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Design Warm-Up Activities

Design Elements:

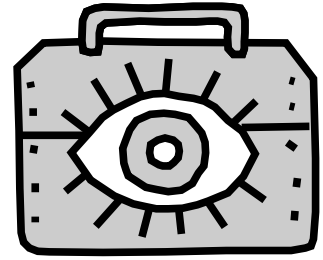
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What Leaders Need to Know



Introduction

Whether you take a drive down a well-travelled highway, stroll through a local shopping mall or surf the Internet, you see and interpret many visual messages every day. These messages may be in forms such as logos, signs and posters, or television, computer and magazine graphics.

You and your group may need to design some visual messages of your own. You might need a poster to advertise a meeting, a brochure or newsletter for your organization, or a logo for a club business. Computer technology now gives more people access to many of the same or similar design tools as those used by media professionals. To use these tools to effectively communicate a message, however, requires more than just knowledge of the computer software. It requires an understanding of how to structure visual information using the **elements and principles of design**. The area of design that deals with structuring visual information for communicating messages is called graphic design.

Information is becoming more visual in nature. (Consider CD-ROM multimedia encyclopedias and games, or the images available across the Internet – the electronic “information superhighway.”) As we exchange more information with people whose language and culture differ from ours, visual communication through well-designed symbols and images may help make our messages easier to understand. Today’s young people will face many

situations in the future – both on and off their jobs – in which they will need to understand and use good visual communication design skills to ensure that their messages are seen **and** understood.

You can use the activities and information in this section to help the young people you work with:

- Think about how and why visual messages in our environment are created.
- Become familiar with the language of visual communications.
- Become comfortable with the creative process as it applies to visual communication.
- Learn to use the basic elements and principles of visual communication design.
- Learn to evaluate visual communication.
- Find additional visual communication resources.

The Goal of Visual Communication Design

Visual communication is a special blend of art and language used to deliver information to a particular group of people. If the information is presented in a way that attracts the intended audience and persuades them to take action (such as to come to a car wash or to recycle their trash), the designer has done his or her job well.

One way to state the goal of the visual communication designer is:

To create visual formats for messages, taking into consideration the intended audience by using mutually understandable alphabets, symbols, colors, images and selecting appropriate media so the messages can be received, understood and responded to.

As you begin working with your group on visual communication activities, ask the participants to think about this. **Have them put into their own words** what they think the goal of a visual communication designer might be.

Kids & the Creative Process

Creative problem-solving and creative presentation of visual information are essential elements of the design process. You can help stimulate creative thinking by providing kids with:

- Opportunities, time and materials to explore.
- Encouragement to express their own ideas.
- Acceptance and respect for their creations.

Often it is difficult for kids (and adults!) to talk about their creative work in front of others for fear they will be criticized. It’s helpful to ask kids to talk about the **process** they went through to create their work. Ask your group to identify and talk about aspects of each others’ work

they like. This gives kids a chance to use their new design vocabulary to describe what they see.

Only when kids are comfortable with this positive presentation and feedback process should you begin to add questions like, “How could one part of this project be improved, and why?” or “If you could do this again, what might you do differently?” Allow one group member to present a suggestion to the designer, then give the designer a chance to agree or disagree with the observation. The “How Did I Do? A Self-Check for Evaluating Your Design Project” skill sheet found on page 72 also can provide a way for individuals to privately evaluate their own work.

How to Use the Materials

In addition to “What Leaders Need to Know,” the visual communication section includes:

- **Skill Sheets** – Single concept sheets that provide basic information and tips. Specific sheets are referred to in many of the activities and may be copied and reviewed by leaders and members before beginning an activity. These sheets also can be used independent of the activities for quick reference.



- **Design Warm-Up Activities** – Short activities that introduce specific visual communication concepts. These can be used as warm-ups for projects.

- **Projects** – Longer activities designed to take a group through the design process using a format such as a poster or logo. Depending on the needs of the group, each of these activities can be completed in a single meeting or expanded into multiple meetings or workshops.

Before using the activities, think about the suggested procedures and materials. Then adapt them to fit the needs and resources of your group.

The activities are designed so that they can be carried out with the least amount of specialized tools, technical training on those tools, materials and room setup. If your group has access to and familiarity with computer page layout and drawing software or other communication technology, you can adapt the activities to take advantage of your available resources.

The activities provide “generic” situations for participants to apply their design skills to. However, you can substitute a real situation such as designing posters for an upcoming event. If your group is interested in making communications their project, you can use the activities as a jumping-off point for exploring the area of visual communication design.

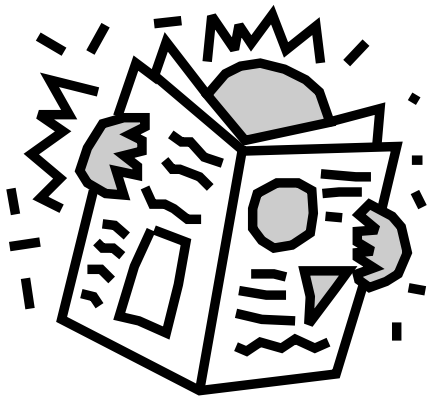
Life Skills

Using the visual communication and graphic design activities in this section can provide young people with practice in valuable life skills such as:

- Planning and researching a project, and then organizing the information.
- Making decisions and solving problems creatively.
- Using resources wisely.
- Working as a team member.
- Learning useful and marketable technical skills (the elements and principles of design, for example) and applying these skills to a project.
- Developing record-keeping skills (for example, creating a graphics portfolio).
- Communicating a concept or message to others through visual means.
- Strengthening self-esteem by understanding one’s abilities and having an opportunity to experience success.
- Evaluating a project and setting goals for improvement.

Self-Assessment & Evaluation

After each activity or project you lead with young people, please help them think about what they learned. Make copies of the “What I Learned” self-evaluation form on page 8 and distribute them to your group. Ask them to think quietly about the questions and make notes about what they learned, how they feel about their skills in that area and what they’d like to learn more about. Then lead a discussion with the whole group and ask if anyone wants to share what they came up with. Young people may want to keep their “What I Learned” self-evaluation forms to refer to later and as a way to document their learning process.



Beyond the Toolkit: More Ideas & Resources Community as a Resource

There are probably individuals working in the area of visual communication design in your community or neighboring areas. Their job titles are often "graphic designer" or "graphic artist." Keep in mind that the area of visual design is constantly changing and so are the job titles of designers! You may hear about people who are working as multimedia designers or desktop publishers, or who have other titles. The designer's job title often reflects the technology he or she is using.

You may find people with visual communication design skills working in:

- Video or television studios designing word, symbol and data graphics, and studio sets.
- Advertising companies designing advertisements for newspapers, magazines, billboards, catalogs and the Internet.
- Book publishing art departments designing books, book catalogs and book sales brochures.

- Sign painting and outdoor advertising companies designing signs, billboards and banners.
- Exhibit and display companies designing exhibits and displays.
- In-house art departments for businesses and government agencies designing newsletters, reports, catalogs, presentations and forms.
- Printing companies designing materials to be offset or screen printed.
- Software companies designing graphics for business, education or entertainment software.
- At home, "freelancing" illustration, design, cartooning and more for any of the groups mentioned above.
- Internet service provider businesses designing World Wide Web pages.

Your group may wish to invite local designers to talk about their work at one of your meetings or arrange to visit a designer at his or her workplace.

Additional Resources

The following materials will be useful for adults and older teens who would like to learn more about visual communications.

The World Wide Web is a growing source of information on visual communication. Use the general categories listed here as search terms with any of the Internet search engines (see pg. 134 for information on Internet safety).

Business Practices & Copyright Information for Graphic Designers

- *Graphic Artists Guild Handbook of Pricing and Ethical Guidelines (9th Edition)*, edited by Rachel Burd. New York, New York: Graphic Artists Guild, 1997. This frequently

updated reference book provides information for designers on pricing a variety of design work, writing contracts and current copyright laws. World Wide Web address: (<http://www.gag.org/>)

Color

- *Principles of Color Design*, by Wucius Wong. New York, New York: John Wiley & Sons, Inc., 1997. This book provides an introduction to color for graphic designers and artists.
- *Understanding Color: An Introduction for Designers*, by Linda Holtzschue. New York, New York: John Wiley & Sons, Inc., 1997. This book provides basic color theory information and exercises for artists and designers.

Creative Problem-Solving

- *Design Yourself!* by Kurt Hanks, Larry Belliston and Dave Edwards. Los Altos, California: Crisp Publications, 1990. This book provides design exercises, thought-provoking quotes and illustrations that will stimulate the creative planning and problem-solving process.

Graphic Design & Layout

- *The New Graphic Design School*, by Alan Swann. New York, New York: John Wiley & Sons, Inc., 1997. This book provides classroom or self-study exercises and projects in different areas of graphic design. It includes exercises in using the elements and principles of design as well as the techniques necessary to put good design into practice.
- *Making a Good Layout*, by Lori Siebert and Lisa Ballard. Cincinnati, Ohio: North Light Books, 1992. This book is an easy to use, step-by-step guide to understanding the elements and principles of layout design. It provides many design exercises and illustrations.

- *SchoolArts Magazine*. Worcester, Massachusetts: Davis Publications Inc. This magazine is written by and for art teachers. The articles explain classroom art activities that teachers have used successfully and often focus on understanding design elements and principles. This magazine is also a good source for finding suppliers of art materials.

- *Dynamic Graphics Magazine*. Peoria, Illinois: Dynamic Graphics, Inc. This magazine shows the production of graphic design projects with easy-to-follow instructions.

Presentation Graphics

- *Designer's Guide to Creating Charts and Diagrams*, by Nigel Holmes. New York, New York: Watson-Guptill Publications, 1991. This book provides examples and exercises in how to make data look visually exciting.

- *The Presentation Design Book: Tips, Techniques & Advice for Creating Effective, Attractive Slides, Overheads, Multimedia Presentations, Screen Shows*, edited by Margaret Y. Rabb. Chapel Hill, North Carolina: Ventana Press, 1990. This book provides tips

and techniques for designing effective presentation graphics.

Print Design and Production

- *Pocket Pal: A Graphic Arts Production Handbook*, by International Paper Company. New York, New York: International Paper Company. This frequently updated reference book has been providing basic information on offset printing technology and practices since 1934.

- *How a Book Is Made*, by Aliko Brandenburg. New York, New York: Harper Trophy, 1988. This children's book explains in easy-to-understand language and illustrations the process of writing, editing, producing, printing and marketing a book.

Type

- *Designing With Type: A Basic Course in Typography*, by James Craig. New York, New York: Watson-Guptill Publications, 1992. This book provides basic information on understanding and using type.

- *Upper & Lower Case (U&lc)* magazine. New York, New York: International Typeface Corporation. This

publication is targeted for graphic design students, teachers and professionals. The articles showcase historical and current typefaces and type designers. Additional articles are available on the World Wide Web at (<http://www.uandlc.com>).

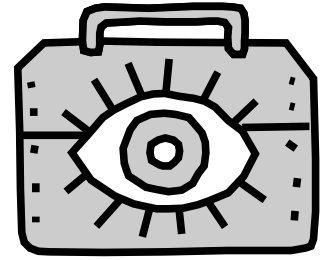
Exhibit Ideas

- See the "Designing Exhibits That Work" skill sheet on page 70, which is adapted from *Communications Made Easy: A 4-H Guide to Presenting Information*, published by Michigan 4-H Youth Programs, 1978 (out of print).



SKILL SHEET:

The Creative Process



The creative process is similar for all areas of communications — it usually involves gathering information, brainstorming, planning, getting feedback, production and evaluation. Here are some things to consider at each stage of your graphic design project.

STAGE 1:

Gathering Information

Before you start developing your design, you'll need to find out:

- Who is the audience and what do you want them to do?
- What is the message?
- What formats (such as advertisements, fliers, brochures and presentation graphics) are available and which format will best suit your purpose?
- What setting will your design piece be seen in? What will be competing with it for attention?
- What production or reproduction processes are available to you and which one will best suit your purpose?
- What is the life span of your design piece? Will it be read once and recycled, or saved and used by more than one person?



- What is your timeline and budget?

STAGE 2:

Brainstorming Ideas

Your brain can work on a creative problem even when you're not concentrating on it! Be prepared — great creative insights can occur at times when you're doing something totally unrelated to your project.

Brainstorming is a technique for generating lots of ideas in a short time (see "Brainstorming" on pg. 5). Remember that all ideas are good ideas at this stage!

- Look in magazines, books or other sources to see how others solved similar problems.
- Make lots of small, quick "thumbnail sketches" to try out many visual ideas.
- Write lots of short, action-oriented headlines or slogans.
- Look for images (photographs, clip-art) that might go with your message.
- Think about the feeling or mood you wish to convey, then look for type styles and colors that could help express it.

STAGE 3:

Fine-Tuning Ideas, Getting Feedback & Planning Production

Make a more complete version of your best idea or ideas. This could be an actual size or scale model of a drawing that looks as much as possible like the final piece. You can use it to:

- Present to others for feedback.

- Serve as a "road map" for producing your final artwork.
- Get cost and time estimates for offset printing or other methods of reproduction.

STAGE 4:

Producing the Final Piece

Once your design is approved and you've checked to make sure it will be able to be produced within your budget, you can move on to production. Production methods will be different depending on whether your final design will be:

- Handmade.
- Printed by a photocopier, offset printing press or silkscreen printer.
- Viewed on a television, video or computer screen.
- Painted on a wall, signboard, vehicle or other object.
- Produced as a display or exhibit.

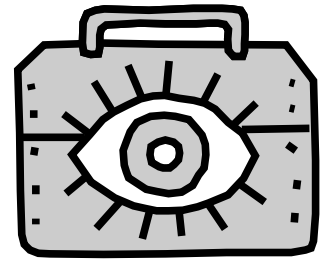
If your final product is going to be handled by others (such as a printer) talk with the people who will be working with your artwork. Be sure you know how they would like it to be prepared. Include clear, written instructions and always give them a phone number where they can reach you with questions!

STAGE 5:

Evaluating Results

Did your intended audience get your message and respond the way you hoped they would? (See the "How Did I Do?" skill sheet on pg. 72 for help in evaluating your work.)

SKILL SHEET: Design Building Blocks – The Elements & Principles

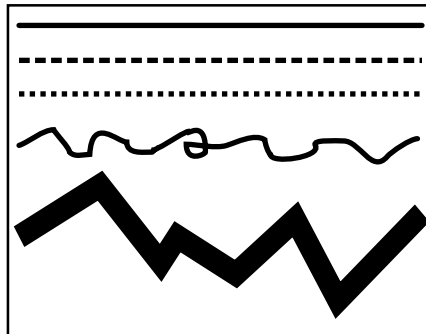


The **elements** of visual design (line, shape, texture, space, size, value and color) are like the wood, nails and concrete used to construct a house. An expert builder is very familiar with the materials of the trade. Good designers also need to become familiar with the elements of design – how to create them and when and how to use them.

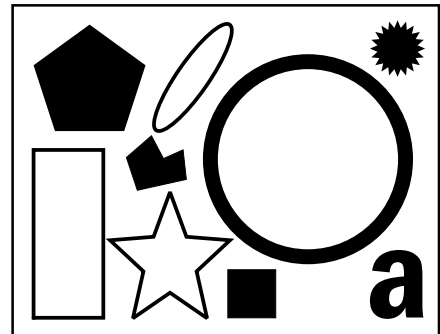
If a builder constructed a house without understanding the basic principles of how the building materials should be assembled, the house would probably collapse! Similarly, in a project such as a poster, the elements of design need to be assembled using the knowledge of a group of design **principles**. That way, the design will be able to do its job of communicating a message.

(**Note:** Design reference materials may use different names for the elements and principles than those used here, but the ideas are generally the same.)

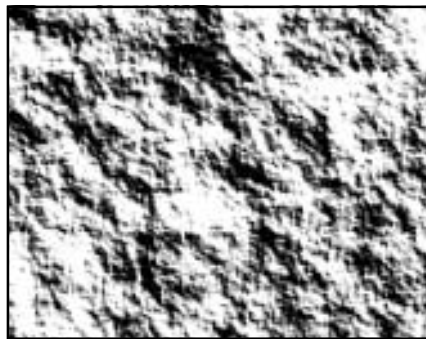
Visual design elements:



Line – Any mark, whether straight, dashed, dotted, curved or jagged, connecting two points



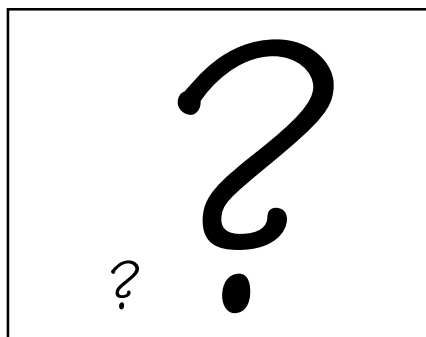
Shape – Anything with height or width



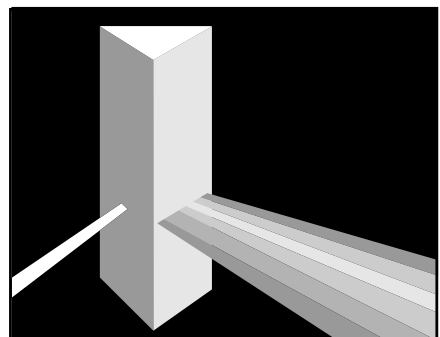
Texture – The smoothness or roughness of the paper used in printing or the illusion of a three-dimensional surface created by a photo or design



Space – The distance or area between or around things



Size – How big or small something is



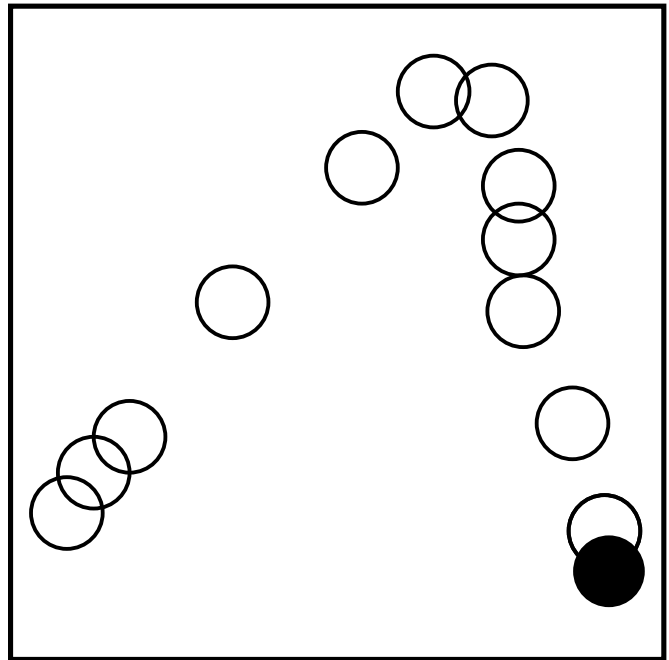
Color – Wavelengths of light that are reflected back to the viewer's eye from objects

Value – The lightness or darkness of colors

Visual design principles:



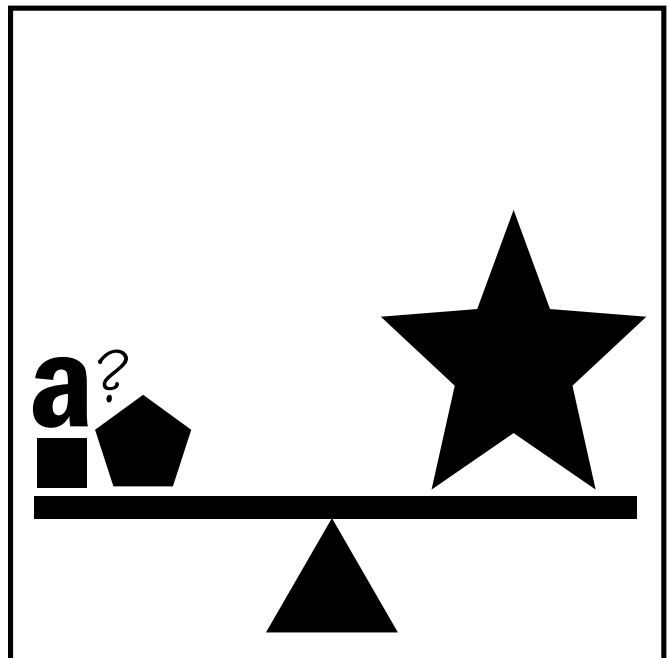
Emphasis – Using the size, shape, color or texture of elements to show levels of importance



Rhythm – Using elements to create a direction for the eye to follow or to suggest a pattern of movement



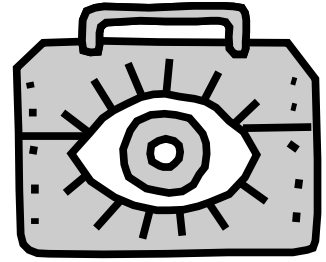
Unity – Using elements that look like they belong with each other



Balance – Arranging elements so that they create a feeling of evenly distributed weight

SKILL SHEET:

Type Terms & Tips



Type has a long and fascinating history, going back probably to 1045 A.D. with the beginning of printing using movable type (one individual piece of type for each character) in China. In 1440, the German printer Johannes Gutenberg used movable type to print his first edition of the Christian Bible. Since then, thousands of **typefaces** have been designed and a great deal has been written about how to work with type.

There are people who have focused their careers on designing typefaces for the communications industry. These designers work to create typefaces that are easy to read and reproduce, have characters that have unity (look like they belong together) and express a particular mood or image.



Type Terms

Following are some definitions of useful type terms. Visual examples of many of these terms are provided on page 63. Some of the words may seem peculiar – like “**font**” or “**leading**.” Keep in mind that many of these terms are carryovers from old printing technologies! For fun, you can research where they originated!

