



School of Engineering

Information

Technology Program

ITP 190 Tools for Graphic Design

Units: 2

Fall 2019 – Mondays 5:30-7:50pm

Location: SAL 109

Course notes and resources on Blackboard.usc.edu.

Instructor: Lance Winkel

Office:

OHE 530 H

Office Hours:

Mondays 8am-10am, 12-2pm, OHE 530 H

Wednesdays 8am-10am, 12-2pm, OHE 530 H

Thursdays By Appointment Only, at Roski

Contact Info:

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213.740.9959

I check email daily and will reply within 24 hours.

IT Help for Viterbi Labs and Resources:

<https://vsoeweb.vsoe.usc.edu/helpdeskpro/>

ITP Office:

OHE 412, Monday – Friday, 9am-5pm.

<http://itp.usc.edu>

Course Description

Digital tools for image creation and editing, techniques, composition, layout, and output. This course is geared towards students interested in digital photography, image editing, web page development, professional page layout, and printing with color accuracy.

Learning Objectives

This course introduces industry graphic standard tools and methods for images and photos, work with customary tools and advanced features, navigate in the workspace by using standard and custom set-ups, artboards, work with layers and masks, draw and create vector graphics, work with Type, creation of documents and working with pages, understand color, and prepare images for professional print and web page output.

Concepts:

- Understand and develop knowledge of the Palette Windows and Tools
- Create Multiple Layers to maximize flexibility of editing options
- Understand Channels for both Selection Tools and Color
- Create images using Raster Graphics
- Basic Fundamentals of Digital Photography
- Generate Masks to assist in editing capabilities
- Understand file types for graphics
- Create images using Vector Graphics
- Color and painting using brushes and fills
- Applying affects
- Use Filters to enhance digital images and assist in advance composites
- Work with Typography and develop methods for creation and customization
- Finalize output in either web or pre-press output

Course Notes

Lecture slides, notes, and course resources will be posted on <http://blackboard.usc.edu>.

Technological Proficiency and Hardware/Software Required

Understanding of either Mac or Windows operating systems and general software use.

Adobe provides discounted academic accounts but is not required if using lab computers.

Adobe software can also be found in the SAL computer lab some other computer labs across campus.

ITP also offers remote desktop access for students enrolled in ITP courses. Adobe software is available on the Enhanced Desktop for students in select graphics and media intensive courses. Information about the <https://mydesktop.vlab.usc.edu/>

ITP offers Open Labs which are posted at <https://itp.usc.edu/current-students/open-lab-schedule/>
Instructions are posted on Blackboard.usc.edu.

Required Readings and Supplementary Materials

- Slides available on Blackboard.usc.edu
- Linda.com tutorials and other learning resources where applicable

Required:

- Adobe Photoshop CC Classroom in a Book (2017 release). Adobe Press, Adobe Systems Incorporated. ISBN-13: 978-0-13-466345-6

Recommended:

- Adobe Illustrator CC Classroom in a Book (2017 release). Adobe Press, Adobe Systems Incorporated. ISBN-13: 978-0-13-466344-9
- Adobe InDesign CC Classroom in a Book (2017 release). Adobe Press, Adobe Systems Incorporated. ISBN-13: 978-0-13-466409-5

Description and Assessment of Assignments

Always consult the Assignment posting on Blackboard.

Homework:

There will be approximately 12 assignments. Assignments are listed in both the syllabus and on Blackboard. They will also be assigned and discussed in class and must be completed before the start of the following lecture/lab session and submitted via Blackboard.

There will be 2 projects assigned throughout the semester which will require specific output to both digital and hard copy print press. One printed on paper and mounted. The other printed to an apparel item. Each project will be graded based on the tools and methods outlined for each project. Grading will be based on 40% conceptual, 30% design, and 30% completion. Due dates are Week 6 (9/30) and Week 13 (11/18).

Assignments are accepted late with a penalty of 10% per day. This penalty applies immediately after the deadline. It is the responsibility of the student to contact the grader when posting late work.

