Visual Design for Interactive Multimedia

Instructor:

George Lottermoser, BFA

Designer

Photographer

Illustrator

Typographer

Marketing Consultant

Teacher

Member: NEA, IEA

Contact:

george@imagist.com

262-241-9375

10050 N Port Washington Rd

Mequon, WI 53092

Personal Consultation: By appointment

Columbia College Chicago

600 South Michigan Avenue, Chicago, IL 60605

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Welcome to - *Visual Design for Interactive Multimedia*

Course Number: 22 1221 — Section 03 meets Mondays, 1:30pm,

Class Meets iin Room 813, 623 South Wabash

Course Purpose:

Provide students with an overview of the basic Elements and Principles of Visual Design via hands-on experience with Traditional Art Materials.

Provide a solid foundation, on which students can build a skill set necessary to: conceive of and communicate effective visual concepts, on a professional level, in team projects, such as: CD Rom / DVD, web site, video, film and other multimedia production.

Course Description:

Designed for multimedia majors — this basic, however challenging course introduces the basic **Design Principles: balance, unity, contrast, pattern, emphasis, movement, rhythm**; and their application in three areas of visual organization: **drawing, 2D design and color theory**. This includes exploration of the **Conceptual Design Elements: point, line, plane, volume,** the **Visual Design Elements: shape, form, size, value/color, texture,** the **Rational Design Elements: direction, position, space, gravity,** the **Practical Design Elements: representation, meaning, function** and their application to professional design.

Course Rationale:

Artistic skills such as rendering forms in space, consistency within a series, using design elements and principles and and intelligent use of color to emphasize content will help you throughout your multimedia career. By studying drawing, design and color using traditional, natural, art media you will experience and develop your natural hand-eye coordination which will enhance your work with tools like the Wacom digitizing tablets, digital imaging, interface and navigation design, and the overall aesthetics of creating multimedia projects. Molly Holzshlag in her book, ***Web by Design,*** states, "Visual artists have to understand color in order to harness it and create art with impact. Web designers are no exception, and should take special care to study the lessons that color has to teach us." This course aims to help you better understand how to create with a focus on gaining experience as well as a vocabulary with which to critique your own and other's artwork.

While this course serves as an excellent starting point for anyone interested in the basic principles of two dimensional art, it was developed as a pre-requisite for students with a major in the the Interactive Arts & Media department. The course lays a foundation on which to build a deeper understanding of visual communication within the IA&M department, and thusly requires a minimum of a "C" grade to enter into additional courses which build on this one.

Goals and Objectives:

Section I: 5 weeks Focused on Drawing: Devoted to learning, practicing and demonstrating a knowledge of the basic drawing elements of line quality, value using various shading techniques, shape, form, proportion, surface, effects of light and perspective.

Section II: 5 weeks focused on 2 Dimensional Design: Devoted to composition and the arrangement of elements, spacial relationships and their successful manipulation, through the use of pattern, texture, negative and positive space.

Section III: 5 weeks (sometimes 4 weeks focused on Color: (Including Painting and Rendering Skills) Devoted to basic concepts of color theory, exploring the interaction of primaries, secondaries, and tertiaries, value, hue, spacial effects of color, and color mixing and application.

Common threads of intent, purpose, composition, balance, relationships of figure and ground, etc. run through all sections.

Teaching / Learning Methods: Each week a printed handout covering the weeks topics and assignments will be provided. The concepts and language will also be presented in the form of a Lecture / Discussion / Demonstration. I expect each student to attend each class, listen carefully, read the handouts and participate in discussions. After I've presented the concepts and the class has discussed them, the students will demonstrate their understanding of the concepts through active studio work with traditional art materials. Following the studio work a critique and discussion of the work will allow the student to deepen their understanding and skill set.

Text Books (recommended but optional):

Art & Visual Perception, A psychology of The Creative Eye by Rudolph Arnheim, University of California Press
The Elements of Color by Johannes Itten, John Wiley & Sons, Inc.
The Art of Color by Johannes Itten, Van Nostrand Reinhold Company
Design Basics by David A. Lauer, Holt Rinehart Winston
Principles of Form and Design   by Wucius Wong

And of course, you can reference many other books on drawing, design and color theory to achieve a deeper understanding of the course material. Please discuss any alternative texts with me, before investing time and money.

