



Meahgan Pear

Design Portfolio

Wrt 251



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Introduction

Introduction



Using my uniqueness and love for creativity, my designs are truly original. Striving for professionalism and sophistication throughout all of my design projects I captivate my audiences. Incorporating clean and classy colors and bold choices of design elements throughout my designs I am able to achieve high quality and professional projects.

Not only do I strive for professionalism, but quality not quantity is my motto. Each project I undertake receives the upmost attention and dedication. My designs are highly intricate incorporating a great deal of time and effort devoted to each and every project.

Before beginning each design, I undergo a creative design process making sure myself and my client receive the best results. Developing a clear design concept before beginning any project is essential to my design process. Each project receives adequate time in sketching and developing a model to work off of, ultimately making each project more desirable.

Using my skills in Document Design I work hard to achieve designs that will be around for a lifetime. Making sure each design is to it's best quality I make sure to utilize the design concepts and principles in every project I put together. Each design receives a touch of personalization, ultimately separating myself from designers around the globe.



Flyer Design



Flyer Design



STC Flyer

Clueless about the job market?

Thinking about going to graduate school?

Interested in becoming a professional writer?

Want to meet business and technical communication students outside your classes?

If you answered yes to any of these questions, or if you're just looking for some ideas about writing opportunities, join us for the first STC meeting.

Guest speaker: Amy Stevens, manual writer,
Cape Technologies, Holland, MI

Topic: Designing Catalogs and Brochures That Sell

Where: Friday, October 21, 4:00, Chapman Hall

Cookies and soft drinks will be provided.

STC



The STC Flyer was a flyer that I designed in an in-class workshop. This flyer was designed to promote the first Society for Technical Communication (STC) meeting, which was offered to students on a college campus. Although this was an in-class workshop, some specific challenges I faced in designing this flyer was keeping the colors limited to reduce the budget and allowing the piece to be mass produced on a campus setting. Since this was a flyer that was going to be used on a college campus, and it needed to stand out in a wall of other flyers it needed to be captivating and demonstrate a high level of contrast to draw readers in. In order to achieve this and keep the budget low, I enhanced the contrast of the piece through the typography. I chose to enhance the job market question by using a bold font that would contrast against the script used for the more detailed information. This allows for the reader to be drawn in and proceed to the rest of the information.

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STC



Newsletter Design



Newsletter Design



Origins of the Alphabet

In designing this newsletter I was given the article copy "Origins of the Alphabet," and asked to design a newsletter around this article. I read the article copy and thought that it was a very professional and scientific article so I made my design match that tone. Since this piece was most likely going to be used in an educational magazine or a more informative atmosphere I incorporated sophisticated design elements such as the bold squares and the educational images which enhanced learning. The color scheme I chose emphasizes the formality the article has and the "A" graphics to the right play into the subject matter of the article. Some of the challenges that I faced when designing this piece were keeping with the professional tone of the article, yet making the piece captivating to the reader at the same time. However, I overcame this obstacle by using a script font in the headline, which contrasted with the serif font in the body copy, and by using a strong red color throughout the block of black text, ultimately drawing the reader in.

ORIGINS OF THE ALPHABET

The origins of the alphabet begin within the shadowy realms of prehistory. At some time within that shadowed prehistory, humankind began to communicate visually. Motivated by the need to communicate facts about the environment around them, humans made simple drawings of everyday objects such as people, animals, weapons and so forth. These object drawings are called pictographs.

"When the Romans adopted the Greek alphabet, along with other aspects of Greek culture, they continued the development and usage of the alphabet."

As humankind began to see the need for communication of more abstract thoughts through visual marks, the meaning of pictographs began to take on broader meanings. The mark for an, for example, could also mean wealth, food, or strength. Interpretation of a single pictograph was ambiguous, and lacking context. Combining several pictographs together provided context, and more complex abstract meanings could be conveyed: for example, pictographs of a woman and a child together could combine to represent happiness.

Once symbols no longer represented objects, but ideas, they became a new evolutionary step in our alphabet, the ideograph. Many early cultures communicated and kept records by combining symbols for the concrete (pictographs) and for the abstract (ideographs). However, there were disadvantages to this system: not only were the symbols complex, but their numbers tally into the tens of thousands, making learning difficult and writing slow.

As early culture that aspired to measure a single, more efficient writing system was the Phoenicians. The Phoenicians were a wide-ranging trading people of great vitality, with complex business transactions that required accurate record keeping. It was through their need for keeping ledgers and business accounts that they evolved a system around 1200 B.C. that used signs to stand for words or syllables. As this system had markedly fewer symbols to learn than the old ideograph system, it streamlined learning time and made rapid writing possible. They had found a perfect business tool.

Around 800 B.C., the Greeks adopted the Phoenician alphabet. The Greeks added A, B, C, O, and U to the Phoenician base of 22 letters. Adoption of the alphabet by the Greeks was to have a tremendous impact upon the development of the alphabet, for it was through the auspices of Greeks and later through their cultural adherents, the Romans, that the alphabet was to finally take on a familiar resemblance to the modern Western alphabet.

