

Ryan Learning Center Computer, Mac Lab / Scott Wyss /
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PLNU MISSION: TO TEACH. TO SHAPE. TO SEND.

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

ART 215 INTRODUCTION TO COMPUTER GRAPHICS

This course examines the visualization of ideas using formal principles of design, conceptual development, critical thinking and contemporary software tools and techniques. Photography, illustration, typography and collage are explored to give meaning and context to graphic solutions.

STUDENT LEARNING OUTCOMES

- › Develop beginning-mid level technical skills with contemporary software tools
- › Practice visual problem-solving, critical thinking and the process of design
- › Experiment with form, visual principles and abstract formal structures
- › Define visual principles both orally and in writing
- › Analyze how design principles construct thematic relationships and meaning
- › Use design principles as compositional devices synthesize how they establish emphasis, separate competing elements, or other visual phenomenon
- › Develop research and ideation skills
- › Examine form, materials, methods and process in a rigorous and methodical way to create more accomplished form with resonant meaning
- › Critique and evaluate your work and the work of other designers in constructive written and oral observations

COURSE CONTENT

- › **Required reading:** *Graphic Design the New Basics*, Ellen Lupton and Jennifer Cole Phillips, with recommended supplemental reading.
- › **Lectures and class discussion:** Design history, theory, tools and method demonstrations. Active class discussion.
- › **Critiques:** Engaged critiques with each project
- › **Semester Projects:**
 1. **Visualization Studies** to build the contents of your **7"x 7" Visualization Studies Book**
 2. **Developmental Process (Weekly Homework)**
 3. End of semester written **Evaluation** of your Visualization Studies Book (**Design Brief**)

VISUALIZATION STUDIES BOOK (7"X 7") SPECIFICATIONS

Visualization studies are experimental compositions. They will frame a design problem, its context and meaning to build the contents of your book. It must contain: a table of contents; divider page including a headline, definitions of key concepts from each area of study, project title; page numbers, alternating page footer; 1" margins; .1" gutters; various grids, and cover design. Selective use of Adobe Creative Cloud Illustrator, Photoshop and InDesign are used to produce a digital 7"x 7" book. **PDF book is due at the end of the semester.** Submit your electronic PDF to **Develop good habits: Save often, spell-check for each project as needed.**

VISUALIZATION STUDIES BOOK CONTENT

- | | |
|---------------------|-------------------------|
| 1. Grid | 7. Texture |
| 2. Point | 8. Color+ Pattern |
| 3. Line | 9. Figure+Ground |
| 4. Plane | 10. Framing |
| 5. Rhythm + Balance | 11. Hierarchy |
| 6. Scale | 12. Layers+Transparency |

COURSE MATERIALS

- > Mac computer, flash drive
- > Access to Adobe Creative Suite 6: Illustrator, Photoshop and InDesign
- > Access to a wide variety of mixed-media and art supplies appropriate for your projects
- > Digital camera of your choice
- > 3M spraymount
- > X-Acto knife
- > Tracing paper
- > Dual-grid graph notebook
- > Process book: 3-ring binder of your choice

DESIGN PROCESS

1. Identify and define the design problem
2. Gather, analyze and synthesize information
3. Determine performance criteria for measuring success (**Evaluation Sheet** and **Grade Sheet**)
4. Develop content and context
5. Generate alternative solutions and build prototypes
6. Evaluate and select appropriate solutions
7. Implement choices
8. Evaluate outcomes

COURSE SCHEDULE AND ASSIGNMENTS**1. GRID STUDIES (to develop layouts/master pages for book)**

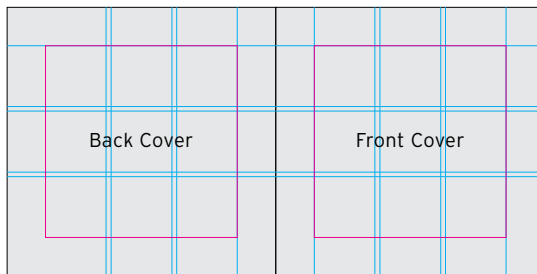
Reading: *Graphic Design the New Basics*, pages 172-183. Recommended reading

Lecture: Semester Visualization Studies Book, Developmental Process Book, Evaluation Sheet, Blurb.com

Class Discussion: "Grid," based on assigned reading. Tools and technique demonstrations.

Grid Studies: To build your complete book grid layout review the instructions for the 7"x 7" visualization study book to create master pages. Next, review each visualization study project and make small scale grid plans (thumbnails) of all needed **spreads** for a complete book (shell) in your dual-grid graph notebook. Review your sketches with each other and get approval by me before building InDesign master pages (MP1-MP8). Master pages will act as a template to build your book.

Grid Critique: Present your unmounted, spreads with visible guides and baseline grids showing and as **3x3 thumbnails** on 8.5"x 11" sheets for class discussion and feedback. **Keep in Process Book.**

**BACKCOVER + FRONTCOVER**

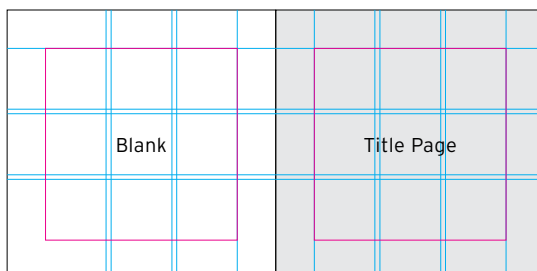
Visualization Studies

Designer Name

Art 215: Introduction to Computer Graphics

Fall 2015

Instructor: Scott Wyss

**TITLE PAGE**

Visualization Studies

Designer Name

Art 215: Introduction to Computer Graphics

Fall 2015

Instructor: Scott Wyss

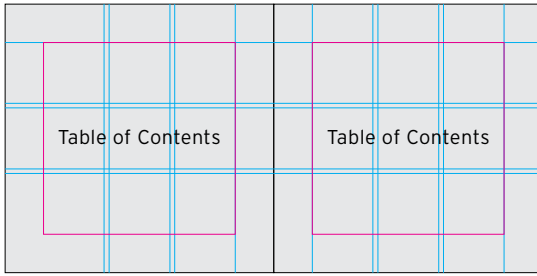


TABLE OF CONTENTS

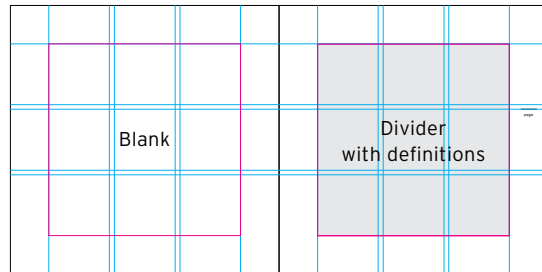
Designer to choose between (1 or 2) page layout