Baseline – The imaginary line on which all letters in a line of type stand

Boldface – A heavier version of a regular typeface, usually used for emphasis

Bullet – Characters used to begin lines of type arranged in a list; each bullet indicates a new item in the list

Flush left – Type that lines up vertically on the left

Flush right – Type that lines up vertically on the right

Font – A set of all of the letters and punctuation marks within a particular size and style of type

Italics – Letters that slant to the right

Justified – Lines of type that align vertically on both right and left sides

Kerning – Adjusting the space between letters

Leading – The space measured from baseline to baseline in lines of type

Pica – A measurement of type length and depth commonly used by graphic designers and printers; there are 6 picas in 1 inch

Point – A measurement of type size; there are 12 points in a pica and 72 points in 1 inch

Rule – Lines of various thicknesses; the thickness of rules is usually measured in points and length in picas or inches

Sans serif – Typefaces without serifs (short cross-strokes)

Serif – Short cross-strokes that are used in some typefaces

Typeface – All letters of a particular type style

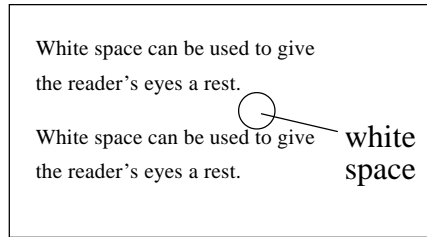
Type style – Variations within a typeface such as italics or boldface

Typography – The art and science of arranging type using the principles of visual design with current communications technology

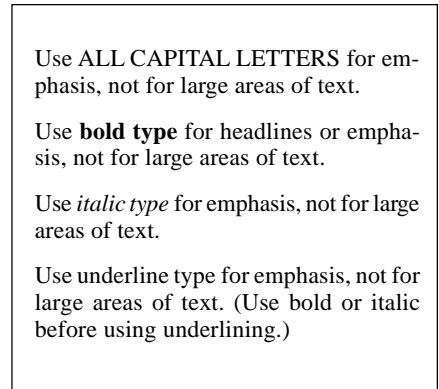
Type Tips



1. *Serif typefaces* – Times Roman, for example – are the most readable for large areas of small type in printed materials such as newsletters or books.



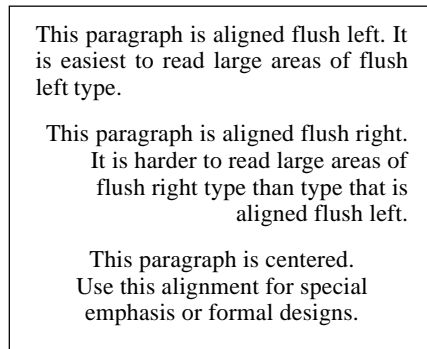
4. Use “white space” (areas of blank space between letters, lines, words and paragraphs of type) to give the reader’s eye a chance to rest between sections of information.



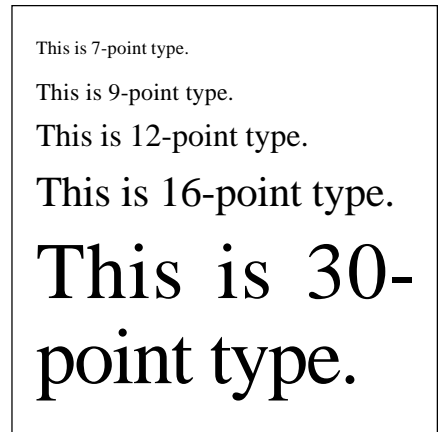
7. Using all capital letters or large areas of bold, *italics* or underlined type reduces readability.



2. *Sans serif typefaces* – Helvetica, for example – are usually good choices for headlines or for video graphics.



5. Large areas of *flush right* or *centered* type are harder to read than *flush left*. Use these alignments occasionally for special emphasis or, in the case of centered type, for a formal design.



8. Good type sizes for the main reading areas of printed materials like newsletters or books are 10-, 11- or 12-point. Type sizes for presentation graphics, posters and displays should be larger. Make type samples and see if you can read them at the intended viewing distance. Always consider the needs of the reader when picking a type size!



3. Using too many different typefaces and sizes in one design project can cause confusion and make the layout look too cluttered for easy reading.

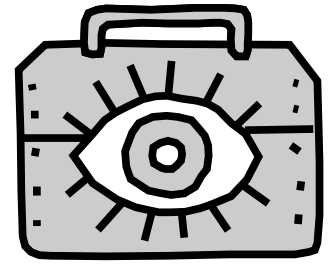


6. Match the headline *typefaces* you use to your message. Type can be used to express many different moods – from formal and serious to playful or comical. Remember that readability is the most important thing. Avoid using stylized typefaces for your “body copy” or main reading area.

9. In general, smaller type works best in shorter line lengths and larger type in longer line lengths. A “rule of thumb” to use for good readability is to keep the length of lines of type in columns between 39 and 52 characters. (This will vary depending on the type size and face.)

SKILL SHEET:

Color Terms & Tips



Color can be described in at least three different ways – scientifically, emotionally and artistically. As a designer, you'll find it useful to understand the basics of each of these viewpoints.

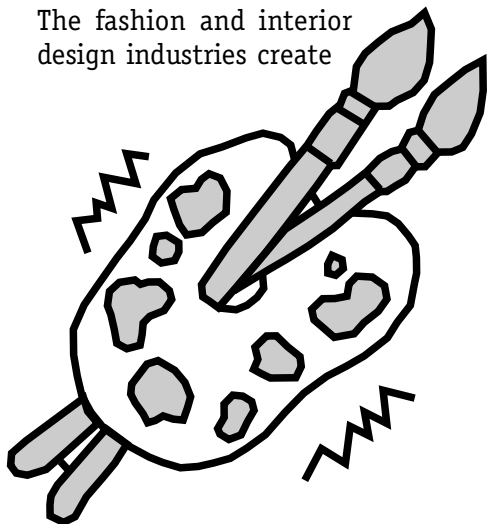
Scientific

Scientists describe color as wavelengths of light (red is longest and violet is shortest). White light is made up of all the colors of the *spectrum*. When light hits a surface, some wavelengths of light are absorbed and some are reflected. The reflected wavelengths are the colors we see. For example, green grass absorbs all the light wavelengths except green, which is reflected back to our eyes.

Emotional

We often use colors to symbolize particular emotions. These color associations can vary greatly from one culture to another. For example, the color red in one culture might signify happiness, but in another culture, aggression or anger.

The fashion and interior design industries create



color names for products (such as “passion pink” lipstick, “Bavarian torte” paint and “almond” floor tile) that they hope will have emotional appeal for consumers.

Artistic

Artists express themselves in their work using various colored media – papers, paints, pencils or computer drawing and painting programs, for example. Color wheels and color triangles are tools artists can use to aid in mixing pigments as well as to create harmonious combinations of subtractive colors.

Graphic artists who create artwork to be reproduced by offset or silk-screen printing use ink color swatch books to help them specify precise colors. Designers who use computers can choose from several different color selection systems within their software. Which one they choose depends on whether their final product will be slides, laser prints, offset printing or computer graphics to be viewed only on a monitor.

Color Terms

Additive color – The colors of light (red, blue and green) that, when combined, create white; the colors seen on computer monitors are additive

Analogous colors – Colors that are next to each other on the color wheel

Chroma – The name of a color; synonym for hue or color

Complementary colors – Colors directly opposite each other on the color wheel

Hue – The name of the color, such as red, blue or yellow; synonym for chroma or color

Intensity – The strength of a color or hue; also called saturation

Monochromatic – Containing one hue only

Pastel – A fashion industry term for colors that have white mixed with them

Primary colors – In subtractive color, the simplest colors of the color wheel that cannot be created by any other colors in combination (red, blue and yellow); in additive color, the wavelengths of light necessary to create all colors (red, blue and green)

Process colors – Ink colors used in offset printing to reproduce full-color images (cyan blue, magenta, yellow and black)

Saturation – The degree of color purity; fully saturated colors can only contain two primary colors and never black or white; also called intensity

Secondary color – Colors made up of two primary colors; subtractive secondaries are orange, green and violet, additive secondaries are cyan, yellow and magenta

Shade – A pure color mixed with black

Spectrum – All the visible hues or colors

Subtractive color – The colors of things resulting from the absorption of light; paint colors are subtractive

Tertiary colors – Colors created by mixing the three primaries

Tint – A pure color mixed with white

Tone – A pure color mixed with grey

Triad – Three colors that are equidistant on the color wheel

Value – The lightness or darkness of a hue created by adding black or white

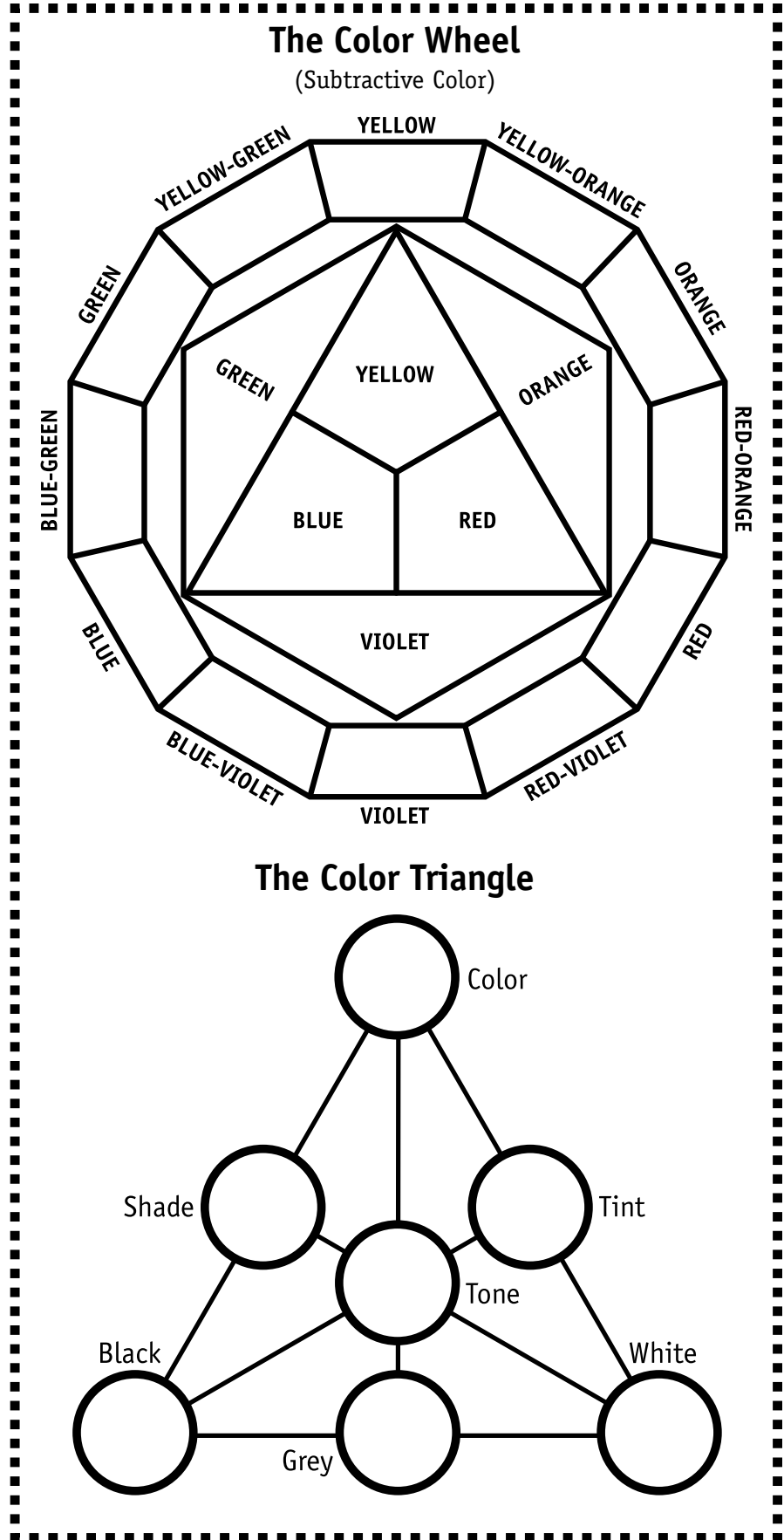
Color Tips

Use color to:

- Highlight important information.
- Show levels of information and organize material.
- Attract attention.
- Tie a layout together.
- Create a mood or an emotional response.

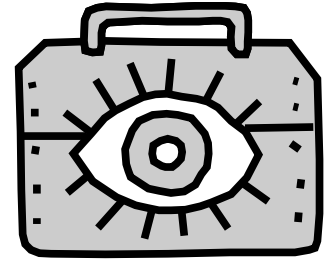
In a layout:

- Warm *hues* (yellows, oranges, reds) will appear larger and closer.
- Cool *hues* (greens, blues) will appear smaller and farther away.
- Use one dominant color for emphasis.
- A small amount of an *intense* color will balance larger amounts of less *intense* color.
- A small amount of warm color will balance larger amounts of cool colors.
- *Complementary colors* will work better together if one has lower *value* and *intensity*.
- All colors can be pleasing, depending on how they're used. Experiment!



SKILL SHEET:

Designing Symbols & Logos That Work



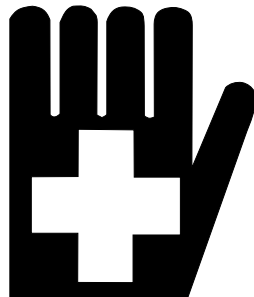
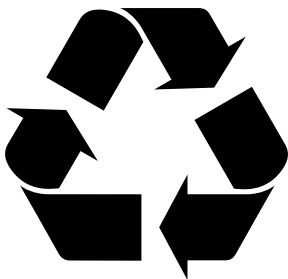
Symbols

Symbols are designs that are used to represent ideas, processes, directions or things.

Well-designed symbols:

- Are easy to recognize, understand and remember.
- Are simple and bold with no unnecessary details.
- Are easy to reproduce in small or large sizes.
- Can be reproduced in one color, especially black.
- Use “white space” (negative space) as effectively as positive space.

Symbol Examples:



Logos

Logos are designs that often combine a name with a symbol to represent a company, organization or individual. Well-designed logos have the same qualities as well-designed symbols. In addition, you need to consider the use of typeface and style and how well the word or words work with the symbols. Logos should:

- Positively express the personality or image of the organization, product or individuals they represent.
- Work well when used in intended applications such as letterhead, business cards and signs.

Logo Examples:



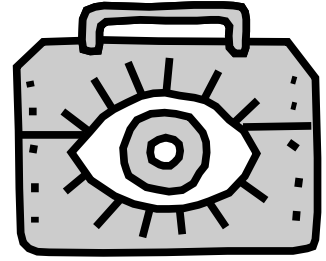
Symbol & Logo Design Tips

The design process for symbols and logos is similar to the design process for other visual communication projects (see “The Creative Process” skill sheet on pg. 59). Here are some additional things to consider:

- You have probably been exposed to thousands of symbols in your lifetime, many you consciously recognize and many your brain has unconsciously stored away. When designing symbols or logos, it’s important to make sure that your designs don’t accidentally resemble too closely the registered trademarks of other businesses or organizations. One way you can avoid this is by having others review and comment on your designs. Another way is to look in the library or bookstore for books that showcase logo or symbol designs.
- Another important reason to have several people review your designs is to find out whether they can understand what you are trying to communicate. What makes sense to you may confuse (or possibly even offend!) someone else.

SKILL SHEET:

Designing Presentation Graphics That Work



Presentation graphics are visual aids used to clarify and highlight public speaking. Posters, charts and overheads are some examples.

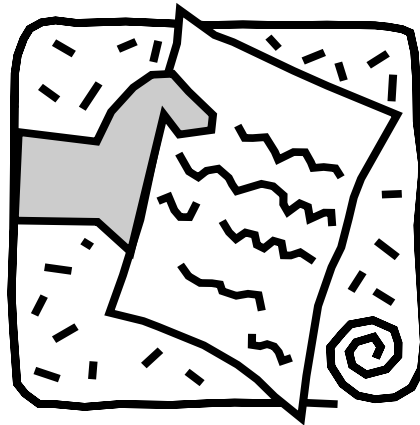


Consider Your Audience

- Make type large enough for your audience to read. Check out your visuals from the farthest distance they will be viewed to see if the audience can read them.
- Don't stack type vertically or place it at odd angles unless you really need to for a special effect. Your audience will get stiff necks trying to read too much type that isn't horizontal!
- Use points or areas of color to help lead the viewer's eye through your visuals.
- Keep your visuals simple and the information on each one brief. Go easy on the boxes, lines and other potential visual clutter. Break your

information up into several visuals and edit it so only the essential information is shown.

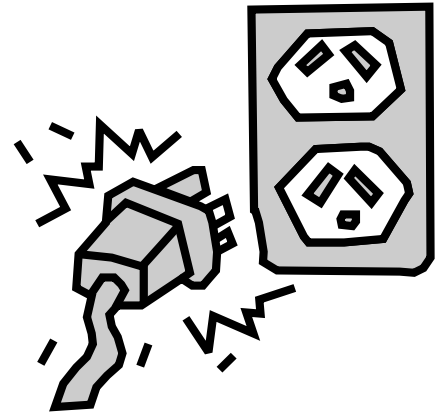
- Don't spend too much time on one visual. You'll lose the interest of your audience.
- Avoid using red and green together to compare data on charts and graphs. It is difficult for people who are color blind to see the difference.



Consider Your Information

- Take time to proofread and check the accuracy of your information. Never use visuals that you haven't carefully checked. (Failing to check your visuals ahead of time could be embarrassing to you and your audience!)
- Vary the size, weight and color of the elements in your visuals when you need to emphasize something.

Too many elements used for emphasis on one visual have the opposite effect – nothing will stand out!

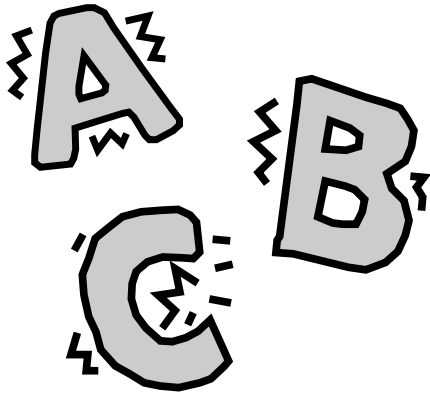
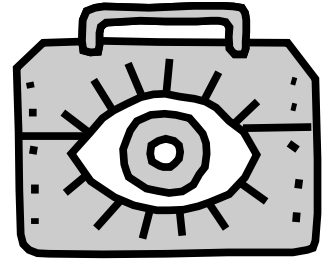


Consider Your Presentation Environment

Plan time to check the availability of electrical plugs and extension cords, curtains to darken windows or the best arrangement of your audiovisual equipment. If possible, double-check equipment before your presentation to make sure it is working properly. Always have a backup plan just in case your equipment breaks down.

SKILL SHEET:

Designing Layouts That Work



Type

- Keep headlines and wording brief – include only the most essential information.
- Take time to proofread.
- Choose an easy-to-read typeface. Avoid using all capital letters, stacking headlines vertically or arranging type at an angle unless a special effect is needed.
- Vary the size of the type (within the readable range) to show the levels of importance of different parts of the message. Make important information big and less important information smaller.
- Make samples of text using different typefaces and sizes to see how easy they are to read from the desired viewing distance.

Artwork

- Create art from enlargements of your original photos, drawings, paintings or cut-paper collages. You can also use copyright-free black-and-white “camera-ready” artwork (look in bookstores and libraries for “clip-art” books that specifically say the art can be legally reproduced.)
- Use graphic elements such as rules, bullets and art to help guide your viewer through your message.
- When possible, limit artwork to one large (at least one-third of the layout area), eye-catching illustration of the message. This will have more visual impact than several small (and hard to see from a distance) images.