When the Romans adopted the Greek alphabet, along with other aspects of Greek culture, they continued the development and usage of the alphabet. Just as the Greeks had modified the Phoenician alphabet, the Romans adopted and modified the Greek alphabet. Thirteen letters were adopted in an unchanged form from the Greek: A, B, C, K, L, M, N, O, P, Q, R, S, T, V, X, Y, Z. Eight letters were revised: G, H, I, J, F, P, S, Q. Two letters were added: W and V. With an alphabet of twenty-three letters, the Romans had all the letters needed to write Latin. The Romans also dropped the Greek designations for the letters, such as alpha, beta, and gamma, for the simpler A, B, C's that we know today.

"Our present day twenty-six letter alphabet is the result of thousands of years of evolution."

The development of the alphabet was to continue under the writing implements of medieval scribes. It was during the medieval era that the letters U, W, and Z were added to the alphabet, also during this time, lowercase letters developed as a natural result of the use of the flexible reed pen for writing manuscripts. Lowercase letters for the most part require fewer strokes for their formation, allowing the scribes to fit more letters in a line of type. The combination of speed and space conservation was important to monks writing lengthy manuscripts on expensive parchment, and the use of lowercase letters was widely adopted in a relatively short time period. By the time Johannes Gutenberg developed the printing press in 1476, the basic formation of the alphabet was set into its familiar modern form.

The visual style, however, of the modern day alphabet is as varied as the thousands of typewritten and type families available today. Access to computer technology allows typographers and designers more options than ever, while still being communicative on those essential twenty-six letters.

Our present day twenty-six letter alphabet is the result of thousands of years of evolution. The basic shape of the alphabet may be modified, simplified, or embellished, but the basic shapes cannot be changed without significantly weakening communication and legibility.

By Marilyn Pear

Newsletter



ORIGINS OF THE ALPHABET

The script font I used on the headline highlights the formal tone of the article and contrasts against the serif font in the body copy capturing the audience's attention.



I used pull quotes to add contrast to the article and highlight key information.

The abstract "A" graphics I chose represent the content of the article and add visual appeal also grabbing the reader's attention.

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Profile Newsletter

This newsletter was designed and written by my partner Stevi Riel and I for a professional writing class assignment. We interviewed a local professional writer and profiled him in this newsletter. For the design I have used colors that represented our interviewee, playing off of the colors used on his band's cd jacket. Utilizing my design skills I have drawn attention to the newsletter with the pull quotes, especially by highlighting them in a gold background color. Also, I have contrasted the heavy text with the bold circles in the corners really enhancing the overall visual appeal. The bold headline and unique title draws the reader in and makes them want to continue reading the body of the article. Also, the three circles used for section breaks not only enhance the overall design concept, but they allow for easy accessibility of the information and provide a place for the reader's eye to rest from the text-heavy body copy.

Both Sides of the Track

By: Stevi Riel and I

writing reviews for concerts, books and films. Published in dozens of different literary magazines and newspapers, his writing has appeared to a variety of readers.

"It

started with reading," he says when asked how he got to where he is, which is in a brightly lit, second story office in Lake Ontario Hall. Rare of personal touches, with exception of the acoustic guitar waiting quietly in the corner, Matt Makina is a visiting professor at the Writing Department, new to Grand Valley State University. And it started very early. As a 3rd grader, being at a college bookstore reading level may have been unheard of except for the fact that he came from a history of literary readers. His grandfather worked on the printing press and his father was an award winning reporter for the Detroit Times. Growing up in an Irish Catholic family and attending boarding school would prove to be influential themes on Matt's future writings but it wasn't until he started out as a communications undergrad, taking a creative writing elective that he realized he was truly a writer.

And a teacher. A musician. A reader.

"I love words," he says simply. "The sound of them, the way they look on paper, the way they are constructed, the recombination-all of it. I love words."

And he isn't picky. His work includes poetry, fiction and screen writing. He has spent time doing freelance,

"They called me Doc, since I was the only guy with a Ph.D."

After earning his bachelor's of English from Michigan State University, Matt found himself in Kalamazoo at Western Michigan University where he taught a variety of writing classes, both creative and professional while he worked on his master's degree, which he finished in 1995. With a MFA in Creative Writing and content with teaching, Matt stayed on board at Western while he decided to pursue a doctorate in literature with a creative dissertation. In 1997 he obtained his Ph.D., but unbeknownst to him, it would be seven years before he began teaching again.

Having spent a large amount of this absence working in the corporate world as a "glorified copywriter," he is able to tell the tale of a writer from either side of the track.

Matt found himself working alongside a handful of his friends at an up and coming company that developed

websites for clients. Sigma Six, an innovative marketing firm marked Matt's time as a professional writer. Being the only technical writer in the company, Matt was the go to guy. "They called me Doc, since I was the only guy with a Ph.D.," he says to explain the coincidence he had with his colleagues. And initially the job suited him, although it wasn't the creative outlet he would soon realize was an essential part of his life.