2. POINT STUDIES

Reading: *Graphic Design the New Basics*, pages 6-27

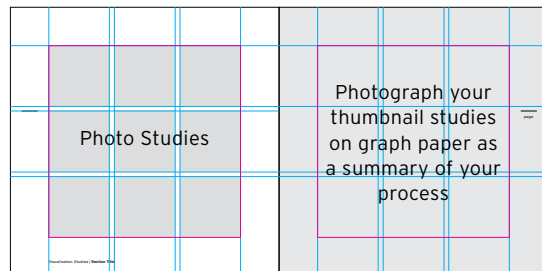
Class Discussion: "Forward" + "Point," based on assigned reading. Show historic and contemporary examples of "line." Tools and technique demonstrations.

Divider + Point Photo Studies / Outside of class / Define Point: 3-6 key themes and attributes. Place definitions on your divider page. (see p.14, *Graphic Design and the New Basics*) Using a digital camera photograph 9 examples of points found in the environment. Use selective cropping to create strong compositions. Download to the computer and color correct using Photoshop. Place within your InDesign book layout using a 1" margin. (3-columns, 3-rows)



POINT DIVIDER

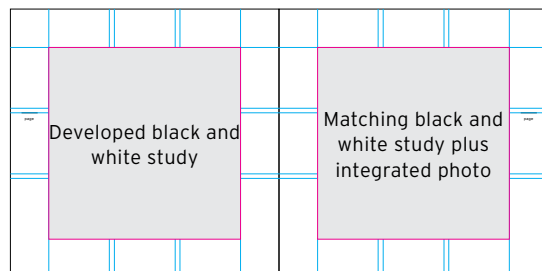
Section name
3-6 definitions for section
Page number



POINT PHOTO STUDIES

9 Point Photo Studies Left page (L)
Photo(s) of your thumbnail graph paper sketches. Full bleed. Right page (R)
Page number
Footer: Visualization Studies | Point

Point Composition Studies: Sketch 9-12 (thumbnails) of your point composition studies in a dual-grid graph notebook. Next, use Illustrator to develop 3 of your best black and white compositions and matching compositions with integrated photos using points, grid, scale and positive and negative space. Place your Illustrator file within the InDesign book layout using a 1" margin. Next, integrate a photo from your photo studies for (R) page. One composition per page.



POINT STUDIES (x3 spreads)

Developed black and white studies (L)
Developed black and white studies plus integrated photo (from your original photo studies) (R)
Page numbers
Footer: Visualization Studies | Point

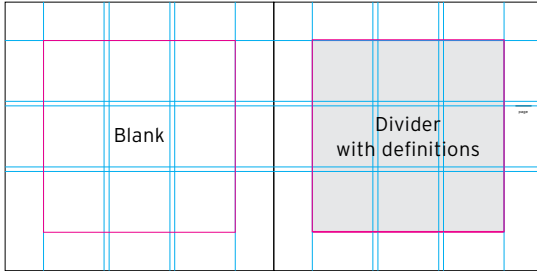
Point Critique: Present your trimmed, unmounted, 7"x 14" spreads at 100% scale for class discussion and feedback. **Include in Developmental Process Book.**

3. LINE STUDIES

Reading: *Graphic Design the New Basics*, page 16, *Graphic Design Manual: Principles and Practice*, Armin Hofmann, "The Line" (PDF). Available on eclass (Course Readings).

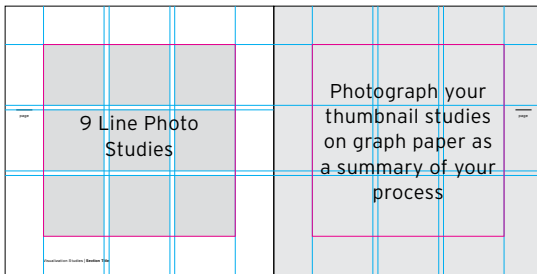
Class Discussion/Lecture: "Line," based on assigned reading. Show historic and contemporary examples of "line." Tools and technique demonstrations.

Divider + Line Photograph Studies / Outside of class / Define Line: 3-6 key themes and attributes. Place definitions on your divider page. (see p.16, *Graphic Design and the New Basics*) Using a digital camera photograph 9 examples of line found in the environment. Download to the computer and color correct using Photoshop. Place within your InDesign book layout using a 1" margin. (3-columns, 3-rows)



LINE DIVIDER

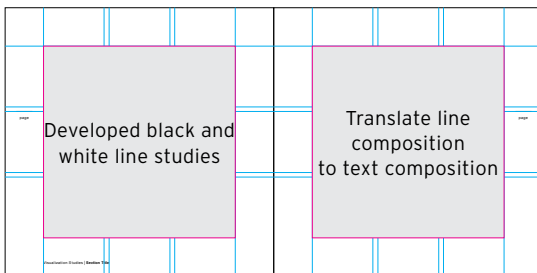
Section name
3-6 definitions for section
Page number



LINE PHOTO STUDIES

9 Photo Line Studies (L)
Photo(s) of your thumbnail graph paper sketches.
Full bleed. (R)
Page number
Footer: Visualization Studies | Line

Line Composition Studies: Sketch 9-12 (thumbnails) of your line composition studies in a dual-grid graph notebook. Next, use Illustrator to develop 3 of your best balanced line compositions. Use a variety of line weights, grid and positive and negative space. Next, translate the same line compositions using found text. Place within your InDesign book layout using a 1" margin. One composition per page.



