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Graphic Design Career Information

by

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Dedication:


To all high school students-

Imagine . . .

what

can

be.



There can be no
mental development
without interest. . . .
Joy is the normal
healthy spur for the
élan vital. . . .
The habit of active
thought, with
freshness, can only
be generated by
adequate freedom. . . .
The discipline, when
it comes, should
satisfy a natural
craving for the wisdom
which adds value
to bare experience.

-Alfred North Whitehead

Preface:

The success of this thesis is due in part to the many people who helped me along the way. I would especially like to express my appreciation to my friends and family who supported my efforts and encouraged me to go on.

I would like to thank my committee members Professor R. Roger Remington, Dr. Richard Zakia, and Professor David Abbott for their guidance, support, and inspiration throughout the investigative process of my thesis experience. My appreciation extends to the high school guidance counselors, teachers, and students who showed me their needs, wants, and concerns.

I am grateful to Ms. Dorothy Brown and Ms. Ellen Dallimore for their loving generosity and thoughtful contributions throughout my college education at RIT.

My parents, Al & Connie Plouffe, and fiancé, Bill Belair, receive my utmost thanks for always believing in me and in helping me to become a strong and prevailing woman. You've been my support, my strength, and my backbone.

Introduction:

During the Winter quarter of my first year of graduate school at RIT, I took a class taught by Dr. Zakia. The class was called *Teaching Photography*, but Dr. Zakia instructed the class to meet our individual needs and interests. He stimulated my desires to becoming a teacher in the field of graphic design.

On January 15, 1992, I sat down with Dr. Zakia and discussed my thoughts about my thesis topic. I was interested in the Gestalt Perceptual Concepts and how they applied to learning and synesthesia and how all the senses are connected. He suggested that I could start researching this by critiquing graphic design books. How could the books be visually improved by putting the learning principles before the design concepts.

On January 22, 1992, Dr. Zakia supplied me with chapter 8 out of the book *Theories of Learning*. He also gave me the "RIT Instructional Resources Workshop" for review (Appendix 1). After reading these I knew I wanted to focus my thesis on the teaching aspect of graphic design.

On January 27, 1992, I approached Professor Deborah Beardslee with my idea (Appendix 2). She provided me with more information and another direction. She wanted me to research the material and see what had already been done and what new information could be presented in a thesis.

February 4, 1992, I met with Professor Remington. I presented him with my current ideas and he had some more comments to add (Appendix 3). He told me not to get too focused in the early stages. He also reminded me that the point-of-view needs to be from the graphic design program. He also provided me with some names of books that I should read.

From May 18 to June 11, 1992, I spent my time traveling throughout Europe. I visited many graphic design firms from a small two person operation like Oddermott & Tissi, to a large international firm, such as Pentagram. I listened carefully to what they said and their advice. I also kept a journal in hopes that maybe I could use some of the information for my thesis. It wasn't until much later, after my application was well underway, did I realize that they were basically saying that it is the graphic designer's job to educate and inform the young people about graphic design.

Conceptualization:

Returning to RIT for my second year of graduate study, I met with my chief adviser Professor R. Roger Remington. I explained my thesis application ideas for further refinement and suggestions. He said that I was headed in a good direction but I should keep my ideas and thoughts general until I started my actual goals and objectives.

At this point, I recruited my thesis committee members. Professor Remington was previously assigned as my chief adviser. Dr. Zakia was selected for his vast knowledge in teaching, learning, and semiotics. Professor David Abbott was suggested by Professor Remington for his knowledge in Instructional Design and of students at a foundation level. During this time, I focused on the required thesis proposal for Professor Remington who was Acting as Special Assistant to the Dean for Graduate Affairs (Appendix 4a, 4b).

Following Professor Remington's advice, I wrote a general proposal to allow for application changes throughout the year. I then started to concentrate on the mission statement, goals, and objectives. The writing of my mission statement was to be the focus of my thesis and application. Once I had achieved an understanding of my mission statement I worked on my goals and objectives. With refinement after refinement, my committee helped me to travel in the right direction. I spent a good portion of fall quarter working out my mission statement, goals and objectives and developing a timeline (Appendix 5a, 5b).

Winter quarter became a research and development phase for my thesis work. I had quite a bit to do and not a lot of time to do it.

On December 3, 1992, there was a session on what research really means, how to document it, and how it takes you to the next step (Appendix 6). This session was very helpful in starting the quarter off and putting me on the right track.

Soon thereafter, on December 10, 1992, I had my first committee meeting. Professor Remington and Professor Abbott were in attendance. Dr. Zakia was unable to be there at this time. Professor Remington, Professor Abbott and I discussed in detail what information I needed to collect, who my audience was going to be, and what was needed that does not currently exist (Appendix 7). The committee gave me many directions to pursue; yet I still felt unfocused towards conceptualizing my application.

I started contacting high schools in the local Rochester area. I then met with guidance counselors and high school teachers. I discovered that many students go to the guidance office and look for information about specific careers. However, the guidance office normally just receives college catalogs. The pamphlets that they do receive are normally thrown away due to lack of storage or a proper place for display. When I asked specific questions about the career of graphic design, I got puzzled looks. That was one area that needed definition, with some insight on how students would pursue in a career in that field. As stated in the Introduction, the graphic designer's I visited in Europe feel that it is the graphic designer's job to educate and inform the young people about graphic design. The schools are crying out for the appropriate information they need to pass on to their students.

When I asked what it was that they specifically wanted, many replied a reference guide for high school students would be helpful. It would be a bound book-like guide that would explain the different opportunities available in graphic design; would give the educational requirements needed and would provide a clear definition. Some people wanted clarification of terminology; i.e., graphic design versus graphic arts and interior design versus interior decorating. The other things requested was that the booklet be relatively thin, not have a lot of detail, easy to read and show examples.

With the above information, I started to develop an application. It seemed obvious to me that a booklet was going to be the main focus. That

was basically what people requested. Questions came about, such as, how were the students going to know that there was a booklet sitting in the guidance office for their use? That was when I decided on doing a poster in conjunction with the booklet.


In my meeting with Professor Remington on January 21, 1993, he suggested that maybe there needs to be some kind of an identity mark for graphic design. The identity would need to be clear, work in black and white as well as in color and be striking to look at.

At this point, I started to brainstorm and come up with some ideas (Appendix 8a, 8b, 8c, 8d, 8e). These ideas were basic grids and possibly what the page of the booklet should look like. However, these ideas led me nowhere. I had to take a step back and decide what was going into the booklet and write the copy. I developed a contents page that I thought would be a good outline to follow (Appendix 9).

It was on March 9, 1993, when I met with Dr. Zakia. He helped me become focused allowing me to concentrate on the important issues. Because I was having difficulty with some of the topics I placed in my outline, he suggested that I strike them from the booklet all together. We went back to what the guidance counselors and teachers said that they had wanted and developed a new outline based on my research and what I had done up to this point. I now had a better grasp of the situation and it was a more efficient way of handling the material.

I put together a sample booklet with some pages that included the contents, preface, graphic designers and what they do (Appendix 10a). I had collected much of my imagery and was putting that to the test as well. Professor Remington suggested that since grids are a major factor in graphic design that I should print it and use it as part of my design. I did several examples of the booklet with a different type of design (Appendix 10b). Bars have been introduced to replace the redundancy of the "logo" and a bar has been placed vertically along the side. This was for convenience if the booklet was ever in a filing cabinet.

By this point, my identity had taken on many different shapes and sizes. Since the grids were to be printed on the page and the design was geometric, I continued that line of thinking into the identity. The identity started out with a circle and a rectangle (Appendix 11a). As the identity evolved the rectangle became a square



and a triangle was added⁶⁰ (Appendix 11b, 11c). The basic Bauhaus philosophy was being carried out in the design of the graphic design identity. Later color was added (Appendix 11f). The blue, yellow, and magenta were chosen. These colors were mixed and tested until the final colors of the blue, gold and a dark magenta were chosen (Appendix 11g).

When school began again for the spring quarter Dr. Zakia and Professor Remington were concerned that I would not be able to complete my booklet and poster in time for the first thesis show. I spoke with Professor Philip Bornarth, Special Assistant to the Dean for Graduate Affairs, and he was able to move me to the second thesis show. This gave me the appropriate time I needed to finish my application for the show.

The most important factor of my thesis during the spring quarter was producing the application which consisted of writing and designing the booklet and designing a poster. I also had to design my gallery space for the show.

The class was given a floor plan of the gallery and at one of our meetings we decided where everyone would hang their work. (Appendix 12a) I chose an "L" shaped area to present my statement, poster, and booklet. I did preliminary sketches of how the display would look (Appendix 12b). The class also had a thesis statement form and insurance forms to complete (Appendix 12c). Posters and invitations were designed for the thesis shows and we each were given a small square to put anything we wanted to go in it (Appendix 12d, 12e).

The night that every MFA graduate student longs for arrived. My thesis reception occurred at seven o'clock in the evening on April 9, 1993. There was a very large number of attendees. The audience seemed enthusiastic and interested in my thesis application. Many people were curious about the visuals I had selected for the booklet and how the logo was designed. My committee members and classmates were present with their approval and support. I was very proud of all my hard work and achievements. Overall, the evening was a wonderful experience.

The thesis show consisted of a statement, a poster, and a booklet. The statement indicates the significance of the poster and booklet (Appendix 13). It briefly describes the research that I did, pointing out who the audience is - the high school students. The research led me to the application that was shown and also why and how to use it.

The poster is to be hung in a high school hallway, classroom, and/or guidance office (Appendix 14). The poster has the graphic design identity mark to tie it to the booklet. The poster tells the students where to obtain more information about graphic design and could start them thinking about other design related fields. Few high school students know about the career of graphic design or what a graphic designer does. This is the first step to help them find answers to their questions.

The booklet is appropriately named *Graphic Design Career Information* (Appendix 15). The cover has the same appearance as the poster for easy identification. The contents clearly shows

what the booklet has to offer (Appendix 15). The preface is one way to get the student excited about graphic design (Appendix 15). It provides basic information and also has a meaningful quote by Alfred North Whitehead. This quote was also used on the statement identification page in the thesis show (Appendix 16). It provides inspiration to those who read it.


When the page is turned, the student is visually attracted (Appendix 15). There is a short paragraph that defines graphic design. There are also examples that best illustrates graphic design. The images were carefully selected. For example, the poster "*Giselle*" by Armin Hofmann was chosen not only for the design. This poster also hangs in Hofmann's studio in his home in Lucern, Switzerland. This poster with a painting by Picasso were the only items on Hofmann's walls.

The following spread introduces the reader to some of the great graphic designers (Appendix 15). The designers include people from all over the world, designers who are deceased and those who are still designing, as well as, women and men. It shows the student that no matter who they are or where they come from, they can succeed.

Now that the student is informed about graphic design the next two pages show where there are design firms and tells about employment opportunities (Appendix 15). A few examples of local, national, and international design firms are given. It also tells about the variety of other design related fields a graphic designer may have the opportunity to work with during their career.

Knowing about graphic design is all well and good, but how does a high school student go about becoming one? On this spread it tells a high school student how to achieve that goal. The *Getting Started* and the *More Information* page assists the teacher and guidance counselor in helping the student acquire more information about graphic design (Appendix 15). It gives addresses, phone numbers, and books that may be of interest. The booklet has been used as the next step in finding out more about a career in graphic design.

The rest of the book list the works cited, credits, the important glossary that defines the graphic design terminology used in the booklet and tells about me (Appendix 15). If a high school student sees my picture and reads about my education and work experiences, a graphic



design career may seem more plausible.

As recently stated, the graphic design identity mark was used to tie the booklet and the poster together. The identity can stand on its own or be included with a design. Buttons with the identity mark were handed out at the thesis reception (Appendix 17). The identity could also be adopted by the American Institute of Graphic Arts (AIGA) to be used on their brochures and information material.

The application is an excellent resource for high school students, guidance counselors, teachers, and those who would like a basic understanding of graphic design. My research has shown that there is a derth of information like this for the high school students to learn about the design fields. Information regarding portfolios, listing of colleges and design firms are a way to provide high school students and guidance counselors with the material that they require to make educated, knowledgeable decisions about their future.

The evaluation was to develop an overall picture of how well the application was designed to match the purpose for which it was intended. On October 20, 1992, Dr. Charles M. Plummer, Director, Simulation System Laboratory, came to speak to the class regarding evaluation and how to go about asking the right questions.

We did a sample problem evaluation on a project and we also formulated evaluation questions (Appendix 18a). This process was later used when developing a format to do the evaluation for my application (Appendix 18b).

During the time my application was in the gallery, I set out clip boards and pens with my evaluation question form. Later, I traveled to the high schools where I did my research to see if the application met their needs. A total of 231 questions were answered and many, many comments were written.

The finding showed that of the 231 answered questions, 94 responded with a rating of 1 (excellent); 73 responded with a rating of 2; 37 responded with a rating of 3; 16 responded with a rating of 4; and 11 responded with a rating of 5 (inadequate). (Appendix 18c) More than half of the comments were positive. Most of the other comments were suggestions for improvement (Appendix 18d). Some of the comments simply said 'Good job', 'Enjoyed reading the booklet' and 'very effective'. Other remarks suggested making the colors more vibrant, adding examples of graphic design on the poster and using less text with more visuals. many of the comments from the high school guidance counselors and teachers indicated that they thought the application would be a great resource for them as well as for the students.

My display showed the final product with the statement being the only element that described the process. I thought it was important to let my work stand on its own. Therefore, I put my thesis application to the test and evaluation. When I enter the world of graphic design I will not have the opportunity to explain my work or show the process that led me to the final product. Not to my surprise, the booklet did very well, as did the identity. Overall, many people felt that the poster didn't have enough impact for a high school student. Suggestions were made to add another graphic with the identity mark. I was proud to see that my application was clearly understood and effective.

Conclusion:

My graduate thesis has been a very fulfilling and rewarding experience. Designers, educators, and people as a whole need to have an awareness and appreciation for young people's future and knowledge. Inviting high school students to learn more about the graphic design world, doors of creativity can be opened.

I can only anticipate that my verbal and visual efforts to explain graphic design will assist students and designers in their artistic pursuits. I will continue this research, documentation, and improve upon the application throughout my professional career. Through my work I hope to encourage high school students to be productive and excited about a rewarding future in graphic design. Hopefully this will make our communities a better place to live and learn.

This investigation, has made me recognize the importance of informing students about different careers. By pursuing this investigation I learned the importance of knowing your audience so that graphic design communication can be effective. Counselors and the follow-up evaluation were also helpful in this respect. This thesis provides a starting point from which students may continue to investigate the field of graphic design. By embracing young people we embrace our future.

Appendix:

Appendix 1:

RIT
INSTRUCTIONAL RESOURCES

WORKSHOP

SOME IMPORTANT CONCEPTS IN REVIEW

TEACHING

Teaching can be considered the process of taking a learner through a series of carefully arranged sequences, each more sophisticated than the last, until the student has learned. Each step expands the learner's ability to integrate new perceptions into previous perceptions, apply his learnings, and use them to produce viable and general solutions.

LEARNING

Learning is acquiring some new information, some new understanding, or a new way of responding. It occurs at various levels of understanding (literal, interpretive or application) and under a variance of emotional or affective conditions.

Certain conditions are necessary for learning to occur:

1. There must be a felt need for the learning.
2. There must be a reward for fulfilling the need.
3. There must be some active involvement.
4. The stimulus must be organized.
5. There must be a feedback system to determine if learning has occurred.

CONTENT

Content is the compendium of information which comprises the learning material for a particular course. The information may consist of a related body of facts, laws, theories and generalizations. It is in short a rhetoric of conclusions to be transferred to the student.

Inherent in any content is a cluster of diverse procedures which surround the acquisition and utilization of the content. These procedures are sometimes called process.

There are a variety of processes through which knowledge is created. There are also processes for utilizing knowledge and for communicating it. Processes are involved in arriving at decisions, in evaluating consequences and in accommodating new insights.

ENVIRONMENT

The design of the learning situation that has an interaction upon the values, attitudes, skills and behaviors of the learner. Some elements of the environment include physical structure; social context; psychological structure; stimulae for learning.

STYLES OF TEACHING (I)
(Adelson Model)*

The teacher as shaman: Here the teacher's orientation is narcissistic. The public manner does not matter; this type of teacher is not necessarily vain or exhibitionistic; he may in fact appear to be withdrawn, diffident, even humble. Essentially however he keeps the audience's attention focused on himself. He invites us to observe the personality in its encounter with the subject matter. . . . When this orientation is combined with unusual gifts, we have a *charismatic* teacher, one of those outstanding and memorable personalities who seem more than life-size. The charismatic teacher is marked by power, energy and commitment. . . . In some

cases the narcissistic teacher's impression on us is strong but transient; he moves us, but the spell does not survive the moment. We admire him as we admire a great performer. . . .

