

**Montgomery College Rockville Campus  
Communication Arts Technologies Department  
Graphic Design and Illustration Program  
GDES 121 — Fundamentals of Graphic Design 1, Spring, 2015  
Mon & Wed, 8:30-10:40am  
Classroom TC239**

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*In this class, I will assume you are an adult and are interested in a career in graphic design.*

**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. 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.

**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.

**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:**

<b>Project 1</b> — Technical Exercise.....	<b>Mon, Feb 2</b>
<b>Project 2</b> — Tracing Letterforms.....	<b>Wed, Feb 4</b>
<b>Project 3</b> — Expressive Typography.....	<b>Wed, Feb 18</b>
<b>Project 4</b> — Design History Report .....	<b>Wed, Feb 25</b>
<b>Mid-Term</b> .....	<b>Mon, Mar 9</b>
<b>Spring Break</b> .....	<b>Week of Mon, Mar 16</b>
<b>Project 5</b> — Magazine and Web Layout.....	<b>Mon, Mar 23</b>
<b>Project 6</b> — Storyboard .....	<b>Mon, Apr 6</b>
<b>Project 7</b> — Written Ad Critique.....	<b>Wed, Apr 15</b>
<b>Project 8</b> — Ad Design .....	<b>Wed, Apr 22</b>
<b>Project 9</b> — Logo/Letterhead Design.....	<b>Wed, May 6</b>
<b>Final Exam Due</b> .....	<b>8am Mon, May 11</b>

**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**

<b>C</b>	<b>U</b>	<b>Date</b>	<b>BRING</b>	<b>IN CLASS</b>
1	A	Mon, Jan 26	Yourself	30min class rules, watch Helvetica, 10min questions
2	B	Wed, Jan 28	Bring in art supplies, ways we communicate visually, sample of design (Is it using Helvetica?)	Show samples, discuss ways to communicate visually, design vs. visual communication Precision— How to use triangle and t-square, Project #1 We'll be using for drawing grids, sizing projects, mounting,
3		Mon, Feb 2	<b>Hand in Project #1</b> , list of what we use to communicate visually	Typography slide presentation, how to trace & kern letters, Project #2, person, place and thing for Expressive Typography
4	C	Wed, Feb 4	<b>Hand in Project #2</b> and bring in 3 words for assignment #3 plus examples of expressive typography	Go over Expressive Typography project #3, pick words and sketch ideas, Intro to InDesign, picking fonts Pick History Report projects
5		Mon, Feb 9	Rough typography sketches	Bring in supplies to work in class, mounting demonstration
6		Wed, Feb 11	Materials for typography project	Bring in supplies to work in class
7	D	Mon, Feb 16	Mount typography project	Finish & mount typography project, bring in historic design
8		Wed, Feb 18	<b>Typography Presentation #3</b> , hand in pasteup, sample of design from another time period	Critique typography project, go over Mag projects #4 & #5, discuss samples, History of Type presentation
9	E	Mon, Feb 23	Bring sample of magazine opening spreads	Discuss composition & hierarchy, in class paste up grid project. Convert photos to CMYK. How to sketch a layout.
10	F	Wed, Feb 25	<b>Hand in History Research #4</b> Bring in pasteup. Trace sample mag article grid, thumbnails of magazine spread	Intro to InDesign: We'll set up a margin and a number of columns (a basic grid), add running text, use styles, and insert and size and crop photos.
11	G	Mon, Mar 2	Bring history research on disk with images from time period	Intro to InDesign: Captions, text wraps, color
12		Wed, Mar 4	Bring materials for magazine projects	Review projects in class
13		Mon, Mar 9	<b>MIDTERM</b> from syllabus	Continue projects in class, save as pdfs, discuss Illust Project
14		Wed, Mar 11	Finished pdfs of magazine spread to print	Illustration project #6 explained, brainstorming , print & mount magazine project in class
15	H	Mon, Mar 16	<b>Spring Break</b>	
16		Wed, Mar 18	<b>Spring Break</b>	
17		Mon, Mar 23	<b>Mag Presentation #5</b> Illustration rough sketches	Color, point-of-view, 180-degree rule
18	I	Wed, Mar 25	Illustration tight sketches, bring in sample of analagous color	"False" perspective, 1 & 2-point perspective
19	J	Mon, Mar 30	Drawing materials for final illustration, bring in sample of perspective illust.	Work on final illustration in class
20		Wed, Apr 1	Drawing & mounting materials	Mounting final illustration
21		Mon, Apr 6	<b>Illustration Presentation #6</b>	Project #7 & #8 explained, sample ad critique
22	K	Wed, Apr 8	Bring in sample ads to critique	Critique ads as group, brainstorm ads or project
23	L	Mon, Apr 13	Present thumbnails	Brainstorming
24		Wed, Apr 15	<b>Hand in Written Critique #7</b> Present comprehensives	Present comprehensives, work on ads
25		Mon, Apr 20	Mounting materials (2 boards)	Print and mount ads
26		Wed, Apr 22	<b>Ad Presentation #8</b> , bring in samples of logos	Explain Project #9, logo presentation, brainstorming
27	M	Mon, Apr 27	Present thumbnails of logos, show how to design letterhead, envelope, business card	Logo comp presentation
28	N	Wed, Apr 29	Present thumbnails of letterhead	Letterhead comp presentation, work in class
29		Mon, May 4	Mounting materials	Mount letterhead
30		Wed, May 6	<b>Letterhead Presentation #9</b> <b>Last day revised assignments</b>	Logo/letterhead presentation <b>Take Home Exam</b>
31		Mon, May 11	<b>Hand In Final Exam</b>	Return logo & letterhead assignment

## **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 6, 7 + 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 6, 7 + 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, letterhead, business card, envelope and resume package or web page for self promotion.

