

Stephen A. Klema

Professor—Graphic Design

Graphic Design Program Coordinator

Office: F23

Hours: TTH 9:00 am - 10:30 am (virtual)

Phone: 860.773.1620

E-mail: sklema@tunxis.edu

Web: www.SnotArt.org

TUNXIS COMMUNITY COLLEGE
Visual Art & Design—Graphic Design

GRA - 236

DIGITAL ILLUSTRATION

3 credits/4 studio hours

Prerequisite(s):

Visual Communications GRA-200

Introduction to Computer Graphics GRA-110

M/W 10:00am-11:40am CRN 3390

Graphic Design Studio, Room 6-228

Fall 2020

Course Outline

Course Description

Advanced exploration of the tools and techniques available to the graphic designer in the vector drawing environment using Adobe Illustrator. This course takes students beyond the basics covered in Introduction to Computer Graphics, and explores advanced image creation and manipulation tools, effects, graphic illustration techniques, and typographic functions in applying the computer graphics medium to problems in graphic design.

LRON

The format for this class has been designated as LRON: Live/Remote & Online Component. See page 4 for details of this format for our class.

Resources Needed for this class

See page 9 for additional optional items

- Internet connection
- Email (Tunxis college email—*check on a regular basis*)
- Adobe Suite subscription. The cost for an annual student subscription to the Adobe Suite is approximately \$240.
- Computer capable of running Adobe Suite — a recent Windows or Macintosh Computer. A Chromebook or tablet will not be sufficient.

Texts

Visual Quick Start Guide—Illustrator CC

**Course
Outcomes**

Through a series of lectures, demonstrations, and projects, students will learn and apply the concepts and techniques for creating vector-based symbols and illustrations. Depending on level of successful completion of the course, students will be able to analyze a visual communication problem, develop a concept, and create and successfully output a well designed and technically accurate graphic image-based design solution using vector drawing software — specifically Adobe Illustrator. In this effort, students will:

1. Acquire advanced knowledge of the creative uses of graphic image creation through analysis and critique of existing graphic images, and the design and creation of original graphic image based visual communications pieces
2. Acquire advanced skills in the use of the tools and techniques available in a vector drawing software program — Adobe Illustrator, so as to be able to design and execute vector graphic symbols and illustrations.
 - a. Learn and apply techniques for the creation of stylized graphic imagery using shapes, and pen tool
 - b. Learn and apply techniques for the creation of realistic graphic imagery using blends, gradients, masks, and compound paths
 - c. Learn and apply techniques for the creation of stylized graphic imagery using pressure sensitive drawing tools, symbols, and effects.
 - d. Learn and apply techniques for the creation of design layouts using advanced typographic controls.
3. Learn and apply the color models used in vector art creation.
4. Demonstrate the development of visual and conceptual skills required to create a successful design solution through the process of idea development, refinement, and assessment in the creation of design projects.
5. Effectively communicate an understanding of design concepts, processes, and techniques, using the “language” of design.
6. Present a portfolio of work showing knowledge and application of concepts, processes, and techniques presented during the course.

**Program
Outcomes**

Depending upon level of successful completion of coursework within the program, students will - at the intermediate level:

VISUAL LITERACY AND CREATIVE EXPRESSION

2. Identify and apply the design principles to control aesthetic and compositional elements in the creation of visual solutions to art and design problems.
3. Demonstrate the development of visual and conceptual skills required to create a successful design solution through the process of idea development, refinement, and assessment in the creation of design projects.

VISUAL COMMUNICATION, CONCEPTUAL AND CRITICAL THINKING

4. Understand the function and impact of design, and the roll of the design profession in our society.
5. Be able to analyze a visual communication problem, develop visual concepts, and create design solutions that respond to client and audience needs through symbol and image creation, graphic illustration, paper selection, color, typography, and page composition.
6. Effectively communicate an understanding of design concepts, processes, and techniques using the “language” of design.