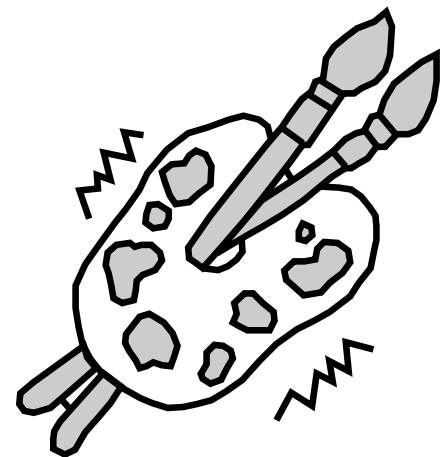
Color

- Use color to catch people’s attention and also as a tool for directing the viewer’s gaze through the message.
- Pick colors for type and art that contrast well with the background color – for example, black type on a yellow background.
- A simple color scheme of two or three colors (including the background), with only one of the col-

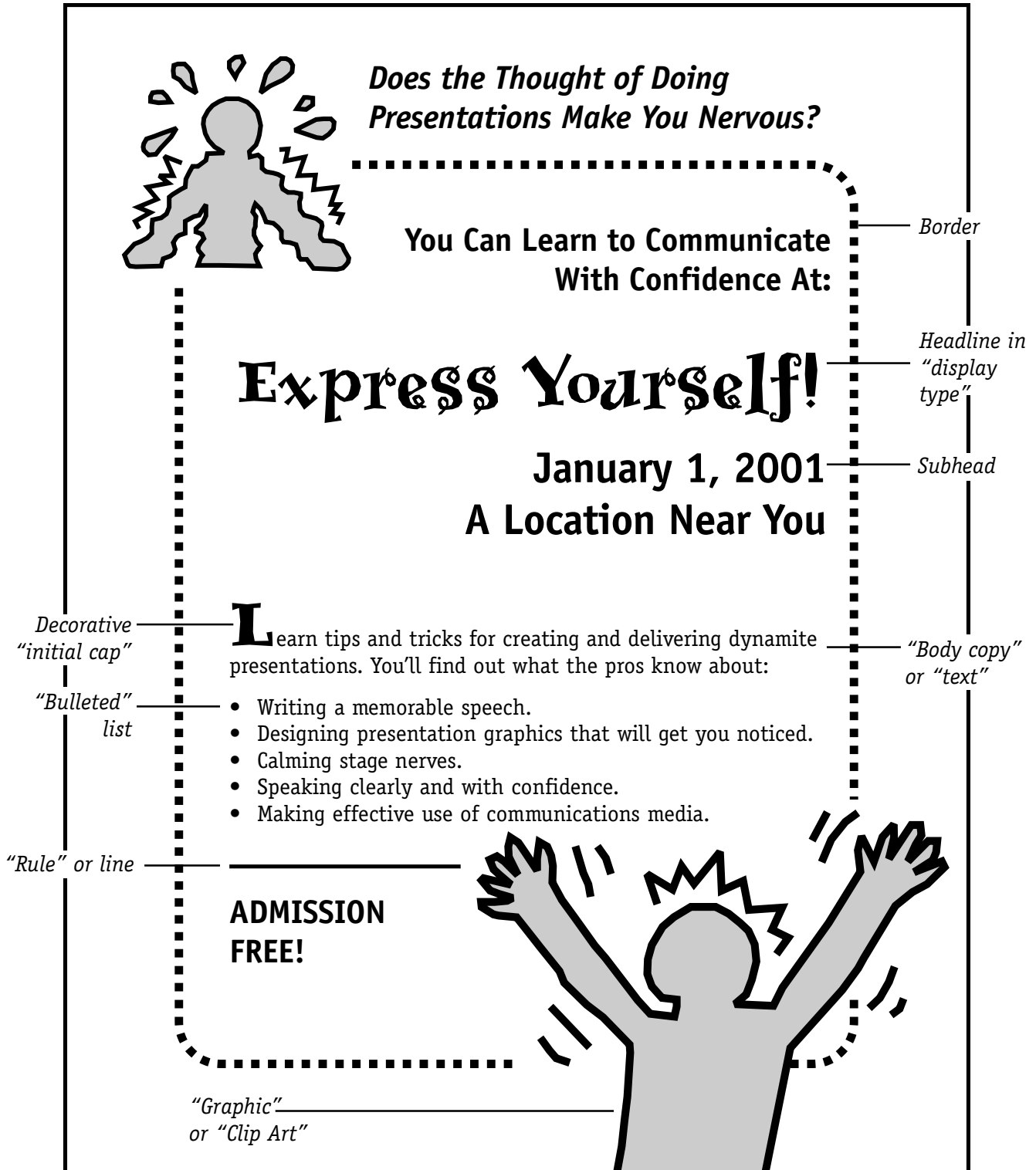
ors being a highlight color, can often communicate more effectively than a design that uses a rainbow of colors!

Space

- Use formal (symmetrical) balance primarily for formal, serious communication.
- Use informal (asymmetrical) balance for topics that call for a more dynamic and interesting treatment.
- Plan for “open space” in your design. Use open space to visually balance areas of text or artwork. If used properly, it can keep your design from appearing too cluttered or busy.
- Make lots of “thumbnail sketches” (small, quick drawings) to see how a variety of headline and art arrangements might look.

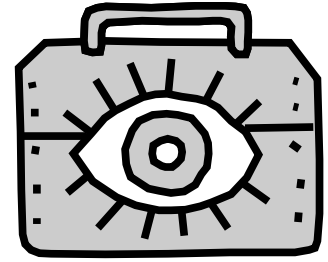


Anatomy of a Flier or Poster



SKILL SHEET:

Designing Exhibits That Work



Exhibits are visual displays designed to attract the attention of people passing by. After an exhibit has caught someone's attention, it should interest them enough that they stay and learn more about a topic, view items, sample products or purchase something.

Exhibits can be as simple as a poster series in a store window, or as elaborate as a multimedia show in a booth at the fair.

Effective exhibits:

- Attract attention.
- Summarize a single idea.
- Tell the visitor where to get more detailed information.
- Present a good image of your organization.

Exhibits may also:

- Take a considerable amount of time to plan, build and maintain.
- Require extra set-up time, specialized help or special transportation to move them.
- Require an attendant as well as maintenance or replacement parts if you use live animals, models, photographs or anything else that could be detached, handled or removed.

Planning Tips

Before you start construction, ask yourself the following questions:

- **What do I want to say?** Exhibits usually hold an audience for only a few seconds, so you must start with a very clear idea of what you want to say. Pick a message that can be easily demonstrated or illustrated and outline the most important points.
- **Who is my desired audience?** Is your message intended for people

who are old or young? Where do they live? What are their backgrounds? What do they have in common? What is important to them? If you can choose a location for your exhibit, pick a place likely to attract your intended audience.

- **Why am I doing this?** Do I want to teach a new idea? Persuade or encourage someone to do something? Reinforce an old idea? Show how something works? Sell something?

- **Who can help me?** Do you need to find people with special skills to help you? Will you need special tools or materials?

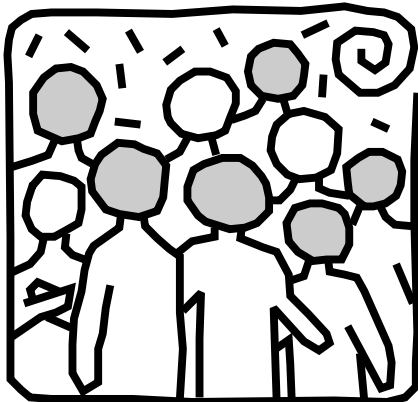
- **How much space is available?** Will you have a whole room or part of a room? An exhibit case? A table-top?

- **Will there be electrical outlets?** Will you need lighting, slide projectors, computers, tape players or other electrical devices to effectively get your message across?

Location, Location, Location

Put your exhibit where the most people you want to reach will pass by with time to stop and look at what you have to say. Always get advance permission to set up your exhibit from whoever is in charge of the area you choose! Some places where you might arrange to set up an exhibit include:

- **Schools.** Most schools have display cases and bulletin boards.



- **Public buildings.** Check libraries, airports, post offices, county courthouses and other public buildings for areas you might get permission to use.

- **Doctors' or dentists' offices.** Medical offices are often willing to provide space for exhibits on health care or nutrition, and patients appreciate having something to look at while they wait.

- **Shopping centers or malls.** These areas are good for attracting large, diverse audiences.

- **County fairs.** Many people attend fairs especially to see the exhibits.

Exhibit Design Tips

- Set up your exhibit to read from top to bottom, left to right like the pages of a book.

- Make sure background material isn't distracting, illustrations are big and bold, and lettering is easy to read. Follow this guide for lettering sizes:

Lettering	Viewing Distance
¼ inch	8 feet
½ inch	16 feet
1 inch	32 feet
2 inches	64 feet

- Use horizontal lettering, not vertical.

- Use real objects, demonstrations or models to add life to your exhibit (but be prepared for potential breakage or theft).

- Keep your message brief and to the point so viewers can digest it in just a few seconds. To convey more detailed information, pass out brochures.

- Sketch your exhibit ideas before you start to build. This will give you a rough idea of size, materials and layout.

- Try to anticipate problems. Will the lettering run if it rains? Will wind blow the panels down? Will children break the models?

- Play it safe. Have a professional check electrical wiring. Make sure there are no cords, wires or other objects anywhere people might trip on them. Anchor objects in your exhibit well to prevent accidents.

Make Your Exhibit Work for You

If your exhibit has a person tending it, he or she should:

- Be neat, polite and helpful.
- Wear a name tag.

- Make sure the exhibit is functioning correctly.

- Stay to the side, out of the way.

- Stay with the exhibit.

- Be prepared to answer questions, or tell people where they can get more information.

- Keep the area clean.

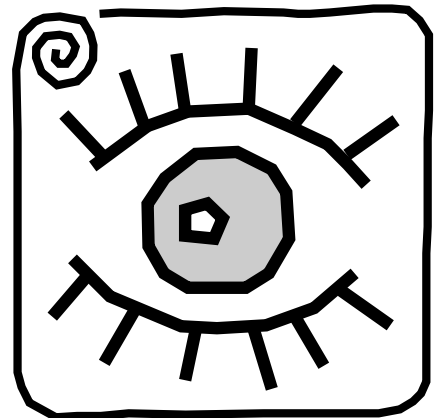
If your exhibit is unattended:

- Check occasionally to make sure everything is working correctly.

- Repair any tears, missing letters or other pieces, or other problems immediately.

- Change the display regularly, or remove the exhibit when you are through.

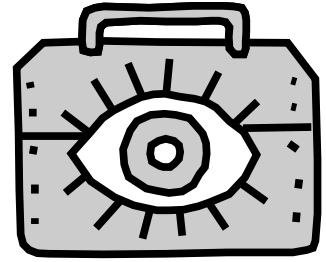
- Keep glass display cases clean.



SKILL SHEET:

How Did I Do?

A Self-Check for Evaluating Your Design Project



Use this checklist to evaluate and fine-tune your design work. Keep notes on what you think you did well and on areas in which you'd like to improve.

Audience

- Does the design appeal to your intended audience? Is the type legible? Are the graphics appropriate for the age level? Is the design bias-free? What works well and what might you do differently?

Message

- Do all elements of your design communicate your message? Is it clear what you want the viewer to know or do? What works well and what might you do differently?

Format

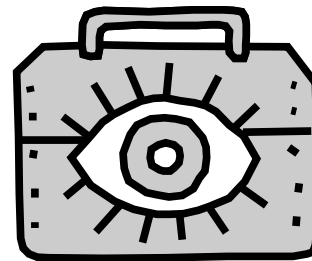
- Are the format (such as brochure, flier, poster, ad, display, overhead transparency) and layout appropriate for presenting the information? What works well and what might you do differently?

Environment

- Does the design stand out in the environment in which it was intended to be used? What works well and what might you do differently?

DESIGN WARM-UP ACTIVITY:

Design Elements: Line



FOCUS:

Understanding the use of line in design

PURPOSE:

- To experiment with creating different line qualities
- To create lines that give the impression of different feelings or moods

MATERIALS:

- Various widths of black pens, pencils, crayons, markers, brushes with ink and any other writing instruments you can find
- White paper
- “Design Building Blocks – The Elements and Principles” skill sheet (on pp. 60–61; one per person)

SETTING:

A room with work tables and chairs

TIME:

About 30 minutes

PROCEDURE:

1. Hand out and review the “Design Building Blocks – The Elements and Principles” skill sheet with the group.
2. Tell the participants they are going to experiment with one of the basic elements of design: lines. Designers use lines to help organize or connect things, to show direction, to suggest feelings, to show rhythm, to suggest shapes and more!

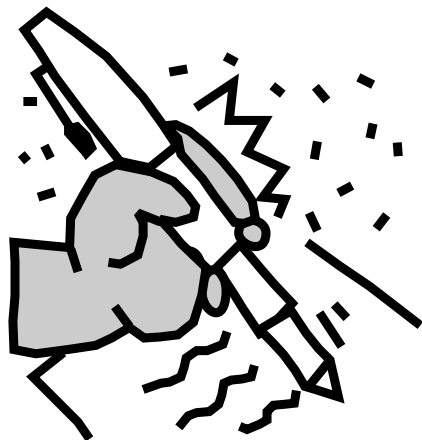
Ask the group to make as many different kinds of lines as they can with all the available drawing tools.

TALKING IT OVER:

Ask the group to look at their collection of lines and describe the characteristics of the lines (such as soft, hard, neat, fuzzy, active, quiet, wiggly). Have the participants write a word they’ve used to describe the line using the same type of line – for example, they could write the word “wiggly” in a wiggly line style. Have them think about how a designer might want to use some of these qualities in a communication piece such as a poster.

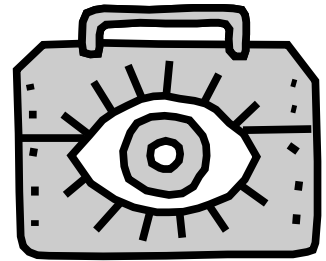
TRY THIS TOO:

Have the group find examples of advertisements, posters, magazine layouts or other communication pieces that use lines. Talk about how the designer used lines in the piece.



DESIGN WARM-UP ACTIVITY:

Design Elements: Shape



FOCUS:

Understanding the use of shape in design

PURPOSE:

To create combinations of shapes that communicate an idea or thing

MATERIALS:

- Scissors
- Glue sticks or tape
- Paper in colors that contrast with the copies of the “Take the Tangram Challenge” hand-out
- “Design Building Blocks – The Elements and Principles” skill sheet (on pp. 60–61; one per person)
- “Take the Tangram Challenge” handout (on pg. 76; one per person)

SETTING:

A room with work tables and chairs

TIME:

About 30 minutes

PROCEDURE:

1. Hand out and review the “Design Building Blocks – Elements and Principles” skill sheet with the group.
2. Tell the group they’re going to use an ancient Chinese shape puzzle known as a tangram to experiment with one of the basic elements of design: shapes.
3. Share the following information with the group:

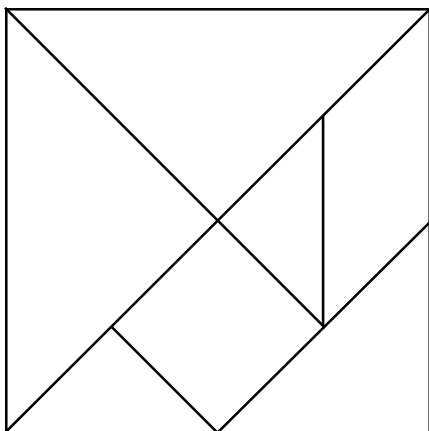
Designers use shapes to represent ideas (for example, hearts often represent the concept of love and open books represent education). Designers use shapes in logos to represent what businesses or organizations do. They often use interesting shapes to attract readers to a page of information. For example, a photograph might be cropped like a starburst or type might be arranged into a triangle.

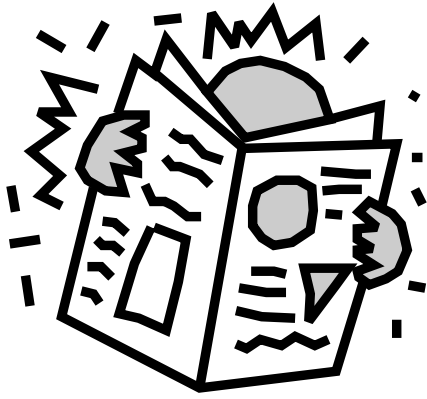
4. Ask the group to think of some other shapes that represent ideas. Have them list some of the different shapes they could use in a design layout. For example:
 - Geometric shapes like triangles, squares, rectangles, circles
 - Natural shapes such as plants and animals
 - Abstract shapes (often similar to natural shapes, but simpler)
5. Divide the group into pairs, then distribute copies of the “Take the Tangram Challenge” handout, the glue sticks or tape, and the colored paper to use as backing.
6. Explain to the group that they will have 5 to 10 minutes to use the tangram pieces to create a shape. The shape should represent an object from the list on the handout or an object they come up with on their own. Tell them they don’t have to use all of the tangram pieces provided. They can also trade pieces with other pairs. When they’re done with the shape, have the teams fasten their completed images to contrasting paper.
7. Bring the total group together and ask them to figure out what each of the tangrams represents. Then have them repeat the activity, creating shapes that represent an emotion or action from the list on the handout or one they come up with on their own.
8. Go through the questions in the “Talking It Over” section.

TALKING IT OVER:

Bring the total group together and talk about the following questions.

1. What was easier to communicate – a thing, an emotion or an action? Why?





2. How might that ease or difficulty in communication relate to the experience of designing a logo or symbol? (Point out that in general, the more complex an idea is, the more abstract the symbol designed to express it usually is. As a result, it may be more difficult to communicate the same meaning to a variety of people. Corporate logos are good examples of this. If a company represents many products and services, their logo is usually quite abstract.)

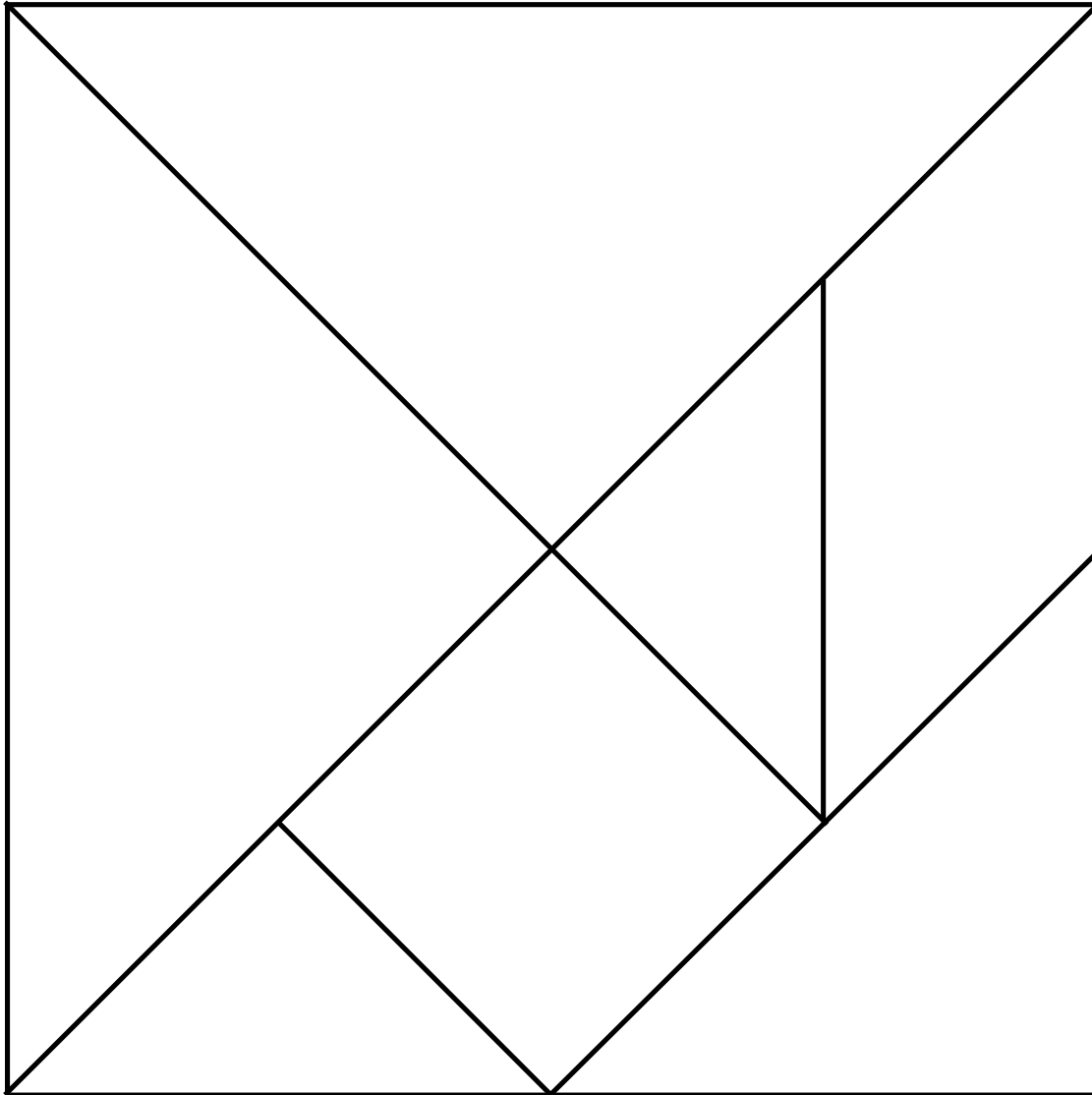
TRY THIS TOO:

Have the group look through magazines and collect examples of symbols and layouts that make creative use of shapes.

DESIGN ELEMENTS: SHAPE HANDOUT

Take the Tangram Challenge

Tangrams are ancient Chinese puzzles in which players use seven pieces cut from a square to create designs and figures. The traditional game requires that all seven pieces be used in each design and that no pieces overlap. For this activity, you may use as many of the pieces as you wish, but do not overlap them.



Trace or copy the pattern and cut the pieces apart. You can glue the pieces to a piece of paper or cardboard of a contrasting color once you've created a design you like.

CHALLENGE 1:

Arrange the tangram pieces to make one of the objects from the following list (or make up your own).

- Airplane
- Bird
- Boat
- Cat
- Flower
- House
- Mouse
- Rabbit
- Snake
- Tree

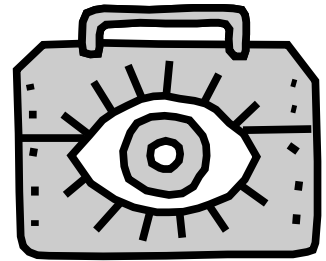
CHALLENGE 2:

Use the tangram pieces to express one of the emotions or actions from the following list (or make up your own).