LINE STUDIES (x3 spreads)

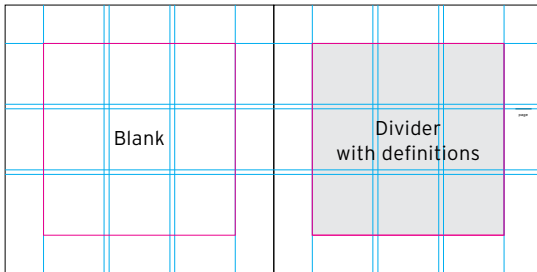
Developed Line Studies in black and white (L)
Use previous developed line studies and translate design with found text (R)
Page numbers
Footer: Visualization Studies | Line

Line Critique: Present your trimmed, unmounted, 7"x 14" spreads at 100% scale for class discussion and feedback. Include in Developmental Process Book.

4. PLANE STUDIES

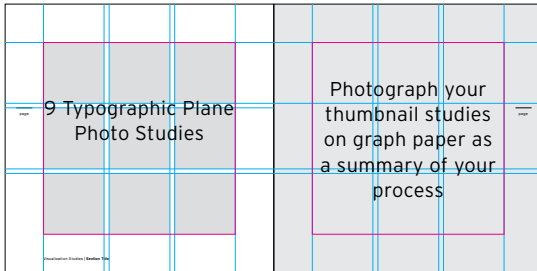
Class Discussion/Lecture: "Plane," based on assigned reading: *Graphic Design the New Basics*, pages 18-21). Show historic and contemporary examples. Tools and technique demonstrations.

Divider + Typographic Plane Photograph Studies / Outside of class / Define Plane: 3-6 key themes and attributes. Place definitions on your divider page. (see p. 20-21, *Graphic Design and the New Basics*) Using a digital camera photograph 9 typographic planes found in the environment. They can be individual letters, words or paragraphs. Download typographic photo plane studies to the computer and color correct using Photoshop. Place within your InDesign book layout using a 1" margin. (3-columns, 3-rows)



PLANE DIVIDER

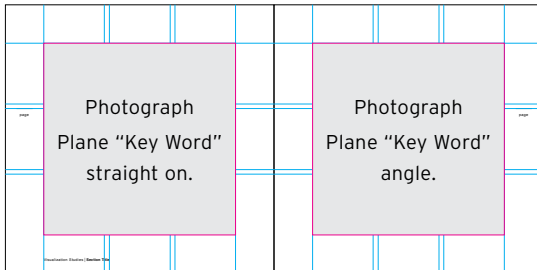
Section name
3-6 definitions for section
Page number



PLANE PHOTO STUDIES

9 Photo Typographic Plane Studies (L)
Photo(s) of your thumbnail graph paper sketches of alphabet to plan layout.
1" margin or full bleed. (R)
Page numbers
Footer: Visualization Studies | Plane

Typographic Plane Composition Study: Sketch 9-12 (thumbnails) of your line composition studies in a dual-grid graph notebook. From a list of key words, design two, experimental type treatments (using found materials, i.e. tape, cut paper,, wood, etc). Photograph, color correct in Photoshop and place within your InDesign book layout using a full bleed or a 1" margin.



PLANE STUDIES (x2 spreads)

Photograph Key Word straight-on. (L)
Photograph Key Word at an angle. (R)
Page numbers
Footer: Visualization Studies | Plane

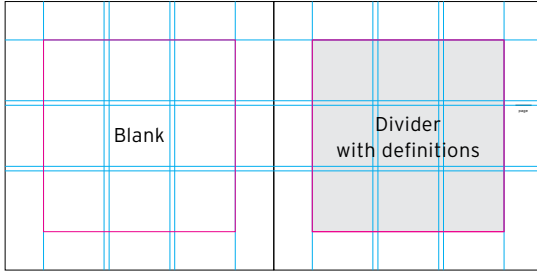
Plane Critique: Present your trimmed, unmounted, 7"x 14" spreads at 100% scale for class discussion and feedback. Include in Developmental Process Book.

5. RHYTHM + BALANCE STUDIES

Reading: *Graphic Design the New Basics*, pages 28-39

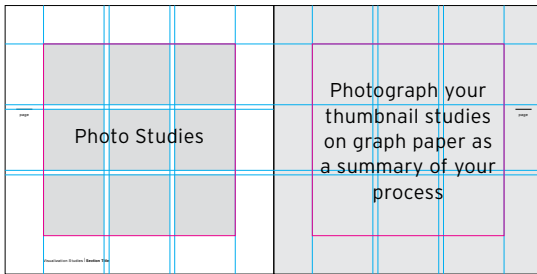
Class Discussion/Lecture: "Rhythm and Balance," based on assigned reading. Show historic and contemporary examples of rhythm and balance. Tools and technique demonstrations.

Divider + Rhythm and Balance Photograph Studies / Outside of class / Define Rhythm + Balance: 3-6 key themes and attributes. **Rhythm and Balance Photograph Studies:** (see p. 32-33, *Graphic Design and the New Basics*) Using a digital camera photograph 9 examples of rhythm and balance found in the environment. Download to the computer and color correct using Photoshop. Place within your InDesign book layout using a 1" margin. (3-columns, 3-rows)



RHYTHM + BALANCE DIVIDER

Section name
3-6 definitions for section
Page number

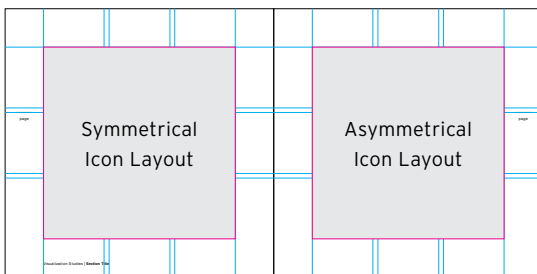


RHYTHM + BALANCE PHOTO STUDIES

9 Photo Rhythm + Balance Studies (L)
Photo(s) of your thumbnail graph paper sketches of 2 different icon layout compositions. (1 symmetrical, 1 asymmetrical)
Full-bleed. (R)
Page numbers
Footer: Visualization Studies | Rhythm + Balance

10/10 TH Rhythm and Balance Photograph Studies: (see p. 32-33, *Graphic Design and the New Basics*)

From the supplied template choose two different icons to redraw in the computer. Using Illustrator and the pen tool redraw the icons with straight lines and bezier curves. Design a series of 2 rhythm and balance icon compositions. Experiment with scale, symmetry, asymmetry and selective cropping. Place within your InDesign book layout using a 1" margin. One composition per page.