Matt spent the majority of his day at a desk working on writing copy. In the morning he would go to group meetings to figure out what he should be writing, and then he would head to his desk to start working on websites or writing copy for brochures, banners, or anything else that needed to be done. Often, his days would stretch far beyond the expected nine to five.

This was tough, especially after spending a large amount of his life in an unconventional schedule, teaching different classes at different times each semester and of course spending time developing his own creative work. He describes his years in corporate America with a bitterness that helps us to understand the dissatisfaction he had during this time. "I mean, how excited can you get, describing the interior of a toaster? Essentially I was a part of the materialistic, corporate world, selling things that weren't

important to me." For this lack of creative freedom professionally only forced Matt to seek alternative outlets.

Always a musician, he started to dedicate more time to understanding music, learning to fine tune his skills on the acoustic guitar, writing lyrics and playing gigs with his band. He says that looking back he can definitely see a change, musically, that took place.

"I went home at night almost feeling dirty or guilty because I wasn't doing what I felt good about."

Ultimately, working in the professional track wasn't what Matt knew he needed. He wanted to write things that mattered to him, which didn't include making luxury vehicles or mass market products appealing to the average consumer. When asked, he agreed that he needed his work to be important. "Writing ad copy or marketing material just wasn't it," he tells us "I went home at night almost feeling dirty or guilty because I wasn't doing what I felt good about."

After the company went through several different ownerships, Matt decided to leave, and return to teaching. With a teaching style that reflects his easy going, deliberate personality, Matt appreciates the fact he has a job where he gets to "sit around reading

and talking about great writing." His enthusiasm is evident in the way he conducts a class. Whether beginning class with a personal anecdote or tearing up with a student during a writing exercise, it's easy to slip into his world where a great piece of writing is something of value and admiration.

Also, having quite the learning experience transitioning from the professional to the creative side of writing, Matt can certainly offer advice to future writers.

"Get your routine down. It's all about doing it," he says.

Matt also strongly emphasized that all writers need to learn to value objective criticism.

"Don't be afraid to be bad."

As for now, he shaggy with his decision to return to teaching, with his wife across campus in the sociology department and the city of Grand Rapids in his backyard. "I'm glad to be back," he says with an easy smile.

Undoubtedly, his perspective writing students will agree.

Design for Newsletter



Design for Newsletter

By Robin Williams

One of the most important features of a multiple-page publication is consistency, or repetition. Every page should look like it belongs to the whole piece. You can do this with color, graphic style, fonts, spatial arrangements, bulleted lists that repeat a formatting style, borders around photographs, captions, etc.

Now, this doesn't mean that everything has to look exactly the same! But (just as in life) if you have a solid foundation you can get away with breaking out of that foundation with glee (and people won't worry about you). Experiment with graphics at a tilt or photographs cropped very wide and narrow and spread across three columns. With that solid foundation, you can set the letter from the president in a special format and it will really stand out. It's okay to have white space (empty space) in your newsletter. But don't let the white space become "trapped" between other elements.

The white space needs to be as organized as the visible elements. Let it be there, and let it flow.

Tips

The biggest problems with newsletters seem to be lack of alignment, lack of contrast, and too much Helvetica (Arial is another name for Helvetica).

Alignment

Choose an alignment and stick to it. Trust me—you'll have a stronger and more professional look to your entire newsletter if you maintain that strong edge along the left. And keep everything else aligned. If you use rules (lines), they should begin and end in alignment with something else, like the column edge or column bottom. If your photograph hangs outside the column one quarter inch, crop it.

You see, if all the elements are neatly aligned, then when appropriate you can freely break out of that alignment with gusto. But don't be a wimp about breaking the alignment—either align the item or don't. Placement that is a little bit out of alignment looks like a mistake. If your photo does not fit neatly into the column, then let it break out of the column boldly, not barely.

Paragraph indents

First paragraphs, even after subheads, should not be indented. When you do

indent, use the standard typographic indent of one "em" space, which is a space as wide as the point size of your type; that is, if you're using 11-point type, your indent should be 11 points (about two spaces, not five). Use either extra space between paragraphs or an indent, but not both.



Not Helvetica!

If your newsletter looks a little gray and drab, you can instantly juice it up simply by using a strong, heavy, sans serif typeface for your headlines and subheads. Not Helvetica. The Helvetica or Arial that came with your computer isn't bold enough to create a strong contrast. Invest in a sans serif family that includes a heavy black version as well as a light version (such as Eurostile, Formata, Syntax, Frutiger, or Myriad). Use that heavy black for your headlines and pull-quotes and you'll be amazed at the difference.

Readable body copy

For best readability, avoid using a sans serif for the body copy. Try a classic oldstyle serif (such as Garamond, Jenson, Caslon, Minion, or Palatino), or a lightweight slab serif (such as Clarendon, Bookman, Kepler, or New Century Schoolbook). What you're reading right now is Warnock Pro Light from Adobe.

