

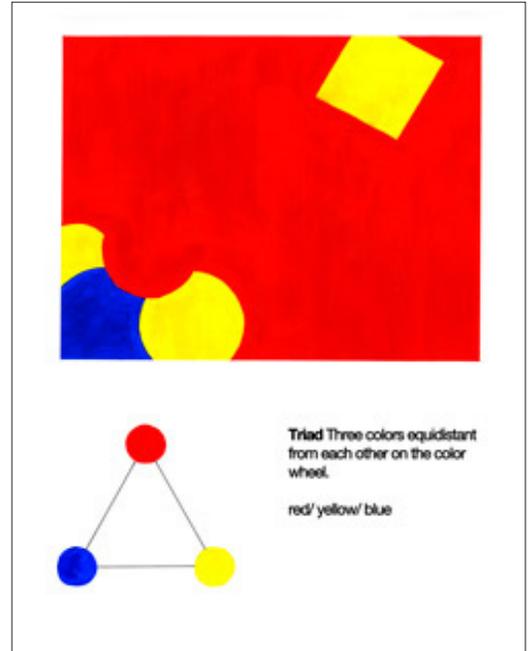
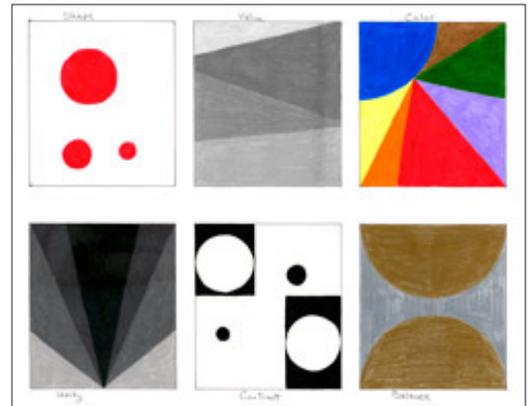
FDS103 Color Theory: Class Overview

In this course, students will explore color theory, including additive and subtractive color. Discussions of color and its relationship to composition, through harmony and contrast, will be explored.

In the first two quarters of their design education, students are enrolled in foundation courses. These courses are meant to create the foundation in technical skills and creative thinking necessary for success in design. Color theory is one of these courses. For the instructor, this means that we must both teach students how to mix paint and why they are mixing paint in the first place. Six months later this would be easier, but in the beginning even obvious tasks must be considered and explained.

The study of color has been a part of the arts since color was first used. Artists choose colors to create mood or symbolism, psychologists study color to determine its effect on behavior, chemists experiment to create novel and more cost-effective pigments. The curriculum of this class must therefore cover multiple theories and applications of something that seems both self-evident and all-encompassing. Exercises draw on ideas from the Bauhaus movement to the writings of Oliver Sacks to the color used by cinematographers in film. Each exercise also builds an understanding of how color relates to design on every level.

At the beginning of the quarter time is spent mixing paint to create hues, tints, tones, shades and values. This moves into theories of additive and subtractive color, symbolic color and the influence of color in design and advertising. One particular segment that seems to really reach the students involves a case study written by Oliver Sacks entitled "The Colorblind Painter". In it, a painter loses his color vision and is forced to cope with a black and white world. In the accompanying exercise, students experiment with this value vs. color interchange by creating a color illustration that, when photocopied, either becomes a gray square or reveals a pattern that was not there before. While it is one of the most challenging projects, students eventually understand the relationship between color and value and appreciate the loss felt by the colorblind painter.



Sample Class Project Handout

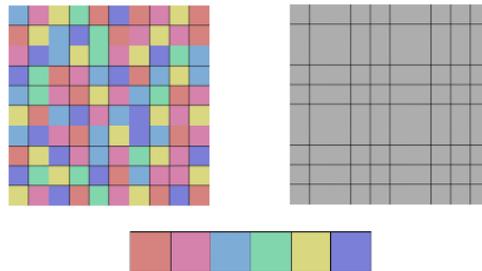
FS 103: Color Theory
Nina Bellisio [nina@bellisio.com]

Exercise Week Three Disappearing Patterns [5 points]

procedure: Create a pattern or design using colors of the same value. When the composition is photocopied the design should read as a solid shape of the same value. Use at least 3 colors. Both the illustration and the photocopy must be small enough to fit on the same page.

The finished project includes the painted design, the photocopied design and swatches of the colors used

materials: Any media on Bristol board.

