Space

Every graphic design occurs in an area of space that is usually a flat two-dimensional plane bounded by the four edges of a sheet of paper or other substrate, such as the film, video, or computer image. The designer organizes the visual and verbal components of the message upon this surface and composes unlike elements into order and unity.

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Composition

The horizontal and vertical edges of the page determine the area and are the design's first four lines, containing and controlling the composition. Forms can either align with the edges to create stability and order or be composed in opposition to the edges to create an energetic forcefulness.

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Fundamental

One learn music by first doing musical scale. Like any art, the principle of graphic visualization has to be discovered trough simple basic exercises. This is what is provided in this class. Introducing to students the understanding of a higher level of visual discipline.

© Jean-Benoit Levy, instructor in Graphic Design

Graphic

The term "graphic" relates to the visual, or things we can see. The term "communication" refers to the exchange of information in any form. Therefore, graphic communication means the exchange of information in a visual form. Such as words, images or the combination of these.


Visualization

Graphic Design is a hybrid discipline. Diverse elements, including signs symbols, words, and pictures, are collected and assembled into a total message. The dual nature of these graphic elements as both communicative signs and visual forms provides endless fascination and potential for invention and combination.

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<td>Department of Design Office</td>
<td>Nicole Piffero</td>
<td>Academic Support Coordinator</td>
<td>Room 120</td>
</tr>
<tr>
<td></td>
<td>(408) 924-4340 Main Line</td>
<td>(408) 924-4343 Direct Line</td>
<td><a href="mailto:design@sjsu.edu">design@sjsu.edu</a></td>
</tr>
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| **Instructor** | Professor Levy | Graphic Designer | Part time lecturer |
| **Contact** | usa@and.ch | www.and.ch | 408 924 4343 (emergency) |
| **Office Location** | San José State University | Office. Room 233 | Art Building |

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<td>Tuesday + Thursday</td>
<td>12:00 pm to 02:50 pm</td>
<td>Art Building. Room 105</td>
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| **Prerequisites** | Should be taken in parallel with DSGD 83 (Intro to computer) |
| **Course Fees** | There is no additional printing fee for this course. Tuition includes unlimited Black and White prints in dpt. print shop. (8.5 x 11) or (11 x 17) and limited 30 color (8.5 x 11) or (11 x 17) prints. For this class only. |
| **Units** | This course is 3 semester units and graded. This course satisfies 3 units of the 21 units in preparation for the major requirements for BA–Art, Concentration in Design Studies in the Department of Design. |
| **Course Description** | This class offers a semester long studio experience that engages a series of problems and themes in basic two-dimensional design. Students will develop fundamental design and compositional skill sets in a range of media. The course also promotes the critical examination and development of basic principles, attributes, and elements of design, including the relationship between some production methods and materials. This is a studio-intensive course where 7 projects will be assigned to address the graphic design program Student Learning Objectives, to view please visit: http://www.sjsu.edu/ugs/assessment/programs/humanities/art/Graph_Des/ |

| **Course Goals and Student Learning Objectives** | You will develop fundamental proficiency in two-dimensional strategy and methodologies for visual communication. You will also be encouraged to develop evaluative skills, and articulate them in the critique format. The course conceives of “visual vocabulary” as a set of tools to be mastered and utilized for a wide variety of design applications. |
| **Course Content** | Upon successful completion of this course, students will be able to: |
| | — Establish a basis for fundamental two-dimensional problem solving utilizing the following interrelated theories of how to work with design elements |
| | — Design principles (the basic interrelated theories on how to build and work with the design elements), |
| | — Design attributes (the qualities or characteristics inherent in any composition or form). |
| | — The major forces of composition |

