

# ART 289

(please PRINT clearly)

Your Name: \_\_\_\_\_ Phone No.: \_\_\_\_\_

email (optional): \_\_\_\_\_

COMPUTER EXPERIENCE

None       Some       Mac       PC

PROGRAM EXPERIENCE

Illustrator       Photoshop       QuarkXPress       InDesign       Other: \_\_\_\_\_

How do you wish to apply this class?

Educational       Work Related

Specific Goals: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**ATTENDANCE & PARTICIPATION 15PTS.** Grade: \_\_\_\_\_

	<b>1.18</b>		2.01		<b>2.15</b>		3.01		<b>3.15</b>		3.29		4.12		4.26
	1.20		2.03		2.17		3.03		<b>3.17</b>		3.31		4.14		4.28
	1.25		2.08		2.22		3.08		<b>3.22</b>		4.05		4.19		5.03
	1.27		2.10		2.24		3.10		<b>3.24</b>		4.07		4.21		5.05

	5.10	
	5.12	

**PROJECTS & QUIZ 85PTS.**

Project grade is based on design, computer files, notes and sketches, and mounted piece. Quiz grade is based on 20 questions.

- Project 1      10pts. Grade: \_\_\_\_\_
- Project 2      10pts. Grade: \_\_\_\_\_
- Project 3      10pts. Grade: \_\_\_\_\_
- Project 4      10pts. Grade: \_\_\_\_\_
- Quiz      10pts. Grade: \_\_\_\_\_
- Journal      10pts. Grade: \_\_\_\_\_
- Final Project      15pts. Grade: \_\_\_\_\_
- Final Portfolio Pick-up      10pts. Grade: \_\_\_\_\_
- Final Grade: \_\_\_\_\_

• COMPUTER ILLUSTRATION • PHOTOSHOP/ILLUSTRATOR •

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Specific Goals: \_\_\_\_\_

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- Journal      10pts. Grade: \_\_\_\_\_
- Final Project    15pts. Grade: \_\_\_\_\_
- Final Portfolio Pick-up 10pts. Grade: \_\_\_\_\_
- Final Grade: \_\_\_\_\_

• COMPUTER ILLUSTRATION • PHOTOSHOP/ILLUSTRATOR •

# ART 289

## THINGS YOU NEED TO KNOW ABOUT THIS CLASS

**patrick.burk@sccmail.maricopa.edu/or pburkaz@cox.net**

**Art Office phone: 480.423.6344**

**Computer Lab phone: 480.423.6343**

**Home Phone: 480.663.9860**

### COURSE DESCRIPTION

Overview and application of Illustrator and Photoshop interface and cross-application using the Macintosh computer. Basic foundation of electronic techniques including appropriate input and output production devices. Conceptualizing, visualization, and production of illustrative composition.

### Class Days Dates Times

Tuesdays & Thursdays: 9:30 am –12:00 pm January 18, – May 13, 2011

### Holidays

Spring Break, March 14 - 20, 2011

### CLASS LOCATION

Art Building, Room 134

### Attendance & Participation

Attendance is mandatory. Should you not plan to honor this, I suggest you drop the class now. Please do not schedule work, job interviews, doctor's appointments, etc. during our class time. **On your fourth absence, you will be withdrawn from the class.** This class depends on you and the dynamics you bring to the classroom. We do not simply create art in this class, but are also class participation. Learning to listen well and provide feedback to your fellow classmates is important to me, your classmates and your art. Class participation means not merely showing up, but being punctual, prepared, and interactive. If there is anything that prevents you from attending class, bring this to my attention as soon as possible so we can discuss possible options.

### ART DEPARTMENT ATTENDANCE POLICY

Attendance is required at all meetings. Three tardies equal an unexcused absence. **Three unexcused absences and the student may be dropped.**

### WITHDRAWAL

It is the student's responsibility to withdraw from a class they don't plan to complete. I follow the procedure outlined in the Scottsdale Community College catalog regarding withdrawal.

### Textbooks

I will be giving demonstrations throughout the semester. The required textbook will be The Seven Essentials of Graphic Design, by Allison Goodman. This textbook, handouts, and tutorials, along with classroom demonstrations and projects, will provide the basis for the semester.