- Angry
- Dancing
- Happy
- Running
- Sad
- Sleeping
- Talking
- Walking

DESIGN WARM-UP ACTIVITY:

Design Elements: Texture



FOCUS:

Understanding the use of texture in design

PURPOSE:

- To experiment with finding or creating different visual textures
- To try using texture to communicate a feeling

MATERIALS:

- A variety of objects with different surface textures such as window screen, lace, wood, feathers, leaves, grass
- Samples of printed materials that use different textures of paper
- Printed materials with visual texture (patterns) such as wrapping paper, wallpaper, sections of photos cut from magazines
- Sheets of colored paper without much texture
- Crayons
- Scissors
- Glue sticks
- “Design Building Blocks – The Elements and Principles” skill sheet (on pp. 60–61; one per person)

SETTING:

A room with work tables and chairs

TIME:

About 30 minutes

PROCEDURE:

1. Hand out and review the “Design Building Blocks – The Elements and Principles” skill sheet with the group.
2. Tell the group they’re going to experiment with one of the basic elements of design – texture. Share the following information:
Texture actually can be felt (like the surface of linen finish paper or embossed lettering) or texture can be an illusion (like paper that is printed to look like fabric or wood.) Printed patterns also can give the illusion of texture when used as a background or border.
3. Ask the group to list some moods or feelings they think could be communicated through texture.
4. Divide the group into pairs. Tell them they’re going to create texture swatch sheets (similar to the swatch sheets interior designers use to show clients different color and fabric selections.) Have the participants create visual textures by placing textured objects underneath sheets of paper and rubbing the flat side of crayons over the paper.
5. Next have the teams clip examples of visual textures from photos in magazines. Have the groups cut their texture swatches into similar shapes and sizes, then fasten the swatches that look as though they have a similar “feel” onto sheets of paper with descriptive titles such as “woody,” “rough,” “shiny” or “delicate.”
6. Have the teams take turns presenting their swatches and ideas to the total group.

TALKING IT OVER:

Bring the group together as a whole and talk about one or more of the following questions.

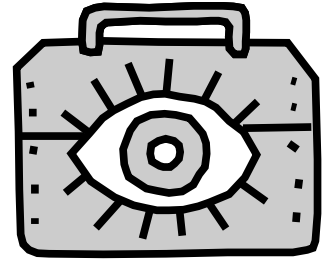
1. How could you use texture in a design project?
2. Can you think of other ways to “capture” textures to use in design? (Tell them that designers often have access to collections of photo textures on CD-ROM disks that they can apply to shapes or lettering. Also, textures can be electronically scanned into computer files or photocopied directly from objects. Point out that another important use for texture in design is in signage, where raised lettering and the use of the Braille alphabet are necessary.)

TRY THIS TOO:

- Have the participants create a scrapbook of texture swatch pages.
- Have the group research some of the computer design programs that use fractal mathematics to create fascinating visual patterns.

DESIGN WARM-UP ACTIVITY:

Design Elements: Space & Size



FOCUS:

Understanding the use of space and size in design

PURPOSE:

To help participants become aware of the role of space and size in visual communications

MATERIALS:

- Solid color paper cut into different sizes and shapes
- Sheets of a contrasting solid color paper
- Scrap paper
- Glue sticks, rubber cement or clear tape
- Pencils
- “Design Building Blocks – The Elements and Principles” skill sheet (on pp. 60–61; one per person)

SETTING:

A room with work tables and chairs

TIME:

About 30 minutes

PROCEDURE:

1. Hand out and review the “Design Building Blocks – The Elements and Principles” skill sheet with the group.
2. Tell the participants they’re going to experiment with two of the basic elements of design: space and size. Share the following information on space with the group:

In design, “space” is the area that type, shapes and lines occupy in a communication piece. Space is also the areas surrounding what’s in print (designers call this “open” or “white space”). The space between objects, as well as the size of the space they take up in a design, can give the impression of different relationships such as near or far, crowded or lonely, important or not important. Space can be used to give the impression that a group of things belong together. Sometimes empty space is provided just to give the reader’s eye a place to rest. Spacing between letters, words, lines and paragraphs is also very important to the readability of type. The shape of the “white space” around objects can be used to communicate meaning as well.

3. Ask the group if they can think of any symbols or logos that make use of both positive and negative space. (The 4-H logo is one example – the H’s are negative spaces in the cloverleaves.)
4. Share the following information on size with the group:

Using different sizes of objects in a design can attract more attention than using objects that are all the same size. Making something that is usually very small – such as an insect – very large in a design (maybe even so big that it is partially cut off the edge of the page) is unexpected and will make the viewer want to know more. The size of type or symbols is critically important when a driver needs to read a road sign from a distance in a moving car.
5. Ask the group to think of some other examples in which size might be critical.
6. Divide the group into pairs. Write the following ideas (or create your own) on individual slips of scrap paper.
 - Lonely or outcast
 - Joyful
 - Leadership
 - Contrast unified or harmonious with divided or confused
 - Contrast tidy with messy
 - Contrast huge with tiny
 - Contrast wide with narrow



7. Fold the slips and place them in a hat or other container. Have the teams take turns drawing slips. Explain that their task is to come up with a way to represent the idea on their slip by arranging and pasting geometric shapes on a contrasting color of paper. Tell them that they may need to try several arrangements before mounting their shapes.
8. Have the teams take turns presenting their designs to the group and see if people can guess what ideas the layouts represent.

TALKING IT OVER:

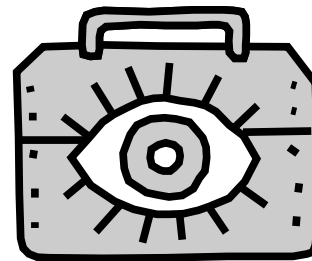
Ask the participants how easy or hard they thought this activity was. How many arrangements did they have to try before they got one that really worked? Explain that planning the size and space arrangements in a design project is similar to doing a room arrangement. It's much easier to rearrange small pieces of paper furniture on graph paper than it is to move life-sized furniture! Similarly, drawing rough thumbnail sketches makes it quick and easy to try out different arrangements of text, headlines, photos and illustrations on a page.

TRY THIS TOO:

Have the group collect examples of advertising designs in magazines that make interesting use of space and size.

DESIGN WARM-UP ACTIVITY:

Design Elements: Color



FOCUS:

Understanding the use of color in design

PURPOSE:

To help participants become aware of the properties of color

MATERIALS:

- Tempera or gouache paints (yellow, blue, red, black and white)
- Paint brushes
- Water containers
- Newspapers
- Color palettes or cups for mixing colors
- Pencils
- White index paper
- “Design Building Blocks – The Elements and Principles” skill sheet (on pp. 60–61; one per person)
- “Color Terms and Tips” skill sheet (on pp. 64–65; one per person)
- “The Color Wheel and Triangle” handout (on pg. 82; one per person, photocopied on card or index stock)
- “Explore Color” handout (on pg. 83; six per person, photocopied on card or index stock)

SETTING:

A room with work tables, sink and chairs

TIME:

1 to 2 hours

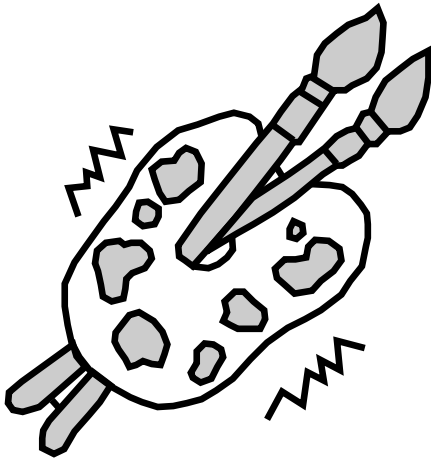
PROCEDURE:

Before the meeting:

1. Photocopy the handouts.
2. Cover tables with newspapers and set out painting supplies.

During the meeting:

1. Hand out and review the “Design Building Blocks – The Elements and Principles” skill sheet with the group.
2. Tell participants they are going to explore one of the basic elements of design: color.
3. Give each participant a copy of the “Color Terms and Tips” and “The Color Wheel and Triangle” handouts. Review the handouts with the group and explain that they are each going to create a tool that they can use when selecting colors for their design work.
4. Have them paint their color wheels, starting with the “subtractive” primary colors (yellow, red and blue), then mixing the secondary (the color in the middle between two primary colors). Finally, have them paint the intermediary colors between the primary and secondary colors.
5. When the color wheels are completed, ask participants to point out the following:
 - Hue
 - Analogous colors
 - Complementary pairs of colors
 - Warm colors
 - Cool colors
 - Color triad
6. Tell the group to paint their color triangles by choosing one primary or secondary color, then mixing it with white, grey and black.
7. When the color triangles are finished, ask participants to point out the following:
 - Hue
 - Tint
 - Shade
 - Tone
8. Distribute six copies of the “Explore Color” handout to each participant. Ask them to label the designs and color them using the following color schemes:
 - Warm colors
 - Cool colors



- Analogous colors
- Monochromatic
- Triad
- Complementary

9. When the designs are dry, display them around the room, grouped by color scheme.

TALKING IT OVER:

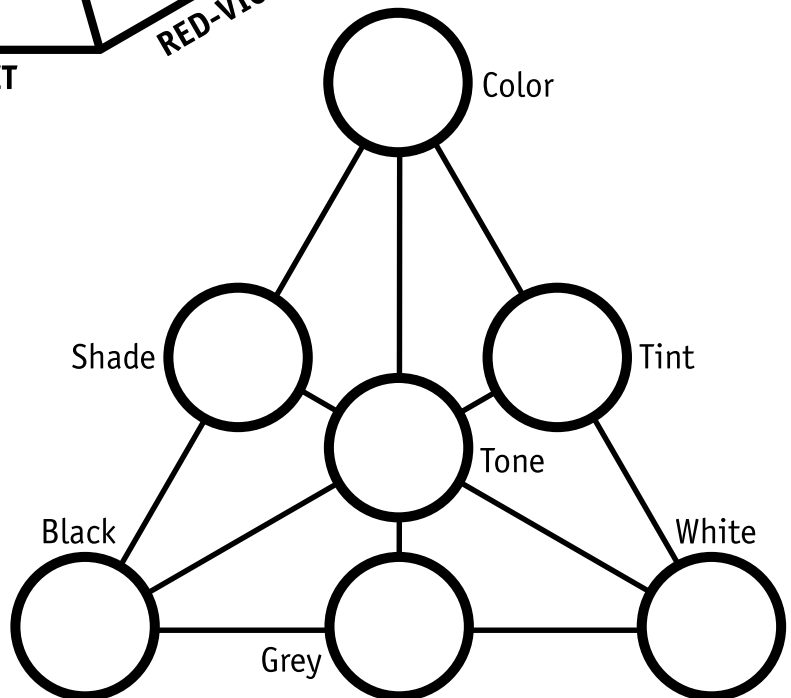
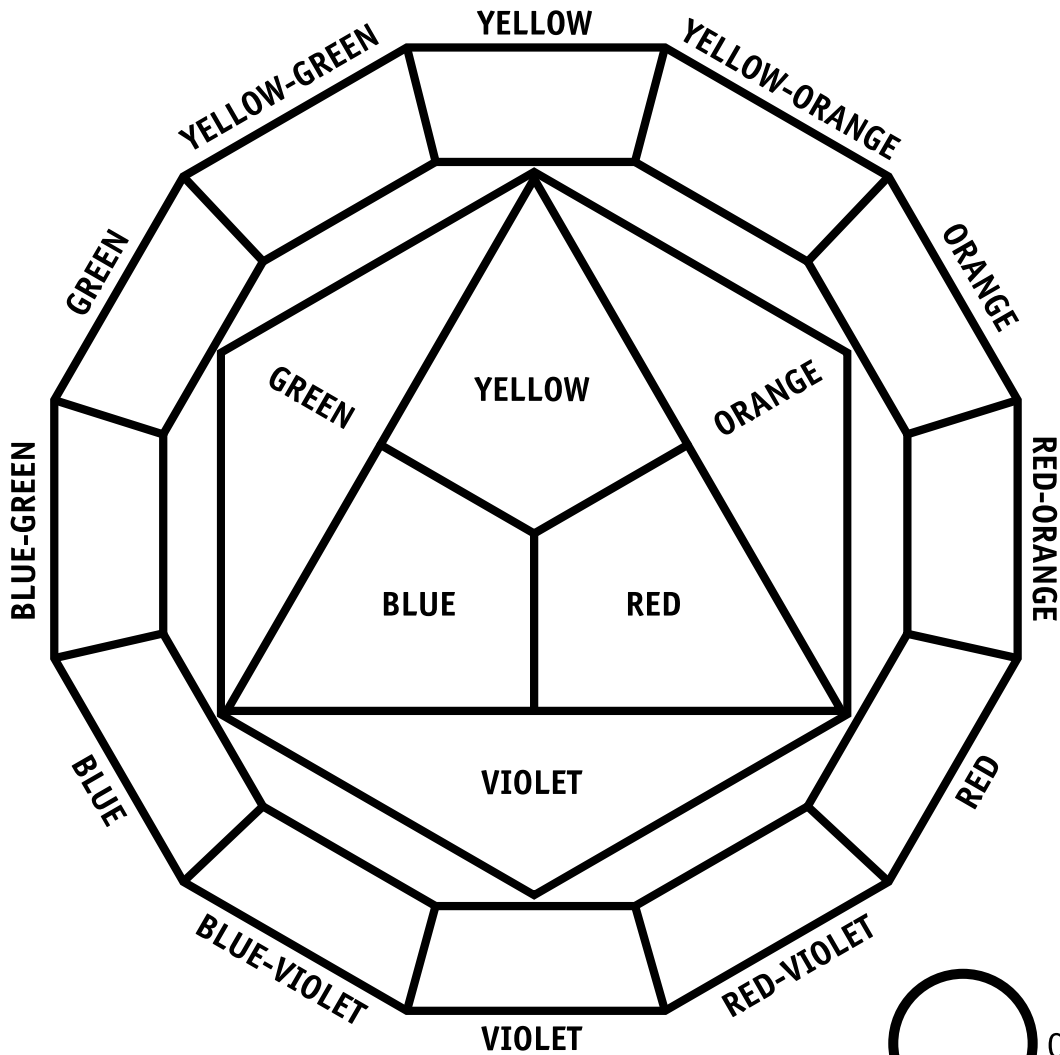
Bring the group together and ask the following questions about the emotional associations of color.

1. What feelings might the different color schemes represent? Why?
2. Does everyone associate the same colors with the same emotions? How might this information be used in visual communication design?
3. What would you do differently if you were designing information for an audience from a different culture than your own?

TRY THIS TOO:

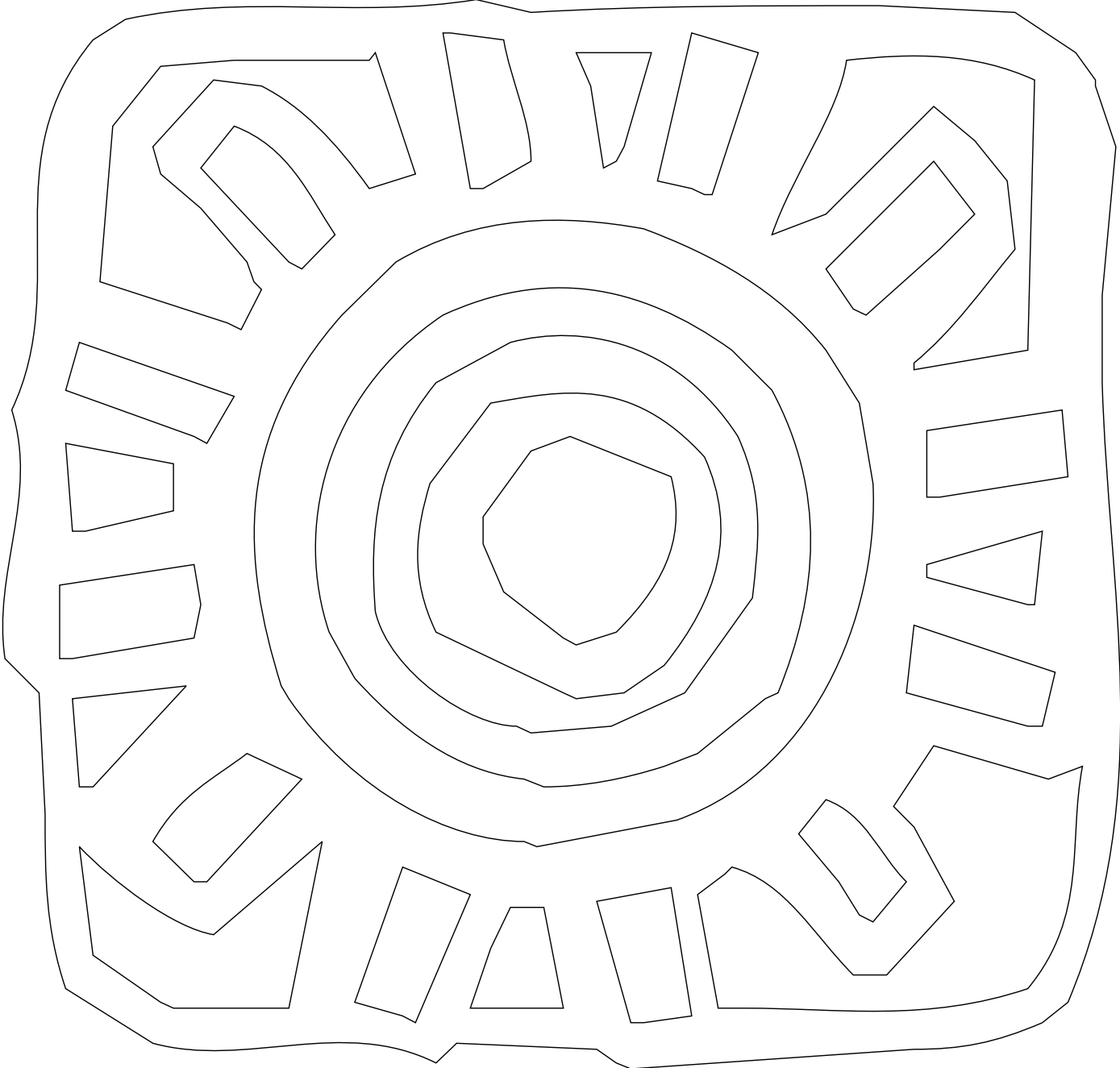
A tremendous amount of information is available about color. The group may be interested in exploring an area of color research such as fashion color. Color forecasting companies anticipate color trends for entire industries. Have your participants think about the range of manufactured products that might depend on color research. The group could have fun collecting and discussing the color names used for consumer goods in stores and catalogs.

The Color Wheel & Triangle



DESIGN ELEMENTS: COLOR HANDOUT:

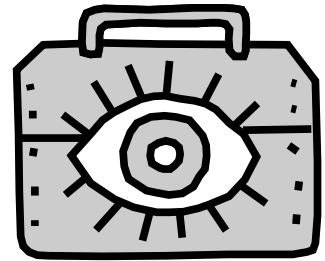
Explore Color



COLOR SCHEME: _____

DESIGN WARM-UP ACTIVITY:

Design Principles: Balance



FOCUS:

Understanding the use of balance in design

PURPOSE:

To help the participants practice applying balance to a simple design problem

MATERIALS:

- Magazines
- 8.5-inch by 11-inch white paper
- Glue sticks
- Scissors
- Bright red markers or crayons
- “Design Building Blocks – The Elements and Principles” skill sheet (on pp. 60–61; one per person)
- “Balancing Shapes” handout (on pg. 86; two per group)

SETTING:

A room with work tables and chairs

TIME:

About 30 minutes

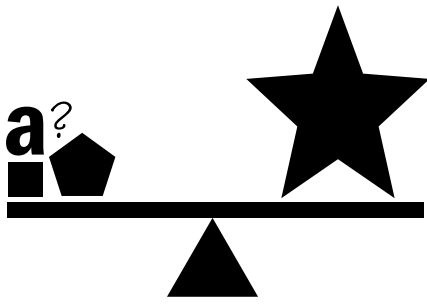
PROCEDURE:

1. Hand out and review the “Design Building Blocks – The Elements and Principles” skill sheet with the group.
2. Tell the participants they’re going to experiment with one of the principles of design: balance. Share the following information with the group.

Unbalanced design may give the reader a feeling of uneasiness. Balanced design feels more secure and allows the viewer to concentrate on the message you’re trying to communicate.

Two kinds of balance are generally used in design – symmetrical (formal) and asymmetrical (informal). Symmetrical balance is an arrangement of objects at equal distance to the left and right of the center of the overall design. Asymmetrical balance is an arrangement of objects with equal “visual weight” on either side of the design. The design elements of color, size and shape all provide visual weight. For example, bright colors and large shapes would look “heavy” on the right side of an asymmetrical design and could be balanced by a large area of white space on the left side.

3. Have the group look at advertisements in magazines and identify examples of both kinds of balance.
4. Divide the group into two-person teams. Tell them they’re going to create and compare designs with the two kinds of balance. Distribute two sheets of 8.5-inch by 11-inch white paper and two copies of the “Balancing Shapes” handout, scissors, a bright red marker or crayon and a glue stick to each team.
5. Tell the participants that to create a symmetrical design, they should cut out all the shapes on one of the “Balancing Shapes” handout. Then have them color the small white circle with the red marker or crayon.
6. Next have them fold one sheet of white paper in half (in either direction) and set the paper down so that the folded line is running away from them. Explain that this fold is the “line of symmetry.” Tell them to arrange the shapes they’ve cut on the white paper so that the right side of the paper is a mirror image of the left side.
7. Now tell the group that to create an asymmetrical design, they should cut out all the shapes on the other “Balancing Shapes” handout. Then have them color the small white circle with the red marker again.



8. Have the participants look at the shapes and think about which ones have the most and the least “visual weight.” Tell them to arrange the shapes on the page so that the shapes look balanced but are not symmetrically placed.
9. If you have enough time, have the groups create several symmetrical and asymmetrical designs to see how many different combinations they can come up with using the same shapes. Have the teams display their designs around the room.