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

## 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, 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 ideas BEFORE designing
- Messages, and concepting and designing ads for a specific audience
- Elements of style & how consistency reinforces both style and message
- Designing with type
- Designing with photographs and illustrations
- Copyright restrictions on photos and illustrations and crediting the authors of a work
- Designing complex documents using grids
- Planning and illustrating a story using storyboards
- Presenting your 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 persuading people about things you care about, and for communicating in the real world.

## 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 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 [also known as elements] 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 important around text, images, and lines. Nothing improves bad design like an ample dose of white space.

- **Be structured.** Organize your design based on a clear, consistent structure that is apparent and recognizable to users — a grid is an ideal way. 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 obviously "like items." Use design elements such as white space, bolding, and lines, arrows and numbers to help the reader understand the content. (You are building a visual "language" for your readers, and should be able to write a style guide when it's done that readers could follow and understand.)
- **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 every element you place on the page supports your message. Good designs should never overwhelm or confuse the user with unneeded information.
- **Be consistent.** Your design should incorporate internal and external elements and behaviors that are familiar to your audience. If you use a design element, such as a horizontal line or a color, use it more than once, in a similar way. It creates a "vocabulary" for your design, making it easy and pleasing to look at. If the user already understands an element and it's used consistently, they don't need to rethink or remember what it's for.
- **Be appropriate.** This is where marketing to your audience comes into play. If your audience is not "tech," don't use a tech design element for that demographic. Same with "frilly." In other words, don't use a robot to promote organic farming and don't use a flower to promote "World of Warcraft." It seems like common sense, but sometimes we like certain elements so much that we don't think about it.

**Graphic design is a visual depiction of structured thoughts;** 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.

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

## 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 [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)

**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), and we’re going to see more and 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. 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.

## Grading

Key elements essential to a successful completion of this course:

- Projects
- Class Attendance
- Class Participation
- Meeting Deadlines
- Understanding of material presented

## Project Standards and Grades

Projects are graded using a numerical rubric

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100 = A+

95 = A

92 = A-

88 = B+

85 = B

82 = B-

78 = C+

75 = C

72 = C-

68 = D+

65 = D

62 = D-

Below 60 =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% (accuracy)
Assignment 2	4% (accuracy/directions/ability to kern & track)
Assignment 3	12%
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

- 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.

## 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.
- 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 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

- 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!

## GDES 121 SUPPLY LIST

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

- 11"x14" spiral sketchbook
  - 5mm mechanical pencil
  - 1 kneaded eraser
  - Black Micron .5mm felt tip marker or similar
  - 1 small can Spraymount
  - Bottle of rubber cement
  - Rubber cement pickup
  - 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 16"x20" or 15"x20" super-black mounting board [You can also buy 2 sheets 30"x40" black board or 4 sheets of 20"x30" 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 from class to car or bus.
- 
- 1 emory board for sanding edges of black boards (*not in kit*)  
*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.*

**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 (I recommend that someone in the class buy a 100-pack of Epson Matte Finish 13x19 paper to print projects; you can also pay to print out your files at MC Copies or elsewhere.)

## 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 \$29.95 a month. The options are renting month-to-month and by the year — by the year guarantees the rate for the year and is 2 months cheaper. [There is also a \$10/mo. single program Photoshop rental rate.] 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 (like here at school).

## RESOURCES

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

### 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 in the library

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

### 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

### Organizations

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

[gag.org](http://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.

[indesignusergroup.com/chapters/washingtondc/](http://indesignusergroup.com/chapters/washingtondc/) — Adobe InDesign user's group (free pizza and drinks at events)

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

### Places to Host Your Online Portfolio

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

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

## ACADEMIC HONESTY

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 an "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 HONESTY 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 web source, book source and/or the author and include the source's web address on your layout.** BE AWARE that you cannot present work that uses images or fonts created by other people on your own website for your own promotion OR FOR COMMERCIAL WORK without the consent of the author, which requires written permission and often a fee, or you can be sued for BIG MONEY.



# **MONTGOMERY COLLEGE**

## **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.

## **Support Services**

Any student who may need an accommodation due to a disability, please make an appointment with DSS. A letter from Disability Support Services authorizing your accommodations will be needed.

## **Assistance with Evacuations**

Any student who may need assistance in the event of an emergency evacuation must identify themselves 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).

## **Contacting Disability Support Services**

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

For additional information or to contact a DSS counselor: [www.montgomerycollege.edu/dss](http://www.montgomerycollege.edu/dss)

## **Veterans Services**

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  
240-567-7103

[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.

## 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 will be moving around the 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.

### Point/Pica Measurements

72 points = 1 inch

12 points = 1 pica

6 picas = 1 inch

Measurement usually expressed in the form 6p9  
(6 picas, 9 points)

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

### Font

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

### Specific Families of Fonts

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.

## 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 “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* — the open part of a character; such as the inside of the “o”
- *Bowl* — the part of the letter that isn’t a *Stem* that surrounds the counter

## Type Spacing

### 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

## Type Styles

### Bold

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

### Italic

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

### Condensed

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

### Extended

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

## Broad Families of Fonts

### Display fonts

Type meant for headlines (large type) — can be very ornate

### Body fonts

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

### Script fonts

Fonts designed to look like handwriting

## Type History

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

**Serif fonts** — fonts with serifs (“feet”)

**Bogl**

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

**Bogl**

*Oldstyle or Antiqua* — type designed between about 1470 and 1600 in Italy and France. (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 Modern, 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”.)