This newsletter was a design that was completed in an in-class workshop. I was given the article copy and asked to design a one page newsletter corresponding with the article text. Since the article copy is an informative piece on how to design for a newsletter, I focused on developing a fun yet simplistic design to show perspective readers what they should do in designing a newsletter. In choosing a design concept I went with the basic circle shape. I chose this shape because it was a little less stocky than a square and it gave a whimsical feel to the overall design. I also incorporated the large circle to draw my reader in by giving them a large visual element to focus on.



Client Design



Client Design



General Motors Brochure

Who We Are

General Motors Corporation is an automobile production company within the United States. However, GM has worldwide companies including Buick, Cadillac, Chevrolet, GMC, Holden, Hummer, Opel, Pontiac, Saturn, Saab, and Vauxhall.

General
Motors
Logo



Timeline

1900-1920

1908
William C. Durant establishes the General Motors Corporation.

1909
General Motors buys Cadillac for 5.5 million dollars.

1918
General Motors purchases the Chevrolet Motor Company.



For more information on the history of GM, visit http://www.gm.com/company/very_info/history/



History of General Motors



A Journey Through Time...

Timeline

1921-1940

1923
Ethyl gasoline General Motors develops goes on sale.

1925
General Motors buys the Yellow Coach bus company

1926
The Oakland Motor Car Co. introduces the first Pontiac car.



Oakland's first Pontiac car the "Chief" of the Sines."

1938
General Motors launches its overseas operation, known as General Motors Overseas Operations (GMOO).

1940
On January 11 General Motors marks the production of its 25-millionth car.

Timeline

1941-1960

1942
General Motors provides 100 % of its production to World War II war efforts.

1952
Cadillac, Oldsmobile and Buick offer a new accessory: power steering.



A woman enjoys the new power steering.

1958
General Motors celebrates its 50th anniversary.

1961-1980

1966
General Motors introduces front shoulder seat-belts on 1967 models. Rear seat-belts are optional.

Timeline

1981-2004

1968
A fifty story General Motors building opens its doors to the public in New York

1973
The General Motors Company introduces its first motor home to the public.

1985
The General Motors building, located in Detroit, becomes a National Historic Landmark.

1996
General Motors creates its first web site available for the public to learn about the corporation and its products.

2002
General Motors previews the GM Hy-Wire concept vehicle. It is the industry's first drivable vehicle that combines "hydrogen fuel cell technology with by-wire technology."



GM
Hy-Wire



This brochure was designed for a client Phillip Seboran. He came to me with the concept of designing an informational brochure on the history of General Motors (GM). I received very specific instructions, which included making sure the blue and white GM company colors were used, making sure the brochure had an antique feel to it, and making sure key areas in the history of GM were included. I took his specifications and designed a very informative yet captivating design. I incorporated the company colors, yet instead of the traditional royal blue I darkened the shade playing into the antique feel that my client requested. I also pulled out key areas of history and highlighted them in a easy to read timeline that is sophisticated yet informative.

History of General Motors



*A Journey Through
Time...*

*I chose the tag line
"A Journey Through
Time," so it was clear
and easy for the audi-
ence to understand what
the brochure is about.*

*I used old-fashioned
photos to empha-
size the antique look
my client wanted.*

Timeline

1921-1940

1923

Ethyl gasoline General Motors develops
goes on sale.

1925

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bus company

1926

The Oakland Motor Car Co. introduces
the first Pontiac car.



*Oakland's first Pontiac car the "Chief" of the
Sixes."*

1938

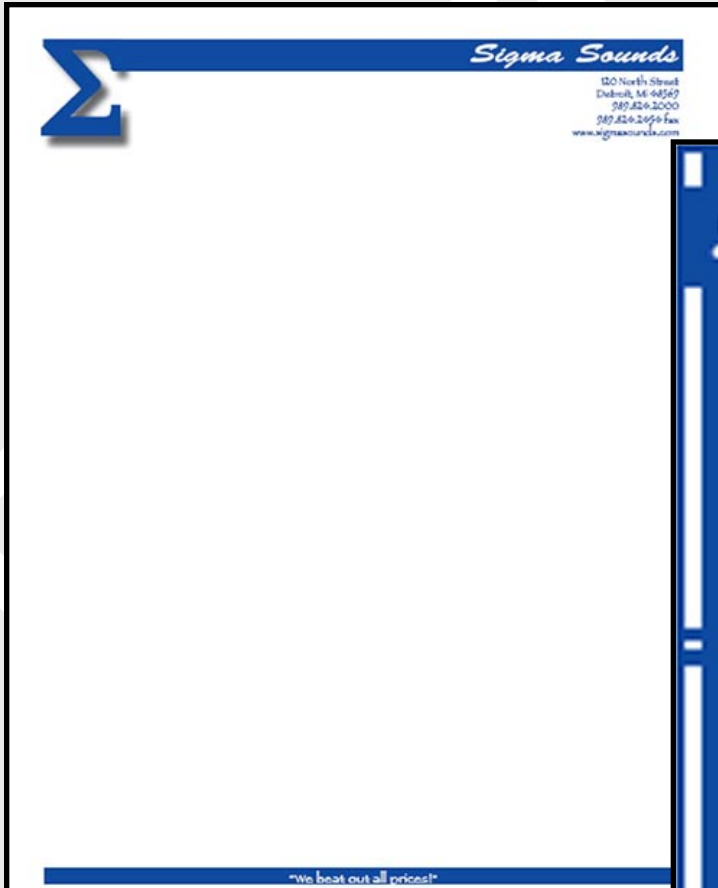
General Motors launches its overseas
operation, known as General Motors
Overseas Operations (GMOO).