The teacher as priest: The priestly healer claims his power not through personal endowment, but through his office: he is the agent of an omnipotent authority. Do we have a parallel to this in teaching? I would say it is the teacher who stresses not his personal virtues, but his membership in a powerful or admirable collectivity. . . . The narcissistic teacher to some degree stands apart from his discipline and seems to say: "I am valuable in myself." The priestly teacher says: "I am valuable for what I belong to. I represent and personify a collective identity." . . . One of the teacher's tasks is to help the student absorb the sense of the collective past and accept the common blueprint for the future. . . . One of the distinctive features of this mode of teaching is that both teacher and student may share a common model or group of models, either exalted contemporaries or Great Ancestors. . . . The educational process is in some degree an extended rite of passage; the teacher's role is to prepare the student for the trials he will endure, and to administer the tests that will initiate him.

The teacher as mystic healer: The mystic healer finds the source of illness in the patient's personality. He rids his patient of disease by helping him to correct an inner flaw or to realize a hidden strength. The analogy here--perhaps a remote one--is to the teacher I will term *altruistic*. He concentrates neither on himself, nor the subject-matter, nor the discipline, but on the student, saying: "I will help you become what you are." We may recall Michelangelo's approach to sculpture: looking at the raw block of marble, he tried to uncover the statue within it. So does the altruistic teacher regard his unformed student; this type of teacher keeps his own achievement and personality secondary; he works to help the student find what is best and most essential within himself. . . . [This] is a model-less approach to teaching; the teacher points neither to himself nor to some immediately visible figure, but chooses to work with his students' potential and toward an intrinsically abstract or remote ideal. . . . [This] mode of teaching demands great acumen, great sensitivity--the ability to vary one's attack according to the phase of teaching and to the student--now lenient, now stern, now encouraging, now critical.²

*from: Joseph Adelson, "The Teacher as Model", The American Scholar, 30, (1961), 395-398, 400-401.

The teacher as expert: This aspect of the teacher role conjures up the disparity between teacher and student with respect to the knowledge, experience, and wisdom they can apply to the subject matter of the course. The teacher is the expert, at least within certain defined areas of knowledge. His presumed expertise underlies both his right to be there and the students' interest in taking the course.

The teacher as formal authority: Viewed from the perspective of the larger social structure within which the college classroom is located, the teacher is an agent not only of instruction but also of control and evaluation. He is responsible to a group of administrators and external agents who expect him to insure uniformity of standards and a justifiable evaluation system based on merit when he presents his set of grades at the end of the course.

The teacher as socializing agent: . . . the students' goals typically reach far beyond a particular classroom or course. The teacher is usually a member of the community of scholars, accredited by a professional or academic discipline, and he is also a member of an institution that may be highly relevant to a student's occupational aspirations. The teacher resembles in some sense a gatekeeper to a vocational world. He serves as a representative of his field, and especially of the values, assumptions, and style of intellectual life that characterize his discipline. Frequently, it is he who does not pass a student to the next plateau or screening process, or he may do so with varying degrees of support and pleasure.

The teacher as facilitator: There are times in the teacher-student relationship when the teacher seems much less absorbed with his own expertise, his power, and his field than with the aspirations of the students. . . . By not assuming that he can specify what skills or goals they bring with them, he creates for himself the complex task of determining what individual students have come to do, what they seem able to do already, and what they might need help in doing better. . . . From this it follows that the typical activities of the teacher as facilitator may entail far more listening and questioning than lecturing and assigning.

The teacher as ego ideal: [Students] . . . use their teacher in the continuous process of formulating and approaching their ideals. It may only be some of the students some of the time, and the idealization may be limited to certain aspects of the teacher's total performance, but this process is an important part of the college classroom.

The teacher as person: The teacher as a person aims at engaging students in a mutually validating relationship. Ideally, both the student and teacher feel sufficient trust and freedom to share their ideas and personal reactions not only to the course material, but also to matters that may fall outside the usual definition of what is relevant in a classroom.³

*from: Richard Mann, et.al., The College Classroom: Conflict, Change, and Learning. New York: Wiley, 1970, pp. 1-19.

STYLES OF TEACHING III
(Axelrod's Model)*

Didactic modes: The teaching styles we classify under the didactic modes are designed to achieve objectives that are generally clear and relatively easy to formulate. These objectives include the mastery of a definite body of information or the acquisition of specific motor-kinetic skills or specific mathematical or verbal skills (in English as well as in other languages). The didactic modes thus stress either cognitive knowledge acquired primarily by memorization, or mastery of skills acquired primarily by repetition and practice.

Evocative modes: The basic difference between the didactic modes and the evocative modes is the method used in the learning process: the major means employed in the evocative modes are inquiry and discovery.⁴

*from: Joseph Axelrod, The University Teacher as Artist, San Francisco: Jossey-Bass, 1973, pp. 10-12.

STYLES OF LEARNING I
(Mann's Model)*

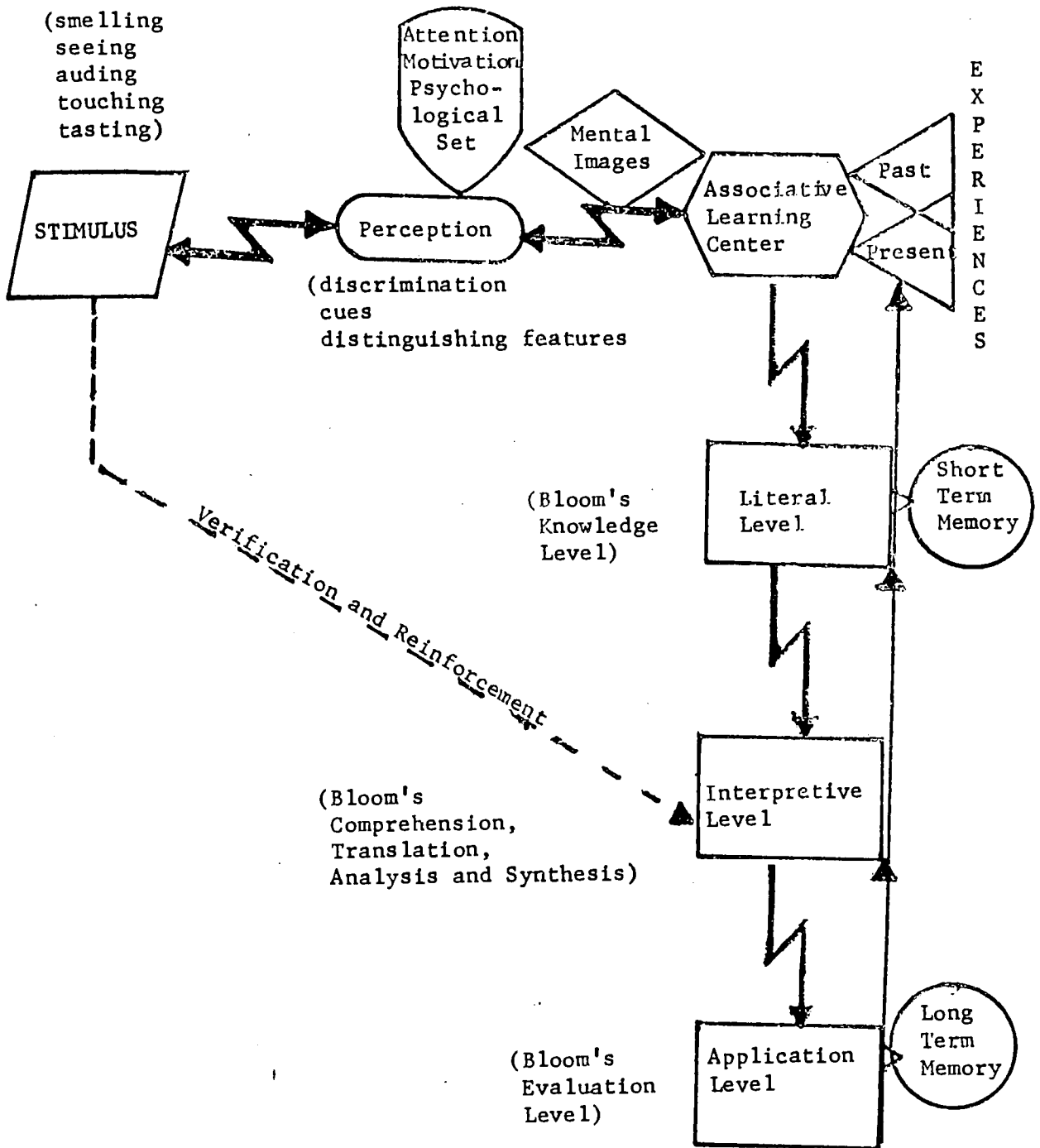
The compliant students: [These students fit] perhaps better than any other the picture of the typical "good student" in the traditional classroom. Its members . . . seemed quite contented with their classes, their teachers, and themselves. They were consistently task-oriented, only rarely experiencing any of the kinds of emotions that might interfere with the pursuit of that task. Most of all, they took part in no rebellion and seemed to feel no inclination to do so. . . . They work because their parents expect them to . . . [and] because the teacher will grade them. . . . They tended to do the work they were supposed to do in the course, no more and no less, and they achieved at about the level one would expect given ability. . . . [A] kind of class that may upset them is one in which the teacher has, in their opinion, relinquished too much control. . . . The main concern of this group seems to be understanding the material. . . .

The anxious dependent students: . . . this is a large cluster, and one which forms an important part of every teacher's experience with his students. Its members are somewhat angry on the inside, but mostly frightened on the outside, very dependent on the teacher for knowledge and support, and very anxious about being evaluated. Their anxiety keeps most of them from doing anything we might call work in the classroom. . . . One of the most pervasive issues in this group is the members' feeling of intellectual incompetence. . . . This feeling of incompetence, together in many cases with consistent external pressures, especially from parents, combine to make these students tremendously concerned about grades. . . .

The discouraged workers: The members of this cluster tend to say often that they are dissatisfied with themselves. . . . When things go wrong for these people, they tend to blame themselves and not turn much hostility on other people. . . .

The independents: They are significantly older than the other students. . . . An important sub-group of them is also especially intelligent. . . . They generally seem quite confident of themselves and are not often threatened by the teacher, the work, or the other students. They remain relatively independent while other students are confused or anxious or angry, looking at the material relatively objectively and working with it in creative ways. . . . While they tend to favor collegial relationships with the teacher, where teacher and student work together on intellectual tasks, they also want to keep teacher and student roles clearly distinct. . . .

The heroes: [For these students], all of whom are males, classwork is inextricably tied to rebellion. Both are manifestations of a deep involvement with the teacher and the course work . . . [which] has for them certain implications which tend to lead them not only to very productive and creative work; but also, in the same class, to extreme hostility and resentment. . . . The feelings of superiority that are an important part of the identity of these students are accompanied by expressions of contempt for ordinary or common people represented by most of their classmates. . . . The fear of becoming too close to others and the need to withdraw even while approaching, in combination with mistrust of authorities and the actual unwillingness of . . . [some] teachers to maintain purely personal and collegial relationships without exercise of their formal authority, leads these students to rebel in the classroom. . . .



The snipers: . . . the noninvolvement of this cluster seems to be related to a low level of self-esteem and general pessimism about the possibility of fruitful relationships with authority figures. The combination of low investment and high rebellion leads to a kind of sniping at the teacher from a distance. . . . There are many understandable reasons why this group could make teachers angry. They can be very hostile, but they rarely move toward the teacher, and they are elusive when the teacher wants to confront them directly on an issue. . . .

The attention seekers: [These students] tend to have a predominantly social rather than intellectual orientation. They are very concerned with their relationship with the teacher and other class members, especially in the sense of wanting to please them. One way in which they do this is by trying to seem attractive by frequently talking, showing off, bragging, and joking. . . . [Their] interest in people and their need to be accepted by people tends to overshadow their interest in the more cognitive aspects of work and inhibits their intellectual development. . . . It is very important to these students that the teacher be nurturant for they are sometimes quite dependent on him. They seem to feel somewhat uncomfortable if the teacher shows signs of leaving them to their own intellectual devices. . . .

The silent students: [These students] are characterized less by what they do in the classroom than by what they do *not* do. They do not participate verbally. . . . The predominant quality, whether male or female, is their tremendous sense of helplessness and vulnerability in relation to the teacher. . . . The males in this cluster are often angry and defensive and take a certain sort of malicious pride in having maintained their autonomy in a situation in which the teacher was clearly out to overwhelm them. . . . The females present themselves as “the good little girl who is seen but not heard.”⁶

STYLES OF LEARNING II
(Grasha Model)*

Competitive: This response style is exhibited by the student who learns material in order to perform better than others in the class. He feels he must compete with other students in the class for the rewards of the classroom, such as grades or teacher's attention. He views the classroom as a win-lose situation, where he must always win.

Collaborative: This style is typical of the student who feels he can learn the most by sharing his ideas and talents. He cooperates with teachers and peers and likes to work with others. He sees the classroom as a place for social interaction as well as content learning.

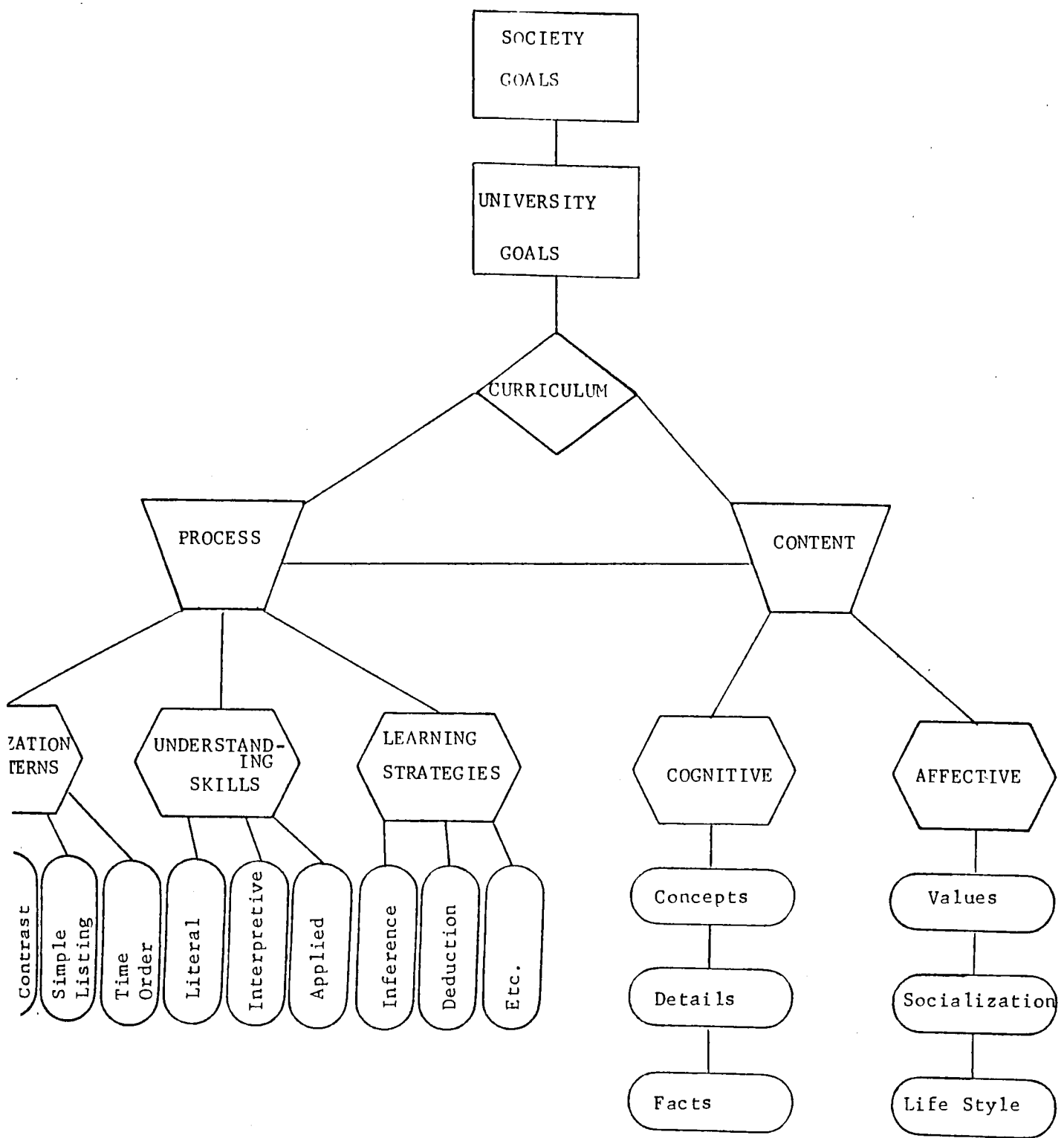
Avoidant: This response style is typical of a student who is not interested in learning course content in the traditional classroom. He does not participate with students and teachers in the classroom. He is uninterested or overwhelmed by what goes on in classes.