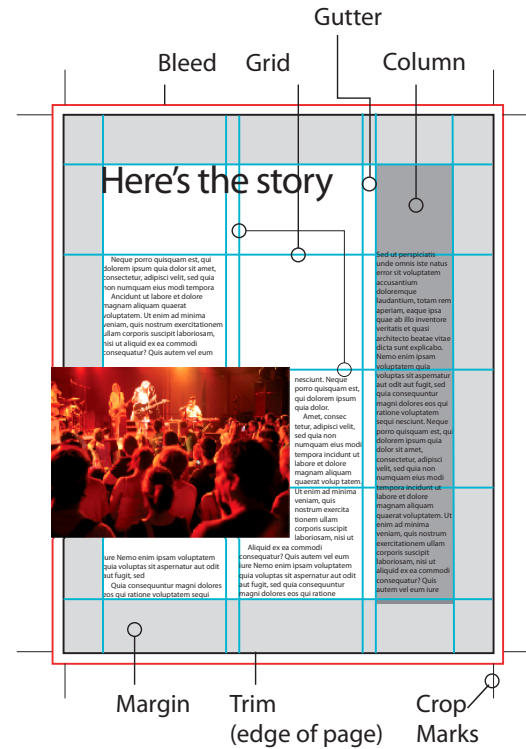
## Layout

*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.

## Color Space

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

*CMYK* is the color space of printing on paper.

## Resolution

Digital images are made up of pixels; the more pixels per inch, the more detail. To look good — **Web: 72ppi. Printing: 300ppi.**

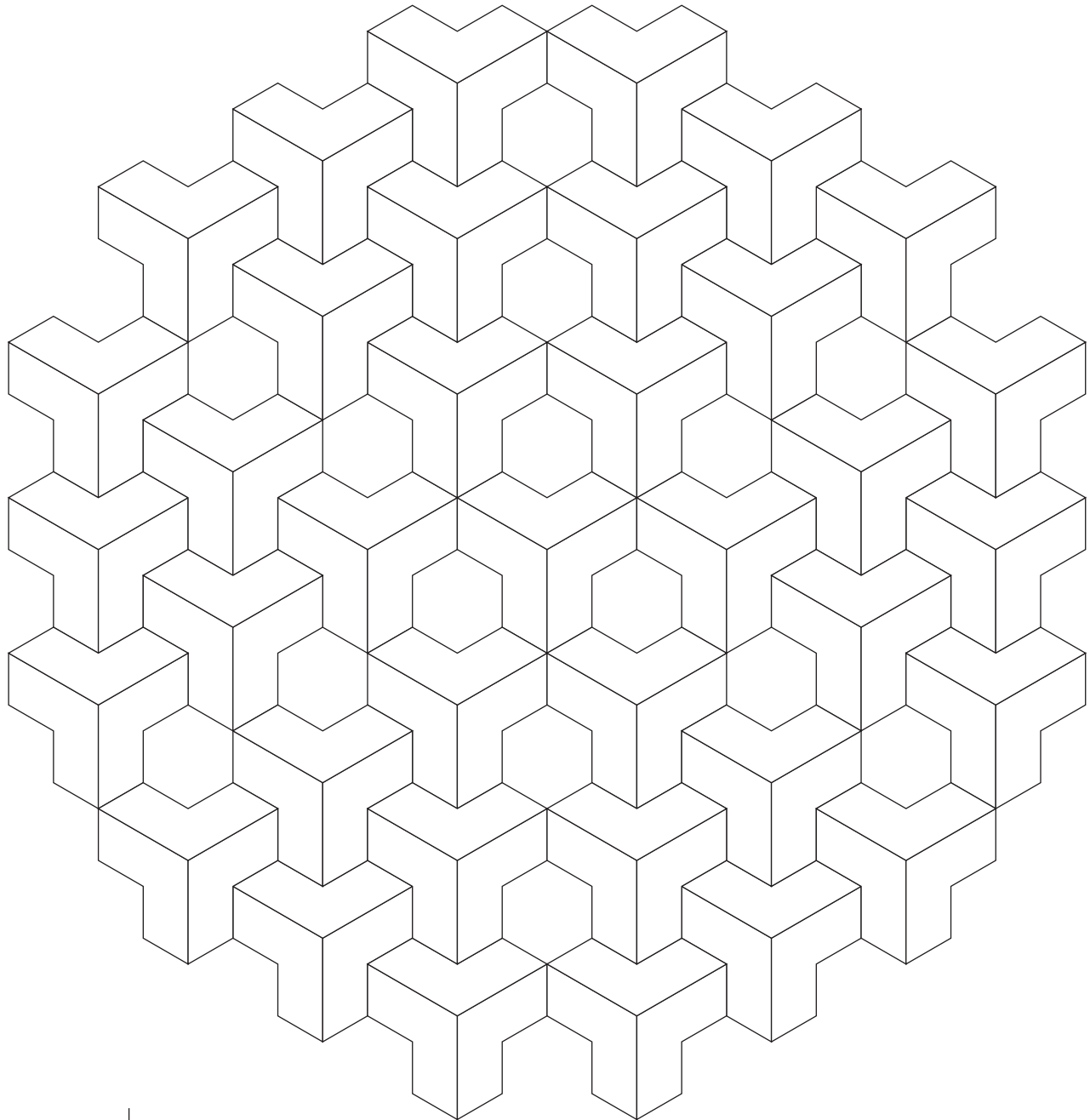
*Project 1:*

# Technical Inking Exercise

This assignment will teach you how to use a t-square and triangle, which will be useful for drawing layout grids later on, and give you practice in being careful, precise and patient.

