4-1-1981

The Graphic Design Career Kit

Sharon M. Heyenck

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A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of

MASTER OF FINE ARTS

The Graphic Design Career Kit
By
Sharon M. Heyenck

April, 1981
APPROVALS

Advisor: R. Roger Remington
Date: __________________________

Associate Advisor: James C. Ver Hague
Date: __________________________

Associate Advisor: Norman Williams
Date: __________________________

Graduate Academic Council
Representative: __________________________
Date: __________________________

Dean, College of Fine & Applied Arts: __________________________
Date: __________________________

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Date: April 10, 1981
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THESIS COMMITTEE

Chief Advisor: R. Roger Remington
Associate Advisors: Norman Williams
                 James C. Ver Hague
ACKNOWLEDGMENTS

For the time and encouragement given generously at various stages of this project, I would like to thank Professor R. Roger Remington.

For their ideas and suggestions, I would like to thank Associate Professor Norman Williams, and Assistant Professor James C. Ver Hague.

For their support, love and understanding, I am grateful to my parents and friends.
INTRODUCTION

Proposal

The concept for this thesis was derived from two major sources; a personal desire to synthesize graphic design with art education, and the graphic design advocacy work of Professor R. Roger Remington.

Through my experience as an art teacher, I had observed that there was very little career information available regarding the applied arts, and virtually none relating to graphic design. Feeling that there may be a need for career materials in this field, I developed a thesis proposal in March of 1980. (Appendix A)

Investigating the Needs

To determine the practicality of the proposal, I interviewed people involved in art education and career guidance.

During the break between Spring Quarter and the first Summer Session, I contacted Mr. E. Andrew Mills at the Bureau of Visual Arts and Humanities in the New
York State Department of Education at Albany, New York. He felt that most high school students know very little about career opportunities in the arts. He also indicated that he did not know of any career information which related specifically to graphic design. Mr. Mills did suggest that I contact the National Alliance of Business and the Union of Independent Colleges of Art for information concerning art careers. I followed his suggestion; however, the information I received did not address the topic of graphic design as a career. In addition, I wrote to 32 different schools and professional organizations requesting information. I received replies from approximately half of these. The replies consisted of school catalogs and newsletters. Some relevant material was received from The School of Visual Arts, and the Canadian Department of Industry, Trade and Commerce. The information collected in both instances was in booklet form. However, graphic design occupied only a portion of each publication.

On July 18, 1980, I attended an Executive Council meeting of The New York State Art Teachers Association (Western section) in Rochester, New York. I asked the council members if they thought there was a need for a career information program relating to graphic design. They indicated that some information was available, but
it was not always accessible and it was not always presented in a clear manner. They were very interested in having career materials which could be utilized as teaching tools. This meeting helped to establish the direction for the Fall Quarter.

In addition, teachers and guidance counselors were consulted. Librarians were contacted. Publications available in high school guidance offices were reviewed. However, information specifically relating to careers in graphic design was not available.

Guidelines

The National Vocational Guidance Association has established guidelines for publishers and consumers of career literature. The guidelines have been divided into two groups. One group deals with content information; the other deals with the preparation and presentation of career literature. These guidelines have been followed through each phase of project development. (Appendix B)
THE GRAPHIC DESIGN CAREER KIT

Outline and Synopsis

The outline denotes the four parts of the career kit: the poster, the slide presentation, the brochure, and the information page. (Appendix C)

The goal, objectives and media treatment for the career kit have been defined in the synopsis. (Appendix D)

Logo and Symbol

The combination mark incorporates the name of the career kit with an abstract symbol. The symbol suggests the shape of the file folder enclosing the career kit.

Helvetica, a typeface known for its high degree of legibility, was used in the logo design. A bold line weight was selected to create a visual balance between the logo and the symbol. This typeface was used in all typographic applications in the career kit to achieve visual consistency. (Appendix E)
Slide Presentation

The slide presentation, "What Do Graphic Designers Do?", is a seven minute production with narration and music. It was developed over a period of six months.

