

# Dsgd 63

# Fundamental

# Graphic

# Visualization

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## 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 through simple basic exercises. This is what is provided in this class. Introducing to students the basic level of common visual discipline.

© Jean-Benoit Levy, instructor in Graphic Design

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## Graphic communication

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.

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<b>Department of Design Office</b>	<b>Nicole Piffero</b> <b>design@sjsu.edu</b>	<b>Academic Support Coordinator</b> <b>(408) 924-4340 Main Line</b>	<b>Art Bldg / Room 120</b> <b>(408) 924-4343 Direct</b>	
<b>Humanities and the Arts Student Success Center</b>	<b>Stephanie Garcia</b> <b>stephanie.garcia@sjsu.edu</b>	<b>Academic Advisor</b> <b>http://www.sjsu.edu/ha-advising/index.html</b>	<b>Clark Hall 244</b> <b>(408) 924-5095</b>	

<b>Fundamental Graphic Visualization</b>	<b>Dsgd 63 Tuesday / Thursday</b>	<b>Spring 2020</b>	<b>Course Description</b>	<b>3 JBL</b>
<b>Instructor</b>	Professor Levy	Graphic Designer	Lecturer	
<b>Contact</b>	usa@and.ch	www.and.ch	408 924 4343 ( emergency )	
<b>Office Location</b>	San José State University	Office. Room 233	Art Building	
<b>Office Hours</b>	<b>Tuesday Thursday</b>	<b>By appointment only By appointment only</b>	<b>03:00 p.m. – 03:30 p.m. 03:00 p.m. – 03:30 p.m.</b>	
<b>Classes Days Time Classroom</b>		<b>Section 01 Tuesday + Thursday 08:00 am to 10:50 am  Art Building. Room 212</b>	<b>Section 02 Tuesday + Thursday 12:00 p.m. to 02:50 p.m.  Art Building. Room 212</b>	
<b>Prerequisites</b>	<b>None, but we prefer if taken in parallel or adfter DSGD 83 ( Intro to computer )</b>			
<b>Course Fees</b>	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.			
<b>Units</b>	<b>This course is 3 semester units and graded.</b> 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.			
<b>Course Description</b>	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: <a href="http://www.sjsu.edu/ugs/assessment/programs/humanities/art/Graph_Des/">http://www.sjsu.edu/ugs/assessment/programs/humanities/art/Graph_Des/</a>			
<b>Course Goals and Student Learning Objectives</b>	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.			
<b>Course Content</b>	<b>Upon successful completion of this course, students will be able to:</b> — <b>Establish a basis for fundamental two-dimensional problem solving utilizing the following interrelated theories of how to work with design elements</b> — <b>Design principles (the basic interrelated theories on how to build and work with the design elements),</b> — <b>Design attributes (the qualities or characteristics inherent in any composition or form).</b> — <b>The major forces of composition</b>			
<b>( CLO ) Course Learning Outcomes</b>	<b>Upon successful completion of this course, students will be able to:</b> <b>1 Practice and develop the knowledge and variety of skills to work in two-dimensional spaces; identify the design elements and techniques of visual compositions;</b> <b>2 Use the interrelated design principles to build and work with the design elements such as: Squares, dots, lines, text and mass for creating effective compositions;</b> <b>3 Apply the attributes of communication design and develop effective design methodology and process for solving visual problems;</b> <b>4 Apply the design theories when working with design elements and attributes to form the visual foundations to clarify, synthesize and dramatize the familiar world;</b> <b>5 Arrange and compose information to make compelling and experimental visual expressions for presentation.</b>			