1940

On January 11 General Motors
marks the production of its
25-millionth car.



Identity Package





The business “Sigma Sounds,” a car-audio and customization shop, was in need of a complete identity package. I meet with my client Phillip Seboran and with only a few requests I designed a sophisticated and classy design creating a catchy identity for “Sigma Sounds.” My client gave me the specification of incorporating the company logo (“Σ”) and a royal blue color. Also, being a professional business, my client wanted his identity package to express a high quality of professionalism as well. I have achieved this professionalism by using just the logo as the graphic element, and by using simplistic lines in only the royal blue color. The simplicity of the design is captivating and allows the business to be the true focus.



The non-traditional right alignment for the address on the letter head makes the design unique.



I used bold lines and the company logo to create an strong visual interest in the business card. Also, I opted for the non-traditional vertical alignment really making my client’s company stand out.



East Asian Studies

The Bronze Mirror

Newsletter of East Asian Studies at Grand Valley State University



A Bronze Mirror Case for
Fall 2003
Editor: Susan Wu

Welcome to New Faculty

Greg Mahoney joins Grand Valley as a specialist in political ideology of China, with an abiding interest in Marxist studies. He earned his PhD from George Washington University and has taught in the US and China.

Tomomi Emoto, a new member of the Modern Language Department, teaches Japanese language, literature, and culture.

Faculty Scholarly Activities

Zee Helgers, Associate Professor of Communications and a faculty member of East Asian Studies, will have his book, *entitled Comparing and Contrasting Marketing Assumptions and Advertising Strategies in Japan and the United States: Case Studies* published by the Edwin Mellen Press this winter. Below is the abstract of the book.

This study explores the practice and dynamics of advertising in the second largest democratic economy in the world, Japan. Japan illustrates many successful adaptations of advertising from around the world in addition to advertising communications that are culturally unique. This work evaluates the development of these advertising practices through cultural and structural case study, dramatically illustrated by individual case vignettes. Along with a first-hand cultural analysis of Japanese business and marketing practice as influenced by the rise and decline of the bubble economy, the work seeks similarities and differences in a comparative study. The study demonstrates that an understanding of the external and internal influences in visual style and design, positioning themes and execution of advertising in Japan is key to a greater understanding of the social, political and cultural effects of advertising in Japan and that this in turn allows for an original and revealing analysis

This document was created by my partner Kristin Armitage and I for the East Asian Studies department at Grand Valley State University. Before we began designing the newsletter we talked with our client, the editor of the newsletter, and he gave us guidelines to abide. The newsletter needed to be professional, it needed to incorporate all the text, and it needed to incorporate all the graphics. Designing a newsletter that made budget and was visually appealing was a challenge for us. To overcome this challenge we added simple touches such as pull quotes that broke up the large amount of text, and added graphic elements such as lines and circles to clearly separate the headlines, making a more appealing document.

The original document is pictured above. To the right is the cover page we redesigned. Using our skills in fireworks we increased the headline to really grab the reader's attention and make the cover page more visual appealing.

The Bronze Mirror

Newsletter of East Asian Studies at Grand Valley State University

2005 Summer Study Abroad!

The 2005 GVSU summer study abroad program in Shanghai was again a success, expanding the previous 6-week program to a 12-week program, where participants had opportunities not only to study at East China Normal University, but also to travel to other parts of China to experience the culture.



No time to waste: During a side trip of the summer program in China, Professor Geling Chang gave a mini-class to students while they were waiting for the next flight at the airport.

Summer China Program Expanded

Last summer, GVSU China philosophy summer study abroad program at East China Normal University was expanded into an interdisciplinary Summer School in China. It offered two six-week sessions, each with three courses for students to choose from, ranging from the Chinese language, area studies, and general education courses. Twenty students enrolled in the Spring session and 18 in the Summer session. Of these students, 13 participated in both sessions, and two of them are now staying in China to continue their study of the Chinese language for a whole year. The students took extensive side trips during the three months, including trips to the Great Wall near Beijing, the Gobi desert of the Silk Road, the Terra-Cotta Warriors Museum in Xi'an, and sacred lakes and temples in Tibet.