In October of 1980 a storyboard was developed. Ideas were visualized on 3" x 5" index cards. Then they were placed in a logical sequence, and numbered as they would appear in the presentation. The cards were eventually broken into sequences that would be more convenient for photography. The storyboard provides the necessary outline for the photographic sessions. (Appendix F)

The storyboard also provided the outline for the script. This helped to create a relationship between the audio and visual portions of the presentation. The final draft for the script was completed in December of 1980. (Appendix G)

Since some of the photographic sequences would require special lighting effects, it was necessary to employ a photographer. Four photography students who expressed an interest in the project were interviewed. James E. Lyle, a graduate student in the School of Photography at Rochester Institute of Technology, was hired to shoot the sequences. We set up a shooting schedule, and visited the locations where the sequences were to be photographed.
Next, models were selected and briefed in advance as to the time, place and suitable clothing for the photography sessions. Two sessions were held: one on December 16, 1980, and the other on January 20, 1981.

Several slides in the presentation show specific examples of graphic design. A wide range of visual styles, media, and concepts are represented. Most of these examples were shot as reflection copy; some were taken on location. Permission to use these examples has not been obtained at this time; however, if the career kit were to be produced and marketed in the future, this permission would be necessary.

The title slide and the credit slides were designed within a 6" x 9" information area. This area was centered on a 10" x 12" board. The title and credit headings were arranged in a visual perceptual hierarchy, so that the viewer would perceive the information in an organized manner. The color and type weight were varied in order to aid the grouping of the visual elements. (Appendix H)

By January of 1981 preparations had been made to record the sound tracks. The narration was the first track to be recorded. Peggy Savlov, a professional narrator, was hired to do the narration which was completed on January 19, 1981.
An audio engineer provided assistance in selecting the music and mixing the music with the narration. After the proper mixing had been achieved, magnetic pulses were added. Later, the master sound track was transferred from the reel-to-reel tape to cassettes.

**Poster**

The poster entitled "A Career in Graphic Design" is intended to complement the other parts of the career kit by providing visual reinforcement.

In the poster, the symbol for the career kit has been enlarged, and the title has been replaced with four photographs from the slide presentation. The photographs are intended to be perceived as the front surface of the file folder. Four slides were selected to illustrate different aspects of the graphic designers' work environment. These slides illustrate the skills, design principles, tools and professional relationships essential to the graphic designer. (Appendix I)

In providing the photographs for the poster it was important to attain an image of high contrast without eliminating the grey tones. To attain this quality the color transparency was placed into a negative carrier,
and then into the enlarger. The image was enlarged to a 6" x 6" format and exposed to Itek positive paper. The standard method for developing paper prints was followed.

The paper prints were then made into halftone paper prints. This was accomplished by using a PMT grey contact screen.

Next, a film negative was made of each halftone paper print by exposing the images to Kodalith film. To drop out the lightest grey tones, and to create a satisfactory black, the negatives were slightly overexposed and underdeveloped. All four negatives were then stripped into position on the larger 17" x 22" film negative. The larger negative contained the line copy.

Contact prints were made on 18" x 24" multi-grade photographic paper to create the final poster. Then the prints were trimmed to the desired 17" x 22" format. This allowed the poster to be folded into an 8½" x 11" format which fit conveniently into the file folder.

The title of the poster was set in Helvetica Bold; and the copy in Helvetica Medium, in keeping with the idea of visual consistency. (Appendix J)
Brochure

The brochure, "A Career in Graphic Design", provides additional information for students and their parents. This includes information about the salary and education of graphic designers. It also includes several addresses of institutions associated with graphic design.

The intent of the brochure is to encourage students to investigate other sources of information about graphic design. In addition, the brochure helps to make students aware that educational programs in graphic design have titles which vary between schools. (Appendix K)

Information Page

The information page was developed to familiarize the user of "The Graphic Design Career Kit" with its components. (Appendix L)

Implications for Educational Use

There are several ways in which "The Graphic Design Career Kit" could be utilized.

Industrial arts, graphic arts and career education
personnel could apply it to their programs. It could be used in two-year and four-year educational institutions as an orientation program for potential graphic design students. It could also be shown and discussed at conferences and workshops by a professional art association such as the New York State Art Teachers Association.