### SPECIAL ACCOMMODATIONS

Building AB and the Computer Lab are wheelchair accessible. Students with special needs should contact Disability Resources & Services (DRS). The DRS office is located in the Student Center (SC 144). For information or scheduling an appointment, call (voice) 480.423.6517 or (TTY) 480.423.6566.

### Supplies

I expect you to take notes during demos and while you work. You are required to print out high resolution proofs and professionally present all of your projects. You are responsible for providing your own:

- A USB drive to back up, transfer and turn in your work
- CDs for archival storage, or project submission (optional)
- Double-stick tape or a glue stick
- A clear plastic envelope for project submission properly labelled
- Photo Quality inkjet paper for printing proofs and final prints (Don't spend dollars on high-end photo paper until needed.)
- Any additional materials needed for professional presentation
- A supply of 8.5x11 in Black mounting paper for presentations. Think ahead. See how many you'll need for the semester and get them all at one time. A good, cheap source for these is Kelly Paper, 1998 E. University Drive or EPEDX Paper and Graphics Store, 403 W. Broadway. (Michael's Stores carry an acceptable paper, though it's less of a bargain.)

# ART 289

## THINGS YOU NEED TO KNOW ABOUT THIS CLASS

### COURSE REQUIREMENTS

You will complete ten chapters in the Classroom in a Book tutorial provided. These tutorials will be checked for credit/non-credit and will help prepare you for your projects. By paying attention to demonstrations, taking notes, completing and practicing 10 tutorials, your projects will clearly demonstrate your skills and progress. There will be four projects for you to practice computer techniques, complete and present what you have learned and explored for each project. In addition you will create, complete and present an individual project of your own in your area of interest. These projects and tutorials, together with an Illustration Critique Journal, a Final Quiz, and your attendance & participation will combine for your final grade in this course.

### PROJECT PACKAGE, GRADES

To receive a grade for each project, you must:

- Complete the project **before the beginning of class on the due date of the course outline.**  
*Computers and printers will not be on or available to finish projects on presentation days.*
- turn in the electronic file .eps on a USB drive or CD, in a folder labeled with your last name, first initial, class #, PR #. (I.E. Burk, P. I 69. PR 1) and a copy of this folder to the Instructor Drop Box.
- turn in a professionally prepared, mounted print in a plastic envelope or portfolio labeled with your name, course, section, and phone number:
- turn in copy of your thumb nail sketches, plus a brief typed self-critique/analysis of your project, your process, what you may have learned and what you would do differently (if anything), and your file in a properly identified folder to the instructor's Drop Box.
- be prepared to present and participate in critique.

### GREAT DESIGNERS RESEARCH PROJECT

To encourage both the necessary principle of research, develop your critical thinking and understand the legacy of great design, you will be required to research a significant Designer/Typographer (see list on last page of this syllabus) each week for fourteen weeks. I will make an InDesign form available for you to fill out as notes. You are asked to produce a bio sheet for each designer preferably in the style of that designer.

### GRADING & EVALUATION POLICY

This course is graded on two levels: computer usage and technique and the design and presentation of your artwork. Your five projects and your quiz total 60% of your grade. Your attendance & participation and pick-up comprise 25%. The Illustrator Critique Journal will provide the final 15%. These grades are based on your ability to utilize the computer and software through demonstrations and completion of projects. You will be evaluated on your participation in class discussions, your ability to verbalize visual ideas, and your ability to independently learn and explore the computer programs available to you. Anyone with excessive absences that occur late in the term may receive a failing grade.

90-100% - A,    80-89% - B,    70-79% - C,    60-69% - D,    59% and below - F

### PERFORMANCE OBJECTIVES

Upon successful completion of this class, you will be more familiar with combining Adobe Illustrator and Photoshop and be able to create and manipulate 2-D computer illustrations and designs using the program's various palettes and tools, and sharpen your critical acuity. Students will demonstrate their proficiency by completing the assigned projects. All students will have an understanding of professional work habits, efficient work flow and be exposed to the standards expected in the job market.

# ART 289

## THINGS YOU NEED TO KNOW ABOUT THIS CLASS

### STATEMENT OF CIVILITY

INSTRUCTORS are expected to be professional, courteous, respectful, and empathetic to students.