Tape the figure to a rigid board or drawing board. Tape a sheet of tracing paper over the figure. Use T-square and triangle to find vertical center of figure. Ink over outlines using 30/60/90° triangle, making sure it rests on the T-square at all times. Submit tissue for grading.

**PROJECT DUE: Mon, Feb 2**



Project 2:

# Tracking/Kerning exercise

**1) USE YOUR T-SQUARE.** Draw 4 light parallel baselines on a piece of tracing paper about two inches apart, one for each word.

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

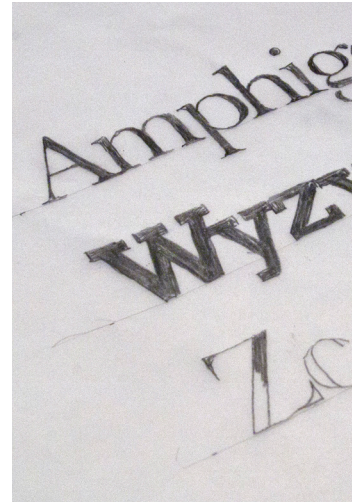
AND

**3) TIGHTEN THE TRACKING AND FIX THE KERNING.** While you are tracing the words, tighten the overall spacing (tracking) of the letters AND even out the spacing of individual letters (their kerning) by loosening or tightening them. For instance, in the word “Amphigory” below, tighten the overall spacing of the word, but 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 the differences between each font.

**4) Mark the Baseline, Cap Height and Descender Height for each word.**

**PROJECT DUE: Wed, Feb 4**



Amphigory

Wyzynski

Zoology

Amphigory

## 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.

The Project:

### 1) **Select three words; one each for:**

A place

A thing

A person

2) Then select a typeface for each that helps describe the word. For instance: a very bold, blocky face for “tractor”, a delicate face for “Rosalee”, a playful face for “Rio”. **Don’t use a word that’s the same as the name of the font you pick.**

3) Work out your letters on tracing paper and transfer to colored paper. Avoid letters with very thin elements, such as script. 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.

**WORDS:** Make them large and easy to read on the background — *you’ll be showing them at the front of the class and the students at the back should be able to read them.* Letters should be 2”–4” high, cut out of paper or another substance.

Don’t use plain white paper for the words unless it’s appropriate to the word (like “snow”).

Words will be properly “kerned,” and mounted on an appropriate background.

**BACKGROUND:** Background should be colored or made out of something that emphasizes the meaning of the word. Size: 4.5 inches x 12 inches.

### 4) **Mounting**

Mount on 16 in x 20 in board as shown; 2 inch border all around outside, equal spaces between the backgrounds.

flap tissue over board (cover the ENTIRE front, 3” flap on back, taped on with one long piece of black tape, carefully trim tissue on front to edge of board)

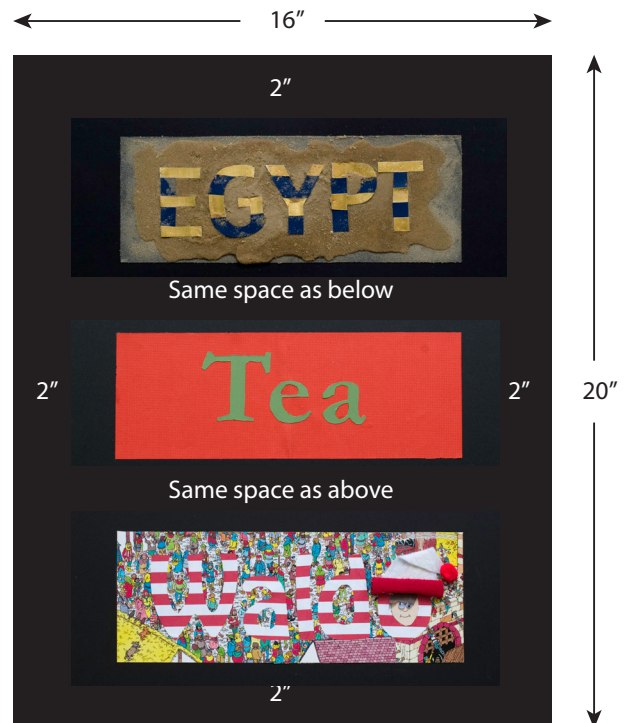
Write the name of the fonts you used on the back

If you use images created by someone else, write where you got them (book, magazine, web address) on back

**Sketches due: Mon, Feb 9**

**Project ready to be mounted: Mon, Feb 16**

**PROJECT PRESENTATION: Wed, Feb 18**



## Project 4:

# Design History Research Project

**PROJECT DUE Wed, Feb 25**

### 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 3 page report, double-spaced, about your time period and answer these questions with specific examples:**
  - When and where did your period occur? (1 paragraph)
  - What was happening in the world at that time? (1 paragraph)
  - What types of media was used in this time period? (such as 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 them in your magazine layout.**

## Design History

### 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 as using a color pallet of browns and whites and greys, when in fact they were often brightly painted, but those colors have worn away over thousands of years.)

### 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; rising cost of scribes encouraged the creation of printing press in 1450s. “Monty Python and the Holy Grail” (1975) is a fairly accurate if humorous representation of the harsh reality of life.