Fundamental Graphic Visualization	Dsgd 63 Tuesday / Thursday	Spring 2020	Class Policies	4 JBL
<b>Material Requirements</b>	<p>A laptop computer with software (Adobe Creative Suite 5) and type fonts. Other materials include</p> <ul style="list-style-type: none"> <li>— One 1 1/2 inch letter size binder ( workbook )</li> <li>— Pencil, Pen, Eraser, Scissors, White paper, X-Acto knife, Metal ruler, Tracing paper, push pins, Cutting-mat, graphic arts adhesive, flash drive, One CD/DVD, ( At home: small ink-jet printer )</li> <li>— No spray-mount adhesive spraying in the class.</li> <li>— Do not use tabletops as a cutting surface.</li> </ul>			
<b>Required software</b>	<p>Adobe creative Suite Illustrator / Adobe Photoshop / Adobe In Design</p>			
<b>Homework</b>	<p><b>It is expected that there will be 1.5 to 2 hours of homework for each hour of class.</b></p>			
<b>Administrative Policies</b>	<p>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.</p> <ul style="list-style-type: none"> <li>— Students are expected to <b>read this syllabus thoroughly</b> and to observe all of the regulations laid out below.</li> </ul>			
<b>Classroom Protocol</b>	<p>We are involved in a <b>mutually beneficial communal learning experience</b>, one that requires full attention and respectful behavior toward all members of the class.</p> <p>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.</p>			
<b>Laptops are to be used for course related purposes only.</b>	<ul style="list-style-type: none"> <li>— <b>TURN OFF CELL PHONES IN CLASS.</b> 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.</li> <li>— Please do not eat during class.</li> <li>— Socializing during lectures or when other students are presenting material for the benefit of the class is counterproductive and inconsiderate.</li> </ul>			
<b>Arriving</b>	<ul style="list-style-type: none"> <li>— Announcements, handouts, and assignments are issued at the start and end of class.</li> <li>— All critiques begin 15 minutes after official class start time.</li> <li>— No work is to be added to the wall after a critique begins.</li> <li>— 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.</li> <li>— If you have questions, use the office time on Tuesday and Thursday. ( see page 3 )</li> <li>— Students are expected to arrive on time and to remain in class until the class is over.</li> </ul>			
<b>Leaving</b>	<ul style="list-style-type: none"> <li>— 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.</li> </ul>			
<b>Participation effect on grading</b>	<p>I expect full participation in all activities; lectures, discussions, homeworks and exercises. It is necessary that you attend all classes. If not, as many as possible.</p> <ul style="list-style-type: none"> <li>— If you cannot attend class, notify me, preferably by e-mail or a note in my mailbox.</li> </ul> <p>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.</p> <p><b>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.</b></p>			



**Grading**

**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.

**Grading Scale**

**Bases for the grading are:**

4.0	_____		
3.95	_____	A +	<b>( 25 % ) — Problem solving skills : Concept development</b>
3.85	_____	A	
3.7	_____	A –	Planning, organizing, research and content gathering ( message development ), analysis, sketching and content integration.
3.6	_____		<b>( 25 % ) — Visual solution, visualization skills : Formgiving</b>
3.5	_____		Design exploration, development, and refinement.
3.4	_____	B +	The synthesis of the elements, principles, and attributes of form into an effective, evocative product. The verbal / visual investigation of form and function.
3.3	_____		<b>( 25 % ) — Documentation : Presentation skills</b>
3.2	_____	B	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
3.1	_____		
3.0	_____		<b>( 25 % ) — In-class Procedure, Attendance, Preparation : Participation</b>
2.9	_____		
2.8	_____	B –	Producing appropriate on-time solutions to all required phases of development on projects both in quality and quantity. Engaged in class critiques and activities.
2.7	_____		
2.6	_____		
2.5	_____		<b>A –, A, A + = Excellence (3.7–4.0)</b>
2.4	_____	C +	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.
2.3	_____		
2.2	_____		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.
2.1	_____	C	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.
2.0	_____		
1.9	_____		
1.8	_____	C –	
1.7	_____		
1.6	_____		<b>B –, B, B + = Very good work (2.7–3.6)</b>
1.5	_____		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.
1.4	_____	D +	
1.3	_____		
1.2	_____		
1.1	_____	D	<b>C –, C, C + = Adequate, average work (1.7–2.6)</b>
1.0	_____		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.
0.9	_____		
0.8	_____	D –	
0.7	_____		<b>D –, D, D + = Poor work and lack of effort (0.7–1.6)</b>
0.6	_____		Student produces the minimum work required at below average quality and demonstrates little understanding of the principles.
0.5	_____		
0.4	_____		
0.3	_____	F	<b>F = Failure to meet the course requirements (0.0–0.6)</b>
0.2	_____		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.
0.1	_____		
0	_____		

**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](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. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC) at <http://www.drc.sjsu.edu/> to establish a record of their disability.