RHYTHM + BALANCE STUDIES (x2 spreads)

Symmetrical snowflake (L)
Asymmetrical snowflake (R)
Page numbers
Footer: Visualization Studies | Rhythm + Balance

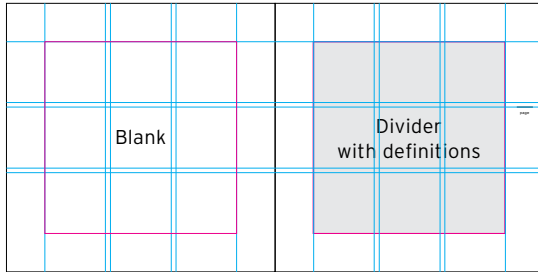
Rhythm and Balance Critique: Present your trimmed, unmounted, 7"x 14" spreads at 100% scale for class discussion and feedback. **Include in Developmental Process Book.**

6. SCALE STUDIES

Reading: *Graphic Design the New Basics*, pages 40-51

Class Discussion/Lecture: "Scale," based on assigned reading. Show historic and contemporary examples of scale. Tools and technique demonstrations.

Divider + Scale Photograph Studies / Outside of class / Define Scale: 3-6 key themes and attributes. Place definitions on your divider page.

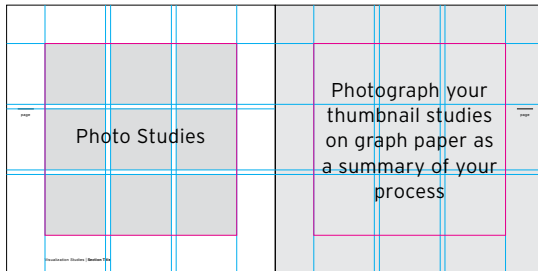


SCALE DIVIDER

Section name

3-6 definitions for section

Page number



SCALE PHOTO STUDIES

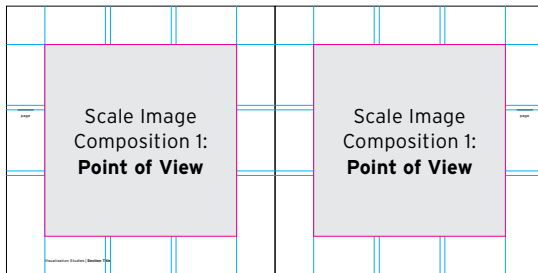
9 Photo Scale Studies (L)

Photo(s) of your thumbnail graph paper sketches (R)

Page numbers

Footer: Visualization Studies | Scale

Scale Image Composition Study 1 – Point of View: (see p. 47, *Graphic Design and the New Basics*) Using a digital camera photograph small objects up close and from a low vantage point to create the illusion of monumentality. Download 2 of your best photo studies from varying angles and points of view to the computer and color correct using Photoshop. Place within your InDesign book layout using a 1" margin. One composition per page.



SCALE STUDIES

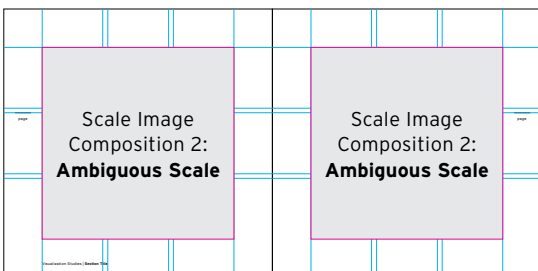
Photo Scale Study (1): **Point of View.** Using the illusion of monumentality. (L)

Photo Scale Study (1): **Point of View.** Using the illusion of monumentality. (R)

Page numbers

Footer: Visualization Studies | Scale

Scale Image Composition Study 2 – Ambiguous Scale: (see p. 46, *Graphic Design and the New Basics*) Using a digital camera photograph small objects up close and to challenge the viewer's expectations about scale. Download 2 of your best photo studies from varying angles and points of view to the computer and color correct using Photoshop. Place within your InDesign book layout using a 1" margin. One composition per page.



SCALE STUDIES

Photo study (2): **Ambiguous Scale.** (L)

Photo study (2): **Ambiguous Scale.** (R)

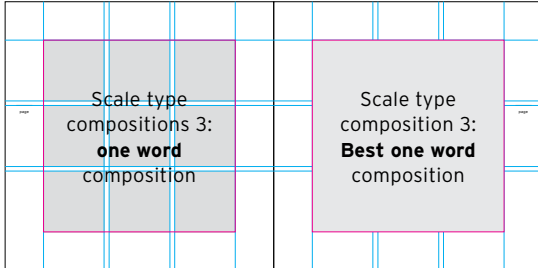
Page numbers

Footer: Visualizations Studies | Scale

6. SCALE STUDIES (CONTINUED)

Scale Type Composition Study 3 – Scale, Depth, and Motion: (see p. 43, *Graphic Design and the New Basics*)
Sketch 9-12 (thumbnails) of your scale type composition studies in a dual-grid graph notebook. Next, use Illustrator to:

- 1.) Develop a **one word** 5” composition in one color black (Helvetica) and use changes in scale, as well as placement on the page to convey the meaning of the word. The composition may bleed.



SCALE STUDIES

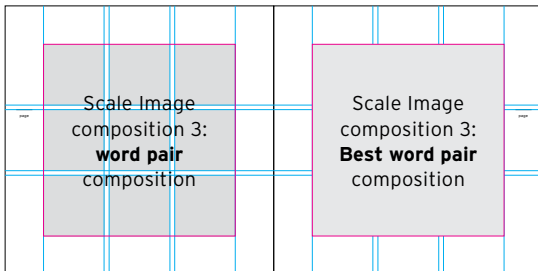
Scale Type Composition Study (3): **9 One Word Compositions.** Explore cropping, depth and motion. (L)

Scale Type Composition Study (3): **Best One Word Composition.** Explore cropping, depth and motion. (R)

Page numbers

Footer: Visualization Studies | Scale

- 2.) Design a **word pair** in a 5” composition in one color black (Helvetica) and use changes in scale, as well as placement on the page to convey the meaning of the word pair. The composition may bleed. Place within your InDesign book layout using a 1” margin. Contrasts in scale can imply motion or depth, as well as express differences in importance or emphasis.