TALKING IT OVER:

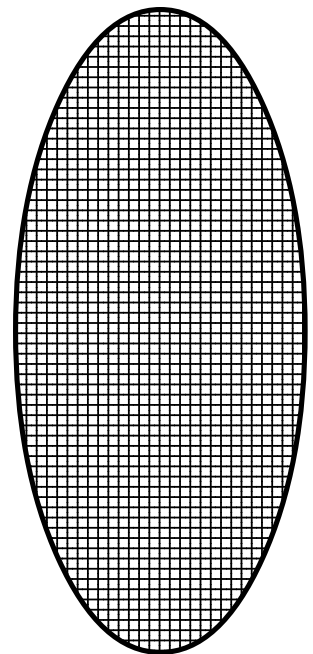
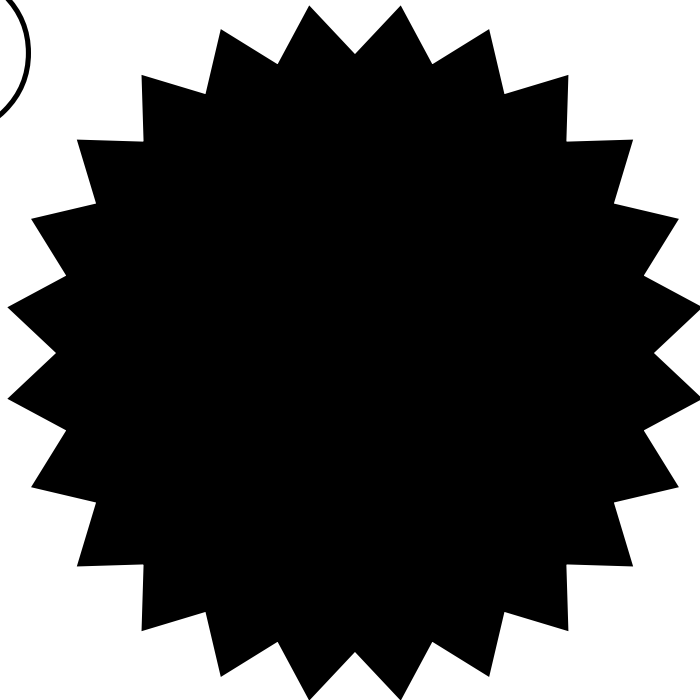
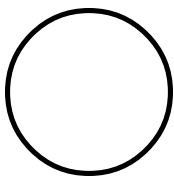
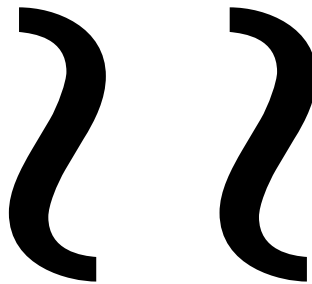
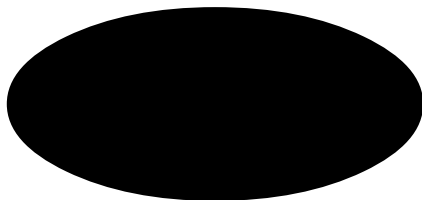
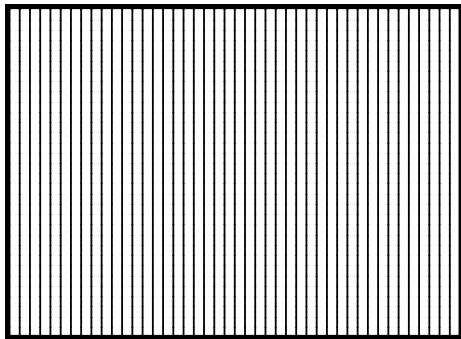
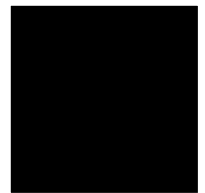
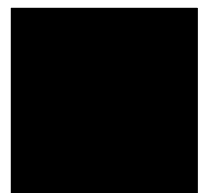
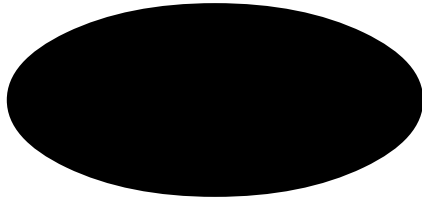
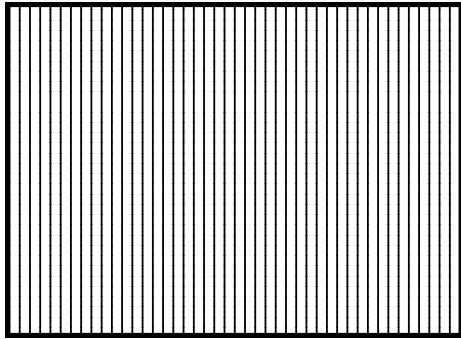
Bring the whole group back together, and while they look at the designs, ask the following questions:

1. What kind of feeling do you get from the symmetrical designs? In what kinds of design projects might you use this kind of balance?
2. What was easier to balance – the symmetrical or asymmetrical designs? (Point out that asymmetrical balance becomes easier with practice.)
3. How did adding the colored circle affect the overall balance of the designs?

TRY THIS TOO:

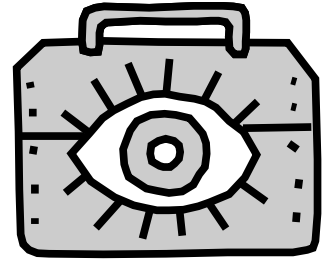
Have the group investigate how the principle of balance is used in advertising layout design. The participants could clip magazine ads, sort them by the type of balance used in the design and create a design reference notebook.

Balancing Shapes



DESIGN WARM-UP ACTIVITY:

Design Principles: Rhythm



FOCUS:

Understanding the use of rhythm in design

PURPOSE:

To practice applying rhythm to a simple design problem

MATERIALS:

- Tape recorder
- Taped musical selections with different rhythms (such as fast, slow, smooth, erratic)
- 8.5-inch by 11-inch white paper
- Black and colored markers or crayons
- “Design Building Blocks – The Elements and Principles” skill sheet (on pp. 60–61; one per person)

SETTING:

A room with work tables and chairs

TIME:

About 30 minutes

PROCEDURE:

1. Hand out and review the “Design Building Blocks – The Elements and Principles” skill sheet with the group.
2. Tell the participants they’re going to experiment with one of the principles of design: rhythm. Share the following information with the group.

Rhythm in design is like rhythm in music – it is created by repeating elements in a pattern, which unifies the composition. Like music, if the same pattern is repeated too long, it will become boring or annoying, so variations in the pattern are needed to maintain the viewer’s or reader’s interest. Even patterns with equal spacing between elements are more relaxing, while uneven patterns are more exciting.

3. Tell the group they’re going to create designs with rhythm with the help of music. Distribute several sheets of 8.5-inch by 11-inch white paper and one black and one colored marker or crayon to each person.
4. Tell the group to close their eyes and listen for the rhythmic patterns and variations while you play a short musical selection (about 5 minutes). After they’ve listened to the music once, tell them you’re going to play the selection again. As they listen to the selection the second time, have them make marks on their paper to represent the rhythms they hear in the music. These marks can be any kind of line, shape or color they think is appropriate. Remind the group that there is no “right way” to do this! Repeat this process with the other musical selections.
5. Display the rhythm drawings in groups by musical selection.

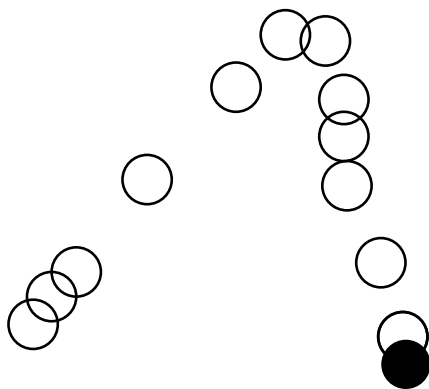
TALKING IT OVER:

Bring the group back together and ask the following questions:

1. What similarities can you find within the drawings made during each musical selection? Is the mood of the musical selection reflected in the drawings? How?
2. If you wanted to create the same mood in a poster design, how might you incorporate rhythm in your design? (Discuss background art, repeating shapes and colors, and alternating sizes and weights of type.)

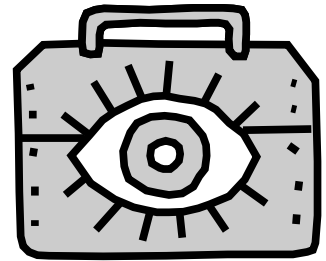
TRY THIS TOO:

Explore the work of artists Henri Matisse, Larry Poons, Vasily Kandinsky or others who have created artwork inspired by music. Collect examples of the use of visual rhythm in a design reference notebook for future reference.



DESIGN WARM-UP ACTIVITY:

Design Principles: Emphasis



FOCUS:

Understanding the use of emphasis in design

PURPOSE:

To practice applying emphasis to a simple design problem

MATERIALS:

- 8.5-inch by 11-inch white paper
- 2-inch square cardboard templates
- Black and bright colored construction paper
- Scissors
- Glue sticks
- Pencils
- Black markers or crayons
- “Design Building Blocks – The Elements and Principles” skill sheet (on pp. 60–61; one per person)

SETTING:

A room with work tables and chairs

TIME:

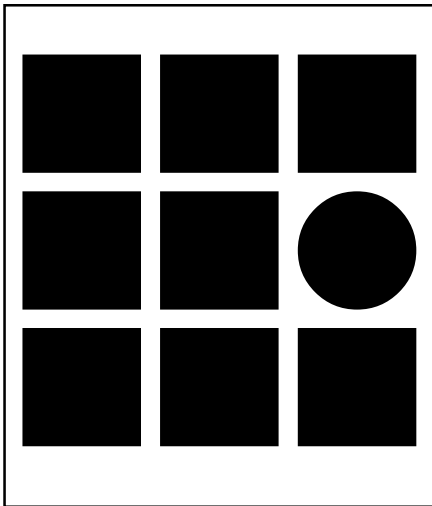
About 30 minutes

PROCEDURE:

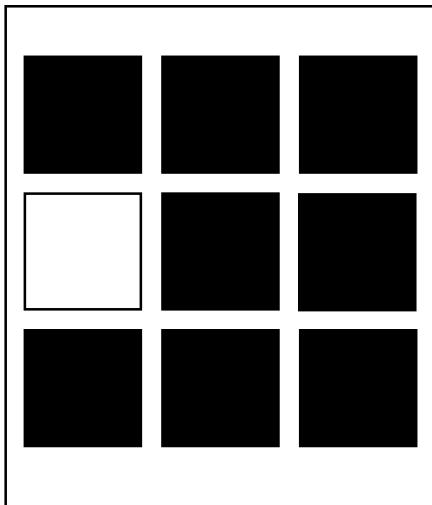
1. Hand out and review the “Design Building Blocks – The Elements and Principles” skill sheet with the group.
2. Decide whether you’re going to have the participants work individually or in pairs. If they’ll be working in pairs, have them form two-person teams now.
3. Tell the participants they’re going to experiment with one of the principles of design: emphasis. Share the following information with the group.

Emphasis is used in design to make important things get noticed first. You can vary the shape, color, angle, size, texture, value or line thickness of an object in a layout to give it emphasis. If a design has too many areas of emphasis, however, nothing will stand out and the viewer will become confused.

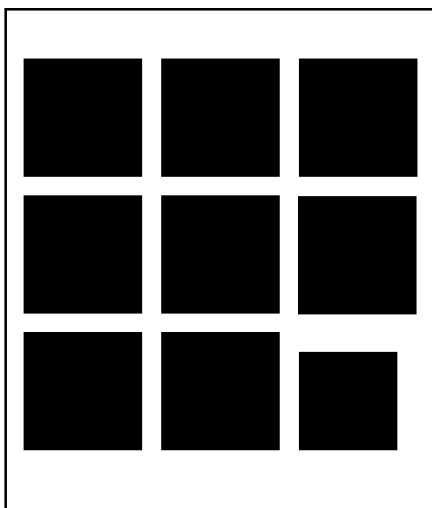
4. Distribute the 2-inch square cardboard templates, pencils, scissors, 8.5-inch by 11-inch white paper and colored construction paper.
5. Explain that each person or group will create five designs that show different ways to create emphasis. Tell them to start each design by using the 2-inch cardboard template to trace and cut out nine 2-inch squares from black paper. Then arrange the squares in three rows of three with about ½-inch of white space between each row.
 - **Design 1 (Shape):** Cut a 2-inch diameter shape that is not a square out of black paper and replace one of the squares with this piece. Paste all the pieces onto a white sheet.
 - **Design 2 (Color):** Cut a 2-inch square out of red or another bright color of paper and replace one of the squares with this piece. Paste all the pieces onto a white sheet.
 - **Design 3 (Size):** Cut a black square that is a little smaller or larger than 2 inches and replace one of the squares with this piece. Paste all the pieces onto a white sheet.
 - **Design 4 (Angle):** Position one of the squares at a slightly different angle than the others. Paste all the pieces onto a white sheet.
 - **Design 5 (Texture and Value):** Replace one of the squares with a 2-inch black square with a different texture and value (lightness/darkness of black). Create the texture by either rubbing a black crayon on a piece of white paper placed over a textured object or by making an even pattern of lines over the paper. Paste all the pieces onto a white sheet.



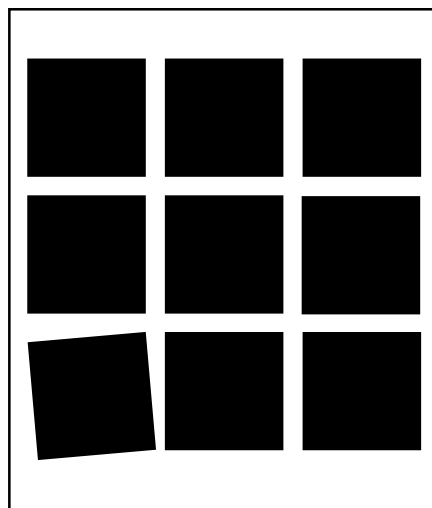
Design 1 (Shape) Example



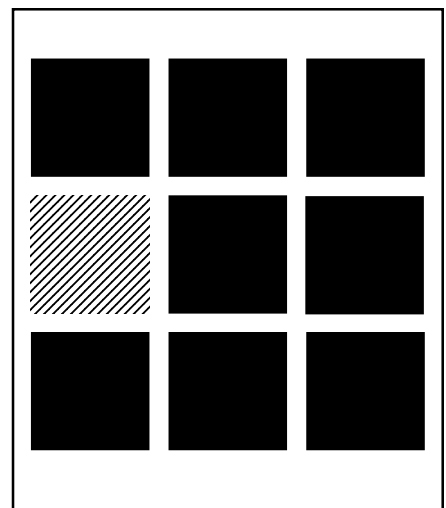
Design 2 (Color) Example



Design 3 (Size) Example



Design 4 (Angle) Example



Design 5 (Texture and Value) Example

- **Design 6 (Multicolor):** Create a similar design with nine different bright-colored 2-inch squares cut from construction paper and pasted onto a white sheet of paper with about 1/2-inch of white space between each square.

6. Tell the participants to view each of their designs by first closing their eyes, then opening them and seeing what part of the sheet catches their attention first.

TALKING IT OVER:

Have the participants get back into the larger group and ask the following questions:

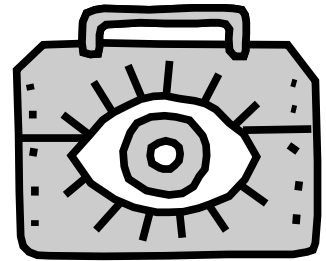
1. Did some types of emphasis stand out more than others? Which ones?
2. What had emphasis in the multicolored design? Which is more effective for showing emphasis – the design with black and one accent color or the multicolor design?

TRY THIS TOO:

- Have the group cut several ads from magazines and look at each one to see where their eyes go first when they look at the ad. Discuss why. See whether the group can find examples of ads with confused emphasis.
- The group may wish to keep a notebook for their designs and observations.

DESIGN WARM-UP ACTIVITY:

Design Principles: Unity



FOCUS:

Understanding the use of unity in design

PURPOSE:

To learn how unity is created in visual communications design

MATERIALS:

- One complete and different issue of the same newspaper (such as the July 11, 12 and 13 issues of the *Anytown Herald Press*) per work group
- Paper
- Pencils or pens
- “Design Building Blocks – The Elements and Principles” skill sheet (on pp. 60–61; one per person)

SETTING:

A room with work tables and chairs

TIME:

About 30 minutes

PROCEDURE:

1. Hand out and review the “Design Building Blocks – The Elements and Principles” skill sheet with the group.
2. Tell the participants they’re going to explore one of the principles of design: unity.

Explain that a unified layout looks like all the design elements belong together. As in an attractive outfit of clothes, a unified design uses type, artwork, colors, patterns, shapes and lines that harmonize.

3. Divide the participants into small groups. Distribute newspapers, paper, and pencils or pens. Tell them that they’ll have about 15 minutes to look for and take notes on the ways the newspaper designer created unity in the layout. Tell them to look for:
 - Repeating type styles, colors, shapes or textures
 - Grouped elements
 - Evidence of a grid (an invisible framework for arranging type, art and space) being used throughout the publication
4. After they’ve looked through their newspapers, have the participants return to the larger group. Ask for volunteers to report their small groups’ findings to the larger group.

TALKING IT OVER:

Ask the following questions:

- As you listened to the small group reports, did you note a sense of design unity from one issue of the newspaper to the next?
- Why do you think unity might be important to the readers of a daily newspaper?

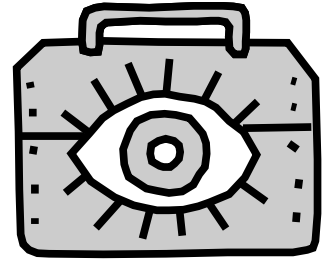
TRY THIS TOO:

- Try having the group do a similar exploration of unity as it applies to television shows or audiovisual materials.
- The group may wish to keep a notebook for their observations.



ACTIVITY:

You're My Type



FOCUS:

Communicating using typefaces

PURPOSE:

- To help participants become aware of the many styles of type
- To help participants understand how different type designs can be used to communicate different messages

MATERIALS:

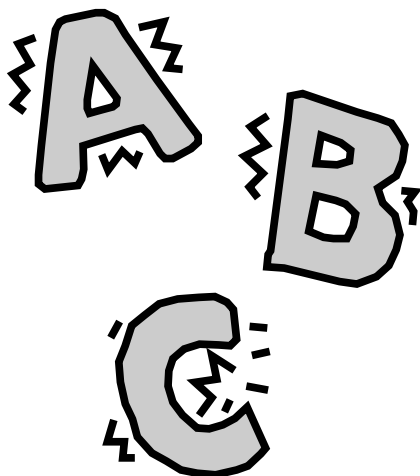
- Glue sticks
- Paper
- Rulers
- Pencils
- Scissors
- "Typeface Sample Sheet" handout (on pg. 92; one per person)
- "Type Terms and Tips" skill sheet (on pp. 62–63; one per person)

SETTING:

A room with work tables and chairs

TIME:

20–30 minutes



PROCEDURE:

1. Give each person a copy of the "Typeface Sample Sheet" handout. Explain that the sheet includes just a few of the thousands of typefaces that have been designed since the invention of printing with movable type (see the "Type Terms and Tips" skill sheet for more information).
2. Have the participants divide into two-person teams. Give them 3 minutes to introduce themselves to their partners by describing the types of activities they enjoy or by sharing other information about themselves.
3. After the partners have introduced themselves, tell them they'll be designing a monogram for their partners using a typeface that visually represents their partner's interests.
4. Pass out glue sticks, paper, rulers, pencils and scissors.
5. Share the following information with the participants:

Choose a typeface from the "Typeface Sample Sheet" that is the best match for what you learned about your partner from his or her introduction. Cut out the first letters of your partner's first, middle and last names in that typeface. Use a ruler and pencil to draw a light "baseline" on a sheet of paper that you can follow to align the initials. Paste the initials onto the paper. You could also hand-draw the lettering or enlarge some letters on a photocopier and trace them onto a paper.

6. When the teams are done, ask each person to introduce his or her partner using the nameplate he or she has designed.

TALKING IT OVER:

Ask the group the following questions:

1. Why did you select the typeface that you did?
2. Do you think you were able to "capture" some aspect of your partner's interests using the typeface you chose?

TRY THIS TOO:

People who design typefaces are called typographers. The study of type design is called typography. Information is available on these areas in the library under the broader topic of graphic design. Computer software has been developed that gives designers the ability to create new typefaces. If the group has access to a computer with drawing software, they may be interested in trying to create their own alphabet.

YOU'RE MY TYPE HANDOUT:

Typeface Sample Sheet

Beesknees ITC*

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z

Bradley Hand ITC*

A B C D E F G H I J
K L M N O P Q R
S T U V W X Y Z

Cheltenham ITC Bold BT*

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

Eras Ultra ITC*

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

ITC Officina Sans Book*

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z

Snap ITC*

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

Juice ITC*

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z

Matisse ITC*

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z

Tempus Sans ITC*

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

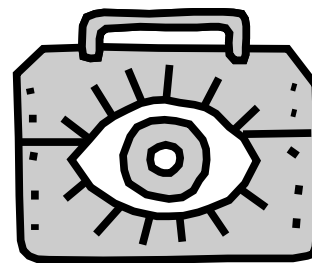
Viner Hand ITC*

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

* ©Copyright International Typeface Corporation

ACTIVITY:

Scanning the Visual Environment



FOCUS:

Thinking about visual communications in our environment

PURPOSE:

- To help participants become aware of the variety of visual communications that surround them
- To help participants learn to identify some different forms of visual communications

MATERIALS:

- Pads of paper (one pad per team)
- Pens or pencils

SETTING:

Public building or center such as a school, community center, mall or downtown area

TIME:

30–45 minutes

PROCEDURE:

1. Divide the group into two- or three-person teams. Give each team a pad of paper and pen or pencil.
2. Tell the teams they're going on a "visual treasure hunt." They should find and record as many examples of visual communication as they can in 15 minutes (you can give them more time if you think it's necessary). Ask them to name some examples of the kinds of things they might look for (such as signs, logos, T-shirt messages, bumper stickers, billboards).
3. Ask each group to choose a person to record the group's findings in words or sketches.

