designing with photographs and illustrations
- 7) Copyright restrictions on photos and illustrations and crediting the authors of a work
- 8) Designing complex documents using grids
- 9) Planning and illustrating a story using storyboards
- 10) Concepting and designing ads for a specific audience
- 11) Presenting your projects to others using communication terminology and ideas
- 12) 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 persuading people about things you care about, and as an additional toolset when you are working in the real world.

## INDIVIDUAL CLASSES

Unit	Date	BRING	IN CLASS
1	Jan 24	Yourself	30min class rules, watch <i>Helvetica</i> , 10min questions, 10 min typography terms
2	Jan 26	Art supplies, sample of Helvetica	Precision/How to use triangle and t-square
3	Jan 31	<b>Finished tracing assignment</b> , example of kerning or tracking	Typography slide presentation, how to trace & kern letters
	Feb 2	<b>Bring finished kerning assignment</b> , 3 words for assignment 3, examples of expressive typography	Expressive typography presentation, start project
	Feb 7	Creative typography sketches	Critique of sketches, brainstorming
4	Feb 9	Tighter typography sketches	Work in class. mounting demonstration
	Feb 14	Mounting	Finishing/mounting projects
5	Feb 16	<b>Typography Presentation</b>	Critique typography, go over Mag project, discuss composition & heirarchy
6	Feb 21	Bring samples of composition, heirarchy, pick history of design	History of Design
7	Feb 23	Bring sample of magazine layout, thumbnails of mag and website	Intro to InDesign, using a grid -- magazine & website
	Feb 28	Production	More InDesign instruction
	Mar 1	Mounting	
	Mar 6	<b>Mag &amp; Web Presentation</b>	Illustration project explained
	Mar 8	<b>Mid-term Exam</b> , illust thumbnails	Work in class
	Mar 13	<b>SPRING BREAK NO CLASS</b>	Work on tight sketches over break
	Mar 15	<b>SPRING BREAK NO CLASS</b>	
	Mar 20	Present tight sketches	
8	Mar 22	Mounting	Critique mag & web pages, color, drawing
9	Mar 27	<b>Illustration Presentation</b>	Ad project explained
10	Mar 29	Bring in sample ads	Discuss advertising, go over written critique
	Apr 3	Thumbnails	Brainstorming
11	Apr 5	<b>Hand in written critique</b> , tight sketches	
12	Apr 10	Production	
	Apr 12	Mounting	
	Apr 17	<b>Ad Presentation</b>	Explain Logo Project
	Apr 19	Explain logos and letterhead	Discuss logos, work in class
	Apr 24	Present thumbnails of logos	Discuss letterhead, work in class
	Apr 26	Present thumbnails of letterhead	Work in class
	May 1	Tight sketches	Work in class
	May 3	<b>Letterhead Presentation</b>	
Final	May 8	<b>Present letterheads</b>	<i>Art &amp; Copy</i> film, if time

## 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 patron clients, teacher, etc.)
- **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 and interested in considering 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 by the familiar and reassuring. If the idea of persuading people bothers you, keep in mind that there are objects and ideas that you believe strongly in, and the ability to effectively express those ideas is valuable. These persuasive abilities you will be learning aren’t confined to this classroom or this profession, either, but can be used anywhere, 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 foundation of typography, composition, and information hierarchy is used throughout the field.

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

- digital photography
- 3D design
- Computer programming (html, css, php, javascript, actionscript, etc.)
- web design and motion graphics (such as Flash)
- sound recording, videography and video editing.

All of these disciplines have their own vocabulary and basic rules that you will eventually come across in your job. Also, you never know which media is going to be both most suited to your own abilities unless you try them. Knowing a little bit about them will also help you determine what is best for your client.

## CLASS PROJECT “RULES”

Here are a few rules your class projects should follow. Use superb content and these simple design rules for a better chance to create superb design [See “*Stopping Power*,” below.] These rules can be broken, but for the most part following these rules will set you apart from the average student.