Midterm Exam:

There will be a midterm exam Week 8 (10/14).

Final Project:

Instead of a Final Exam, this class will have a Final Project that will be submitted and presented during the Final Exam session for this class as defined by USC Final Exam Schedule:

Monday December 16, 4:30-6:30pm

Grading Breakdown

The course is graded with the following weights:

Weekly Assignments	40%
Midterm Exam	10%
Print Project 1 (Due 9/30)	10%
Print Project 2 (Due 11/18)	10%
Attendance / Punctuality / Participation	10%
Printed Final Project	20%
TOTAL POSSIBLE	100%

Grading Scale (Example)

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Rubrics

Assignment details and grading rubric will be posted along with the assignment as it is posted. Students with questions are encouraged to attend office hours for critique and to make sure they are understanding the scope of the assignments as detailed.

Assignment Submission Policy

All homework will be submitted on Blackboard. Detailed instructions and resources for each assignment will be posted on Blackboard along. <http://blackboard.usc.edu>

Grading Timeline

Grades will be posted within a calendar week after the submission due date.

Additional Policies

- Make-up policy for exams: To make up for a missed exam, the student must provide a satisfactory reason (as determined by the instructor) along with proper documentation. Make-up exams are generally only offered in emergency situations.
- Before logging off a computer, students must ensure that they have saved any work to either a USB drive or a service such as Dropbox. Any work saved to the computer will be erased after restarting the computer. ITP is not responsible for any work lost.
- ITP offers Open Lab use for all students enrolled in ITP classes. These open labs are held beginning the second week of classes through the last week of classes. Hours are listed at: <http://itp.usc.edu/labs/>.

Course Schedule: A Weekly Breakdown

Week 1

August 26

Content:

- Introductions and Course Expectations
- Photoshop user interface and workflow
- Where to find all of Photoshop's Tools and Tool Menus
- Selections
- Color Pallet
- Custom Brushes, Paint Brushes Tools, and Paint Brush Options
- Opacity, Brush Hardness
- Layers
- Wacom Tablets

Reading:

Lesson 1: Getting to Know the Work Area

Lab 1A:

Painting in Photoshop: Using your phone's camera or another camera, shoot a photo, preferably from an exterior environment. Ideally frame a composition that has strong sense of foreground and background. Demonstrate using the color pallet, selections, layers, and the paint brush tools and paint brush menus to overpaint an impressionistic and stylized yet faithful version of the photo you shot. As you work, I suggest saving or screen capturing your process often. At least three in-progress captures will be needed for the finished submission. Save your work as PSD, but also submit the original photo and Photoshop painting into a PDF on Blackboard.

Week 2

September 2

Holiday – No class

Week 3

September 9

Content:

- Image Editing and Image Adjustment Tools
- Canvas Size
- Client changes
- Saving, creating and merging complex selections
- Tool Palette Selection Tools
- Modifying Selections
- Cropping Images
- Exporting to various image formats
- Using Adobe Acrobat DC to assemble documents

Reading:

Lesson 3: Working with Selections

Lab 1B:

Continuing with your first Painting in Photoshop assignment. In order simulate client changes, which are often faced in the illustration world, you are going to

need to reframe your first composition by 30-50% to the left or right – your choice. You will use the canvas sizing menus and paint in the new unfilled blank region to match up to the original. Once done we will use some of the image adjustments to desaturate and color balance the compositing. Lastly, we will use crop to reframe the image. For submission, we are going to submit the final project as though we were documenting our process and changes to the client. In this case by using the various photoshop features to save out the work and frame it alongside the original photo and preliminary composition.

When saving your work, make sure to save a backup in the PSD format, but also a PNG flattened PNG file for submission. Before submitting to Blackboard, use Adobe Acrobat to store a PDF that contains both your original photo, the three (or more) in-progress captures, and the final image including a final slide including a side to side comparison.