Participant: This style is characteristic of the student who wants to learn course content and likes to go to class. He takes responsibility for getting the most out of class and participates with others when told to do so. He feels that he should take part in as much of the class related activity as possible, but he does little that is not part of the course outline.

Dependent: This style is characteristic of the student who shows little intellectual curiosity and who learns only what is required. He sees teacher and peers as sources of structure and support. He looks to authority figures for guidelines and wants to be told what to do.

Independent: This response style is characteristic of the student who likes to think for himself. He prefers to work on his own, but he will listen to the ideas of others in the classroom. He learns the content he feels is important and is confident in his learning abilities.⁷

*from: Anthony Grasha, "Observation on Relating Teaching Goals to Student Response Styles and Classroom Methods," American Psychologist, 144-147.



Cognitively oriented content: This kind of content is primarily related to the acquisition of new information or the reorganization of existing information. Cognitive content is usually conveyed by means of lecture, classroom discussion, reading, or various technological means such as television, audio-tutorial, and programmed texts. Cognitive acquisition is usually measured by means of objective tests or highly structured interviews.

Skills-oriented content: Courses with this content orientation are concerned with effective performance of specific tasks. Skills-oriented content is usually conveyed by means of lecturing, modeling, practice, and immediate feedback. The acquisition of these skills can be rather easily assessed by means of performance tests which measure speed, accuracy, endurance, and so forth.

Affectively oriented content: This content is related to an increased understanding of and, in some instances, control over the subjective aspects of one's personal life (such as emotions, attitudes, values, self-images, and fantasies). Affective content is usually conveyed by means of personal experiences that are either spontaneous, as in some field work, or planned, as in simulations and certain kinds of workshops. The acquisition of affective content is difficult to measure, though it is usually assessed through more or less subjective means, such as interviews, diaries, and essay examinations.

STYLES OF EDUCATIONAL ENVIRONMENT

Teacher-oriented environments: classroom setting; seats facing toward the front; teacher located behind or beside a table or lecturn; seats may be permanently situated, with small arm tables.

Automated Environments: use of instructional technologicis; audio-tutorial instruction; programmed instruction; computer-assisted instruction; educational television, and so forth.

Interaction-oriented environments: seminar settings; students and teacher face each other; circular arrangement of chairs or chairs located around table; informal setting; comfortable chairs; large, open, multi-use space in a collegiate setting.

Student-oriented environments: independent studies; contract learning; student works on his own in a college or university; student makes use of library, laboratory, museum, private room, lounge, and so forth.

Sheltered experience-oriented environments: creation of simulated experiences such as games, role plays, and instructional simulations; laboratory experiences; apprenticeships; practicum experiences; workshops.

Experience-oriented environments: field experiences; on-the-job experience; work-study programs; internships; academic credit for life experiences.

Content-centered teaching and learning: The primary task in this mode of teaching and learning is to cover the material of a course or discipline in a coherent and systematic manner. The content of various courses within a discipline is usually kept discrete, and the organization of the discipline is ordered in generally the same way in most colleges and universities. The teacher is viewed as expert, formal authority, or "priest"; the most compatible students are those who exhibit competitive or dependent learning styles. The goals of courses with this orientation are usually set by the demands of the material; evaluation is usually objective and performance is measured against the material. Lectures and formal discussions are the usual method of instruction. The content of these courses is primarily cognitively and/or skills oriented, and the environment will probably either be oriented toward the teacher as a source of information or will be automated.

Instructor-centered teaching and learning: In this mode of teaching and learning, attention is most often focused on the instructor, not primarily as a source of information, but as a model of the way one should approach a particular field or discipline. The best ways of understanding and handling the concepts of the course are demonstrated by the instructor's own behavior and personality. The teacher is usually viewed as a socializing agent or ego ideal; he is a "shaman" and performer; when particularly talented, he can be very charismatic. He may make dramatic use of the lecture format, while discussion sessions tend to be oriented toward him. Students who are highly dependent will rather non-critically embrace this mode; participant students will approve of this mode if the instructor appears to be competent; the discouraged worker may find this mode comfortable if the instructor pays some attention to him. Both the goals and standards of evaluation are usually set by the teacher, often in a subjective manner. The content of these courses, though often cognitively oriented, may have an important affective component. The environment may be either teacher- or interaction-oriented, with the focus in the latter case clearly on the teacher.

Student-centered teaching and learning: This kind of teaching and learning emphasizes the intellectual training and/or personal growth of the students. The teacher acts primarily as a facilitator and as a person in relationship to students who are collaborative or independent. This mode is also appropriate for the avoidant student if he gives the experience a chance. Rather heavy emphasis is often given in this mode to establishing learning contracts between teacher and student which enable them to define specific learning goals, resources, and means of evaluation which are uniquely tailored for each student. The teaching methods most frequently used are student run discussions, group discussions, role plays, simulations, field work, and independent study. The content here will be either cognitively or affective oriented (or both), and the environments may be interaction-oriented, student-oriented, sheltered experience-oriented, or experience-oriented.

Appendix 2:

Danielle G. Plouffe
 Thesis
 Outline 1
 1/27/92

1/15/92

Dr. Zakia
 • talked about general thesis topic

1/22/92

Dr. Zakia
 • given Theories of Learning book (Chapter 8)

IDEA

Read-up how it relates to someone
 → connection
 → Gestalt Concepts applied to learning
 • make visually powerful

subject matter to visually address (topic)
 → Village Green
 → Synesthesia - reference - A National History of the Senses
 • all the senses are connected by:
 • how the gestalt princ. affect the viewers senses

part of research to see what has been done before
 → Critique Graphic Design Books
 • how could they (visually) improve the books
 • put the learning princ. before the design concepts
literatures advertising graphic design film
how senses are valued in diff. cultures
vision, smell
gives examples

→ popular culture
 magazines ads
 main concepts
 what I want to focus on

croppings - how that helps to visually communicate the idea

assemblies examples

make lists
Goals & objectives - prop.

try to think of something to bring

Appendix 3:

gen 2/4/12

• not too get too focused too soon

• graphic design program → needs to be from that pt. of view
- graphic design product targeted at education aud. & context

• go back to chart
- broader vision

design theory → upgrading (ed. materials)

Michelle Stacy
↓
proposal

Problem Statement - what is it you want to do.
• couple of TP

poster
slide show
brochure
alternatives

specific & focused / yet broad

Another Interesting

Information Design

visually understandable
• diagrams/charts

[complex → make it → simple]

theories → then → visually communicate them

teach learning theories visually → multiple theories

Information
display of complicated info
in video & books, etc.

Cognitive Psy

→ Howard Gardner see Deborah

Language of Vision - by Kepes (Roger or Librarian)
↓
... a great educator!!!

Appendix 4a:


Thesis Proposal for the Masters of Fine Arts Degree
College of Imaging Arts and Sciences
Rochester Institute of Technology

Title: **Perceptual Codes in Graphic Design Education**

✓ Submitted by: Danielle Grace Plouffe

Date: 09/25/92

Thesis Committee:

Chief Advisor: Prof. R. Roger Remington 

Associate Advisers: Dr. Richard Zakia
Mr. David Abbott

Departmental Approval:

Date:

Approval, Special Assistant
to the Dean for Graduate Affairs:



Date:

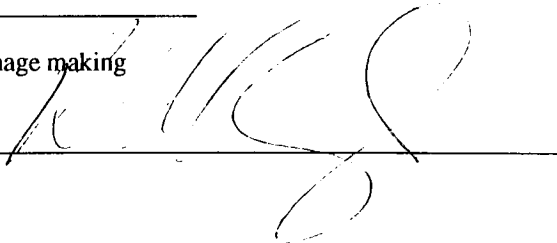


Computer needs other than word processing:

Yes X NO

Explain need of equipment:

Possibly scanning and image making

Committee Approval: 

Appendix 4b:

The purpose of my thesis is to investigate the relationship of perception (i.e., synesthesia) and the learning processes in graphic design. Through this exploration, I will collect research material and create an application targeted at graphic design teachers.

Appendix 5a:

Thesis Project:**Perceptual Codes in Graphic Design Education****Designer:**

Danielle Grace Plouffe
227 Commerce Drive
Avon, New York 14414

Documentation of Need:

The art education in many high schools falls short on the terminology and the basics of graphic design. This study will research what the student is lacking at the foundation level. The book/manual will inform and guide a high school educator on how to better prepare students of the essentials.

Problem Statement:

This project will be a book/manual that will be an aid and a reference to high school art educators and at the foundation level at a college. It will enable teachers to better prepare students in the field of graphic design.

Mission Statement:

The project of perceptual codes in graphic design education is a way to guide a high school art educator through a course that will better inform art students about the field of graphic design. The design performance of the student will then be at an adequate foundation graphic design level for college.

Goals:

To develop a booklet on the terminology and basics of graphic design that will inform and serve as a reference guide to teachers.

Objectives:

Research the information such as, gestalt principles, perceptual codes, design history, terminology, learning behaviors, etc., needed to give students a better foundation in graphic design.

Processes and Strategies:

Research will be done by utilizing the library, resource people, and thesis committee.

To identify how the senses and atmosphere plays an important part in the learning process of a student.

Describe the role of synesthesia in the learning process.

I will research how synesthesia and perception play an important role in learning.

To develop a graphic design terminology.

Given the terms needed by graphic designers define the word or phrases that contribute to the graphic design.

Research terminology used by graphic designers through interviews and studies.

Goals:

To relate fine art and graphic design.

Objectives:

Given the research materials collected through interviews, museum and studio visits, and studies in Europe, show how fine art and graphic design relate to one another, influence one another, and differentiate from one another.

Processes and Strategies:

Use my Europe Journal and materials collected as a resource.

To design a piece that will be mass produced.

To investigate type of materials to make the booklet and the cost:

- a. paper
- b. binding
- c. color vs. black and white
- d. die cuts

Investigate printers and materials and get estimates to mass produce the product.

To evaluate the product and modify accordingly.

Given the product, be able to evaluate the use of it through high school art educators.

Put the product to use by having a high school art educator use the booklet and incorporate it into their class.

Given the product, be able to identify through an interview, the point of view of the superintendant of schools and the administration contributing to the product.

Goals:

Objectives:

Processes and Strategies:

Set up appointments with administration of a high school to determine what the syllabus requires an art educator to teach.

After the evaluation, make the appropriate changes that would improve the product.

Develop an evaluation test for the teachers to fill out. This would be in accordance to the Chuck Plummer lecture on Oct. 22, 1992.

Questions:

Is the project managed effectively?

Is it designed to meet the teacher's needs?

Are the teachers able to use it?

Do the students acquire intended knowledge, skill, and attitude?

Does it meet aesthetic design criteria?

Does it work?

Measurement Procedures:

Observe performance

Analyze content

Analyze content in teacher's lesson plan

Test students and teachers

Interview

Design and administer a questionnaire

Given the research and study of the significance of perceptual codes, be able to identify the relationships to graphic design education.

Goals:

Objectives:

Research and study the perceptual codes that relate to graphic design education.

Processes and Strategies:

I will study perceptual codes by researching and interviewing graphic design professionals.

Bibliography:

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Pickering, John M. Visual Education in the Primary School. New York, New York: Watson - Guptill Publications, 1971.

Bibliography:

Sommer, Robert. Personal Space: The Behavioral Basis of Design. Englewood Cliffs, New Jersey: Prentice - Hall, Inc., 1969.

Stern, Joyce D., ed. The Condition of Education Volume 1. Washington D.C.: US Government Printing Office, 1988.

Stern, Joyce D., ed. The Condition of Education Volume 2. Washington D.C.: US Government Printing Office, 1988.

Glossary of Terms:

behavior - 1. Manner of conduction oneself; demeanor; deportment; deportment. 2. The way a person, substance, machine, etc., acts under given circumstances. 3. The form of glandular and muscular activity characteristic of an individual in relation to internal or external stimuli, with special reference to emotional, linguistic, and other responses.

Code - 1. A systematized body of law. 2. Any system of principles or regulation. 3. A set of signals, characters, or symbols used in communication. 4. A set of symbols with arbitrary, prearranged meaning, as words, letters, or numerals, used for secrecy or brevity in transmitting messages. 5. A message in code.

education - 1. The act of educating; systematic development or training of the mind, capabilities, or character through instruction or study. 2. Acquisition of knowledge or skills; especially, formal schooling in an institution of learning. 3. Knowledge, skills, or cultivation acquired through instruction or study. 4. The study of teaching methods and problems, the learning process, and other matters related to the classroom.

evaluate - To find or determine the amount, worth, etc., of; appraise.

fine arts - Those arts considered purely esthetic or expressive, including painting, drawing, sculpture, and architecture, and sometimes including literature, music, drama, and the dance.

foundation - 1. The act of founding or establishing. 2. The state of being founded or established. That on which anything is founded; basis.

graphic arts - 1. Those visual arts involving the use of lines or strokes on a flat surface, as painting, drawing, engraving, etc. 2. In recent usage, those arts that involve impressions as in printing, etching, wood engraving, lithography, etc.

learn - 1. To acquire knowledge of or skill in by study, instruction, practice, etc. 2. To find out; become aware of: to *learn* the facts. 3. To commit to memory; memorize. 4. To acquire by experience or example; to *learn* bad habits. 5. To gain knowledge or acquire skill. 6. To become informed; know.

Glossary of Terms:

perceive - 1. To become aware of (something) through the senses; see, hear, feel, taste, or smell. 2. To come to understand; apprehend with the mind.

process - 1. A course or method of operations in the production of something. 2. A series of continuous actions that bring out a particular result, end, or condition. 3. A forward movement; progressive or continuous proceeding; passage; advance; course.

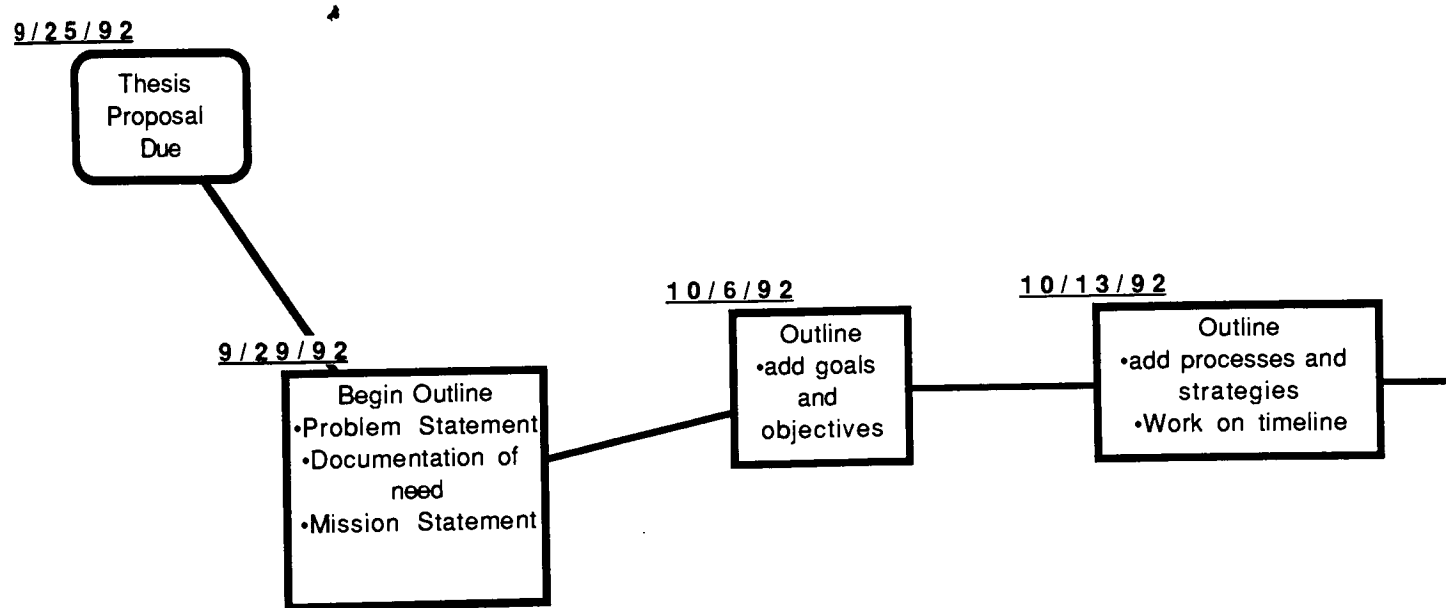
synesthesia - sensation produced at a point other than or remote from the point of stimulation, as a color from hearing a certain sound; a secondary sensation.