- begin and end class on time
- be prepared for each class session
- provide academic feedback and grade assignments in a timely manner
- be available for individual consultation
- clarify assignments and inform students of any adjustments to the class schedule

STUDENTS are expected to be reflective, courteous, respectful, and empathetic to classmates, instructors, and other college staff assisting in your learning.

- be in class and be on time
- be prepared for each class session
- participate in class activities
- follow instructions and complete assignments
- keep up with and turn in assignments by the due dates
- put forth your best effort
- ask questions when you don't understand
- maintain knowledge of your grade status
- contact instructor about concerns or situations that interfere with your success in the class
- comply with policies found in the College catalog and student handbook

### COMPUTER LAB RULES

- The computers in the art lab are for academic use only. Use of email, web surfing, and Instant Messenger programs is confined to accomplishment of course learning objectives.
- Viewing pornographic or explicit sexual material, downloading, and copying commercial music, movies, or playing games is strictly prohibited.
- Do not utilize the ports on the back of the computer or disconnect the Ethernet.
- Use of printers in the computer lab is confined to course projects.
- Always clean up after yourself and leave your area better than you found it. If everyone would do this, the lab would remain clean! These areas include your computer, desks, the floor area, and the worktables.
- All cell phones must be off or set to vibrate. Do not use your cell phone in class time, Do not answer it or make calls during class time.
- All food and drink must stay outside in designated area. Water bottles with secure lids may be brought in the lab and placed on the floor next to your desk.
- Shut down and turn equipment off at the end of class unless otherwise instructed.
- All chemicals, including aerosols and aerosol adhesives must be used outside the building.

### FRACTIONS TO DECIMALS

<b>1/16</b>	<b>=</b>	<b>.0625</b>
<b>1/8</b>	<b>=</b>	<b>.125</b>
<b>3/16</b>	<b>=</b>	<b>.1875</b>
<b>1/4</b>	<b>=</b>	<b>.25</b>
<b>5/16</b>	<b>=</b>	<b>.3125</b>
<b>3/8</b>	<b>=</b>	<b>.375</b>
<b>7/16</b>	<b>=</b>	<b>.4375</b>
<b>1/2</b>	<b>=</b>	<b>.5</b>
<b>9/16</b>	<b>=</b>	<b>.5625</b>
<b>5/8</b>	<b>=</b>	<b>.625</b>
<b>11/16</b>	<b>=</b>	<b>.6875</b>
<b>3/4</b>	<b>=</b>	<b>.75</b>
<b>13/16</b>	<b>=</b>	<b>.8125</b>
<b>7/8</b>	<b>=</b>	<b>.875</b>
<b>15/16</b>	<b>=</b>	<b>.9375</b>