Week 4

September 16

Content:

- Understanding the history of film as an image storage medium
- Reasons why dust, scratches, film grain, coloration, and other artifacts ruin images. Strategies for simulating these artifacts in cleaned up images for stylistic effect and also for seamlessness.
- Cleanup tools
- Red Eye removal tools and advanced techniques for when it doesn't work
- Healing brush, clipboard cleanup, and clone stamp
- Sepia tone and other aging techniques
- Blurs and Unsharp mask
- Touch up tools, dodging, and burning

Reading:

Lesson 2: Basic Photo Corrections

Lab 2:

Photoshop for photo editing. Take or procure an old photo and a new photo. You will be cleaning up the old image and then aging and stylizing the new. Ideally, find an image that enables you to demonstrate dust and scratches, red eye, and other cleanup operations. Dirty lenses are very good for producing these artifacts. Old photos that have been stained, cracked or torn are also very useful. Work in PSD, but make sure to submit a PDF showing the side by side comparisons of the cleaned and aged photos for comparison.

Week 5

September 23

- History of matte painting
- Layers masks and Vector masks
- Physical Printing for various printers and media
- Rotating, Scaling, and Distorting with Transformations
- Feathering and Info Palette
- Understand Resolution
- Using, re-arranging, duplicating, and merging multiple Layers
- Composition effects

- Layer effects

Reading:

Lesson 4: Layer Basics

Print Project 1:

Photoshop. Create a matte painting of a Metaphoric Landscape. The image should be 8"x10" inches at 300dpi minimum. However, if you want to create something with a wider aspect ratio you are welcome to expand the image into a wider framing. This project will be printed. Unlike previous painterly projects, in this project you will be making a matte painting using both paint tools, but also a collage of various photos separated using Layer Masks and the eraser tool. This is how modern matte painters make background and concept art for motion pictures, television, games, and other interactive projects. Save the project as PSD throughout your production but submit it on Blackboard as usual in PDF. This is also the first of two Print Projects that you will need to print. FedEx Kinkos can work albeit the location on campus tends to be very busy and unhelpful. Some labs across campus have color printers, but access is often limited. Save as PDF for submission to Blackboard. Once printed, mount onto some form of foam core or poster board for viewing and critique in class.

Week 6

September 30

- Website functionality. How images and graphics are sourced into HTML.
- Formatting graphics for web pages
- Making icons and buttons for web pages
- Guides
- Slices
- Framing a web page
- Smart Layers
- Export to Web and Devices
- We will do a limited dive into Dreamweaver for this project but most of the work will be via Photoshop or Illustrator.

Lab 3:

Photoshop for web design. Design the graphical pagination for a simple web design of at least four pages. You do not need to write the code for the web page. Photoshop will provide most of the web code for you, eventually slicing up the image into separate files and assembling them together along with a .html files. The main page should feature a masthead for the webpage's title and four buttons that could be used to navigate the hypothetical site. Create guides to define the framing of the page. Use slices to divide up the site pagination. Make icons and web graphics photoshop, including graphics for the buttons that will navigate you through the page. Smart Layers are very powerful tools for creating buttons quickly, including mouseover buttons. Save as PSD while working but the final submission will be a PUBLIC_HTML folder with the various HTML files and sliced up images. Save the contents into a ZIP file for submission to Blackboard.

Week 7

October 7

Content:

- Introduction to Adobe Bridge
- Importing images from a camera or drive
- Batch Processing
- Adding, Subtracting, and Amending Metadata
- Review of topics for the Midterm

Reading:

Lesson 5: Correcting and Enhancing Digital

Lab 4:

Adobe Bridge. Go on a photo hike taking at least ten photos of various places, objects, or locations with the same camera. Your phone camera is suitable. Photos you have shot previously on your camera can also be used. Use Adobe Bridge to import these photos into a single library. Batch process the photos. Add copyright information (Copyright © YOUR NAME, DATE) and a logo or watermark effect to the images. In the metadata, add the same copyright to the Copyright Notice section, as well as your name, student ID, and ITP 190 to the Description. Use the Batch operations to down sample the images into a png or jpg files. Last, make a contact sheet of all images in the library using the automated photoshop contact sheet feature. Save the images as well as contact sheet as PDF for submission to Blackboard.