Time Line:

9/25/92 - Thesis Proposal Due
9/29/92 - Begin Outline
10/06/92 - Outline (add goals and objectives)
10/13/92 - Outline (add processes and strategies/work on timeline)
10/20/92 - Outline (revise)
10/27/92 - Outline (add bibliography and glossary/work on evaluation)
11/03/92 - Outline (revise)
11/11/92 - Last Class
11/19/92 - Vacation
11/21/92 - Research Europe (fine art vs. graphic design)
12/01/92 - Classes Start
12/01/92 - Start Research
12/09/92 - Committee Meeting?
12/10/92 - Revisions
12/20/92 - Vacation
01/05/93 - Set up committee meeting
01/06/93 - Preliminary Book
01/20/93 - Committee Meeting?
01/21/93 - Revisions
01/26/93 - Test Evaluation #1
02/01/93 - Rework Design
02/15/93 - Committee Meeting?
02/15/93 - Rewrite copy and reorganize
02/22/93 - Last Day of Classes
03/09/93 - Classes Begin
03/09/93 - Finalize details
03/15/93 - Hang work in Gallery
03/19/93 - Opening Night for Thesis Show
03/20/93 - Set up committee meeting (report)
03/31/93 - Work comes down from gallery
04/12/93 - Committee Meeting?
04/15/93 - Make any final changes
05/03/93 - Have thesis book signed
05/17/93 - Last day of classes
05/22/93 - Graduation!

Appendix 5b:

Appendix 6:



Appendix 6:

Thesis

12/3/92

What does Research Really Mean

How do you document it

How does it lead you to the next step

Research Document

- outline
- notes I take
- rational at what I am trying to get at

develop a style
 "what it is
 "when you did it"

(like we did when we did outline)

Bibliography ~

talk to people who teach ~~me~~ foundation design
 - resources, books

Journal of Ed. Aesthetics
 (Design + writing)

Consumers Guide to Graphic Design

AIGA - booklet trying to explain what g.d. is about to a general audience

Perception - what is the right amount

How do you take something that is complex and simplify it so it still has meaning.

Committee Members -

12-1 Thursday ^{Roger} Dr. Zakia Dec. 10th (Tues. Thurs. Fri.)
 12-2 Friday - ~~xxxx~~

Appendix 7:

Thesis Committee Meeting #1

12/10/92

Dave → tool that is really needed

terminology at a certain level

↳ definitions

→ framework

should I isolate to just graphic design or more general design (visual design)

- applicable to any field in the visual arts

- speak prof. → terminology that will

help

Find out what is required from teachers

NYS library

curriculum guidelines

from teachers
what they've received and see if any of it has been useful

organization skills of student

↳ coming up w/ new ideas

* Innovative Courses
in the high schools

aesthetic level needs to be raised to compete in the market.

we could make money on art / we don't w/ football

Roger → nature of the project

problem statement - difference between high school
and foundation level in college

where and when is the approp. time to be
educated in mm.

develop their mind → may be better

to help the problem → ~~was~~ what is a realistic thing

Problem: Information (proper information)
terminology

what the real world is (what designers do)

Package clearly info about visual education &
visual careers.

↳ this piece may fit into a high school
course.

Process of design that would cut across all visual
designers

Information, careers, advocacy info.

Research: other projects that have tried to do similar things
AIGA, schools, (models)

guidance
counselor
teacher
who else??

Dave → perception (needs to be problem solver,
Communicator, process not
products-)

Roger → more "doable"
goals aren't that far off

Dave → organizing space
thread that is through all design
negative space

We don't talk in straight lines
not → "my gut feeling"

* design isn't just for graphic designers

Roger → do work on re-casting some of proposal
research area → talk to art teachers

guidance counselors

Norm
Williams

validate
project

analyze
the model 9-

→ file on advocacy

ALGA

→ career information and some
publications

Re-Shape &
fine tune

vocab, terminology, words used to talk
intell. about design

get rid of the image of cartoons, yearbook
put something more concrete.

Dave → monocular clues → "Space"

too general in terminology

it's not true that you have to be just
"talented"

Foundation
principles
and terms

No standards → needs to be standard def.

need to be specific

scientists have breakthroughs all the
time and they have def.

Henry - would
be a good
resource

Europe - highly regarded as designers

→ Napoleon B.

the designer's creed - visual impression

solve the need plus be beautiful, etc.

visual forms

WXXI History of the 

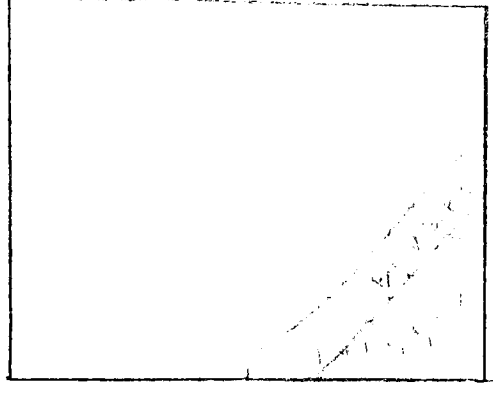
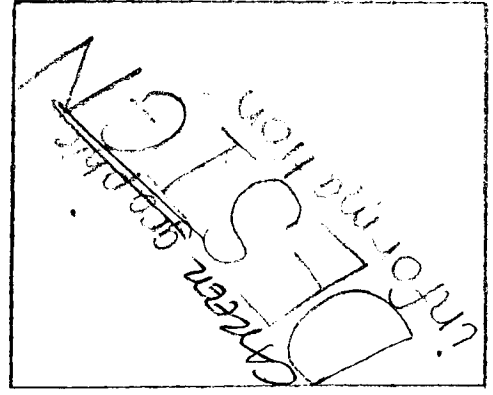
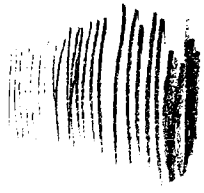
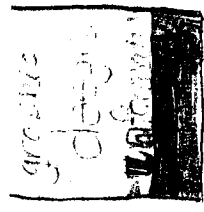
symbols

colors - primary
colors

importance of design in life

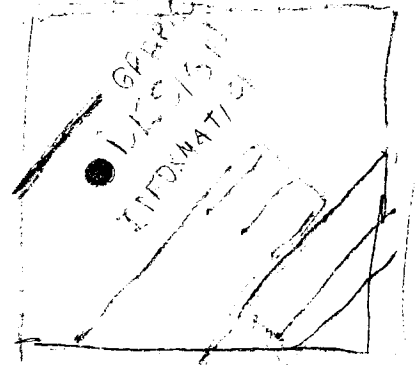
Appendix 8a:

Graphic
Design
Information

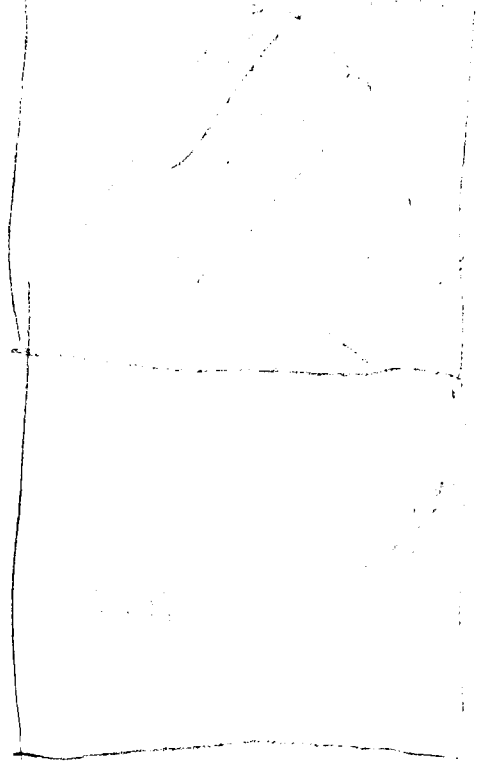


GRAPHIC
DESIGN
INFORMATION

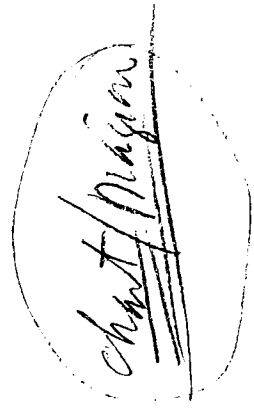
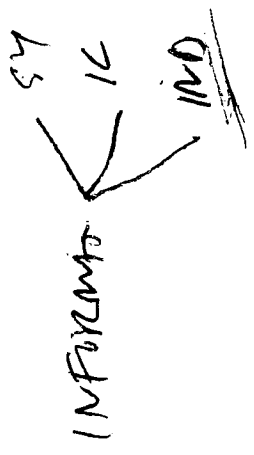
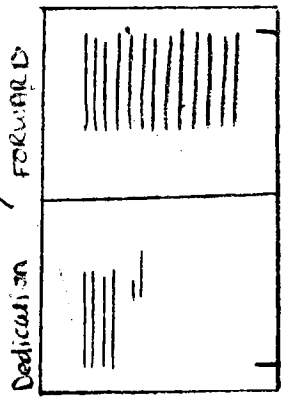
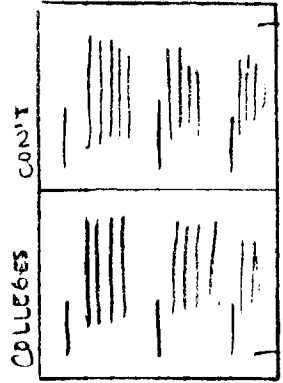
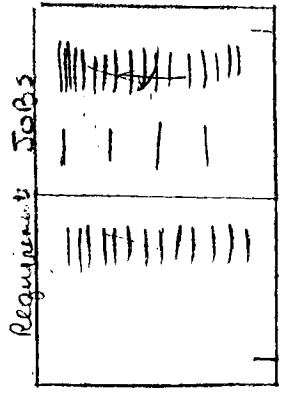
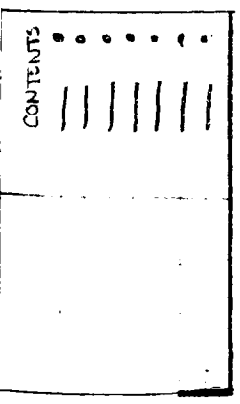
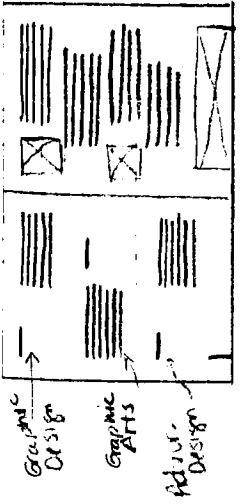
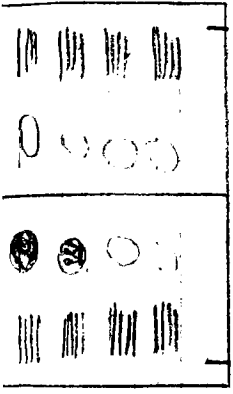
GRAPHIC
DESIGN
INFORMATION



- SCHOOLS
- JOBS
- PORTFOLIO



Appendix 8b:



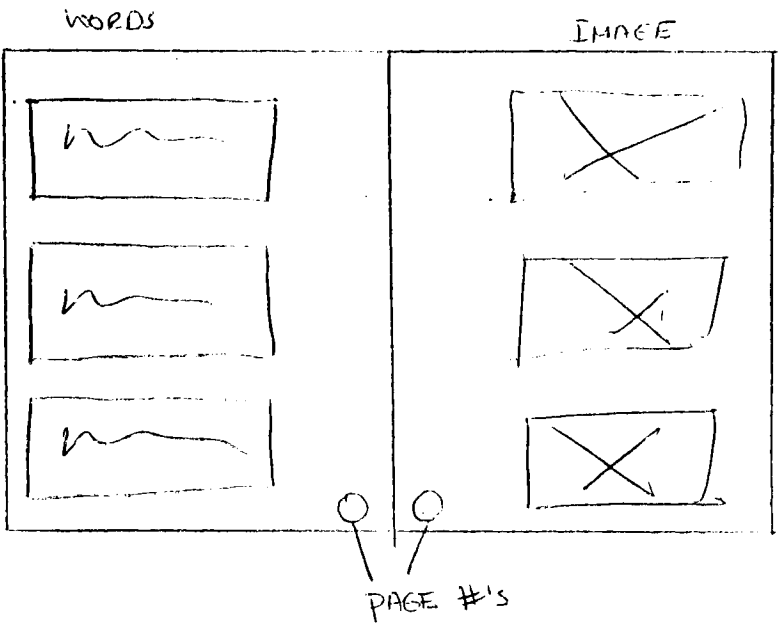
Salary INFO

GRID
SITE

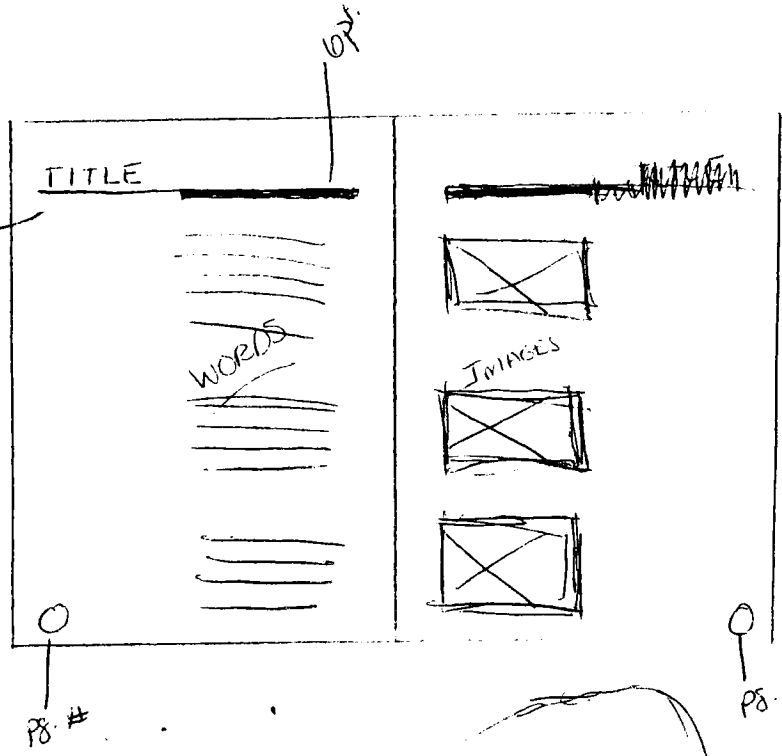
Appendix 8c:

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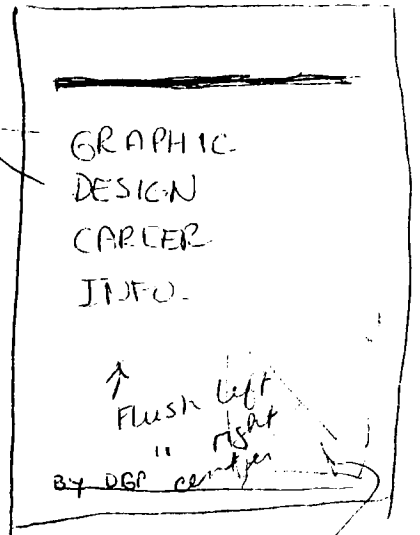
1/1/93



GRAPHIC DESIGN CAREER INFO.



BOLD



info or visual

COVER
 main title
 subtitle
 - spot choppy sentence
 Info. about careers in g.d.
 materials about
 careers and photos

Appendix 8d:

Definitions

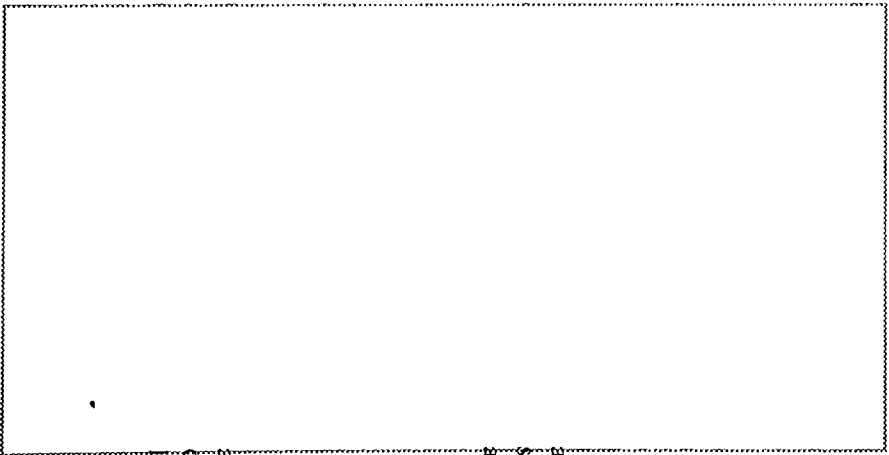
Graphic Design is a new name for an old art whose origin can be traced to the prehistoric images found on tools, on weapons, and on the walls of caves. These symbols represent man's earliest attempts to communicate a message visually, which is the essence of graphic design.