**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/>

		<b>Project 1</b>	<b>Dots + pictograms Ex 1a + Ex 1b</b>	<b>1</b>	<b>Placement + Directions</b>		
<b>January</b>	<b>Thur 23</b>	01	Course introduction / <b>Project 1</b> introduction / In class exercise		<b>Changing Transforming</b>		
	<b>Tue 28</b>	02	Homework group critique / In class exercise: Pictograms.				
	<b>Thur 30</b>	03	Last check + corrections on template. <b>Project 2 Introduction</b>				
<b>February</b>	<b>Tue 04</b>	04	<b>Delivery 1</b> + final presentation + critique / Bring + <b>Start project 2</b>	<b>2</b>	<b>Order + Randomness</b>		
			<b>Project 2</b>			<b>Squares + Icon Ex 2</b>	
	<b>Thur 06</b>	05	Homework group critique / In class exercise				<b>Placing Moving</b>
	<b>Tue 11</b>	06	Homework group critique / In class exercise : Icons				
	<b>Thur 13</b>	07	Last check + corrections on template. <b>Project 3 Introduction</b>				
	<b>Tue 18</b>	08	<b>Delivery 2</b> + final presentation + critique / Bring + <b>Start project 3</b>				
		<b>Project 3</b>	<b>Image + Shapes Ex 3a + Ex 3b</b>			<b>3</b>	<b>Figuration + Abstraction</b>
<b>March</b>	<b>Thur 20</b>	09	Homework group critique / In class exercise				<b>Observing Translating</b>
	<b>Tue 25</b>	10	Homework group critique / In class exercise				
	<b>Thur 27</b>	11	Last check + corrections on template. <b>Project 4 Introduction</b>				
	<b>Tue 03</b>	12	<b>Delivery 3</b> , final presentation + critique / Show + <b>Start project 4</b>				
		<b>Project 4</b>	<b>Textures + Order Ex 4a + Ex 4b + Ex 4c</b>	<b>4</b>	<b>Texture + Arrangement</b>		
	<b>Thur 05</b>	13	Homework group critique / In class exercise		<b>Exploring Organizing</b>		
	<b>Tue 10</b>	14	Homework individual critique / In class exercise				
	<b>Thur 12</b>	15	Last check + corrections on template. <b>Project 5 Introduction</b>				
	<b>Tue 17</b>	16	<b>Delivery 4</b> , final presentation + critique / Show + <b>Start project 5</b>				
		<b>Project 5</b>	<b>Image + Text Ex 05</b>	<b>5</b>	<b>Type + Composition</b>		
	<b>Thur 19</b>	17	<b>Project 5</b> / Homework group critique / Book zapping		<b>Researching Discovering</b>		
	<b>Tue 24</b>	18	Homework group critique / In class exercise				
	<b>Thur 26</b>	19	Last check + corrections on template. <b>Project 6 Introduction</b>				
<b>Week 14</b>		<b>SPRING RECESS</b>					
<b>April</b>	<b>Tue 07</b>	20	<b>Delivery 5</b> , Final presentation / critique / <b>Start project 6</b>	<b>6</b>	<b>Balance + Rhythms</b>		
			<b>Project 6</b>			<b>Lines + Color Ex 06</b>	
	<b>Thur 09</b>	21	Homework group critique / In class work				<b>Perceiving Expressing</b>
	<b>Tue 14</b>	22	Homework individual critique / In class work				
	<b>Thur 16</b>	23	Homework group critique / In class exercise				
	<b>Tue 21</b>	24	<b>Delivery 6</b> , Final presentation / critique / <b>Project 7 Introduction</b>				
		<b>Project 7</b>	<b>Poster + Message Ex 07</b>			<b>7</b>	<b>Space + Depth</b>
<b>May</b>	<b>Thur 23</b>	25	Homework group critique / Check moodboard				<b>Understanding Interpreting</b>
	<b>Tue 28</b>	26	Final presentation / critique / Project 8 Introduction				
	<b>Thur 30</b>	27	Homework group critique / In class work				
	<b>Tue 05</b>	28	Regersal / critique / In class last corrections				
		<b>Project 8</b>	<b>Book + CD Final delivery</b>	<b>8</b>	<b>Research + Process</b>		
	<b>Thur 07</b>	29	Final presentation poster / Corrections all finals		<b>Presenting Demonstrating</b>		
	<b>Tue 12</b>	30	Final presentation + delivery of the complete work Workbook + Booklet + PDF on USB-Key for final grade				

Visual construction

Changing + Transforming

Dots + Pictograms

Overview

Exercises 1a / Ex. 1b

Objectives

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.

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

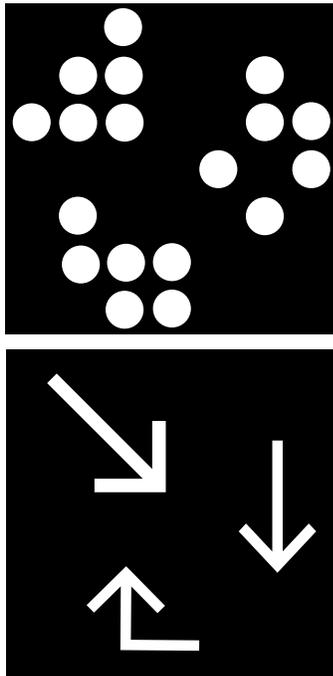
Requirements

- Ex 1a: Organize white dots.
- Ex 1b: Create an abstract composition with uneven 6 dots

