



ART 128 - Graphic Design Foundations

Fall 2007

COURSE OUTLINE

1. Instructor Information

- (a) Instructor: Joseph Hoh
- (b) Office hrs: Mon. 2 – 3:30 PM, Tues. 1:30 – 2:20 PM, Fri 2 – 3:30 PM
- (c) Location: Young 101c
- (d) Phone: 370-3456
- (e) E-mail: hoh@camosun.bc.ca

2. Intended Learning Outcomes

At the end of the course the student will be able to:

1. Apply basic theory, elements and principles of graphic design to one's own work.
2. Use industry standard computer software for graphic design.
3. Apply sound business practices in the development and execution of graphic design projects.
4. Critique one's own and others' projects.

3. Required Materials

(a) Texts

The text for the course *Elements of Graphic Design* is available at the college bookstore.

(b) Other

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
- 8 ½ x 11 inch sketch book: hard cover or black ring with smooth paper
- Brushes like:
 - synthetic sable ¼ inch and/or ½ inch
 - 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-off 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 (especially European design magazines) – 6 to 12

- Acrylic or Gouache paint:

	<i>Cool</i>	<i>Warm</i>
Red	Alizarin Crimson	Cadmium Red Medium
Blue	Cerulean	Ultramarine Blue
Yellow	Lemon Yellow	Cadmium Yellow Medium
White (Titanium)		
Black (Mars/Iron Oxide)		

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
- USB Drive

The textbook *Elements of Graphic Design* is around \$42.00, and the above supplies are approximately \$150.00. 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.).

4. Course Content and Schedule

Objectives

This course will introduce students to print 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

Course Plan*

**subject to change*

Week	Topic	Class activity	Assignment (ready for next week)
1	Introductions and Attendance What is Graphic Design? Manipulating form	<ol style="list-style-type: none"> 1. Introductions/office hours/contact 2. course outline 3. supplies list 4. What is Design? 5. Ways of manipulating form: brainstorm, analyze and group 6. Black Square Problem Intro 7. Intro to Mac OS & Illustrator: vector images 8. Art quiz 	<ol style="list-style-type: none"> 1. Collect 3 samples of graphic design from <i>ID</i>, <i>Graphis</i>, <i>Applied Arts</i>, <i>Print</i>, <i>Vogue</i>, etc. for next class. Put into journal 2. Purchase supplies for next class, except for colour acrylics 3. Purchase text book and read 4. Brainstorm solutions 60+ solutions for Black Square Problem <ul style="list-style-type: none"> ▪ Push pins, low tack tape, dry erase markers, photocopies, acrylic and gouache for demos