- **Simplify, simplify, simplify.** Use clear language that is meaningful, and use images and copy that support the message. Leave them out if they don't. Choose colors that compliment the message instead of taking away from it. “I like it” is not a good reason to include an element in your design. The minimalist look is almost always “in.” White space is imperative around text, images, and lines. Nothing improves bad design like an ample dose of white space.
- **Be structured.** Organize the design with purpose, in meaningful and useful ways, based on clear, consistent structure that is apparent and recognizable to users. Align each item with something else — step out of this rule only for emphasis. Make important things bigger and place them first. Put related things together and separate unrelated things. Items that are similar should have consistent characteristics that make them look like “like items.” Use design elements such as white space, bolding, and lines, arrows and numbers to help the reader understand the content.
- **Be focused.** Your design should keep all needed options and information visible without distracting the user with extraneous or redundant information. Draw attention to important elements by contrasting size (scale), color, and page position. Make sure the elements have a function that supports the content. Good designs should never overwhelm or confuse the user with unneeded information.
- **Be consistent.** Your design should incorporate internal and external components and behaviors that are familiar to your audience. This is where marketing to your audience comes into play. If your audience is not “techy,” don't use a design element for that demographic. [Same for “frilly.”] Maintain consistency with purpose. Also, if the user already understands an element and it's used consistently, they don't need to rethink or remember what it's for.

**Graphic design is a visual depiction of structured thoughts;** communication using color, layout, and organized elements. Remember, “I like it” is not a reason to include something in your design. Logic, clarity, and meaning should direct your finished product.

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

## Course Objectives

**So the objective of this class is for you to:**

- start thinking like a client
- think creatively (creativity as divergent thinking [J. P. Gilford])
- 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
- Ironic twists on ordinary behavior
- Play on words in the headline
- Incongruity or unusual use of visual elements and/or words
- Exaggeration
- Simplification

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

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

## DRAWING AS PART OF THE DESIGN PROCESS

The essence of drawing is breaking up what you see in the world into form, line and shape. The more you draw, the better you get at seeing form, line and shape in the world and the better you'll be able to draw. The better you can draw type, people and objects, the more ways you will be able to visualize them from different angles, and the more dynamic your layouts will be.

## JOURNALS/SKETCHBOOKS

*You are required to keep a journal for this class.*

- Use your journal to record visual thoughts and create sketches for your assignments, and to take notes during demonstrations.
- Write down words and ideas that are in the news and popular culture, and clip out images that affect you strongly. Always be asking why they affect you the way they do.
- Collect a sample of a successful printed communication each week. Look at magazines, publications, books, CD covers, comic books. We will be discussing them in class.

## 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*
- *Rhythm/Pattern*
- *Balance*
- *Scale/Emphasis*
- *Figure/Ground and “White Space”*
- *Texture*
- *Color*
- *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 to maintain a similar look and feel.
- *Symbols* – simple elements that stand for more complex elements or ideas

### The Four Basic Elements Used in Print Design

1. *Headlines and Sub-headlines (Subheads)*
2. *Images*
3. *Body Copy or Text or Words*
4. *Logo/Symbol/Identifier*

When you place any of these objects 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.

### Point/Pica Measurements

72 points = 1 inch  
12 points = 1 pica  
6 picas = 1 inch  
Usually expressed in the form 6p9 (6 picas, 9 points)

Measurements are always expressed as horiz by vertical — 51p x 66p is 8.5in wide x 11in high.

### Major Type Parts

*Serif* — Little “feet” on the ends of type

*Bracket* — Curved connection between some serifs and their stems

*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 “h”, 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* — 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 bowl

### Type Spacing

*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

### 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.

## Basic Type Styles

### Bold

**Bold** — type that is thicker and/or blacker, used for emphasis

### Italic

**Italic or Oblique** — slanted, sometimes more ornate, used for emphasis

### Condensed

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

### Extended

**Extended** — Fonts drawn to be wider than normal, designed to fill large amounts of space

## Type Families

**Display fonts** — Type meant for headlines — 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”)

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

**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.

**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).

**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 than transitional or old style serif typefaces because of their high contrast between thicks and thins. The most common example is Bodoni (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”. Generally more geometrical than serif fonts

**Sans Serif** — First commonly used sans serif was Akzidenz Grotesque (1890). A modern type for the beginning of the modern era.