### Renaissance (1400s–1600s)

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

### Discovery, Invention, Revolution (1600’s–1800)

Printed maps make navigation easier. Newspapers and handbills. Colonial period to neo-classicism (Washington DC — U.S. Capitol spans both neo-classicism and Victorian) Baskerville and Bodoni fonts. Tavern signs, Glass bottles

### Victorian (1837–1901)

Rise of industrialization; highly ornate, often uses decoration to fill every available space (horror vacu) because steam-driven machinery made it possible to do. 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

## **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](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 Follies 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 printmaker, 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](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 — cinematographer, “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 in this category 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](http://www.juliarothman.com)

## Project 5:

# Designing On a Grid

### Research

Use your research paper from Project 4.

### Convert

Using Photoshop, convert all your images from RGB to CMYK color space.

### Design on a Grid

Create two different sketches for a magazine layout using a GRID. (A simple grid is created by defining a margin and 2, 3

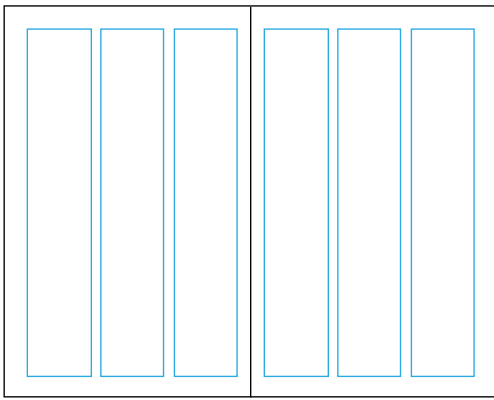
or 4 columns in your InDesign document; more complicated grids can be created using lots more columns, by making your columns different widths instead of all the same width, by adding additional horizontal guides, and any combination of these.)

### Produce Your Design

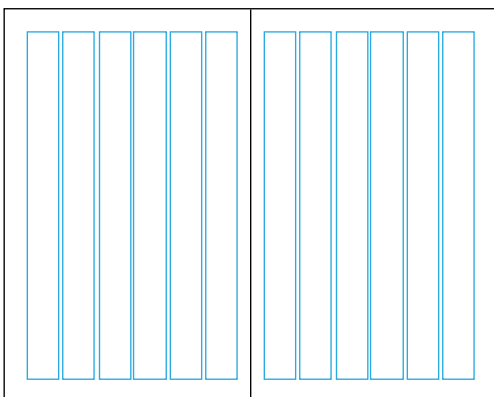
Create 1 final magazine spread in the style of your time period using period fonts, art and colors. The design will be produced in InDesign, then printed and mounted for presentation.

### Presentation

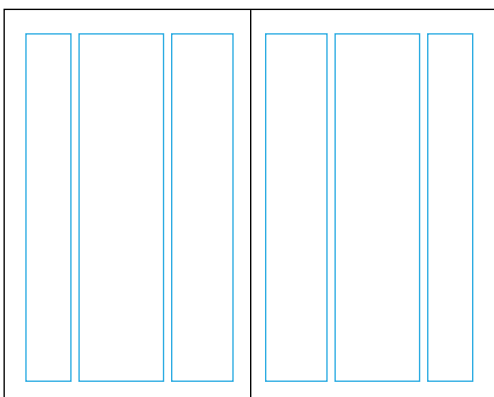
1. Say your name
2. Say what your time period is
3. Give a brief outline of your time period so the class understands a little bit about it
4. Explain how your design reflects that time period



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



### Wed, Feb 4

- Pick historical time period for History of Design paper

### Wed, Feb 18

- Bring in an example of historic design

### Mon, Feb 23

- Bring in copy of an opening 2-page spread from the beginning of a magazine article
- Discuss hierarchy in magazine design
- Bring in your tools and tracing paper.
- Basics of how to design using a grid (using margins and columns) doing paste up

### Wed, Feb 25 — InDesign Lesson 1

- **Hand in your History of Design paper**
- **Hand in grid paste up**
- Bring in your tools
- Bring in sample of magazine layout, trace grid
- Presentation on the grid
- Using a sample grid, sketch your design 3 ways
- Setting up project folders
- Converting photos to CMYK/300ppi
- Setting up a 3-column grid in InDesign
- Working with type/styles/option-return
- Joining columns of type
- Importing and manipulating images
- Importing and using outside fonts

### Mon, Mar 2— 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
- Color

### Wed, Mar 4 — InDesign Lesson 3

- In-class critique of work in progress
- Page numbers and folios
- Credits
- Proofing

### Mon, Mar 9 — MIDTERM

- Finish project
- Saving project as PDF for printing
- Discuss **Illustration Project** for over Spring Break

### Wed, Mar 11 — Printing and Mounting

Finish up project, print out and mount on board.

**(Be ready to print at the BEGINNING of class)**

### Mon, Mar 23 — PROJECT PRESENTATION

#### Graded on:

Neatness, use of grid/how well elements are aligned, hierarchy, what you do to imitate the style of the period.

### CHECKLIST FOR PROJECT:

#### Magazine Page Layout

Spread: 2 pages attached in center,

Each page is 8.5 inches wide x 11 inches high

#### Design should include:

- Headline
- Subheads (to break up text)
- Text type set 10pt large / 12pts leading
- Indent paragraphs except for 1st one after breaks (at the beginning, after subheads)
- 3 illustrations or photos
- Captions
- Credits (attribution for photos and copy)
- Page numbers
- Proof copy for spelling, grammar, stray type characters.



Final magazine spread presented on 20"x 16" black board with tissue indicating the grid you used.

Project 6:

# Sequential Story Telling

## The Setup:

As a graphic designer, if you can illustrate, great! But sometimes you have to be able to draw out ideas so that a photographer or an illustrator can do them for you. The purpose of this project is not so much drawing this story to perfection, as being able to convey the story so that the client can understand and approve the idea and the photographer or illustrator can execute it.