Advertising Design is graphic design but the concentration is specifically selling an item for a company. The advertising industry can be broken down into two creative categories: print and broadcast (TV and radio). Print involves everything that is printed, such as magazine ads, posters, and point-of-purchase displays. Broadcast involves television and radio commercials.

Graphic Arts is a form of graphic design, but commonly thought of as package design. Graphic design and graphic arts are often confused with each other. This book will concentrate on graphic design.

2

3



asdf fladjf asflkia
.dfalkjf ldsf
aasflkjs fsd

asRkrais f lkjsjf
sdfllkajsifoe didf
asf asdfaskj f

asdf sadlkjfa e
dlkfljaodflrng akj

Appendix 8e:

History

Graphic Design history is not clearly defined. It has a variety of sources such as art, typography, printing, photography, and advertising.

To better understand graphic design it is important to learn about the roots. These examples go back to the early 1900's.

Recommended books for further reading:

Theory and Design in the First Machine Age by Reyner Banham

The Avant-Garde in Print by Arthur A. Cohen and Elaine Justig Cohen

A History of Design from the Victorian Era to the Present by Ann Ferèbee

A History of Visual Communication by Josef Müller-Brockmann

ex. lkeTfascldkfj
scdkjf

ex. ands wekjfr
allset alkjfr

ex. aslkdfjB slkjfr

ex. a skjfa sl.lkfjs

ex. asf exkjfa
Elkset slkjfs

ex. saldkfj scdf

092-115-588

Appendix 9:

ontents:

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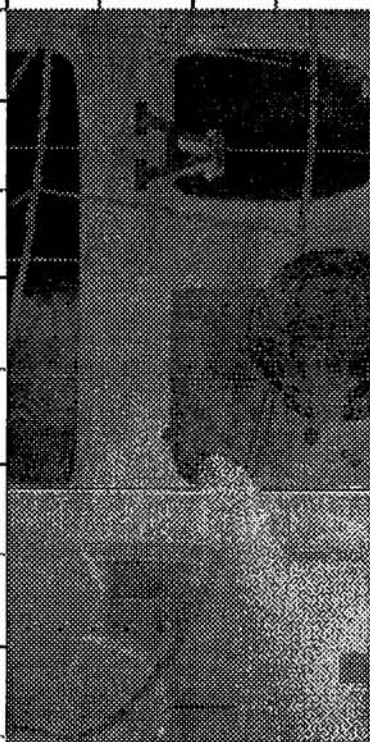
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What is Graphic Design?

Graphic design is the visual communication of messages through images and words.

Graphic designers create books, billboards, signs, postage stamps, newspapers, magazines, posters, corporate logos, product packaging, exhibitions, film titles, shopping bags, architectural graphics and many other visual images we encounter in our daily lives.





Graphic Design has a long, unclear history. Architects, painters, illustrators, and the designers have been doing graphic design before the term 'graphic design' was coined. It was in the early 1920's when W. A. Dwiggins coined the phrase.

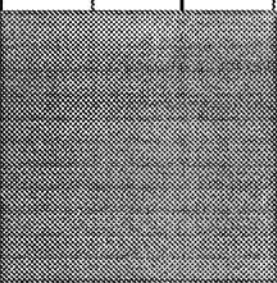
Below are some important graphic designers. Each has played a major role in what graphic design is today. For more information about graphic design see *American Typography Today* by Rob Carter.



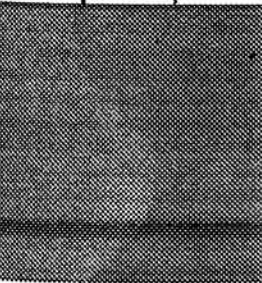
April Greiman
(b. 1948) American Graphic Designer
Greiman is President of April Greiman Incorporated, Los Angeles. She received a BFA in design from the Kansas City Art Institute in 1970 and studied at the Allgemeine Kunstgewerbeschule, Basel from 1970-71. Her work is widely published and exhibited throughout the world. Publications include *Seven Graphic Designers*, Tokyo; and *A History of Graphic Design*. She has received numerous awards from the major design organizations, and she lectures regularly throughout the United States.



Armin Hofmann
(b. 1920) Swiss Graphic Designer and Educator
Hofmann has been a guru at the Allgemeine Kunstgewerbeschule (school of design) in Basel for over forty years. As a leader of the International Typographic Style, he has emphasized the aesthetic value and communicative potential of elemental form. He approaches design and typography from a semiotic point of view, believing that meaning is derived through the interrelationships of signs.



A.M. Cassandre
(1901-1968) French poster designer
Cassandre applied the principles of Cubism and Purism to the design posters having the sole purpose of communicating clearly and concisely. Bold, geometric images and refined letterforms were combined to convey accurate messages. As a Synthetic Cubism, Cassandre often introduced forms that functioned as symbols for his subject matter, rather than as representations of themselves. He also designed a number of well-known type-faces; Peignot, Acier, Chambord, and Bifur being the most popular.



William Golden
(1911-1959) American Graphic Designer
In 1950, Golden created one of America's most familiar and timeless symbols, the CBS "eye". This mark is exemplary of the modernist ideal and standard of quality he brought to this major communications corporation, and in turn to the public environment. His participation with top management in making major decisions about corporate image was a pioneering step that raised the level of design consciousness throughout corporate America.

Appendix 10b:

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Preface

What is graphic design and what do graphic designers do? It is an evolving career. For centuries it has been practiced by artisans, scribes, painters, illustrators, printers, and photographers. Today computer technicians and commercial artists are even involved.

Learners, seekers, students. Those who want to learn, discover, create. This will provide a foundation to build on. As Alfred North Whitehead once said,

There can be no mental development without interest. . . Joy is the normal healthy spur for the *elan vital*. . . The habit of active thought, with freshness, can only be generated by adequate freedom. . . The discipline, when it comes, should satisfy a natural craving for the wisdom which adds value to bare experience.

Let's get excited about a career in graphic design! This booklet shows high school students what variety there is in the creative field of graphic design. It is an overview that informs and provides resources for additional information. It is a great way to find out what graphic design is about!

Some Important Graphic Designers

Graphic design has an unusual history. Prior to the phrase being coined in the early 1920's by W.A. Dwiggins, 'graphic design' was executed through art, photography, advertising, printing, and typography. Today the graphic designer will often use the assistance of the illustrator or photographer to aid in the design.

Graphic design is a field that encompasses all cultures, countries, and people. Some of the important graphic designers are mentioned and each designer has played a major role in how graphic design has changed and what graphic design is today.



Paul Rand - (b.1914) American Graphic Designer

Since 1956, Paul Rand has been a design consultant to major American corporations; such as, IBM, Cummins Engine Company, and Westinghouse Electric. He has taught at Yale University since 1956 and currently is a Professor Emeritus of Graphic Design. Among his awards are: Doctor of Fine Arts (honorary), the Hall of Fame of the New York Art Directors Club, the Gold Medal of the American Institute of Graphic Arts, and the Medal of the Type Directors Club.



Armin Hofmann - (b. 1920) Swiss Graphic Designer and Educator

Hofmann is an outstanding educator at the Allgemeine Kunstgewerbeschule (school of design) in Basel for over forty years. His gift as a teacher are united with independent and strikingly rich powers of artistic expression. His work is enormously varied. It includes poster, stage designs, logos, typographic work, orientation systems and also three-dimensional designs, mostly for public buildings.



April Greiman (b.1948) American Graphic Designer

After Greiman received her BFA in design from Kansas City Art Institute in 1970, she spent a year at Allgemeine Kunstgewerbeschule in Basel. She is the ultimate risktaker with one foot in the future. Her most significant tool is the Macintosh computer lending her designs to have textured layers that are digitally produced.

Design Firms

Listed below are a few names of graphic design firms. They are easy to find! Locally - just open the yellow pages of the phone book and look under the heading "Graphic Designers".

Whenever there is the opportunity to visit design firms - Jump at it! There are design firms all over the world. Some are located in large cities, some in the country. Each have their own style worth checking out!

Locally

Dunn and Rice Design
16 North Goodman
Rochester, New York

Nationally

The Martin Agency
Richmond, Virginia

Internationally

Pentagram
London, England
New York, New York
Los Angeles, California

European

Jean Robert
Zurich, Switzerland

Odermatt & Tissi
Zurich, Switzerland

Ruedi Ruegg
Zurich, Switzerland

Polymago
Paris, France

LM Communiquer
Paris, France

Hard Werken
Rotterdam, Holland

Proforma
Rotterdam, Holland

Total Design
Amsterdam, Holland

UNA
Amsterdam, Holland

Partners
London, England

4AD:v23
London, England

Opportunities

Graphic design jobs are everywhere! In the city or the suburbs, on the East or the West Coast, or somewhere in between. As a designer you have the advantage of living almost anywhere in the world.

Don't want to live there? Then visit. Travel is another great opportunity. With travel comes variety and the more variety the more creative a graphic designer. Don't limit yourself and become stale. Be creative, experiment!

Opportunities are endless! As a graphic designer there are opportunities to work with the cutting edge of technology. Working with a wide variety of people in all kinds of fields is an experience.

Of course, the salary and benefits are also an important factor. It is difficult for anyone starting a new career to determine what is a fair salary. Keep in mind that the salary for the same job in different companies will be different. New designers will often get training from the employer. Invest in your future, looking toward the day when you have experience and can work unsupervised. It is more important that you like the job. As you become more valuable, your employer should raise your salary.

The biggest opportunity of all are the awards that you could receive for your design work. Listed below are just a few that some designers have won.

AIGA Gold Medal
Design Leadership Award
Art Directors Club Hall of Fame
11th International Poster Biennale
Type Directors Club
Pulitzer Prize for Magazine
Augustus St. Gaudens Medal
Medal from New York Art Directors Club
Society of Illustrators
International Designer of the Year Award for Women in Design
National Endowment for the Arts
Herb Lubalin Award of the Society of Publication Designers
Presidential Design Award

How to Become a Graphic Designer

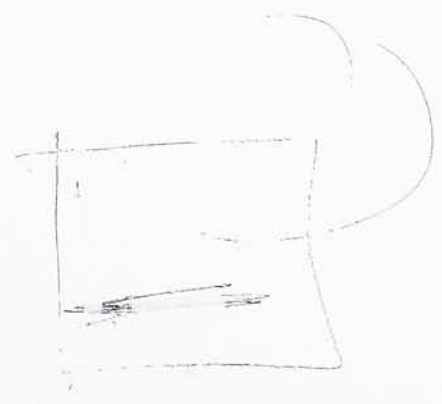
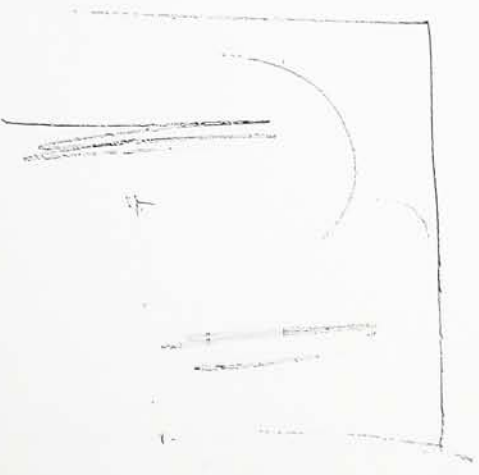
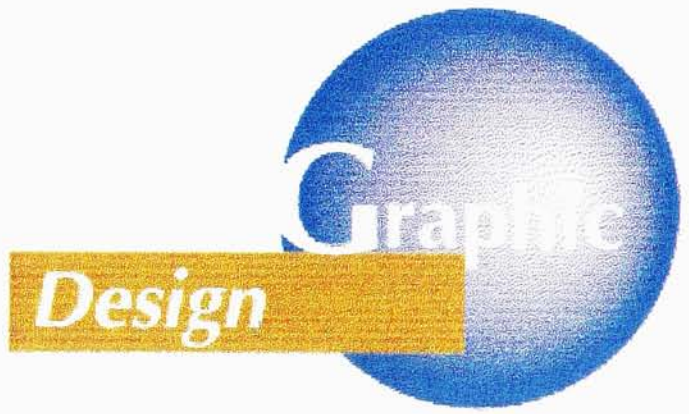
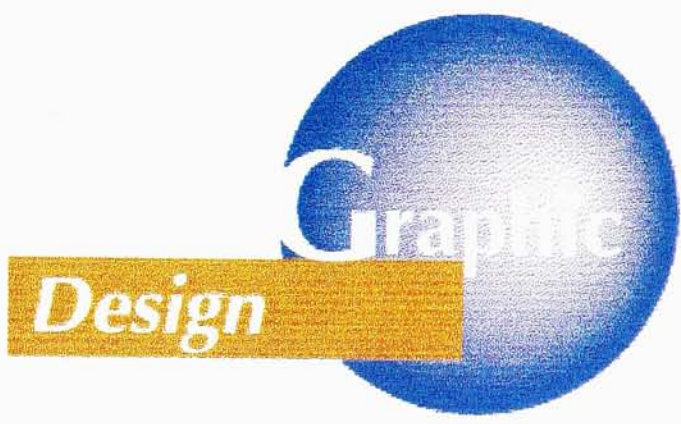
There are many ways to become a graphic designer. By seeking employment by a graphic designer, you can be an apprentice. An apprentice is someone who is learning a trade or art.

Usually graphic designers attend college to prepare themselves. There are many types of programs and degrees available. It would be beneficial to research schools to determine what school is right for you.

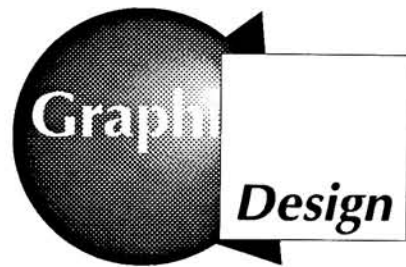
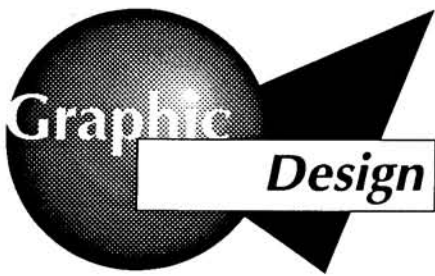
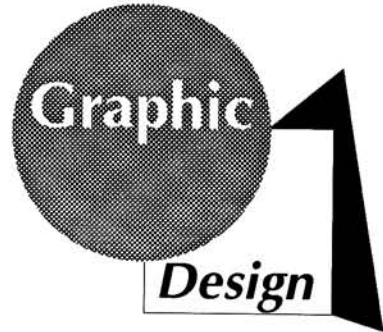
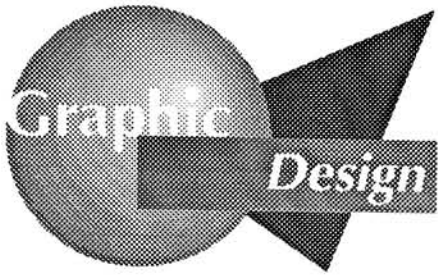
Some of the degrees that are offered are: Associate degrees - awarded by two-year colleges that offer art or design courses; Bachelor degree (either a Bachelor of Arts, BA, Bachelor of Fine Arts, BFA, or a Bachelor of Graphic Design, BGA) - awarded by colleges that offer four or five-year programs of study. At this level it will best prepare you for a high-quality entry-level position. Masters degree (Masters of Fine Arts, MFA) is recognized as the highest attainable degree in the visual arts.

Each college has their own admission requirements. The individual schools of your choice should be contacted for the appropriate application material. Many schools require a portfolio. Your portfolio should consist of examples of your best work. This will indicate your level of artistic skill.