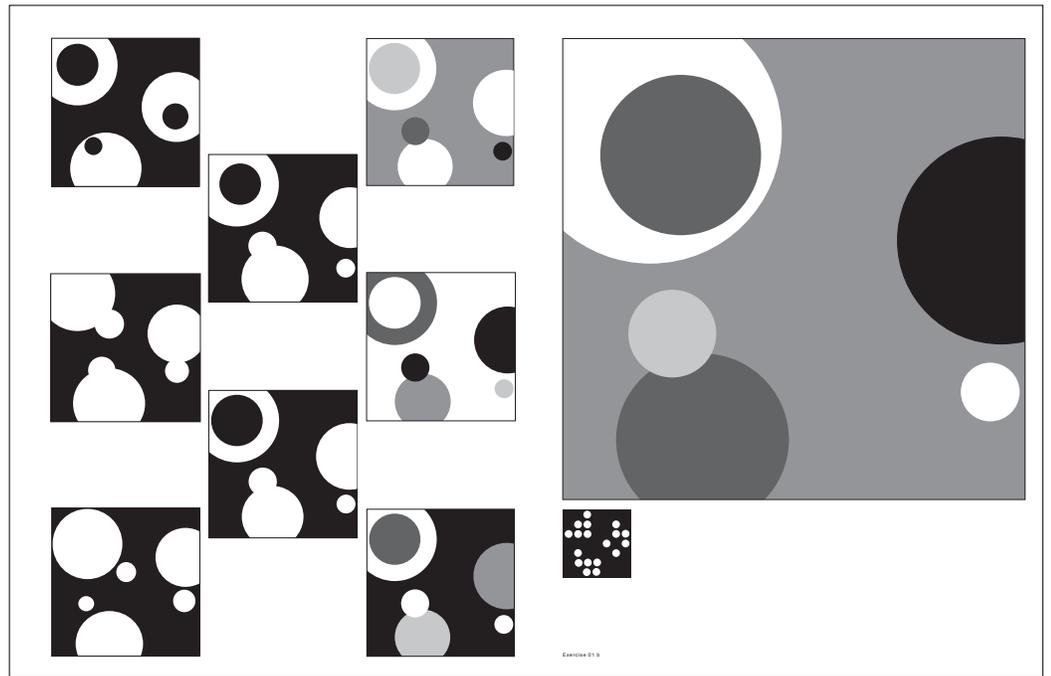
See detailed page for day by day timing and instructions

Keep track of your process in workbook

Exercise 1b



Exercise 1a



**Visual construction**

**Placing + Moving**

**Squares + Icons**

**Overview**  
Exercises 2a / 2b

**Take your portrait and translate it on a given amount of pixels ( Introduction to icons ) with the use of a basic geometric elements ( squares )**

**Objectives**

Understand the visual relationships between a real image and its pixelate translation.  
Take decision in using gray, white or black squares in a spot that might have several shades  
Learn to compare result with original to keep resemblance of portrait efficient  
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

**Create two visual variations based on the amount of pixels used in the portrait. Use the very same amount of squares and design a composition 1 x order and 1 x disorder.**

**Objectives**

Understand the difference that occur within one similar content.  
Reorganize amount of given squares into one original informative solution

**Components**

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

Reorganize the same pixels amount into two variations. One random, one informative

**Requirements**

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

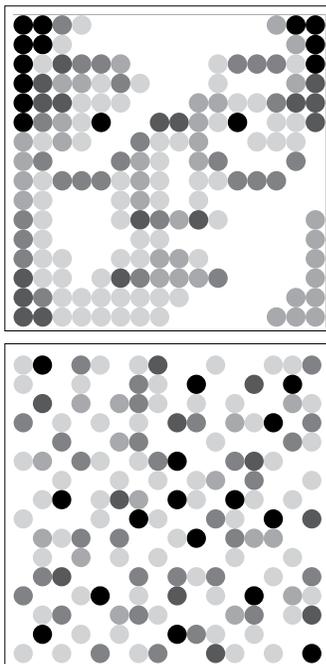
See detailed page for day by day timing and instructions

By placing squares and moving them around, you will learn:

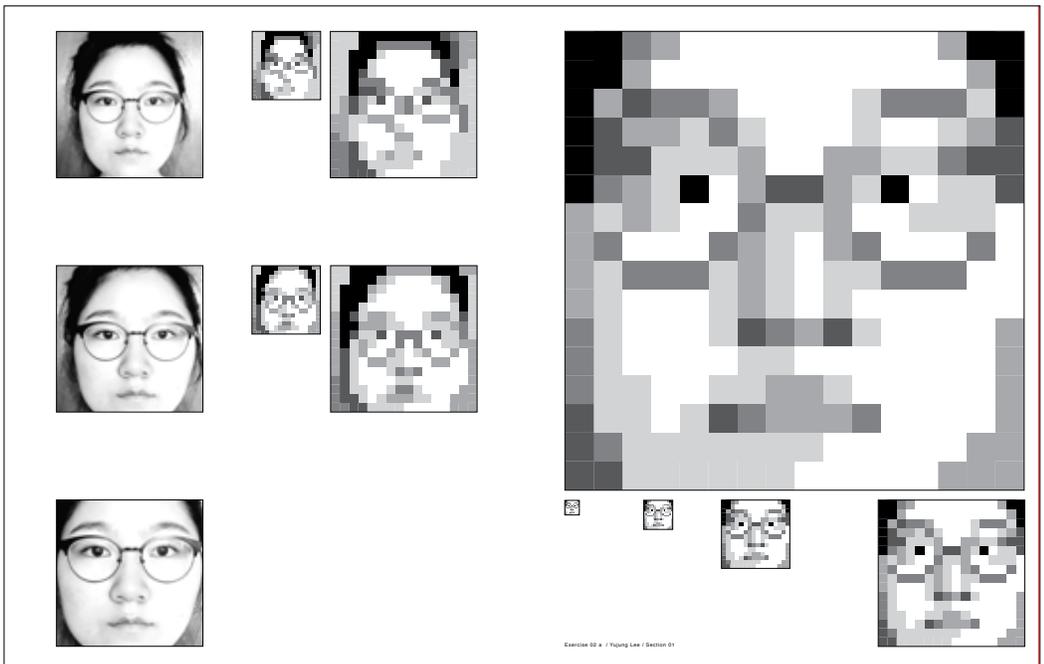
- Construction of one image with geometric elements
- Construction and deconstruction of same image
- Interaction of graphic shapes. Regular v.s. random
- Principles of visual perception. Separated v.s. connected

