Design and Digital Media: MS. PUGH

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Artpugh.weebly.com

Available for Extra Help between 7:00-7:20 am and 2:45-3:00 pm or by appointment

Course Description: This course explores the different types of art tools and processes that are used. From drawing to sculpture, printmaking to ceramics; it is all looked at. Students will explore ways to combine mediums to create expressive works that push the boundaries of art.

PRE-REQUISITES: Students must have completed a Principles of Art (Art 2) course or its equivalent and Fundamentals of Drawing or its equivalent.

Goals/Objectives:

One goal of this course is to introduce and expand on the different techniques of graphic design. These mediums are combined to bring out creative and expressive ideas in a variety of ways.   Students will think critically of the commercial art we see and discuss important issues in the art world aesthetically. The final goal is to facilitate other core class essentials such as writing, reading, math and science while expanding on ways to visually express and communicate ideas and emotions.

Essential Understandings:

- Students will be able to use the elements of art and principles of design to support the communication of an idea.
- Students will be able to apply demonstrate informed decision-making.
- Students will be able to engage with experimentation and/or risk taking.
- Students will be able to create expressive/symbolic art using computer software.
- Students will be able to critique, analyze and synthesize artwork.

Grading: All grading is aligned to the Ray-Pec district approved Grading System

A	100-93%	B-	82-80%	D+	69-68%
A-	92-90%	C+	79-78%	D	67-63%
B+	89-88%	C	77-73%	D-	63-60%
B	87-83%	C-	72-70%	F	50-0%

Students are graded on studio projects, bell work, written work, quizzes and a semester final. The final is 10% of the student's grade. All art projects are grading with a scoring guide that incorporates the student's motivation, understanding and participation into the grade. All scoring guides are in this folder. It is the student's responsibility to read through the scoring guide before turning in their assignment. If a student would like to know their current course grade they can check SIS or come see me before or after school (SIS is updated weekly). Projects are to be turned in to the designated location and will be graded within two weeks.
> **** If a student is absent they must come see me before or after school to see what they missed.**

Project Due Dates: Due dates are created one week after the last day the project is worked on in class. After that due date, students have the following week to turn the project in late for a 30% late deduction (I call this the red week). After that the project is NO LONGER ELIGIBLE for grading.
REDO's: You can only redo a project you turned in ON TIME.
Extensions: If you need an extension you must ask for it at least 2 days BEFORE the project is due. Bring the scoring guide to my desk and I will write your extended due date at the top. Verbal extensions are not valid.

Classroom Rules:

1. There is LIMITED FOOD in the art classrooms. You may only have drinks with lids.
2. All students are required to bring a pencil and their art folder to class every day.
3. Students are responsible for cleaning up and making sure all materials are put back.
4. NO art materials may leave this room without being checked out.
5. Respect others and respect the materials and resources in this room.
   Cell Phones are not to be used during class time. No phones/headphones during the first 5 minutes or when teacher is instructing.

Classroom Procedures:

1. Students come to class and get out their art folder and a pencil.
2. Everyday will begin with a bell ringer, students are to get started on that immediately.
3. After handing in bell work, class will begin with teacher instruction.
4. Students will then either participate in a teacher lead activity or work independently on assigned art projects.
5. Clean up will be called 5 minutes prior to the bell ringing.

Helpful Hints:

Come to class prepared and choose ideas that interest you-not ideas that you think are the easiest. Spend time on your project because it shows in the end. Remember, you are not going to like every assignment, but you are able to complete every assignment. Take your time; there is no reward for finishing early.

Behavioral Expectations:

Students must be **inside the door** before the tardy bell rings. The first part of class will begin with a bell ringer assignment; instructions will be on the white screen. Students should come in, get out their art folder and work quietly. Tardy students will not be given extra time on the bell ringer assignment. Inappropriate behavior will be dealt with on an individual basis in alignment with the rules and discipline of the Ray-Pec school District. If necessary, a student seat may be relocated to help get them back on track. Confiscated cell phones will be given to administration with an office referral.

Scoring Scale for all projects

4 My art skills are refined and polished. I can problem solve and envision the end result before I have begun. I can assist others and help them critically think through a challenge.
3 I have quality art skills. I can use them without help. I am capable and in control of those skills, and know what techniques to use in a given situation.
2 Basic art skills are part of me as long as I have assistance along the way. I need guidance and support to finish. I know what to do, but need help.
1 I participate in the process and understand the various techniques. I can only finish a project as long as others guide me through every step.
IE Insufficient evidence: Even with help, no understanding or skill demonstrated

Using the lap tops and creating a shared Google folder

- Login into your assigned computer only, report any issues immediately.
- **If your laptop will not log you in check on the side of your laptop for the wireless toggle switch. It may be turned off. If it says there is not enough space, hold the power button down until it turns of (hard shut down) and try again.**
- Log into your Google account and open up your Google drive.
- Create a folder in your Google drive by clicking the red "create" button and then select the first option which is "folder"
- Name your folder with your HourLastnameFirstnameDDM
  - Ex: 2PughStephDDM
- You now need to share this, find the image and click on it
- Type in Ms. Pugh's emails (Stephanie.pugh@raypec.org) and make sure to click "can edit". Your folder is now shared with me.
- Inside that folder, for each new assignment you will make a folder.
  - Ex: Logo Design, Cover Design ect. (refer to scoring guide)
- **NOTHING on this drive is permanent**. You must always have back ups of your tiles for this class. It is recommended that you keep your photos on your drive in a different folder and/or on a separate flash drive.
- All laptops have a place to insert a common SD card. It is recommended that you buy a card reader to use as well on the desktops ($10 at Walmart).
- You may only use YOUR laptop number. Failure to comply with this will result in revoking your laptop rights, you will be assigned a desktop only.
- Report any issues with your laptop at the beginning of class. These may include; missing keys, low battery life, or not starting up.

LABELING ASSSIGNMENTS
Each assignment jpeg should be labeled LastnameFirstnameTitleAssignment
Please save the Photoshop file of the assignment as well, labeled
LastnameFirstnameTitleAssignmentPS

Vocabulary

Graphic Design: _____

_____

Design: _____

_____

Brain Storm: _____

_____

Negative Space: _____

_____

Counter Space: _____

_____

Typography: _____

_____

Serif: _____

_____

C.R.A.P. Method of Design

Contrast: _____

_____

Repetition: _____

_____

Alignment: _____

_____

Proximity: _____

_____

Photoshop Basics

Gradients: _____
Magic Wand: _____
Filter: _____
Pixel: _____
Swatch: _____
Flatten Image: _____
Thumbnail: _____
Feather: _____
Select: _____
Layer: _____
Palette: _____

Vocabulary

5 Design Basics

      1.

      2.

      3.

      4.

      5.

Typeface: _____

_____

Font: _____

_____

Bold Type: _____

_____

Italic Type: _____

_____

Monochromatic: _____

_____

Analogous: _____

_____

Triadic: _____ _____

_____

Complementary: _____

_____

Split Comp: _____

_____

Double Split Comp:_____

_____

Copyright: _____

_____

JPEG: _____

_____

CMYK Color: _____

_____

RGB Color: _____

_____

Stippling:_____

_____

Visual Weight: _____

_____

Wet on Wet: _____

_____

Design and Digital Media: Logo Manipulation Collage

Summary: Using logos as a basis for a design collage, students create a successful composition using pieces of designs and replacing colors.

Key Idea: Commercial Art is all about creating designs that carry across a message. Many logos we see are so familiar that if only a piece of the logo is seen, it is still readable even if the original colors are replaced.

Objectives: Students will…
1. Get a sheet of copy paper and a pencil.
2. Tape it to a larger sheet of paper, hold the paper with your less dominant hand and close your eyes.
3. Let your pencil scribble a continuous line, crisscrossing the page. Don't try to stay within the rectangle.
4. Use the computer to find different common logos and use a light box or computer screen to trace them on your paper.
5. Color you paper using a double layer of Prismacolor color pencils and replacing all original colors (but still consider color schemes!). If a logo has a red and green color scheme, that is complementary so replace those colors with another complementary pair
6. Adhere finished design to cover of art folder with spray glue.
7. Paint three coats of gloss medium: each coat goes a different direction.
8. Make sure each coat covers paper and journal cover.

Missouri State Standards: F1, F2, F3
Gle's: Strand I 1A HS Level 1   Strand II 1D HS Level 2   Strand II 2C HS level 2

Materials: Copy paper, light box, internet, magazines, color pencils, spray glue, gel medium, pencil, pencil sharpener

Resources: Lesson plan, I

nternet, magazines

Manipulated Logo Collage

Summative Scoring Guide
64 points possible

Project requirements and Key Concepts

Directions followed and paid attention to demo.	4	3	2	1	IE
Paper is prepped using lines and space.	4	3	2	1	IE
Logo and Slogan quiz is completed.	4	3	2	1	IE
Composition elements show a high level of understanding.	4	3	2	1	IE

Space is thought out and negative space does not overpower.　4　3　2　1　IE

Replacement colors show an understanding of contrast
and color theories.　4　3　2　1　IE

Logos are disguised enough to make the viewer have to spend time
figuring them out.　4　3　2　1　IE

An exact likeness of the logo is achieved by tracing.　4　3　2　1　IE
Simplicity is understood and created by eliminating text.　4　3　2　1　IE

Negative space is small and handled by completing coloring in that area.　4　3　2　1　IE
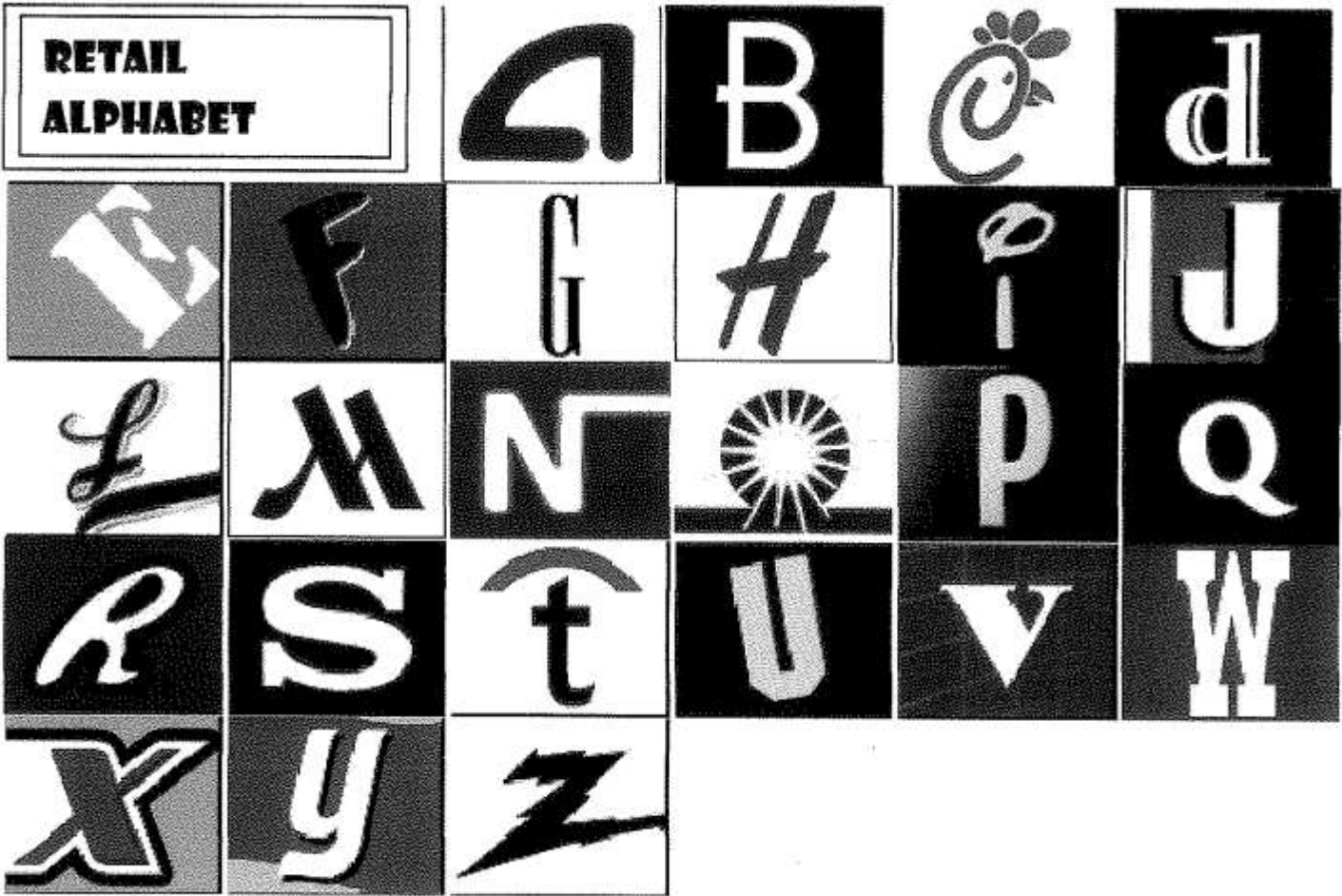.

Presentation and Craftsmanship

Project is glued to the front cover of the art folder. No excess
glue is showing.　4　3　2　1　IE

Overall craftsmanship of the end product shows time was
taken/mistakes were corrected.　4　3　2　1　IE

Work habits of an Artist

Productive no matter how many distractions occur　4　3　2　1　IE
Double layer of color pencils was used.　4　3　2　1　IE

Maintained consistent effort; didn't rush to finish and paid
attention to details　4　3　2　1　IE

Project is turned in on time with name on the scoring guide and
art folder inside cover.　4　3　2　1　IE

Grade:　　/64

RETAIL ALPHABET

A B C d
E F G H I J
L M N O P Q
R S t U V W
X Y Z

A: _____
B: _____
C: _____
D: _____
E: _____
F: _____
G: _____
H: _____
I: _____
J: _____
K: __SKIP_____
L: _____
M: _____

N: _____
O: _____
P: _____
Q: _____
R: _____
S: _____
T: _____
U: _____
V: _____
W: _____
X: _____
Y: _____
Z: _____

Quiz: Great Brand Slogans

Match the Company/Product Name to the Slogan and the Year it was first used.