SCALE STUDIES

Scale Type Composition Study (3): **9 Word Pair Compositions.** Explore cropping, depth and motion. (L)

Scale Type Composition Study (3): **Best Word Pair. Composition.** Explore cropping, depth and motion. (R)

Page numbers

Footer: Visualization Studies | Scale

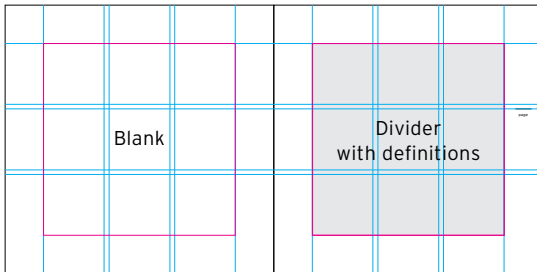
Scale Critique: Present your trimmed, unmounted, 7”x 14” spreads at 100% scale for class discussion and feedback. **Include in Developmental Process Book.**

7. TEXTURE STUDIES

Reading: *Graphic Design the New Basics*, pages 52-69.

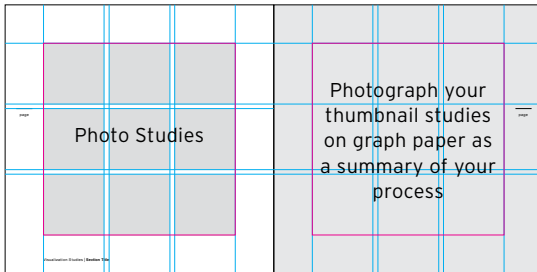
Class Discussion/Lecture: "Texture," based assigned reading. Show Armin Hoffman studies and other historic and contemporary examples of texture. Tools and technique demonstrations.

Divider + Texture Photograph Studies / Outside of class / Define Texture: 3-6 key themes and attributes. Place definitions on your divider page. Using a digital camera photograph 9 examples of compelling textures found in the environment. Download to the computer and color correct using Photoshop. Place within your InDesign book layout using a 1" margin. (3-column, 3-rows)



TEXTURE DIVIDER

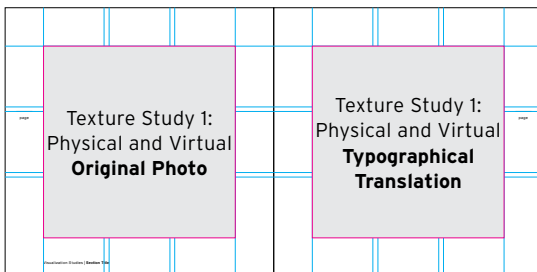
- Section name
- 3-6 definitions for section
- Page number



TEXTURE PHOTO STUDIES

- 9 Photo Texture Studies (L)
- Photo(s) of your thumbnail graph paper sketches (R)
- Page numbers
- Footer: Visualization Studies | Texture

Texture Composition Study 1– Physical and Virtual Texture: (see p. 56-59, *Graphic Design and the New Basics*) Choose 1 of your texture photo studies to recreate the texture typographically using Illustrator. Use found text. Employ repetition, scale and layers. The designer will choose a typeface of their choice. No distortion of typeface is permitted. Place within your InDesign book layout using a 1" margin. The photo composition should be on the left page of the spread and the type composition matching the photo on the right page of the spread.



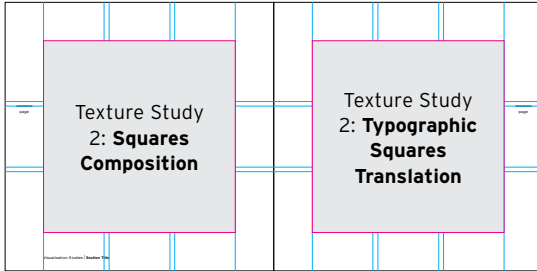
TEXTURE STUDIES (x2 spreads)

- Texture Study 1: Physical and Virtual Photo (L)
- Texture Study 1: Physical and Virtual Typographical (R)
- Page numbers
- Footer: Visualization Studies | Texture

7. TEXTURE STUDIES

Texture Composition Study 2 – Two Squares: (see p. 66-67, Graphic Design and the New Basics)

Design 2 square compositions using 5 squares in a dual-grid graph notebook. Next, using your square composition translate them into 5 justified blocks of type to fit inside your page grid. Choose typefaces with contrasting characteristics such as old style, italic, serif, san serifs and geometric slab serif, etc. Consider stroke width, letter spacing and paragraph leading to achieve the desired effect. Manipulate scale and placement of squares to achieve compositional balance, tension and depth. Squares are permitted to bleed off the edges, reinforcing the illusion of amplification or recession. Next, using InDesign build your compositions based on your sketches. Place 1 black and white square composition on the left page of the spread and the typographical translation on the right page of the spread. Use the full page. Type may bleed.



TEXTURE STUDIES (x2 spreads)

Texture Study 2: Squares Composition (L)

Texture Study 2: Typographic Black and White Squares Translation Composition (R)

Page numbers

Footer: Visualization Studies | Texture

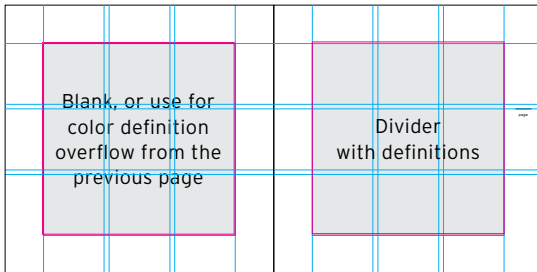
Texture Critique: Present your trimmed, unmounted, 7"x 14" spreads at 100% scale for class discussion and feedback. **Include in Developmental Process Book.**

8. COLOR + PATTERN STUDIES

Reading: *Graphic Design the New Basics*, pages 70-83

Class Discussion/Lecture: "Color," based on assigned reading. Show Joseph Albers color studies as examples and others. Discuss colors meaning in various cultures. Show historic and contemporary examples of color. Tools and technique demonstrations.