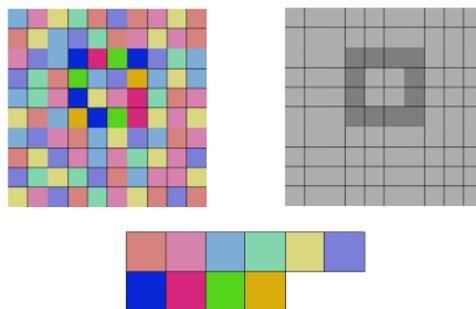


Disappearing/Reappearing Patterns [5 points]

procedure: Create a pattern or design using colors of different values. The composition should have an obvious pattern or subject. When the composition is photocopied the design should read as a second, different pattern due to the difference in values.

The finished project includes the painted design, the photocopied design and swatches of the colors used

materials: Any media on Bristol board.



due: week 4

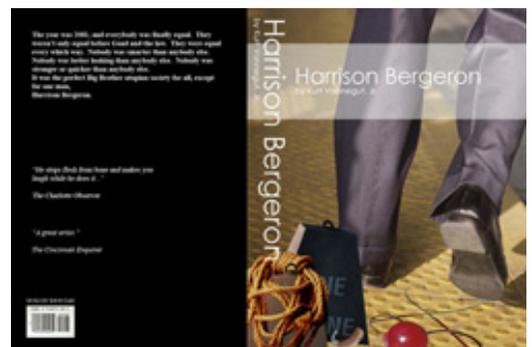
FS122 Image Manipulation: Class Overview

Students develop basic image manipulation skills in a raster-based computer environment. Emphasis is placed on mastering the fundamentals of scanning, color management, photo retouching, imaging, special effects and filters and masks.

The deliberate separation of fine art and design initializes an unnecessary rift in the creative process. Dividing classes or even projects along those lines presupposes their mutual exclusivity. In creating the curriculum for Image Manipulation, a class centered around the creation of photo-based digital illustration, I sought to provide students with opportunities to display their creative prowess in a professional environment. I also wanted to create projects that utilized reading comprehension of source material. Through these assignment students would benefit from the cross-pollination of art, design and academic methods.

Concept is an important skill in understanding photographic manipulation. Using the filters and tools of Photoshop for a purpose other than creating something that “looks cool” and deciding on the intended effects before sampling the power of the application are the goals of this class. The curriculum is divided into skill-building tutorials and long-term creative projects. The first and second of these projects involve the short story “Harrison Bergeron” by Kurt Vonnegut, a futurist tale about the perils of censorship. In the first part of the project, students illustrate a specific scene from the story and in the second, convert that illustration into a book jacket.

The final project involves designing a cover for a tabloid magazine. Using the “Weekly World News” as a model, students brainstorm headlines and then create the appropriate proof of authenticity through manipulated photographs. Designing with a grid is discussed and students trace over existing tabloid layouts to create their templates. The content of this project is lighthearted and the students enjoy both inventing unbelievable stories and using their newly acquired digital skills to illustrate them. Throughout the quarter, skill-based tutorials support the learning of the software and the improvement in the creative projects can be seen tangibly through critique and presentation.



Sample Class Project Handout

FS 122: Image Manipulation
Nina Bellisio [nina@bellisio.com]

Project 2: Tabloid

Design the cover for a weekly tabloid. The name of the publication is up to you, as are the gossip-worthy celebrities. Text includes the name of the magazine and the headlines of the featured articles.

- final document size is **9x10.5 inches** and **220 dpi** in **full color**
- traditional **tabloid/ grid layout** must be used
- includes a masthead with an **original title** and **barcode** (drawn in Photoshop)
- headlines must include versions of the following:
 1. **a combination of 2 unrelated things**
"Teletubbie and Muppet Mate- Exclusive Photos of their Love Child!"
 2. **a new couple**
"King of Daytime & Prince of England- Regis & Charles Together at Last!"
 3. **an altered photo**
" Joan Rivers' Plastic Surgery Fiasco!"
- source photos must be **scanned** or **shot digitally**
 - * NO DOWNLOADED IMAGES! *
 - * NO PREGNANT BRITNEY SPEARS! *
- printed in **color** and **mounted** for critique with a **process file** of ALL SOURCE IMAGES