1. Bounty	A. Don't Leave Home Without It (1975)
2. IBM	B. The Breakfast of Champions (1928)
3. Alka-Seltzer	C. Have it Your Way (late 1970's)
4. Apple	D. Think. (1914)
5. Nike	E. Think Different. (1997)
6. Maxwell House	F. The Uncola (1975)
7. Coca-Cola	G. It ain't easy bein' cheesy. (late 1980's)
8. 7 Up	H. Plop, plop, fizz, fizz (1951)
9. Yellow Pages	I. Just Do It. (1988)
10. Timex	J. It's Everywhere You Want to Be. (1986)
11. American Express	K. Where's the Beef? (1984)
12. Visa	L. Good to the Last Drop. (1917)
13. Altoids	M. Takes a licking & keeps on ticking (~1946)
14. Wheaties	N. Fly the Friendly Skies. (1965)
15. Rice Krispies	O. The Quicker Picker-Upper (1970's)
16. Burger King	P. Snap, Crackle, Pop (1968)
17. Wendy's	Q. We'll leave the light on for you. (1988)
18. Cheetos	R. Curiously Strong (1920's)
19. Motel 6	S. Let your fingers do the walking. (1961)
20. United Airlines	T. It's the real thing. (1969)

9

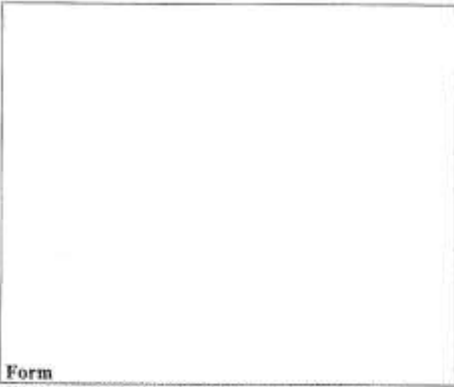# Define each element and illustrate using color pencil
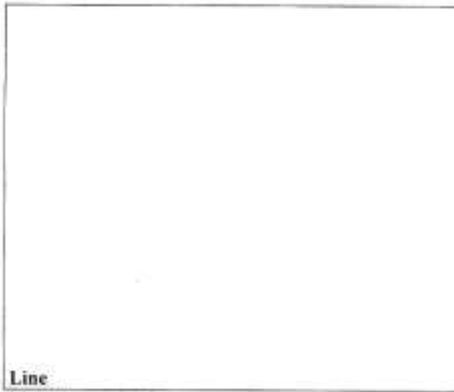
Line

Line: Draw the following types of line: horizontal, vertical, diagonal, curved, zigzag, wavy, dotted and dashed.
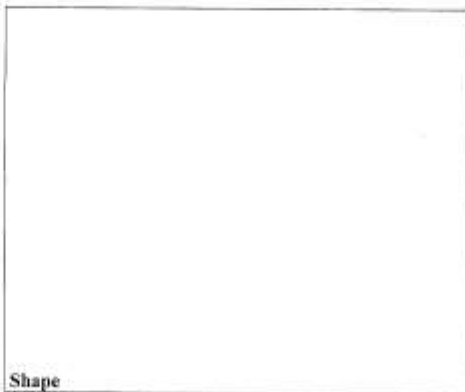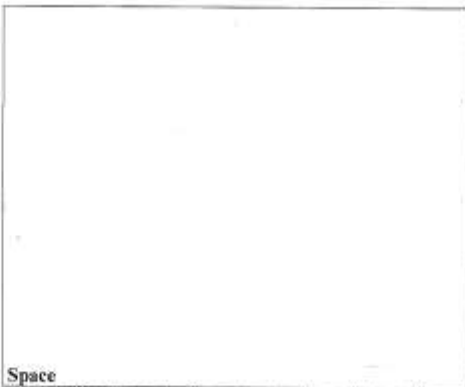
Shape

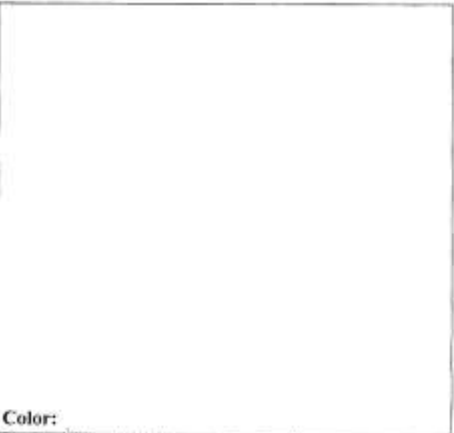**Shape:** Draw and label 3 geometric shapes and 3 organic shapes.

Form

Form: Illustrate some forms. How does Form differ from Shape?

Space

Space: Create a design using both positive and negative space. Label each area of the composition

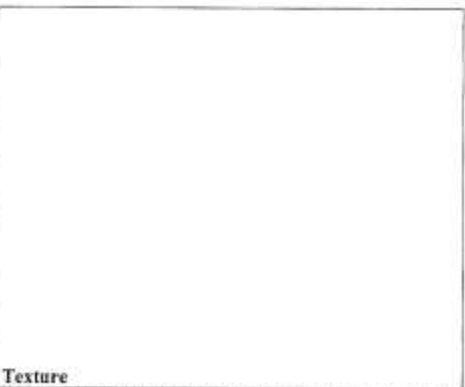Color:

Color: Show the three primary colors.
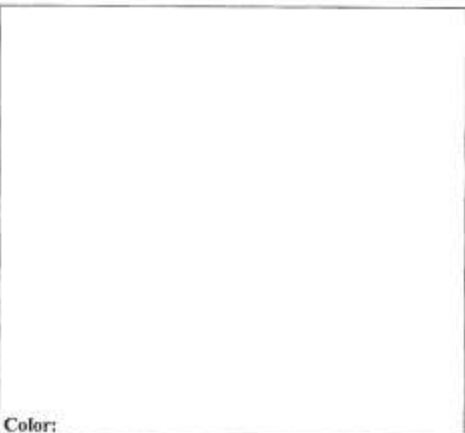
Color:

Color: Show the 3 secondary colors How are secondary colors made?

Value

Value: Demonstrate a gray-value scale with five different values. Can value be achieved in color?

Texture

Texture: Create the texture of a: brick, tree, lizard and a shaggy dog's fur.

10

Elements Quiz: DO NOT LOOK BACK IN YOUR FOLDER, keep your eyes on this page!

Look on the board for the answer options and write the letter of the Element described below.

_____ the area between and around objects

_____ the degree of light and dark in a design

_____ can be horizontal, vertical or diagonal,

_____ the reflection of light through a prism

_____ a closed line that can be geometric or organic

_____ how something feels or looks like it feels

_____ three-dimensional object that exhibits length, width, and depth

Principles of Design

Balance is a principle of design concerned with arranging the elements so that no one part of the work overpowers, or seems heavier than, any other part. Artists speak of three types of balance: Symmetrical, Asymmetrical and Radial

Emphasis is making an element or an object in a work stand out, such as light next to dark

Proportion is how parts of a work relate to each other and to the whole

Rhythm/Repetitions is the visual flow through a work of art, incorporating the repetition of elements

Unity is the arrangement of elements and principles of art to create a feeling of completeness or wholeness.

Contrast is the difference in visual properties that makes an object or element distinguishable from other objects and the background.

Principles of Design Quiz: Do not reference other pages in your folder!

Using the options on the board, write the letter of the correct answer below:

1. _____ distribution of the visual weight of objects, colors, texture, and space
2. _____ feeling of harmony between all parts of the artwork creating a sense of completeness
3. _____ using elements that are very different to make things stand out
4. _____ created when one or more elements of design are used repeatedly to create a feeling of organized movement
5. _____ the part of the design that catches the viewer's attention
6. _____ the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other

DESIGN CHALLENGE: CROSS CONTOURS

1. Use the provided drawing paper that is 11X14.
2. Find a simple still life, you need to have at least 3 items in your still life. You may use actual items or photographs of items from the internet. Items may all be the same type of item but should vary in looks slightly at least.
3. Read the passage on cross contour line drawings and look at the examples for inspiration.
4. Use a pencil to lightly sketch in the outline contours of your objects thinking about taking up as much space as you can. Items may overlap, fall off the page and your format can be horizontal or vertical. Remember to erase often and perfect your outlines.
5. Using a fine line sharpie, go over your initial outlines and add in your cross contour lines. Be precise and follow the contours of your objects.
6. You decide if you want background information, it is not required.
7. Erase all pencil lines when you are done.
8. Sign the back in pencil.
9. This challenge is given with three class periods to complete it. If extra time is needed you will need to take the drawing home.
10. Hand in your drawing with your folder. Drawing should be placed in the folder where the scoring guide is.
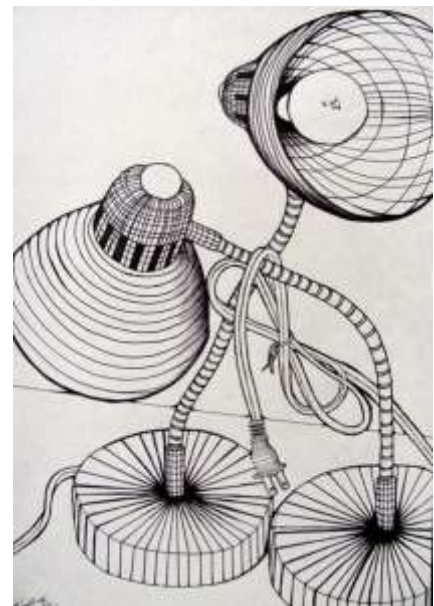
DESIGN CHALLENGE: CROSS CONTOURS

Summative Scoring Guide

4 My art skills are refined and polished. I can problem solve and envision the end result before I have begun. I can assist others and help them critically think through a challenge.
3 I have quality art skills. I can use them without help. I am capable and in control of those skills, and know what techniques to use in a given situation.
2 Basic art skills are part of me as long as I have assistance along the way. I need guidance and support to finish. I know what to do, but need help.
1 I participate in the process and understand the various techniques. I can only finish a project as long as others guide me through every step.

Project requirements and Key Concepts

Directions are ready fully and carefully.	4	3	2	1
At least 3 items are used for the composition, only photographs or actual items are used.	4	3	2	1
Initial drawing takes up a large amount of space creating a successful composition.	4	3	2	1
Subjects are interesting and draw viewer in.	4	3	2	1
Initial drawing of contours is done in pencil, with corrections made as the artist draws.	4	3	2	1
Contour outlines show a close likeness to the original item.	4	3	2	1
Initial contours are outlined in fine line sharpie.	4	3	2	1
Cross contours are added in fine line sharpie.	4	3	2	1
Cross contours follow the original contours.	4	3	2	1
Cross contours fill the space, artist uses an amount that makes the drawing have weight.	4	3	2	1
More contour lines are added for darker values.	4	3	2	1
Overlapping shows correct depth perception,	4	3	2	1
All pencil lines are erased when drawing is complete.	4	3	2	1
Artist signed the back of the artwork in pencil.	4	3	2	1

Presentation and Craftsmanship

Completed artwork shows a successful design creation of the original still life.	4	3	2	1
Overall craftsmanship of the end product shows time was taken/mistakes were corrected.	4	3	2	1
Project is in good condition without bends, tears or stray marks.	4	3	2	1

Work habits of an Artist

Productive no matter how many distractions occur	4	3	2	1
Instructions were carefully followed.	4	3	2	1
Maintained consistent effort; didn't rush to finish and paid attention to details	4	3	2	1
Project is turned in on time.	4	3	2	1

Grade: /84

Cross contour lines are drawn lines which travel, as the name suggests, across the

form. Cross contours may be horizontal or vertical, as on the right side of the example, or both. Often, in more complex forms, cross-contours will be drawn at varying angles. In this rather lumpy example, the grid of cross-contours looks a bit like the gridlines on a globe or a diagram of a Black Hole in space.

Cross contours show the form but don't actually exist when you look at the object. As a designer you are adding them to create an object design map.

You Tube Video:
https://www.youtube.com/watch?v=YiMmYQ52QgE
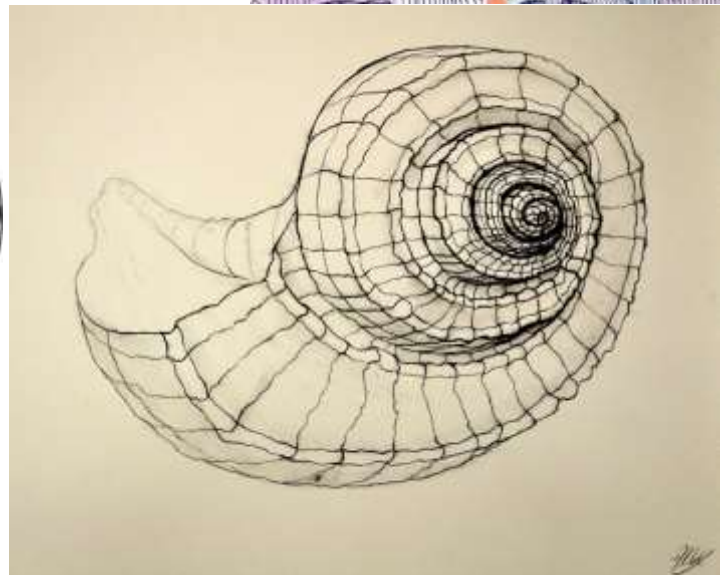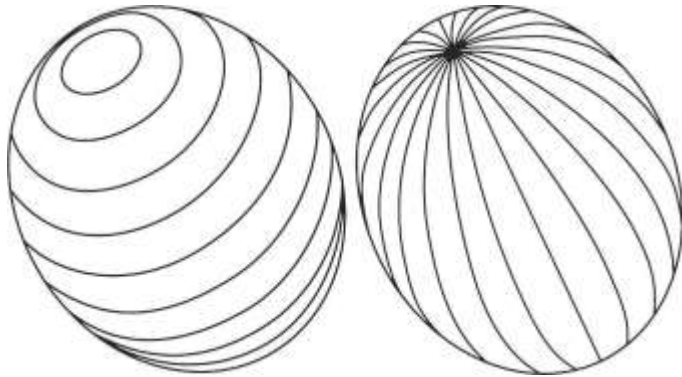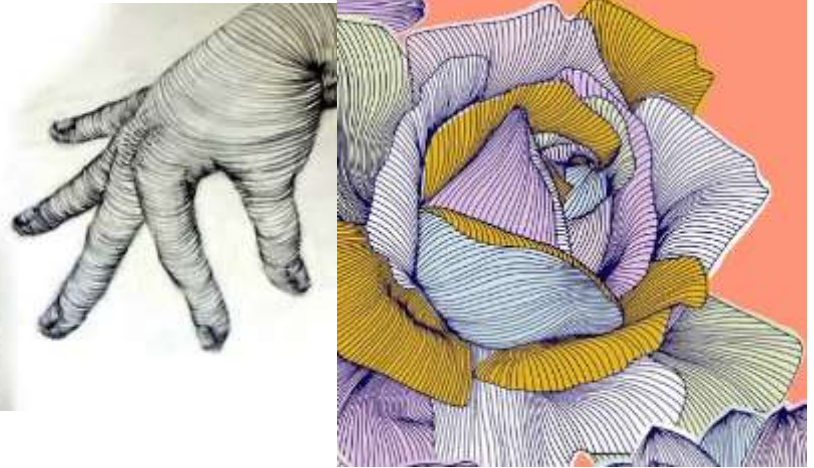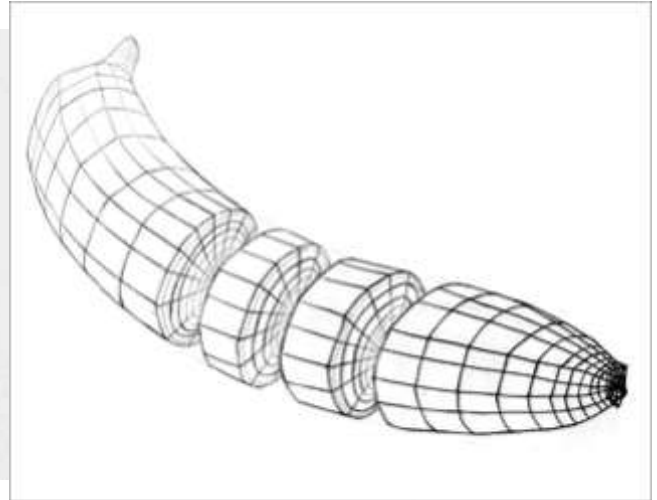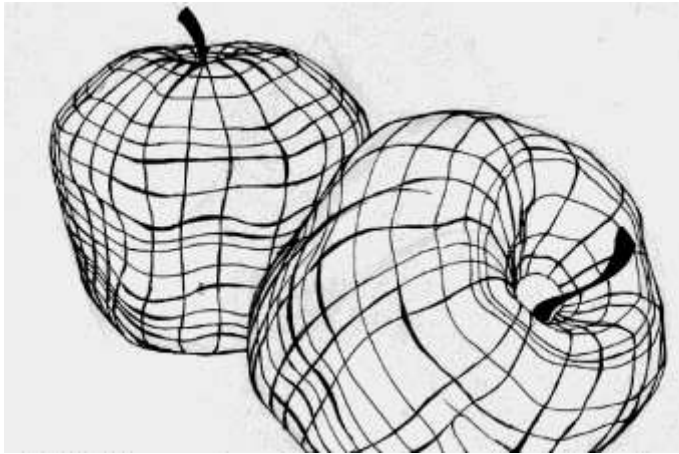
#2 #3 #4 #5

What are these logos?

_____

_____

_____

_____

_____

Image Organizer: Company Brainstorming

Use this webbing chart to brainstorm ideas about your company.

Company #1

Negative Space Logo Creation

The Project: Create a final logo for a business, band, organization or event. Final logo should show efforts in graphic design to capture the audience and get across the importance and function of their chosen idea along with showing pleasing compositions and proximity placements. .

The Plan: Learn about what makes logo's successful and practice logo creation using images and negative space that is all original.