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

**Sans Serif Grotesque** — Sans serif fonts with characteristics of serif fonts, such as contrast between thicks and thins, two-story lower-case “g”s.

## 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

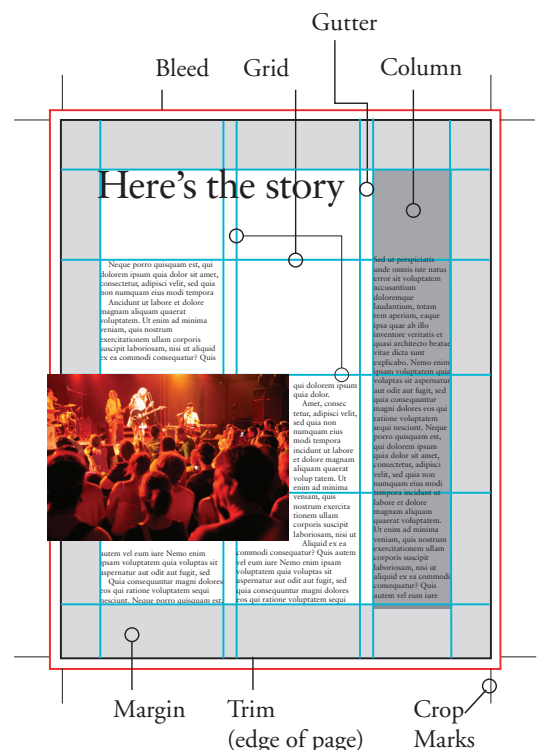
**Grid** — a two-dimensional structure made up of a series of intersecting vertical and horizontal rules (lines) used to structure content. The grid serves as the basis by which a designer can easily produce an organized arrangement of text and images.

**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.



## **COURSE UNITS**

### **Unit 1**

**Introduction and overview of fundamentals of graphic design**

### **Unit 2**

**Technical Drawing**

**Demonstration:** pen and ink rendering.

**Lab:** technical inking assignment.

**Assignment 1 + Bring in a sample of Helvetica**

**Demonstration:** Using t-square, triangle, tracing paper

### **Unit 3**

**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 4**

**Presentation**

**Demonstration:** Presentation techniques.

**Lab:** Mounting, covering, cutting, trimming.

**Assignment 3 + Bring in an expressive typeface.**

### **Unit 5**

**Elements of Design**

**Lecture:** Basic Concepts.

**Assignment 3 + Bring in a sample of graphic design that uses one of the elements of composition.**

### **Unit 6**

**Designing with typography**

**Lecture:** Continuation of typographic anatomy, terminology, readability and hierarchy

**Exercise:** Introduction to digital media.

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

### **Unit 7**

**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 8**

**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 9**

**Rendering techniques**

**Lecture:** Color Theory: Hue, saturation and value, type and background, legibility, color choices for web graphics, RGB and CMYK.

**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 10**

**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 a sample of artwork that uses perspective**

### **Unit 11**

**Advertising Design**

**Demonstration:** The creative process

**Lab:** create a series of thumbnail sketches to solve an advertising problem with 4 different solutions

**Assignment 6, 7 + Bring in a sample of an advertisement**

### **Unit 12**

**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 6, 7 + Bring in an example of an ad that appeals to a specific audience.**

### **Unit 13**

**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 14**

**Corporate Identity and Visual Systems**

**Lecture:** Digital demonstration

**Lab:** Applying the logo design to, letterhead, business card, envelope and resume package or web page for self promotion.

**Assignment 8 + Bring in an example of a business card**

### **Unit 15 Final Critique**

## COURSE ASSIGNMENTS

### Assignment 1 Technical exercise (7 d)

Inking assignment

**Due: Jan 31**

### Assignment 2 Tracing Letterforms (5 d)

Trace letters and tighten their spacing

**Due: Monday, Feb 2**

### Assignment 3 Expressive Typography (14 d)

The word “dog” can sit up and bark. The right type face can create a mood or emotion, attract a specific audience, sell a product or an idea. There are hundreds to choose from and many ways to use them.