Week Eight

tabloid layout, title, barcode, price

Week Nine

manipulation #1, #2

Week Ten

manipulation #2. #3

Week Eleven

TABLOID PROJECT DUE

GD2244 Adv Image Manipulation: Class Overview

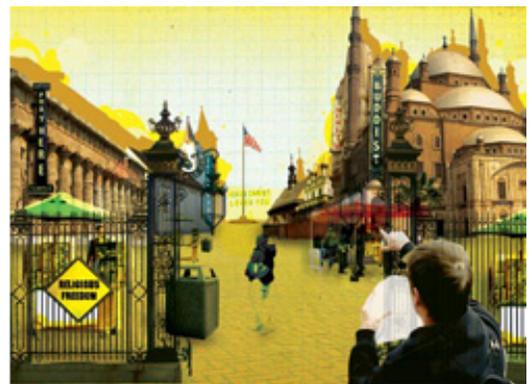
This course builds upon the Image Manipulation class to integrate raster and vector graphics with concerns for varied formats including web and print graphics. Students will create visual messages and focused visual statements and gain an understanding of the differences in web and print graphics.

Advanced Image Manipulation is a class that bridges the divide between the acquisition of skills in a specific software application and the introduction of concept driven design. The projects designed for this class therefore must emphasize both. Specific grading rubrics outline this breakdown and critique forwards discussion of both skill at image manipulation and the creativity overall concepts. Three projects make up the bulk of the class while tutorials on advanced skills support the growth of Photoshop expertise.

The first of the three portfolio-level projects assigned forces students to think abstractly. A series of intangible concepts (pungent, staccato, instant, etc) are given and students are asked to illustrate each using Photoshop and a Wacom tablet. These illustrations are then converted into photo composites, making the abstract tangible. The second project asks students to create a pastiche self portrait, absorbing the style of a specific artist or art movement. This allows students both the chance to learn about new styles of art making and to reinforce research skills in a non-academic class.

The third project encompasses the second half of the quarter, almost six weeks of research, design and critique. This project explores the Constitutional amendments, with specific emphasis on the bill of rights. Using this theme as a jumping off point, we discuss the design process from research and brainstorming stages, through thumbnails, roughs and comps, critique and assessment, image acquisition and large format printing. Students simultaneously assemble a process book collecting materials to support their concept and design. At the end of the project they have both a portfolio-ready illustration and documentation of their efforts.

Digital resources are used throughout the quarter to support and enhance curriculum. Instead of using a printed text, students subscribe to Lynda.com and online tutorial resource. Each week they are required to add notes and information to a class wiki site, maintained through the class web portal. Both of these resources are utilized weekly, most heavily at midterm as students design and present their own tutorials. As photoshop is a digital imaging tool, I feel it is important to reinforce the flexibility and importance of other digital resources.



Sample Class Project Handout

Advanced Image Manipulation: Duotones and Tritones

Monotones, duotones, tritones and quadtones allow you to customize color through Channels. An alternative to CMYK or RGB, duotones separate colors using Pantone or similar color systems and can be used to reduced the number of print colors used during offset printing or to create separations for screenprinting.

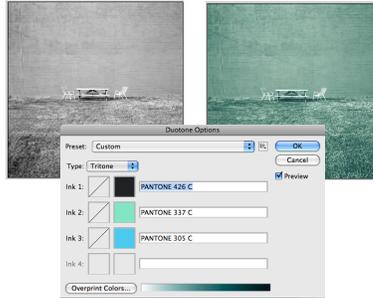
Step One:

Change the file mode to grayscale. Increase the contrast of the grayscale image (or use a Black & White Image Adjustment before converting to grayscale to specify the values).

Convert the file to duotone (Image-Mode-Duotone)

Select duotone (2), tritone (3) or quadtone (4) colors. Click on the color chip to change colors. Select Color Libraries in the Color Picker to access the Pantone libraries.

Adjust the curve for each color to achieve desired effects.



Step Two:

Change the file mode to grayscale as before.

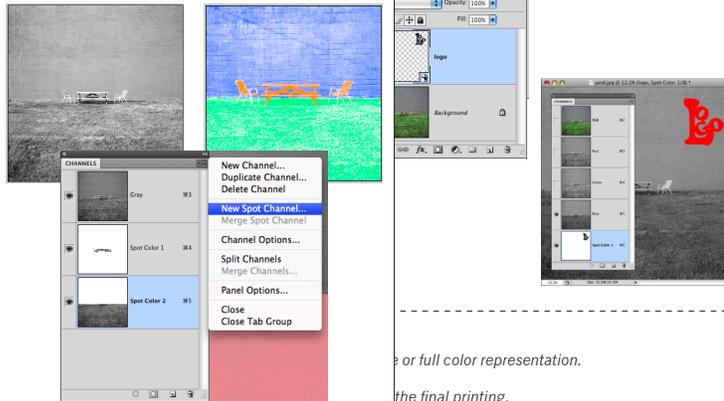
Using the fly-out menu on the Channels Palette, create a spot channel. Select the color and opacity (100% to start) of the spot color.