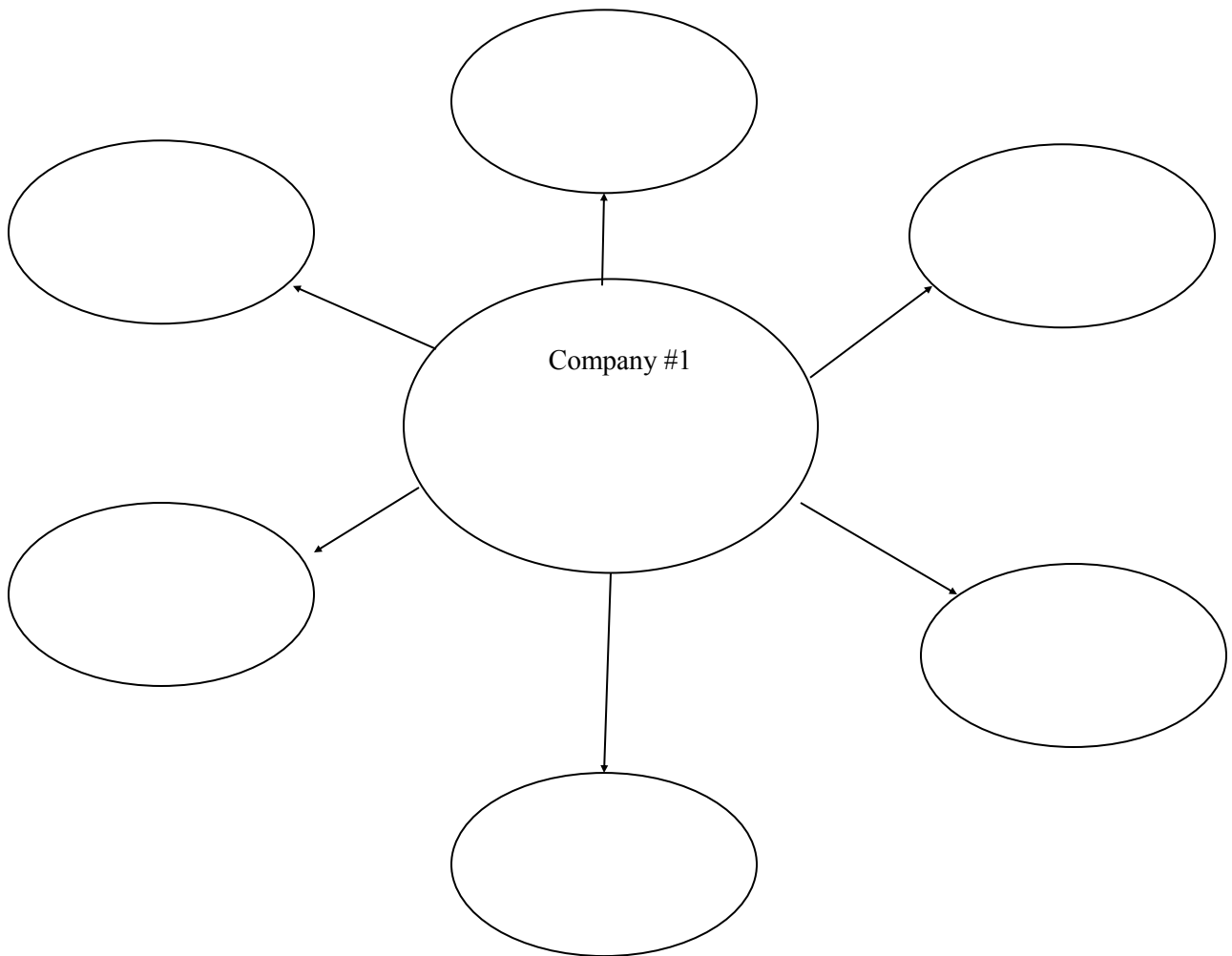**We'll learn about:** Contrast, Repetition, Alignment, Proximity and how they are used in design. Typography importance and using negative/counter space along with imagery in text oriented designs.

We'll Use: Adobe Photoshop, Adobe illustrator and good old fashion hand drawing.

Process:
1.   Participate in the class discussion over logo design and negative space.
2.   Look at the logos in the everyday world and discuss what makes them so recognizable.
3.   Make up or find a business, event, band or organization to make a logo for. You must decide what you are advertising before you start your logo design.
4.   Complete the Image organizer for your chosen company in your art folder.
5.   Make at **least** 2 sketches in your art folder of possible logo designs that use negative space or counter space.
6.   Discuss with the teacher and decide on your best logo solution.
7.   Take a photo of or recreate the image of your logo in Photoshop. All imagery must be hand drawn or only using a photograph as a point of departure. If using an original photo, it must be altered in a graphic way with filtering or color change.
8.   Use Photoshop to add your text.
9.   Once a final design is complete save it as a JPEG in your google drive DDM shared Folder
10. You will need to place the logos as well as any other important information about the company on:

<div align="center">

letterhead (8 ½ x 11")
envelope (9 ½ x 4 1/8"),
business card (3 ½ x 2").

</div>

All of the elements must flow as one unit. They should look like they belong together as a package. You may take apart your logo and use different pieces of it if you feel it would make your design better. Use Photoshop only.

11. Mount your final pieces on black paper. This should look as professional as possible- pretend you are bringing this display to your company so they can approve your final design. (If it is not good you don't get paid!)

16

Design and Digital Media—Logo Creation—92 points possible

4 My art skills are refined and polished. I can problem solve and envision the end result before I have begun. I can assist others and help them critically think through a challenge.
3 I have quality art skills. I can use them without help. I am capable and in control of those skills, and know what techniques to use in a given situation.
2 Basic art skills are part of me as long as I have assistance along the way. I need guidance and support to finish. I know what to do, but need help.
1 I participate in the process and understand the various techniques. I can only finish a project as long as others guide me through every step.
IE Insufficient evidence

Conscientious learner: Personal growth and participation

Project shows a willingness to try and attempt a new concept	4	3	2	1	IE
Original and challenging design that shows individual creativity	4	3	2	1	IE
Positive; asks for help and uses constructive criticism from teacher and others to improve their work	4	3	2	1	IE
Created preliminary sketches required for approval before working	4	3	2	1	IE

Fulfills assignment; composition and design

Company chose shows student interest and effort.	4	3	2	1	IE
Logo designs incorporate the use of negative/counter space	4	3	2	1	IE
Image placement blends in with the composition and text	4	3	2	1	IE
Image and text are used as a team	4	3	2	1	IE
All images are copyright free or hand drawn	4	3	2	1	IE
Space is used in a creative and original way on each item	4	3	2	1	IE

Fulfills assignment; executing the stationary items

Stationary items all match and seem to be a set	4	3	2	1	IE
Photoshop is used for basic added Elements	4	3	2	1	IE
Letterhead has business information (address, website, ect)	4	3	2	1	IE
Envelope is created with correct measurements	4	3	2	1	IE
Envelope has return address of company and fake recipient	4	3	2	1	IE
Business Card is created with correct measurements	4	3	2	1	IE

Care and Presentation: Craftsmanship

All three items are mounted on black paper	4	3	2	1	IE
Mounting shows nice placement and craftsmanship	4	3	2	1	IE
Finished product looks professional with nice craftsmanship	4	3	2	1	IE

Work Habits

If others around you are disruptive and non-productive are you still able to be productive?	4	3	2	1	IE
Project and scoring guide turned in on the requested date	4	3	2	1	IE
Artist Signature added to the work on the back	4	3	2	1	IE
All Items are saved on the google drive properly.	4	3	2	1	IE

Grade : _____/92

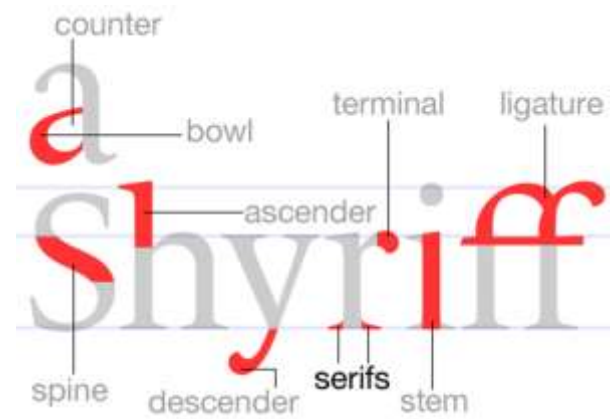## SAVE FILES in a folder labeled: LOGO DESIGN
Jpeg: LastnameFirstnameTitleLogodesign
Photoshop file: LastnameFirstnameTitleLogodesignPS

You should have separate files for the business card, stationary and envelope.
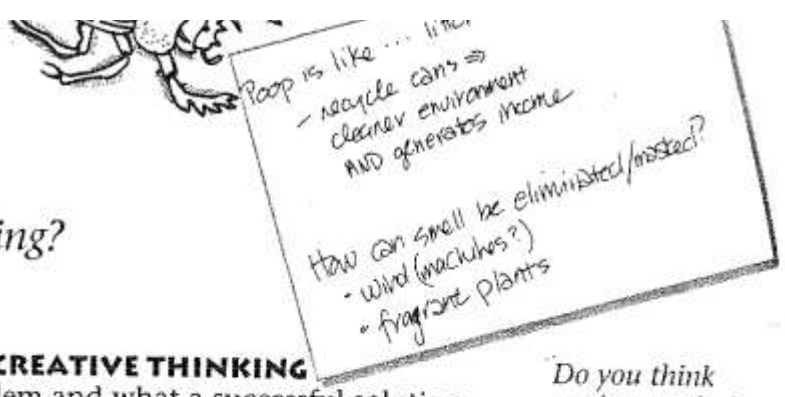
Sketch at least 2 ideas for a logo, one must make use of counter space

Take notes over introductory Photoshop uses here:

Generate ideas

How can you expand your thinking?

Poop is like ... lime
- recycle cans ⇒ cleaner environment AND generates income

How can smell be eliminated/masked?
- wind (machines?)
- fragrant plants

BUT FIRST, A FEW THOUGHTS ABOUT CREATIVE THINKING

Now that you've clearly outlined the problem and what a successful solution must do, it's time to start thinking about the solution itself. The ability to imagine creative solutions to problems is one of the qualities that make us human. It's what helped us design the ladder needed to climb out of the evolutionary pool. Good design solutions also have to evolve. They grow from generations of different, constantly changing ideas. Simply stated, the more ideas you have to choose from, the greater the odds for success.

BECOMING A DESIGNSTEIN

A lot of us think only a select few individuals are creative—geniuses like Einstein, da Vinci, Spielberg, or maybe your crazy artist friend. We think of them as creative because they "see" things differently, and what they see often changes the way *we* see things. But everyone has creative potential. You can actually learn how to be more creative. Many of us also think that being creative means thinking of something that has never been done before. But that rarely happens. Most creative ideas result from making new connections between things that already exist.

TRY THREE THINGS TO INCREASE YOUR CREATIVITY:
FIRST, PREPARE YOUR BRAIN.

This means understanding the real problem and learning everything there is to know about it. Ask questions. Research everything connected to the problem, and then examine things that don't seem to have any connection (yet). Talk to as many people as possible. Look at similar problems. Look at nature. When you're done, keep looking. Examine the problem from different perspectives. Use all your senses.

SECOND, GENERATE LOTS OF IDEAS.

In developing solutions, quantity is important. The philosopher Emile Chartier summed it up: "Nothing is more dangerous than an idea when it is the only one you have." There are a lot of good ideas out there, and you need to choose from many to choose the best. We all get stuck trying to come up with new or different ideas. On the pages that follow are some tried-and-true things you can do if, and when, this happens. You can also do the activities, **Mother Nature knows best** and **Thank you, Mr. Gecko** in the **Design awareness** part of the book to get your ideas flowing.

THIRD, INCUBATE. TAKE A BREAK.

The great thing about your brain is that it keeps working even when you aren't (or think you aren't). Many people get frustrated when ideas don't pop into their heads on demand. But creativity just doesn't work that way. It's important to let your brain chew on a problem. Forget about it for a while. You can usually encourage this process by doing something else. Work on another project or, better yet, do something completely unrelated. Go for a walk or a bike ride. Take a shower. Read a book. Even while you're out having a great time, your brain will still be thinking away. If you have done the preparation, the old light bulb will go on in your head when you least expect it, and show you the way. That's the magical part of creativity.

Do you think you're creative?

What do you consider your most creative activities?

When are you most creative? Least creative?

Where are you most creative? Least creative?

Do deadlines make you more creative? Less creative?

What are catalysts to your creativity? Obstacles?

Can you be creative when someone else is telling you what to do? Why? Or why not?

Does self-confidence enhance creativity?

METHODS FOR GENERATING IDEAS

Try these if you get stuck. Most can be done alone or in a group.

BRAINSTORMING

Why would you want a storm in your brain? Isn't everything too cloudy as it is? More reason for a storm! Things always clear up after a good storm.

Brainstorming is the process of generating as many ideas as you can as quickly as you can. There are a few rules: Every idea is brilliant—at least initially. No idea can be defeated before it has a chance to see the light and really shine. Quantity is everything. You can look at the quality of the ideas later. Now you need more ideas. Brainstorming can be done alone, but it works better with more brains. Someone else's ideas may inspire a few more from you.

To brainstorm, you need a big piece of paper. All participants should have their favorite writing and drawing tools. Start by reviewing the performance criteria. Everyone should write and draw, getting every idea down on paper. Go somewhere with each idea. Then go somewhere else with it. Make connections. Break things up. Put things back together differently. Get up and move around. And never take too much time. Brainstorming works best when it's fast and dirty.

GET OUT OF YOUR SKIN

Be someone or something else. Be your Uncle Harry, an imaginary creature, a little kid, a roller skate, or a visitor from another planet. Better yet, be someone directly involved with your problem. You could even take turns being each of the personalities. How would they solve the problem? Any new ideas?

WRITE ON

To get some ideas going, try writing a letter to someone who lives in another part of the country. Explain the situation in detail. Or write a story that takes place at the location of your problem. Include all the real characters, some conflict, and, of course, a happy ending. Any new ideas?

TALK TO YOURSELF

Here's a fun way to get thinking about your problem and its potential solutions. Have a debate with yourself. Close the door (if you embarrass easily) and, as passionately as possible, argue both the pros and cons of the situation. Any new ideas?

DO A MATRIX

A matrix is a structured way to force two ideas together. Often, the combination or connection suggests a new idea. The easiest matrix to make begins with a list of all the words you associate with the problem. Put the list along the left side of the matrix and across the top. Every intersection (other than where the same two words meet) is a potential new idea. How many are there?

insects (dung beetles)

EGYPTIAN SCARAB
(DUNG BEETLE OR JUNEBUG)

Communities of scarabs can easily break down large piles of dog poop in a relatively short time.

SKETCH THE PROBLEM

Use a pencil and tracing paper and sketch the problem as you see it. After a few minutes put another piece on top and start again, this time changing one part of the problem. It doesn't matter what. Continue putting more papers on top so that the sketch evolves into something different. Try not to stop and think. Let your thinking happen through the pencil. Any new ideas?

SHOOT SOME IDEAS

Take a still or video camera to the scene of the problem. Alter your perspective (get down to knee level or climb a ladder) and document what you see. Looking through a lens helps you frame your thoughts. Taking the pictures helps you see your thoughts. Any new ideas?

DIAGRAM THE PROBLEM

Take the problem apart and place each part in a circle (or bubble). Keep redrawing the placement of the bubbles and creating new connections between the items. Any new ideas spring to mind?

COLLAGE THE PROBLEM

Find images from magazines and newspapers that represent all the parts of the problem. Look for scraps of packaging, junk mail, and anything else you can cut up or stick on (popsicle sticks, fabric, leaves). Create a collage that visually presents the problem. Use differences in size and shade of color to communicate what's most important. Any new ideas?

TAKE IT TO THE THIRD DIMENSION

Use the objects around you to model your problem. Try to pick objects that symbolize the parts that make up the problem. For example, how could what's in your refrigerator represent scale relationships between buildings in your neighborhood? The milk carton could be a skyscraper and the egg carton could be a factory. Look at how the parts relate. Then move the parts around. Any new ideas?