Grading Policy and Evaluation Procedures:

Please remember that this and other prerequisite courses at Columbia, require a final semester grade of at least "C" in order to register in the next level courses.

Each individual project will receive a letter grade with + or - as appropriate.

Grades will consider the student's:

1) Understanding of Concepts as Demonstrated in each Project
2) Follow-through based on Intention and Purpose of Project as Assigned
3) Originality and Creativity of Expression within Parameters of Assignment
4) Technical Accomplishment (Neatness counts big time in this class! We seek professionalism.)
5) Completion of Project with Consideration Given to Meeting Due Date (Deadline)
6) Semester Grade will also Consider:
   a) Progress made over time
   b) Actual attendance in class (Columbia Policy requires that 3 absences = F)
   c) Punctuality (Arriving late or leaving early WILL affect your grade)

Explanation of Grades:

A (4.0) = Exceptionally Good Work — Demonstrates a solid understanding of the concepts and the assignment, completed the work on time, in a very well-planned, very neat and well-executed manner.

A- (3.7) = As A above. However some slight misunderstanding or glitch in execution.

B+ (3.3) = As B below. However demonstrating more significant understanding, neatness and presentation.

B (3.0) = Good work — Exhibiting a good understanding of the concepts and the assignment, completing the work on time, with good planning, and better than average presentation. Or fine "A" work which comes in late.

B- (2.7) = As B above. However needing better planning or neatness.

C+(2.3) = As C below. However beginning to demonstrate slightly above average effort in understanding and/or presentation.

C (2.0) = Average work — Exhibiting an average grasp of concepts and the assignment, with acceptable presentation, but work that could likely benefit from a bit more time spent, neatness, and/or deeper exploration of principles of assignment. "B" work which comes in late.

C- (1.7) = As C above. Beginning to demonstrate a lack of understanding, planning, below average effort, or sloppiness in execution.

D+ (1.3)= As above. However demonstrating definite problems with understanding and/or execution.

D (1.0) = Below Average — Exhibiting less than average grasp of the concepts, misunderstanding the assignment, and / or a rather unacceptable level of follow-through on assignment: unfinished, poorly executed, sloppy. C work which comes in Late.

D-(0.7) = As D above. However demonstrating little to no effort in understanding or execution.

F (0) = Failure — Clearly not understanding the concepts, the assignment, turning in work entirely unrelated, and/or mostly unfinished, unacceptable craftsmanship, not turning in the assignment at all or extremely late. Missing 4 classes.

I = Incomplete: Not an option. I do not give "incomplete" grades. Plan your work schedule. Complete assignments when due. Don't fall behind and you will do just fine. It will not do for you to beg for an "incomplete" at the end of the semester simply because you didn't manage your time well.

If you receive a grade, on a particular project, which you're not happy with, or which you feel is unfair for some reason, discuss it with me. If you believe the grade fair and also believe you can do better; by all means feel free to turn in a new and improved version for consideration to raise your grade for that project. The best of the two will always determine that project grade.

Visual Design for Interactive Multimedia

Please Understand: Your grades depend on you. Take responsibility for attending every session of the class. Arrive promptly. Participate in discussions and critiques. Do what ever's necessary to understand the concepts. Demonstrate your understanding clearly and neatly. If you do not understand a concept or assignment, ask questions of me and your fellow students, do library research, find the answers, practice, and you will get the grades. Your grades reflect the time and effort you put into your work. As your teacher, I take responsibility for presenting the concepts and critiques clearly. I will make myself available to help you grasp and demonstrate the concepts. I do not take responsibility for your project grade, your final grade or your over-all grade point average, any more than your success or failure in life.

Class Attendance Policy: Attendance will be taken at the beginning of each class. As Woody Allen said, "90% of success is showing up."

If you arrive late you must take responsibility for checking in.

Columbia College Chicago Policy:

a) No Excused Absences

b) If absent 4 times you will automatically receive an "F" for the course

Tardiness Policy: While occasional scheduling errors happen to all of us, I will not tolerate habitual tardiness. It implies a lack of respect for your class mates as well as your instructor. Please don't arrive twenty minutes late and expect me to stop or delay the class just to bring you up to speed. The same applies to leaving before the end of class.

Class Projects:

Weekly Projects:

Studio Projects — You will work on during Class Studio Time.

Homework Projects — You will work on at Home.

Each Project will have a Specific due date (Deadline).

Each Project will Receive a Grade.