## The Problem:

Come up with a story of something that happened to YOU. To tell an entire story in three 5"x 5" frames using pictures and 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?)

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

## Process:

Come up with three or more ideas for The Accident.

- **Make thumbnail sketches** (small, rough) of those several ideas.
- **Show or just talk through your ideas** with friends, acquaintances, and fellow students and ask them a) Which are my strongest ideas? b) How could I make the strongest one stronger? More unusual? and c) If you don't like any of them, what would you do?
- **Consider point of view for each frame.** What if I look at the action from down low? Up high? Closer? Farther away? Can I use the edges of the frame to crop the image to make it more interesting? Come up with a varied point of view that makes sense for the storyboard.

Bring your sketches to class to present. But given that we will only have a week to finish this project, once you have a strong idea, feel free to start on more finished drawings.

**Thumbnails/concept: Mon, Mar 23**

**Tight sketches: Wed, Mar 25**

**Finish & mount: Wed, Apr 1**

**PROJECT PRESENTATION: Mon, Apr 6**

## Mounting:

Final 3 pieces each 5" square, mounted in a horizontal row 1" apart centered on 16"x 20" black board, with a tissue flap hinged from the top.

## Graded on

Originality, how well story told, how interesting the frames look, how far you've pushed the project.

16"



5"



1"



1"

5"

20"

## Project 7:

# Advertising Critique

As part of your research for our next ad, creating an ad on Bullying, bring in an ad that already exists. We will look at them as a group. Then write a paper about the ad you've chosen. Write a paragraph each about:

1. **Composition**

("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**

("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**

("The ad is for a tech company, and so uses sans serif fonts." "The ad is meant to give a feeling of nostalgia, and so the font has lots of detail like those in a Victorian poster.")

4. **Use of imagery & color**

("The ad uses a large image of the product, with ice crystals on it to make it look cold. The bluish colors in the photo add to the feeling of coldness.")

5. **Negative space/white space**

("This ad is for a luxury product. There's only one image, there's 3 in. of space around their logo, and 2 lines of 6pt type. All this white space is relaxing." or "This ad is for the Ronco Peel-a-matic, and there's a headline, 6 inches of body copy, 5 subheads, 3 images of the product and a coupon. There is a 3/8" border around the outside, but otherwise there is barely any white space.")

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

("The audience they are trying to appeal to is students in high school trying to look cool.")

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

("If I were still in high school, I would think this was great because the guy is really handsome and looks rich, and the product is something I want that looks expensive but I know I can afford it because it's from Target. Having it would make me feel successful.")

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

("I wouldn't normally stop to read an ad about this, but this ad was really interesting/clever/attention-grabbing because...")

## DESIGNING THE PAPER

Using a contrasting sans serif headline and serif body font, hand in a two-page report, double-spaced with 1-inch margins, summarizing that analysis, using standard terms of graphic design and composition, with at least one paragraph about each of these 8 points.

## HAND IN:

Paper with copy of original ad stapled to it.

**Bring in ad to critique in class: Wed, Apr 8**

**PROJECT DUE: Wed, Apr 15**

## Project 8:

# Anti-Bullying Ad Design

For an ad, create:

- a variety of thumbnail designs
- 4 tighter, medium-sized comps, (1 in each of four categories)
- 1 final full-size ad.