Copy the part of the gray channel that you want to be that color and paste it into the spot channel.

Create a second spot channel and select a second color. Copy another part of the gray channel and paste it into the second spot channel.

Continue creating new spot channels and copying in parts of the image until it has all been converted.

Delete the gray channel to view the duotone/ tritone/ quadtone.



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Tritones

used to add a Pantone channel to an RGB or specifying a Pantone ink for a logo, to avoid

\$S

prints | due at the end of class

used in this tutorial to convert the same the same Pantone colors in each.

or full color representation.

the final printing.

print white edges if there is a shift while printing.

each color and spot channel (CMYK= 4: cyan,



yellow, magenta and black plus 1 for each spot color)

Duotone: a print made with 2 inks to add depth and clarity to a grayscale image. (tritone=3, quadtone=4)

Spot Color: the addition of inks above the 4 process color inks (CMYK), to apply a specific Pantone color for logos or to increase color range (if spot colors represent colors that are out of gamut)

Nina Bellisio GD 2244: Advanced Image Manipulation classes.ninabellisio.com nina@bellisio.com

sample Pantone palette

Nina Bellisio GD 2244: Advanced Image Manipulation classes.ninabellisio.com nina@bellisio.com

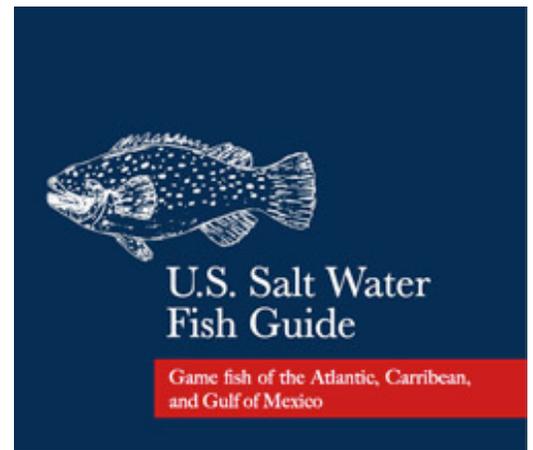
GD3371 Project Study: Class Overview

Through observation and documenting their own work, students focus on projects of their own within an area of interest with the approval of the Academic Director. In this course, students will work with non-profit organizations (optional).

Project study is an upper division studio class about information design. While information permeates most graphic design, before this class it is not addressed as such. The class is divided into two sections, one involving lectures about the physical components of information design, followed by a time-limited exercise and the other a larger research project that lasts the entire quarter.

The jumping off point for the curriculum in this class lies with Edward Tufte, author of numerous books on information design including “The Visual Display of Quantitative Information”, the course textbook. We discuss his principles of graphical integrity and analyze examples of successful and unsuccessful information design. A specific topic is then covered each week, starting with gestalt shapes and golden ratios and ending with design in context. Each lecture is reinforced through a one-hour design challenge, for example illustrating a typical week in the life of a student or designing wordless instructions.

The larger part of the class involves an independent study project. Students are asked to collect data either through research or experimentation, and to illustrate the results. The project both reinforces the importance of accurate data presentation and forces students to adhere to a timeline. Past project themes have included an analysis of Olympic host cities, a resource book for fishermen, an analysis of dog potty-training and a bound essay on shark behavior off the northern California coast. Through projects and exercises students become more aware of information in their environment and are able to more concretely discuss the function of it in design.



