Art 128: Graphic Design

Visual Arts, Camosun College

Instructor

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Office Location

100 Young Building
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Office Hours

TBA
Please phone or discuss with your instructor in advance to make an appointment during the above times

Art 128 Graphic Design Course Overview

Objectives

This course will introduce students to the elements and principles of graphic design. On completion the student will have:

- an understanding of the Elements and Principles of design to solve visual problems and create graphic statements
- the ability to manipulate colour applied to 2D and 3D situations
- the ability to manipulate form applied to 2D and 3D situations
- basic drafting and graphic skills
- a basic understanding of Typography
- a nascent ability to make critical analysis of visual material

Evaluation

Each student will be expected to complete assignments on time, and are expected to attend each class and contribute at group analysis of completed works.

There are three components considered for the final grade:

1. A portfolio of all assigned projects.   75%
2. A sketch book/folio full of informal exercises, self-directed problems, notes, sketches, layouts, graphic concepts etc. that offer a personal involvement with graphic design.   15%
3. The student's participation in the critical appraisals of their work and in the works of peers. This will be conducted in both written and spoken form as the course progresses.   10%

There will be mid-semester interviews with students. This will provide the student with an indication of their achievement during the first half of the course.

There is also a final interview for Visual Arts program students during examination week, and final grades will be posted at a later date. The criteria will be as stated in the student handbook. A grade of "C" or higher is required in order to continue in the Visual Arts program, or to attain the prerequisite for Art 228

Please note:
A student who attends the course **on a regular basis** will be given a clear indication of a possible "F" or "P" grade anticipated by the instructor from the mid-semester onwards.

A student who misses more than two classes cannot expect to pass the course. Should a student miss a class, it is the student's responsibility to contact the instructor regarding their absence.

Factors to be considered in Grading of Graphic Design Work

1. Sensitivity to, and employment of, structural relationships that may involve a combination of design elements, e.g. line, value, shape, space, colour, texture
2. Ability to recognize and manipulate the design principles
3. Exploration and imagination in working with the above elements
4. Ability to convert an idea or message into a graphic element
5. Ability to manipulate figure and ground "push-pull"
6. Ability to simplify an idea or design to its essential elements
7. Ability to transpose and translate one design idea or form onto another or from one medium to another
8. Ability to enlarge and reduce design image areas
9. Thought and care in planning and execution
10. Precision and care in rendering, gluing, lay-out and presentation of work
11. Meeting assignment datelines
12. Ability to keep to limitation specified and solve given design problems
13. Appropriateness of design solutions
14. Care and thought in positioning and printing of information outside working frame and position of design area on paper
15. Effort
16. Progress

Supplemental information

Students are required to collect a wide variety of materials and to have them at hand at all times (inks, rulers, squares, brushes, pencils. Etc.). Students will also be expected to provide presentation boards for formal projects

The text for the course **Principles of Color Design** is available at the college bookstore. Students are also encouraged to browse library shelves for other material available. Excellent sources of design information and quality layout:
Sausmarez: *Basic Design: The Dynamics of Visual Form*
Collier: *Space, Form, and Vision*
Knobler: *The Visual Dialogue*
Dondis: *A Primer of Visual Literacy*
Applied Arts
Graphis
HOW Magazine
Print
Art Forum
Arts Canada
Vogue

Art 128 Graphic Design Supplies List

Students are expected to bring the items listed below to each class.

- Pencils: H [medium], or B [soft]

- Disposable technical drawing pen like the permanent black Micron 01 pen, or an extra fine tip permanent marker
- A fine tipped permanent black marker like Steadtler Lumocolor 313 (S)
- White plastic eraser
- 8½ x 11 inch sketch book: hard cover or black ring with smooth paper
- Brushes like:
  synthetic sable no. 5 or 6 round, e.g. OPUS 279
  synthetic sable no. 0
- Bleed proof white Dr. Martins, or
  common office whiteout
- 18 inch metric and inch steel ruler with cork backing
- Utility knife with snap blade
- Scissors
- Scotch Removable tape in the blue container
- Glues:
  Rubber cement, and/or,
  Glue stick
- Plastic paint mixing tray palette
- Plastic containers to hold water
- Tool box: shoe box, plastic bin, hardware, fishing
  Recycled glossy colour magazines—6 to 12