MAKE ANALOGIES AND STRANGE COMPARISONS

Think about how your problem is similar to other problems that have been faced in the past. How is it similar to those found in nature? Or make a strange comparison. Say you're trying to find a better way to sharpen pencils. Pick something (anything) that's very different—like a squirrel or a banana—and compare it to your problem. Go with any associations that spring into your head. For example, you might imagine the squirrel holding the pencil in its paws and chewing all around it. Or you might think about peeling the pencil like you'd peel a banana. Any new ideas?

IDEA GENERATION CHECKLIST

☐ Brainstorm

☐ Become someone else

☐ Write

☐ Debate the pros and cons

☐ Do a matrix

☐ Sketch the problem

☐ Photograph or videotape

☐ Diagram the problem

☐ Collage the problem

☐ Model the problem

☐ Make analogies and strange comparisons

☐ Talk to others

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Worksheet

What's your opinion?	Really ugly	Ugly	Okay	Beautiful	Really Beautiful	What do you associate with this item?	What qualities of the item make you think this?	Who/what helped you form your opinion?	Who might have the opposite opinion?
Tooled western belt		X				Texas, cowboys Mexico, westerns	leather tooling plant decoration	friends, TV, photos parents	Texan, m uncle
Painting on black velvet									
Graffiti									
African neck rings									
Poodle									
Lincoln Continental									
Cigar store Indian									
La-z-Boy recliner									
Birkenstocks									
Diamond ring									
Female body builder									
New York City street									
Hoover Dam									
Las Vegas strip									
Stealth Bomber									
Desert landscape									
Flowered postage stamp									
Opera									
Fur coat									
Tattoo									
Denim jeans									

To brainstorm ideas for a graphic logo, pick a visual item—in this case, a leaf—and draw it in as many ways as you can think of. The sketches (at the top) were done in pencil, but you could try experimenting further by drawing with different mediums, colors and styles to get an even wider variety of results. The sketches (at the bottom) were developed on the computer; as you can see, it was easy for me to change the tones, line weights and effects in my drawing program to achieve a variety of results. The images obtained using the computer are crisp and accurate, but the hand-sketched versions offer more spontaneous, softer results.

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Planning and Layout

layout. There are certain parameters within which you'll need to work when designing a piece of stationery. The information included needs to be readable and sequential. There should be a balance between graphic innovation and practical use; i.e., the graphic elements shouldn't be so intrusive that the stationery is impossible to use. The actual space needed for use will usually be at least 80 percent of the whole page, and that space needs to be completely intact; the information probably won't, for instance, divide the page in half, unless your market is really offbeat and the people who will be using the stationery are unusually patient.

There are various tried-and-true layouts for an 8 ½" x 11" piece of stationery. The most traditional of these options, such as having the type centered across the top or bottom of the page or placed in a bar on the left-hand margin of the page, work because they are readable, logical, easy to use, and leave maximum space for the actual letter. If you use this kind of layout, the reader will immediately know where to find the necessary information. A conventional layout is also a good choice if you're planning other special effects, such as really unconventional type or marbled blue vellum paper.

Choosing a more innovative solution to letterhead layout—running the type up the side vertically or around in a circle— can also be an effective choice, depending on the client's business and market. For instance, while a legal office probably shouldn't have stationery with type running around in a spiral, that might be an appropriate solution for an innovative music studio with a young or
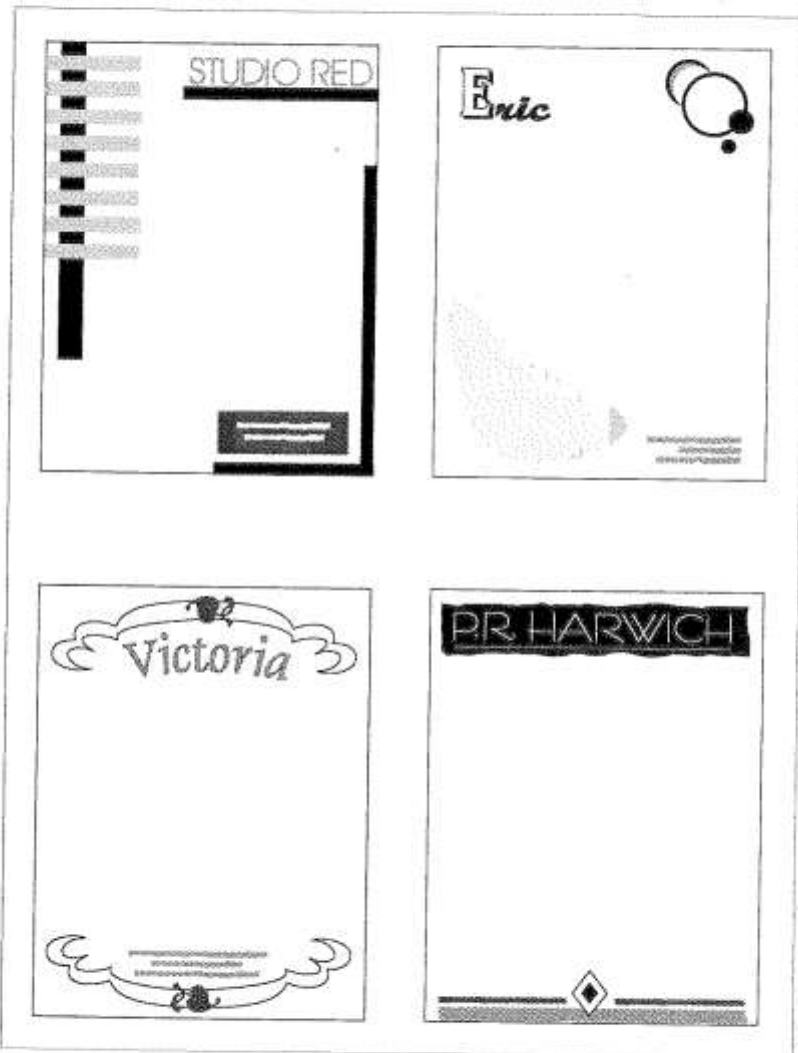
Historic references and graphics can be a great starting point for letterhead layout. These examples include layouts inspired by (from top left, clockwise) the 1920s, 1950s, 1930s and the Victorian era.

Color Basics

Color is more than a personal preference—it's also a great graphic tool that must be appropriate to the business or person it's representing. Law firms still prefer the classic engraved letterhead on fine white paper, while most other businesses stick to sedate colors of ink—black and brown, or deep reds, blues or greens—on either white or cream stock. Personal stationery, however, can employ more innovative colors and color combinations. And a business of an artistic nature demands even more creative solutions, both in design and in color. Chapter six has more information about the process and the relative costs of printing in color. But as a general rule, keep in mind that the more colors you use, the more expensive your print job will be.

The most basic color scenario, of course, is the use of a single ink color and one paper color. If you decide on a one-color letterhead, there are very good reasons for using black and white. It's basic, fashionable, cheap, and it need not be boring. It can be printed from any computer, and, if given an interesting design, it can look clean and crisp, strong and important. Remember, too, that there are many different "colors" of white, from warm whites and cream colors to bright bluish whites, and there are also different shades of black (having overtones of blue or brown), so there is some room for tonal variation even within this very basic color scheme.

If you want to use a color of ink other than black, the color needs to be strong enough to "read" easily. A single, deep color on a lighter color of paper—for instance, deep rose on cream—is an effective choice. Either dark colors—such as blue/black, dark brown or maroon—may read as little as black ink but can give your letterhead a more distinctive look, especially in combination with an unexpectedly complementary color of paper. Another option for stretching this one color is using screen tints—that is, having the printer break up solid areas of color into dots, making lighter values of the color. For example, a dark blue ink combined with a 30 percent tint of the blue for graphic areas and printed on a rose-colored paper will provide more visual interest to your piece than would the use of 100 percent ink alone.

One technique that costs little more than the price of one ink is split fountain printing. With this technique, two or more colors are printed from one ink fountain that has been divided into two parts, giving you two colors for little more than the price of one ink. Rainbow-fountain printing, in which two inks are printed from one fountain without a divider, provides even greater color variation, as this technique allows the two ink colors to mix in the middle, resulting in a wide array of shades.

This stationery system designed by David Sakowski, New York, shows how interesting graphics and layout can make a simple black and white design effective. Reversing geometric borders and a typeface with a modern feel out of a black rectangle gives this system a fresh look; the black rule on the left is a small touch that keeps the letterhead from looking too stark.

A striking logo and type treatment on tan recycled paper give this one-color stationery system visual interest. A very subtle tinted varnish of the logo is printed large on both the first and second letterhead sheets, as well as on the card and envelope. Design by Terry Laurenzio, 246 PWA Design Inc., Ottawa, Canada.

Variations for one color:

- Use a graduated blend of a color (from dark to light) for a border.

- Print an area of the paper, not the type, with a bright or dark ink, leaving readable areas of white for the name and address.

- Print the back of your paper with pattern or words in the ink you've chosen—it will show through to the front of the paper and will combine with the color of the paper to give the effect of a second color.

- Print a white design in a black box, planning to hand-color parts of the white design with markers (the edges will bleed into the black and not show).

- Add more color to your system with paper, using a different paper color for each component but using one color of ink throughout. Or use the same color of paper throughout the system, only changing the color of ink from piece to piece. Either way, you're adding a lot of color while staying within a one-color budget.

Color combinations for one ink color:

- Teal ink on cream paper
- Dark gray ink on rose
- Black on gray
- Dark red on pale green
- Brown on peach
- Metallic ink on white

Project 7: Imaginative Design Using Images

Step 5: I began the page layouts by using the logo as I had created it, but I felt the square shape took up too much space on the page, so I brought all the elements into a tighter configuration. The type for the address and phone could be kept simple, and on the first layout (top, left) I repeated the box shape at the bottom of the page to contain this information. Another layout (top, right) used the sky as a band stretching about halfway across the top of the page. I moved the rest of the logo to the upper right corner and let the address lines stretch across the bottom. The third layout (bottom, left) stretches the sky down the left side, overlapped by the rest of the logo at the top. The address information fits on each under this band of sky.

Step 6: The client chose the third layout. I took the same image and knocked it off the sides of the business card, then placed the address type so it lines up in the upper left corner of the envelope, minus the phone numbers.

Don't do this!

Url Ratz General Manager **Url's Internet Cafe** Get on the Internet and do Stuff. e-mail: (505) 424-1115 ph. url@UrlsInternetCafe.com P.O. Box 23465 www.UrlsInternetCafe.com Santa Fe, NM 87502	Don't stick things in the corners. The corners don't mind being empty. Don't use Times, Arial, or Helvetica or your card will always looked dated. Like from the '70s.

Url's Internet Cafe Get on the Internet and do Stuff. Url Ratz, General Manager www.UrlsInternetCafe.com (505) 424-1115 phone P.O. Box 23465 Santa Fe, NM 87502	Don't use 12-point type or your card will always look unsophisticated! People can easily read 8-, 9-, or 10-point type. Business cards often use 7-point type. And please don't center your layout unless you can put into words the reason why you need to do so.

Url's Internet Cafe Get on the Internet and do Stuff. email: url@UrlsInternetCafe.com web site: www.UrlsInternetCafe.com (505) 424-1115 phone (505) 438-9762 fax P.O. Box 23465 Url Ratz, Santa Fe, NM 87502 General Manager	Don't feel like you have to fill the entire space on the card. It's okay to have empty space. Look at those professional cards—they always have empty space! It's unnecessary to have the words "email" and "web site" on your card—it's clear what those particular items are.

Try this . . .

Url's Internet Cafe Get on the Internet and do Stuff. **Url Ratz** **General Manager** url@UrlsInternetCafe.com www.UrlsInternetCafe.com 505-424-1115 voice 505-438-9762 fax P.O. Box 23465 Santa Fe, New Mexico 87502	Line things up! Everything on your card should be aligned with something else. Align baselines. Align right edges or left edges. Most of the time a strong flush left or flush right alignment has a much more professional impact than a centered alignment.

Url's Internet Cafe Get on the Internet and do Stuff. **Url Ratz** General Manager url@UrlsInternetCafe.com www.UrlsInternetCafe.com 505-424-1115 v 505-438-9762 f P.O. Box 23465 Santa Fe, New Mexico 87502	Try using periods, small bullets, or blank spaces instead of parentheses around area codes. It gives your card a cleaner look. Spell out St., Blvd., Ln., etc. The periods and commas in abbreviations add unnecessary clutter. If you don't have a fax number, don't type "Phone" before or after your phone number. We know it's your phone number.

Url's Internet Cafe **Url Ratz, Manager** 505-424-1115 P.O. Box 23465 Santa Fe New Mexico 87502	

Article #1 Apple logo designer dishes on history

Even people who aren't Apple fans recognize the company's distinctive, iconic logo; it ranks up there with the Nike swoosh or NBC peacock. But most probably aren't familiar with the story behind the design. First created in 1977, the Apple logo was the handiwork of Rob Janoff, an art director at advertising and public relations firm Regis McKenna.

In [a lengthy interview with Creative Bits's Ivan Raszl](#), Janoff talks about the history behind his classic design, including dispelling many of the rumors around it, such as the significance of the apple's bite.

Says Janoff:

Anyway, when I explain the real reason why I did the bite it's kind of a let down. But I'll tell you. I designed it with a bite for scale, so people get that it was an apple not a cherry. Also it was kind of iconic about taking a bite out of an apple. Something that everyone can experience. Janoff also talks about how Steve Jobs liked the design, how the Apple logo has evolved over the years, and the keys to good logo design.

For me, though, one of the things I think makes Apple's logo so iconic is that it's used sparingly. As I type this on my MacBook, an iPod and iPhone on the desk before me, the only Apple logo visible to *my* eyes is the small one in the top left-hand corner of my computer display. Apple doesn't beat you over the head with its logo, but it does use it effectively, and that's part of the reason it's so imprinted upon our memory.

Article #2: Apple Logo History

It was 1976 and [Jobs](#) has been spending time on a friend's farm picking apples when he told Wozniak of his idea for the name of their fledgling I.T. company. Was picking apples the inspiration? Perhaps one fell on his head and knocked free this gem of creativity, a-la Sir Issac Newton? Perhaps he just wanted to be ahead of Atari in the phone book? Whatever the case, [Wozniak](#) was equally taken with the moniker and the name stuck. All they needed then was a logo.

The first Apple Logo Design was by Ron Wayne, who also co-founded the company. It was rather elaborate in comparison to its later incarnations; as it depicted Newton under the famous apple tree, deep in

contemplation. Steve Jobs felt it was a little too intellectual, and that the details were hard to distinguish. For those reasons it was only used on the Apple I.

In 1977 a second attempt at Apple logo design was undertaken by art designer Rob Janoff. The logo design was very simple- an apple with a bite taken out of it, adorned with all the colors of the rainbow, albeit in the wrong order. The symbolism here was genius; the bite symbolized knowledge, as in the Garden of **Eden, and was also a play on words, as in computer "byte". The colors suggested** vibrancy and energy, but the wrong ordering of these colors suggested a break from the establishment- freedom, daring and enterprise, sentiments most befit-**ting such a revolutionary technology. As Jean Louis Gassee put it, "You couldn't dream of a more appropriate logo: lust, knowledge, hope and anarchy".**

The Apple logo design remained unchanged until 1997 when Steve Jobs decided to change from the multi-colored look to a solid colored logo design. This was simply fitting with the more minimalist fashion of the time, and perhaps to herald in a new era with the new millennium.

The only obstacle faced by the Apple Logo being cemented in popular cultures collective consciousness has been ongoing legal scuffles with Apple Records. Both founders knew when they came up with the name, that it would only be a matter of time before Apple Records voiced concern. In 1981 an agreement was **reached allowing Apple Computer to use the name provided they didn't use the** name for products related to music. This peace was short lived as Apple Records sued Apple Computer in 1989 fro trademark violation, and again in 2003. The first instance was settled out of court in 1991, the most recent development remains unresolved.

The Apple logo design is at once simple and unforgettable. So effective in fact that it has remained largely unchanged for 20 years. An apple with a bite taken out of it. A universally recognized symbol of knowledge- one that remains emphatically so in this knowledge driven age.