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<th><strong>Learning Outcomes</strong></th>
<th>Upon successful completion of this course, students will be able to:</th>
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<tr>
<td>1</td>
<td>Practice and develop the knowledge and variety of skills to work in two-dimensional spaces; Learn the critical analysis of artwork</td>
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<tr>
<td>2</td>
<td>Generate effective design processes by utilizing the fundamental design elements, such as: Squares, dots, lines, text and mass for creating effective compositions;</td>
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<td>3</td>
<td>Understand the process of fundamental graphic design theory and principles as they relate to current trends in visual communication;</td>
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<tr>
<td>4</td>
<td>Design and assemble a technically proficient body of two-dimensional design work that demonstrates the successful visualization of an idea;</td>
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<td>5</td>
<td>Apply the fundamental knowledge and related set of skills to produce two-dimensional design work as prerequisites for intermediate and advanced course work;</td>
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<tr>
<td>6</td>
<td>Organize information and process to make compelling and experimental visual expressions for future presentations.</td>
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**Material Requirements**
A laptop computer with software (Adobe Creative Suite 5) and type fonts.
Other materials include
- One 1-inch letter-size binder (workbook)
- Pencil, Pen, Eraser, Scissors, White paper, X-Acto knife, Metal ruler, Tracing paper, push pins, Cutting-mat, graphic arts adhesive, flash drive, whiteout stick
- One CD/DVD, (At home: small ink-jet printer)
- No spray-mount adhesive spraying in the class.
- Do not use tabletops as a cutting surface.

**Required software**
Adobe creative Suite
Illustrator / Adobe Photoshop / Adobe In Design

**Homework**
It is expected that there will be 1.5 to 2 hours of homework for each hour of class.

**Administrative Policies**
This course is an essential component of your curriculum at SJSU.
We have a good amount of work to complete this term, so in order professionally and effectively deliver the curriculum it is necessary to establish some ground rules.
- Students are expected to read this syllabus thoroughly and to observe all of the regulations laid out below.

**Classroom Protocol**
We are involved in a mutually beneficial communal learning experience, one that requires full attention and respectful behavior toward all members of the class.

In order to maximize the learning experience, students are requested to observe the following etiquette guidelines and must take every step necessary to minimize distractions during class.

- **Laptops are to be used for course related purposes only.**
  - TURN OFF CELL PHONES IN CLASS. Electronic devices not directly pertaining to your participation in this class must be turned off and put away before class starts.
    - This means you may not place or receive calls, text-messages, play games, check e-mails, surf the web, pop into Facebook, Twitter, etc. It is fine to turn them on during the break.
  - Please do not eat during class.
  - Socializing during lectures or when other students are presenting material for the benefit of the class is counterproductive and inconsiderate.

- **Arriving**
  - Announcements, handouts, and assignments are issued at the start and end of class.
  - All critiques begin 15 minutes after official class start time.
  - No work is to be added to the wall after a critique begins.
  - It is your responsibility to inform yourself of any announcements or requirements that you miss due to late arrivals. Please do not interrupt class to ask about these.
  - If you have questions, use the office time on Tuesday and Thursday. (see page 3)
  - Students are expected to arrive on time and to remain in class until the class is over.

- **Leaving**
  - If you have a prior engagement that requires you leave before the end of class, please inform the instructor before class and take pains not to disturb other students when you leave.

- **Participation effect on grading**
  - I expect full participation in all activities; lectures, discussions, homeworks and exercises. It is very important that you attend as many, if not all, classes as possible.
  - You will be evaluated on your degree of engagement during all class sessions; work-in-class days, and critiques/feedback sessions, as well as producing on-time presentations of all preliminary roughs and final designs. “On-time” means that work is on the wall or otherwise placed as requested prior to the start of any session.
  - If you cannot attend class, notify me, preferably by e-mail.

Excused absences are accepted only if the student provides a doctor’s note or other official documentation that qualifies for an excused absence. Failure to attend or be on-time for class for work or family related circumstances is not excused unless arrangements have been made in advance with the instructor. One (1) “family emergency” per semester will be allowed, but does not excuse the student from course expectations. Even with excused absences and latenesses, missing class activities and falling behind schedule may still affect your grade.
Submission

For each assignment, at each due date, students are required to submit the assignment package which includes the following items:

Semester deliverables

1 Final output
   12 color printout (Size: Tabloid). One final with your design process for each project.

2 Process and presentation in the workbook (binder)
   8.5 by 11 inches on white paper (Refer to sample for detail).

Final Deliverable

— One binded final book to deliver with the 12 exercises pages.
   To be corrected after each individual grading.
— One CD. All project files must be stored on a CD.
   Due on the last day of instruction. (PDF)
— The workbook

Important Notes about Grading

All projects are graded chronologically during the semester, therefore you should do your best on them or your course grade will be adversely affected.
It is very important to complete all of them because:

1 Each develops a skill necessary for successful completion of projects

2 Missing a portion of these projects will lower your course grade substantially

Participation effect on grading
You will be evaluated on your degree of engagement during all class sessions; work-in-class days, and critiques/feedback sessions, as well as producing on-time presentations of all preliminary roughs and final designs.
“On-time” means that work is on the wall or otherwise placed as requested prior to the start of any session.