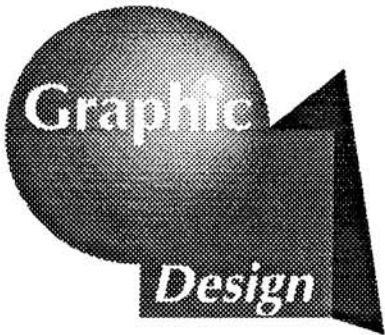
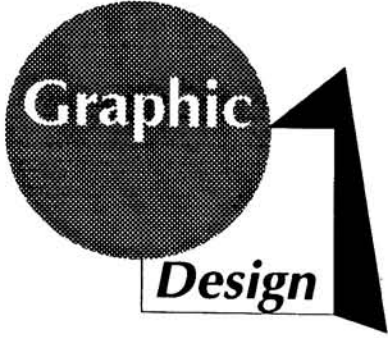
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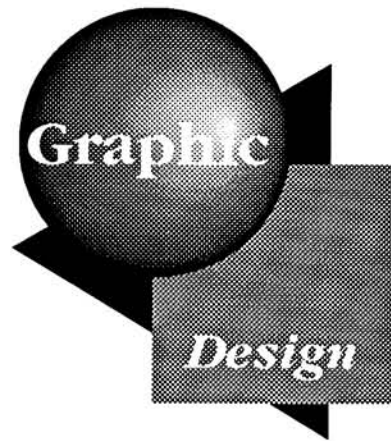
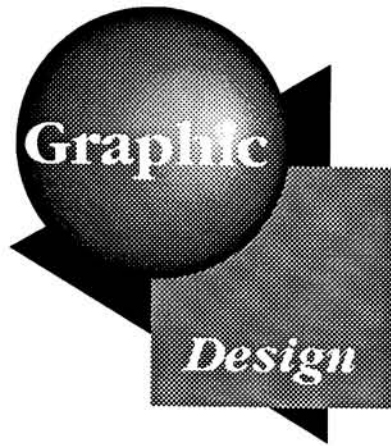
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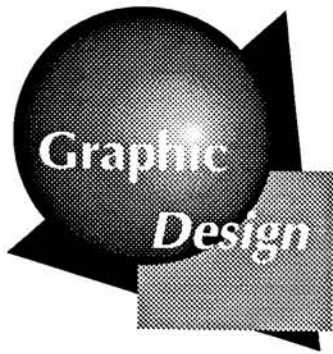
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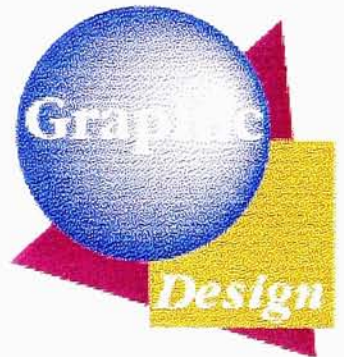
Appendix 11d:



Appendix 11e:



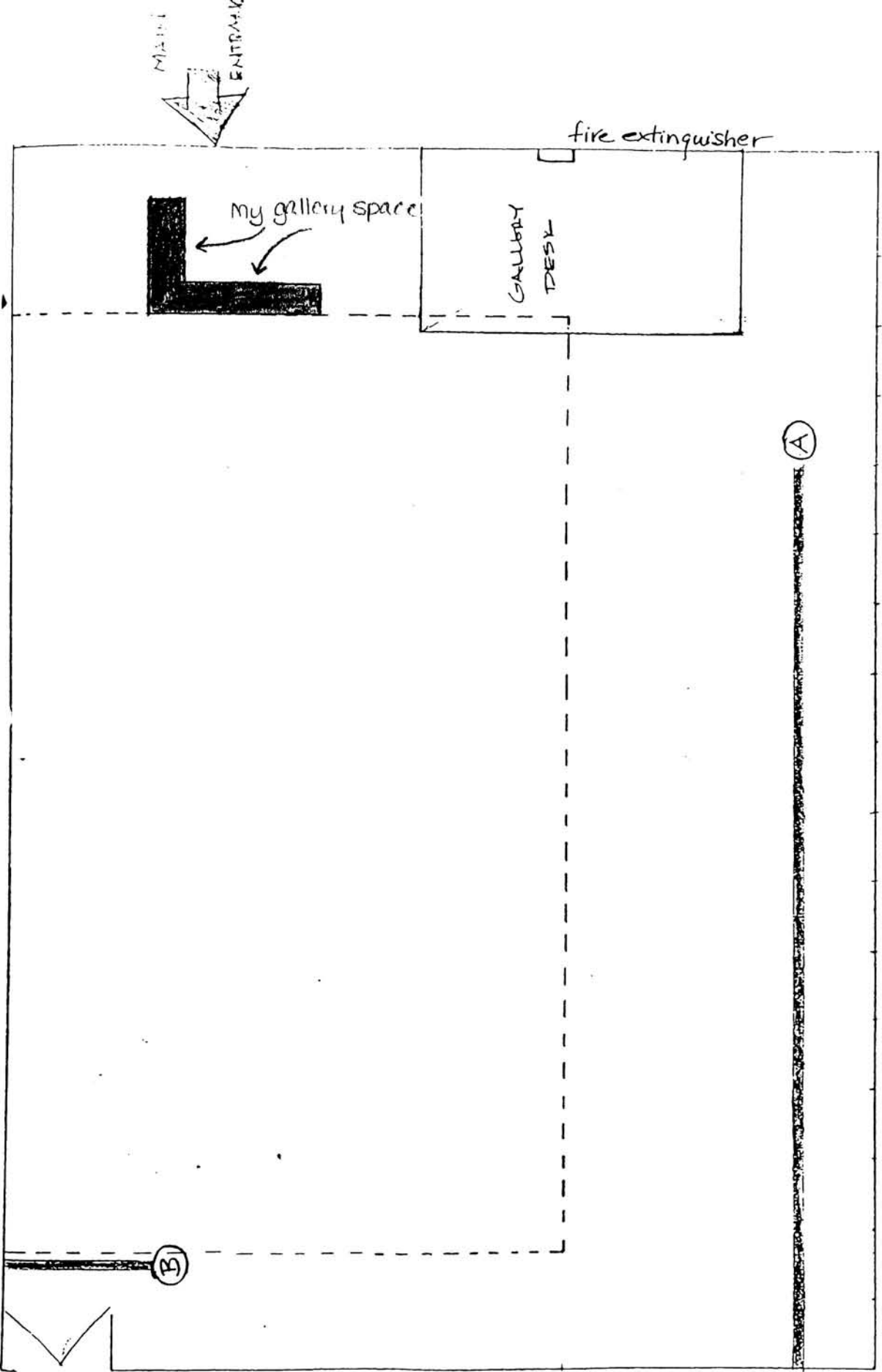
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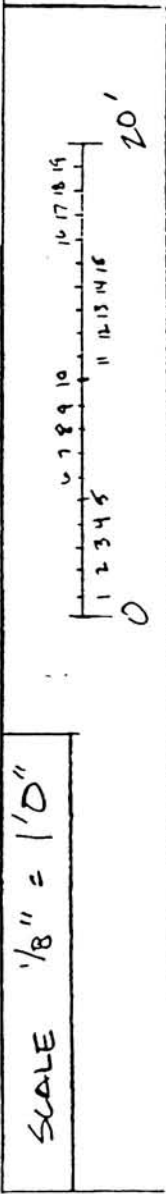
Appendix 11g:



Appendix 12a:



← THIS IS ALL GLASS HERE →



OFFICES

THIS WALL IS THE ONLY WALL WE CAN HANG SOMETHING HEAVY

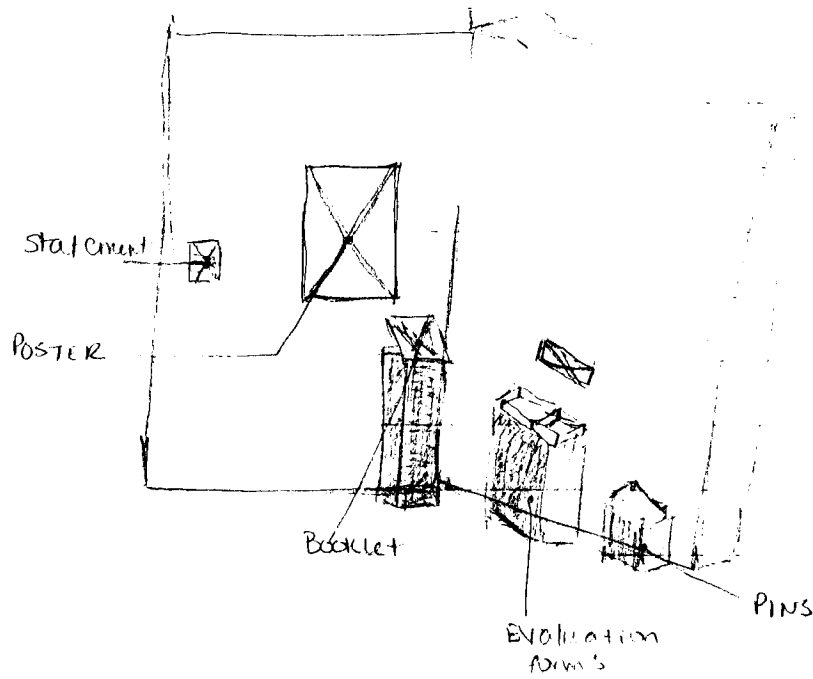
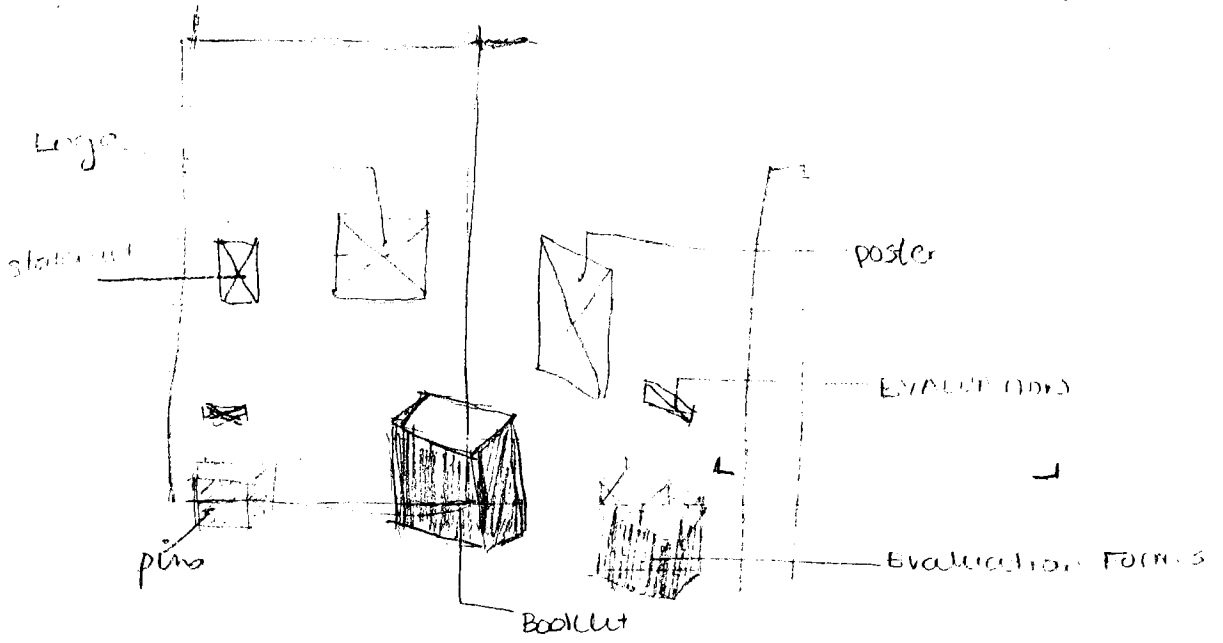
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Appendix 12b:

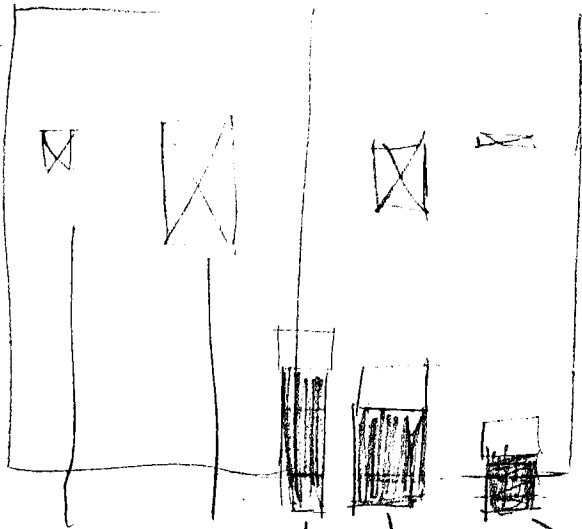
Exhibit

L L
T T

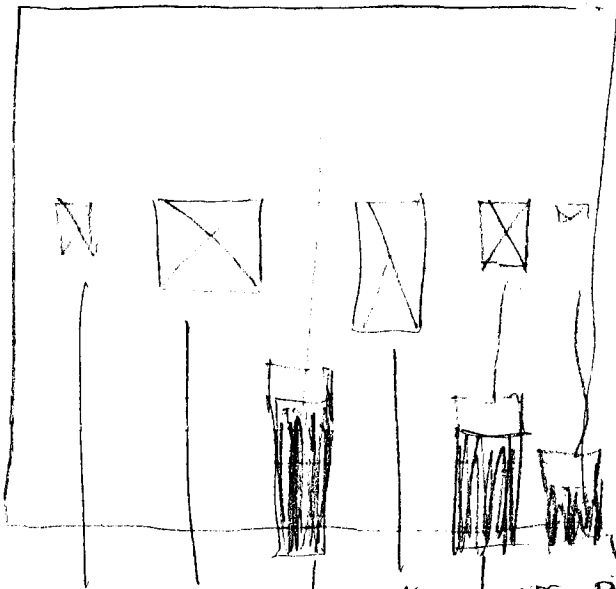
L L
T T



4x8 well panel



Statement poster Booklet Evaluation pilot



Statement Logo Booklet poster Evaluation pilot

Appendix 12c:

Graduate Thesis Statement Form

Every graduate thesis student is required to write a thesis statement. (No longer than one page, please.)

A statement may accompany each piece or one statement may be written that represents a body of work.

Please either attach your statements to this sheet or write below.

The responsibility for proofreading is the students. If you need help "proofing" ask someone to help.

The gallery will be responsible for typing and laser printing the labels and thesis statements.

The students will be responsible for spray mounting, cutting and installing labels and thesis statements at 57".

Thesis Statement

"There can be no
mental development
without interest
Joy is the normal
healthy spur for the
élan vital
The habit of active
thought, with
freshness, can only
be generated by
adequate freedom
The discipline, when
it comes, should
satisfy a natural craving
for the wisdom
which adds value
to bare experience."
- Alfred North Whitehead

Please put the
words élan vital
in italics.
Thanks!

Student's Name

GRADUATE THESIS SHOW

Please complete one copy of form for each work submitted.

Danielle G. Plouffe

Student Name

2nd. year grad. Dept./Prog. - ADC (Grad. Graphic Design)

Year & Program of Study at RIT

Dept. - ADC Course - Thesis

Department and Course

R. Roger Remington, Dr. Zakia, and David Abbott

Faculty Name

Title or Project Name: Graphic Design Career Information (Logo)

Media: computer

Dimensions: -

Value (for insurance): total value \$250.00 Circle one: NFS POR
Logo value \$0.00

(see below)

Student's Mailing Address City State Zip

227 Commerce Drive Avon, New York 14414

Parents' Names Address (if different from above)

Second Parent's Name & Address (if different from above)

Hometown Newspaper(s) and Address(es) [Please indicate which, if any, are weekly papers]:

*Any special processes, methods or comments you wish to note about this work:

(Detach and attach to student's artwork)

Danielle G. Plouffe

Student Name

2nd. year grad. Dept./Prog. - ADC (Grad. Graphic Design)

Year & Program of Study at RIT

Dept. - ADC Course - Thesis

Department and Course

R. Roger Remington, Dr. Zakia, and David Abbott

Faculty Name

Title or Project Name: Graphic Design Career Information (Logo)

Media: computer

Dimensions: -

Value (for insurance): total value \$250.00 Circle one: NFS POR
Logo value \$0.00

GRADUATE THESIS SHOW

Please complete one copy of form for each work submitted.

Danielle G. Plouffe
Student Name
2nd. year grad. Dept./Prog. - ADC (Grad. Graphic Design)
Year & Program of Study at RIT
Dept - ADC Course - Thesis
Department and Course
R. Roger Remington, Dr. Zakia, and David Abbott
Faculty Name

Title or Project Name: Graphic Design Career Information (evaluation)

Media: -

Dimensions: -

Value (for insurance): total value \$250.00 Circle one: NFS POR
evaluation value \$0.00

(see below) Student's Mailing Address City State Zip

227 Commerce Drive Avon, New York 14414

Parents' Names Address (if different from above)

Second Parent's Name & Address (if different from above)

Hometown Newspaper(s) and Address(es) [Please indicate which, if any, are weekly papers]:

*Any special processes, methods or comments you wish to note about this work:

(Detach and attach to student's artwork)

Danielle G. Plouffe
Student Name
2nd. year grad. Dept./Prog. - ADC (Grad. Graphic Design)
Year & Program of Study at RIT
Dept. - ADC Course - Thesis
Department and Course
R. Roger Remington, Dr. Zakia, and David Abbott
Faculty Name

Title or Project Name: Graphic Design Career Information (evaluation)

Media: -

Dimensions: -

Value (for insurance): total value \$250.00 Circle one: NFS POR
evaluation value \$0.00

GRADUATE THESIS SHOW

Please complete one copy of form for each work submitted.