Based on the past success, a plan for further expansion of the Summer School was approved at a recent International Education Committee meeting. According to the plan, the Summer School will include more course options representing a broader range of disciplines. For the spring/summer 2006, Professor Sufen Lai, Yan Yu, and Glenda Quarstrom will bring in three new courses into the program. See inset box for details.

Attention! New Classes Offered for Summer China Program

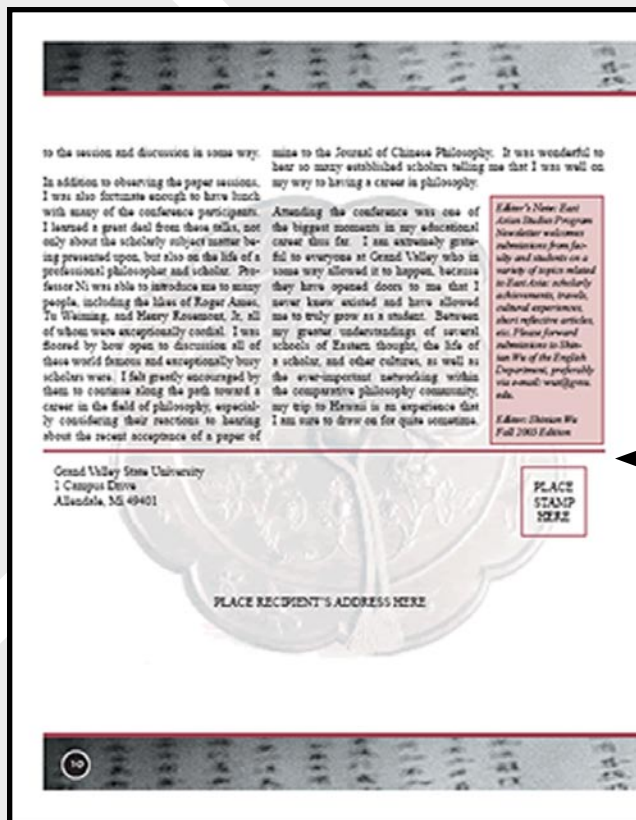
Professor Sufen Lai: ENG 204: "World Mythology in an East Asian Context"

Professor Yan Yu: SS351: "Gender and Family in Third World Development"

Professor Glenda Quarstrom: PL5 283: "Chinese Politics and US-China Relations."

For further information, contact the program directors: Feimin Ni nip@gvsu.edu, or Geling Shang shangg@gvsu.edu.

Newsletter



Facing the challenge of budget issues, we made the back page of the newsletter a self mailer.

We used pull quotes to highlight important information to add to the contrast of the article. Since our client didn't want any text removed we utilized pull quotes and side bars to break up the text heavy pages.






Form Design



Form Design



Grand Valley State Form

 **Grand Valley State University**
Petition to Return

GRADUATE STUDENTS: Following an absence of 24 consecutive months, you are obliged to follow the catalog requirements in effect at the time of your return. Please consult your program advisor concerning any impact to your study plan.

UNDERGRADUATE STUDENTS: Follow the catalog requirements in effect at the time of your initial degree-seeking registration or any succeeding catalog. However, you may not graduate under the requirements of a catalog that is more than eight years old.

PRINT NAME: First _____ Middle _____ Last _____ Student # _____

FORMER NAME: First _____ Middle _____ Last _____

PERMANENT ADDRESS: Number and Street _____ City _____ State _____ Zip _____ Telephone # _____

LOCAL ADDRESS: Number and Street _____ City _____ State _____ Zip _____ Telephone # _____

PARENT/MENTOR OF KIN ADDRESS: Number and Street _____ City _____ State _____ Zip _____ Telephone # _____

DAYTIME TELEPHONE # _____

EMAIL ADDRESS: _____

Semester/Year of Return (circle one): Fall 20____ Winter 20____ Spring/Summer 20____

Major Area of Study: _____ Advisor: _____

Date of Birth: _____ Male _____ Female _____ Married: Yes _____ No _____

Veteran: Yes _____ No _____ Citizen: Yes _____ No _____ Michigan Resident: Yes _____ No _____

In what state do you claim your legal residence? _____

Race/Ethnic Group: ☐ American Indian or Alaskan Native
☐ Asian or Pacific Islander
☐ Hispanic
☐ Black or African American
☐ White, not of Hispanic origin

Have you taken courses at another college or university since you were last enrolled at GVSU? _____

Where? _____

If you have attended elsewhere, please have an official transcript sent to Grand Valley State University, 150 Student Services Building, Allendale, MI 49401.

See Certification on reverse

ALL APPLICANTS COMPLETE BACK PAGE

I. FOR ALL APPLICANTS:

Grand Valley requests additional information on either of the following areas that apply to you:

a. Do you have any physical disability or handicap that you feel will require special supportive services for you while you are attending Grand Valley? This information is submitted voluntarily and will not be used in making admission decisions. Send information separately or indicate briefly: _____

b. Have you ever been convicted of a felony or have you been arrested for which criminal charges are pending? If yes, please explain: _____

II. APPLICATION FOLLOWING DISMISSAL:

GRADUATE STUDENTS: Email your written appeal to the dean of the appropriate college.