Deadlines
During the semester 8 deadlines are scheduled.
On the final day, you will submit the last project in the form of a book containing all exercises.
No extensions will be given except in cases of documented emergencies or serious illness.
If such a circumstance should arise, please contact the instructor as early as possible and provide official documentation.

Late Projects
It is essential that you keep up with the course work and submit all projects on time.

Projects will lose one letter grade per each working day late.
Graded projects more than 3 days late will not be accepted. In such cases, a grade of zero credit (F) will be entered.

Projects cannot be re-done for re-evaluation.

Extra Credit
Out of general fairness to all students, there will be no opportunities for extra credit projects given in this class.

Dropping and adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc.

Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html.

Add/drop deadlines can be found on the current academic calendar web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/.

The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/
Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.
The project and course performance will be evaluated according to the following components. Each project (8) will be graded upon completion and assigned a letter grade according to the University policy – A through F. An incomplete will be granted to students with documented extenuating circumstances e.g. debilitating illness, family emergency etc.

Bases for the grading are:

(25%) — Problem solving skills: Concept development
Planning, organizing, research and content gathering (message development), analysis, sketching and content integration.

(25%) — Visual solution, visualization skills: Formgiving
Design exploration, development, and refinement.
The synthesis of the elements, principles, and attributes of form into an effective, evocative product.
The verbal/visual investigation of form and function.

(25%) — Documentation: Presentation skills
The skill, dexterity, and attention to detail exhibited in presentation. The quality of line and form necessary for effective visual communication. The documentation process in your Workbook

(25%) — In-class Procedure, Engagement, Preparation: Participation
Producing appropriate solutions to all required phases of development on projects both in quality and quantity. Engaged in class critiques and activities.

A –, A, A + = Excellence (3.7–4.0)
Student consistently delivers creative and high quality work and demonstrates the ability to explore a wide range of alternative options as well as the ability to make intelligent and informed decisions on the final solution. Student is able to refine final solutions to instructor feedback.
Student shows the ability to communicate ideas clearly and completely, both visually and verbally. Well-crafted and informed arguments support any and all design decisions. All projects are complete and on time. Student demonstrates a strong, engaged effort in work and in class. Student maintains at all times a positive attitude and commitment towards the profession, classmates, the instructor and their own development. Student participates in all regularly scheduled classes. Overall, student meets and exceeds the requirements of the course.

B –, B, B + = Very good work (2.7–3.6)
Student demonstrates an above average effort in all areas. Work is complete and demonstrates no craft or technical problem areas. Student shows the ability to communicate decent rationale for design decisions and demonstrates improvement in all areas of professional development as a designer. Student maintains a positive attitude and involvement in all coursework and class activities.

C –, C, C + = Adequate, average work (1.7–2.6)
Student produces the minimum work required at an average quality level and provides basic explanations for design decisions. Student demonstrates a basic understanding of the principles presented in class and may have some craft and technical problem areas. Student demonstrates average participation in all regularly scheduled classes.

D –, D, D + = Poor work and lack of effort (0.7–1.6)
Student produces the minimum work required at below average quality and demonstrates little understanding of the principles.

F = Failure to meet the course requirements (0.0–0.6)
Student demonstrates a lack of understanding of the basic principles discussed in class and is unable to convey creative and craft and technical ability as required. Student has little or no involvement in class discussions, repeatedly misses deadlines or critiques, and demonstrates little commitment to learning and their own development. Student shows little participation and/or is consistently late for class.
Academic Integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University's Academic Integrity policy, located at http://www.sjsu.edu/senate/S07-2.htm, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sa.sjsu.edu/judicial_affairs/index.html. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all projects or assignments are to be completed by the individual student unless otherwise specified. If you would like to include your projects/assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy S07-2 requires approval of instructors.