- Gouache paint:

	Cool	*Warm*
Red	Alizarin Crimson	Cadmium Red Medium
Blue	Cerulean	Ultramarine Blue
Yellow	Lemon Yellow	Cadmium Yellow Medium
White (Titanium)		
Black (Lamp)		

Optional Supplies
- Coloured pencil crayons
- Coloured felt markers like the Steadler Mars Graphic 3000 duo (ten with two tips)
- Set square: 60° (inexpensive)
- Protractor (inexpensive)
- Compass (inexpensive)
- French Curves
- Ruling pen

The textbook **_Principles of Color Design_** is around $70. 00, and the above supplies are approximately $150.00.

Painting Tips

Mixing paints

- Mix all paints in your mixing palettes. Correct paint mixture to paint pure flat colours (no streaks or transparencies.) Your prepared paint should be a thick, creamy, soft mixture made by adding water to the paint until it flows smoothly. If the paint is thicker it will build up textures and it will look blotchy.

- Mix large quantities with a palette knife, small quantities with a brush. The mix must be thorough and complete. All areas of a paint puddle must be mixed or you will never be able to mix a consistent flat colour.

- Important mixtures of large quantities of colour may be saved in a piece of plastic wrap. Cut a large square, place paint in centre, fold up corners and twist into a paint "bomb," and tape close. To remove the paint, punch a tiny hole with a knife, and squeeze paint onto palette. If you are using acrylic paint, the hole will dry and seal the paint inside. Colours may be saved for up to a month in this manner.

- Do not throw unwanted paint in the sink, but scrape it instead into the trash.

Applying paint

- When ruling lines in paint, use a ruling pen. The paint mixture is wetter than normal so it will flow easily from the pen. Too wet it will blob out. Put paint in tip with a brush. Rule the lines against the edge of a raised ruler. If the ruler is flat to the surface, the paint will bleed under the ruler. Test it first on similar scrap paper. Airbrush medium may be added to assist in the flow of the paint.

- Low tack masking tape may also be applied to dry surfaces. Then you can paint over its edge and remove while the paint is still wet. This will achieve a straight edge. If the tape sticks while being removed, use a bit of rubber cement thinner to loosen the tape. Stick the torn paper back with matte medium.

- Use as little graphite as possible in your preparatory drawing. Paint edges once. Painting twice will give you twice the chance to mess up. Edges of high contrast are especially important. They must be clean and smooth. Colours of equal value will not be as critical.

- A pointed red sable brush is best for painting flat areas. Acrylic brushes are stiffer and leave textures in the paint. Brushes must be cleaned up with hand soap and warm water. Hot water may melt the glues holding your bristles together. All paint must be removed and then soap must be washed out too.

- Some paints will require several coats to become opaque and lay flat. The paint should be dry between coats. You cannot paint wet on wet and get a flat area.

- When painting, paint lighter colours first. Dark colour covers the lighter colours more easily. If paint is applied in the wrong place, wipe it off right away with a damp cloth or tissue. Dry any residue and then paint over. If you paint yellow over black, you will have to paint many coats, drying between each one until the colour is flat and covers the black opaquely.

- When matching colours or touching up with acrylic, you must make the mixture lighter than the colour to be matched. Acrylic paints will dry slightly darker.

- If a colour will not cover an area well, try adding black or white. This will make it easier to cover the area, but you will lose some of the colour brilliance.

Oops…

- Paint on clothes. Wash out right away with cold water and soap. Hot water will set the stain.

- Rubber cement does not stick to paint. For a permanent bond, use matte medium or varnish. Gloss medium makes a shiny surface. Matte medium should also be used for collage.