Final Project:

Due Towards the End of the Semester and consisting of 5 parts.

Each Part of the The Final Project Will Carry More Weight, in Terms of Grade, than Normal Weekly Projects.

Your Project Responsibilities:

Understand the project concepts, purpose, intention and goals.

Ask questions if you don't understand the concepts, purpose, intention and goals.

Participate in class discussions.

Demonstrate your understanding of the concepts, purpose, intention and goals in your work product.

Complete the project by the due date (Deadline) in a well planned, well executed, and neat craft-like manner.

Professional and Accademic Success:

Comes from making every effort to turn in well thought out and executed projects, when due. Begin to think like a professional visual communicator, and meet the class (think client or employer) deadlines with your best effort. You will reap the rewards now and throughout your student and professional career.

Late Work and Make-up Assignments:

If assignments are turned in late, I will grade them fairly according to your understanding and demonstration. However the degree of lateness will ultimately have an affect on your grade as noted in the grading policy. If you begin to fall behind it will become increasingly difficult for you to catch up. If you do not complete a project at all, you will receive an "F" for that project.

Supplies:
Week 1 through 5
Focused on Drawing
1 Manila Portfolio
1 pad of newsprint 18x24"
2 6B pencils
2 Charcoal pencils
1 kneaded eraser
1 Black marker fine tip
1 Black marker medium tip
1 Black marker broad tip
Sketch Book / Journal of a size which you will carry with you at all times. Develop the habit of sketching and notating **all** your ideas, when they occur to you.
Optional: Softer drawing pencils, graphite sticks, black ink drawing pens, conté pencils or sticks, vine charcoal, block charcoal, etc.

Week 6 through 10 - Focused on Design
1 18" cork-backed ruler,
2 sheets of Carolina board (provided by school)
Brushes (3): Sable is "best", Sabline is fine, others may work - compare to Sable and Sabline
1) One soft, "round" water color, pointed brush about 2/3" long to point (numbers mean little, as there is no brand consistency. Get a fairly decent brush that will hold a good point (about a #0 or #1). Test for point quality.
2) One chisel or "bright" (flat edged top) brushes that has an edge that's approximately 1/4 in. - white or golden color nylon is good.
3) One chisel or "bright" (flat edged top) brushes that has an edge that's approximately 1/2 in. - white or golden color nylon is good.
Do not get stiff bristle acrylic & oil painting brushes.
Paints - Acrylic (2 oz. tubes)
　Titanium White
　Mars Black
Paint Mixing Tray - Palette
Water Containers (2)
Tracing paper - if you can get it in individual sheets 11x14", get 5 or 6 sheets, otherwise a pad, but we won't be using an entire pad. A few students could share the cost
Useful but Optional:
Craft knife or utility knife (Exacto with blades or similar)
Scissors
Glue - One of the following is necessary as glue (or get more if you want): Tube acrylic gel medium (to be used as adhesive), Graphic wax stick (UHU is one brand) Elmers Glue

Week 11 through 14 - Focused on Color
Paints - Acrylic (2 oz. tubes)
　Cadmium Yellow Medium (can purchase in week 11)

　Cadmium Red Medium (can purchase in week 11)
　Dioxazine Purple (can purchase in week 11)
　Ultramarine Blue (can purchase in week 11)
　Green - either Winsor & Newton "Galleria" brand Permanent Dark, or Liquitex Green Deep Permanent
Optional but Useful
Color Wheel Highly Recommended

NOTE; An ordinary fishing tackle box is a good way to store and carry your tools.

Syllabus:
NOTE: Please be aware that the following abreviated syllabus may be amended as the course proceeds. You will be notified of all changes in the form of printed handouts. Do not attempt to work from this syllabus if you've missed a class. Current handouts will be available on-line at:
　　　www.imagist.com/teach/columbia
　　　after each week's class.