Emergency contact

Call to the police office at 911 or pick up a Blue light phone. Escort Service: 4-2222

Other aid

Individuals with disabilities may contact the Disability Resource center on campus, Phone: 924-6000, Administration building 110, for a variety of formats such as Braille, large print, sign interpreters, assisting listening devices, audio tape, accommodations for physical.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Student Affairs

The Division of Student Affairs provides a wide variety of services – career development, health and wellness, campus life, leadership development, cross cultural experiences, disability resources, psychological counseling, student housing, recreation, and co-curricular events. If you are interested in learning more about the departments and opportunities and services, please visit http://www.sjsu.edu/studentaffairs/

Learning Assistance Resource Center

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. The Center’s tutors are trained and nationally certified by the College Reading and Learning Association (CRLA). They provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group, individual, and drop-in tutoring are available. Please visit the LARC website for more information at http://www.sjsu.edu/larc/.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at http://www.sjsu.edu/writingcenter/about/staff/.

Peer Mentor Center

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop-in basis, no reservation required. The Peer Mentor Center website is located at http://www.sjsu.edu/muse/peermentor/
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<td><strong>8 Research + Process</strong></td>
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August
- Thur 24: Course introduction / Project 1 introduction / In class exercise
- Tue 29: Homework group critique / In class exercise: Pictograms.
- Thur 31: Last check + corrections on template. Project 2 Introduction

September
- Tue 05: Delivery 1 + final presentation + critique / Bring + Start project 2
- Thu 07: Homework group critique / In class exercise
- Tue 12: Homework group critique / In class exercise: Icons
- Thu 14: Last check + corrections on template. Project 3 Introduction
- Tue 19: Delivery 2 + final presentation + critique / Bring + Start project 3

October
- Tue 03: Delivery 3, final presentation + critique / Show + Start project 4
- Thu 21: Homework group critique / In class exercise
- Tue 26: Homework group critique / In class exercise
- Thur 28: Last check + corrections on template. Project 4 Introduction

November
- Thu 02: Project 5 Introduction / In class exercise
- Tue 07: Homework individual critique / In class exercise
- Thur 09: Last check + corrections on template. Project 6 Introduction
- Tue 14: Delivery 4, Final presentation / critique / Project 5 Introduction
- Thu 19: Book zapping
- Tue 24: Homework group critique / In class exercise
- Thur 26: Last check + corrections on template. Project 6 Introduction
- Tue 31: Delivery 5, Final presentation / critique / Project 6 Introduction

December
- Thu 05: Delivery 6, Final presentation / critique / Project 7 Introduction
- Tue 07: Final presentation + delivery of the complete work Workbook + Booklet + PDF on CD for final grade
Visual construction
Changing + Transforming
Dots + Pictograms

Overview
Exercises 1a / Ex. 1b
Create visual variations based on the placement of basic graphic elements (dots) in order to observe some main rules of visual composition and react to it.

Objectives
Observe and depict the visual relation between different configurations of shapes to visualize various graphic results. Analyze the figures that occur.

By moving and grouping dots, you will learn:
— Principles of visual perception
  Relationship of figures: direction, space, connections.
— Interaction of graphic shapes. Regular / Random
— Creation of various form as a graphic symbol.
— Perception of empty space

Components
— White dots on black squares. Grid

Requirements
— Ex 1a: Organize white dots.
— Ex 1b: Create an abstract composition based on 3 pairs, with 6 uneven dots

See detailed page for day by day timing and instructions
Keep track of your process and update your workbook

Exercise 1a

Exercise 1b
## Visual construction

**Exercise 2a / 2b**

**Objectives**

1. Take your portrait and translate it on a given amount of pixels (Introduction to icons) with the use of a basic geometric elements (squares).
2. Understand the visual relationships between a real image and its pixelate translation.
3. Take decision in using gray, white or black squares in a spot that might have several shades.
4. Learn to compare result with original to keep resemblance of portrait efficient.
5. Use cropping, reduction, enlargement in order to maximize placement of image.