Art 128 Graphic Design Course Plan

Week	Topic	Class activity	Assignment
1	**Introductions and Attendance Supplies List Course introduction and overview Computer labs**	1. Introductions/office hours/contact 2. Go over course outline 3. Go over supplies list 4. What is Design? 5. Brainstorm, analyze and group manipulations 6. Black Square Problem Intro 7. Art quiz 8. Intro to Mac OS in computer lab—set up folders and files naming protocol	1. Collect 6 samples of graphic design from Graphis, Applied Arts, Print, Vogue, etc. for next class. Look for effectiveness or lack of. Put into sketch book 2. Purchase materials for next class, except for colour gouaches 3. Purchase text book and read Part 1 4. Brainstorm solutions for Black Square Problem 5. Supplies prep: push pins, low tack masking, dry erase markers, photocopies, gouaches for demos Book TV/VCR Book data projector
2	**What is Graphic Design? Communication Theory Black Square Problem**	1. Review Course Overview and expectations especially the sketchbook 2. Video: Successful Communication 3. Black Square Problem starts 4. Demo for using gouaches, painting, masking, working habits 5. Set up lab groups and pass out cardboard for portfolios 6. Photos of students 7. Begin Illustrator training---Black Square Problem, best four in group 8. Pass out cardboard for portfolios	1. Black Square Problem first four groups 2. Review collected samples based on video, write in sketchbook. Make sure writing is presentable Book TV/VCR
3	**The Elements Design Principles Black Square Problem 2**	1. Lecture and slides of Elements and Design Principles 2. Black Square Problem 3. Black Square Problem in longer labs	1. Complete Black Square Problem 2. Research and collect similar concepts for sketchbook
4	**Black and White Problem**	1. Review Black Square Problem 2. Pair off students for reviews 3. Intro Black and White Problem 4. Black Square Problem in lab	1. Complete Black and White Problem 2. Research and collect similar concepts for sketchbook 3. Bring magazines
5	**Structural Ambiguity**	1. Review Black and White Problem 2. Intro Structural Ambiguity 3. Tones and Half-tones 4. Structural Ambiguity in longer labs—Bézier curves	1. Complete Structural Ambiguity Problem 2. Research and collect similar concepts for sketchbook
6	**Ordering and classifying information: Curry Recipe Typography**	1. Review Structural Ambiguity Problem 2. Intro Recipe Problem 3. Intro Typography 4. Recipe Problem in labs	1. Complete Recipe Problem 2. Research and collect similar concepts for sketchbook 3. Notify mid-term interview for sketchbooks and portfolios 4. Collect 6 typeface samples 5. Purchase colour gouaches
7	**Seven Colour Contrast 1 Spatial relationships**	1. Review Typography samples 2. Review Recipe Problems 3. Intro: Hue, Light-Dark, Cold-Warm, Complementary 4. CMYK colour model 5. Video: Color	1. Notify mid-term interview for sketchbooks and portfolios 2. Complete first half of Colour Contrasts
8	**Mid-term interviews**	1. Intro: Simultaneous, Saturation,	1. Complete second half of Colour

	Seven Colour Contrast 2		Extension		Contrasts
				2.	Research and collect similar concepts for sketchbook
9	**Mid-term interviews Designing with Type**	1. 2.	Intro Designing with Type	1. 2.	
10	**Designing with Type 2**	1.		1. 2.	Transposition applied 2D, 3D Typography assignment Collect logo samples
11	**Manipulating Form-Transposition Symbols and Logo**	1. 2.	Review Designing with Type Lecture: Symbols and Logo: Brand, Icons, and Meaning	1. 2.	Logo assignment applied 2D, 3D Collect advertising samples
12	**Applied Transpositions**	1. 2.	Review Transpositions	1.	
13	**Overview and Summary**	1. 2.	Review Applied Transpositions All portfolios and sketchbooks collected		
	Grading		Interviews		

Illustrator Training

Filing:
Saving in appropriate folders. Folder naming order: Course number + Section number
File naming convention in the following order: Last name + Abbreviated Project Name + Section
Warn students that we are not going to use valuable resources looking for missing files. They should be encouraged to ask if they are unsure and get it right the first time.

Tools:
Shape
Selection arrows
Transformation: rotate, scale, reflect, and free transform
Navigation: hand (space bar), zoom
"Pen": begin (x), close (o), continue (/), merge (--), add (+), delete (-)
Text

Path attributes:
Stroke and Fill
Anchor points
Direction points
Direction line

Palettes:
Maximizing screen for valuable desktop space
Management: grouping, docking
Layers management: naming and hierarchy
Colour: CMYK vs. RGB
Swatches, creating and keeping
Palettes to keep: Navigator and Layers, Colour and Swatches, Character and Paragraph, Align, Pathfinder and Stroke