**Conclusion**

While working on this project I have functioned as creative director, producer, writer, public relations person, and production artist. These were an integral part of the role of graphic designer. I have learned a great deal about being a graphic designer in a complex technological society; and I expect that these experiences will continue to aid me in my future endeavors in the field of graphic design.
APPENDICES
Thesis Proposal for the Master of Fine Arts Degree

College of Fine and Applied Arts
Rochester Institute of Technology

Title: A Graphic Design Career Information Program

Submitted by: Sharon M. Heyenck      Date: March 26, 1980

Thesis Committee:

Chief Advisor: R. Roger Remington, Professor

Associate Advisors: 1. Norman Williams, Associate Professor
2. James C. Ver Hague, Assistant Professor

Departmental Approval: Date:

Approval, Graduate Representative of Academic Council:

Date:

Final Committee Decision:

Date:
The purpose of this thesis is to develop a career information program for high school students about the field of graphic design. The primary function of the program will be to provide information for students who are in the process of making a career decision. The career information program might include such products as booklets, pamphlets, posters, audio-visual program, etc.
Guidelines for the Preparation and Evaluation of Career Information Literature

NATIONAL VOCATIONAL GUIDANCE ASSOCIATION

These Guidelines are designed to be used by both the publishers and the consumers of career information literature. Because career literature is often an individual's initial (and sometimes only) exposure to a specific occupation or occupational field, it is very important that this information be accurately and comprehensively conveyed to the user. The Guidelines represent the National Vocational Guidance Association's (NVGA) views of what constitutes good career literature. The Association encourages the Guidelines' use by publishers to ensure quality control in their publications and by those who select and use career literature to ensure maximum value from their purchases.

In addition to their evaluative use on the local level, these guidelines also form the basis for the ratings of current career literature by the Career Information Review Service of NVCA. These ratings appear in each issue of The Vocational Guidance Quarterly to assist professionals in their selection of quality career information literature.

GENERAL GUIDELINES

This section discusses items that are related to the general preparation and presentation of career literature.

These guidelines are a revision of the NVGA guidelines for career literature published in 1971. This revision was prepared under the direction of James Calliotte, Old Dominion University, Norfolk, Virginia (CIRS Chairperson) with the assistance of the Career Information Review Service Committee of the National Vocational Guidance Association.
information should be accurate and free from distortion caused by serving bias or dated resources. Information should be secured and/or reviewed by knowledgeable sources within the occupation, career field, or industry. Data such as earnings and employment projections should be based on current, reliable, and comprehensive research.

Format

Information should be conveyed in a clear, concise, and interesting manner. Although information from the Content Guidelines should appear in all publications, publishers are encouraged to vary the manner of presentation for the sake of stimulation and appeal.

Vocabulary

Vocabulary level of the information should be appropriate to the target group. Career information is used by people of varying age and ability levels. Information designed for a specific age range should be clearly identified as such. Information designed for adult use should be comprehensible to younger persons but suited in style for adults. Technical terminology or jargon pertinent to career should be either fully explained or avoided.

Bias and Stereotyping

Care should be taken in all publications to eliminate sexual, racial, ethnic, age, or religious bias and stereotyping. Job titles and information should be written in a bias-free manner. Particular care should be taken to ensure the use of gender-free language. If categories are used, people of different races, ages, and sexes should be portrayed at various occupational levels. Where applicable, data, information, or resources relevant to equal opportunity for women, minorities, or handicapped persons should be included.

Graphics

Graphic displays, when used, should enhance the value of the narrative information. Pictures should be current and portray individuals engaged in activities primary in or unique to the occupation. Again, the importance of portraying individuals of different sexes, races, and ages in nonstereotypical roles cannot be overemphasized.
6. Dating and Revisions

The date of publication should be clearly indicated. Because of rapid changes in employment outlook and earnings, material should be revised at least every two to three years to stay current and accurate.

7. Credits

Credits should include: (a) publisher, (b) consultants, (c) sponsor and, (d) sources of any statistical data.

CONTENT GUIDELINES

This section discusses guideline items that deal with the content of information on occupations, career fields, and/or industries.

1. Duties and Nature of the Work

The career literature should describe in a clear and interesting fashion: (a) the purpose of the work, (b) the activities of the worker, (c) the skills, knowledge, and interests necessary to perform the work, and (d) any specializations commonly practiced in the occupation. Literature that describes career fields (e.g., health) or industries (e.g., steel manufacturing) should also include: (a) the overall function and importance of the field or industry, (b) the variety of occupations available, (c) the common aspects shared by members of the field or industry, and (d) contrasts among the various occupations represented in the field or industry.