**Components**

- Black and white photography + 256 squares

**Requirements**

- Ex 2a: Square to pixel. 3 grays / Black / White

---

**Exercise 2b**

**Objectives**

1. Create two visual variations based on the amount of pixels used in the portrait.
2. Use the very same amount of squares and design a composition 1 x order and 1 x disorder.
3. Understand the difference that occur within one similar content.
4. Reorganize amount of given squares into one original informative solution.

**Components**

- 256 squares. Values: 0% / 25% / 50% / 75% / 100%

**Requirements**

- Ex 2b: Random v.s. Organized. 3 grays / Black / White

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See detailed page for day by day timing and instructions.

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**Exercise 2a**

**Objectives**

1. By placing squares and moving them around, you will learn:
   - Construction of one image with geometric elements
   - Construction and deconstruction of same image
   - Interaction of graphic shapes. Regular v.s. random
   - Principles of visual perception. Separated v.s. connected

**Keep track of your process and update your workbook**
Overview Exercise 3

What makes a composition? When is a picture abstract? When is it figurative?

— Create an abstract composition out of a given photography, by simplifying the shapes.

Objectives

Students must understand the visual relationships between different elements in an image and simplify it, according hierarchy of narrative.

By simplifying and image into black and white shapes, you will learn:

— Interactions of various free shapes as graphic elements.
— Principles of visual perception
  (Depict the main composition forces of an image)
— Work with basic graphic tools. Tracing by hand + software
— Discovery of step by step
— Development of spatial and structural sensitivities.
— Process and decisions

Components

Black and white press photography. Horizontal format. (Landscape format)

Choose one news photography out of three choice.
Simplify to the max. Present all steps

Keep track of your process and update your workbook

Exercise 3

[Images of simplified compositions and photographs]
Overview
Exercises 3a / 3b / 3c

Objectives
Research and photograph various textures in your own environment.
Choose those textures for their visual propriety such as smooth, rough, coarse, soft, hard...
Choose the best samples to create a gradient composition out of 9 squares.
Use in a second phase different typefaces to emphasize the composition.

Understand the visual relationships between, textures and their visual appearance.
Learn to balance them together into a unified composition. Get introduced to typefaces.

By taking your own images, organizing them and composing with them, you will learn:
— Principles of visual perception. (Rough, smooth, thin, thick, complex, simple, etc.)
— Development of textural sensitivities.
— Take pictures with consistent lighting.
— Transfer color images into gray.
— Build gradient to design an harmonious composition.
— Learn to design random composition.
— Integrate appropriate typographical element in equal size according visual strenght.

Requirements
See detailed page for timing and instructions

Exercise 4b

Exercise 4a
Visual composition  
Reseaching + Discovering  
Image + Text

Overview Exercise 5
Pick up 3 color printed squares out of a stock found in printed matter, such as newspaper, old magazine and/or junk mail. Integrate 2 antagonist adjectives defining yourself in those random squares.

Objective
Understand the expressive aspect of different typefaces and relate them to the meaning of each word.

Understand the visual relationships between random visual elements and learn to balance them together into a harmonious composition.

By looking for positioning text in image, you will learn:
— To integrate written message in color and image.
— Principles of visual perception. Integrating new elements in a given environment.
— Development of tools for future personal explorations.
— To work quickly and creating the best composition by comparing your variations.
— Reinforcing your flexibility and self critical sense.

Components
2 adjectives defining yourself. 3 randomly selected images

Requirements
Fast tempo work

Keep track of your process and update your workbook

See detailed page for timing and instructions
Overview Ex. 6

Interpret a music composition with lines. Following step by step process, discover rules of composition. Integrate a title.

Objective

Create a random composition out of regular graphic elements

By transforming one image step by step will learn to:

— Discover basic principle of rhythms composition
— Create a random composition out of a music piece
— Development of two-dimensional sensitivity
— To work by hand and by computer. Creating a simple composition out of various lines.
— Integrate the title of the music piece and it’s author

Components

Regular lines / Music / Text

Requirements

— Cut given lines to create rhythm
— Transfer black and white composition first in 1 gray, than with 3 grays
— Adapt square in color
— Place text

See detailed page for timing and instructions

Keep track of your process and update your workbook

Exercise 6
Overview Ex. 7

Create one composition by combining various visual elements and techniques you have learned such as directions, grouping, sizes, value, transparency, color, and content.