**Thumbnails Due: Mon, Apr 13**

**Written Critique, Present**

**Comprehensives: Wed, Apr 15**

**Printing & Mounting: Mon, Apr 20**

**PROJECT PRESENTATION:**

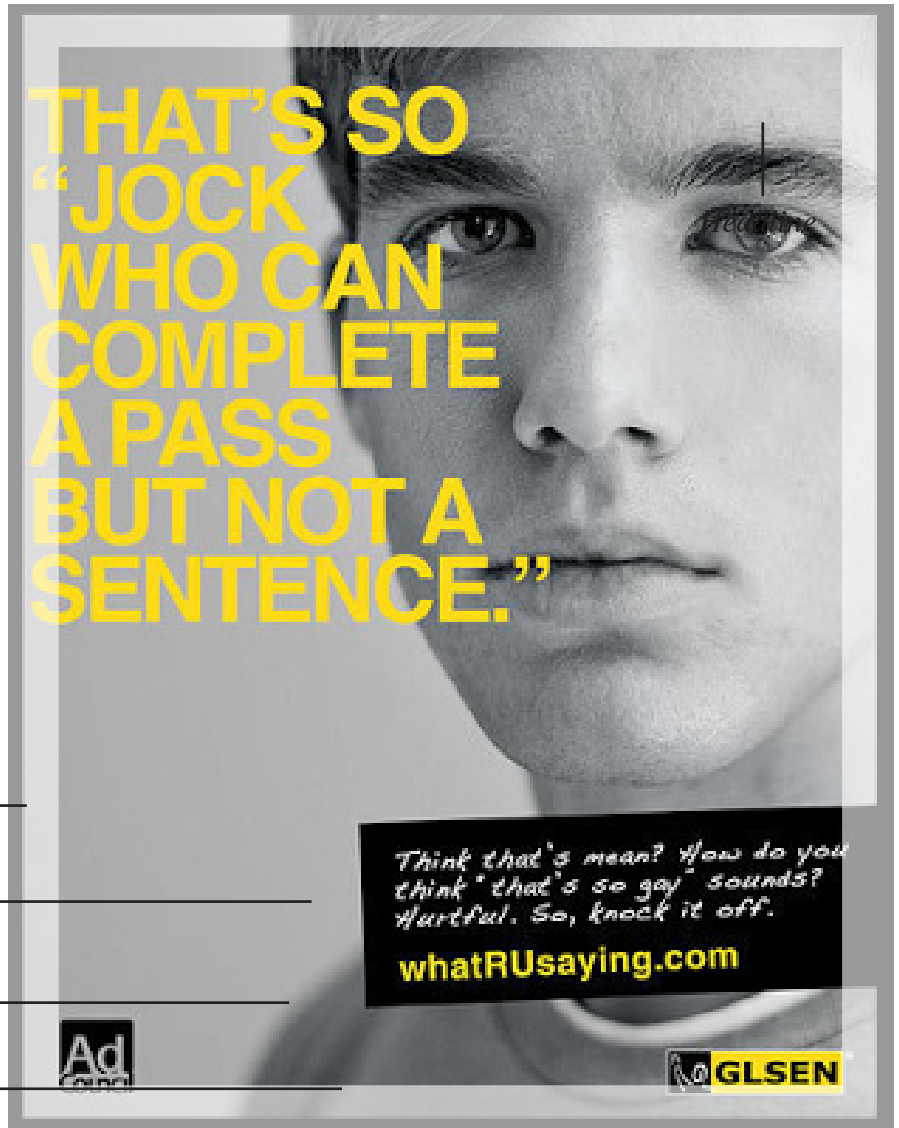
**Wed, Apr 22**

Margin  
(typographic “no fly zone”)

Image

Body Copy

Logo



## THE PROBLEM

Create an effective advertisement for a 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. Choose an organization or use the following:

## CLIENT EXAMPLES

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

## RESEARCH

- Research — What causes bullying? Bring in a list of reasons. (Don't just take the first entry in the Google search.)
- LOOK AT ADS. Find 1–2 ads already created for anti-bullying campaigns and bring them to class with your thumbnails. How are they effective/not effective?

## ELEMENTS

The basic elements of ads you are rearranging:

- Image
- Headline
- Body Copy (small copy further explaining the ad)
- Logo and contact info, such as website address

Of all of these, the only one you MUST have is the logo; the rest depends on whether your message is based on words or an image, how simple it is an how strong it is.

## PHOTOS/ILLUSTRATIONS

You can use illustrations or photos from the Internet; if you can't find an appropriate photo (if it's a really original idea you won't be able to), make as accurate a sketch as you can, tracing parts from existing photos. It is your responsibility to provide copies of research material for any artwork needed in your ads, and where you got them from (book name and author, web address, etc.)

## TOOLS, PROCEDURES AND TECHNIQUES

All comp work will use T-square, triangle, pen, pencils, markers executed on bond type layout paper and mounted on two 16"x20" black mat boards, hinged with black tape on the back. Final ads are done in InDesign using real type and photos or tight illustrations. See diagram for exact measurements in presentations.

## STAGES

### #1 THUMBNAILS

Thumbnails are rough sketches. Create 16 thumbnails for your one product/client. Think of different headlines, different images, different ways to organize the elements. Thumbnails can be sketched proportionally in any size. Each thumbnail should illustrate at least 1 of each of these specific ideas or graphic techniques:

- 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

### #2 COMPREHENSIVES

The 4 comprehensives present the best idea from each of the four categories above and are more tightly rendered (drawn out with tighter typography) at the size 4.25" x 5.5".

Pick the headline typeface that's appropriate to the product (sans serif for modern, serif for traditional, bold for strong, fine for delicate products, etc.). Type must be sketched or traced accurately and recognizably.

Subheads and medium-sized type is represented by two parallel lines with an extended "m" shape between them.

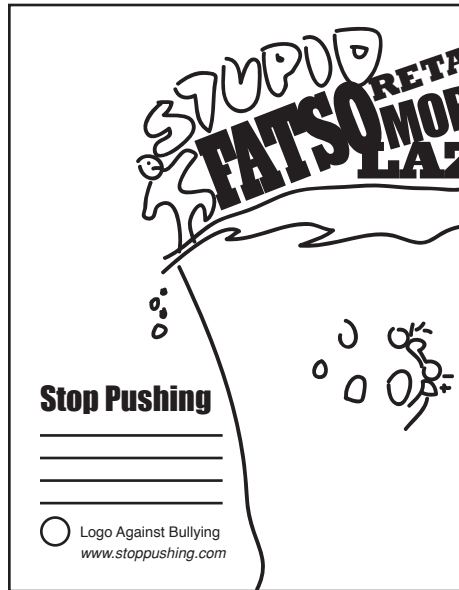
Text type to be rendered as parallel lines 1/4" apart; with a left hand rule if flush left, and a left and right-hand rule if justified.