*The Problem:* Select a typeface that helps communicate a quality of the word you’re using. For instance: a tropical font for “Puerto Rico,” a very bold, blocky font for “tractor”, a delicate font for “Carmen.”

Select three different words: 1) place 2) thing 3) person Letters should be 2”-3” high and you will cut them out of colored paper. Words will be properly letter spaced, mounted on an appropriate 4.5”x12” colored background and mounted on 16” x 20” black mounting board for presentation.

**Sketches due: Feb 7 / Ready to mount: Feb 14 / Presentation: Feb 16**

### Assignment 4 Find illustrations for your magazine and web layouts

### Assignment 5 Page Layout

Create a layout for a magazine article and web page using a grid system. Design a magazine spread and a web home page using the report and graphics you researched for Assignment 4.

**Magazine sketches due: Feb 23 / Presentation Mar 6**

### Assignment 6 Storyboard

Sequential communication

*The Problem:*

Develop a sequential plan for a three picture sequence to drive the narrative forward and tell the entire story. NO WORDS ALLOWED.

The story is “The Accident.” The first frame should illustrate the encounter, the second frame is the accident and the third is the resolution. (Try to not do an obvious solution.) Each frame must be done in a different media.

The three frames should fit on 8 1/2 x 11 page mounted on 11 x 14 board.

**Rough Sketches due: Mar 8 / Tight due Mar 20 / Present Mar 27**

### Assignment 7 Written Ad Critique

You will work with a team of one or two classmates Obtain a copy of the most recent Advertising Annual of *Communication Arts Magazine*

Choose an advertising series or campaign.

Analyze the campaign in terms of

- Composition and hierarchy
- Typography
- Use of imagery
- Negative space
- Who is the audience?
- How effectively does it communicate with them?
- Does it have “Stopping Power?”

Using a contrasting sans serif headline and serif body font, hand in a two-page report, double-spaced with 1” margins, summarizing that analysis, with at least one paragraph about each of those 7 points.

**Due: Apr 5**

### Assignment 8 Ad Design

Creative Problem Solving

Create an effective advertising campaign.

Ads are created in several stages: thumbnails, small scale complete versions and complete full-scale versions called “comprehensives.” Your assignment is to create 4 small scale ideas using different approaches. One should use a celebrity spokesperson, one is type dominant, one is product dominant and one uses humor. You will then choose one and create a comprehensive ad.

**Roughs: Apr 3 / Tight: Apr 5  
Presentation: Apr 17**

### Assignment 9 Self-Promotion (9 d)

Logo + either letterhead and business card design or web home page design.

Begin by creating thumbnails of a logo for you or your own business. You may want to come up with a name for your studio or use your own name. Think about typography and graphics. You may use initials or create a typeface that incorporates a graphic.

Show your sketches to your creative team.

Choose the idea that is the most successful visual communication.

Use the logo in a letterhead, envelope and business card design package or webpage.

**Rough logo: Apr 24 / Rough letterhead: Apr 26 /  
Tight: May 1 / Presentation: May 3 & May 8**

## GD 121 SUPPLY LIST

These supplies are available as a kit from the school bookstore; there is also a discount available.

11x14 spiral sketchbook  
5mm mechanical pencil  
1 kneaded eraser  
Black Micron .5mm felt tip marker or similar  
1 large non-stick glue stick  
(1 small can Spraymount)  
11"x50' roll of repositionable mounting tissue  
1 emory board for sanding edges of mounting boards  
3/4" wide drafting tape  
3/4" wide black tape  
X-acto knife and 25 #11 blades  
24" aluminum T-square  
12" 30/60/90-degree triangle  
Cork-backed stainless steel ruler  
8 sheets 16x20 or 15x20 super-black mounting board  
(You can also buy 2 sheets 30x40 black board or 4 sheets 20x30 and cut them down to size. PROTECT THESE BOARDS! You are graded on neatness, and banged up boards will result in grade deductions!)  
24" (for 16x20 boards) or 18" (for 15x20 boards) 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 from class to car or bus.