Objective

Apply all the rules of visual composition that you have learned so far in a practical assignment. By creating three subjective compositions you will learn:

- To approach any composition with confidence.
- The process of developing an image on your own.
- Drafting skills with basic graphic tools. Drawing and computer.
- Development of formal and spatial sensitivities.

Components

Diverse elements (Your own photography or illustration, Text, typography, colors)

Requirements

- Follow briefing from a poster competition
- Sketch by hand / rough research free style / layout in computer
- Finalize with computer
- Use color composition in four colors process (cmyk)

Keep track of your process and update your workbook.
Overview project 8

Objective

Components

Requirements

See detailed page for timing and instructions

Design process  Presenting + Demonstrating  Process v.s. Research

Keep track of your entire process in a workbook (binder) and report your research into a presentation booklet. Deliver a final CD with all finals (12 exercises).

Demonstrate what you have learned in this class

By finalizing the presentation booklet you will learn:

— To present your work and explain your process
— To demonstrate your skills and deliver a finished work on time.

Letter-size binder (8.5 x 11 Inches)
Tabloid presentation Booklet (11 x 17 Inches)
CD with all 12 finals
<table>
<thead>
<tr>
<th>Source</th>
<th>Glossary of Graphic Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Alignment</td>
<td>The positioning of a body of text. Text can be positioned to the left, right, or &quot;center&quot; of a page.</td>
</tr>
<tr>
<td>B Bleed Bleeding Edge</td>
<td>When a page or a cover design extends to and off the edge of the paper it is called a &quot;bleed&quot;. In print design, the artwork or block of color must extend off the edge of the page. The artwork or block of color is then printed on larger-size paper. Then the printed page is trimmed to the desired size.</td>
</tr>
<tr>
<td>Bitmap Image</td>
<td>A graphic image stored as a specific arrangement of screen dots, or pixels. Web graphics are bitmap images. A graphic which is defined by specifying the colors of dots or pixels which make up the picture. Also known as raster graphics. Common types of bitmap graphics are GIF, JPEG, Photoshop, PCX, TIFF, Macintosh Paint, Microsoft Paint, PNG, FAX formats, and TGA.</td>
</tr>
<tr>
<td>C Caption</td>
<td>In typography and page layout, any strictly descriptive text accompanying an illustration, located beneath it, alongside it, or above it.</td>
</tr>
<tr>
<td>CMYK</td>
<td>Stands for the colors Cyan-Magenta-Yellow-Black. In print design, colors are defined as a percentage of each of these 4 colors. For example, the CMYK abbreviation for the color black would be 0-0-0-100. In contrast, display devices (i.e. computer monitors) typically define colors using RGB.</td>
</tr>
<tr>
<td>Coated Paper</td>
<td>Paper with a coating of clay or other substances that improve reflectivity and ink holdout.</td>
</tr>
<tr>
<td>Composition</td>
<td>In the visual arts – in particular painting, graphic design, photography and sculpture – composition is the placement or arrangement of visual elements or ingredients in a work of art or a photograph, as distinct from the subject of a work. It can also be thought of as the organization of the elements of art according to the principles of art.</td>
</tr>
<tr>
<td>Complementary Colors</td>
<td>On a color wheel, the colors opposite of each other as in Blue and Orange, Yellow and Violet, Red and Green.</td>
</tr>
<tr>
<td>Contrast</td>
<td>Contrast in design is an accentuation of the differences between elements in a composition. Most people think of contrast only as it applies to colors, but contrast can work with any design element. For example, if you have a group of lines that are all the same size, there is no contrast.</td>
</tr>
<tr>
<td>Cropping</td>
<td>Cutting off an undesired portion of a printed piece, photograph or other image.</td>
</tr>
<tr>
<td>DPI</td>
<td>Stands for dots per inch. DPI specifies the resolution of an output device, such as a printer or printing press machine. Print resolution usually runs from 300-1200 dots per inch on a Laser Printer and 125-225 dots per inch for photographic images on a print brochure..</td>
</tr>
<tr>
<td>Duotone</td>
<td>The application of two colors to provide richer tones than a monotone (single-color image, usually grayscale) can provide. A good duotone image can simulate a wider range of the color spectrum than two colors used separately and set the mood for a photo in a more stunning way than a full-color image.</td>
</tr>
<tr>
<td>Font</td>
<td>A font is a complete set of characters in a particular size and style of type. This includes the letter set, the number set, and all of the special character and diacritical marks. For example, Times New Roman Bold Italic is one font, and Times New Roman Bold is another font. Times New Roman is a typeface.</td>
</tr>
<tr>
<td>Gestalt</td>
<td>The designer combines graphic materials–words, pictures, and other graphic elements– to construct a visual gestalt. This German word does not have a direct English translation. It means a configuration or structure with properties not derivable from the sum of its individual parts</td>
</tr>
<tr>
<td>Golden Section</td>