Section I - Focused on Drawing
Week 1 -
Lecture / Discussion: Review Class Parameters and Syllabus
Lecture / Discussion: Drawing
Studio Project 1 - Draw four cherries, an apple, a pear, a watermelon, an eggplant, a purse, an iron, and a dog on one sheet of newsprint paper, using a pencil. Due in class. Critique / Discussion.
Lecture / Discussion: Intention, Purpose, Looking & Seeing with the Intention of Drawing, Composition, Balance, Proportion, Line, Shape, Form.
Studio Project 2 - Draw the person next to you with the intention of getting the "feel" of the individual, using pencil.
Due in Class. Critique / Discussion.
Week 2 -
Lecture / Discussion: Shape, Line Quality, Composition - Still life using spheres, cubes, cylinders, etc.
Studio Project 3 - Draw Still life with Line in pencil, Emphasizing Line Quality. Due in class. Critique / Discussion.
Studio Project 4 - Draw Still life with Line in charcoal, Emphasizing Line Quality. Due in Class. Critique / Discussion.
Lecture / Discussion: Form, value, light, depth, space
Studio Project 5 - Draw Still Life with Shading in charcoal, No Line to appear in drawing. Due in class. Critique / Discussion.
Week 3 -
Lecture / Discussion: Cross Hatching.
Studio Project 6 - Still life drawing with Cross Hatching in marker. Due in class. Critique / Discussion.
Studio Project 7 - Fill sheet of newsprint with drawings of your hand - using all the different media tools and techniques we have discussed and practiced. Due in class. Critique / Discussion.

Home Project 8 - Set up a still life, using at least 3 objects, paying attention to composition and rendering, using cross hatching. Due week 4.

Week 4 -

Critique / Discussion: of Home Project 8

Lecture / Discussion: Proportion, trusting your hand/eye coordination

Studio Project 9a - Warm-up with blind drawing exercise. Due in class. Critique / Discussion.

Studio Project 9b - Figure drawing. Due in class. Critique / Discussion.

Studio Project 10 - Drapery - rendering folds, Shadows & Highlights. Due in class. Critique / Discussion.

Home Project 11 - Special Object Drawing. Due Week 5.

Week 5 -

Lecture Discussion: Texture, surface

Studio Project 12 - Fill newsprint with drawings of human hair, but no indication of face. Due in class. Critique / Discussion.

Studio Project 13 - Textural Still Life, shiny, soft, reflective, hard, etc.. Due in class. Critique / Discussion.

Home Project 14 - Draw anything you want - show 5 various techniques and principles we've discussed and used, paying attention to composition. Goal - a nicely rendered, finished, complete drawing. Due week 6.

Section II - Focused on Design:

Week 6 -

Critique / Discussion: of Project 14

Lecture / Discussion: Principles and Elements of Design.

Lecture / Discussion: Balance, Symmetry, Asymmetry, Composition, Movement,

Studio Project 15 - Movement Exercises. Due in class. Critique / Discussion.

Lecture / Discussion: Balance, Texture

Studio Project 16 -Balance, Texture. Draw 5 - 4" Squares.

Using 3 shapes which are always consistent, and using them any number of times, Create:

    a) Symmetrical "Balanced" Composition

    b) Symmetrical "Unbalanced" Composition

    c) Asymmetrical "Balanced" Composition

    d) Asymmetrical "Unbalanced" Composition

    e) Composition with a Sense of Movement. Due in class. Critique / Discussion

Lecture / Discussion: Unity through Proximity, Repetition, Continuation.

Home Project 17 - Show unity of line by: a) Proximity, b) Repetition, c) Continuation. Due week 7

Week 7 -

Critique / Discussion: of Project 17

Lecture / Discussion: Space and Distribution

Home Project 18 - Space and Distribution exercises Draw 10 - 3x3" Squares. Due week 8

Lecture / Discussion: De constructing the Cube

Studio Project 19 - De-constructing the Cube - Roughs. Due in class. Critique / Discussion.

Home Project 20 - De-constructing the Cube - Finished Rendering. Due week 9

Week 8 -

Critique / Discussion: of Project 16

Lecture / Discussion: Figure and ground

Studio Projects 21 - Confuse figure / ground. In a 10" square, create a composition wherein the arrangement of black and white makes it impossible to determine what's figure and what's ground. Due in class Critique / Discussion.

Week 9 -

Critique / Discussion: of Project 18

Lecture / Discussion: Value recognition and development

Home Project 22- Value Scale - using 10 different shades (including black and white), present 1-1/2" square swatches of different shades of gray from white to black inclusive. Each value shade should be equidistant in value movement. Use acrylic paint. Due week 10

Home Project 23 - Repeat "pattern" to imply value shift. Create different values (shades of gray) by placement, line quality, and size variations of a chosen shape. Render this in a 6"x6" box. Due week 10

Week 10 -

Critique / Discussion: of Projects 20 and 21

Lecture / Discussion: Singular Design Multiple Variation

Home Project 24 - 5 circles. - each circle to be between 5" and 7" in diameter.