2. Work Setting and Conditions

The portrayal of the work setting and conditions should include a description of the physical activities and the work environment. Where applicable, the information should include the full range of possible settings in which the work may be performed. The range of typical physical activities should be enumerated. Environmental characteristics should include both the physical surroundings and the human environment (i.e., that created by the interactions among people). In addition to these characteristics, other conditions related to the performance of the work, such as time requirements or travel, should be described.

Aspects of the work that might be regarded as undesirable are as crucial to realistic decision making as those that are generally con-
it is desirable; therefore, care should be taken to make
izations as comprehensive as possible.
In career fields or industry literature, the variety and similarity of
ings should be discussed. In industry literature, specific geo-
lic locations related to employment in the industry should be

Personal Qualifications

n enumeration of qualities required of any worker (e.g., depend-
ity) is not particularly valuable to individuals attempting to dif-
tuate various career possibilities. Personal qualities unique to
particular occupation should be pointed out. The particular
es and personal characteristics shared by members of the occu-
on are as important to successful performance as skills and abili-
should be given similar consideration.

Social and Psychological Factors

icipation in an occupation has important effects on the life-style
he individual and these effects, pro and con, should receive
ropriate consideration in the presentation of information. In ad-
on, specific satisfactions and limitations are inherent in every
upation and should be presented as thoroughly as other charac-
tics of the occupation. Publishers and authors should be espe-
ly aware of the need to depict careers realistically and without
onal bias. To engage in effective decision making, readers
uld have sufficient social and psychological information about
occupation to compare with their understanding of their own
s and values.

Preparation Required

preparation required for entrance into the occupation, or into-
ious levels of an occupation, should be clearly stated. The length
ple type of training required and the characteristics of successful
ents or trainees should be indicated. Typical methods of finan-
support during training should be included. Alternative means
obtaining the necessary preparation or experience should be
ed where applicable. Readers should be informed of any pre-
ed selection criteria over and above minimal preparation re-
ments. In literature that describes a range of occupations in a
cer field or industry, the various levels of preparation required
employment should be highlighted.
6. Special Requirements

Certain physical requirements or personal criteria may be necessary for entrance into a particular occupation. Licenses, certifications, or memberships may also be required for some occupations. These requirements should be indicated and the process necessary for achieving any of these requirements should be described.

7. Methods of Entering

The variety of means for typical entry into the occupation should be indicated, as well as any preferred avenues for entry. Alternative approaches should be described where applicable—particularly for those occupations where experience can be substituted for more formal preparation.

8. Earnings and Other Benefits

Current data on average earnings in the occupation should be presented. In addition, the typical range of earnings within the occupation should be reported. Fringe benefits have become an increasingly important aspect of total compensation, and ample coverage of both typical benefits and those that are unique to the occupation, career field, and/or industry should be given.

9. Usual Advancement Possibilities

The typical career ladder related to the occupation should be shown. The supplementary skills necessary for advancement and the usual means for acquiring them should be indicated. Readers should also be informed of any different or additional personal characteristics required for successful performance at higher levels of the career ladder. Issues such as the role of job change, availability of training, and seniority should be discussed as they pertain to advancement in the particular career.

10. Employment Outlook

Statements concerning the employment outlook should be realistic and include both the short- and the long-range outlook for the occupation, career field, or industry. A broad range of factors including economic, demographic, technological, geographic, social, and political should be considered. Current Department of Labor or other expert research should be consulted. Realism is essential, but
should not be discouraged from entering highly competitive fields if they have the necessary ability, interest, and motivation to succeed.

11. **Opportunities for Experience and Exploration**

Literature should list opportunities for part-time and summer employment and opportunities for volunteer work. Pertinent clubs and organizations, as well as school-related activities and programs should be described. Publishers are encouraged to give sufficient attention to this guideline because these career-related possibilities can be acted on in the present and thus have high motivational value.

12. **Related Occupations**

Alternate occupations that share similar aptitudes and interest patterns and/or work environments with the occupation currently under consideration should be listed. In addition to its value in early exploration, this information is particularly useful to adults considering lateral occupational changes.