Sample Class Project Handout

Gestalt Shapes and Logos

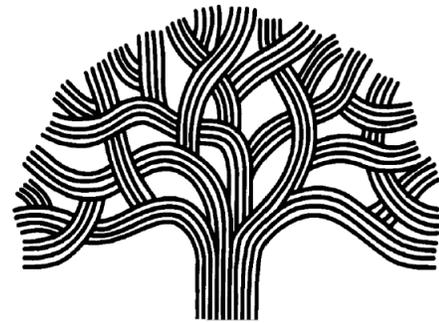
Gestalt Shapes describe a unified whole



Simplified shapes are still comprehensible



Keebler Logo



City of Oakland Logo

Logos describe content as well as form



Oaklandish Logo



Treehugger Logo

GD4412/4413 Senior Project: Class Overview

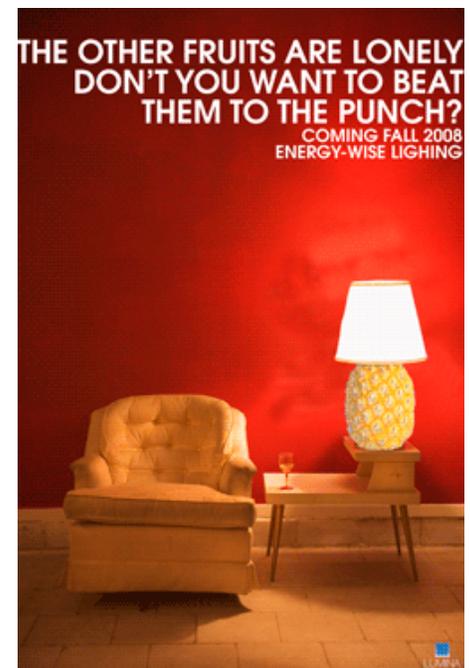
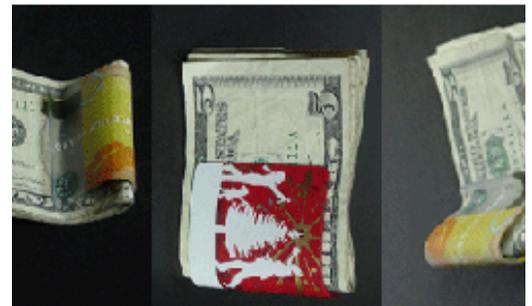
In this course students develop an independent project. Development of a long-term assignment and extending the skills learned in previous studio classes are emphasized.

Observing and documenting their own design process, students focus on the projects of their Senior Project Studio.

Senior Project Lab and Senior Project Design Studio are two classes graphic design students take in their final quarters before graduating. While the independent projects created in the classes are selected by the students, I felt it was important for there to be a framework to constrain their ideas. Sustainability has become a timely and hot button issue in both architecture and industrial design in the last five years and it is starting to trickle down to graphic design. I chose sustainability as the theme for this studio because awareness of the consequences of products and packaging is overlooked in other areas of the students' curriculum.

After initial class research on the topic of sustainability in design, conversations with students made me realize that they did not clearly understand the difference between a concept and an outcome. While they embraced the idea of green design, they had trouble getting past sustainability as the subject of their projects. This led to a brainstorming session in which they had to start with an abstract concept and expand until they reached something that could turn into a tangible product.

The rigor of the two classes is reinforced by the inclusion of a process book, submitted with the final project, that outlines the research, reading and conceptual analysis of each student's project. Responses to readings and discussion are also emphasized as a way for students to work through their ideas while also gaining knowledge about the subject of sustainability in other design fields. To reinforce the topic of waste, most of the readings were available online as .pdfs and an ongoing web site compiled links to local green businesses, blogs and resources.



Sample Class Project Handout

SENIOR PROJECT LAB

CLIENT

E Co.

PROJECT PROPOSAL

E Co., a graphic and industrial design firm, will finance a designer to complete a project of his/ her choice. The subject and format of the project is open, but must adhere to the principles of sustainable design. The commission will be awarded to the designer with the most creative, interesting and economically feasible project as judged through research and experimentation. Project proposals must be submitted in the form of a bound process book or a web site.

SPECIFICATIONS

Process book/ web site containing the following:

1. description of project (concept NOT materials)
{concept and details concerning sustainability}
2. production schedule
{timeline to complete proposed project}
3. budget
{materials and labor}
4. research
{materials and concept}
5. concept thumbnails and comps
{visual description of proposal}
6. three material variations of concept
{execution of concept in multiple ways}
7. material samples
{paper, ink, fabrics, etc.}
8. weekly journal entries/ reading notes (optional)
{textbook & online reading summaries, personal notes}
9. critique feedback
{individual and group notes}
10. bibliography/ list of web resources
{paper sources, inspirations, referenced projects}

DEADLINES

Midterm Assessment: Week 5

Printed or Live Comp: Week 9

Finished Process Book: Week 11