**Keep track of your process in workbook**

**Exercise 2b**



**Exercise 2a**



**Visual construction**

**Observing + Translating**

Image + Shapes

**Overview Exercise 3**

**Analyse the composition of a picture. What makes a good composition ?**

**— Create an abstracted 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 )

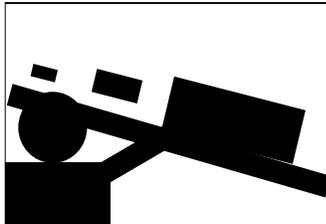
Choose one news photography out of three choice.

Simplify to the max. Present all steps

See detailed page  
for timing  
and instructions

**Keep track of your process in workbook**

**Exercise 3**



Visual confrontation

Exploring + Organizing

Textures + order

Overview

Exercises 3a / 3 b / 3 c

Objectives

Requirements

See detailed page for timing and instructions

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.

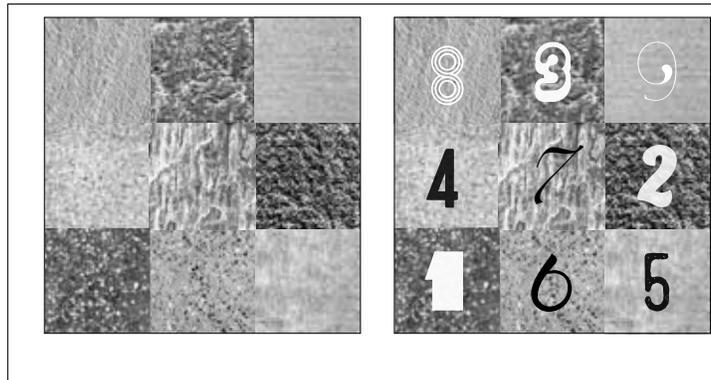
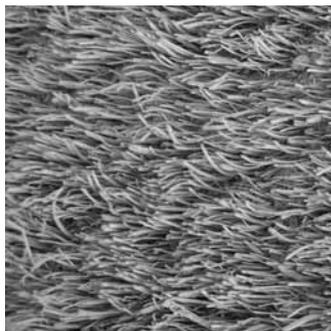
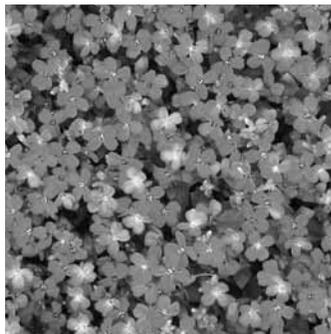
By taking your own images, organizing them and composing with them, you will learn:

- 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.

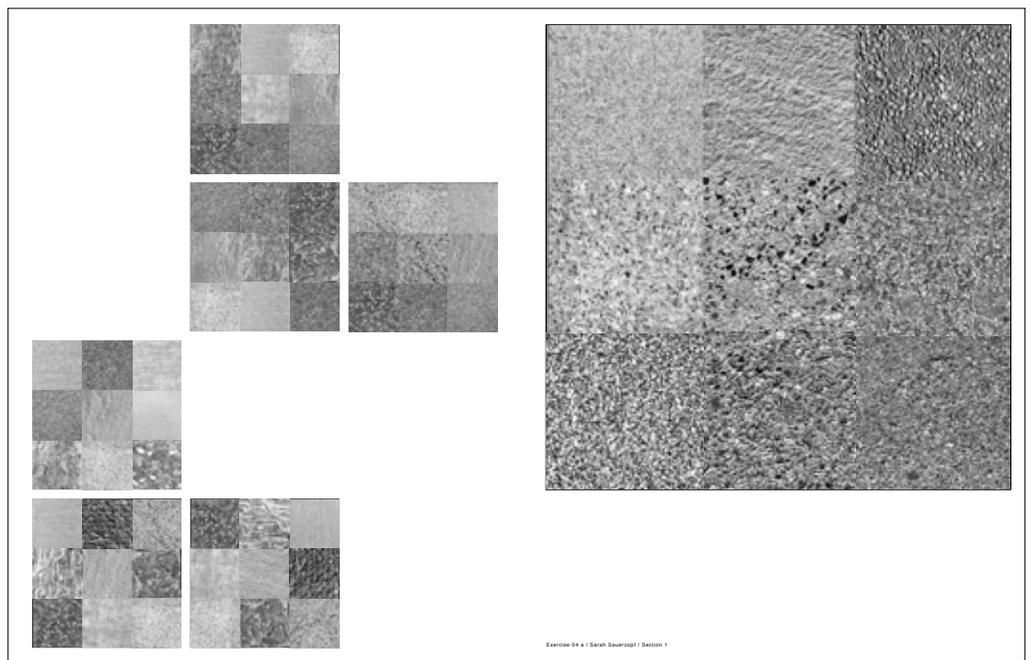
Take your own pictures. Turn them into black and white images