These 2 passages probably come from:

    A: a book.

    B: a brochure.

    C: a web article.

    D: the beginning of a story.

Based on these 2 passages, what might you assume about the apple logo

    A: It was created to represent knowledge.

    B: It was created in France.

    C: It was created with a bite to show scale.

    D: It was created by Steve Jobs.

The author's attitude in the second article does not line up with which idea?

    A: It was created to symbolize knowledge

    B: The wrong order of colors showed freedom

    C: The colors show vibrancy and energy

    D: It was created to show scale

What is the tone of the author in article #2?

    A: Comical

    B: Aggravated

    C: Sympathetic

    D: Confident

In article #2, what does the word fledgling mean in the first sentence?

    A: Inexperienced

    B: Failing

    C: Successful

    D: Complicated

Why does the author of article #1 use first person?

    A: To show authority

    B: To show opinion

    C: To show expertise

    D: To show dislike

Summary of contrast

Contrast on a page draws our eyes to it; our eyes *like* contrast. If you are putting two elements on the page that are not the same (such as two typefaces or two line widths), they cannot be *similar*—for contrast to be effective, the two elements must be very different.

Contrast is kind of like matching wall paint when you need to spot paint—you can't *sort of* match the color; either you match it exactly or you repaint the entire wall. As my grandfather, an avid horseshoe player, always said, "*'Almost'* only counts in horseshoes and hand grenades."

The basic purpose

The basic purpose of contrast is two-fold, and both purposes are inextricable from each other. One purpose is to **create an interest on the page**—if a page is interesting to look at, it is more likely to be read. The other is to aid in the **organization** of the information. A reader should be able to instantly understand the way the information is organized, the logical flow from one item to another. The contrasting elements should never serve to confuse the reader or to create a focus that is not supposed to be a focus.

How to get it

Add contrast through your typeface choices (see the next section), line thicknesses, colors, shapes, sizes, space, etc. It is easy to find ways to add contrast, and it's probably the most fun and satisfying way to add visual interest. The important thing is to be strong.

What to avoid

Don't be a wimp. If you're going to contrast, do it with strength. Avoid contrasting a sort-of-heavy line with a sort-of-heavier line. Avoid contrasting brown text with black headlines. Avoid using two or more typefaces that are similar. If the items are not exactly the same, **make them different!**

Summary of repetition

A **repetition** of visual elements throughout the design unifies and strengthens a piece by tying together otherwise separate parts. Repetition is very useful on one-page pieces, and is critical in multi-page documents (where we often just call it *being consistent*).

The basic purpose

The purpose of repetition is to **unify** and to **add visual interest**. Don't underestimate the power of the visual interest of a page—if a piece looks interesting, it is more likely to be read.

How to get it

Think of repetition as being consistent, which I'm sure you are already. Then **push the existing consistencies a little further**—can you turn some of those consistent elements into part of the conscious graphic design, as with the headline? Do you use a 1-point rule at the bottom of each page or under each heading? How about using a 4-point rule instead to make the repetitive element stronger and more dramatic?

Then take a look at the possibility of adding elements whose sole purpose is to create a repetition. Do you have a numbered list of items? How about using a distinctive font or a reversed number, and then repeating that treatment throughout every numbered list in the publication? At first, simply find *existing* repetitions and then strengthen them. As you get used to the idea and the look, start to *create* repetitions to enhance the design and the clarity of the information.

Repetition is like accenting your clothes. If a woman is wearing a lovely black evening dress with a chic black hat, she might accent her dress with red heels, red lipstick, and a tiny red corsage.

What to avoid

Avoid repeating the element so much that it becomes annoying or overwhelming. Be conscious of the value of contrast (read the next chapter and the section on contrasting type).

For instance, if the woman were to wear the black evening dress with a red hat, red earrings, red lipstick, a red handbag, red shoes and a red coat, the repetition would not be a stunning and unifying contrast—it would be overwhelming and the focus would be confused.

Summary of alignment

Nothing should be placed on the page arbitrarily. Every element should have some **visual connection** with another element on the page.

Unity is an important concept in design. To make all the elements on the page appear to be unified, connected, and interrelated, there needs to be some visual tie between the separate elements. Even if the separate elements are not physically close on the page, they can *appear* connected, related, unified with the other information simply by their placement. Take a look at designs you like. No matter how wild and chaotic a well-designed piece may initially appear, you can always find the alignments within.

The basic purpose

The basic purpose of alignment is to **unify and organize** the page. The result is similar to what happens when you pick up all the baby toys that were strewn around the living room floor and put them all into one toy box.

It is often a strong alignment (combined, of course, with the appropriate typeface) that creates a sophisticated look, or a formal look, a fun look, or a serious look.

How to get it

Be conscious of where you place elements. Always find something else on the page to align with, even if the two objects are physically far away from each other.

What to avoid

Avoid using more than one text alignment on the page (that is, don't center some text and right-align other text).

And please try very hard to break away from a centered alignment unless you are consciously trying to create a more formal, sedate (often dull?) presentation. Choose a centered alignment consciously, not by default.

To create a consistent business package with a business card, letterhead, and envelope, use a strong display of repetition, not only within each piece, but between all the pieces. You want the person who receives the letter to know you are the same person who gave them a business card last week. And create a layout that allows you to align the printed letter with some element in the stationery design!
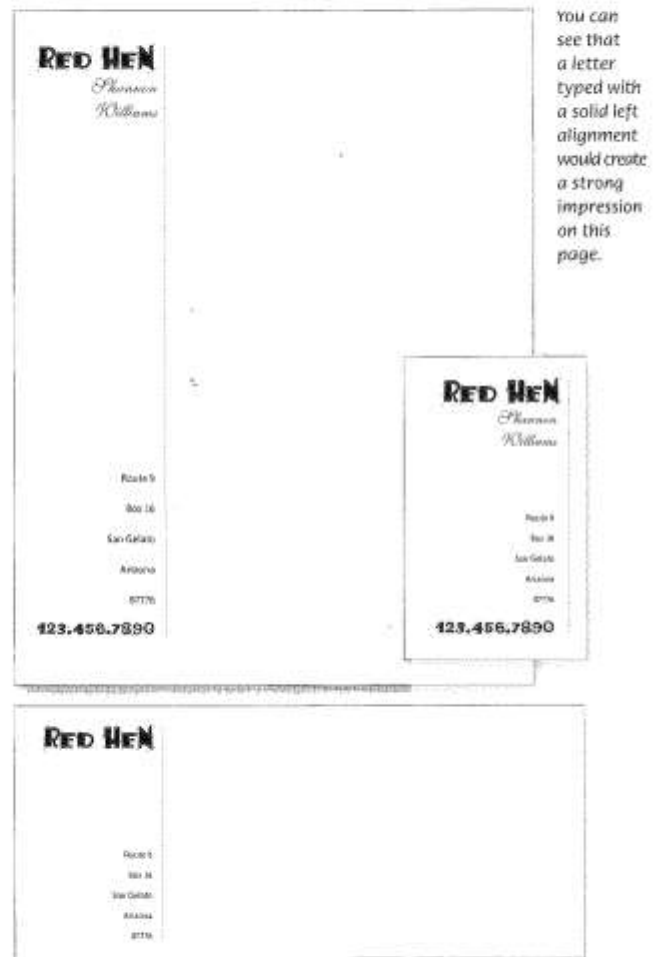
You can see that a letter typed with a solid left alignment would create a strong impression on this page.

PROXIMITY

Summary of proximity

When several items are in close **proximity** to each other, they become one visual unit rather than several separate units. Items relating to each other should be grouped together. Be conscious of where your eye is going: where do you start looking; what path do you follow; where do you end up; after you've read it, where does your eye go next? You should be able to follow a logical progression through the piece, from a definite beginning to a definite end.

The basic purpose

The basic purpose of proximity is to **organize**. Other principles come into play as well, but simply grouping related elements together into closer proximity automatically creates organization. If the information is organized, it is more likely to be read and more likely to be remembered. As a by-product of organizing the communication, you also create more appealing (more organized) *white space* (designers' favorite term).

How to get it

Squint your eyes slightly and **count** the number of visual elements on the page by counting the number of times your eye stops. If there are more than three to five items on the page (of course it depends on the piece), see which of the separate elements can be grouped together into closer proximity to become one visual unit.

What to avoid

Avoid too many separate elements on a page.

Don't stick things in the corners and in the middle.

Avoid leaving equal amounts of white space between elements unless each group is part of a subset.

Avoid even a split second of confusion over whether a headline, subhead, caption, graphic, etc., belongs with its related material. Create a relationship among elements with close proximity.

Don't create relationships with elements that don't belong together! If they are not *related,* move them apart from each other.

Design and Digital Media: Social Issues Montage

You are going to create a photo montage using at least 5 photos to bring attention to a social issue you feel needs attention. Some examples of social issues are teen pregnancy, drop out rate, teen violence, gun violence, human trafficking, drug abuse, alcohol abuse, any time of abuse, unemployment, poverty, etc…

- **Open a "New" File in Photo Shop**
    File>New, name the document LastnameFirstnameTitleMontage
    Suggested size is 800X600 Pixels or Letter
    Resolution: 72 PPI
    RGB Color
    White Background
- **Decide on what social issue you want to design a collage for.**
    Think about controversial topics but keep in mind your collage must be school
    appropriate wording and imagery.
- **Review your toolbox and find your layers menu**
- **Hunt for images and photographs you can use for your collage**
        NO copyright logos or drawings
        Photos must be manipulated if they are used
        Experiment with filters and the images settings
- **To add an image, open it up in Photoshop, manipulate it and then drag it onto your composition.   To resize once moved hit edit>free transform**
- **Use your opacity tool and the drop down menu of blending modes to adjust how contrasting your layers are and how they blend together.**
    Make sure your "Free Transform controls" is checked
    Hold shift to keep proportions
    Hold control to skew
- **Go to the layers tab and choose Layer styles to mess around with these options for layers.**
- **Add text using the text tool**
    Use the format tool for drop shadows and other
- **Name each layer**
- **Jot down what you do! You have to remember your settings if you want to repeat it!**
- **Use the Eyedropper tool** to duplicate color exactly
- **Use the blur tool or the eraser tool** with a fuzzy brush to get rid of hard edges
- **Use filters** to make images look interesting and **EXPLORE** tutorials and just mess around.
- **Save as a Photoshop file as you go, label properly.**
- **End project by saving your design as a Photoshop file and a jpeg file to your drive.**

REMEMBER: YOUR DESIGN MUST FLOW AND LOOK UNIFIED!

Design and Digital Media: Social Issue Montage					
SCORING GUIDE					

Designing the Artwork

	4	3	2	1	IE
1. Student paid attention to the demonstration.	4	3	2	1	IE
2. Student used a minimum of 4 images plus text.	4	3	2	1	IE
3. Student used originality and creativity (no logos).	4	3	2	1	IE
4. Photos used are manipulated or taken by the student..	4	3	2	1	IE

Creating the Artwork

1. Photo layers are altered with colors and opacities.	4	3	2	1	IE
2. Font is thought out and unified. 4	3	2	1	IE	
3. Image placement shows a thought out composition.	4	3	2	1	IE
4. Balance of items agrees with the composition.	4	3	2	1	IE
5. Images and text are used as a team.	4	3	2	1	IE

Getting the Artwork Done

1. New fonts and images are used.	4	3	2	1	IE
2. Images are not pixelated.	4	3	2	1	IE
3. Construction was completed with little assistance.	4	3	2	1	IE
4. Words are edited for spelling.	4	3	2	1	IE
5. Colors work well together thinking about color theories.	4	3	2	1	IE
6. Project is mounted on black paper.	4	3	2	1	IE
7. Finished design shows unity and rhythm.	4	3	2	1	IE

Class Participation

1. Time is used effectively, no goofing off or slacking.	4	3	2	1	IE
2. Student self regulated speed of work, finishing on time, name on back in pencil.	4	3	2	1	IE
3. Attention given to introduction, demos, and instructions.	4	3	2	1	IE
4. Student cleaned up diligently and on time.	4	3	2	1	IE

Score: /80

Save assignment in a folder called: Montage
Jpeg: LastnameFirstnameTitleMontage
Photoshop file: LastnameFirstnameTitleMontagePS

Photoshop Basic Vocabulary
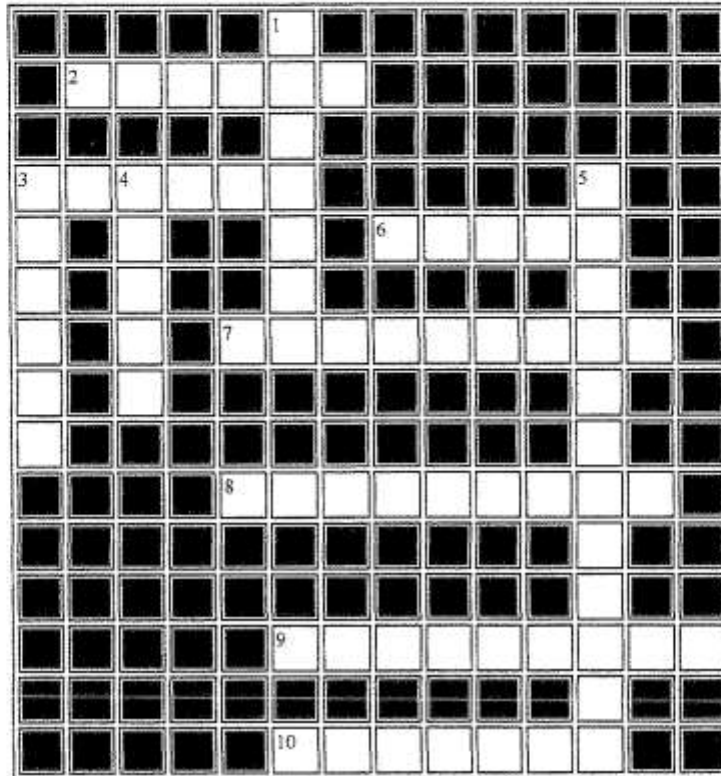
Across

2. special effects that maybe applied to an image or image layer
3. to choose an object so that you can manipulate it in some way
6. a single point in a graphic image
7. two or more colors that gradually blend into each other
8. selection tool that selects pixels with similar values to the pixel that the artist clicks on
9. miniature version of an image
10. basic Photoshop tool icons that help you modify and monitor images

Down

1. process of softening the edges of an image in the foreground so that it blends into the background image with less contrast
3. preset group of colors on a palette
4. the working surface of a Photoshop image
5. to merge all the layers in an image into a single layer

Photoshop Color

Pixels

The screen image in Photoshop is a bitmap, which is a mapping or layer of dots of different shades or colors on a rectangular grid. Each dot, called a pixel, represents a color or shade. Every Photoshop image is a bitmap, whether it originates from a scan, from another application, or entirely within the document. (Don't confuse Bitmap image mode with the term "bitmap). Bitmap programs are ideal for producing painterly, photographic, or photorealistic images that contain subtle gradations of color.

RGB Color Mode

RGB light is used to display a color image on a monitor. When these additive primaries (in their purest form) are combined, they produce white light.

CMYK- Color Mode

Subtractive primary inks are used in 4-color process printing. They colors are C (cyan), M (magenta), and Y (yellow). When they are combined, a dark, muddy color is produced. To produce a rich black, printers usually mix black (K) ink with small quantities of cyan, magenta, and/or yellow ink.

Which Mode should you use?

In general, we use RGB mode since CMYK processes more slowly than RGB files. If you are working on a professional ad for magazine layout or another image, which will be printed using the 4-color process, CMYK is necessary. If your image is for the web, it doesn't matter whether you use RGB or CMYK.

Monitor vs. Printable Colors

The display on a computer monitor can vary greatly depending on ambient lighting, monitor temperature, and room color.

In addition, some colors that are seen in nature cannot be printed. Some colors displayed on screen cannot be printed and some printable colors can't be displayed on screen.

NOTE: An exclamation point will appear on the color palette if you choose a non-printable (out of gamut) color.