13. **Sources of Education and Training**

Schools and other agencies providing opportunities for preparation and training for the occupation should be indicated. Reference may be made to standard guides where appropriate.

14. **Sources of Additional Information**

Reference should be made to additional sources of information such as: professional or trade organizations and associations, specific books or pamphlets, journals or trade publications, audiovisual materials, and literature available from various public agencies. For students, the assistance of school guidance counselors or college placement counselors may be recommended.

**REFERENCE**

Program Outline

part # 1  What is Graphic Design?
- a clear definition

Part # 2  What do Graphic Designers Do?
(works with people, things, and information)
- Work-Content Skills
  (learned in order to perform a task)
- Self-Management Skills
  (regularity, dependability, initiative)
- Transferable Skills
  (using your hands, using your body, using words, skill that can be transferred from one field to another)

part # 3  More Information About Graphic Design
- hints on how to find information about graphic design
- education (schools with graphic design programs)
- job titles
- places of employment
- salaries
- the look at the future

part # 4  A Statement To The Teacher/Evaluation Form

Sharon Heyenck
Communication Design
10/13/1980
APPENDIX D
Appendix D
THE GRAPHIC DESIGN CAREER INFORMATION KIT

Part # 1 Synopsis

SUBJECT: What is Graphic Design?
TARGET AUDIENCE: High School Students
OTHER AUDIENCES: Vocational/Technical School Students.
GOAL: To develop awareness and inform students about graphic design as a career
OBJECTIVES: As a result of viewing the information students will be able to elicit a more perceptive definition of graphic design.

MEDIA TREATMENT: An informational poster will be developed. The poster will be for classroom use. It may be used by the classroom teacher for instructional purposes because of the open-ended design of the material.

The informational poster should be displayed in a visually significant area of the classroom. Students should be able to view the poster on an individual basis after the teacher has introduced the information and held a class discussion.

The teacher should pace all four parts of THE GRAPHIC DESIGN CAREER INFORMATION KIT so that students' interest will remain at a high level.

TITLE:

COMPLETION DATE:
## Part # 2 Synopsis

### Subject:
What Do Graphic Designers Do?

### Target Audience:
High School Students

### Other Audiences:
Vocational/Technical School Students

### Goal:
To develop awareness and inform students about graphic design as a career

### Objectives:
As a result of viewing the slide presentation students will be able to describe skills that the graphic designer uses while performing within the work environment. The slide presentation will also develop better understanding of the graphic designer's work environment. The presentation will provide a realistic view.

### Media Treatment:
A color/slide presentation with narration will be developed. The presentation is intended for classroom use. The presentation will be designed to accommodate a classroom setting and teacher a-v experience. The slide presentation will utilize single screen projection and will contain no more that one tray of slides (approx. 80 slides).

The sound (narration/music) will be recorded in two ways. One recording will have an audible beep for slide advancement. The other recording will have an in-audible beep (pulse). This will give more flexibility in presentation methods and allow for use of different a-v equipment.

The mediatreatment is to be kept simple and straight-forward.

### Title:

### Completion Date:
THE GRAPHIC DESIGN CAREER INFORMATION KIT

Part # 3 Synopsis

SUBJECT: More Information

TARGET AUDIENCE: Students and Parents

GOAL: To develop awareness and inform students and their parents about graphic design as a career

OBJECTIVES: As a result of viewing the information, students and parents will be more informed about graphic design education, job titles, places of employment, salaries, the future outlook, the role of the graphic designer in our society. This will enable parents to have access to pertinent career information regarding graphic design.

MEDIA TREATMENT: An informational brochure will be developed. The brochure will be given to the student for take home purposes. The intention here is for the student and parent to share the career information.

It would be possible to consolidate part # 1 (informational poster) with part # 3 (informational brochure).