Keep track of your process in workbook

Exercise 4 b



Exercise 4 a



Visual composition

Researching + Discovering

Image + Text

Overview Exercise 5

Pick up 3 printed squares out of a photo-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

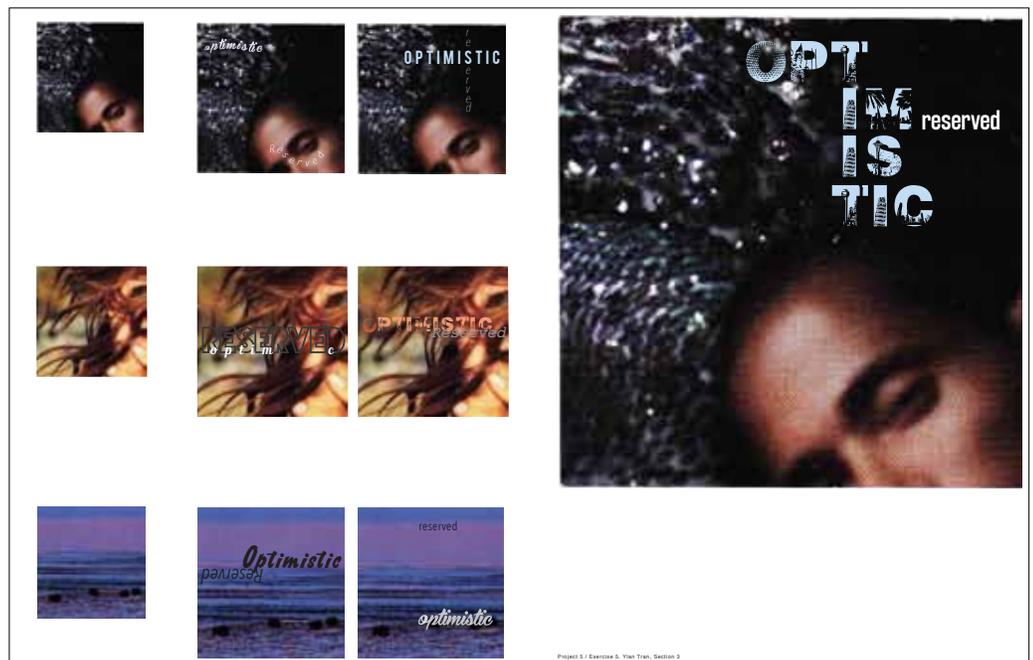
Requirements

Fast tempo work

Keep track of your process in workbook

See detailed page  
for timing  
and instructions

Exercise 5



ADJECTIVE  
*adjective*

Visual composition

Listening + Interpreting

Lines + Color

Overview Ex. 6

**Interprate 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

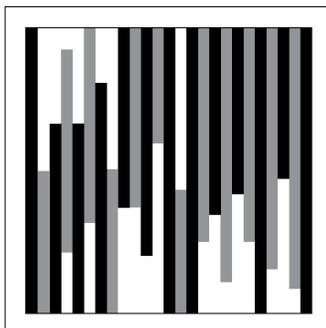
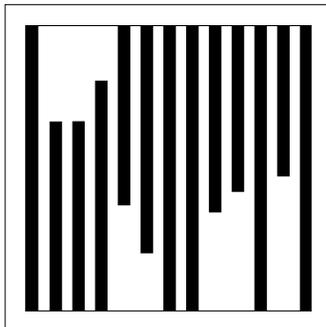
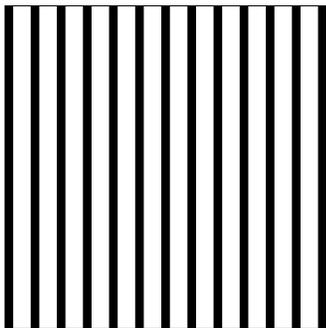
Regular lines / Music / Text

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 in workbook**



Exercise 6



**Design process**

**Presenting + Demonstrating**

Process v.s. Research

**Overview project 8**

**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

**Objective**

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.