UNDERGRADUATE STUDENTS: Fill a written statement that responds to the items listed below. Your application will not be reviewed until your written statement and a statement of support from your advisor have been received.

Send all documents to: Grand Valley State University
Academic Review Committee
ATTN: Registrar
150 Student Services Building
Allendale, MI 49401

1. List major activities in which you have been engaged since leaving Grand Valley.

2. Include a detailed academic plan. Indicate what courses you want to take, why you feel you can now handle them and what study arrangements you plan to make to assure academic success.

3. Contributions any additional information that you would like to have considered when your case is reviewed.

4. Meet with your advisor and present written support of your appeal from your advisor or a faculty member in the area of your major.

NOTICE OF TITLE OF COMPLIANCE
An affirmative action and equal opportunity institution.

*Certification
Your signature is required before GVSU can process this form. You are not required to give your Social Security number, date of birth, marital status, sex or race/ethnicity group.

I certify that all the answers I have given on this form are complete and accurate to the best of my knowledge. I understand that withholding information requested on this form will make me ineligible for admission to the University, or subject to dismissal.

I certify that this form has been filled out completely and correctly.

Signature _____ Date _____


Return to: Grand Valley State University
Records Office
150 Student Services Building
Allendale, MI 49401

This is a form from Grand Valley State University that I redesigned. The original form is pictured above. My makeover of the form is pictured to the right. Before beginning the design I had to determine for what and how this form was used. This form is a "Petition to Return" form that is used in the Records office. Students who have left the university or who have been removed from the university need to fill out this form and turn it in for approval before they can be readmitted. However, the original form lacked significant organization and visual appeal. In redesigning this form I used bold headings done in a reverse-out font for easy accessibility of information. Also I rearranged some of the information that was a little hard to find or confusing for the student. My main focus with this design was to create a form that was significantly more user friendly.



My document provides a much easier experience for the student and the form is much less intimidating.

Grand Valley State University
Petition to Return Form



GRADUATE STUDENTS
Following an absence of 24 consecutive months, you are obliged to follow the catalog requirements in effect at the time of your return. Please consult your program advisor concerning any impact to your study plan.

UNDERGRADUATE STUDENTS
Follow the catalog requirements in effect at the time of your initial degree-seeking registration or any succeeding catalog. However, you may not graduate under the requirements of a catalog that is more than eight years old.

Personal Information

PRINT NAME: First Middle Last Student ID _____

FORMER NAME: First Middle Last _____

PERMANENT ADDRESS: Number and Street City State Zip Telephone P. _____

LOCAL ADDRESS: Number and Street City State Zip Telephone P. _____

PARENT/KEY OF KIN ADDRESS: Number and Street City State Zip Telephone P. _____

DAYTIME TELEPHONE P. _____

CAMPUS ADDRESS: _____

School Information

Semester/Year of Return (circle one) Fall 20____ Winter 20____ Spring/Summer 20____

Major Area of Study: _____ Advisor: _____

Date of Birth: _____

☐ Male ☐ Female

Racial/Ethnic Group: _____

	Yes	No
Married		
Visiting		
Given		
Adopted/Placed		

Send e-mail to: admission@grandvalley.edu

In what state do you claim your legal residence? _____

Have you taken courses at another college or university since you were last enrolled at GVSU? (Where?) _____