Divider + Color and Pattern Studies Spread / Outside of class / Define Color: hue, intensity, value/ton, shade, tint, saturation/chroma, cmyk, rgb, lab, transparent ink, transparent light, hexadecimal (hex) color (web), Pantone color, Pantone matching system. Place definitions on your divider page.

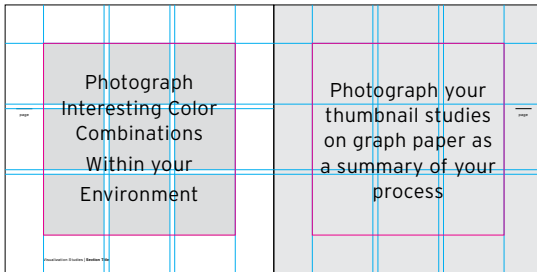


COLOR + PATTERN DIVIDER

Section name

Definitions for section. You may use the following blank page for definitions if you do not have enough space.

Page number



COLOR + PATTERN PHOTOGRAPHED STUDIES

Photo(s) of your thumbnail graph paper sketches of various cropped compositions.

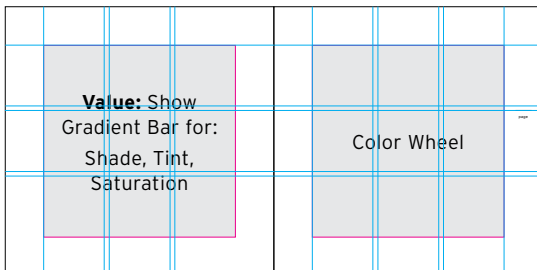
Full-bleed. (R)

Page numbers

Footer: Visualization Studies | Color + Pattern

Color Image Composition Study 1—Color Wheel: (see p. 72-75, *Graphic Design and the New Basics*)

Create a graduated color wheel using cmyk in Illustrator. Graphic form of color wheel is up to the designer. Sketch your color wheel form first in a dual-grid graph notebook. Build the color wheel in Illustrator on a page using a 1" margin.



COLOR + PATTERN STUDIES

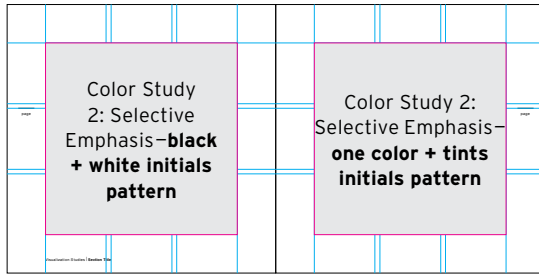
Color Study 1: Value Study (L)

Color Study 1: Color Wheel (R)

Page numbers

Footer: Visualization Studies | Color + Pattern

Color Type/Image Composition Study 2–Selective Emphasis: (see p. 80–83, **Graphic Design and the New Basics**) Sketch a small scale plan of your color type/image composition study in a dual-grid graph notebook. The composition will be a black and white typographic pattern using your initials within the page grid. Next, use Illustrator to build your the black and white typographic pattern. Next, using the black and white composition you designed create 3 new color compositions experimenting with hue, value, and saturation, as well as with analogous, complementary, and near complementary color juxtapositions. Observe how color alters not just the mood of a pattern, but the way its shapes and figures are perceived. Color affects both the parts and the whole. Notice how selective color emphasis pulls elements forward or makes them recede. Place on one page of your InDesign book layout using a 1” margin. The composition may bleed.



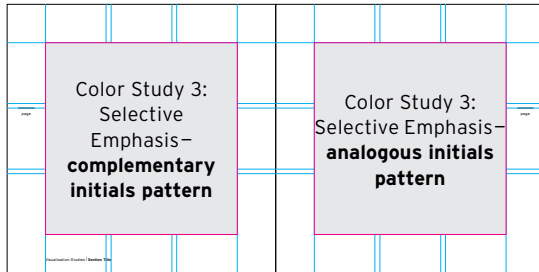
COLOR + PATTERN STUDIES

Color Study 2: **Black + White Initials Pattern** (L)

Color Study 2: **One Color Plus Tints Initials Pattern** (R)

Page numbers

Footer: Visualization Studies | Color + Pattern



COLOR + PATTERN STUDIES

Color Study 3: **Complementary Initials Pattern** (L)

Color Study 3: **Analogous Initials Pattern** (R)

Page numbers

Footer: Visualization Studies | Color + Pattern

Color Critique: Present your trimmed, unmounted, 7”x 14” spreads at 100% scale for class discussion and feedback. Include in **Developmental Process Book**.

9. FIGURE + GROUND STUDIES

Reading: *Graphic Design the New Basics*, pages 84-99

Class Discussion/Lecture: "Figure + Ground," based on assigned reading. Show historic and contemporary examples of color. Tools and technique demonstrations.

Divider + Figure and Ground Photo Studies / Outside of class / Define Figure/Ground: 3-6 key themes and attributes. Place definitions on your divider page.

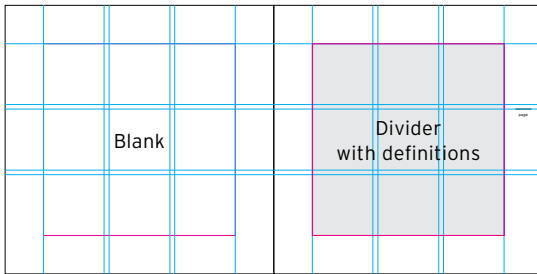


FIGURE + GROUND DIVIDER

Section name
3-6 definitions for section
Page number

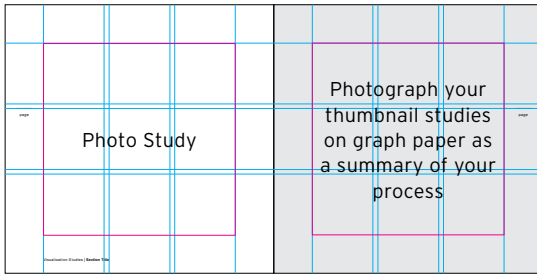


FIGURE + GROUND PHOTOGRAPHED STUDIES

9 Photo Figure + Ground Studies (L)
Photo(s) of your thumbnail graph paper sketches of various texture cropped compositions. Full-bleed. (R)
Page numbers
Footer: Visualization Studies | Figure + Ground

Figure + Ground Type and Image Composition Study 2—Optical Interplay Marks: (see p. 89, *Graphic Design and the New Basics*) Sketch a small scale black and white graphic mark with one letter (font of your choice) and one object beginning with that letter in a dual-grid graph notebook. Allow the letter form to read and the object to read with meaning. Next, use Illustrator to build your black and white graphic mark. Place the graphic mark within your InDesign book layout using a 1" margin.