*It also helps to have a drawing board, a cutting mat (or scrap cardboard) and a computer at home. Drawing boards, cutting mats and computers are available at the MC bookstore.*

### You will have access to the following digital programs in class when necessary:

- InDesign (page layout)
- Adobe Illustrator (vector drawing)
- Adobe Photoshop (photo editing)
- Desktop color printer (we will sell oversized paper at competitive prices; you can also print out your files at MC Copies for a fee.)

Design programs available on a 30-day trial at adobe.com; they are also available at rock-bottom student discounts at the MC bookstore. Because as a designer you are likely to do both print and web, I recommend Adobe Creative Suite Design Premium, \$356 (Print & Web) or Master Collection, \$606, (Print, Web & Video). (Prices 8/20/11)

## RESOURCES

There is no required book for this class. However, there are several suggested texts:

### Magazines

[commarts.com](http://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: more than worth it !!!

[printmag.com](http://printmag.com) — Print magazine, another excellent design magazine

*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.

### Organizations

[aiga.org](http://aiga.org) — American Institute of Graphic Arts, a national org. for graphic designers

[adcmw.org](http://adcmw.org) — DC-area organization for graphic designers, many student events. I STRONGLY recommend volunteering for their Annual Show committee.

[illustratorsclub.org](http://illustratorsclub.org) — DC-area organization for illustrators

[gag.org](http://gag.org) — Graphic Artists Guild — National organization for graphic designers

[indesignusergroup.com/chapters/washingtondc/](http://indesignusergroup.com/chapters/washingtondc/) — InDesign user's group

[printindustry.com](http://printindustry.com) — National organization dedicated to the printing industry

### Online Portfolios

[www.theispot.com](http://www.theispot.com) — Website for portfolios

[www.folioplanet.com](http://www.folioplanet.com) — Website for portfolios

### Books

*Designing With Type 4<sup>th</sup> 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 library

*Type Rules* by Ilene Strizver  
Available at amazon.com

## GRADING POLICIES

An overall course grade is based on several key elements:

- Projects
- Class Attendance
- Journals and Notebooks
- Class Participation
- Meeting Deadlines
- Understanding of material presented

### Project Standards and Grades

If a project is turned on time, accurately follows all specifications and is neatly executed, it will receive a passing grade: C.

Factors that can raise a grade to a B or an A:

**Composition** — The assignment should show an understanding of and attention to elements of composition as we have discussed in class.

**Creativity** — Is it a unique solution to the communication problem?

**Communication** — The solution should communicate the message that the client specified.

**Presentation** — The piece should be well presented and show evidence of care and pride in execution.

**Materials** — The piece should represent an understanding of use of materials discussed in class and should be executed in materials appropriate to the project.

### Class Attendance

More than two unexcused absences can cause your grade to lower

Chronic lateness will also be noted and can cause your grade to lower

Sleeping in class is considered an absence.

### Journals and Notebooks

Students are asked to 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. **WARNING:** If you fall behind by two projects you will be withdrawn from class.

## 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.

## RULES

### Montgomery College Rules

Each and every student is expected to behave in ways which promote a teaching and learning atmosphere. Students have a right to learn; however, they do not have the right to interfere with the freedom of the faculty to teach or with the rights of other students to learn. Students will be treated respectfully in return for respectful behavior.

All in-class discussions should be carried out in a way that keeps the classroom environment respectful of the rights of others. This means, for example, students should not interrupt someone else who is talking, regardless of whether that person is the instructor or another student. Students should not monopolize class time by repeatedly interrupting and asking questions in a manner which hinders the learning process of others. Students are also expected to conduct themselves in ways which create a safe learning and teaching environment that is free from such things as violence, intimidation, and harassment.

If you have a disability which will require accommodations, please see me after class. A letter from Disability Support Services (R-B122; G-SA175; or TP-ST120) authorizing your accommodations will be needed. Any student who may need assistance in the event of an emergency evacuation must identify to the Disability Support Services Office; guidelines for emergency evacuations for individuals with disabilities are found at: [www.montgomerycollege.edu/dss/evacprocedures.htm](http://www.montgomerycollege.edu/dss/evacprocedures.htm).