# ART 289

## COURSE OUTLINE

January	18 20	Introduction to class, Course Overview, Outcomes. Work Flow Demo. Illustrator Demo, Building Folders, Organization Demo. Overview Project One/Thinking Outside the Box; Q & A; <b>Chapter One: Research</b>
	25	Project One: Review Sketches. Presentation/Journal Demos. Drop Box. Illustrator/Photoshop compare & contrast/Vector & Raster art. Working across the applications.
	27	Project One Production. Marketing a new product. Designing for maximum effect and maximum message.
February	1 3	Project One Production. The value of market/product research pros & cons. The value of THE SKETCH! Project One Production, Fresh solutions to old problems. The AHA! moment. Daydreaming and Doodling. Some famous moments in Creative Thinking.
	8 10	Finalize Project One. Prepare project materials for presentation.. <b>Project One Presentation.</b> Project 2/Cosmetic Surgery. Outcomes/Expectations. Critical Analysis. <b>Chapter Two: Typography</b>
	15 17	Project Two Production Typographic Principles: Coordinating effective Text and Image. Design Principles: Unity/Balance/Rhythm/Emphasis. <b>Journal Review. (4)</b>
	22 24	Project Two Production. Layout Tricks. Type Choices and Type Taste. Keeping it Real. The Client Budget. Project Two Production, Text on a Path, alignments, justifications. Creating Outlines/Outline Type.
	1 3	Finalize Project Two. Prepare project materials for presentation.. <b>Project Two Presentation.</b> Project Three/Design Roots Web Site. <b>Chapter Three: Contrast</b>
March	8 10	Project Three Production, Researching the Design Movement. Getting inside its stylistic "DNA". Project Three Production, Retro Design/Vernacular Design; adapting to new information technology.
	15 17	<i>Spring Break, no class! Enjoy be safe and sane!</i> <b>Chapter Four: Contrast</b> <i>Spring Break, no class! Work on your Journals!</i>
	22 24	Project Three Production. Print or Pixel; a page is still a page. Project Three Production, The Mechanics: Clipping Paths, Text Wraps, the Drop Shadow: cliché or catchy? <b>Journal Review. (8)</b>
	29 31	Finalize Project Three. Prepare project materials for presentation.. <b>Project Three Presentation.</b> Project Four/Birth Year Timeline Intro. <b>Chapter Five: Grid Systems</b>
	5 7	Project Four Production Research and Information organization. Type Hierarchy and Emphasis. Project Four Production, History isn't boring if the teacher isn't; making information graphics look good!
April	12 14	Project Four Production, Design Principles; Rhythm, Balance, Emphasis. Using graphic devices for effect. Project Four Production, Integrating Typography and Image. <b>Journal Review. (12)</b>
	19 21	Finalize Project Four. Prepare project materials for presentation.. <b>Project Four Presentation.</b> Project Five/Designing from The Jump Intro. <b>Chapter Six: Identity Design:</b>
	26 28	Final Individual Project, Idea Q&A. Production. Branding and Advertising your new client. Final Individual Project, Production, Applying everything you've learned to the campaign.
	3 5	Q & A; Final Individual Project, Production. <b>Chapter Seven: Critical Analysis</b> Final Individual Project, Does the campaign work? Why?/Why not? <b>Quiz. Final Journal Presentation. (14).</b>
	10 12	Q & A Final Individual Project. Finalize Project. Prepare project materials for presentation.. <b>Final Individual Presentation.</b> Semester Review. Yearbook signing. Semester Party if you're good.
May	17	Portfolio Pick-up and evaluation.

Sixteen week schedule subject to modification. Depending on your output you will utilize and your printed materials for presentation you may need more than 24 hours for output and production.

# ART 289

## PROJECT I: THINKING OUTSIDE THE BOX

This exercise is a two-fold challenge: Make an ordinary object visually interesting, and present the object as if it is entirely new to the market and no one has ever seen it before.

New product introduction is a crucial facet of modern design graphics. This project is in the tradition of manufacturers' attempts to invent "a better mousetrap". In a modern consumer economy, positioning this better mousetrap to encourage consumer interest and sales is critical.

### A DESIGNER FACED WITH THIS ASSIGNMENT MUST CONSIDER THE FOLLOWING:

- Either present the product as the solution to a need, or create the need in the consumers' minds.
- Identify the market segment which will be most interested in this product and pitch it to them effectively.
- Most importantly: Explain the benefits of this new product to that market.

### THE HARD PART: EXERCISE RESTRICTIONS:

You are limited to using one of the following objects:

PAPERCLIP                      PUSHPIN  
\*Q-Tip®                         TOOTHBRUSH

\*This product cannot be called by its current brand name: you have to rename it.

For this exercise you must assume the world has never seen these things before. How to sell them?  
(This is why design is mostly creative problem solving.)

### OUTCOMES: UPON COMPLETION OF THIS EXERCISE, YOU SHOULD BE ABLE TO:

- Conceive and produce an original product entry marketing piece.
- Use a combination of Illustrator and Photoshop techniques to create the image of the product, name it and advertise its virtues and advantages to the consumer.

### RECOMMENDATIONS/HINTS:

- **Research:** Observe both print and TV examples of product pitch. See how this is handled in the real world. Learn!
- Scan the product to either use as photo elements or redraw in Illustrator. Build your documents in Illustrator (or InDesign if you're comfortable in that program). Use Photoshop and Illustrator for the functions they do best.
- **THINK OUTSIDE THE BOX.** You may come up with an entirely unexpected use for your chosen product.

### EXERCISE REQUIREMENTS

- Sketches. These will be presented in class for analysis, evaluation and approval before you can proceed.
- Notes on concept, its application and self critique.

- File in appropriate program and file format, sent to Drop Box in a named folder.

if in Photoshop, .psd

if in Illustrator, .eps

if in InDesign, .indd

- Presentation, mounted, labeled printed proof and file to drop box.
- Presentation by the due date; in a Project Packet.
- NOTE: IF YOUR PRINTED PROOF IS FULL PAGE (8.5x11) PRINT IT AT 85-90%

THIS EXERCISE WILL BE PRESENTED ON THURSDAY, \_\_\_\_\_.