MEDIA AND TECHNICAL SKILLS

8. Acquire skills in the use of image scanning, page layout, and vector and raster image software programs so as to be able to design and execute graphic symbols and illustrations, raster images, and page compositions incorporating typography and image.

PROFESSIONAL PRACTICE

10. Understand project management, marketing, and business related responsibilities of a graphic designer (and interactive design in Interactive Media option) in the design and production of visual communication pieces, the necessity of participating in a collaborative work environment, and adhering to professional ethical standards.
11. Demonstrate knowledge of design project goals, be able to set priorities to meet milestones for project completion, and show the ability to revise and refine designs based on ongoing evaluation.
12. Present design solutions and portfolio, in a manner suited to professional presentation showing knowledge and application of the concepts, skills, and techniques presented in courses during the program.

General Education	<p>APPRECIATION OF AESTHETIC DIMENSIONS OF HUMAN KIND</p> <p>Students will understand the diverse nature, meanings, and functions of creative endeavors through the study and practice of literature, music, the theatrical and visual arts, and related forms of expression.</p>
Evaluation	<p>A student's creative ability, knowledge of design issues, technical skills, quality of execution, and presentation of work as determined through:</p> <ul style="list-style-type: none"> - Studio classwork—timely and accurate online submission of comps and required revisions - Projects—timely and accurate online submission of completed project - Individual and group critiques/discussions—online review of instructor feedback - Portfolio review of work completed during the semester—timely and accurate online submission of portfolio - Option of quizzes/exams/papers/reports/presentations as determined by the instructor
Class Format	<p>FOR EACH ASSIGNMENT* (We will be almost exclusively online)</p> <ol style="list-style-type: none"> 1. Download assignment sheet from course website. See first page of this course outline or use the link in Blackboard to access the course website which is www.SnotArt.org 2. View lectures about the project concept and related technical, visual concerns. A link or list will be provided in the assignment sheet. 3. Do the Illustrator demo(s). A link or list will be provided in the assignment sheet. 4. Create comp designs as per assignment sheet. Submit comps via DropBox - specifics and a link will be provided in the assignment sheet. 5. Check instructor comments about comp designs via DropBox - A link will be provided in the assignment sheet. 6. Do project revisions. Submit final design via DropBox - specifics and a link will be provided in the assignment sheet. 7. Project grade sheets will be sent to your Tunxis email. <p>* This process may change as the semester progresses.</p>
Bibliography	<p>See separate handout or course website.</p>

Topical Outline | **Review of kinds of software used for electronic image creation and manipulation**

- Vector drawing
- Image manipulation
- Paint
- Image scanning
- Page layout
- 2/3D animation
- 3D modeling
- Presentation graphics
- Interactive media
- Web design

The computer as a visualization tool

- Traditional vs. computer graphics techniques
- Choosing the right software program

The design process

- Thumbnails, comps, presentation, criticism, evaluation, refinement, and production

File storage and retrieval considerations

- Storage mediums
- Network servers and navigation
- Personal file system
- Backup and master file strategy

Computer image output

- Quality
- Resolution
- Vector vs raster
- Black & white
- Color
- Inconsistencies between screen image and final output

Image scanning

- Evaluating images
- Determining scanning resolution
- Line art/greyscale/color
- File size and storage issues
- Other sources for image acquisition
- Copyright issues

Color models

- RGB
- CMYK
- Pantone
- color gamut

Topical Outline | **Review of Adobe Illustrator and overview of additional tools and menu options**
(cont'd)

- Shape & pen tools
- Swatches
- Layers
- Strokes & fills
- Selection techniques
- Scaling & transformations
- Groups

Intermediate/Advanced Adobe Illustrator functions (some are new or expanded)