**Components**

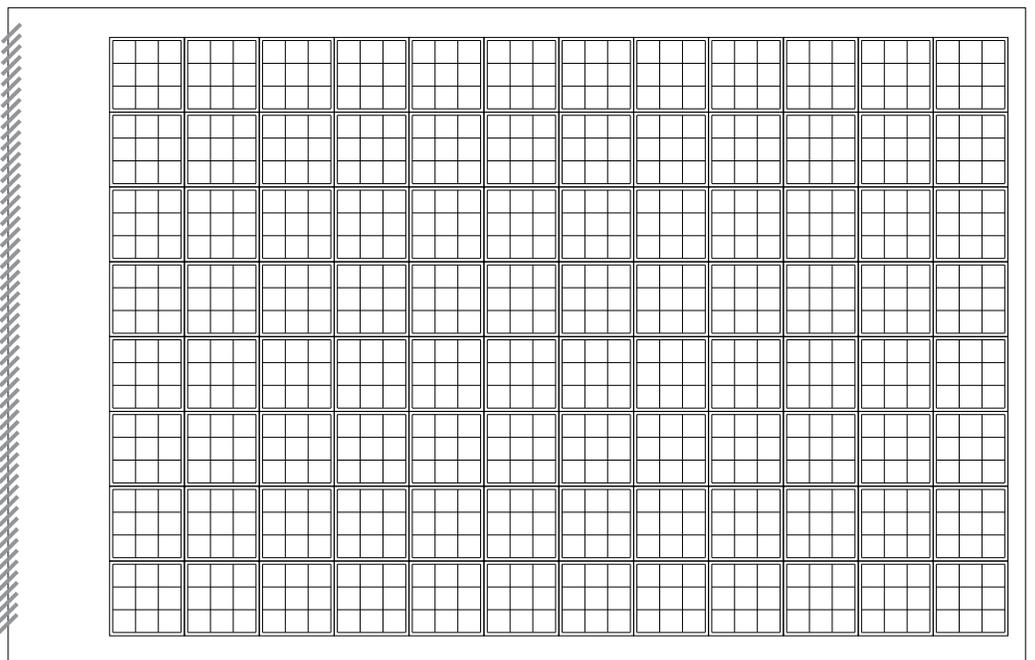
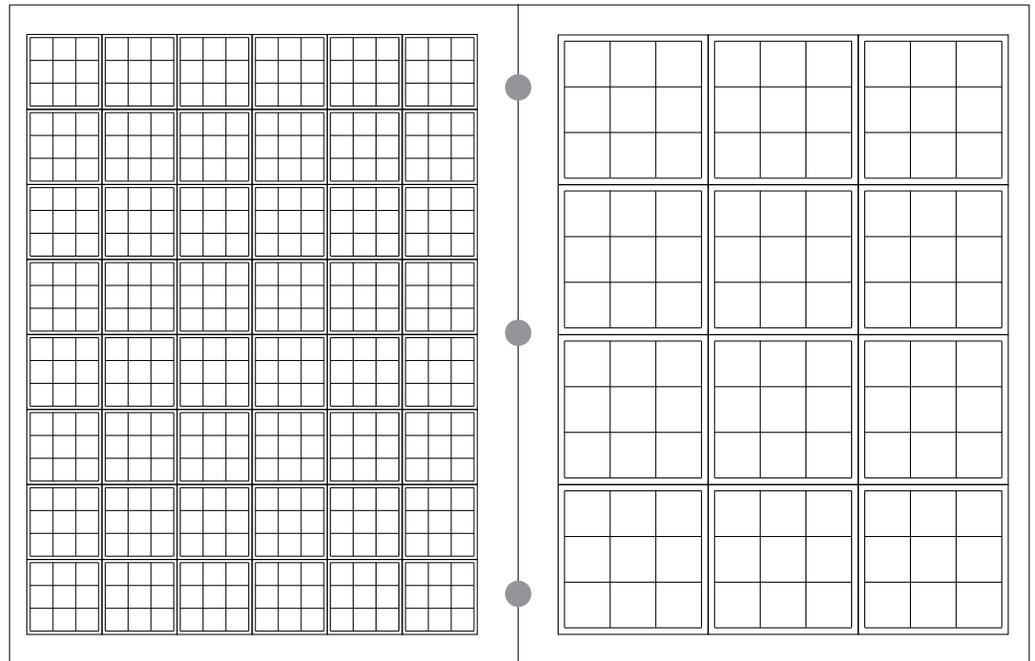
**Letter-size binder ( 8.5 x 11 Inches )**