# ART 289

## PROJECT 2: COSMETIC SURGERY

In Exercise 1, you produced an entirely new product to the marketplace. In this exercise, you'll work with one that already exists.

Massimo Vignelli states that "Designers fight visual ugliness." For this project, that ugliness is the 2012 London Olympic Games Logo. There will be times in your career as a designer when you're going to say "If only I had that account - I'd show them how to do a better job..." Here's your chance.

**OUTCOMES: UPON COMPLETION OF THIS EXERCISE, YOU SHOULD BE ABLE TO:**

- Create a new layer for each object, or group of objects
- View and select layers
- Move objects from one layer to another
- Lock layers
- Hide layers
- Scan in logo
- Place scan on a layer
- Draw the outline of your logo with your Pen Tool or appropriate Shapes.
- Add, delete or modify anchor points as necessary with appropriate Selection Tools.
- Scale, rotate or skew objects.
- Utilize Pathfinder filters as necessary.



**RECOMMENDATIONS/HINTS:**

- Analyze the sample! Try to understand what's really wrong with it (concept/copy/images/color/typography/layout/the logo, etc). Some elements may actually work, but are lost relative to the overall execution.
- You may not be able to use the images in the sample ad. Import or scan new ones. This may require some creative scanning.
- Remember and apply the principle that a design is only as effective as its weakest element. All the elements must support one another.

### EXERCISE REQUIREMENTS

- Sketches. These will be presented in class for analysis, evaluation and approval before you can proceed.
- Notes on concept and its application and self-critique.
- FILE IN APPROPRIATE PROGRAM AND FILE FORMAT.
  - if in Photoshop, .psd
  - if in Illustrator, .eps
  - if in InDesign, .indd
- Written file specifications for output
- Presentation, mounted, labeled printed proof and project disk.
- Note: If your printed proof is full page (8.5x11) print it at 85-90%

**THIS EXERCISE WILL BE PRESENTED ON THURSDAY, \_\_\_\_\_.**

Your First Idea



Your Second Idea





# ART 289

## PROJECT 3: DESIGN ROOTS WEB SITE

The term "Graphic Design" was coined in the 1920s, but graphic design itself has existed since the beginning of human visual communication. It is the sibling of what we have only recently termed "Fine Art", and designers are heirs to the same traditions and principles. The two disciplines differ only in their intent: Design must communicate specific visual information; fine art is free to examine personal expression to a greater degree.

Graphic Design has the advantage of being able to embrace and refer to any and all styles simultaneously; it is not forced to constantly re-invent itself under pressure from art critics, art brokers or fickle buyers. Designer/illustrators who know the history of art and graphic design movements, schools and trends and understand them can apply them effectively in their work.

Below is a list of some of the most significant graphic design movements of the last 150 years. Choose one, research it, examine and analyze its salient elements – and produce an original Website in that style. Combine image and typography to support the integrity of your exercise.

ART NOUVEAU/JUGENDSTIL

THE ARTS AND CRAFTS MOVEMENT

GERMAN EXPRESSIONISM

CONSTRUCTIVISM/DE STIJL

THE BAUHAUS/ART DECO

THE NEW YORK SCHOOL

PUSH PIN STUDIOS/60s TYPOGRAPHIC REVOLUTION

THE INTERNATIONAL STYLE (THE SWISS GRID)

DADA/SURREALISM

POP/OP ART (WARHOL, LICHTENSTEIN, ETC.)

### RECOMMENDATIONS/HINTS:

- The Website Layout will be 640x480 PIXELS. Start your document at this size then scale it up to print a sample mounted on 8.5x11" presentation board. You will produce a home page and a sample Link/second page.
- Don't just superficially imitate a style; try to get inside the style and understand what makes it tick.
- Your Website might suggest links to History/Artists/Posters/Artwork/Museums. Create buttons in Illustrator. Try to be original; avoid the cliché if you can.
- Have your site reflect the look of the movement you choose.
- As always, try to get outside the expectations box. See if a traditional style will benefit from an unexpected treatment..