- Artwork tools and techniques
 - compound shapes and paths
 - rasterizing artwork
 - polygon, spiral, arc, segments
 - masks
 - filters
 - blends
 - cutting
 - creating and editing gradients
 - reshape/smooth/erase/free transform
 - line endcaps and miters
 - object distortion
 - transparency
 - eye dropper/paint bucket
 - appearances
 - symbols and instances
 - styles and effects
 - pressure sensitive tools
- Preferences
- Layers
- Color
 - customizing color palettes & swatches
 - global vs. local color
 - color calibration theory/reality
- Import images
 - linked or embedded
 - file formats
- Page layout features
 - use of guides and rulers
 - document/page size options
 - changing output size
- Typography functions
 - body text/paragraph controls
 - type on a path/text wrap/inside an object
 - spell check
 - type outlines

Topical Outline
(cont'd)

Graphic reduction illustration

PROJECT — Sneakers Composition

- anchor point controls
- pencil tool, and brushes
- live paint

Creating graphic realism

PROJECT — Mechanical Object

- gradients, blends, and pathfinders

Series design and illustration

PROJECT — Food series

symbols and editing images via palettes

Type and layout

PROJECT — Event Poster

- type and layout features
- large format design

Copyright laws and how they apply to art and design

Portfolio presentation

Tentative Schedule	DAY	SESSION	DATE	TOPIC
Sneakers Composiiton 4 weeks	w	1	8/26	Course intro/intro-ASSIGN 1 SNEAKERS COMPOSITION
	m	2	8/31	Review Illus. demos-pencil,brushes/color swatches/lecture-color models
	w	3	9/2	3 images DUE
	m	-	9/7	NO CLASS — Labour Day
	w	4	9/9	Review Illus. demos-Live Paint/link vs. embed
	m	5	9/14	work session
	w	6	9/16	work session
	m	7	9/21	work session
Mechanical Object 3 weeks	w	8	9/23	Assign 1 DUE -intro-ASSIGN 2 MECHANICAL OBJECT
	m	9	9/28	Review Illus. demos-pathfinders/gradients/compound paths/masks
	w	10	9/30	3 images DUE
	m	11	10/5	Review Illus. demos-blends
	w	12	10/7	work session
Symbols 2.5 weeks	m	13	10/12	work session
	w	14	10/14	Assign 2 DUE -intro-ASSIGN 3 SYMBOLS/IMAGE SERIES
	m	15	10/19	Review Illus. demos-appearances/effects/art boards
	w	16	10/21	work session
	m	17	10/26	work session
	w	18	10/28	work session
Poster 4.5 weeks	m	19	11/2	Assign 3 DUE -intro-ASSIGN 4 POSTER DESIGN
	w	20	11/4	Review Illus. demos-typography and layout features
	m	21	11/9	3 sketches DUE /intro-ASSIGN 5 PORTFOLIO REQUIREMENTS
	w	22	11/11	work session
	m	23	11/16	work session/late project deadline
	w	24	11/18	work session
	m	25	11/23	work session
	w	-	11/25	THANKSGIVING RECESS—NO CLASS
	m	26	11/30	work session
	w	27	12/2	work session
m	28	12/7	Assign 4 DUE /LAST DAY OF CLASSES	
w	29	12/9	EXAM WEEK Portfolio DUE	
m	30	12/14	EXAM WEEK	

Supply List RESOURCES NEEDED FOR THIS CLASS

- Internet connection
- Email (Tunxis college email)
- Adobe Suite subscription. The cost for an annual student subscription to the Adobe Suite is approximately \$240.
- Computer capable of running Adobe Suite — a recent Windows or Macintosh Computer.
A Chromebook or tablet will not be sufficient.

OPTIONAL TOOLS AND MATERIALS (as/if needed)

- | | |
|-----------------------------|--------|
| • online storage | |
| • “flash” drive — 32GB+ | 15.00 |
| • Wacom tablet | 100.00 |
| • external harddrive | 100.00 |
| • digital camera | 150.00 |
| • tracing paper pad 11"x14" | 5.00 |
| • proportional scale | 5.00 |
| • Pantone color guide | 80.00 |

Evaluation

Semester
Evaluation

Student semester evaluation will be based on the following criteria:

1. DESIGN PROJECTS, EXERCISES, & QUIZZES/TESTS **Base Grade**
Projects — Completing assignments in a manner that demonstrates an understanding and application of required concepts and techniques. Projects are evaluated for process, creative concept, composition, technique and presentation as appropriate. Project grade average determines Base Grade.
Lessons — Lesson groups (if assigned) will equal one project grade.
Quizzes/tests — Quiz/test grade average will equal one project grade. A missed quiz is assigned the grade of following quiz, or zero if last quiz.