<td>The ideal proportion according to the ancient Greeks. It is visualized as the division of a line into two unequal segments in such a way that the ratio of the smaller segment to the larger segment is equal to the ratio of the larger to the whole. It is usually defined as 21:34, that is, 21/34 and 34/(21+34). A rectangle whose sides are of this proportion is called a &quot;golden rectangle&quot;. Golden rectangles can be found in the proportions of the Parthenon and many medieval manuscripts.</td>
</tr>
<tr>
<td>Gradient</td>
<td>A gradient is a gradual transition of colors.</td>
</tr>
<tr>
<td>Grid</td>
<td>A typographic grid is a two-dimensional structure made up of a series of intersecting vertical and horizontal axes used to structure content. The grid serves as an armature on which a designer can organize text and images in a rational, easy to absorb manner.</td>
</tr>
<tr>
<td>Gutter</td>
<td>The inner margin of a page, closest to the binding.</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Glossary of Graphic Design</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>JPEG</td>
<td>Abbreviation for Joint Photographic Experts Group. File format for full-color and black-and-white graphic images. JPEG images allow for more colors than GIF images and are usually smaller in size.</td>
</tr>
<tr>
<td>Landscape</td>
<td>A page format in which the correct reading or viewing orientation is horizontal; the width of the page is greater than its height.</td>
</tr>
<tr>
<td>Layout</td>
<td>The transfer of a design onto a workpiece</td>
</tr>
<tr>
<td>Margins</td>
<td>The blank areas beyond the edges of the type page. Any deliberately unprinted space on a page, especially surrounding a block of text. Margins are used not only to aid in the aesthetics and the readability of a page, but also to provide allowances for trimming, binding, and other post-press operations.</td>
</tr>
<tr>
<td>Negative</td>
<td>Generally speaking, a reversed photographic image produced on acetate-based film or photosensitive, resin coated paper.</td>
</tr>
<tr>
<td>Negative Space</td>
<td>In design, the space not occupied by the text or images.</td>
</tr>
<tr>
<td>PDF</td>
<td>Stands for Portable Document Format. Created by Adobe Systems in its software program Adobe Acrobat as a universal browser. Files can be downloaded via the web and viewed page by page, provided the user is computer has installed the necessary plug-in which can be downloaded from Adobe's own web site.</td>
</tr>
<tr>
<td>Portrait</td>
<td>A page format in which the correct reading or viewing orientation is vertical; the height of the page is greater than its width.</td>
</tr>
<tr>
<td>Recto Pages</td>
<td>The odd numbered, right-hand pages of a book.</td>
</tr>
<tr>
<td>Resolution</td>
<td>A measure to which the human eye can distinguish between the smallest discrete parts of an image.</td>
</tr>
<tr>
<td>RGB</td>
<td>Stands for the colors Red-Green-Blue. In web design and design for computer monitors, colors are defined in terms of a combination of these three colors. For example, the RGB abbreviation for the color blue shown below is 0-0-255. In contrast, print designers typically define colors using CMYK.</td>
</tr>
<tr>
<td>Rough</td>
<td>A sketch or enhanced thumbnail of a page design or layout that depicts a somewhat accurate representation of the final size and position of all page elements. Roughs are usually drawn on tracing paper by hand. A more formalized design sketch is a comprehensive layout.</td>
</tr>
<tr>
<td>Scale</td>
<td>The act of altering the size of an image or font proportionately.</td>
</tr>
<tr>
<td>Sketch</td>
<td>A sketch is a rapidly executed freehand drawing that is not usually intended as a finished work. It might record something that the artist sees, record or develop an idea for later use or it might be used as a quick way of graphically demonstrating an image, idea or principle.</td>
</tr>
<tr>
<td>Symmetrical</td>
<td>Made up of exactly similar parts facing each other or around an axis</td>
</tr>
<tr>
<td>Template</td>
<td>In page layout, a background grid, image, or shape used to indicate where page elements are to be inserted. Templates are used to define the default page layout for a publication.</td>
</tr>
<tr>
<td>Thumbnail</td>
<td>A small version of a graphic image. For example, the image below is a thumbnail image of a web page.</td>
</tr>
<tr>
<td>Typeface</td>
<td>A typeface contains a series of fonts. For example, the typeface Arial contains the fonts Arial, Arial Bold, Arial Italic and Arial Bold Italic. (see also &quot;Font&quot;)</td>
</tr>
<tr>
<td>Typography</td>
<td>The art and process of specifying, setting, or otherwise working with print-quality type, as opposed to typewriting. Typography involves the proper placement, positioning, and specification of type to ensure not only maximum legibility but also high aesthetic appeal.</td>
</tr>
<tr>
<td>URL</td>
<td>URL is the abbreviation for Uniform Resource Locator. It’s an address referring to a document on the Internet. It is the address of an individual web page element or web document on the Internet.</td>
</tr>
<tr>
<td>Verso Pages</td>
<td>The even numbered, left-hand pages of a book.</td>
</tr>
<tr>
<td>Vector Graphic</td>
<td>A graphic image drawn in shapes and lines, called paths. Images created are vector graphics. They are usually exported to be bitmap images.</td>
</tr>
<tr>
<td>X and Y axis</td>
<td>A coordinate grid has two perpendicular lines, or axes, labeled like number lines. The horizontal axis is called the x-axis. The vertical axis is called the y-axis. The point where the x-axis and y-axis intersect is called the origin. The numbers on a coordinate grid are used to locate points.</td>
</tr>
</tbody>
</table>
Fundamental Graphic Visualization