(If you have attended elsewhere, please have an official transcript sent to Grand Valley State Services Building, Allendale, MI 49401.)

~~~~~ALL APPLICANTS COMPLETE BACK PAGE, THANK YOU~~~~~

I used bold sub headings so students in a hurry could find the sections that apply to them.

**For All Applicants**

Grand Valley requests additional information on either of the following areas that apply to you.

- Do you have any physical disability or handicap that you feel will require special supportive services for you while you are attending Grand Valley? This information is submitted voluntarily and will not be used in rendering admission decisions. Send information separately or indicate briefly.
- Have you ever been convicted of a felony or have you been arrested for which a criminal charge is pending? If yes, please explain.

**Application Following Dismissal**

**GRADUATE STUDENTS**  
Direct your written appeal to the dean of the appropriate college.

**UNDERGRADUATE STUDENTS**  
File a written statement that responds to the items listed below. Your application will not be reviewed until your written statement and a statement of support from your advisor have been received.

- List major activities that you have been engaged in since leaving Grand Valley.
- Include a detailed academic plan. Indicate what courses you intend to take, why you feel you can now handle them and what study arrangement you have made to assure academic success.
- Communicate any additional information that you would like to have considered when your case is reviewed.
- Meet with your advisor and present written support of your appeal from your advisor or a faculty member in the area of your major.

Send all documents to:  
Grand Valley State University  
Academic Review Committee  
ATTN: Registrar  
150 Student Services Building  
Allendale, MI 49401

**Notice of Title IX Compliance**

An affirmative action and equal opportunity institution.

**Declaration**  
Your signature is required before GVSU can process this form. You are not required to give your Social Security number, date of birth, race or status, sex, or racial/ethnic group.

I certify that all the above I have given on this form is complete and accurate to the best of my knowledge. I understand that withholding information requested on this form will make me ineligible for admission to the University, or subject to dismissal.

I certify that this form has been filled out completely and correctly.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Submitted to:  
Grand Valley State University  
Records Office  
150 Student Services Building  
Allendale, MI 49401



*Ad Design*



# *Ad Design*



# Ad Design



**BUSINESS LOANS CAN HELP YOU SUCCEED!**

*SMALL BUSINESS LOAN PROGRAM*

FUNDS AVAILABLE FOR:

- *Small Business Startup*
- *Inventory and Equipment*
- *Working Capital*

**Contact Rey Garcia at 555-5155**

*This is an ad that I designed in an in-class workshop. We were given the image, and the basis for the workshop was to focus on alignment. I chose a strong right alignment for the text and contrasted the image with a left alignment. The strong right alignment allows the reader to have a sense of clarity, and it adds to the professionalism of the document. I also, contrasted the font with different colors and sizes establishing a strong visual hierarchy.*



*Focusing on alignment in this exercise I chose to overlap the text and the image enhancing the contrast of the ad.*

*I added the dotted line to give the ad a more playful tone. Also because of the large image on the left, the dotted box balances out the ad.*

**FUNDS AVAILABLE FOR:**

- *Small Buisness Startup*
- *Inventory and Equipment*
- *Working Capital*

***Contact Rey Garcia at 555-5155***



# Reflection Essay

*Before I took this class I had no real experience with document design. Of course I could break apart the word and figure out that it involved the designing of a document, but other than that I had never used a design program such as InDesign, Fireworks, or Photoshop. In fact, I didn't even know that we would be using these programs or that these programs are used for designing documents. However, once I learned exactly what we would be doing in this class I was eager to learn.*

*Always being an individual who loves page layout (e.g. scrapbooks, greeting cards, etc.) I was excited to be learning how to use design programs on the computer. Document design, which I now know can range anywhere from designing logos to magazine spreads, was something that sounded very interesting. Throughout the course it was very helpful and fascinating to learn about the different design principles because knowing these really helped in my future designs.*

*As I continued to learn about the design principles I quickly understood each one and why they are so important. First, I learned that contrast and emphasis are extremely important in document design, especially in designing a document that has a lot of text. I also learned that contrast and emphasis are really helpful in creating a document that is eye-catching and that will ultimately draw readers in.*

*Not only is contrast and emphasis important, but repetition is another extremely important design principle. It is key to have repetition in a document in order to make the document a cohesive whole. Repetition also allows for a clean and concise document which is pertinent for a successful design.*

*Another design principle that I began to utilize in all my designs was alignment. I had never thought about the power one strong alignment could have until I started designing professional documents. Before, I would use three or four different alignments and thought it looked great. However, I now know the impact a strong left or a strong right alignment can have and this design principle has come into play in all of my designs.*

*Lastly, I have really learned to pay attention to the design principle of proximity. It is extremely important to have similar information or similar graphics grouped together in a design because it enhances the clarity of*





*the document. Hapazardness in a document is not professional and the use of proximity has helped me in developing classy and concise designs.*

*After learning about the different design principles throughout this course I feel I am equipped with the starting knowledge to only grow as a designer. In the future I hope to have a career that involves document design so know that I have the basic knowledge of design principles, programs, and document design in general I hope to further enhance my knowledge.*

*Something that I have recently noticed myself doing ever since I learned about the design principles is using them in my everyday life. Most designers or writers are constantly designing or writing as a part of their daily lives. It's almost like obtaining a distinguished designing eye. Now everything that I look at, whether it be walking around campus, at a store, on TV, on a website, etc. my mind instantaneously picks out which design elements work or don't work based on design principles. I often find myself saying "That's good use of repetition," or "That a isn't very balanced." This everyday evaluation of design principles and design elements is already a huge step in furthering my knowledge of document design. I am able to constantly be using what I know about document design, and by looking at good and bad designs I can further learn what does and doesn't work.*

*Also, using design principles in everyday life will help me to enhance my knowledge of document design. Even if I am not using a design program such as InDesign, I find myself adding little elements to papers, or when rearranging things in my room I even use design principles such as balance and contrast. These principles are things that are permanently planted in my head so constantly using them will definitely help in becoming a better designer.*

*With this portfolio intact I am able to jump start my career pursuit and hopefully increase my advantages at becoming a very successful designer. Every aspect of designing this portfolio as well as other projects in this class can only help in furthering my knowledge. I plan to take this beneficial tools and apply them to all my future endeavors ultimately striving to be the best designer I can be.*