Leader's Note: Before your group disperses to gather examples of visual communication, review with them some appropriate safety rules. For example, staying together, staying alert to their surroundings and events happening around them, and meeting at the designated time at the designated meeting place.

TALKING IT OVER:

After the group has gotten back together, have each team present their findings. Have the group discuss the following questions:

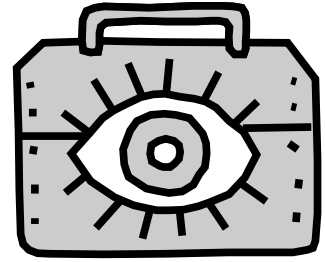
1. How many messages were you able to find? Were you surprised at the number? Do you think there were even more that you didn't notice?
2. Did some messages stand out more than others? Why? (Ask for a description of color, type size, types of illustrations and other design features.) Did some messages take longer to find? Why?
3. Do the visuals you found have different "jobs?" (Examples might include directional signs, advertising, graffiti.) Did you see any messages in Braille, raised lettering or other methods specifically designed for people with low vision or special needs?
4. How do you normally look at your visual environment – how much do you actually see? Discuss how people selectively view the visual environment depending on what they're doing or thinking about at the time.

TRY THIS TOO:

Many of the visuals your participants found were created by graphic designers. Group members could look for more information in the library under the topics of graphic design and advertising. People in the professions of architecture, urban planning and industrial design are also involved in designing the visual environment of cities and towns.

PROJECT:

Design a Logo



PURPOSE:

To design a personal logo

MATERIALS:

- Pencils
- Graph paper
- Ruler or straight edge
- Tracing paper
- Glue sticks
- White paper
- Black fine-tip and wide-tip markers
- Photocopier (optional)
- "The Creative Process" skill sheet (on pg. 59; one per person)
- "Designing Symbols and Logos That Work" skill sheet (on pg. 66; one per person)
- "Typeface Sample Sheet" handout (on pg. 92; one per person)
- "What I Learned" self-evaluation form (on pg. 8; one per person)

SETTING:

A room with work tables and movable chairs

TIME:

At least 60 minutes (more if you wish to have participants create a more polished product)

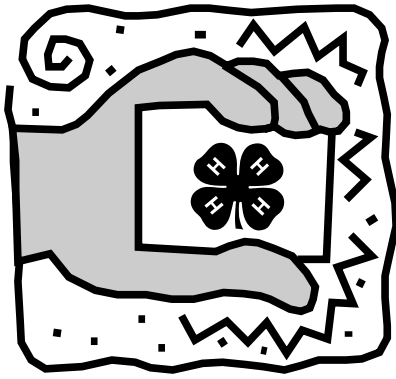
PROCEDURE:

Before the meeting:

It will be helpful if the group has experienced at least a couple of the design warm-up activities before doing this project. While all of the elements and principles are important to the design of logos, warm-ups that focus on shape, space, rhythm or unity are good ones to start off with. If you can do only two design warm-ups, choose one from the design elements and one from the design principles. The "You're My Type" activity is also good to use before designing logos if the participants are unfamiliar with typeface designs.

During the meeting:

1. Tell the group that they're going to design personal logos that will contain a visual symbol and their initials. Pass out and briefly review "The Creative Process" and "Designing Symbols and Logos That Work" skill sheets. It is helpful to view and discuss examples of professionally designed logos from magazines and product packaging.
2. Have the participants write some words to describe themselves and think about a symbol (such as an animal or object) to represent themselves. Pass out copies of the "Typeface Sample Sheet" and ask the participants to look for a typeface that fits their personality.
3. Explain to the group that making thumbnail sketches is a great way to brainstorm visual ideas. Using the information about themselves they've brainstormed, have them begin to explore some logo designs by drawing thumbnail sketches. Encourage them to fill several pages with sketches and to not throw any away. Explain that sometimes a sketch you initially don't like may end up sparking another creative idea that does work well.
4. Ask the participants to pick one of the thumbnails they like best and draw it larger in pencil on a sheet of white paper. Have them refine the design in pencil, then trace over and fill it in carefully in black ink. This can be used as their "camera-ready art" to include in other identity products such as personal letterhead and calling cards.
5. If you have time, suggest that each person develop ideas for calling card and letterhead layouts using their logo designs. These could be presented as sketches or laid out using reduced photocopies of the logos along with type from a typewriter or computer. To help with this, you may want to provide examples of professional calling cards and letterhead designs.



TALKING IT OVER:

Ask for volunteers to present their logos to the group and talk about the evolution of their ideas from brainstorming to final design. Ask the group how they might go about creating a logo for a company or product they weren't familiar with.

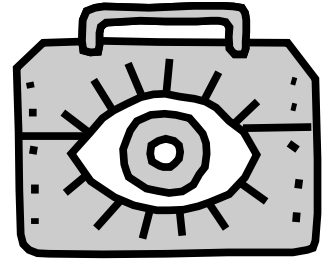
TRY THIS TOO:

The group might be interested in creating a final product incorporating their logos. If they want to have calling cards or letterhead offset printed, they could visit a commercial printing company and discuss with a printer how they would need to prepare their final art. Other uses for their logo designs are to:

- Have a rubber stamp made.
- Embroider or appliqué the design into a sewing project.
- Paint, silk-screen or stencil the design onto a personal item such as a T-shirt.
- Have small groups search for good logo examples in magazines and tell the larger group why they think the designs are successful.

PROJECT:

Design a Poster or Flier



PURPOSE:

To use the design process and elements and principles of design in a poster or flier format to communicate a message

MATERIALS:

- Magazines, catalogs or photocopies of black-and-white clip art
- Scissors
- Glue sticks, rubber cement or clear tape
- Colored pencils
- Wide-tip and narrow-tip black and colored markers
- Rulers
- Colored or white paper or posterboard
- Scrap paper
- "The Creative Process" skill sheet (on pg. 59; one per person)
- "Design Building Blocks - The Elements and Principles" skill sheet (on pp. 60-61; one per person; optional)
- "Designing Layouts That Work" skill sheet (on pp. 68-69; one per person)
- "Thumbnail Sketch Page" handout (on pg. 100; one per person)
- "How Did I Do? A Self-Check for Evaluating Your Design Project" skill sheet (on pg. 72; one per person)
- "Sample Projects" handout (on pg. 99; one per person)
- "What I Learned" self-evaluation form (on pg. 8; one per person)

SETTING:

Room with work tables and chairs

TIME:

2 hours or more

PROCEDURE:

Before the meeting:

1. It will be helpful if the group has experienced at least a couple of the design warm-up activities before doing this project. While all of the elements and principles are important to poster design, the warm-ups that focus on space, size, color, type or balance are good ones to start with. If you can do only two design warm-ups, choose one from the design elements and one from the design principles.
2. This activity puts young people in situations where other kids in the group will respond to their presentation skills or give feedback. It should be done only when group members respect each other and are willing to abide by the following guidelines for respectful behavior. If you choose to use this activity, review these points with your group in advance.
 - Listen carefully to other people's presentations.
 - Provide feedback in a positive way.
 - Don't be rude, critical or hurtful.
 - Be aware that everyone has differing abilities.
 - Be considerate of other people's feelings.
 - Follow the Golden Rule: Treat other people the way you would like to be treated.
3. You may wish to decorate the walls of the room with posters you've collected.
4. If you plan to have the teams' posters or fliers reproduced by offset or other printing processes, talk to a printer in advance to find out how to best prepare the camera-ready art.

During the meeting:

1. Tell the group they're going to design either posters or fliers (fliers are small posters that are usually 8.5 inches by 11 inches). Divide the group into two- or three-person teams and have them work on real publicity situations, situations they make up or one of the projects from the "Sample Projects" handout. Point out that most posters or fliers are viewed for only 8 to 10 seconds, so they'll have to make a strong impression fast!
2. Ask the teams what kinds of information they might need before they begin their design project. Pass out copies of "The Creative Process" skill sheet. Briefly review the design stages and then give participants a chance to answer the questions in "Stage 1: Gathering Information."
3. Next, tell the group that it's time to start brainstorming ideas and layouts for their "design elements." (You may wish to distribute and

review the “Design Building Blocks – The Elements and Principles” skill sheet with the group.)

4. Distribute the “Designing Layouts That Work” skill sheet and go over it with the group. Emphasize that all ideas are good ideas at the brainstorming stage! Then pass out the “Thumbnail Sketch Page” and have the teams make several thumbnail sketches of potential layouts. If teams are having a hard time coming up with ideas, suggest they look at magazine ads for sample layouts that they could adapt to their project.
5. After the teams have created a variety of thumbnail sketches, ask each team to choose the sketch they think has the most potential from the ones they have drawn. Have them produce a more detailed layout (graphic designers call detailed layouts “comprehensives” or “comps”) of that sketch, or if time is short, have them go directly to laying out the final art on paper or posterboard. Team members can take responsibility for different elements of the design depending on their comfort level with drawing and lettering.
6. Production: Discuss with the group how production techniques vary depending on the materials available and whether the final posters or fliers will be one-of-a-kind or reproduced by photocopying, silkscreening or offset printing. Tell them that no matter how their poster or flier is to be reproduced, all art and lettering must be produced in black and white. It must be neat, with any guidelines erased and all written material carefully proofread! If your group has access to computers with page layout software, they can produce their projects electronically.

TALKING IT OVER:

Have the teams present their final products to the group and explain the design decisions they made. Ask the group to identify the strong points of each design. You can also have the participants use the “How Did I Do? A Self-Check for Evaluating Your Design Project” skill sheet to reflect on their work.

TRY THIS TOO:

- One “low-tech” (but still effective for beginners) way to do this activity is to have the teams produce their posters or fliers with hand-drawn lettering and art using wide-tipped markers or to cut and paste colored paper or clip-art mounted on paper or posterboard. Lettering stencils may be helpful, too. Participants can make guidelines with a ruler or T-square and pencil, then erase the lines when the poster is finished. They could also enlarge and mount computer-generated type or art on their posters and fliers.
- “Graphic design” is the profession of people who work with the design and production of “primarily” printed information. People who do graphic design work can often be found in advertising agencies, on the staff of newspapers and magazines, or at printing businesses. The group may be interested in researching graphic design at the local library or arranging a visit with a local graphic designer.





- The group might be interested in taking on the job of designing publicity posters for a local group or event. Theme T-shirts are another type of “wearable poster” design project the group might enjoy trying.
- Have the participants look around, either in the building where you’re meeting or in the area, for examples of posters that catch their attention. If the group is meeting in a public building, have the teams go outside and look for examples. (The activity called “Scanning the Visual Environment” on page 93 has suggestions for how to do this.) Have the participants talk about why the layouts are or are not effective.

DESIGN A POSTER OR FLIER HANDOUT:

Sample Projects

Create a poster or flier for a [event name] at [place]. Write a creative title for the event. Include the “what,” “when,” “where” and “how to get more information.”

Create a poster or flier advertising a [event name] for senior citizens. Write a creative title for the event. Include the “what,” “when,” “where” and “how to get more information.”

Create a flier for a [event name] for kids in elementary school. Write a creative title for the event. The fliers will be sent home from school with students and must attract kids as well as their parents. Include a tear-off form that parents must fill in and return to the school to register their kids. Include the “what,” “when,” “where” and “how to get more information.”

Create a poster or flier advertising [event name] to raise funds to send a club to camp. Write a creative title for the event. These could be distributed door-to-door or placed in local businesses and gathering places. Include the “what,” “when,” “where” and “how to get more information.”

Create a recruiting flyer or poster to get [volunteers] to come to a [community service activity]. Write a creative title for the event. These will be placed on bulletin boards around town. Include the “what,” “when,” “where” and “how to get more information.”

Create a poster or flyer to advertise a [fund-raising event] to raise funds for [cause]. Write a creative title for the event. These could be distributed door-to-door or placed in local businesses and gathering places. Include the “what,” “when,” “where” and “how to get more information.”

Create a poster or flier to recruit new members to a club or group. Write a creative title for the event. The target age group is 9- to 14-year-olds. These will be passed out at school and also pinned up on bulletin boards. Include the “what,” “when,” “where” and “how to get more information.”

Create a poster or flier advertising a new book [invent a title] on [topic]. These could be placed in local businesses such as bookstores and [topic-related stores or gathering places]. Include the “what,” “when,” “where” and “how to get more information.”

DESIGN A POSTER OR FLIER HANDOUT:

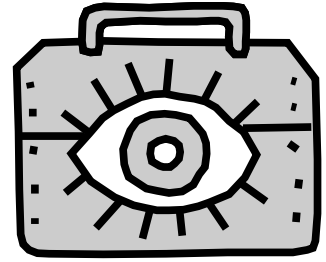
Thumbnail Sketch Page

Use this page to draw quick, rough thumbnail sketches of your project ideas.

The page contains 11 empty rectangular boxes arranged in three rows. The first two rows each contain three boxes, and the third row contains two boxes. These boxes are intended for drawing quick, rough thumbnail sketches of project ideas.

PROJECT:

Design Presentation Graphics



PURPOSE:

To provide experience in designing and using presentation graphics

MATERIALS:

- Overhead projector and screen
- Overhead transparency film (enough for presentation sets and projects)
- Overhead markers
- “Designing Presentations That Work” overhead transparency presentation set (on pp. 110–121)
- “It’s a Dog’s Life” overhead transparency presentation set (on pp. 122–130)
- Cellophane tape
- Pencils
- Rulers
- Scissors
- Hat, box, basket or similar small container
- “The Creative Process” skill sheet (on pg. 59; one per person)
- “Designing Presentation Graphics That Work” skill sheet (on pg. 67; one per person)
- “Planning Grid for Overhead Transparencies” handout (on pg. 103; one per person)
- “Font Sheet” handout (on pp. 104–105; one per team)
- “Storyboard” handout (on pg. 106; one per team)
- “Circle Sheet” handout (on pg. 107; one per team)
- “Group Project Suggestions” handout (on pp. 108–109; enough copies for one activity per team)

Note: This project can be adapted for poster presentations by substituting poster board for the overhead transparencies and projector.

PROCEDURE:

Before the meeting:

1. It will be helpful if the group has experienced at least a couple of the design warm-up activities before doing this project. While all of the elements and principles are important to the design of presentation graphics, warm-ups that focus on line, color, type, emphasis, balance or unity are good ones to start off with. If you can do only two design warm-ups, choose one from the design elements and one from the design principles.
2. This activity puts young people in situations where other kids in the group will respond to their presentation skills or give feedback. It should be done only when group members respect each other and are willing to abide by the following guidelines for respectful behavior. If you choose to use this activity, review these points with your group in advance.
 - Listen carefully to other people’s presentations.
 - Provide feedback in a positive way.
 - Don’t be rude, critical or hurtful.
 - Be aware that everyone has differing abilities.
 - Be considerate of other people’s feelings.
 - Follow the Golden Rule: Treat other people the way you would like to be treated.
3. Photocopy and cut apart the projects listed on the “Group Project Suggestions” handout or create your own and write them on slips of scrap paper. Place the slips into a hat, box or other small container.
4. Photocopy the “Designing Presentations That Work” and “It’s a Dog’s Life” transparency presentation sets onto overhead transparency film.

During the meeting:

1. Tell the group they’re going to design several overhead transparency-type presentation graphics. Ask the participants why they think using graphics during a presentation might be valuable. (Charts and diagrams can help clarify spoken words, images help keep the audience interested and help them remember important points, projected summaries of spoken points help people with low hearing, illustrations assist nonreaders.)
2. Point out the following advantages of overhead transparencies:
 - They are easy and inexpensive.
 - They are portable.
 - They don’t require a totally darkened room, so the audience can see to take notes.

MATERIALS CONTINUED:

- “How Did I Do? A Self-Check for Evaluating Your Design Project” skill sheet on pg. 72; one per person)
- “What I Learned” self-evaluation form (on pg. 8; one per person)

SETTING:

Room with work tables and chairs, windows that can be darkened and electrical outlets

TIME:

2 hours

- You can face the audience while presenting.
 - They provide a friendly, hands-on way to present to small- to medium-sized groups.
3. Review “The Creative Process” and the “Designing Presentation Graphics That Work” skill sheets with the group.
 4. Present the overheads from the “Designing Presentations That Work” and the “It’s a Dog’s Life” overhead transparency presentation sets. (It’s more fun if you can get individuals from the group to volunteer to present one or more of the overheads.)
 5. Divide the group into pairs and have the teams take turns drawing an activity slip from the hat.
 6. Explain that the teams will have about an hour to prepare and practice using overhead transparencies to accompany a presentation on the topic they have drawn. Encourage all team members to participate in the final presentation.
 7. Distribute the markers, overhead transparency film, and the “Planning Grid for Overhead Transparencies,” “Font Sheet,” “Storyboard” and “Circle Sheet” handouts. Encourage them to use the:
 - “Planning Grid for Overhead Transparencies” to help them align letters on the overhead transparency sheet.
 - “Font Sheet” to trace letters to help them keep the lettering size in a readable range.
 - “Storyboard” sheets to make idea sketches or to write notes to use during their presentations.
 - “Circle Sheet” to help them draw circles for pie charts.
 8. When the teams have finished preparing and practicing their presentations, you can ask for volunteers or have the teams draw numbers from a hat to determine the order in which they will present their team’s final product to the group. Ask them to include a brief explanation of the subject matter. When each team finishes its presentation, ask the audience to point out the presentation techniques they used and the things they did well.

TALKING IT OVER:

Ask the group what they liked about the activity and about using overheads. Ask if anyone in the group has ever tried using presentation graphics computer software. Point out that a number of computer software programs allow speakers to organize their presentations in advance by entering their notes into outlines, then creating their graphics using templates provided in the program.

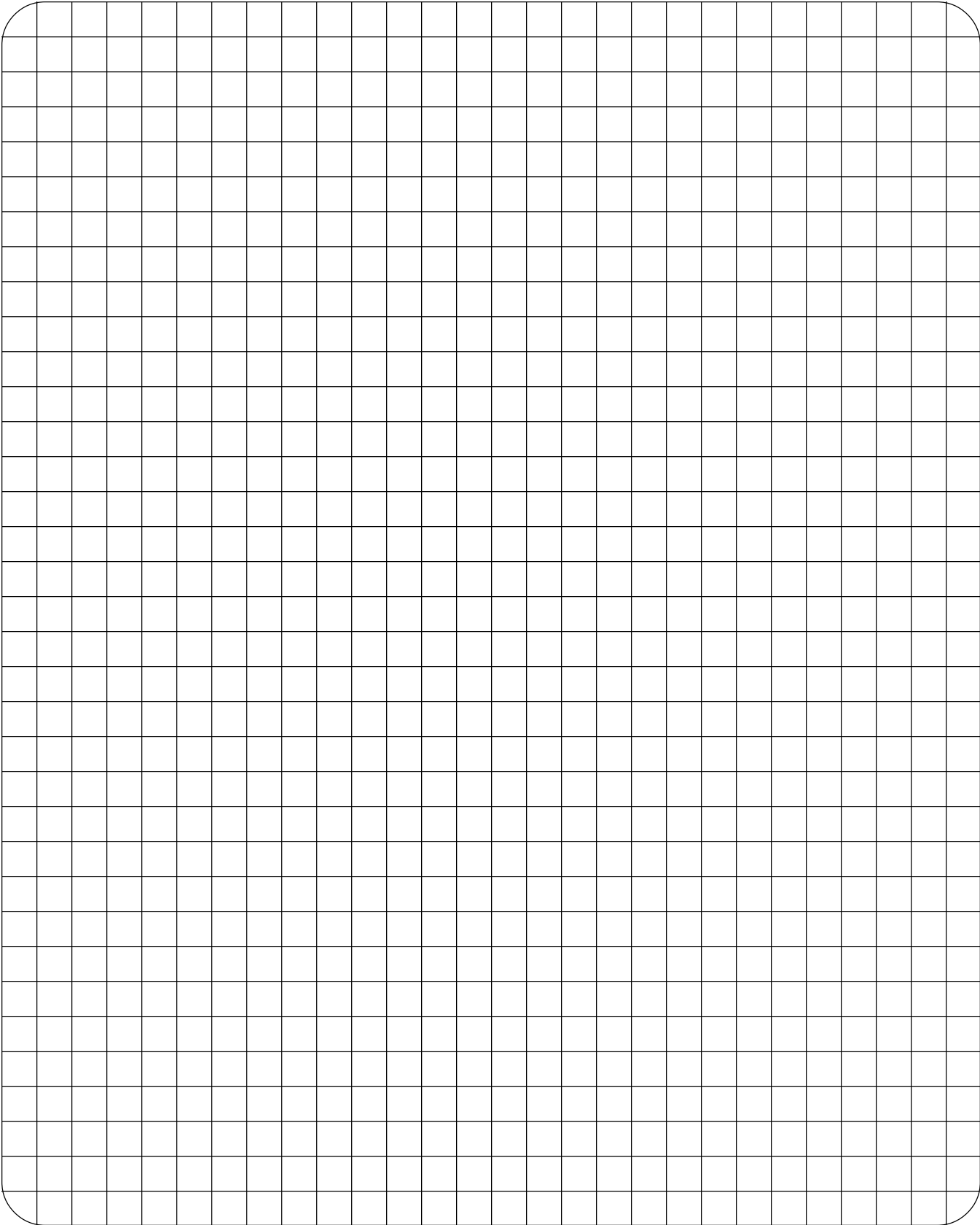
You can also have the participants use the “How Did I Do? A Self-Check for Evaluating Your Design Project” skill sheet to reflect on their work.