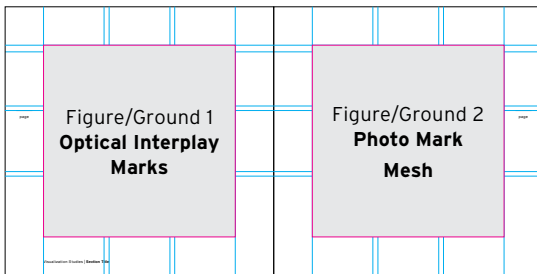


FIGURE + GROUND STUDIES

Figure/Ground 1: Optical Interplay Marks (L)
Figure/Ground 2: Photo Mark Mesh (R)
Page numbers
Footer: Visualization Studies | Figure + Ground

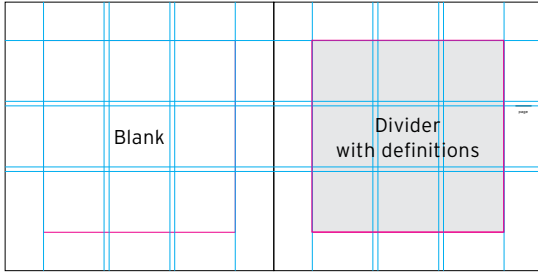
Critique: Present your trimmed, unmounted, 7"x 14" spreads at 100% scale for class discussion and feedback. Include in Developmental Process Book.

10. FRAMING STUDIES

Reading: *Graphic Design the New Basics*, pages 100-115

Class Discussion/Lecture: "Framing," based on assigned reading. Show historic and contemporary examples of framing. Tools and technique demonstrations.

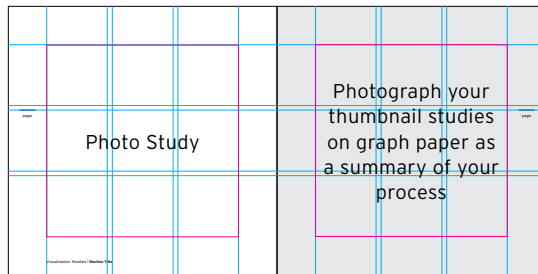
Divider Framing Spread / Outside of class / Define Framing: 3-6 key themes and attributes. Place definitions on your divider page.



FRAMING DIVIDER

- Section name
- 3-6 definitions for section
- Page number

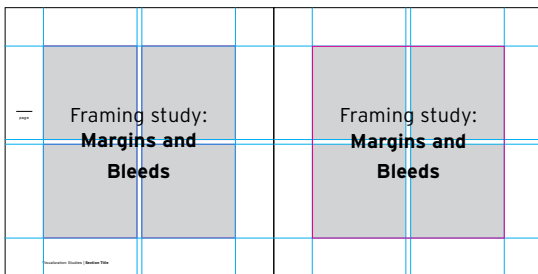
9 Unit Framing Image Photography Study: (see p.102, *Graphic Design and the New Basics*) Using a digital camera find an existing compelling frame within a frame in the environment. Photograph 9 examples. Color correct in Photoshop and place into your InDesign page layout grid 1 per page and a 1" margin.



FRAMING PHOTOGRAPHY STUDIES

- 9 Photo Framing Studies (L)
- Photo(s) of your thumbnail graph paper sketches of various texture cropped compositions.
- Full-bleed. (R)
- Page numbers
- Footer: Visualization Studies | Framing

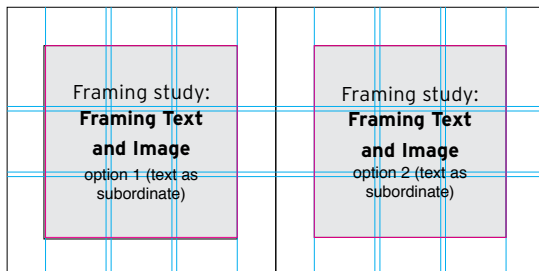
Framing Image Composition Study—Margins and Bleeds: (see p.104-109, *Graphic Design and the New Basics*) Using a digital camera photograph an art studio or your room. Photograph 8 variations of the same experience. Look at the subject matter from multiple points of view. Place 4 photo studies per page with a 1" margin.



FRAMING STUDIES

- (See page 104-105)
- Framing Studies: Margins and Bleeds (L)
- Framing Studies: Margins and Bleeds (R)
- Page numbers
- Footer: Visualization Studies | Framing

From the previous 8 photo studies, **choose your best photo** and design the following: 1 photo composition per page. Select 4 of your cropped photos to make a spread and add a meaningful message of your choice. Sketch out plans for each item below in your dual-grid graph notebook.



FRAMING STUDIES (x2 spread)

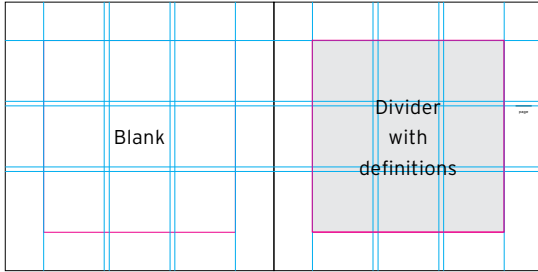
- (See page 108-109)
- Framing Studies: Framing Image and text
- Spread One: text as subordinate
- Spread Two: text as dominate
- Footer: Visualization Studies | Framing

12. LAYERS + TRANSPARENCY STUDIES (TO DEVELOP COVER)

Reading: *Graphic Design the New Basics*, pages 126-157

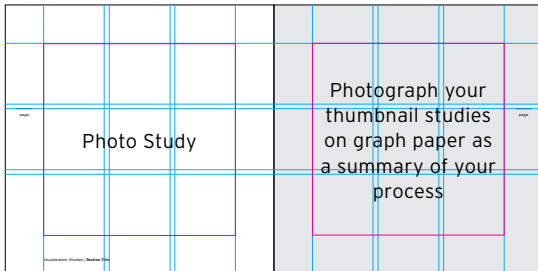
Class Discussion/Lecture: "Layers/transparency," based on assigned reading. Show historic and contemporary examples of layering and transparency. Final review of Blurb.com upload. Tools and technique demonstrations.