2. CLASS PARTICIPATION *Neutral,
or -3 to -40 pts.
subtracted from
final grade avg*
 Review of online lectures, demonstrations, submission of designs and review of instructor comments (critique) are essential parts of this class.
 Students are expected to show incremental and ongoing project progress which can **only be demonstrated** through regular online submission. $\frac{1}{3}$ to 4
letter grades

3. GENERAL UNDERSTANDING *+/- $\frac{1}{3}$ to 1
letter grade*
 Overall understanding of concepts and techniques, creativity, and effort.

4. PROJECT REVISIONS *+1 to 3 pts.
added to final
average*
 One previous project may be revised for the portfolio. Revisions may add +1 to +3 points to the final grade.

5. PORTFOLIO *80+ = neutral.
-2pts below 80,
and -2pts for each
additional 10pts
below 80 from
final average*
 A complete and well presented portfolio of semesters work is expected. **FINAL GRADE**

Evaluation may also include papers, reports, and presentations. Not fulfilling all obligations in each of the above areas may result in additional grade reductions.

Late Projects

This class is structured as a preface to a working environment in the field of graphic design, requiring all projects to be completed within established deadlines. 10 points will be deducted from the grade of a late project. Late projects may not receive the benefit of feedback. One “free” late project (or portion of) allowed during the semester. To receive credit, late work must be completed **within one week** of original project deadline.

Project Grades

Grading “creative” work is a difficult, and sometimes vague, process based on the visual perceptions, experience, and sensitivities of the evaluator. Despite the vagueness often associated with evaluating creative work, I try to be as clear as possible and delineate criteria that I expect to be fulfilled. I evaluate work from several different perspectives as appropriate for the class and the project. These are (though subject to modification):

10 pts.

PROCESS — The development of designs from concept through sketches and refinement to their completion. This process begins with the generation of numerous ideas or concepts and compositional sketches or “thumbnails.” From there, one or more thumbnails are chosen to develop to an intermediary stage known as a “comp” or comprehensive. From the comp, numerous refinements and revisions occur towards the development of the final design. There is a time line and sequence associated with this process. If the process is delayed or skipped, the grade suffers. Both quantity and quality of work are evaluated.

50 pts.

CONCEPT — The idea, and well it solves the communication or visual problem at hand. Ideas are sometimes difficult to evaluate and though guidelines and examples are given, judgement rests with the experience and expectations of the evaluator. Some projects focus more on concept than others.

20 pts.

DESIGN AND COMPOSITION — How well the piece is composed and applies the design principles of emphasis, balance, space, hierarchy, unity, and contrast, and (when appropriate) the use of type, value, color, shape, image, and format are assessed. This is a somewhat tangible part of the evaluation process. Designs are evaluated on a formalist basis using the aforementioned criteria in conjunction with the instructor’s visual experience. Though there are guidelines, there is no “formula” to good design composition.

20 pts.

TECHNICAL — The physical quality and technical accuracy of a design—craft. This is the most tangible part of the assessment of a design project. Having technically accurate work is an expectation, and is a critical component of design work in any medium. Technically inaccurate work is unacceptable. As students progress in the class the expected level of technical proficiency rises.

100 pts.

PRESENTATION — How neatly and with what level of professionalism the piece is presented. ~~The quality of trimming and mounting of work, the organization and naming of electronic files, and accompanying sketches and reference materials are reviewed. There is an old adage that says — a mediocre design presented well will be better received than a good design presented poorly.~~

- 10 pts.

DEADLINES — Meeting all milestones, and due dates in all required formats — hard-copy and/or electronic.