### EXERCISE REQUIREMENTS

- Sketches. These will be presented in class for analysis, evaluation and approval before you can proceed.
- Notes on concept and its application, and self-critique.
- File in appropriate program and file format, as before.

THIS EXERCISE WILL BE PRESENTED ON THURSDAY, \_\_\_\_\_.



## PROJECT 4: THE BIRTH YEAR TIMELINE

# ART 289

With the advent of a new century and millennium, there has been much examination of the previous century - and much reviewing, list making and analysis of the past. This has resulted in the publication of any number of histories and references on the 20th Century.

For this exercise, research the year of your birth and design a print piece describing that year. This could be in the form of a photo collage or illustration, a timeline, – a text and graphic combination, using Photoshop/Illustrator and/or InDesign, (for those who feel comfortable in that application), as either a Poster or some eye-catching, original format. Take the opportunity to render images in a variety of graphic ways, particularly the duotone image, and explore Pantone Colors. As in the Roots Exercise, try to visually “peg” the design to the period.

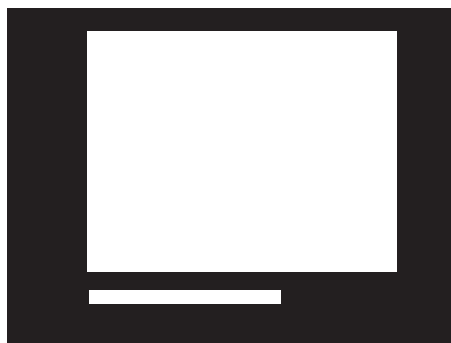
### Recommendations/Hints:

- To suggest a poster, create a 9x12 inch document, then print the piece at 80% to fit on 8.5x11 presentation board.
- Both Illustrator and InDesign are better than Photoshop for type design and text setting. Photoshop's memory requirements are not practical for full page design.
- A poster is not necessarily the only design solution. Explore other forms as well.
- Think this through, and remember which application does what best.

### Project Requirements

- Sketches. These will be presented in class for analysis, evaluation and approval before you can proceed.
- Notes on concept and its application
- File in appropriate program and file format.
  - if in Photoshop, .psd
  - if in Illustrator, .eps
  - if InDesign, .indd
- Written file specifications for output
- Presentation, printed proof and project disk file to dropbox.

THIS EXERCISE WILL BE PRESENTED ON THURSDAY, \_\_\_\_\_.



# ART 289

## PROJECT 5: DESIGN FROM THE JUMP: BRANDING A NEW CLIENT

### OVERVIEW

Landing a new campaign is always exciting for the possibilities to demonstrate your creative chops - while presenting challenges at the same time. For this project, you will land a new client by random selection, and are tasked with creating an identity/logo for them and introducing the client in an ad campaign.

**OUTCOMES:** TO SUCCESSFULLY COMPLETE THIS PROJECT, YOU SHOULD BE ABLE TO:

- Create at least three examples of Identity/Logo. Sketch your ideas for review/approval.
- Produce the best of these in Illustrator for use in an advertising/marketing campaign.
- Use Photoshop/Illustrator/InDesign to create a print/webmock campaign.
- Produce a Webmock Home Page and a variety of print ads in appropriate sizes (research!)
- Print these with a brief explanatory caption for each.
- Scale the samples to fit three or four examples on 8.5x11 boards.

### FINAL PROJECT: UNIQUE METHODS & MEDIA: PROJECT REQUIREMENTS

- Printouts of your campaign mounted and labelled
- Submit notes describing your process and self evaluation.

### HINTS:

To make good graphics, you should be looking at good graphics. Look around.

Use your imagination! This is the world where there are no limits.

THIS EXERCISE WILL BE PRESENTED ON THURSDAY, \_\_\_\_\_.



Check as Many Boxes as you can.