1) Create a line drawing of your choice in black magic marker or rapidiograph. Emphasize various line qualities. Transfer this drawing to the remaining 4 circles in light pencil.

2) Using black line, put pattern (texture) into the drawing. You will be putting pattern into the areas created by the line, but do not outline in black.

3) Value. Add various grays to the drawing (you can use black or white in a limited amount). Do not outline the main parts of the drawing in black.

4) "Real" texture. Paste various textural substances onto the drawing. Choose different textured papers, etc. Color must remain consistent - either black or white. Due week 11 (1 through 4)

5) Color composition in primaries. Leave empty **(will be completed later)**.

Lecture / Discussion: Final Project Part 1

Section III - Focused on Color

Week 11 - Note: Any incomplete projects should be completed NOW, as these last four weeks will be quite intense

Critique / Discussion: of Project 22 (1 through 4)

Lecture / Discussion: Color, Paint, Mixing, Primary, Secondary, Tertiary, Complementary Paint scumbling exercise Due in class

Home Project 25 - Primary and Secondary Color 6 - 6"x6" Squares.

a) In the first 3 boxes, use only the primaries to create a composition. In each box, emphasis is to be placed on one of the primaries - make it the prominent color.

b) In the second 3 boxes, use only the secondaries to accomplish the same goal. Due week 12

Discuss Final Project Part 1. Due in class

Home Project: Final Project Part 2

Week 12 -

Critique / Discussion: of Project 23

Lecture Discussion: Complementary Color - Fifth circle (from "Section II, project 22 above)

Due week 13

Home Project 26 - Complementary Colors - 6 boxes, each 5"x5"

a - Composition of red and green, with each color the same values,

b - Red and Green of different values

c - Yellow and purple of same value,

d - Yellow and purple of different values

e - Blue and orange of same value,

f - Blue and orange of different values -Due week 14

Lecture Discussion - Final Project Part 2, 3 and 4

Home Project: Final Project Part 3 and 4

Week 13 -

Critique / Discussion: of Project 22 Fifth Circle

Lecture / Discussion: Interaction of color, perception, hue, value

Studio Project 27 - Color value shift -Change all colors, same values as original by using surrounding color. Due in class. Critique / Discussion

Lecture / Discussion:

1) Discuss Final Project Part 4

2) Home Work: Final Project Part 5

Week 14 -

Critique / Discussion: of Project 24

Critique / Discussion: of Final Project

Group Discussion House Keeping -

Last Chance to turn in all projects!! No Exceptions.

Unless the semester contains 15 weeks.

Week 15 -

Color - As each semester varies between 14 and 15 weeks

This weeks work will depend on the specific semester class dates.

Last Chance to turn in all projects!! No Exceptions.

Group Discussion

House Keeping -

Last Chance to turn in all projects!! No Exceptions.

The Final Project - 5 Parts - Turned in according to the above section schedule.

This project will demonstrate all you have learned regarding the use of thumbnails to work through concepts, the elements and principles of design, drawing techniques, as well as your understanding of color.

Final Project Part 1) Preliminary "thumbnails" various design possibilities.

Final Project Part 2) Final, finished pencil drawing, suitable for framing.

Final Project Part 3) "Pen and ink" (or magic marker of various widths) based on drawing of from Part 2, also suitable for framing.

Final Project Part 4) Render your design using only the primary and secondary colors, based on Part 3 also suitable for framing

Final Project Part 5) Creative Expansion. Based on Part 4, but now render the concept with full use of color. You can use any and all color you choose as appropriate. Once again, however, DO NOT USE BLACK OUTLINE IN THIS COLOR VERSION. Remember and use all the skills and techniques we discussed.

Remember, your final project will carry more weight in terms of a grade than the other individual projects. Therefore, you want it to be neat, clean, and well done. Take your time, and show me a crisp, professional look.

Conway Center Statement:

Students with disabilities are requested to present their Columbia accomodation letters to their instructor at the beginning of the semester so that accomodations can be arranged in a timely manner by the College, the department or the faculty member, as appropriate. Students with disabilities who do not have accomodation letters should visit the office of Services for Students with Disabilities in room 520 of the Congress building (312-344-8134V or 312-360-0767/TTY). It is incumbent upon the students to know their responsibilities in this regard.