2	Course expectations Communication Theory Black Square Problem 1	<ol style="list-style-type: none"> 1. Review Course expectations especially the journal 2. Communication theory 3. Successful Communication 4. Black Square Problem starts in class 5. Demo: painting, lining, masking, cutting, working habits 6. Lab groups 7. Photos of students 8. Illustrator training---Black Square Problem, template 9. Pass out cardboard for portfolios 	<ol style="list-style-type: none"> 1. Black Square Problem first three groups (Order, Increase, Bold) 2. Review collected samples based on video; word-process for journal. Follow form presented 3. Research and collect similar concepts used in graphic design for journal
3	The Elements of Art Design Principles Black Square Problem 2	<ol style="list-style-type: none"> 1. Elements and Design Principles 2. Black Square Problem 3. Black Square Problem in longer labs 	<ol style="list-style-type: none"> 1. Complete Black Square Problem (Congested, Tension, Playful) 2. Research and collect similar concepts for journal
4	Black and White Problem	<ol style="list-style-type: none"> 1. Review Black Square Problem 2. Pair off students for reviews 3. Intro Black and White Problem 4. Black Square Problem in lab 5. 	<ol style="list-style-type: none"> 1. Complete Black and White Problem 2. bring recycled magazines next week 3. Research and collect similar concepts for journal 4.
5	Typography Structural Ambiguity	<ol style="list-style-type: none"> 1. Review Black and White Problem 2. Intro Typography 3. Intro Structural Ambiguity 4. Tones and Half-tones 5. Structural Ambiguity in longer labs— Bézier curves 6. 7. 	<ol style="list-style-type: none"> 1. Complete Structural Ambiguity Problem 2. Research and collect similar concepts for journal 3. Collect 6 typeface samples 4. Notify mid-term interview coming: journals and portfolios 5. Purchase colour paints
6	Seven Colour Contrast 1 Spatial relationships	<ol style="list-style-type: none"> 1. Review Structural Ambiguity Problem 2. Review Typography samples 3. Intro: Hue, Light-Dark, Cold-Warm, Complementary 4. CMYK colour model 5. 	<ol style="list-style-type: none"> 1. Research and collect similar concepts for journal 2. Prepare for mid-term interviews: journals and portfolios 3. Complete first half of Colour Contrasts 4.
7	Seven Colour Contrast 2 Business card 1 (Black Square) Mid-term interviews ?	<ol style="list-style-type: none"> 1. Intro: Simultaneous, Saturation, Extension 2. intro Black Square business card: bleeds & trapping, crop marks & run-ups, 	<ol style="list-style-type: none"> 1. Complete second half of Colour Contrasts 2. complete Black Square business card
8	Designing with Type 1 Business card 2 (Structural Ambiguity) Mid-term interviews	<ol style="list-style-type: none"> 1. Intro Designing with Type 2. intro Structural Ambiguity business card 3. Work on designs in labs: scanning & raster image processing 	<ol style="list-style-type: none"> 1. Research and collect similar concepts for journal 2. complete Structural Ambiguity business card
9	Designing with Type 2 Business card 3 (Design with Type) Mid-term interviews	<ol style="list-style-type: none"> 1. Work on designs in labs 	<ol style="list-style-type: none"> 1. Research and collect similar concepts for journal 2. Complete Design with Type business card
10	Sound Box 1	<ol style="list-style-type: none"> 1. Review Designing with Type 2. Symbols and Logo: Brand, Icons, and Meaning 3. Work on designs in labs: select box design and brain storm 	<ol style="list-style-type: none"> 1. Research and collect similar concepts for journal 2. Collect logo samples
11	Sound Box 2	<ol style="list-style-type: none"> 1. review business cards 1 & 2 2. 	<ol style="list-style-type: none"> 1. complete Sound Box assignment
12	Final assignment: Ordering and classifying	<ol style="list-style-type: none"> 1. Review Sound Box 	<ol style="list-style-type: none"> 1. complete final assignment

13	Overview and Summary	1. review final assignment
14	Interviews and Portfolio submission	1. Interviews 1. bring portfolios and journals to interview and to hand in 2. Digital portfolios for <ul style="list-style-type: none">• 7 colour contrasts• design w type• business cards• sound box

5. Basis of Student Assessment (Weighting)

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

*** do not book your Christmas flights for this week**

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

6. Grading System

The following percentage conversion to letter grade will be used:

A+ = 90 - 100%	B = 73 - 76%	D = 50 - 59%
A = 85 - 89%	B- = 70 - 72%	F = 0.0 - 49%
A- = 80 - 84%	C+ = 65 - 69%	
B+ = 77 - 79%	C = 60 - 64%	

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

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*

Dondis: *A Primer of Visual Literacy*

Collier: *Space, Form, and Vision*

Knobler: *The Visual Dialogue*

HOW Magazine

Arts Canada

Applied Arts

Art Forum

Graphis

Vogue

Print

ID

Learning Support and Services For Students

There are a variety of services available for students to assist them throughout their learning. This information is available in the College Calendar, Registrar's Office or the College web site at <http://www.camosun.bc.ca>

Academic Conduct Policy

There is an Academic Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, Registration, and on the College web site in the Policy Section.
www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html

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. It is environmentally sound and keeps the plumbing clear.

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, or use warm air from a hairdryer. 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. This is especially useful for transparent colours like Ultramarine or Alizarin.

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.