TITLE: 

COMPLETION DATE:
### Part # 4 Synopsis

<table>
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<tr>
<th>Subject:</th>
<th>A Statement to the Teacher and a Student Evaluation Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Target Audiences:</td>
<td>Teacher and Student</td>
</tr>
<tr>
<td>Goal:</td>
<td>Instructions for the teacher will be developed. A Pre-test/Post-test will be developed.</td>
</tr>
<tr>
<td>Objectives:</td>
<td>To describe the components of the program. To give suggestions for use. To list the objectives of the program. To develop a Pre-test/Post-test which will serve as an instrument to evaluate the impact of the program.</td>
</tr>
<tr>
<td>Media Treatment:</td>
<td>This part will be presented as a folder. It will be designed so that the Pre-test/Post-test can be easily copied if the teacher wishes and the folder can be kept in a standard file.</td>
</tr>
</tbody>
</table>

**Title:**

**Completion Date:**
APPENDIX E
The Graphic Design Career Kit
The Graphic Design Career Kit

What Do Graphic Designers Do?
APPENDIX G
Appendix G

The Graphic Design Career Kit

Slide presentation/Script

Slide changes indicated by 16 pulses preceed narration

Narration begins (slide #17)
You are already familiar with some examples of graphic design. These examples provide valuable information, and often help you to identify places, people and things with greater ease and clarity. Graphic design can also educate, depict trends and influence attitudes. Although trends and attitudes change; graphic designers, in most instances, make images and solve visual problems in ways that can withstand the passing of time.

Graphic design is an exciting profession which conveys information, attempts to change opinions and raises the level of our visual environment.

Narration begins again (slide #36)
But, what do graphic designers do? Graphic designers work to satisfy a client's design needs. Clients are often businesses, government agencies, or educational institutions. One person usually represents the client, and works with the designer or design team on the client's behalf.
Here the representative meets with the design team to discuss the client's visual communication needs. He describes the information the client wants to convey, the amount of money the client would like to spend, and when the design should be completed. When the representative and the design team reach a mutual agreement on these issues, the next design phase can begin.

4 pulses/slides, no narration

Narration begins again, (slide #47)

A creative director will work with these designers, and help to guide the project through its stages of development. A writer, photographer, printer and typographer also work with the designers as members of the project team.

As the designers analyze the client's design needs, they must keep in mind the production cost and the length of time their design will take to produce. These are important considerations because it is their responsibility to stay within the budget and meet the final deadline.

By gathering information from various sources, a better understanding of the client's needs can be achieved. People, libraries and professional publications can provide the designers with a wide range of research material. When the appropriate information has been gathered the designers can begin to define the project goals. As concepts are formed, and ideas are visualized, several design decisions will be made. These decisions are based
on aesthetics and formal design principles, which relate to line, shape, color, texture and value.

A number of tools are used to visualize the ideas; for example, pencils, markers, triangles, t-squares, technical pens and templates. The designers also use various media such as photography, printing, typography and computer graphics, to create exciting visual images.

After several ideas have been developed, the designers select one that communicates the client's information most effectively. The creative director usually helps to make this selection. Now the design can be presented to the representative for final approval. Sometimes more than one design is presented, and the designers must be prepared to help the representative make a choice.

A plan will be implemented to keep the final phases of production on schedule. It also helps to co-ordinate the project team, so they will meet the final deadline.

When the project is completed, the designers will monitor its effectiveness as it goes to work for the client.

The graphic designer solves visual communication problems in fields such as corporate design, public relations, government, advertising and television.

As a profession, graphic design can provide the talented and dedicated individual with unique challenges. If you have an interest in solving visual communication problems, you may want to consider graphic design as a career.
What Do Graphic Designers Do?

Script
Sharon M. Heyenck

Narration
Peggy Savlov

Photography
James E. Lyle
Sharon M. Heyenck

Technical Assistance
Instructional Media Services

Thesis Committee
R. Roger Remington
James C. VerHague, Jr.
Norman Williams
Special thanks to Mark Foster, Edie Freedman, James E. Lyle, Dr. Ronald Padgham, Robert Kerr, RIT Communications, and to the many individuals who contributed to this presentation.