### 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 so other students aren't distracted.
- If you are here for open lab, always sign in the lab book.
- You can work during other classes in this room, but only with the permission of the teacher — then you must work in the back of the room, and work quietly.
- 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 drive on your computer, 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 this way.

## Internet Rules

- No student may use the internet during scheduled class time unless for a course-related reason.
- Students will not check or write e-mails, go to chat rooms, instant message or the like.
- Non-compliance will result in a grade reduction.

## My Rules

- Do your sketches before class
- Show up on time
- Listen to the lectures
- Draw a lot, even if you don't think you can
- Do your projects as well as you can and still complete them 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!

## SUPPORT SERVICES

Any student who may need an accommodation due to a disability, please make an appointment with Rose Sachs. A letter from Disability Support Services authorizing your accommodations will be needed. Any student who may need assistance in the event of an emergency evacuation must identify to the Disability Support Services Office; guidelines for emergency evacuations for individuals with disabilities are found at: [www.montgomerycollege.edu/dss/evacprocedures.htm](http://www.montgomerycollege.edu/dss/evacprocedures.htm).

For additional information or to contact a DSS counselor: <http://www.montgomerycollege.edu/Departments/dispsvc/contact.htm>

Counseling and Advising Building  
Room CB122, 51 Mannakee, Rockville, MD, 20850  
E-mail DSS at: [dss@montgomerycollege.edu](mailto:dss@montgomerycollege.edu)

## Counselors:

Rose Sachs, Department Chair, Prescriptive Learning Specialist, Rm. CB122B, 240-567-5077  
Joan Gough, Room CB122D, 240-567-5054  
Sue Hassan, Room CB120, 240-567-5087  
Janet Merrick, Room CB122C, 240-567-5061

If you are a veteran or on active or reserve status and you are interested in information regarding opportunities, programs and/or services, please visit the Combat2College website at [www.montgomerycollege.edu/combat2college](http://www.montgomerycollege.edu/combat2college) and/or contact Joanna Starling at 240-567-7103 or [Joanna.starling@montgomerycollege.edu](mailto:Joanna.starling@montgomerycollege.edu).

## STANDARDS OF COLLEGE BEHAVIOR

The following statement appears in College offices and labs to remind students of the behavior standards and process adopted by the College. All full and part-time faculty are strongly encouraged to include the statement in their syllabi.

A. The College seeks to provide an environment where discussion and expression of all views relevant to the subject matter of the class are recognized as necessary to the educational process.

B. However, students do not have the right to interfere with the freedom of the faculty to teach or the rights of other students to learn, nor do they have the right to interfere with the ability of staff to provide services to any student.

C. Faculty and staff set the standards of behavior that are within the guidelines and spirit of the Student Code of Conduct or other College policies for classrooms, events, offices, and areas, by announcing or posting these standards early in the semester.

D. If a student behaves disruptively in the classroom, an event, an office, or an area after the instructor or staff member has explained the unacceptability of such conduct and the consequences that will result; the student may be asked to leave that classroom, event, office, or area for the remainder of the day. This does not restrict the student's right to attend other scheduled classes or appointments.

E. If the student does not leave, the faculty or staff member may request the assistance of Security.

F. The faculty or staff member and the student are expected to meet to resolve the issue before the next class session.

G. The Dean of Student Development or designated instructional Dean of Work Force Development and Continuing Education should be informed verbally or via email about any situation that violates the Student Code of Conduct.

H. If, after a review of the situation and a restatement of the expected behaviors, the student refuses to comply with the stated standards of conduct required, then the faculty or staff member should refer the issue in writing to the dean of student development for action under the Student Code of Conduct.

I. The faculty or staff member will provide the Dean of Student Development with a written summary of the facts or conduct on which the referral is based, which must include the date, time, place, and a description of the incident.