Danielle G. Plouffe

Student Name

2nd year grad. Dept/Prog. - ADC (Grad. Graphic Design)

Year & Program of Study at RIT

Dept - ADC Course - Thesis

Department and Course

R. Roger Remington, Dr. Zakia, and Dave Abbott

Faculty Name

Title or Project Name: Graphic Design Career Information (poster)

Media: mixed

Dimensions: _____

Value (for insurance): total value \$250.00 Circle one: (NFS) POR
poster value \$50.00

(see below)

Student's Mailing Address City State Zip

227 Commerce Drive Avon, New York 14414

Parents' Names Address (if different from above)

Second Parent's Name & Address (if different from above)

Hometown Newspaper(s) and Address(es) [Please indicate which, if any, are weekly papers]: _____

*Any special processes, methods or comments you wish to note about this work: _____

(Detach and attach to student's artwork)

Danielle G. Plouffe

Student Name

2nd year grad. Dept/Prog. - ADC (Grad. Graphic Design)

Year & Program of Study at RIT

Dept - ADC Course - Thesis

Department and Course

R. Roger Remington, Dr. Zakia, and David Abbott

Faculty Name

Title or Project Name: Graphic Design Career Information (poster)

Media: mixed

Dimensions: _____

Value (for insurance): total value \$250.00 Circle one: (NFS) POR
poster value \$50.00

GRADUATE THESIS SEOW

Please complete one copy of form for each work submitted.

Danielle G. Plouffe
Student Name

2nd year grad. Dept /Prog - ADC (Grad. Graphic Design)
Year & Program of Study at RIT

Dept. - ADC Course - Thesis
Department and Course

R. Roger Remington, Dr. Zakia, and David Abbott
Faculty Name

Title or Project Name: Graphic Design Career Information (booklet)

Media: mixed

Dimensions: 8 x 10 in.

Value (for insurance): total value \$250.00 Circle one: NFS POR
booklet value \$200.00

(see below)
Student's Mailing Address City State Zip

227 Commerce Drive Avon, New York 14414
Parents' Names Address (if different from above)

Second Parent's Name & Address (if different from above)

Hometown Newspaper(s) and Address(es) [Please indicate which, if any, are weekly papers]:

*Any special processes, methods or comments you wish to note about this work:

(Detach and attach to student's artwork)

Danielle G. Plouffe
Student Name

2nd year grad. Dept/Prog. - ADC (Grad. Graphic Design)
Year & Program of Study at RIT

Dept. - ADC Course - Thesis
Department and Course

R. Roger Remington, Dr. Zakia, and David Abbott
Faculty Name

Title or Project Name: Graphic Design Career Information (Booklet)

Media: mixed

Dimensions: 8x10 in.

Value (for insurance): total value \$250.00 Circle one: NFS POR
booklet value \$200.00

Appendix 12d:

Rochester Institute of Technology

May 12, 1993
Reception:
April 30
10 p.m.

ate
of the
er of

School of Art and Design

School for American Crafts

March
1993

at
an
be

*Lana
Kauka*

"Plastics"

The Graduate

- 1 Mary Arp
- 2 Jason Be
- 3 Michele
- 4 Paul Jam
- 5 Chou-Tei
- 6 Will Patr
- 7 Todd Pin
- 8 Danielle
- 9 Dana Rai
- 10 Jason Sn
- 11 Patrick V
- 12 Carolee V

April 5
1993



- 1 Patricia
- 2 Kristen E
- 3 Westy C
- 4 Pat Chan
- 5 Hyerin C
- 6 You-Soo
- 7 Mark C

Appendix 12e:

Rochester Institute of Technology

mfa

april 5 - 21

School of Art and Design

School for American Crafts

You are cordially

invited to attend

a 1993 Graduate

Thesis Exhibition.

Opening Reception:

Friday, April 9,

7:00 - 9:00 p.m.

2

**gallery
hours**

M-F 9 am - 4:30 pm
M-Th 7 - 9 pm
Sat 1 - 4:30 pm
Sun 2 - 4:30 pm

For information, call
475 - 2646

RIT
Bevier Gallery
James E. Booth Building
Post Office Box 9887-0887
Rochester, New York 14623

Appendix 13:



High school students spend much of their time thinking, researching, and preparing for the career of their dreams. Many students know what they enjoy, but are uncertain as to the type of job opportunities available.

Research was done as to what high school students need and want to help prepare them for their future. Guidance counselors and high school teachers were contacted to find out what information could be used to help students make decisions about their future.

The research provided many answers. The field of graphic design seemed to be a mystery. The information provided to the guidance counselors was scattered, not organized and confusing. They needed something bound, systematic and easily managed that provided basic answers for the high school student. The booklet is a convenient size for a bookshelf or a filing cabinet; large enough to get noticed, but not too small to get lost.

The poster could be displayed in the guidance counselor's office, teacher's classroom or the high school hallway. This would entice the student to seek more information. The poster provides the student with the first step of finding out about graphic design.

The *Graphic Design Career Information* booklet is kept in the guidance counselor's office. This shows high school students what a variety there is in the creative field of graphic design. It is an overview that informs and provides resources for additional information.

The resources open other avenues to follow for more detailed information. It is a great way to find out about graphic design!

Appendix 14:



Graphic Design

Career Information!

Get excited! Graphic design is the creative use of images and words to communicate.

Looking around our environment, graphic design is everywhere! Graphic designers create such things as logos and posters. Everything needs to be designed and it is the graphic designer's job to see that the information is properly, efficiently, and aesthetically displayed in whatever form it may take.

Ask your guidance counselor where to find the *Graphic Design Career Information* booklet and other graphic design material. Also, call or write to the American Institute of Graphic Arts (AIGA) 1059 Third Avenue, New York, New York 10021.
212/752.0813

Appendix 15:

A graphic design logo featuring a blue circle with a white highlight, a dark red triangle, and a gold square. The text "Graphic Design" is written in white, with "Graphic" in a sans-serif font and "Design" in a script font.

**Graphic
Design**

***Career
Information!***



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Career Information!

Rochester Institute of Technology

Graphic Design Career
Information booklet

Danielle G. Plouffe
Rochester, New York

April, 1993



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Preface

Let's get excited about a career in graphic design! This booklet shows you what variety there is in the creative field of graphic design. It is a visual overview that informs and provides resources for additional information. It is a great introduction to graphic design!

Before the term 'graphic design' was coined it was an activity practiced by artisans, scribes, painters, illustrators, printers, and more recently by photographers. Today computer technicians and commercial artists are even involved.

Graphic designers are learners, seekers, students, those who want to learn, discover, and create. As Alfred North Whitehead once said,

There can be no mental development without interest. . . Joy is the normal healthy spur for the *elan vital*. . . The habit of active thought, with freshness, can only be generated by adequate freedom. . . The discipline, when it comes, should satisfy a natural craving for the wisdom which adds value to bare experience.¹ (Hiebert 1992,7)

This will provide a foundation to build on.

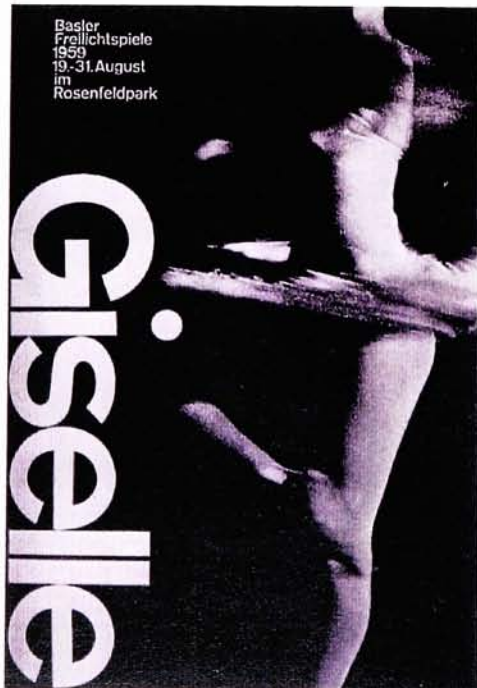
Graphic Design

What is graphic design? - "Graphic design is the visual communication of messages through images and words." (Dempsey and Spurr 1992, 2) It is the integration of words and pictures.

Looking around our environment, graphic design is everywhere! Graphic designers create posters, logos, postage stamps, signs, books, shopping bags, film titles, product packaging, and many other visual images that we encounter in our daily lives. Everything needs to be designed and it is the graphic designer's job to see that the information is properly, efficiently, and aesthetically displayed in whatever form it may take.



William Golden
CBS Television Network Trademark



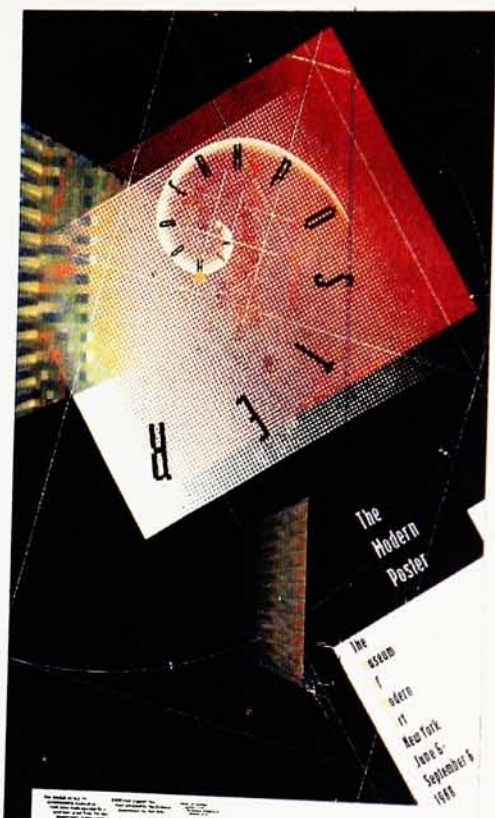
Armin Hofmann, Poster
Basel Open-Air Performances Ballet "Giselle"
90 x 128 cm
Photo: Paul Merkle 1959



Bradbury Thompson
Love Stamp series
all-typographical design
1984



M. Cassandre
Railway poster
Hollman Express, Paris-Brussels-Amsterdam
5x105 cm



April Greiman
The Modern Poster
39x25 in.
1988 The Museum of Modern Art, NY



Paul Rand
Listen! Listen!
Book Illustration
1970

Designer's Showcase

Graphic design has an interesting history. The phrase was coined in 1922 by W.A. Dwiggan. Graphic design incorporated art, photography, advertising, printing, and typography.

A showcase of important graphic designers are shown here. Each designer has played a major role in how graphic design has changed and what graphic design is today.

A.M. Cassandre - (1901-1968) French Poster Designer

Cassandre became known as the greatest poster designer in the 1930's. Having the sole purpose of communicating clearly and concisely, Cassandre applied principles of Cubism and Purism. He used bold geometric images in combination with refined letterforms. He would often introduce forms that functioned as symbols for his subject matter, rather than as representations of themselves.



William Golden - (1911-1959) American Graphic Designer

In 1950, Golden created one of America's most familiar and timeless symbols, the CBS 'eye'. He saw no reason why fine art and good design should have to compromise with commercialism. At CBS, he participated with top management in making major decisions about corporate images. That was a pioneering step that raised the level of design consciousness throughout corporate America.



April Greiman - (b.1948) American Graphic Designer

After Greiman received her BFA in design from Kansas City Art Institute in 1970, she spent a year at Allgemeine Kunstgewerbeschule in Basel. She is one of the most influential and controversial of America's contemporary designers. Her most significant tool is the Macintosh computer lending her designs to have textured layers that are digitally produced.



Designer's Showcase

Armin Hofmann - (b. 1920) Swiss Graphic Designer and Educator

Hofmann is an outstanding educator at the Allgemeine Kunstgewerbeschule (school of design) in Basel for over forty years. His gift as a teacher are united with independent and strikingly rich powers of artistic expression. His work is enormously varied. It includes poster, stage designs, logos, typographic work, orientation systems and also three-dimensional designs, mostly for public buildings.



Cheryl D. Miller - (b. 1951) American Graphic Designer

Miller has practiced graphic design for 19 years and is president of her own firm in New York City. She is also president of the Design Exchange, a resource center and placement service for qualified minority designers. Also, Miller acts as a part-time adjunct instructor in graphic design at the Fashion Institute of Technology, New York City.



Paul Rand - (b. 1914) American Graphic Designer

Rand studied art and design at Pratt Institute, Parsons School of Design, the Brooklyn Institute of Arts and Sciences, and with George Grosz at the Art Students League. Since 1956, Paul Rand has been a design consultant to major American corporations; such as, IBM, Cummins Engine Company, and Westinghouse Electric. He has taught at Yale University since 1956 and currently is a Professor Emeritus of Graphic Design.



Bradbury Thompson - (b. 1911) American Graphic Designer

Thompson is well-known for his postage stamps. He has served as a design consultant to several important organizations. These included Westvaco Corporation, McGraw-Hill Publications, Time-Life Book, Harvard University, and the Oxford University Press. Since 1956, he has been a Senior Critic and Visiting Professor at the Yale School of Art.



Design Firms

Listed below are several graphic design firms. They are easy to find! Locally - just open the yellow pages of the phone book and look under the heading "Graphic Designers". Want to see more work of the international firms? Check out some magazines like PRINT or Communication Arts. Another way to find out more is by writing to the design firm. When in the area, pick up the phone and call.

Whenever there is the opportunity to visit design firms - Jump at it! There are design firms all over the world. Some are located in large cities, some in small towns and villages. Each have their own style worth checking out!

Local:

Dunn and Rice Design
16 North Goodman
Rochester, New York 14607
716/473.2880

National:

Carbone & Smolan Associates
170 Fifth Avenue, 9th Floor
New York, NY 10010
212/807.0011

Chermayeff & Geismar Associates
15 E. 26th Street, 12th Floor
New York, NY 10010
212/532.4499

*Pentagram
The Nature Company
Retailers*



International:

Pentagram
11 Needham Road
London, England
71 229 3477

Pentagram
212 Fifth Avenue
New York, NY 10010
212/683.7000

Total Design
van Diemenstraat 200
Amsterdam, Holland
20 624 7496

Polymago
25 rue Michel le Conte
75003 Paris, France
48 04 36 68

Employment Opportunities

Graphic design jobs are everywhere! In the city and the suburbs, on the East and the West Coast, and somewhere in between. In the larger metropolitan areas there are more design firms, resulting in more jobs. As a designer you have the advantage of living almost anywhere in the world.

Don't want to live there? Then visit. Travel is another great opportunity. With travel comes variety and the more variety the more creative a graphic designer. Don't limit yourself and become stale. Be creative, experiment!

As a graphic designer there are opportunities to work with the cutting edge of technology. April Greiman's work, as shown earlier, is an excellent example of using the most recent computer technology. By experimentation, design is only limited to the imagination of the designer.

Working with a wide variety of people is also a plus. As a graphic designer, not only do you interact with the co-workers, but also clients, writers, printers, illustrators, and photographers. It is a growing experience to be able to interact with many types of people from many walks of life.

Of course, the salary and benefits are also an important factor. It is difficult for anyone starting a new career to determine what is a fair salary. The cost of living is higher in larger cities. Keep in mind that the salary for the same job in different companies will be different. As you become more valuable, your employer should raise your salary.

New designers will often be trained by their employer. Take advantage of this opportunity and invest in your future, looking toward the day when you have experience and can work unsupervised. It is more important that you like the job.

The biggest opportunity of is are the awards that you could receive for the excellence of your design work. Listed below are just a few that some designers have won.

American Institute for Graphic Arts (AIGA) Gold Medal
Design Leadership Award
Art Directors Club Hall of Fame
11th International Poster Biennale
Type Directors Club
Pulitzer Prize for Magazine
Medal from New York Art Directors Club
Society of Illustrators
International Designer of the Year Award for Women in Design
National Endowment for the Arts
Herb Lubalin Award of the Society of Publication Designers
Presidential Design Award

Getting Started

There are many ways to become a graphic designer. You could start by being an apprentice who is someone learning a craft or art. By working for a graphic designer with little or no experience, the graphic designer would act as your 'instructor'. A good way to work with a graphic designer is through an internship or a co-op program. This normally takes place while attending school.

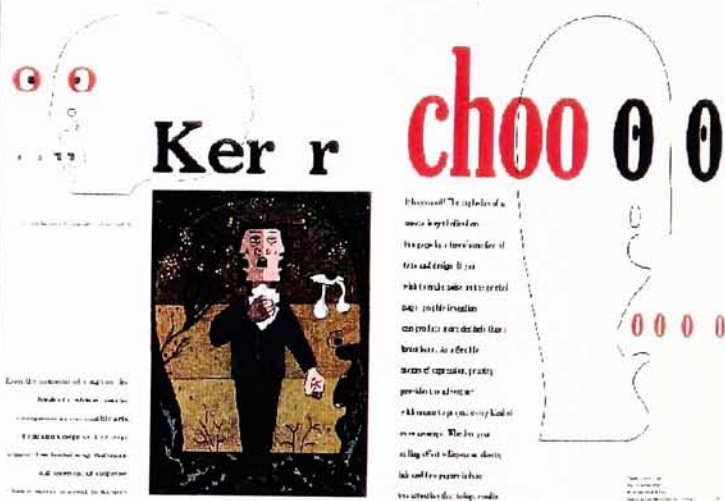
Usually graphic designers attend community colleges, colleges, universities, or a professional art school to prepare themselves for their career. There are many types of programs and degrees available. Each institution has their own philosophy and approach to design. It would be beneficial to research schools to determine what school is right for you.