- Open and close Photoshop files
- Be familiar with the tool box
- Be familiar with viewing options, zoom tool
- Work with color palettes
- Know the difference between vector and raster images
- Know at least three ways to bring an image into Photoshop
- Know how to determine the correct scan resolution for an image
- Be familiar with how to calibrate your monitor
- Make Simple Selections
- Utilize all the selection tools
- Move, copy, paste, rotate, scale, and duplicate selections
- Copy and Paste a selection into a second image
- Crop an image
- Know how to add or subtract from a selection
- Be familiar with tolerance and feather when using the selection tools
- Feather selections using fill tools to create soft edge fills
- Know how to organize your artwork on layers
- View, hide, link, and reorder layers
- Create effects that affect more than one layer
- Select layers/Merge layers
- Create a new layer
- Move layers from one file to another
- Create a clipping path
- Use paint tools, select brushes, change opacity
- Utilize colors palette and color picker
- Select the color of images using the eyedropper tool
- Use paintbrush and airbrush tools
- Create gradient fill
- Define and create a custom brush
- Use cloning/stamp tools
- Create type and paint it while preserving transparent areas around it
- Know how to save a load a selection as a mask
- Refine a selection using quick mask
- View a mask in a channel
- Use a layer mask to create a gradient fill
- Adjust overall brightness and contrast of an image
- Adjust the color balance of the image of an image
- Adjust hue and saturation of the image of an image
- Sharpen an image
- Use dodge and burn tools
- Change modes and convert a grayscale image to a color image
- Create a Duotone and a Tritone. Use Curves to control ink/color distribution
- Add color to a grayscale image
- Create a hand tint effect
- Choose the proper file format (TIFF/EPS/Jpeg) for appropriate export to Web or Print documents.

Check as Many Boxes as you can.

- Be familiar with the tool palette
- Use tools to create basic shapes
- Select different objects using the selection tools
- Switch between preview and artwork view
- Change the painting order of objects
- Duplicate, cut, copy and paste an object
- Scale objects
- Group and ungroup objects
- Using the direct selection tool, be able to select and edit portions of an object
- Utilize paste in front and in back commands
- Utilize send to front and send to back commands
- Use the paint palette to fill and stroke objects with colors and gradient fills
- Create and apply process and custom colors
- Create and edit gradient fills, adjust angle with gradient fill tool
- Adjust the saturation of a color
- Create dashed line patterns
- Apply filters to create different effects
- Select different objects using the selection tools
- Be able to draw straight and curved lines with your pen tool
- Add or delete anchor points as necessary
- Place an image
- Utilize Pathfinder filters as necessary
- Create a new layer for each object, or group of objects, set layer options
- View and select layers
- Move objects from one layer to another
- Lock layers
- Hide layers
- Align type and objects using rulers, guides, and alignment tools.
- Create, edit, and format text
- Create type objects with type tool, display type with a drop shadow
- Paint text
- Create text on a path
- Create Text outlines for transferring to other programs
- Save your file as an Illustrator EPS file for use in other programs

**RESEARCH PROJECT: GREAT DESIGNERS**

# ART 289

This research project is a version of the Design/Illustration Journal requirement specific to more advanced students.

It is difficult to know what good design is without looking at good design - and good designers. The following is a list of fourteen significant individuals, living and dead, who are considered among the best for the body of their work, their impact on their times, and their continuing influence on contemporary visual communication.

Your assignment: Research each of these individuals in turn and, using the form on the next page, gather the information you discover. Create a one page presentation of your findings in a style appropriate to that personality in the context of when they lived (orlive). You may integrate images as you wish. Be Designers honoring those who paved the way for you.

Week 1: SAUL BASS

Week 2: NEVILLE BRODY

Week 3: PAUL RAND

Week 4: APRIL GRIEMAN

Week 5: HERB LUBALIN

Week 6: EL LISSITSKY

Week 7: LOU DANZIGER

Week 8: PAULA SCHER

Week 9: A.M. CASSANDRE

Week 10: DAVID CARSON

Week 11: MILTON GLASER

Week 12: HERBERT BAYER

Week 13: LASZLO MOHOLY-NAGY

Week 14: MASSIMO VIGNELLI

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THE RESEARCH PROJECT: TELL ME WHAT YOU LEARNED.

# ART 289

Student Name:

Designer:

Date:

1 Research sources?

2 Brief Biography: Nationality/Date of Birth/Death/Education, the period or movement(s) in which they worked. (Art Nouveau/Art Deco/Postmodern/Constructivist/etc.)

3 List at least five significant examples of this designer's body of work.

1.

2.

3.

4.

5.

4 What do think distinguishes this designer's style/philosophy?

5 How influential is/was this designer? Did/do they have a lasting legacy or contribution?

6 Do you like this designer's style? Explain why or why not.

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