COMMON DIGITAL IMAGE FILE FORMATS

EPS	Encapsulated PostScript format used by graphics applications. This format is used to transfer files between vector and bitmap programs.
GIF	Graphics Interchange Format is used for Internet graphic images and electronic transfer of documents. Using a compression scheme, it minimizes file size. It can be used with indexed-color images only.
JPEG(jpg)	The Joint Photographic Experts Group. Compresses image information and discards some data. The saved image will not be identical to the original. Use this format for continuous tone images (photographs) when file size is an issue, such as internet use and electronic transfers.
PDF	Portable Document Format is used by Adobe Acrobat software. PDF files can include both vector and bitmap graphics.
PICT(pct)	Common on Mac platforms. Ideal for screen display applications such as multimedia work.
PHOTOSHOP(psd)	Default file format for saving files. Only format that saves layers.
PNG	Portable Network Graphic. Developed as a substitute for the gif format, png can support both indexed color and 24 bit color. With 8-bit transparency and alpha channels, a png image can be partially transparent. This format is not yet supported by all browsers.
TIFF (tif)	Tagged-Image File Format. The industry standard fileformat for bitmap images. Good choice for cross-platform applications.

SELECTING IN PhotoShop

Marquee Tool

Use the marquee tool (M), to make a selection.

Hitting the M key more than one time acts as a toggle switch going between a rectangle and an ellipse.

Holding down the mouse and then pressing the space bar to reposition the marquee and the releasing the space bar so that you can continue to resize the marquee

If you release the mouse, you can reposition but not resize the marquee.

You might want to check your Options palette to be sure that the anti-aliased box is checked. You might want to create a softer edge by feathering the edge a few pixels. If you want a jagged edge, uncheck the anti-aliased box.

Move Tool

If you use the move tool (V), you must first select what you want to move.

If the scissors appear, you will cut this object from the background. When cutting or moving something, make sure that your background is white.

If you want to duplicate something, you must use the Alt key. A double arrow will appear and make a copy of your selection. You can make multiple selections.

You can also just go from any selection tool to the move/duplicate tool by pressing Ctrl/Alt and dragging the object to where you want it.

Magic Wand Tool

Be sure that your Options palette is open for this tool, so that you can check the tolerance. The Magic Wand tool (W) selects by adjacent pixels based on their similarity in color & value. The default tolerance is 32. If you want to increase the range of value try increasing to 48 or if you want to decrease the range of value try 10.

Hold the Shift key and click to add to your selection. You will see a plus sign appear.

The wand is useful especially with light or plain backgrounds. You can select the background and then under the Select menu choose Invert. This will give you the object not the background.

The wand does not work well with close values and textured areas.

Lasso Tool

You use this tool to make freehand selections. It takes practice, but you should try to select it as well as possible. You can then edit this selection by using the Shift key to add and the Alt key to subtract. *Be sure to complete a selection using the lasso tool, end the outline by crossing the starting point. It is a loop – that's why it is called a lasso.

You can switch from freehand to straight line drawing by continuing to click the mouse down and press the Alt key which toggles between the two type of lasso drawing.

Combination Tools

You can combine selection tools. You can select an area with the wand and the inside of this area, by using the Shift key; you can capture more area with and marquee tool. Or you can drag a marquee and use the wand tool to add (Shift) or subtract (Alt) an area of a color.

Once things are selected, you can use Ctrl/space bar and click the mouse to zoom in or Alt/Space bar to zoom out.

Selecting by Color

First you select and area with the marquee tool. Then you go to the Select menu and choose Color Range. A dialog box will appear, by clicking on the color you can select it. If you need more or less color range, click on the eyedropper with a plus sign to add or the eyedropper with the minus sign to subtract.

Cropping

You can find the crop tool under the hidden palette on the marquee tool. Drag a diagonal marquee to resize your work. You can drag handles to resize and the use enter to finish the command.

LAYERS IN PhotoShop

The first thing to understand is that your image is on a layer called a background. Any other layers are like pieces of acetate that can be lifted or shuffled against the background but not behind it. If you want to move the background you must make it a layer. The organization of the layers is called the stacking order.

To name your layers, you double click on the blue bar on the Layers Palette. A dialog box will open so that you can give this a name instead of number.

If you click on the Eye Icon, you can hide or view a layer.

An active layer (one that you are currently working on) has a **paintbrush**.

You can change lighting effect and the opacity of a layer on the Options Layers palette.

You can rearrange layers by dragging them up or down.

You can add a new Layer by choosing New Layer from the Layers Menu or the Layers Palette.

You can add a gradient to a layer by clicking on the Gradient tool and choosing the type of gradient from the Gradient Options palette. Example: Foreground to Background. You can choose a color from the Swatches palette. Then drag the tool in the direction you want the gradient to go.

Under Layers you can experiment with types of modes in the Gradient palette. The default is normal, but different effects can be used on the gradient layer.

To move objects on a layer, it must be selected and you must be on an active layer.

You can erase on a layer to reveal the layers below. Be sure you are on the correct layer. Choose the Eraser tool (E). You can use different types of erasers – block, Airbrush, Pencil, or Paintbrush.

Delete layers by dragging them to the trash or cutting the layer under Edit.

Link layers together by clicking the box to the right of the Eye Icon and a small link icon will appear. Unlink by re-clicking the icon.

Layer affect file size by making them larger. Merge layers to make smaller files, but remember that you can not un-merge them. You can also Flatten Layers to make even smaller files. JPEG files must be flattened before they will save in that format.

Keyboard Shortcuts for the Photoshop CS Toolbox

M — ⬚ ⊹ — V
Shift+M — ◯ ⤡ — W
None — ⬚ ✂ — K
None — ⦙ ✎ — Shift+K
L — ⌒ ✐ — B
Shift+L — ⬭ ✐ — Shift+B
Shift+L — ⬭ ✂ — Y
C — ⬚ ✂ — Shift+Y
J — ✎ ▢ — G
Shift+J — ◯ ◐ — Shift+G
Shift+J — ✎ ⚲ — O
S — ⬚ ◷ — Shift+O
Shift+S — ⬚ ◷ — Shift+O
E — ✎ T — T
Shift+E — ✎ ⏲T — Shift+T
Shift+E — ✎ ⏲ — Shift+T
R — ◌ ⬚ — Shift+T

Shift+R — △ ▭ — U
Shift+R — ◢ ▭ — Shift+U
A — ▸ ◯ — Shift+U
Shift+A — ◣ ◯ — Shift+U
P — ◊ ╲ — Shift+U
Shift+P — ◊ ◿ — Shift+U
None — ◊ ✐ — I
None — ◊ ✎ — Shift+I
None — ⬚ ✐ — Shift+I
N — ▢ ⚲ — Z
Shift+N — ◁ ⬛ — X
H — ✋
D — ◔ ◑ — Q
— ▢▢▢ — F

Ctrl+Shift+M
(⌘+Shift+M) — ⬚
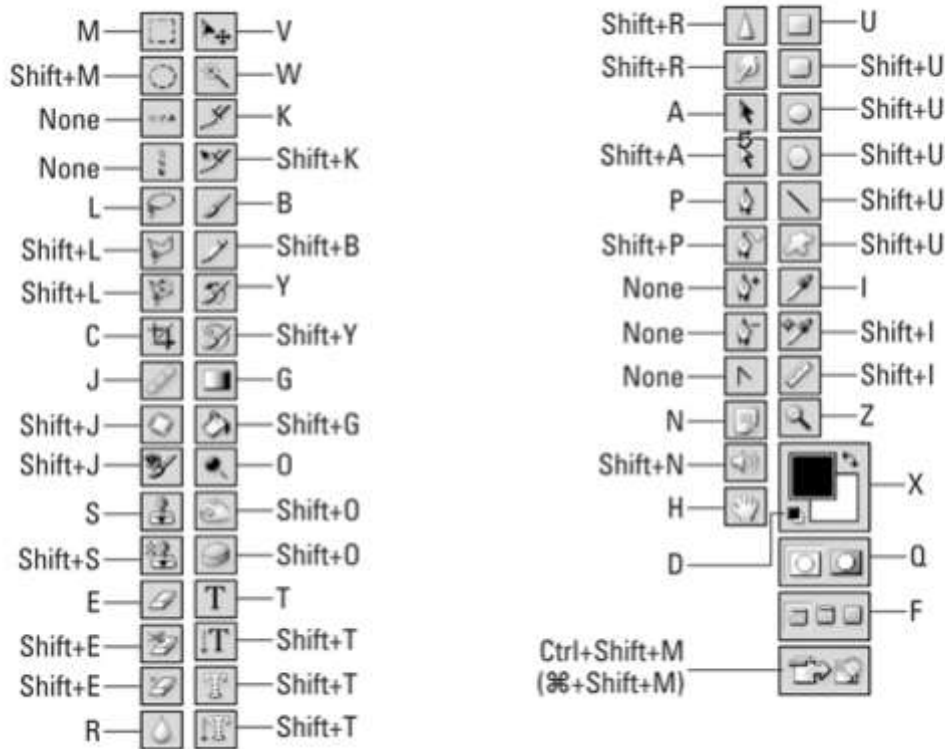
Photoshop CS Selection Tricks

	PC	Mac
Draw straight lines	Alt+click with Lasso tool	Option+click with Lasso tool
Add to selection outline	Shift+drag	Shift+drag
Deselect specific area	Alt+drag	Option+drag
Deselect all but intersected area	Shift+Alt+drag	Shift+Option+drag
Deselect entire image	Ctrl+D	⌘+D
Reselect last selection	Ctrl+Shift+D	⌘+Shift+D
Select everything	Ctrl+A	⌘+A
Hide extras	Ctrl+H	⌘+H
Fill selection with foreground color	Alt+Backspace	Option+delete
Fill selection with background color	Ctrl+Backspace	⌘+delete
Cut selection	Ctrl+X	⌘+X
Copy selection	Ctrl+C	⌘+C
Paste image last cut or copied	Ctrl+V	⌘+V
Reapply last filter	Ctrl+F	⌘+F
Adjust levels	Ctrl+L	⌘+L
Free Transform	Ctrl+T	⌘+T

Photoshop CS Navigation Tricks

	PC	Mac
Scroll image	spacebar+drag	spacebar+drag
Zoom in	Ctrl+spacebar+click	⌘+spacebar+click
Zoom in and change window size	Ctrl+plus	⌘+plus
Zoom out	Alt+spacebar+click	Option+spacebar+click
Zoom out and change window size	Ctrl+minus	⌘+minus
Zoom to 100%	Double-click Zoom tool	Double-click Zoom tool
Fit on Screen	Ctrl+0 (zero)	⌘+0 (zero)
Cycle through all open image windows	Ctrl+Tab	Ctrl+Tab
Switch between Photoshop and Finder or other open programs (OS 9)		⌘+Tab

DESIGN CHALLENGE: MOVING SHAPES!

Procedure

1) Using black construction paper, cut out ten triangles, ten circles, and ten small squares. Make each shape the same size, 1" or smaller in width.
2) Within one 6"x 6" piece of yellow paper that acts as your foundation paper, create the following solution: using circles, show how the speed can change demonstrating slow movement and fast movement in the same space.
3) Within one 6"x6" piece of orange paper, create the following solution: using squares, show how they would look as if they were bouncing in the space.
4) Within one 6"x6" piece of green paper, create the following solution: using triangle, show how they would look as if they were flying in and out of the space.
5) Glue them in your art journal on white office paper that is 3 hole punched (one 6"x6" square per page). Glue them in this order: Squares, Circles, and Triangles.
6) Label each page with a clear title in all CAPS: circles changing speed, squares bouncing in space, triangles flying in and out of space.

HINT: Your shapes may overlap or extend outside the 6"x6" foundation square, but if they do extend, Cut everything off to keep the 6"x6" foundation square.

Moving Shapes Challenge #2

Summative Scoring Guide
80 points possible

4 My art skills are refined and polished. I can problem solve and envision the end result before I have begun. I can assist others and help them critically think through a challenge.
3 I have quality art skills. I can use them without help. I am capable and in control of those skills, and know what techniques to use in a given situation.
2 Basic art skills are part of me as long as I have assistance along the way. I need guidance and support to finish. I know what to do, but need help.
1 I participate in the process and understand the various techniques. I can only finish a project as long as others guide me through every step.
IE Insufficient evidence: Even with help, no understanding or skill demonstrated

Project requirements and Key Concepts

Directions are ready fully and carefully.	4	3	2	1	IE
All three foundation papers are cut 6 inches by 6 inches.	4	3	2	1	IE
Craftsmanship during cutting shows skill use of that tool.	4	3	2	1	IE
All shapes are cut the same size one inch or under.	4	3	2	1	IE
Craftsmanship during cutting shows skill use of that tool.	4	3	2	1	IE
Finished squares are trimmed to remain 6 inches by 6 inches, no pieces hanging off.	4	3	2	1	IE
Foundation papers are correct colors (record if using a different color).	4	3	2	1	IE
Three finished squares are glued onto white typing paper.	4	3	2	1	IE
Holes are punched in the typing paper and papers are bradded into the art folder.	4	3	2	1	IE
Sheets are in the right order.	4	3	2	1	IE
Pages are labeled as instructed	4	3	2	1	IE
Craftsmanship of cutting and measuring is high.	4	3	2	1	IE

Presentation and Craftsmanship

All pieces are securely glued down. No excess glue is showing.	4	3	2	1	IE
Overall craftsmanship of the end product shows time was taken/mistakes were corrected.	4	3	2	1	IE
Circles changing speed is illustrated clearly.	4	3	2	1	IE
Squares bouncing out of space is illustrated clearly.	4	3	2	1	IE
Triangles flying in and out of space is illustrated clearly.	4	3	2	1	IE

Work habits of an Artist

Productive no matter how many distractions occur	4	3	2	1	IE
Maintained consistent effort; didn't rush to finish and paid attention to details	4	3	2	1	IE
Project is turned in on time.	4	3	2	1	IE

Grade: /80

Handbook Cover Design Contest

You are required to submit a design to be judged for next year's student handbook cover. The judging will be completed by your student body and teachers. Below are the guidelines for the project.

1. Open a new file in Photo Shop
    - Set the Width to 5.75
    - Set the Height to 8.75
    - 300 pixels per inch
    - Cmyk Color Option
2. Use fonts, images and Photo Shop tools to create an interesting and engaging composition that represents Ray Pec and the student body.
3. Use photos and logos that are school related. You may only use items from the internet as a point of departure, images must be altered heavily.
4. Make sure you take into consideration that the actual image size on the cover will be 5.5 X 8.5. The extra space allows the image to "bleed". Keep important text and images within the actual image size. A suggested 1/2 in border on all sizes is recommended.
5. There will be a binding on the either side of the image. Keep that in mind as well, up to .5 inches will be binding punched.
6. See artpugh.weebly.com for a link to approved school logos.   If you use photographs other students have taken you must show written permission to use their photos.
7. Save your image as both a JPEG file and a Photo Shop file on your shared drive. You must also print out two copies of the image actual size of your cover.
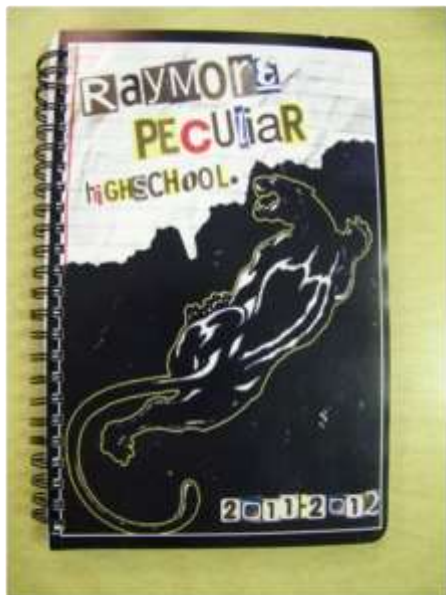
PRIZE MONEY!!!