Section I - Five Weeks - Focused on Drawing

Week 1

Lecture / Discussion - *Review Syllabus and Class Parameters*

Lecture / Discussion - Intention and Purpose

Intention: 1. A course of action that one intends to follow. 2.a. An aim that guides action; an objective.

Purpose: 1. The object toward which one strives or for which something exists; an aim or a goal: "And ever those, who would enjoyment gain / Must find it in the purpose they pursue" —Sarah Josepha Hale. 2. A result or an effect that is intended or desired; an intention. See Synonyms at intention. 3. Determination; resolution: He was a man of purpose. 4. The matter at hand; the point at issue.

If we LIVE INTENTIONALLY and ON OUR Chosen PURPOSE; life feels like play.

If we fail to LIVE INTENTIONALLY and ON OUR Chosen PURPOSE; life feels like work, drudgery.

I hope that we all intend to participate in this class with a wonderful sense of purposeful play.

I highly recommend that you visit your intentions and purposes often.

In this spirit; let us get to know one another, including our intentions and purposes, here in this space and now at this time:

> Please introduce yourself
>
> Share a bit about yourself, your interests, things you enjoy and/or don't,
>
> Share your purpose and intentions regarding Columbia, Career, etc.

Video Presentation - Milton Glaser.

Lecture / Discussion - Design Definition. Design Elements. Design Principles.

Design: The Intentional Art of Arranging Elements within a Context to achieve an effective Function with due consideration given to Content and Purpose.

Design Elements:

Conceptual Elements — Point, Line, Plane, Volume

> Invisible concepts which do not exist but seem present. We feel a point at an angle of a shape, a line marking the contour of a object, planes enveloping volume and volume occupying space.
>
> **Point:** Indicates position. Has no length or breadth. Does not occupy space. Beginning and ending of line. Where two lines meet or intersect.
>
> **Line:** A point in motion becomes a line. Has length but no breadth. Has position and direction. Bound by points. Forms the border of a plane.
>
> **Plane:** A line in motion becomes a plane. Has length and breadth, but no thickness. Has position and direction. Bound by lines. Defines external limits of a volume.
>
> **Volume:** A plane in motion becomes a volume. Has position in space. Bound by planes. In two dimensional design — an illusio

Visual Elements — Shape / Form, Size, Value/Color, Texture

> When we draw we employ a visible line to represent a conceptual line. The visual line has length and breadth. Our materials and techniques determine the line's value/color/texture. When conceptual elements become visible they become visual elements.
>
> **Shape:** Everything we see has a shape.
>
> **Form:** In two dimensional design a shape may have the illusion of volume - we'll call this form.
>
> **Size:** All shapes have size. Relational and measurable.
>
> **Color/Value:** Color, Chroma, Hue, Value distinguish shapes from their surroundings.
>
> **Texture:** Surface characteristics other than Color, Chroma, Hue and Value.

Relational Elements —Direction, Position, Space, Gravity

> Governed by placement and interrelationships of shapes in a design. We perceive direction and position. We feel space and gravity.
>
> **Direction:** Direction of a shape depends on its relationship to the observer, the frame that contains it, or to other shapes nearby.
>
> **Position:** Judged by its relationship to the frame or structure of a design.
>
> **Space:** Shapes of any size occupy space. Space exists where shapes do not. Space can appear flat or deep.
>
> **Gravity:** A psychological attribute of heaviness or lightness, stability or instability given to shapes or groups of shapes.

Practical Elements — Representation, Meaning, Function

Underlie the content.

Representation: Shapes derived from what we see, whether realistically, stylistically or abstractly represented.

Meaning: The message contained in a design.

Function: The purpose served by the design.

Frame of Reference: All the Design Elements function within a Frame of Reference — the outer limits of a design. The Frame of Reference may include a matt, a frame or in some cases even the wall or in the case of signage: doors, walls landscapes, etc. Think edges of poster, page of magazine, surfaces of package, edge of computer screen - most usually rectangular in 2D design.

The Picture Plane: The working surface. While shapes may be printed, painted or digitally represented on a picture plane, within a frame of reference, they may appear to be above, below or unparallel to the picture plane.

Form II: When applied to a picture plane all elements become form.

Structure: When we arrange and organize forms we create structure with consideration to Design Principles.

Design Principles = Balance, Contrast, Pattern, Unity, Emphasis, Movement, Rhythm.