Some of the degrees offered are: Associate degrees awarded by two-year colleges or perhaps a community college, that offer art or design courses; Bachelor degree either a Bachelor of Arts Bachelor of Fine Arts or a Bachelor of Graphic Design, awarded by colleges that offer four or five-year programs of study. Any of these degrees will prepare you for a high-quality entry-level position. A Masters of Fine Arts is recognized as the highest attainable degree in the visual arts field.

Each educational institution has its own admission requirements. The school of your choice should be contacted for the appropriate application material. Many schools require a portfolio. Your portfolio should consist of examples of your best work. This will indicate your level of artistic skill.

As a novice, you may be asked to do simple tasks, to assist experienced designers, and to complete many elemental assignments. Through these mundane tasks your employer is

exposing you to his/her philosophy. This is your "dues-paying" time. Positions like these are known as entry-level positions. This allows the employer time to train you. In time, you will gain experience and be given client projects by the graphic designer. As you gain experience you will work with the clients, and follow through with the printing process.



Bradbury Thompson
2 page spread
Kerr-choo-oo, 1949

More Information

For more information about a career in graphic design, see your art teacher, guidance counselor, or librarian. Below are some organizations and books that may be helpful in getting started!

Organizations:

American Institute of Graphic Arts (AIGA)
1059 Third Avenue
New York, NY 10021
212/752.0813

American Center for Design
233 E. Ontario, Suite 500
Chicago, IL 60611
312/787.2018

National Association Schools of Art and Design (NASAD)
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 22090
703/437.0700

Books:

Layout - Allen Hurlburt

Nine Pioneers in American Graphic Design - R. Roger Remington & Barbara J. Hodik

The Visual Craft of William Golden - Cipe Pineles Golden

American Typography Today - Rob Carter

Typography - Rob Carter

Graphic Design & Designer - Alan & Isabella Livingston

A History of Graphic Design - Philip Meggs

Graphic Design Manual - Armin Hofman

Hybrid Imagery - April Greiman

The Art of Graphic Design - Bradbury Thompson

A Designer's Art - Paul Rand

A.M. Cassandre Posters - Cassandre
Hybrid Imagery - April Greiman

The Art of Graphic Design - Bradbury Thompson

A Designer's Art - Paul Rand

A.M. Cassandre Posters - Cassandre

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Hiebert, Kenneth. 1992. *Graphic Design Processes*. New York, NY: Van Nostrand Reinhold Press.



Paul Rand
Package designs
IBM Corporation
1973 - 1984

NISSAN

Pentagram
Nissan Motor Company
Car Manufacturers

Credits

page 6

Armin Hofmann, Poster
His Work, Quest and Philosophy - *Armin Hofmann*

William Golden, Trademark
The Visual Craft of William Golden -
Cipe Pineles Golden

Paul Rand, Packaging
A Designer's Art - *Paul Rand*

Bradbury Thompson, Stamp
The Art of Graphic Design - *Bradbury Thompson*

page 7

A.M. Cassandre, Poster
A.M. Cassandre Posters - *Cassandre*

April Greiman, Poster
Hybrid Imagery - *April Greiman*

Paul Rand, Book Illustration
A Designer's Art - *Paul Rand*

A.M. Cassandre
A.M. Cassandre Posters - *Cassandre*

page 8

William Golden
The Visual Craft of William Golden -
Cipe Pineles Golden

April Greiman
American Typography Today - *Rob Carter*

Cheryl Miller
PRINT magazine, 1987 issue

page 9

Paul Rand
American Typography Today - *Rob Carter*

Bradbury Thompson
American Typography Today - *Rob Carter*

page 10

The Nature Company
Pentagram Identities

page 12

Bradbury Thompson, 2 Page Spread
The Art of Graphic Design - *Bradbury Thompson*

page 14

April Greiman, Poster
Hybrid Imagery - *April Greiman*

Paul Rand, Trademark
Trademarks - *Paul Rand*

Glossary

aesthetics

Aesthetics refers to the process by which visual form is created, utilizing formal visual principles which are directed for a specific purpose and/or message.

AIGA

American Institute of Graphic Arts (AIGA) is a national, nonprofit organization, founded in 1914, which conducts an interrelated program of competitions, exhibitions, publications, educational activities and projects in the public interest to promote the advancement of graphic design. (Dempsey and Spurr 1992, 2)

Allgemeine
Kunstgewerbeschule
Basel

A design school in Switzerland that was founded on the philosophic basis of six educators. These people are Emil Ruder, Armin Hofmann, Robert Buchler, Andre Gurler, Max Schmid, and Wolfgang Weingart. This school has been one of the most influential design institutions of the twentieth century.

apprentice

An apprentice is someone who is learning how to become a graphic designer.

art director

One who oversees, suggests ideas, and is responsible for the layout of design pieces.

creative director

One who has responsibility for the overall project including: working with the clients, printers, writers, illustrators, photographers, etc.

Cubism

Cubism emphasizes the structure of objects by fragmenting them into angular planes and shapes that could be viewed simultaneously. Most important artistic movement of the twentieth century, established in Paris between 1907 and 1914 primarily by the painters Pablo Picasso and Georges Braque.

education

Is a systematic development or training of the mind.

Glossary

entry-level positions/
junior designer

Entry-level position/ junior designer is usually the first step in a design career. Tasks are often elementary and usually entail assisting experienced designers. This is a good place to learn and express your creativity. With time you will gain more experience and be assigned more responsibility.

graphic design

Graphic design is the creative use of images and words to communicate. Imagery which, in an ideal sense, exemplifies a balance between aesthetics and information.

grid

The cross-ruled segments which all parts of a page or book layout will be assembled.

layout

The preliminary plan of the basic elements of a design shown in their proper positions.

portfolio

A hinged cover or flexible case for carrying loose papers, pictures, or pamphlets. It should contain those pieces that best represent you and your interests as well as your employers needs. It should be something that you can be proud of and proud to show.

Purism

An art form in which primary stress is placed on structural discipline, as in works of a geometric nature.

typography

The arrangement of composed type which consists of the style and appearance of printed matter. The art and process of working with and printing from type.

semiotics

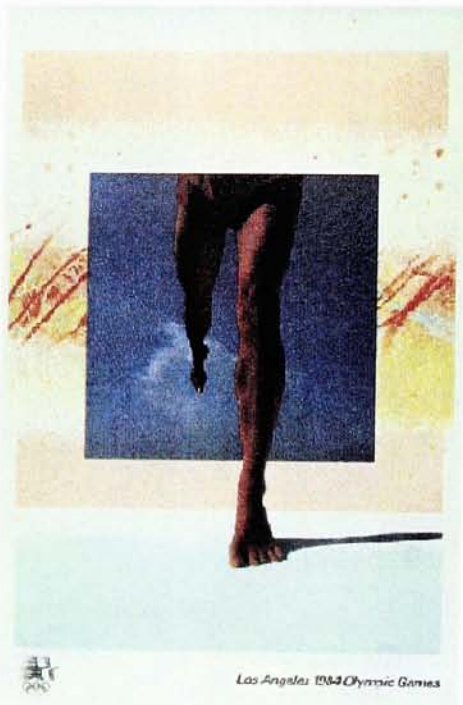
Semiotics describes the process of how people represent and interpret information, to convey meaning.

symbols

Something chosen to stand for or represent something else; especially, an object used to signify a quality abstract idea.

visual language

The language of graphic design.



Olympics. 1984
36x24 in.
Photo: Jayme Odgers



Paul Rand
Trademark
Westinghouse Electric Corporation

About Myself



Danielle G. Plouffe - (b. 1969) American Graphic Design Student

I chose to create this booklet to inform others about the field of graphic design. I received my Bachelor of Arts degree in design from the University at Buffalo. Currently, I am working on my Master of Fine Arts degree in graphic design at the Rochester Institute of Technology. I spent a month traveling in Europe visiting graphic design firms, meeting people such as Armin Hofmann, and visiting design schools. I have also worked as the Creative Director for Vinton, Inc. in Henrietta, New York. I found my studies interesting and I am looking forward to a career in graphic design.

*To my mom, dad, and Billium -
my support, my backbone,
the ones who got me through. . .*

The success of this book is due in part to the many people who helped me along the way. I would especially like to express my appreciation to my friends and family who supported my efforts and encouraged me to go on. Many thanks to my professors at Rochester Institute of Technology for their help in designing this book and, more importantly, contributing to my learning: Professor R. Roger Remington, Dr. Richard Zakia, Professor David Abbott, and Professor Deborah Beardslee.

Appendix 16:



Appendix 17:

DANIELLE PLOUFFE

"There can be no
mental development
without interest....

Joy is the normal
healthy spur for the
élan vital....

The habit of active
thought, with
freshness, can only
be generated by
adequate freedom....

The discipline, when
it comes, should
satisfy a natural craving
for the wisdom
which adds value
to bare experience."

-Alfred North Whitehead

Appendix 18a:

Evaluation question → big overall picture

the output column represents the objectives

Follow-up Procedures

→ good device after delivery the product

have between 3-7 questions

Measurement Procedures ↓	Evaluation Questions					Does it work?
	Is the project managed effectively?	Is it designed to meet teachers' needs?	Are teachers able to use it?	Do the students acquire intended knowledge, skills & attitude?	Does it meet aesthetic design criteria?	
Observe performance		⊙	✓	⊙		
Analyze context (in lesson plans)		✓	⊙		✓	
Test students and teachers		✓	✓	✓		
Interviews	✓	⊙	⊙	⊙		
Design & administer a questionnaire		⊙	⊙	⊙		
	Management evaluation	Needs of assessment evaluation	Traditional evaluation			

Using this format - the data input is more "user friendly"

Maybe there are several options to evaluate product, but we limit that to using only 2 or 3.

i.e. ✓

⊙ → use the circled ones not just the ✓.

maybe the student's get it but the weak link is the teacher not the product.

If all of the evaluation answers this questions when you need not bluntly state it.

Appendix 18b:



Please rate the poster/booklet on the following scale; 1= excellent; 2 = very good; 3 = adequate; 4 = somewhat inadequate; 5 = inadequate. Circle N/A if the item is not applicable.

Excellent ----- Inadequate

The design meets the high school students needs.

1 2 3 4 5

The poster makes you want more information about the career of graphic design.

1 2 3 4 5

The poster and the booklet complement each other and work well together.

1 2 3 4 5

The booklet clearly shows what a graphic designer is.

1 2 3 4 5

The booklet clearly shows what graphic design is.

1 2 3 4 5

This was an interesting and enjoyable experience.

1 2 3 4 5

I would recommend the booklet/poster to a friend.

1 2 3 4 5

I would like to see this booklet/poster in my high school.

1 2 3 4 5

Greatest strength . . .

Improve this . . .

Comments . . .

Thank you for your time and cooperation.

Appendix 18c:

①	2	1	1	3	2	3	3	3	2	2
②	2	1	2	5	5	4	4	4	2	3
③	1	2	1	3	2	4	3	3	3	1
④	2	2	2	3	3	5	2	3	2	1
⑤	1	1	1	4	3	4	2	4	2	2
⑥	2	1	1	5	4	4	3	3	2	2
⑦	1	1	1	5	3	4	3	4	2	2
⑧	1	1	1	5	3	5	3	4	1	1
⑨	✓	✓	✓	✓	-	✓	✓	-	-	-
⑩	✓	-	✓	✓	-	✓	✓	✓	✓	-
⑪	+	x	+	-	-	x	+	*x	x	x

Tally

① 20 ② 22 ③ 19 ④ 12 ⑤ 7 = 80

Appendix 18d:



Please rate the poster/booklet on the following scale; 1 = excellent; 2 = very good; 3 = adequate; 4 = somewhat inadequate; 5 = inadequate. Circle N/A if the item is not applicable.

	Excellent				Inadequate
The design meets the high school students needs.	1	(2)	3	4	5
The poster makes you want more information about the career of graphic design.	1	2	(3)	4	5
The poster and the booklet complement each other and work well together.	1	(2)	3	4	5
The booklet clearly shows what a graphic designer is.	(1)	2	3	4	5
The booklet clearly shows what graphic design is.	(1)	2	3	4	5
This was an interesting and enjoyable experience.	(1)	2	3	4	5
I would recommend the booklet/poster to a friend.	(1)	2	3	4	5
I would like to see this booklet/poster in my high school.	(1)	2	3	4	5
Greatest strength . . .					
Improve this . . .					

Comments . . .

In a high school counselor + your booklet would be useful in my office for my students

Thank you for your time and cooperation.
-Danielle G. Plouffe



Please rate the poster/booklet on the following scale; 1= excellent; 2 = very good; 3 = adequate; 4 = somewhat inadequate; 5 = inadequate. Circle N/A if the item is not applicable.

The design meets the high school students needs.

Excellent ----- Inadequate

1 ② 3 4 5

The poster makes you want more information about the career of graphic design.

① 2 3 4 5

The poster and the booklet complement each other and work well together.

1 ② 3 4 5

The booklet clearly shows what a graphic designer is.

of course! It's great

① 2 3 4 5

The booklet clearly shows what graphic design is.

① 2 3 4 5

This was an interesting and enjoyable experience.

1 ② 3 4 5

I would recommend the booklet/poster to a friend.

1 2 ③ 4 5

I would like to see this booklet/poster in my high school.

① 2 3 4 5

Greatest strength . . .

Improve this . . .

Comments . . .

this done so great. I am very interesting to learn from your design's way so nice. I like it.

Thank you for your time and cooperation.
-Danielle G. Plouffe



Please rate the poster/booklet on the following scale; 1= excellent; 2 = very good; 3 = adequate; 4 = somewhat inadequate; 5 = inadequate. Circle N/A if the item is not applicable.

The design meets the high school students needs.

Excellent ----- Inadequate

1 ② 3 4 5

The poster makes you want more information about the career of graphic design.

1 ② 3 4 5

The poster and the booklet complement each other and work well together.

① 2 3 4 5

The booklet clearly shows what a graphic designer is.

1 ② 3 4 5

The booklet clearly shows what graphic design is.

① 2 3 4 5

This was an interesting and enjoyable experience.

① 2 3 4 5

I would recommend the booklet/poster to a friend.

1 ② 3 4 5

I would like to see this booklet/poster in my high school.

1 ② 3 4 5

Greatest strength . . .

Simplicity

Improve this . . .

colors, some text is unprofessional

Comments . . .

Enthusiasm is the key to success and I believe you have it.

Thank you for your time and cooperation.
-Danielle G. Plouffe



Please rate the poster/booklet on the following scale; 1 = excellent; 2 = very good; 3 = adequate; 4 = somewhat inadequate; 5 = inadequate. Circle N/A if the item is not applicable.

	Excellent				Inadequate
The design meets the high school students needs.	1	3	3	4	5
The poster makes you want more information about the career of graphic design.	1	2	3	4	5
The poster and the booklet complement each other and work well together.	1	2	3	4	5
The booklet clearly shows what a graphic designer is.	1	2	3	4	5
The booklet clearly shows what graphic design is.	1	2	3	4	5
This was an interesting and enjoyable experience.	1	2	3	4	5
I would recommend the booklet/poster to a friend.	1	2	3	4	5
I would like to see this booklet/poster in my high school.	1	2	3	4	5

Greatest strength ... *strong design*
 Improve this ... *clarity of reproduction on poster*

Comments ...

Thank you for your time and cooperation.
 -Danielle G. Plouffe



Please rate the poster/booklet on the following scale; 1 = excellent; 2 = very good; 3 = adequate; 4 = somewhat inadequate; 5 = inadequate. Circle N/A if the item is not applicable.

The design meets the high school students needs.

Excellent ----- Inadequate
 1 2 3 4 5
 1

The poster makes you want more information about the career of graphic design.

1 2 3 4 5
 3

The poster and the booklet complement each other and work well together.

1 2 3 4 5
 2

The booklet clearly shows what a graphic designer is.

1 2 3 4 5
 2

The booklet clearly shows what graphic design is.

1 2 3 4 5
 2

This was an interesting and enjoyable experience.

1 2 3 4 5
 3

I would recommend the booklet/poster to a friend.

1 2 3 4 5
 3

I would like to see this booklet/poster in my high school.

1 2 3 4 5
 3

Greatest strength . . .

Details w/in the Booklet

Improve this . . .

Need something more dynamic on the cover

Comments . . .

Thank you for your time and cooperation.
 -Danielle G. Plouffe

Appendix 19:

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