1st: $75

2nd: $50
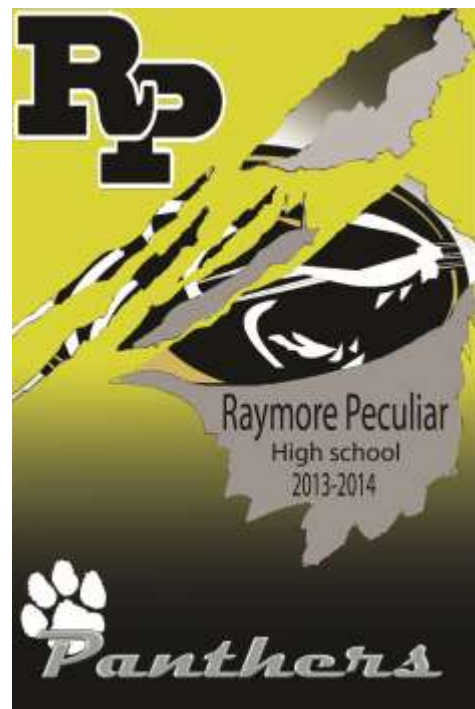
Design and Digital Media **Student Handbook Cover Design**

Designing the Artwork

	4	3	2	1	IE
1. Student paid attention to the demonstration	4	3	2	1	IE
2. Student researched related content to use	4	3	2	1	IE
3. Student used photo shop to complete the project	4	3	2	1	IE
4. Student shows creative thinking skills	4	3	2	1	IE

Creating the Artwork

	4	3	2	1	IE
1. Fonts show creativity	4	3	2	1	IE
2. Color is used to enhance the work	4	3	2	1	IE
3. Words used show variety and relate to the subject.	4	3	2	1	IE
4. Words fill the space with repetition and varied sizes.	4	3	2	1	IE
5. Image and text are used as a team	4	3	2	1	IE

Getting the Artwork Done

	4	3	2	1	IE
1. Copyright images are not used.	4	3	2	1	IE
2. Photo shop skills are improved upon	4	3	2	1	IE
3. Finished projects shows creative solutions	4	3	2	1	IE
4. Image is Printed off full size in color	4	3	2	1	IE
5. Directions are followed, size is correct	4	3	2	1	IE
6. Final jpeg and PS file are saved to google drive	4	3	2	1	IE

Class Participation

	4	3	2	1	IE
1. Copyright quiz is completed.	4	3	2	1	IE
2. Student self regulated speed of work, finishing on time, name on back in pencil.	4	3	2	1	IE
3. Attention given to introduction, demos, and instructions.	4	3	2	1	IE
4. Student cleaned up diligently and on time.	4	3	2	1	IE
5. Project is labeled correctly and save on the drive.	4	3	2	1	IE

Grade _____/80

Save assignments in a folder called: Cover Design
Jpeg: LastnameFirstnameTitleCover
Photoshop file: LastnameFirstnameTitleCoverPS

APPENDIX B: COPYRIGHT PROTECTION

Ten questions and answers about copyright

Written by Tad Crawford

Why is copyright important?

If you are a creator of images (whether Photoshop user, photographer, designer, or fine artist), copyright protects you from having your images stolen by someone else. As the copyright owner, you may either allow or prevent anyone else from making copies of your work, making derivations from your work (such as a poster made from a photograph), or displaying your work publicly. Your copyrights last for your lifetime plus another fifty years, so a successful work may benefit not only you but your heirs as well. If you are a user of images, it is important that you understand the rights and obligations connected with their use so you don't infringe on the copyright of someone else and expose yourself to legal or financial liabilities.

What is an infringement?

Infringement is unauthorized use of someone else's work. The test for infringement is whether an ordinary observer would believe one work was copied from another.

Is it an infringement if I scan an old image into Photoshop and change it?

If the image was created in the United States and is more than 75 years old, it is in the public domain and can be freely copied by you or anyone else. You will have copyright in the new elements of the image that you create.

Is it an infringement if I scan a recent photograph into Photoshop and change it?

The scanning itself is making a copy and so is an infringement. As a practical matter, however, it is unlikely you will be sued for infringement if you change the photograph to the point where an ordinary observer would no longer believe your work was copied from the original photograph.

What does "fair use" mean in terms of copyright?

A fair use is a use of someone else's work that is allowed under the copyright law. For example, newsworthy or educational uses are likely to be fair uses. The factors for whether a use is a fair use or an infringement are: (1) the purpose and character of the use, including whether or not it is for profit (2) the character of the copyrighted work (3) how much of the total work is used and (4) what effect the use will have on the market for or value of the work being copied.

Can I use a recognizable part of a photograph if the entire source photograph is not recognizable?

You would have to apply the fair use factors. Obviously, factor (3) in the previous answer relating to how much of the total work is used would be in your favor, but if the use is to make a profit and will damage the market for the source photograph it might be considered an infringement.

What are the damages for infringement?

The damages are the actual losses of the person infringed plus any profits of the infringer. In some cases (especially if the work was registered before the infringement), the court can simply award between $500 and $20,000 for each work infringed. If the infringement is willful, the court can award as much as $100,000.

Do I have to register my images to obtain my copyright?

No, you have the copyright from the moment you create a work. However, registration with the Copyright Office costs $20 and will help you in the event your work is infringed. To obtain Copyright Application Form VA (for Visual Arts), write to the Copyright Office, Library of Congress, Washington, D.C. 20559 or call (202) 707-9100. Ask for the free Copyright Information Kit for the visual arts and you will receive many helpful circulars developed by the Copyright Office.

Do I need to use copyright notice to obtain or protect my copyright?

It is always wise to place copyright notice on your work, because it is a visible symbol of your rights as copyright owner. Prior to 1989 the absence of copyright notice when the images were published or publicly distributed could, in certain circumstances, cause the loss of the copyright. Since March 1, 1989, the absence of copyright notice cannot cause the loss of the copyright but may give infringers a loophole to try and lessen their damages. Copyright notice has three elements: (1) "Copyright" or "Copr" or "©" (2) your name and (3) the year of first publication.

How do I get permission to reproduce an image?

A simple permission form will suffice. It should set forth what kind of project you are doing, what materials you want to use, what rights you need in the material, what credit line and copyright notice will be given, and what payment, if any, will be made. The person giving permission should sign the permission form. If you are using an image of a person for purposes of advertising or trade, you should have them sign a model release. If the person's image is to be altered or placed in a situation that didn't occur, you would want the release to cover this. Otherwise you may face a libel or invasion of privacy lawsuit.

Copyright Quiz

Name_____

Why is copyright an important issue?

How long will something I copyright last?

What is infringement?

How old does something have to be before it becomes public domain?

Is it an infringement if I scan a recent image into Photoshop & change it?

How much does it need to be changed to avoid an infringement violation?

What are the dollar damage amounts for copyright infringement?

List three factors for whether a use is a fair use or an infringement?

How much does if cost to register my work with the Copyright Office?

List three elements of copyright notice.

What needs to be done to reproduce an image or use an image of someone in my work?

What is Digital watermarking?

Design and Digital Media: Typography Color Collage

Summary: Using Typography as a basis for a design collage, students create a successful composition using different fonts of one letter in a thought out overlapping composition and paint it using a chosen color scheme.

Key Idea: Typography exists all around us and exploring the different types and fonts gives an overview of the variety of letters available to use. Using thought out color schemes can draw the viewers eye around an artwork.

Objectives: Students will…
   Choose a letter of the alphabet.
   Use books and the computer to print off letters in a variety of sizes and fonts .
   Make a one inch border in pencil lightly on the provided drawing paper.
   Use a variety of transfer techniques including stencils, light boxes, and graphite
       paper to arrange a composition of overlapping letters.
   Choose a color scheme to use, remember you can use neutral colors with any color
       scheme and all the tints and shades of the colors in that scheme.   Write the
       scheme, definition and colors used on the back of the project.
   Divide the collage into 3 sections.
       The two outer sections should be one color scheme and the middle section
       should be a different color scheme.
   Use your markers carefully, adding more layers to hide the streaks.
   Remember that dark colors over power and to use both light and dark….focusing
       on light sections to help balance the artwork.

Design and Digital Media: Typography Color Collage
SCORING GUIDE

Points Possible: 76

Designing the Artwork

1. Student paid attention to the demonstration	4	3	2	1	IE
2. Student researched a variety of fonts	4	3	2	1	IE
3. Student used a variety of transfer methods	4	3	2	1	IE
4. Student shows creative thinking skills	4	3	2	1	IE

Creating the Artwork

1. Fonts show creativity and variety	4	3	2	1	IE
2. Collage shows balance	4	3	2	1	IE
3. Letters overlap and fill the space nicely.	4	3	2	1	IE
4. Student simplifies complicated spaces by erasing	4	3	2	1	IE
5. Color schemes are chosen and written on the back	4	3	2	1	IE

Getting the Artwork Done

1. Student uses the medium with high craftsmanship.	4	3	2	1	IE
2. Layers of medium are hidden.	4	3	2	1	IE
3. Finished projects shows creative solutions	4	3	2	1	IE
4. Craftsmanship shows high skill level	4	3	2	1	IE
5. Composition is divided into 3 sections	4	3	2	1	IE
6. Tints and shades are used with the color theory.	4	3	2	1	IE

Class Participation

1. Time is used effectively, no goofing off or slacking.	4	3	2	1	IE
2. Student self regulated speed of work, finishing on time, name on back in pencil.	4	3	2	1	IE
3. Attention given to introduction, demos, and instructions.	4	3	2	1	IE
4. Student cleaned up diligently and on time.	4	3	2	1	IE

Grade _____/76

Periodic Table of Typefaces

Popular, Influential, & Notorious

Ranking determined by sorting and combining lists and opinions from the following sites:

The 100 Best Fonts Of All Time - http://www.100besttypefonts.de/
(to include top ten personal favorites from designers Jan Middendorp, people.com, Roger Black (rogerblack.com),
Bertram Schmidt-Friderichs (typo.org), Stephen Coles (typographica.org), Veronica Elsner (www.fontshop.com/fonts/foundry/elsner_flake),
Ralf Herrmann (opentype.info) and Claudia Guminski (monotype.com))

Paul Shaw's Top 100 Types survey - http://www.tdc.org/review/typelist.html
21 Most Used Fonts By Professional Designers - http://www.instantshift.com/2009/10/05/21-most-used-fonts-by-professional-designers/
Top 7 Fonts Used By Professionals In Graphic Design - http://justcreativedesign.com/2008/08/23/top-7-fonts-used-by-professionals-in-graphic-design-2/
30 Fonts That ALL Designers Must Know & Should Own - http://justcreativedesign.com/2008/03/30/30-best-font-downloads-for-designers/
Typefaces no one gets fired for using - http://www.cameronmoll.com/archives/001168.html
(to include all serious and reasonable opinions stated in the comments section)

Design and Digital Media: Illustrator Gone Wild

1. Open a new file
2. Choose Letter Size and RGB color
3. Use a line drawing type image from the internet (cartoons, not logos)
4. Copy the image from the internet and paste it onto your Illustrator document. Lock this layer to prevent yourself from typing on top of the original image.
5. Create a new Layer (bottom of layer menu) SUPER IMPORTANT
6. Get the ellipse tool by holding down on the square in the toolbox and selecting the oval
7. Hold down on the text tool and select the one that looks like a tilted T. This will allow the text to follow the curves of your oval you have placed.
8. Decide on colors and fonts to make your image convincing and interesting.
9. You can use control copy paste to repeat text you have already done to quickly fill areas.
10. To see how your text is looking, click on the eye next to Layer 1 and your image will disappear allowing you to only look at the text.
11. You can experiment with the pen tool and other paths plus reflection.

Design and Digital Media: Illustrator Gone Wild
SCORING GUIDE

Designing the Artwork

1. Student paid attention to the demonstration	4	3	2	1	IE
2. Student found an appropriate line drawing	4	3	2	1	IE
3. Student used illustrator to complete the project	4	3	2	1	IE
4. Student shows creative thinking skills	4	3	2	1	IE

Creating the Artwork

1. Fonts show creativity and fill up the positive space.	4	3	2	1	IE
2. Color is used to enhance the work	4	3	2	1	IE
3. Words relate to the image and show variety.	4	3	2	1	IE
4. Composition shows a nice use of space	4	3	2	1	IE
5. Image and text are used as a team	4	3	2	1	IE

Getting the Artwork Done

1. End result looks like the image	4	3	2	1	IE
2. Illustrator skills are learned	4	3	2	1	IE
3. Finished projects shows creative solutions	4	3	2	1	IE
4. Image is Printed off full page in color	4	3	2	1	IE
5. Directions are followed	4	3	2	1	IE
6. Nice craftsmanship is used	4	3	2	1	IE

Class Participation

1. Time is used effectively, no goofing off or slacking.	4	3	2	1	IE
2. Student self regulated speed of work, finishing on time, name on back in pencil.	4	3	2	1	IE
3. Attention given to introduction, demos, and instructions.	4	3	2	1	IE
4. Student cleaned up diligently and on time.	4	3	2	1	IE
5. Files are saved and labeled correctly on the drive.	4	3	2	1	IE

Grade: _____ /80

Save assignments in a folder called: GoneWild
Jpeg: LastnameFirstnameTitleGonewild
Photoshop file: LastnameFirstnameTitleGoneWildPS

Enter text on a path
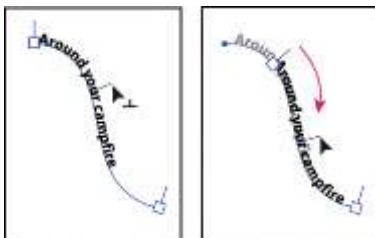
1. Do one of the following:

- To create horizontal text along a path, select the Type tool **T** or the Type On A Path tool .

- To create vertical text along a path, select the Vertical type tool **IT** or the Vertical Type On A Path tool .

- (Optional) Set text-formatting options in the Control panel, Character panel, or Paragraph panel.

- Position the pointer on the path, and click. (It doesn't matter if the path has stroke or fill attributes, because Illustrator automatically removes them.)

- **Note:** If the path is closed, rather than open, you must use the Type On A

- Enter the text.

Move or flip text along a path

1. Select the path type object.

2. A bracket appears at the beginning of the type, at the end of the path, and at the midpoint between the start and end brackets.

3. Position the pointer over the type's center bracket until a small icon appears next to the pointer .

4. Do one of the following:

- To move text along the path, drag the center bracket along the path. Hold down Ctrl (Windows) or Command (Mac OS) to prevent the type from flipping to the other side of the path.

-

- To flip the direction of text along a path, drag the bracket across the path. Alternatively, choose Type > Type On A Path > Type On A Path Options, select Flip, and click OK.

-

-
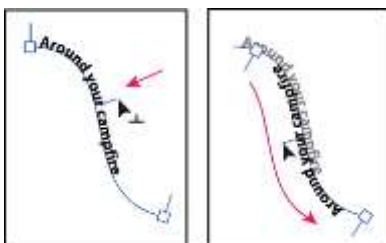
Apply effects to type on a path

1. Select the path type object.
2. Do one of the following:

- Choose Type > Type On A Path and select an effect from the submenu.

   Choose Type > Type On A Path > Type On A Path Options. Then select an option from the Effect

-
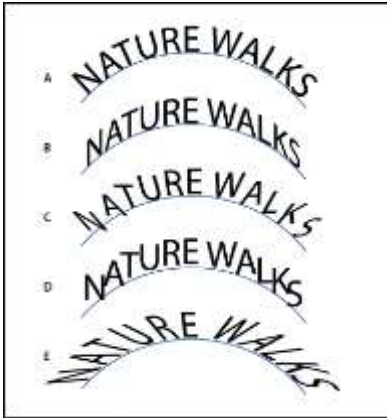
Path type effects:

A– Rainbow

B-Skew

C-3D ribbon

D-Stair step

E-Gravity

-

Adjust character spacing around sharp turns

When characters flow around a sharp curve or acute angle, they fan out in such a way that there may appear to be extra space between them. You can tighten the spacing of characters on curves using the Spacing option in the Type On A Path Options dialog box.