Lecture / Discussion - Pencils Hardest 4H, 3H, 2H, HB, 2B, 3B, 4B, 6B Softest

Studio Project 1a - Draw, on one sheet of newsprint paper, using a 4B or softer pencil, from your memory / imagination / mind's eye: four cherries, one apple, one pear, one watermelon, one eggplant, one purse, one iron, one dog. Tools: Newsprint, 4B Pencil - or softer

Due in class

Critique / Discussion: Composition, Shape, Form, Line Quality

Lecture / Discussion - SEEING and LOOKING with the INTENTION of DRAWING for the PURPOSE OF VISUAL COMMUNICATION

If the concepts and projects that we play with, in this or any other class, feel in integrity with your personal PURPOSE, as well as our (the class') PURPOSE we will achieve our intentions, enjoy the work and excel at it. The same holds true when we begin to work on projects for employers or clients. Conversely if we play with projects which create a feeling of conflict with our personal sense of PURPOSE, we will feel out of integrity, divided, and the projects will begin to feel like work, obligations, and responsibilities.

Lecture / Discussion: Thumbnails - the key to the practice of visual communication

Studio Project 2 - Draw the person next to you

Intention - to achieve the feeling of the individual

Purpose and Function - to practice seeing and drawing, to communicate to me your skill level, to produce a product from which we can learn

Content - representation of an individual

Context - full sheet of newsprint, a learning environment

Tools: Newsprint, 4B Pencil - or softer

Instructions: Begin with a series of thumbnails for the purposes of: warming up, gathering visual knowledge of your subject, determining a composition for the page

Due in class

Critique / Discussion: Composition, Shape, Form, Line Quality, Proportion

ON-GOING HOME WORK ASSIGNMENT - Sketch Book Practice

Just as a musician needs to practice scales and exercise their hands, arms and bodies in synch with their minds and instruments; or an athlete likewise must practice; so we designers must exercise our hands, arms and bodies with our minds and instrumensts. I will periodically check your sketch book work. I will respect any privacy issues which your journal may contain. However, I'll also expect to see that you indeed do use this most valuable practice tool on a regular basis.

Homework Sketch Book Project 1 - Explore "line" and "value." Create as many variations of line as possible. Create as many values as possible. Explore what your pencils and pens can do to create line variation and illusions of value. If so inclined use words to describe line and value. Write poems about line and value. Illustrate the poems. In other words create a journal of line and value thoughts: be they verbal visual or combinations of both. Clip examples of line and value usage from papers and magazines. Photograph extraordinary examples of line and value.

Designer's Dilemma: To Compute or Not to Compute?

One-on-One with Milton Glaser

By Andrew Shalat (article from the MacWorld web site)

Milton Glaser does not like the computer. On some level, it's understandable for Glaser to feel this way, since he did most of his work before the digital revolution was even a science fiction fantasy. So what if he doesn't like the computer? Why should designers care about what Milton Glaser thinks? Because Milton Glaser's name should be as familiar to graphic designers as Norman Mailer's is to writers. The scope and breadth of Glaser's work is still very much a starting point for most modern commercial and graphic design today. As one of the founders of the famous Pushpin Studio, the man who defined a generation of graphic design with the famous 1966 Bob Dylan poster, and the inventor of "I (Heart) New York," Milton Glaser's design sense and accomplishments make him someone whom designers cannot ignore.

Glaser is known not only for his intelligent design but also for his illustration and drawing technique. His combination of graphical elements with well-informed and well-schooled illustration talents is evident in a majority of the work on display in his new book Art Is Work. An excellent 272-page overview of a large part of Milton Glaser's talent, the $70 book is comprehensive, with Glaser's own annotations on each project. Macworld spoke with Milton Glaser recently, covering everything from his time as a Fulbright scholar studying with Bolognese painter Giorgio Morandi to his design work. But the main topic was Glaser's apparent disdain for technology.

"Technophobia is deeply ingrained into my personality," he says. **Glaser disapproves of the computer as a primary design tool**. This stems from his view that **current college curricula lack any required art history or drawing programs. "The idea of drawing as a discipline that is necessary for the practice of design has just about vanished**," he says. Glaser has taught many designers over the years. But the decade of digital dominance has changed the environment of design -- and it's changed teaching, as well. "In teaching [today], **I've found that students have absolutely no idea, or any ability of any kind to represent their ideas through drawing . . . the imperative to draw has vanished**," Glaser says.