TRY THIS TOO:

The group might be interested in creating longer illustrated presentations on topics they choose. They may also be interested in researching computer presentation graphics and multimedia applications.



**DESIGN PRESENTATION GRAPHICS HANDOUT:
Planning Grid for Overhead Transparencies**



DESIGN PRESENTATION GRAPHICS HANDOUT:

Font Sheet

Font – A set of all of the letters and punctuation marks within a particular size and style of type.

Franklin Gothic ITC Bold, 36 point*

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz 12345
67890 ` ~ ! @ # \$ % ^ & * () _ - +
= { } [] | \ : ; “ ” < , > . ? /**

Franklin Gothic ITC Bold, 48 point*

**Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 12345
67890 ` ~ ! @ # \$ % ^ & * ()
_ - + = { } [] | \ : ; “ ” < , > . ? /**

* ©Copyright International Typeface Corporation

Franklin Gothic ITC Bold, 56 point*

Aa Bb Cc Dd Ee Ff

Gg Hh Ii Jj Kk Ll

Mm Nn Oo Pp Qq

Rr Ss Tt Uu Vv Ww

Xx Yy Zz 1 2 3 4 5 6

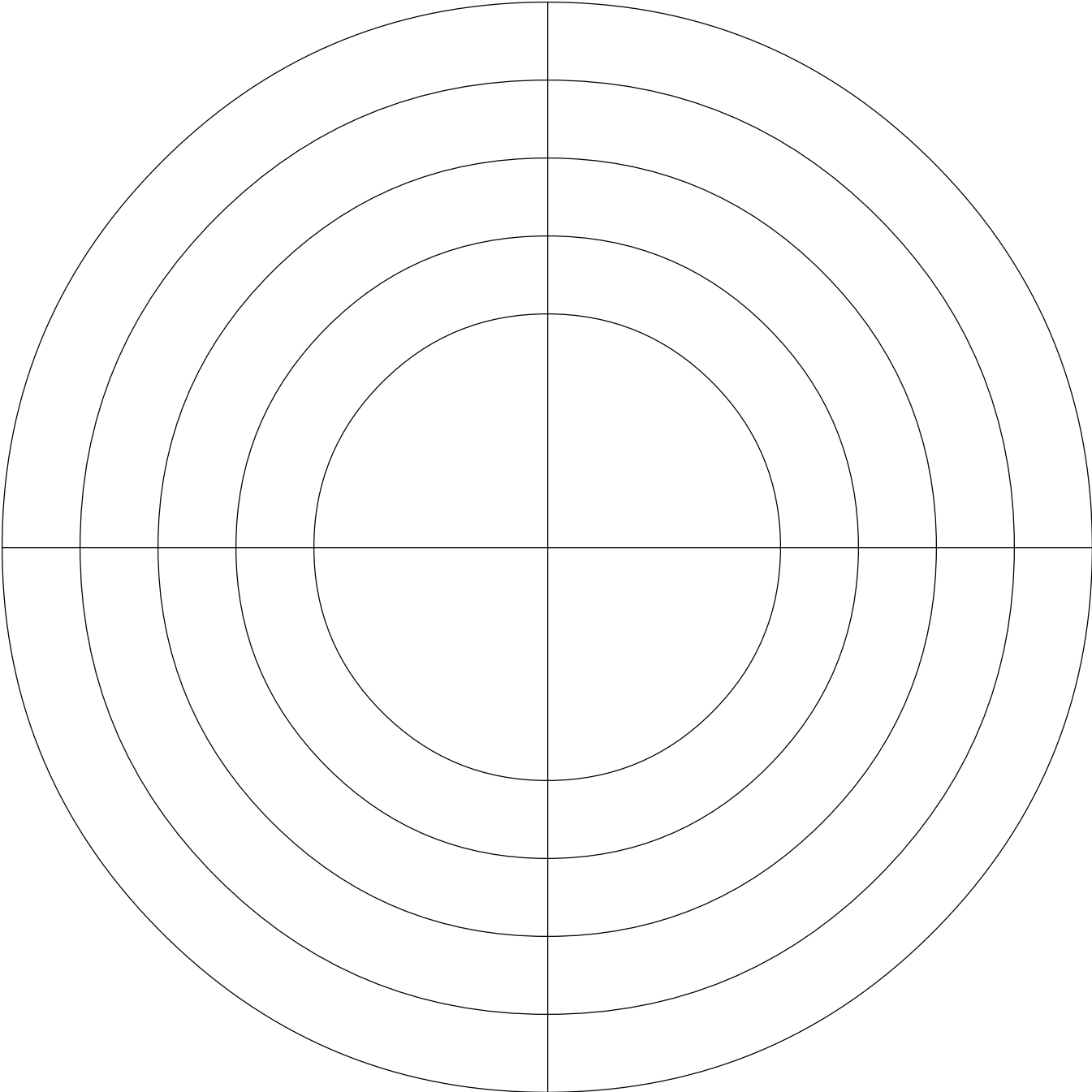
7 8 9 0 ` ~ ! @ # \$ %

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\ : ; “ ‘ < , > . ? /

* ©Copyright International Typeface Corporation

Circle Sheet



DESIGN PRESENTATION GRAPHICS HANDOUT:

Group Project Suggestions

Make two overheads about "The Beach."

Overhead 1:

Format: Bulleted Text

Title: "Tips for a Fun Trip to the Beach" (or write your own creative title!)

Bulleted Text: Write your own creative items!

Overhead 2:

Format: Bar Graph

Title: "Hours Spent Swimming at the Beach" (or write your own creative title!)

Data:	Month:	Hours:
	January	0
	April	1
	July	20
	October	4

Be prepared to talk for a minute from each overhead.

Make two overheads about "Chocolate Chip Cookies."

Overhead 1:

Format: Text Table

Overhead 2:

Format: Bar or Line Graph

Title for both overheads:

"Average Chocolate Chips Per Cookie" (or write your own creative titles!)

Data for both overheads:

Brand:	Ave. No. of Chips:
Nibbler	8
Chipisco	5
Generic	2
Doorway	10

Be prepared to talk for a minute from each overhead.

Make two overheads about "Lawn Mowing."

Overhead 1:

Format: Bulleted Text

Title: "Lawnmower Safety Tips" (or write your own)

Bulleted Text: Write your own creative items!

Overhead 2:

Format: Bar or Line Graph

Title: "Hours Spent Mowing Lawn" (or write your own)

Data:	Month:	Hours:
	January	0
	March	2
	May	6
	July	8
	August	6
	September	3
	October	1

Be prepared to talk for a minute from each overhead.

Make two overheads about "My Family Tree."

(Note: Each person in the group may wish to do his or her own family tree.)

Overhead 1:

Format: Title

Write your own creative title!

Overhead 2:

Format: Flow chart showing family tree

Data: You provide!

Be prepared to talk for a minute from each overhead.

Make two overheads about "How to Eat a Sandwich Cookie."

Overhead 1:

Format: Bulleted text explaining step-by-step process
Write your own creative text!

Overhead 2:

Format: Diagram of a Sandwich Cookie
Create your own information!

Be prepared to talk for a minute from each overhead.

Make two overheads about "The Parts of a Tennis Shoe."

Overhead 1:

Format: Title

Title: Write your own creative title!

Overhead 2:

Format: Diagram of tennis shoe
Create your own information!

Be prepared to talk for a minute from each overhead.

Make two overheads about "A Typical Teen's Room."

Overhead 1:

Format: Title
Title: Write your own creative title

Overhead 2:

Format: Floor plan (diagram) of room
Content: Use your imagination!

Be prepared to talk for a minute from each overhead.

Make two overheads about "Soft Drink Preferences of Students."

Overhead 1:

Format: Table

Overhead 2:

Format: Pie Chart (use circle sheet as a drawing aid)

Title for Both: Write your own creative titles!

Data for both overheads:

Brand:	% Students Who Prefer:
Choke	25%
Popsy	25%
Fountain Brew	15%
Vern's	10%
Generic	25%

Be prepared to talk for a minute from each overhead.

PRESENTATION GRAPHICS:



Presentation graphics are visual aids used to clarify and highlight public speaking.

PRESENTATION GRAPHICS:



Consider the Audience:

- Use an easy-to-read typeface and size.
- Keep text brief and use a simple layout.

DESIGN PRESENTATION GRAPHICS: “Designing Presentations That Work”
Overhead Transparency Presentation Set

Consider the Audience:

Don't make type
too small for your
audience to read.

(This is too small!)

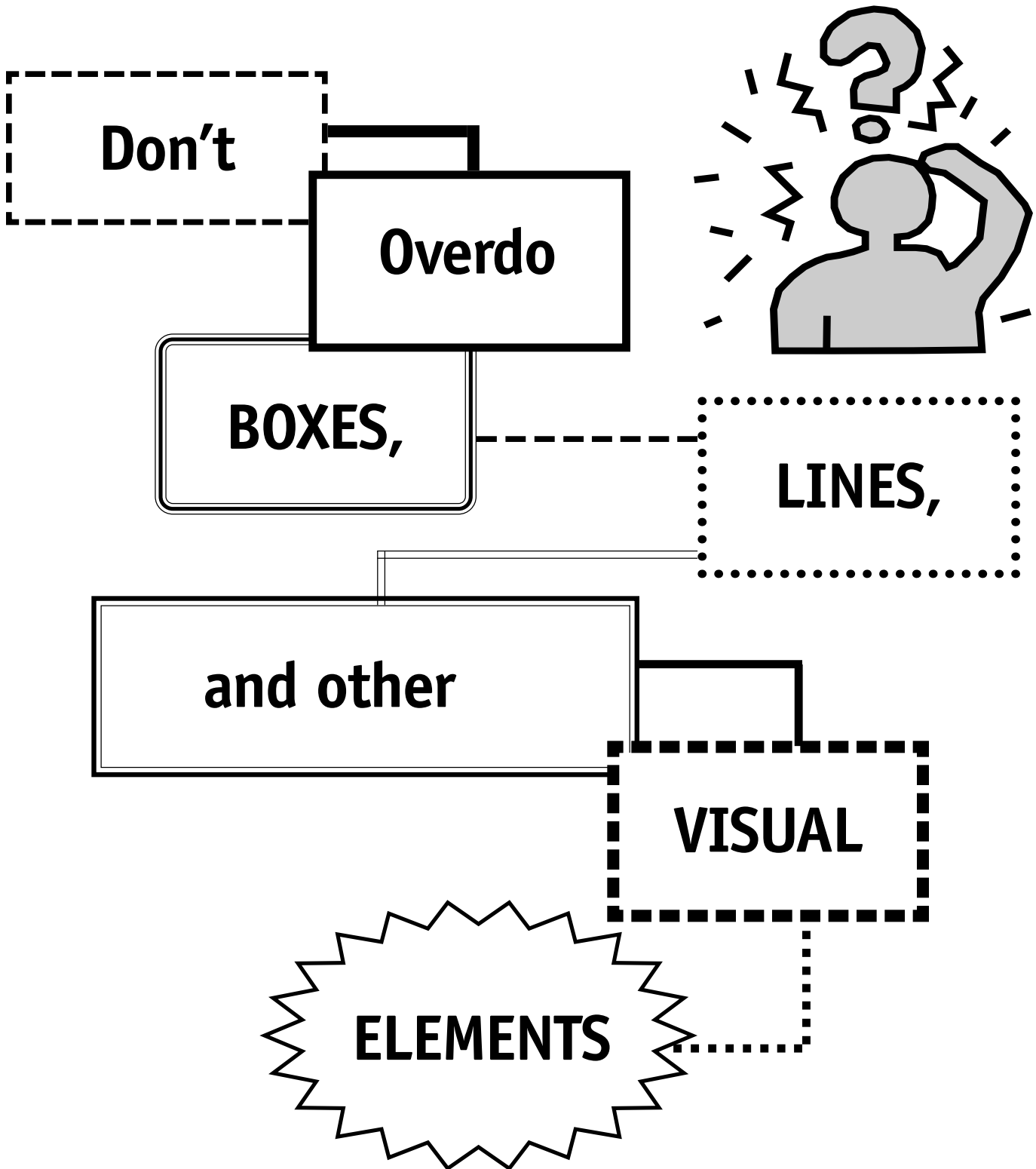
Consider Your Audience:

D S T
O T Y
N A P
' C E
T K !

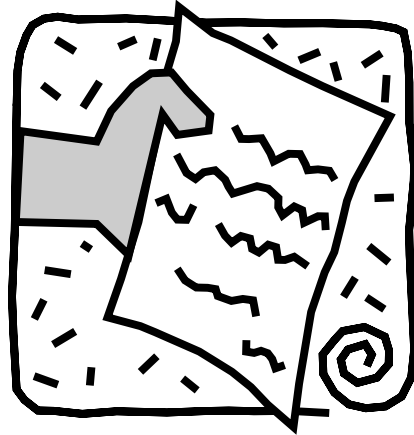
Consider Your Audience:

**Angled type takes more
effort to read!**

Consider Your Audience:



PRESENTATION GRAPHICS:



Consider the Information:

- Proofread and check for accuracy.
- Use visual emphasis to highlight important points.

Consider Your Information:

Don't try to put everything you plan to say on one presentation graphic like this one because your audience will spend their time reading and not paying attention to you. Instead, break your message down into a series of concepts or, better yet, edit it down to a much shorter version that summarizes the main point you wish to make – in other words:

“Keep it short!”

Consider Your Information:

IF ALL GRAPHIC ELEMENTS ARE THE SAME SIZE, WEIGHT, STYLE AND COLOR, LIKE THIS, YOUR VISUALS WILL LACK VISUAL EMPHASIS.

Use variations in

size,

weight,

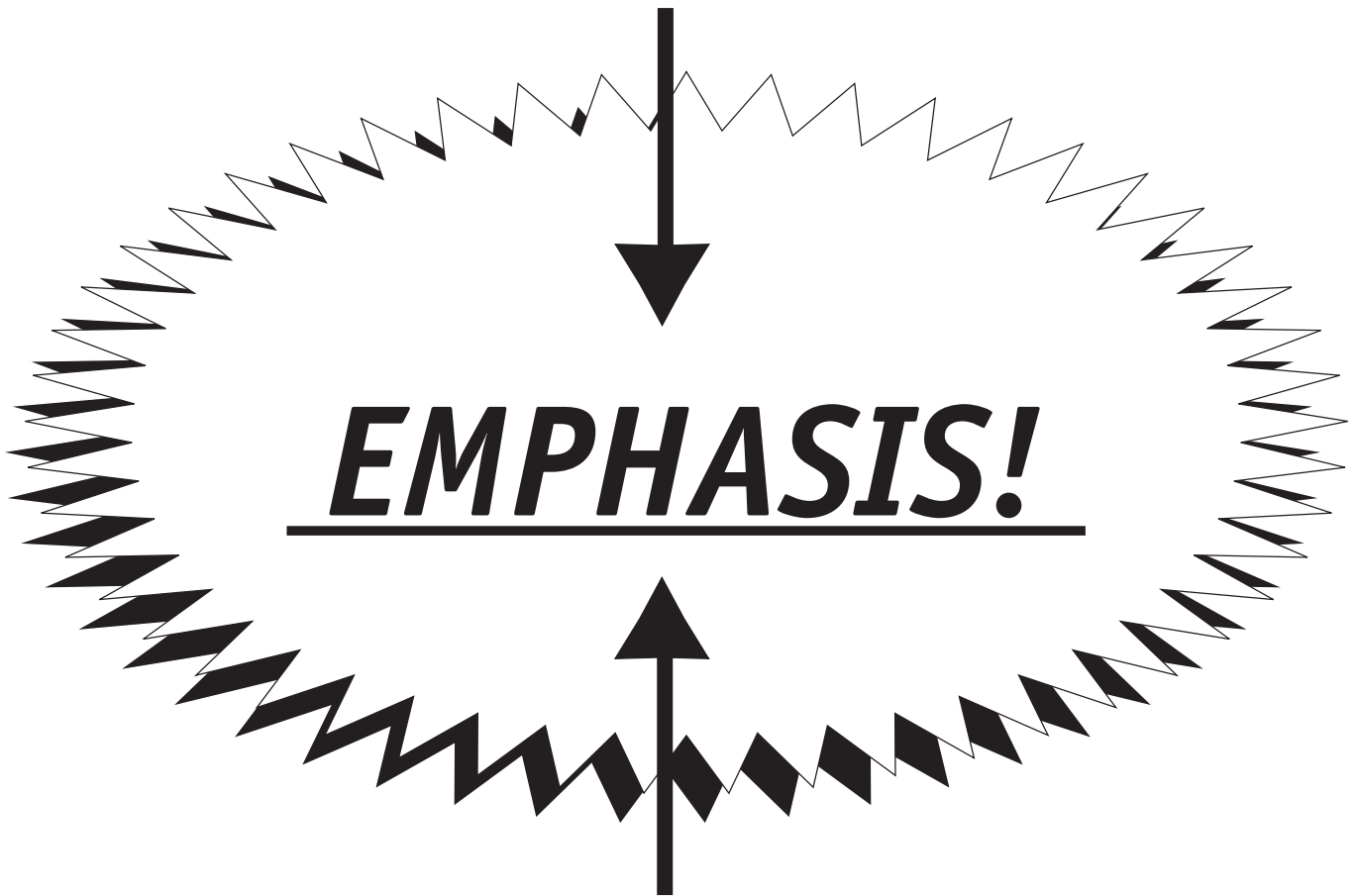
style

& color

to create visual emphasis.

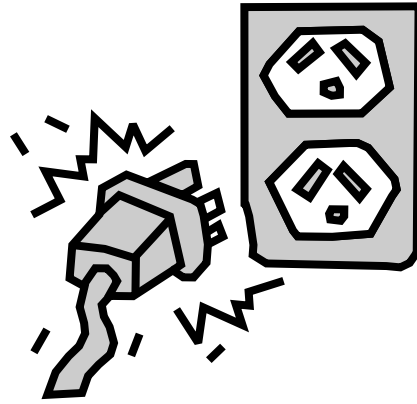
Consider Your Information:

Too much



can be overpowering.

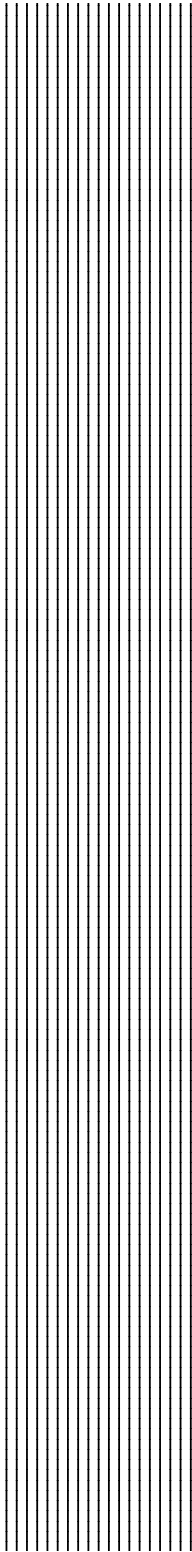
PRESENTATION GRAPHICS:



Consider the Presentation Environment:

- Plan time to double-check room set-up and equipment.
- Always have a backup plan!

Overhead Projection Techniques:

- 
- “Reveal” text on bulleted lists, using a piece of paper or make a series of overheads adding one step to each.
 - Write information on the overhead as you present.
 - Highlight points with marker on the overhead as you present.
 - Use overlays for presenting multistep processes or ideas.
 - Turn off the projector when you’re done making a point.

DESIGN PRESENTATION GRAPHICS:

“It’s a Dog’s Life” Overhead Transparency Presentation Set



It’s a DOG’S Life!