This presentation was produced by Sharon M. Heyenck, as part of a masters thesis in Communication Design, at Rochester Institute of Technology.
What Do Graphic Designers Do?
RELEASE FORM

Without further consideration, I hereby consent that all photographs taken of me and/or recordings made of my voice, in whole or in part, at Rochester Institute of Technology

on January 20, 1981 by James Eyle

for Sharon M. Heyenck, may be used by Sharon M. Heyenck, for the purpose of a graduate thesis project which pertains to career information about graphic design. Subject's signature

RELEASE FORM

Without further consideration, I hereby consent that all photographs taken of me and/or recordings made of my voice, in whole or in part, at Rochester Institute of Technology

on Dec. 16, 1980 by James Eyle

for Sharon M. Heyenck, may be used by Sharon M. Heyenck, for the purpose of a graduate thesis project which pertains to career information about graphic design. Subject's signature

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Without further consideration, I hereby consent that all photographs taken of me and/or recordings made of my voice, in whole or in part, at Rochester Institute of Technology

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for Sharon M. Heyenck, may be used by Sharon M. Heyenck, for the purpose of a graduate thesis project which pertains to career information about graphic design. Subject's signature
RELEASE FORM

Without further consideration, I hereby consent that all photographs taken of me and/or recordings made of my voice, in whole or in part, at Rochester Institute of Technology on Dec. 16 1980 by James Lyle

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APPENDIX I
A Career in Graphic Design

Graphic designers solve visual communication problems in fields such as corporate design, public relations, government, advertising, and television. They develop a variety of visual material, for example, brochures, posters, television graphics, logos, and package designs. By combining such traits as enthusiasm, patience, and visual taste with technical skills, graphic designers are able to satisfy their client’s design needs.

If you have an interest in art, photography, and printing, you may want to consider a career in graphic design.
A Career in Graphic Design
The Graphic Designer

Graphic designers solve visual communication problems in fields such as corporate design, public relations, government, advertising, and television. They develop a variety of visual material; for example, brochures, posters, television graphics, logos, and package designs. By combining such traits as enthusiasm, patience, and visual taste with technical skills, graphic designers are able to satisfy their client's design needs.

Education

Graphic designers usually develop their basic skills while attending a technical school, college of fine and applied arts, university, or an art school.

A recent survey, conducted by the American Institute of Graphic Arts, indicates that there are more than 250 degree-granting institutions which offer programs in design, or related fields. You will find that program titles vary between schools. Programs such as visual communications and communication design are directly related to graphic design. If you are interested in learning about these educational programs, you should write to several schools. This will help you to compare program cost, size, location, time, and philosophy. Your guidance counselor can locate these schools and programs in reference catalogs, or through the GIS computer system.

You can obtain a directory of accredited two-year and four-year schools which grant degrees in graphic design. For a copy of the directory write to: National Association of Schools of Art, 11250 Roger Bacon Drive, No. 5, Reston, Virginia 22090.

If you want to learn more about graphic design as a profession write to: American Institute of Graphic Arts, 1059 Third Avenue, New York, N.Y. 10021, and the Society of Typographic Arts, Suite 2900, One IBM Plaza, Chicago, Illinois 60611.

Salary

Talent, experience, geographic location, and the employer are several factors which determine the graphic designer's salary. In general, a graphic designer with limited experience can earn between $10,000 and $15,000 a year; while a designer with several years of experience can earn between $15,000 and $50,000 annually.
APPENDIX L
THE GRAPHIC DESIGN CAREER KIT

The Graphic Design Career Kit is designed to help students become better informed about graphic design as a career. The kit includes a slide presentation, poster, and brochure.

The slide presentation depicts the graphic designer in a realistic work environment. It illustrates the skills and professional responsibilities of the graphic designer. The presentation includes 88 slides and is approximately 7 minutes long. The slides are automatically advanced by inaudible signals on the audio cassette. In order to use the automatic advance, it is necessary to have equipment designed to trigger the advance mechanism. Equipment such as the Kodak Audio Viewer Projector, or the Wollensak 2550 AV Slide-Sync Cassette Recorder may be used.

The slide presentation is reflected in the poster's imagery. This poster provides reinforcement and develops the students' awareness about graphic design.

The kit also contains a brochure about the salary, education, and professional role of the graphic designer. Interested students may want to share this information with their parents.

The Graphic Design Career Kit provides material with which to introduce and develop a career unit, supplemented by the experience of the individual teacher. It is recommended that the teacher or guidance counselor preview this material before presenting it to the students.

To begin the presentation, load the slide tray into the projector and advance to slide #1 (black). You are then ready to begin the sound track.
APPENDIX M
BIBLIOGRAPHY