## ACADEMIC DISHONESTY

The maintenance of the highest standards of intellectual honesty is the concern of every student, faculty and staff member at Montgomery College. The College is committed to imposing appropriate sanctions for breaches of academic honesty. The list below is not all-inclusive of prohibited behavior. Nothing in this section precludes an academic department from issuing supplemental guidelines giving examples of plagiarism or other forms of academic dishonesty and academic misconduct which are pertinent to the subject matter of the class.

**A. Academic Dishonesty or Misconduct can occur in many ways.** Some common forms include:

A.1 Cheating on assignments or examinations

**\*\*A.2 Plagiarizing from written, video, or Internet resources**

A.3 Using tests or other material without permission

A.4 Forgery

**\*\*A.5 Submitting materials that are not the student's own**

A.6 Taking examinations in the place of another student, including assessment tests

A.7 Assisting others in committing academic dishonesty

**\*\*A.8 Failing to use quotation marks for directly quoted material unless using block quotes or other accepted formats.**

A.9 Copying from another student during an examination

**B. Sanctions to be imposed.** Students who engage in any act that the classroom instructor judges to be academic dishonesty or misconduct are subject to the following sanctions:

B.1 The minimum grade sanction imposed by a faculty member is to award and "F" on the assignment or test in which the dishonesty occurred.

B.2 The maximum grade sanction is to award an "F" for the course in which the dishonesty occurred.

B.3 In addition, each faculty member has the prerogative of referring a case to the campus Dean of Student Development or designated Instructional Dean of Work Force Development and Continuing Education with a specific request that the Dean consider imposing additional sanctions

**C. Case Referrals.** The faculty member will:

Notify the student of the allegation in writing, with a copy forwarded to the Dean of Student Development or the designated Instructional Dean of Work Force Development and Continuing Education.

- Include the grade sanction to be imposed, the reasons for it, and the appeals process. It is expected that the instructor will take immediate action.
- Send a letter to the student's last address of record via certified mail, return receipt requested, if a student is no longer at the institution.
- Hold a conference with the student so that the student can present his/her information, if the charge is contested.
- The student will inform the faculty member that he or she will contest the charge within five business days after his or her receipt of the letter.

**D. Reporting Process.**

In reporting violations of academic dishonesty to the campus Dean of Student Development or designated Instructional Dean of Work Force Development and Continuing Education, the faculty member will state in writing the circumstances surrounding the incident, the nature of the evidence collected against the student, the result of the discussion with the student, and the grade sanction to be imposed.

The faculty member will provide the supporting documentation to both the Dean and student.

**E. Appeal.**

A student may appeal the grade or non-grade sanctions imposed by the faculty member and/or Dean of Student Development or designated Instructional Dean of Work Force Development and Continuing Education to the Vice President/Provost for the Campus or Work Force Development and Continuing Education whichever is applicable.

The appeal will be submitted, in writing, to the Vice President/Provost, within ten business days of the date the student is informed of the imposition of the sanction.

Nonacademic Misconduct. See Student Handbook

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### ► HOW ACADEMIC DISHONESTY APPLIES TO THIS CLASS

If you are using text or images that someone else has created, such as information from Wikipedia, drawings from Facebook, photography from Flickr.com, a font from dafont.com or the like, **please credit the source or the author and include the source's web address on your layout.** BE AWARE that you cannot use images from these sources for commercial work without the consent of the author, which requires written permission and often a fee, or you are legally and financially liable.

## THE GOAL OF THESE CLASSES: STUDENT DESIGN PORTFOLIO

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

- 1. 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.*
- 2. 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.*
- 3. 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.*
- 4. 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.*
- 5. 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.*
- 6. Poster** — *Demonstrates the ability to work simply and boldly in a large format.*
- 7. 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*
- 8. 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.*

**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 really smart design student would do one sample of each of these fresh every year — a really, really smart student would redo them all every six months, or more often. Find a valued teacher to thoroughly critique them as you go to get as much value out of them as you can.

**ALSO: Call up local ad agencies and design firms and ask for Informational Interviews. (Google “Informational Interviews” to find out what they are.) Review the ad agency’s or design firm’s portfolio online and think up other questions to ask them. Then take in your portfolio in and ask for feedback. Use it as an opportunity to meet designers and to find out how they view your portfolio, so you can make it stronger.**