**Tabloid presentation Booklet ( 11 x 17 Inches )**

**Requirements**

**USB-Key with all 12 finals**

See detailed page for timing and instructions



Source

<http://www.malanenewman.com>  
<http://www.grantasticdesigns.com/designglossaryh.html>  
<http://en.wikipedia.org>

<b>A</b>	<b>Alignment</b>	The positioning of a body of text. Text can be positioned to the left, right, or "center" of a page.
<b>B</b>	<b>Bleed</b> <b>Bleeding Edge</b>	When a page or a cover design extends to and off the edge of the paper it is called a "bleed". 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.
	<b>Bitmap Image</b>	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.
<b>C</b>	<b>Caption</b>	In typography and page layout, any strictly descriptive text accompanying an illustration, located beneath it, alongside it, or above it.
	<b>CMYK</b>	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.
	<b>Coated Paper</b>	Paper with a coating of clay or other substances that improve reflectivity and ink holdout.
	<b>Composition</b>	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.
	<b>Complementary Colors</b>	On a color wheel, the colors opposite of each other as in Blue and Orange, Yellow and Violet, Red and Green.
	<b>Contrast</b>	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.
	<b>Cropping</b>	Cutting off an undesired portion of a printed piece, photograph or other image.
<b>D</b>	<b>DPI</b>	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..
	<b>Duotone</b>	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.
<b>F</b>	<b>Font</b>	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.
<b>G</b>	<b>Gestalt</b>	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
	<b>Golden Section</b>	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 "golden rectangle". Golden rectangles can be found in the proportions of the Parthenon and many medieval manuscripts.
	<b>Gradient</b>	A gradient is a gradual transition of colors.
	<b>Grid</b>	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.
	<b>Gutter</b>	The inner margin of a page, closest to the binding.

<b>J</b>	<b>JPEG</b>	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.
<b>L</b>	<b>Landscape</b>	A page format in which the correct reading or viewing orientation is horizontal; the width of the page is greater than its height.
	<b>Layout</b>	The transfer of a design onto a workpiece
<b>M</b>	<b>Margins</b>	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.
<b>N</b>	<b>Negative</b>	Generally speaking, a reversed photographic image produced on acetate-based film or photosensitive, resin coated paper.
	<b>Negative Space</b>	In design, the space not occupied by the text or images.
<b>P</b>	<b>PDF</b>	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.
	<b>Portrait</b>	A page format in which the correct reading or viewing orientation is vertical; the height of the page is greater than its width.
<b>R</b>	<b>Recto Pages</b>	The odd numbered, right-hand pages of a book.
	<b>Resolution</b>	A measure to which the human eye can distinguish between the smallest discrete parts of an image.
	<b>RGB</b>	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.
	<b>Rough</b>	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.
<b>S</b>	<b>Scale</b>	The act of altering the size of an image or font proportionately.
	<b>Sketch</b>	A sketch is a rapidly executed freehand drawing that is not usually intended as a finished work. A sketch may serve a number of purposes: it might record something that the artist sees, it might 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.
<b>T</b>	<b>Template</b>	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.
	<b>Thumbnail</b>	A small version of a graphic image. For example, the image below is a thumbnail image of a web page.
	<b>Typeface</b>	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 "Font" )
	<b>Typography</b>	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.
<b>U</b>	<b>URL</b>	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.
<b>V</b>	<b>Verso Pages</b>	The even numbered, left-hand pages of a book.
	<b>Vector Graphic</b>	A graphic image drawn in shapes and lines, called paths. Images created are vector graphics. They are usually exported to be bitmap images.
<b>W</b>		
<b>X</b>	<b>X and Y axis</b>	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.

**Recommended Web Sites**

<b>Grid</b>	<a href="http://www.thegridsystem.org">http://www.thegridsystem.org</a>
<b>Find / buy Fonts</b>	<a href="http://www.myfonts.com/?refby=and">http://www.myfonts.com/?refby=and</a> <a href="http://www.identifont.com/">http://www.identifont.com/</a> <a href="http://www.typeart.com/newfaces.html">http://www.typeart.com/newfaces.html</a>
<b>Font software</b>	<a href="http://www.32bit.com/software/listings/Multimedia/Fonts/8444/">http://www.32bit.com/software/listings/Multimedia/Fonts/8444/</a>
<b>Magazine</b>	<a href="http://www.baselinemagazine.com/">http://www.baselinemagazine.com/</a>
<b>Paper / blog</b>	<a href="http://www.feltandwire.com/">http://www.feltandwire.com/</a>

**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.  
ISBN13: 978-0470168738



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



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



**The Fundamentals of Graphic Design**  
Gavin Ambrose, Paul Harris,  
AVA Publishing CO. LTD., USA.  
ISBN: 2940373825



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



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

**Library Resources** The San Jose State University Library has a specialized support for Design online <http://libguides.sjsu.edu/design/GraphicDesign> or by appointment with  
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Phone: 408.808.2043



Book published by your teacher:  
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