### #3 LARGE AD

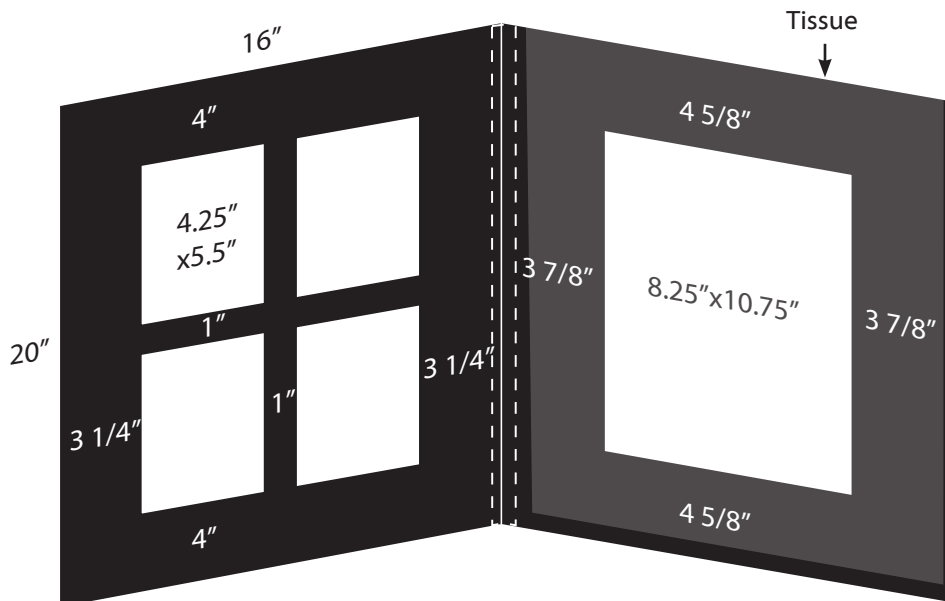
Large ad: 8.25" x 10.75", looks as like finished ad as possible  
Final ad must be done on computer using live type, and your own photography or illustration or stock photography or illustration. Register online for sites like veer.com, gettyimages.com, corbis.com or istockphotography.com to download comp images.

### Graded on

- 1) Creativity
- 2) Timeliness — presenting parts of the project as well as you can complete them in the time allowed
- 3) Following the assignment and including attribution
- 4) Presentation cleanliness and accuracy



Comprehensive



Tape boards together with black tape along seam in back

### Mounting:

- Mount small comp ads on left, large ad on right.
- Place the boards face-to-face, and use black tape to tape the back edge of the boards together, top to bottom. (See left)
- Tape your original thumbnails on the outside front
- Tape your credits to the outside back.
- Tissue board that has final ad

## Project 9:

# Self-Promotion

### LOGO, LETTERHEAD AND BUSINESS CARD

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

2. Think about the character of that animal:

- 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?

3. Begin by creating thumbnails in solid black and white sketches. Do 8 concepts:

- **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)
- **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.

4. Choose the idea that is the strongest or most successful visual communication. Then use InDesign to create a 1- or 2-color letterhead package:

#### A. LETTERHEAD

**SIZE:** 8.5 inch w x 11 inch h

**INFORMATION:** See pg. 26. Indicate the letter as well; file is on server.

Info type: 8-10pt

Letter: 10pt type/

12-14pt leading

#### B. ENVELOPE

**SIZE:** 9.5 inch w x 4.125 inch h **business envelope**

**INFORMATION:** Include name of your company, address and in upper left-hand corner). Leave the center blank for the addressee and the bottom and right sides empty for stamp and post office use.

Info type: 8-10pt

#### C. BUSINESS CARD

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

You can use other sizes, odd cuts, etc; though when you get them printed they will cost more to produce. 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.**

### 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 is most important to someone I hand this card to? Do I want people to phone me or e-mail me or go to my website? 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? Black and red? At this stage, keep the color simple — try to keep it to black plus 1 or 2 colors; just use solid colors.

**Thumbnails logos: Mon, Apr 27**

**Thumbnails letterhead: Wed, Apr 29**

**Review Checklist & Mounting: Mon, May 4**

**PROJECT PRESENTATION: Wed, May 6**

**FINAL EXAM HAND-IN: Mon, May 11**



Layout for mounting parts of letterhead with horizontal business card on 20" x 16" black board with tissue



Possible layout for mounting parts of letterhead with vertical business card on 20" x 16" black board with tissue



## LETTERHEAD CHECKLISTS

### INFORMATION CHECKLIST FOR LETTERHEAD PACKAGES

	Letterhead	Envelope	Mailing Label	Business Card
Logo	x	x	x	x
Company Name (If not part of logo)	x	x	x	x
Your Name				x
Your Title (Designer, Secretary, etc.)				x
Company Address (Street, City, State, Zip)	x	x	x	
Company General Phone	x			
Company General Fax	x			
Your Direct Address (Same or different from company main address)				x
Your Direct Phone				x
Your Direct Cell				x
Your Direct Fax				x
Your Direct Email				x
Company Web Address (www.company.com or just company.com. DON'T include http://)	x	option	option	x
Dummy Letter (on server)	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.

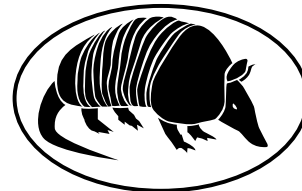
**DESIGN TIP:** If you are designing for a large company, ask for the information for both the person with the longest name and the person with the most information (phone numbers, addresses, etc.). Then design the card to work with both.

### DESIGN CHECKLIST

*For all the pieces:*

- Is the type 10pt. or smaller? (except for logo)
- Is the letter typed in 10pt font size/12pt or 14pt leading?
- Did I use the same font faces for all pieces?
- Did I use the same colors for all pieces?
- Is all the text Flush Left? Or is it all Centered? What can I do to modify the design to make them all one or the other?
- Do all the pieces have a family resemblance?

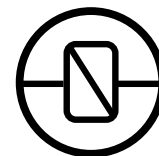
### Samples of Logo Simplification



**ARMADILLO**



**ARMADILLO**



**ARMADILLO**

## 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 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 those pieces are can vary depending on your skills and preferences. A basic print design portfolio could consist of:

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

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

**HOT TIP:** Work to add these pieces to your portfolio as quickly as you can. And, once you have them, work on ways to make them better. A smart design student would do one sample of each of these fresh every year — a REALLY smart student would redo them all every six months, or more often. Find a teacher to thoroughly critique them as you go 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.

Call up local ad agencies and design firms and businesses that might have a design department and ask for an **Informational Interview**. (Google “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 CANNOT 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.