The Milton Glaser Studio is not, however, an isolated relic from the pre digital past. The New York-based studio has computers. The handful of designers he currently has in the studio use Macs "because they're the standard of the industry," Glaser says. But Glaser himself doesn't use computers. He draws, with a pen, brush, and paper. The students and designers Glaser regards highly "develop ideas before they go to the computer, and then they go to the computer at a point which the idea has been tested."

Lack of Fuzziness

"**Nothing bothers me about the computer,**" says Glaser, who finds digital tools "**a very useful part of what I do after I work through ideas.**" But Glaser believes **digital design suffers from what he calls a "lack of fuzziness."** "The difference between the brain and the computer has to do with the way the brain works by maintaining its fuzziness," Glaser says. "**You do a sketch -- which is why, incidentally, I think that drawing is essential -- and the brain examines the sketch and modifies it. The brain then thinks of another idea. And then you do another sketch, which is still fuzzy, and there's a response on the part of the brain, and you move in a series of steps toward clarification. The maintenance of ambiguity is a central part of how the brain works**."

Some designers would disagree. While it's true that digital tools allow virtually limitless repetitions and speed, the ambiguity Glaser believes has vanished is more a matter of knowing what to see and what to look at on the monitor. It's the same as when you work with pencil in hand. Some could argue that drawing is 70 percent looking and 30 percent drawing. The same applies to working on the computer; the ideas come from the same place, and the ambiguity on the screen is still there. It's just a matter of knowing the tools better.

Weak Ideas, Well-Developed

Glaser disagrees. "The problem with the computer is that **when you go on the computer, everything has to be made clear too quickly**," he says. "And so the essential part of the developmental dialectic disappears. The greatest liability to the computer is that **a lot of weak ideas are very well developed. The computer clarifies things too quickly.**" Still, Glaser concedes that this may be a generational thing -- that he doesn't understand the tools the digital generation has grown up with. After all, any time someone comes up with a new tool -- a sharper brush, a better application -- anyone entrenched in their ways will scoff. Change may be an essential part of our makeup, but it's not always welcome.

You might like to argue with Glaser, try to coerce him to pick up a Wacom tablet and explore Painter 6. Maybe teach an old dog new tricks. But if you spend time going through Art Is Work, you'll quickly realize that it would be in vain because Milton Glaser's personal feelings about technology are really an aside. His body of work sustains itself in its own truth and, in some cases, even belies his arguments. Art is Work features several examples from a competition to design the newspaper of the future. Glaser's innovative graphic layout attempted to "do the entire day's news on two sides of a single sheet of paper" -- a vision that he notes was "made irrelevant" by the Internet. But Glaser's attempts at an analog paper bear a striking resemblance to the Internet-based news sites that exist today.

What has replaced drawing "is this idea of assembling material, a collage sensibility," Glaser says. But his work is partially responsible for the collagist's popularity and domination of design. Milton Glaser's work laid the foundation for the current direction of graphic design, not to say that there is only one particular direction, because there isn't. Designers now have an ever-widening expanse of choices and tools to help them. Sometimes there are too many choices and too many tools. Designers can get caught up in the power and speed of the software, rather than slowing down and concentrating on the particular design problem at hand. In this way, having too many choices and tools can sometimes be positive or negative for designers. Glaser's argument seems to be that **the single good, well-thought-out idea and design is worth a thousand slick but shallow ones.**

Although Glaser could not foresee the vast changes that have occurred in the industry over the past decade, some of the work depicted in his book made attempts at achieving the multiplicity and multitasking that we now enjoy. Still, Glaser's not happy about it. "Culture is defined as much by what is prohibited as [by] what is accepted. But the Internet prohibits nothing," he says. "We're all either victims or participants in our times," he adds. Within those parameters, his disavowal of the digital design methodology may just make him a voluntary victim. But what Glaser may not realize is that in this environment of assemblage and collage, even being a victim can be participatory. What was a piece of flotsam at one time is often an intrinsic part of new and good composition later on and vice versa. Designers are by definition both victims and participants, defining and being defined by their times. Milton Glaser reminds us that even the newest ideas must have a basis in the threads of history and sustain themselves in the continuity of truth. After all, **the tools you use should only be recognized as extensions of talent and insight -- not as replacements.**