Divider Layers + Transparency Spread + Thumbnail Studies / Outside of class / Define Layers + Transparency: 3-6 key themes and attributes. Place definitions on your divider page.



LAYERS + TRANSPARENCY DIVIDER

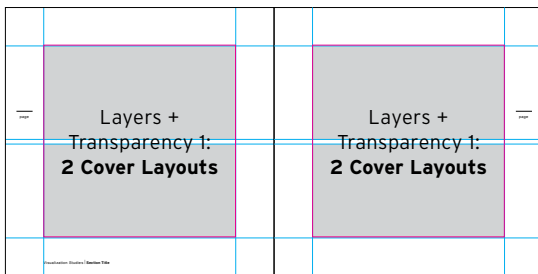
Section name
3-6 definitions for section
Page number



LAYERS + TRANSPARENCY PHOTOGRAPHED STUDIES

Photo(s) of your thumbnail graph paper sketches of various texture cropped compositions.
Full-bleed. (R)
Page numbers
Footer: Visualization Studies | Layers + Transparency

Image Composition Study–Cover Design: (See pages 126-157) Using collage, layering and transparency choose from the studies you have just completed in your book. Design 4 cover thumbnail ideas. Place the cover studies into your layers and transparency section and use the best composition for the actual cover. Include the title: **Visualization Studies, your name, Art 215 Introduction to Computer Graphics, Instructor: Scott Wyss, Fall 2013.** Sketch out thumbnail plans in your dual-grid graph notebook before using the computer. Use Illustrator, Photoshop and InDesign.



LAYERS + TRANSPARENCY STUDIES

Layers + Transparency 1: **Two Cover Layouts** (L)
Layers + Transparency 1: **Two Cover Layouts** (R)
Page numbers
Footer: Visualization Studies | Layers + Transparency

Final Completed Visualization Studies Book Critique: Present your printed 100% scale covers and electronic PDF book to the class for discussion and feedback. Prepare and send your book to Blurb.com for your portfolio.

PLNU POLICIES

ATTENDANCE

Consistent attendance is critical to your success. You are expected to arrive on time with all your materials ready to work. If an emergency arises you must send me an email prior to our class meeting. Due to the intensity of the course daily attendance is essential. If you are absent from more than 10 percent of class meetings, I have the option of filing a written report which may result in de-enrollment. If the absences exceed 20 percent, you may be de-enrolled without notice. If the date of the de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade W or WF consistent with university policy in the grading section of the catalog. See Academic Policies in the undergraduate student catalog.

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Eclass. Submit your project on time even if the project is incomplete. If you need special consideration please submit a written request. I reserve the right to modify the schedule as necessary.

ACADEMIC DISHONESTY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. As stated in the university catalog, "Academic dishonesty is the act of presenting information, ideas, and/or concepts as ones own when in reality they are the results of another person's creativity and effort. Such acts include plagiarism, copying of class assignments, and copying or other fraudulent behavior on examinations. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course." See Academic Policies in the undergraduate catalog.

ACADEMIC ACCOMMODATIONS

While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, students requesting academic accommodations must file documentation with the Disability Resource Center (DRC), located in the Bond Academic center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual needs of the student. See Academic Policies in the undergraduate student catalog.

FERPA POLICY

In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by distributing all grades and papers individually). Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See Policy Statements in the undergraduate student catalog.

FINAL EXAMINATION POLICY

Successful completion of this class requires that you turn in your completed Final project: Visualization Studies Book on the posted examination schedule posted on the Class Schedules site. No requests for

USE OF TECHNOLOGY

I encourage all personal media devices for "learning." Please be respectful and professional by abstaining from media use during class time if it is unrelated to the course. Food is not permitted in the Mac Lab.

ASSESSMENT AND GRADING

Assessment and grading is based on the quality of the final work which includes: visualization studies and book. It is also graded by the conceptual approach, application of formal design principles, craft, class participation and professionalism. Grades will be averaged over the course of the semester and based on the following criteria:

Grading: : Based on the Following

- 35% Final Visualization Studies Book
- 25% Attendance and Participation during Studio Activities
- 20% Homework, Process and Implementation
- 5% Written Design Brief
- 15% Final Project Presentation

*Final Completed Visualization Studies Book Critique:

1) Completed Digital PDF of Book:

All sections of the book completed and formatted and placed on the server drop box.

2) Design Brief:

Present your electronic PDF book to the class for discussion and feedback. A small 5-10 minute presentation to accompany the book as it is projected on the overhead. A minimum one-page design brief that reflects on the semester project and what design, type and computer tools you learned from each section of the book will be handed in.

A 4.0=40 pts. Given to the student who consistently presents work of **exceptional quality** and who demonstrates a thorough understanding of all concepts presented. This student seeks out additional information independently, is always on time, never misses class, and always participates actively during critique and class discussions.

A- 3.7=37 pts.

B+ 3.3=33 pts. Given to the student who presents work of overall **good quality** which demonstrates a consistent understanding of all concepts. This student is always on time, rarely misses class and usually participates actively during critiques.

B 3.0=30 pts.

B- 2.7=27 pts.

C+ 2.3=23 pts. Given to the student who presents work with **average quality**, demonstrates the minimum amount of research needed to complete projects. This student has an inconsistent understanding of the concepts being presented, is usually on time, has occasionally missed class and occasionally participates during critiques.

C 2.0=20 pts.

C- 1.7=17 pts.

D+ 1.3=13 pts. Given to the student who presents work of **poor quality**, where projects are incomplete or missing. This student does not understand the majority of concepts being presented, is rarely on time, misses class frequently, and rarely participates during critiques.

D 1.0=10 pts.

D- .7=7 pts.

F 0=0 pts. Failing