Grade
Definitions

LETTER GRADES

- A/-** Excellent work showing a mastery of process, concept, design and composition, technical proficiency, and presentation.
- B/+-** Good or very good process, concept, technique, presentation, and application of the principles of design and composition. May excel in many or some areas, but requires minor to moderate refinement in others.
- C/+-** Meets project requirements. Suitable solution for submission as final design. Follows process, conceptually and technically competent, and usually adequately composed and presented. May excel in some areas, but moderate to significant refinement needed in several others.
- D/+-** Lack of process, poorly conceived, composed, executed, or presented. May be adequate in some areas, but many areas require significant refinement to meet project expectations.
- F** Fails to meet project requirements in process, concept, composition, technical proficiency, or presentation. May be adequate in some areas, but many areas fail to meet project expectations.

CHECK MARKS

- √+ Exceeds expectations.
- √ Meets expectations, requires no further refinement.
- √- Needs additional refinement to meet requirements.
- √-- Fails to meet requirements.

NUMERICAL VALUES

A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F 00-59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

Incompletes

Incomplete grades may be given when the instructor determines that the student has completed 80 percent of the course work or when extraordinary circumstances have arisen which prevent the student from completing course requirements within the prescribed time limits. It is the student's responsibility to arrange with the instructor the conditions under which an incomplete will be made up. Additionally, the student and instructor must sign an Incomplete Grade Agreement, available in the Records Office, that identifies the specific work to be completed, and the time frame for completion. The agreement must be filed in the Records Office. See *college catalog for additional details about incompletes*.

Withdrawals

You can officially "drop" or "withdraw" from a class by completing the appropriate paperwork with the Records Office. Failure to submit a Change of Schedule Form may result in an "F" for the course. See *college catalog and semester calendar for additional details and specific deadlines for withdrawals*.

Class Format	<p>The course will consist of exercises and projects accompanied and supported by a combination of lectures, demonstrations, critiques, and work sessions. A typical project sequence would be: <i>lectures on assignment topic, software demonstrations, project work sessions(s), project critique.</i></p> <p>Students should be prepared for a time commitment of approximately of 8 hours per week</p>
Assignments	<p>Course project assignment sheets will be given as separate handouts complete with project goals, specifications, topics, procedures, readings, presentation requirements and deadlines.</p>
Project Criteria	
Project Files	<p>Any needed tutorial or project files will be distributed via the graphic design file server or the course website.</p>
Assignment Readings	<p>Complete all reading assignments prior to beginning of class.</p>
Originality	<p>Unless otherwise stated and referenced in “fair use” copyright guidelines, it is expected that all course design work be original work of the student. See <i>college catalog for additional details about academic honesty.</i></p>
Computer Labs	<p>There are two Macintosh computer labs for your use. Due to COVID-19, access is very limited so please check with the computer center for hours/availability.</p>
Labs & Access	<p>GRAPHIC DESIGN STUDIO</p> <p>A lab monitor will be present for your assistance, but they do not provide tutoring services. You will need a student ID to access the lab.</p> <p><i>See lab signs and handouts for instruction about printing, burning CDs, and image scanning. See the GRAPHIC DESIGN STUDIO POLICIES handout for additional info about lab policies and use.</i></p> <p>COMPUTER CENTER MAC LAB</p> <p>The computer center Mac Lab has the same software, fonts, and server access as the Graphic Design Studio and has letter and tabloid color printer output, and flatbed scanners.</p>

**College
Resources,
Policies, &
Procedures**

Please refer to the college website and catalog for information concerning the following resources, policies, & procedures.

Academic Integrity

COVID-19 Safety Policies

Recording of Class Sessions

Course Withdrawal Policy

Student Code of Conduct

Class Cancellations

Academic Success & Tutoring Center
www.tunxis.edu/asc/disability-services

Title IX Discrimination, Harassment, & Sexual Misconduct
www.tunxis.edu/student-services/crisis-services/titleix/

Additional Resources - personal difficulties
www.tunxis.edu/student-services/academic-advising-and-counseling/

Additional College Policies & Information
www.tunxis.edu/essential-policy/