Format: Title



The Basics



Bones



Water



Trees



Cats



Leash



Shoes

Format: Bulleted List



Daily Time Use

ACTIVITY	HOURS/DAY
Sleeping	12.0
Eating	4.8
Chewing	3.6
Barking	1.2
Scratching	2.4
TOTAL	24.0

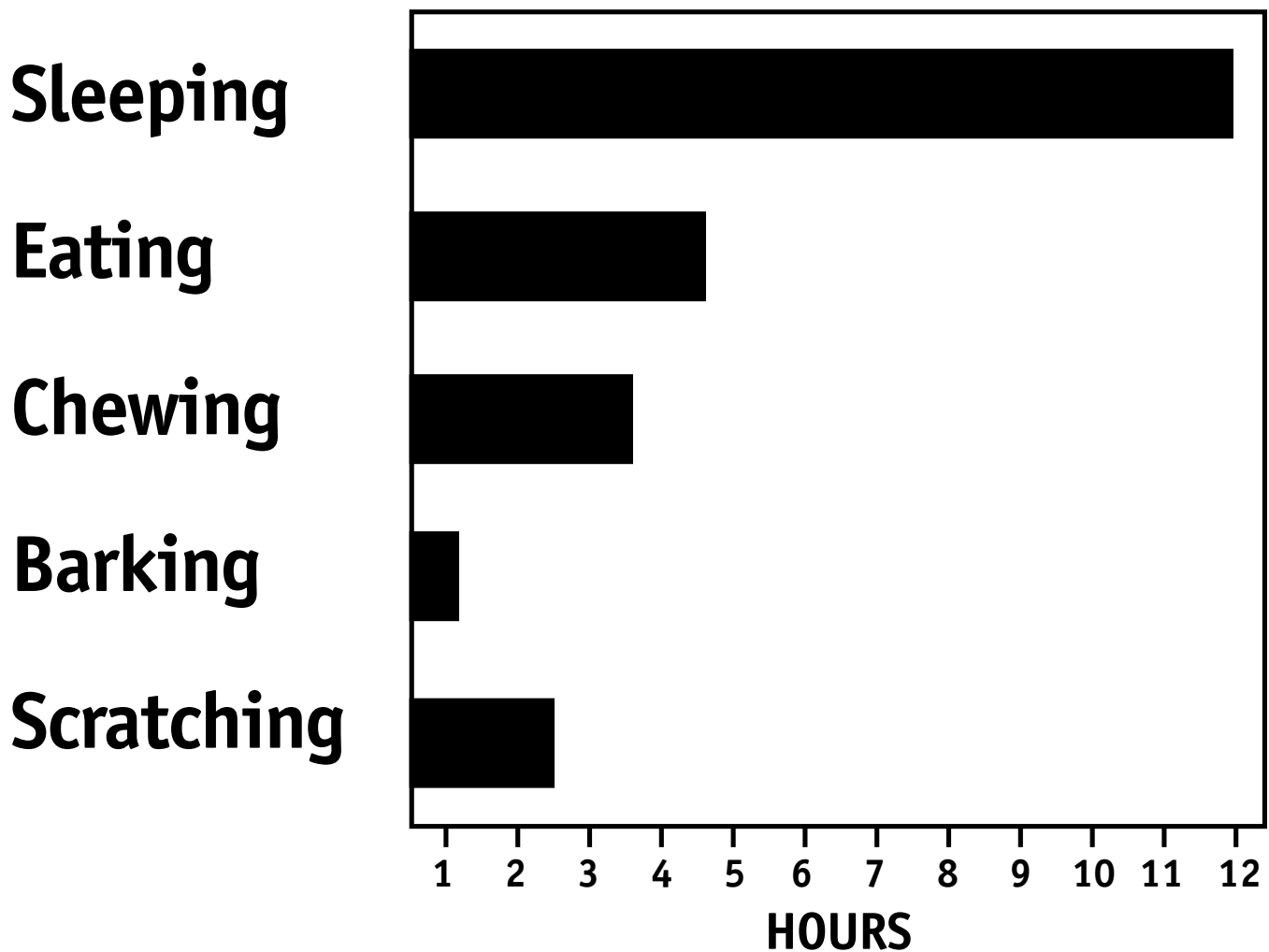
Format: Table

DESIGN PRESENTATION GRAPHICS:

“It’s a Dog’s Life” Overhead Transparency Presentation Set



Daily Time Use



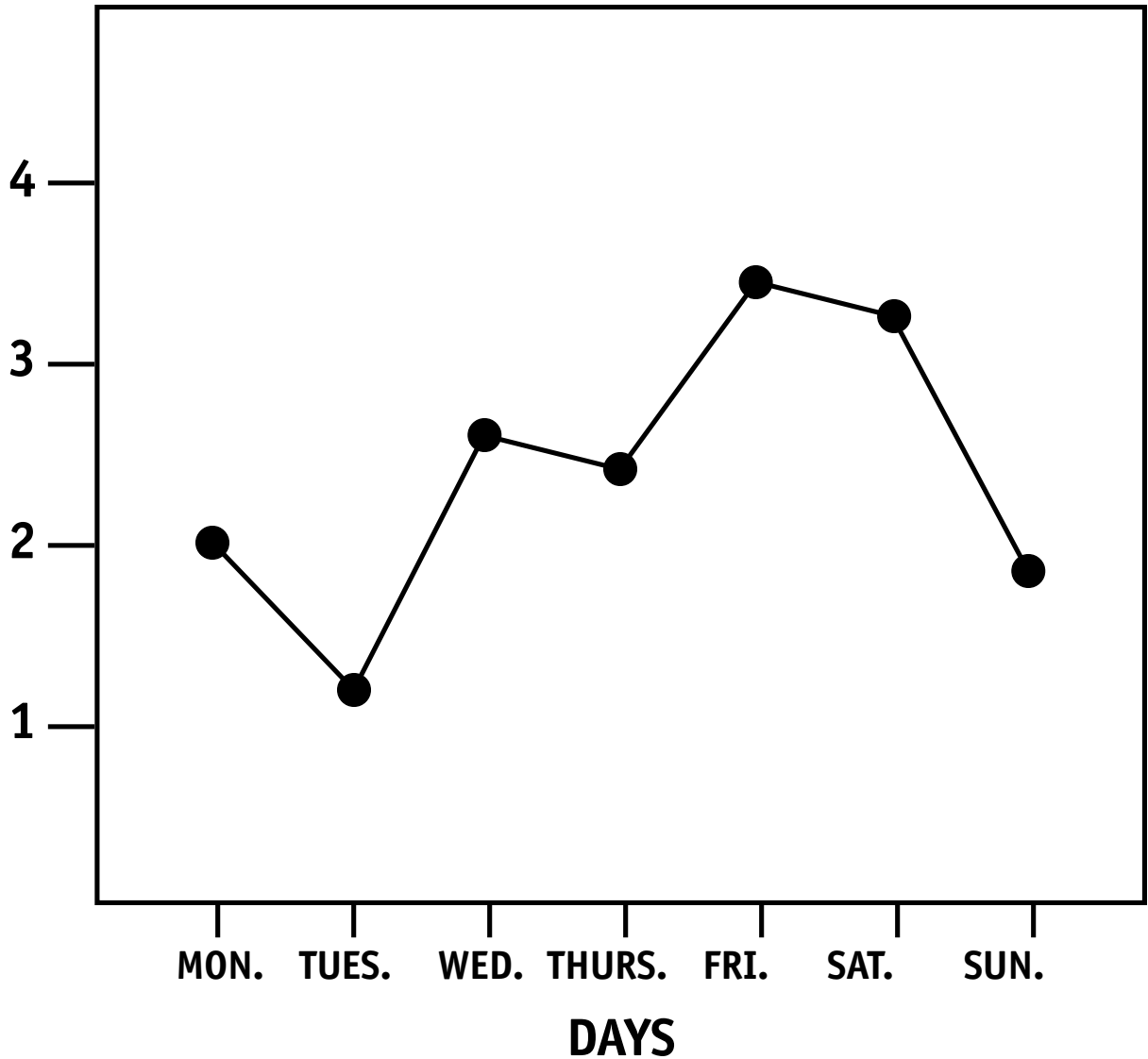
Format: Bar Graph

DESIGN PRESENTATION GRAPHICS:

"It's a Dog's Life" Overhead Transparency Presentation Set



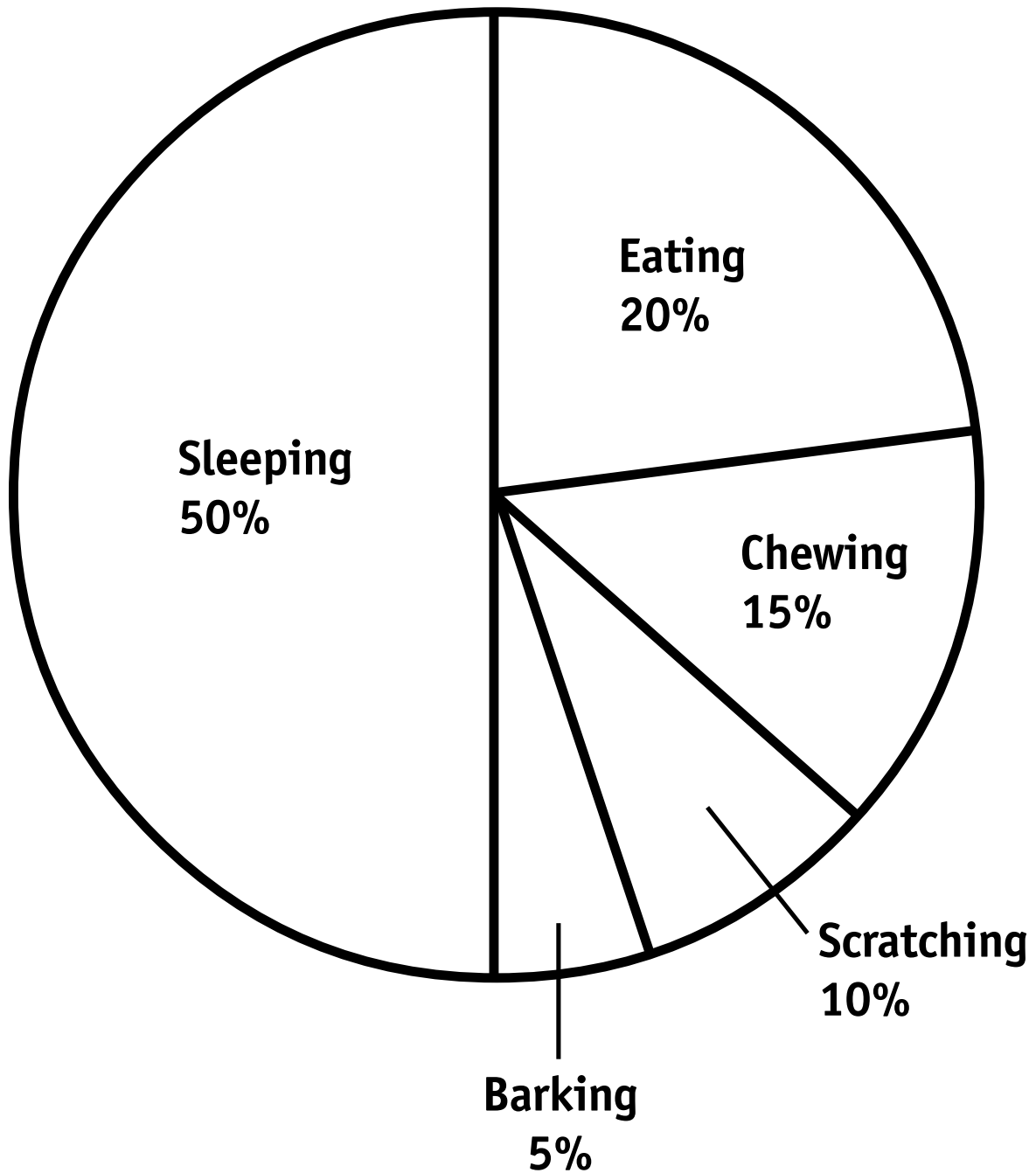
Barking Hours



Format: Line Graph



Daily Time Use



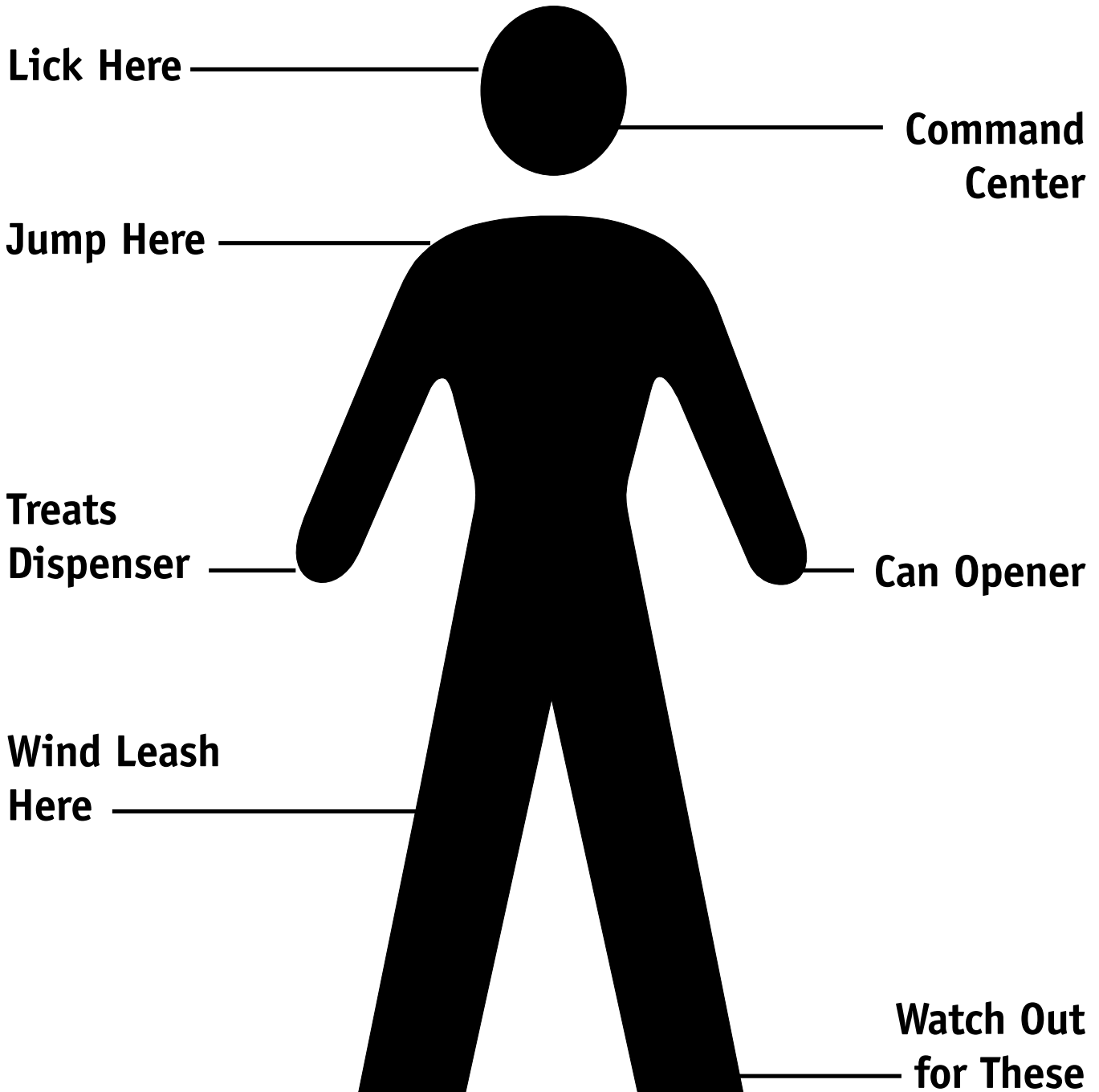
Format: Pie Chart

DESIGN PRESENTATION GRAPHICS:

"It's a Dog's Life" Overhead Transparency Presentation Set



Dog's Best Friend



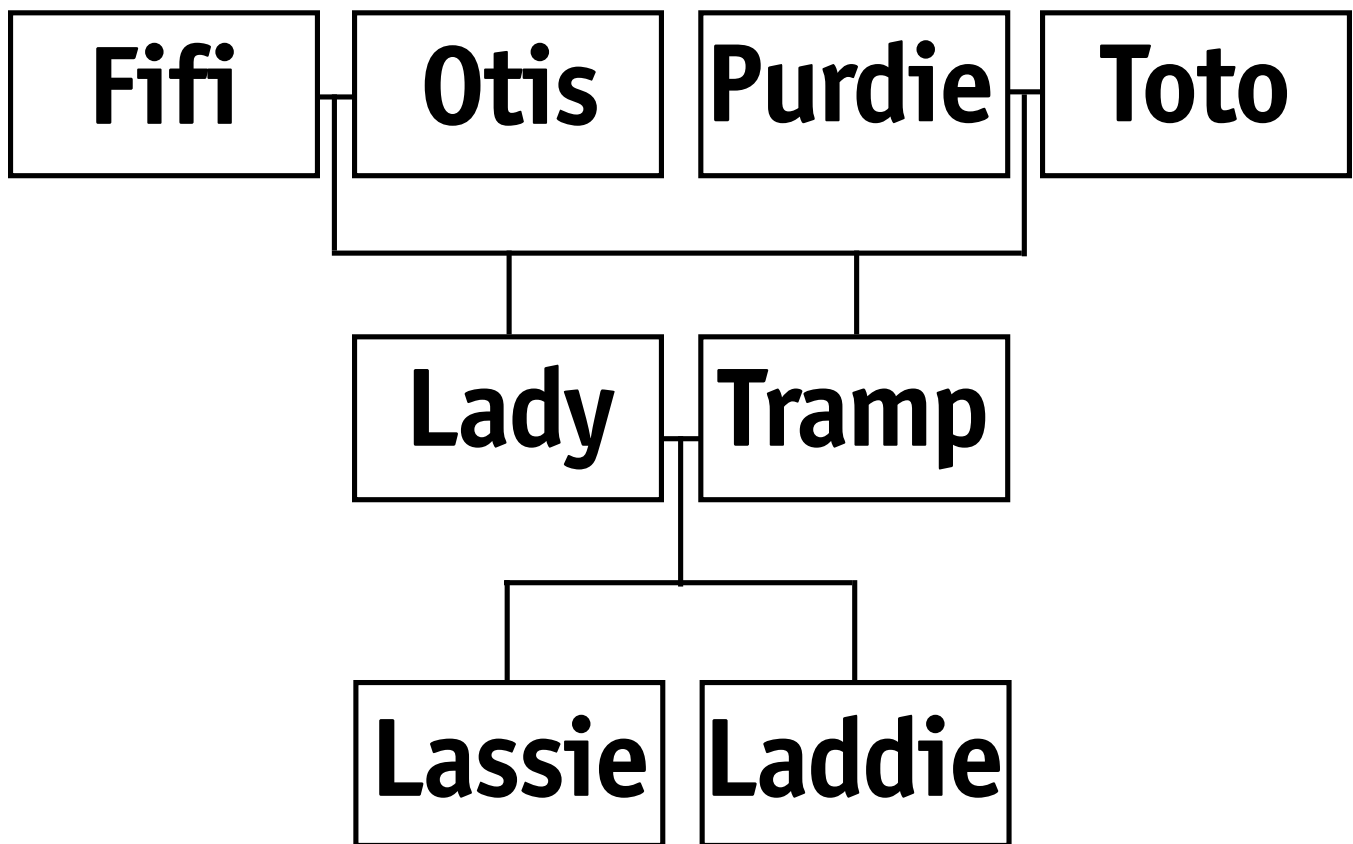
Format: Diagram

DESIGN PRESENTATION GRAPHICS:

“It’s a Dog’s Life” Overhead Transparency Presentation Set



Dog’s Family Tree



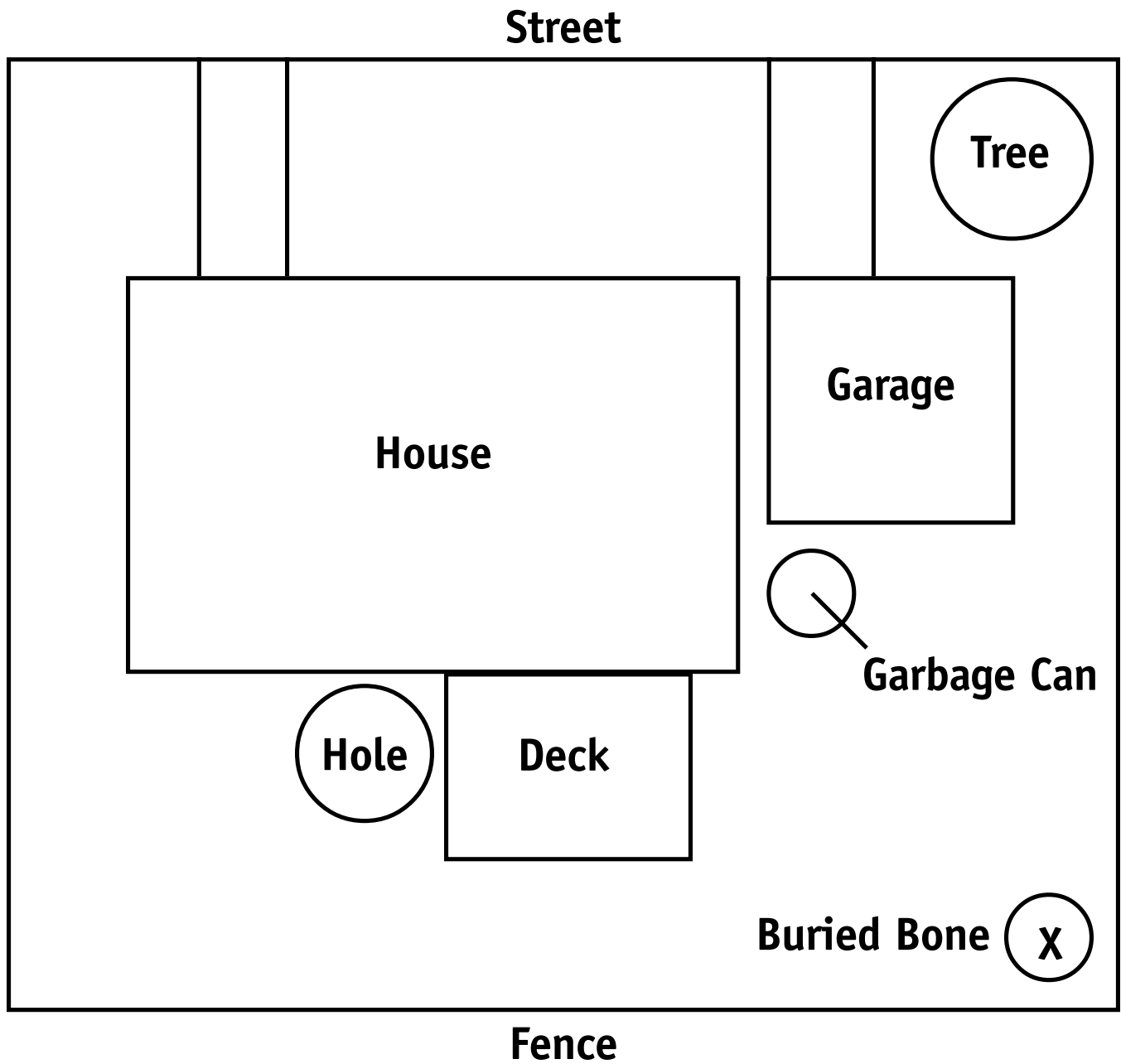
Format: Flow Chart

DESIGN PRESENTATION GRAPHICS:

"It's a Dog's Life" Overhead Transparency Presentation Set



Dog's World



Format: Map Diagram