Recommended Web Sites

Grid
http://www.thegridsystem.org

Find / buy Fonts
http://www.myfonts.com/?refby=and
http://www.identifont.com/
http://www.typeart.com/newfaces.html

Font software
http://www.32bit.com/software/listings/Multimedia/Fonts/8444/

Magazine
http://www.baselinemagazine.com/

Paper / blog
http://www.feltandwire.com/

Book references (No book is required in this course)

Some exercises in this class are based on the following books:

- **Graphic Design Manual**
  Principles and Practice
  Armin Hofmann / Van Nostrand Reinhold
  ISBN 10: 0442111118 / 0-442-11111-8

- **Designing with type**
  The Essential Guide to Typography
  James Craig, 2006
  ISBN-10: 0823014134

- **Meggs’ History of Graphic Design**
  5th edition
  Philip B. Meggs.
  John Wiley & Sons, Inc. USA.

- **Typography**
  Emil Ruder.
  Hastings House
  ISBN: 3721200438

- **My Way to Typography**
  Wolfgang Weingart
  Lars Müller Publishers, 2000
  ISBN 978-3907044865

- **Design Elements: Form & Space**
  A Graphic Style Manual for Understanding Structure and Design,
  Puhalla, Dennis M., Quayside Pub Group, USA.
  ISBN-10: 1592537006

- **The Fundamentals of Graphic Design**
  Gavin Ambrose, Paul Harris,
  AVA Publishing CO. LTD., USA.
  ISBN: 294037386X

- **The Language of Graphic Design**
  An Illustrated Handbook for Understanding Fundamental Design Principles,
  Richard Poulin,
  Rockport Publishers, USA.
  ISBN: 159253676X

Library Resources (liaison):
The San Jose State University Library has a specialized support for Design online
http://libguides.sjsu.edu/design/GraphicDesign or by appointment
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Phone: 408.808.2061

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