1. Select the type object.
2. Choose Type > Type On A Path > Type On A Path Options.
3. For Spacing, type a value in points. Higher values remove the extra space from between characters positioned on sharp curves or angles

DESIGN CHALLENGE: STIPPLING A SKULL

1. Use the provided paper that is 8.5 X 11 or find a creative paper type to draw on such as music sheets, wall paper, news paper or magazine page in that same size.
2. Choose a skull to draw. You may use a human or animal skull. Print this image off as a full page. You have to use an actual photograph of a skull, no drawings or cartoons.
3. Use a light box to transfer the outline of your skull to the paper in pencil.
4. Using the original photograph as a reference, create a value study of the skull using the stippling drawing technique with fine line sharpie thinking about visual wieght.
5. Upon completion, lightly erase the original outline that was done in pencil.
6. When done, take a photograph of your artwork and load it into Photoshop.
7. Use Photoshop filters and other tools to add a creative twist to your artwork.
8. Print this new artwork out full page.
9. Mount both the original drawing and the Photoshop version to black paper. You can mount them separately or together. Think about craftsmanship.
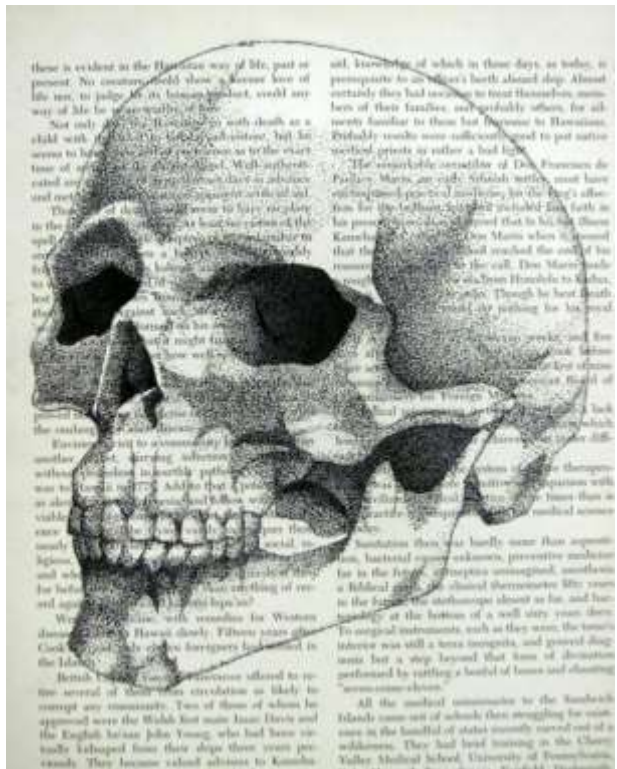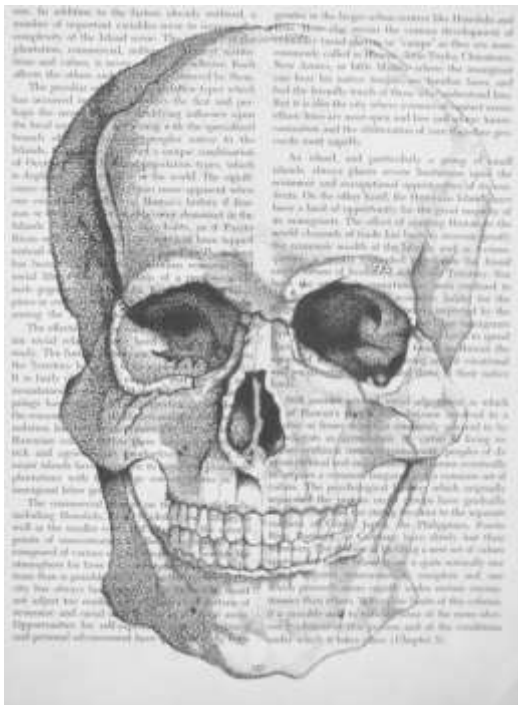
DESIGN CHALLENGE: STIPPLING A SKULL

68 points possible

4 My art skills are refined and polished. I can problem solve and envision the end result before I have begun. I can assist others and help them critically think through a challenge.
3 I have quality art skills. I can use them without help. I am capable and in control of those skills, and know what techniques to use in a given situation.
2 Basic art skills are part of me as long as I have assistance along the way. I need guidance and support to finish. I know what to do, but need help.
1 I participate in the process and understand the various techniques. I can only finish a project as long as others guide me through every step.

Project requirements and Key Concepts

Directions are ready fully and carefully.	4	3	2	1	IE
A photograph of a skull, human or animal, is used.	4	3	2	1	IE
Initial drawing of contour takes up a large amount of space on the paper.	4	3	2	1	IE
Initial drawing of contours is done in pencil, with corrections made as the artist draws.	4	3	2	1	IE
Contour outlines show a close likeness to the original item.	4	3	2	1	IE
Initial contours are NOT outlined, rather stippled in as the drawing is worked through.	4	3	2	1	IE
Stippling is done in fine line sharpie.	4	3	2	1	IE
Stippling follows the original value intensities. .	4	3	2	1	IE
Stippling fills the space, artist uses an amount that makes the drawing have weight.	4	3	2	1	IE
More dots are added for darker values.	4	3	2	1	IE
There are only a few highlighted areas that have zero dots.	4	3	2	1	IE
Original artwork is photographed to create a digital version.	4	3	2	1	IE
Digital artwork is altered in Photoshop with filters or tools.	4	3	2	1	IE
Artist signed the back of the artwork in pencil.	4	3	2	1	IE

Presentation and Craftsmanship

Completed artwork shows a successful design creation of the original skull.	4	3	2	1	IE
Overall craftsmanship of the end product shows time was taken/mistakes were corrected.	4	3	2	1	IE
Both artworks are mounted on black paper.	4	3	2	1	IE

Work habits of an Artist

Productive no matter how many distractions occur	4	3	2	1	IE
Instructions were carefully followed.	4	3	2	1	IE
Maintained consistent effort; didn't rush to finish and paid attention to details	4	3	2	1	IE
Project is turned in on time.	4	3	2	1	IE
Photoshop version is correctly labeled and saved on the drive.	4	3	2	1	IE

Grade: /88

Save your computer version in a folder labeled: Skulls
Jpeg: LastnameFirstnameTitleSkull
Photoshop file: LastnameFirstnameTitleSkullPS

Design and Digital Media
Geometric Animals

Summary: Using a photograph of an actual animal, students use a wet on wet watercolor background and geometric line drawings to complete a creative drawing solution of the animal.

Key Idea: Artist can use geometric lines to fill the space of an animal drawing and still give the illusion of visual weight by increasing the lines for the darker values.

Objectives: Students will…
    Choose an animal that interests you and print off an ACTUAL photograph
        (no drawings/cartoons or outlines) full page.
    Use liquid water color paint and a wet on wet technique to create a geometric
        shape (or shapes) on the paper provided to you. Make a few to choose
        from.
    After the watercolor has dried, use a transfer method to outline your animal
        and important inner detail on top of the geometric shape. .
    Use varied weight and geometric lines to fill the positive space of the animal.
        The lines should be more repetitive or thicker to represent darker values.
    You may draw in details like eyes, noses, horns as you decide (real or
        geometric in style).
    Clean up any stray pencil marks.

Missouri State Standards: F1, F2, F3
Gle's: Strand I 1A HS Level 1
Strand II 1D HS Level 2   S
trand II 2C HS level 2
Materials: Water Color paint, water
Color paper, brushes, sharpies and internet.
Resources: Lesson plan, internet, examples

Design and Digital Media: Geometric Animals
SCORING GUIDE

Designing the Artwork

1. Student paid attention to the demonstration   4   3   2   1   IE
2. Student researched an animal that interest them, actual photo used.   4   3   2   1   IE
3. Watercolor Geometric shape is painted using wet on wet tech.   4   3   2   1   IE
4. Wet on Wet technique shows experimentation and perfecting.   4   3   2   1   IE

Creating the Artwork

1. Animal is successfully transferred to watercolor paper.   4   3   2   1   IE
2. Outline and important inner details are proportional.   4   3   2   1   IE
3. Positive space is divided up for the geometric line design.   4   3   2   1   IE
4. Ruler is used to draw lines straight in sharpie.   4   3   2   1   IE
5. Weight is show through thicker lines and increased quantity of lines 4   3   2   1   IE
6.   Weight matches the value of photo of the animal.   4   3   2   1   IE

Getting the Artwork Done

1. Project shows it was not rushed   4   3   2   1   IE
2. Stray pencil marks are erased.   4   3   2   1   IE
3. Paint is neatly applied.   4   3   2   1   IE
4. Craftsmanship shows a high skill level   4   3   2   1   IE
5. End product paper is not folder, bent or torn.   4   3   2   1   IE

Class Participation

1. Time is used effectively, no goofing off or slacking.   4   3   2   1   IE
2. Student self regulated speed of work,
    finishing on time, name on back in pencil.   4   3   2   1   IE
3. Attention given to introduction, demos, and
    instructions.   4   3   2   1   IE
4. Student cleaned up diligently and on time.   4   3   2   1   IE

Points Possible: /76

Design and Digital Media
City Silhouettes

Summary: Using the images of a particular city, silhouettes are created and put together to create an interesting composition of thought out color and space.

Key Idea: Silhouettes can take a complicated subject matter and simplify it while maintaining its ability to be recognized. Designers can use silhouettes to represent objects in a new way that is interesting and captivating to their audience.

Objectives: Students will…
   Choose a city that has many items representing it.
   Use the internet to research and collect images that represent that city. Save the files as jpegs.
   Start in Photoshop with an 18X24 inch size canvas with 300 resolution.
   Use the various images found to make silhouettes using the magic wand tool and fill tool.
   Fill the silhouettes using a thought out color scheme of 3 colors. Any tints or shades of those colors can be used in the collage.
   ***   Create a new layer
   Use the magnetic lasso tool, select around the wanted area
   Select "Inverse"
   Delete and recolor with any solid color besides white
   Sect "Inverse"
   Delete and recolor whatever you want your silhouette to be
   Recolor background to white

   Include the name of the city creatively, think about how to blend it into the background or build it into the composition.
   Analyze the artwork to make corrections before turning it in.

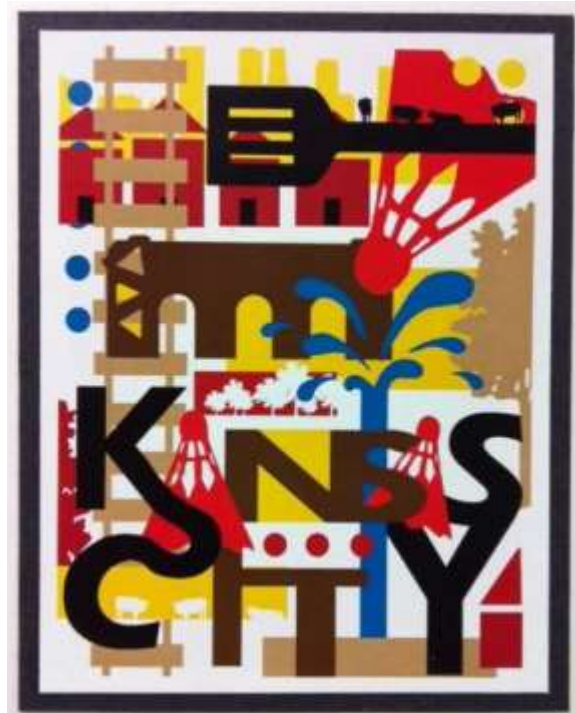**Missouri State Standards**: F1, F2, F3
Gle's: Strand I 1A HS Level 1
Strand II 1D HS Level 2   S
trand II 2C HS level 2
Materials: Computers, Photo Shop
Resources: Lesson plan, internet, examples

Design and Digital Media: City Silhouettes
SCORING GUIDE

Designing the Artwork

1. Student paid attention to the demonstration	4	3	2	1	IE
2. Student researched a city and its symbols	4	3	2	1	IE
3. Photo Shop was used to complete the project	4	3	2	1	IE
4. A color scheme is chosen: write it here _____	4	3	2	1	IE

Creating the Artwork

1. Designs show creativity	4	3	2	1	IE
2. Designs show variety of at least 5 city items.	4	3	2	1	IE
3. Silhouettes are recognizable and do not "float"	4	3	2	1	IE
4. The city is represented clearly	4	3	2	1	IE
5. Name of the city is included	4	3	2	1	IE
6. Name of the city is blended into the composition	4	3	2	1	IE
7. Images are not pixelated	4	3	2	1	IE

Getting the Artwork Done

1. Project shows it was not rushed	4	3	2	1	IE
2. Colors fit the tints, shades and hues of the scheme	4	3	2	1	IE
3. Items work together as a whole in a successful composition	4	3	2	1	IE
4. Craftsmanship shows a high skill level	4	3	2	1	IE
5. Silhouettes overlap properly, depth is understandable	4	3	2	1	IE

Class Participation

1. Time is used effectively, no goofing off or slacking.	4	3	2	1	IE
2. Student self regulated speed of work, finishing on time, name on back in pencil.	4	3	2	1	IE
3. Attention given to introduction, demos, and instructions.	4	3	2	1	IE
4. Student cleaned up diligently and on time.	4	3	2	1	IE
5. Photoshop file and Jpeg file are saved to the drive.	4	3	2	1	IE

Points Possible: /84

Save assignments in a folder called: Silhouette
Jpeg: LastnameFirstnameTitleSilhouette
Photoshop file: LastnameFirstnameTitleSilhouttePS

CITY RESEARCH:

List 5 landmarks that represent your city:

1.
2.
3.
4.
5.

Communication Arts: Design Portrait
Final Photoshop Study

Summary: Using typography and a portrait, create an expressive Photoshop product that reveals your subject's personality.

Key Idea: Text can be used to express personality about someone. Photoshop can be used to alter a portrait photograph into an artwork that screams about who a person is.

Objectives: Students will…
- Take a portrait of someone to use for this project or use a photograph of a famous person from the internet.
- Upload the photo into Photoshop and follow the tutorial to create their project.
- https://www.youtube.com/watch?v=UtbzpunD4Rc
- http://10steps.sg/tutorials/photoshop/make-yourself-an-amazing-typographic-portrait/
- http://layersmagazine.com/photoshop-cs4-a-picture-worth-a-thousand-words.html
- Text used should describe the subject.
- Experiment with composition, backgrounds, brushes and color to create their best artwork of the semester.
- Print out portrait full page.
- Mount project to black paper.

Missouri State Standards: F1, F2, F3
Gle's: Strand I 1A HS Level 1   Strand II 1D HS Level 2   Strand II 2C HS level 2
Materials: Photoshop, tutorials, paper, printer
Resources: Lesson plan, internet, books

Design and Digital Media: Design Portrait
SCORING GUIDE

Designing the Artwork

1. Student looked at examples so they clearly understood the project.	4	3	2	1	IE
2. Student used a photo as reference with solid background.	4	3	2	1	IE
3. Portrait is of someone they know well or a famous person.	4	3	2	1	IE
4. Words are brainstormed that describe their subject.	4	3	2	1	IE

Creating the Artwork

1. Designs show creativity with font	4	3	2	1	IE
2. Designs show variety of fonts used.	4	3	2	1	IE
3. Image shows color changes or value changes.	4	3	2	1	IE
4. Composition is taken up largely by the portrait.	4	3	2	1	IE
5. Words come to life with movement from the subject.	4	3	2	1	IE
6. Project shows time taken to perfect the final image.	4	3	2	1	IE

Getting the Artwork Done

1. Project was not rushed.	4	3	2	1	IE
2. Words are appropriate and spelled correctly.	4	3	2	1	IE
3. Finished projects shows creative solutions	4	3	2	1	IE
4. Craftsmanship shows high skill level	4	3	2	1	IE
5. Project is printed full page and mounted to black paper.	4	3	2	1	IE

Class Participation

1. Time is used effectively, no goofing off or slacking.	4	3	2	1	IE
2. Student self regulated speed of work, finishing on time, name on back in pencil.	4	3	2	1	IE
3. Attention given to introduction, demos, and instructions.	4	3	2	1	IE
4. Student cleaned up diligently and on time.	4	3	2	1	IE
5. Files are labeled correctly and saved to the drive.	4	3	2	1	IE

Points Possible: /80

Save assignments in a folder called: Design Portrait
Jpeg: LastnameFirstnameTitlePortrait
Photoshop file: LastnameFirstnameTitlePortraitPS

This score will be combined with your written final!