Week 8

October 14

- In-class Midterm
- Multiple choice.
- Bring a number 2 pencil, and eraser, maybe some water.
- Make sure to hit the restroom before!

Week 9

October 21

Content:

- Basic Digital Photography
- Cameras
- Lenses
- Do's and Don'ts before you snap that Photo
- Using Raw Images in Photoshop
- Overview of cameras, optics, and cinematography
- The exposure pyramid (Sensitivity, Aperture, and Shutter Speed)
- Camera+ 2 for iOS

Reading:

Lesson 6: Masks and Channels

Lab 5:

Artistic Manual Time-lapse Photography. Use a digital camera or an app that simulates manual function cameras as well as the digital photography tools to create a "bulb" or night time shot utilizing a slow shutter speed on your camera. If you do not have a high end professional or consumer grade camera with manual features, you can also use Apps that simulate some of those features. I will be demonstrating Camera+ 2 for IOS as one such option. Shoot in RAW if your

camera or app supports it. Work in PSD. Save as PDF for submission to Blackboard.

Week 10

October 28

Content:

- Design Using Typography / Intro to Adobe Illustrator
- Create image composition
- Using Type with layers
- Advanced Type palette features
- Creating Point Type (AI)
- Creating Area Type (AI)
- Working with Types on Paths (AI)

Reading:

Lesson 6: Masks and Channels

Lab 6:

Adobe Illustrator. Design and create a Logo using Adobe Illustrator. Using the USC Identity guidelines as a point of reference, design a High detail vs. Reduced Detail logo or insignia suitable for printing at different sizes, various formal uses, or other reason. Work in Illustrator. Save as PDF for submission to Blackboard.

Week 11

November 4

Content:

- Integrating Vector Graphics
- Shape Tools
- Pen Tools & Selection Tools
- Paths and Clipping Paths
- Importing and exporting AI Vector Graphics

Reading:

Lesson 7: Typographic Design (PS)

Lab 7:

Adobe Illustrator. Create a logo, name, and identity for some form of refreshing beverage. It can be alcoholic or non-alcoholic but have fun and make a dynamic label for a bottle, can, or other beverage container utilizing type and vector graphic tools. Work in Illustrator. Save as PDF for submission to Blackboard.

Week 12

November 11

Content:

- Adjustment Layers
- Vanishing Point 3-D effects
- Merge and stamp layers
- Documents and Pages (ID)
- Placing Text and Graphics (ID)

Reading:

Lesson 8: Vector drawing techniques

Lesson 6: Color and Painting (AI)

Print Project 2:

Shirt or Apparel Item. Create a t-shirt by using the tools learned to this point. The image will require a vector logo, painted in Adobe Illustrator. Additional art can be added with Photoshop. This will require an actual T-Shirt to be presented. Work in Illustrator. Save as PDF for submission to Blackboard. Submit physical apparel item in class.

Week 13

November 18

Content:

- Introduction to In-Design
- Format for placing and arranging images
- Text formatting in ID
- Bleed
- Slug
- Margin
- Print Proofing

Reading:

Lesson 9: Advanced Compositing

Lab 8:

In Design. Build a Postcard in In Design. The image should be full bleed with a bleed of .125". Text, Images, and Graphics may be created in Photoshop and Illustrator but should be placed into a combine in In Design. Save as PDF for submission to Blackboard.

Week 14

November 25

Content:

- Working with Layers
- Placing and linking graphics
- Transforming and aligning objects
- Pagination

Reading:

Lesson 4: Working with Objects

Lab 9:

In Design publishing. Use In-Design to create a document that summarize all of your work and projects made to date in the course as though you were creating an artist's portfolio or book. Begin by defining the document settings for the book, then add subsequent projects to each page. Place images and/or screen captures of the images on each page, with a title offset to briefly summarize each assignment.

Week 15

December 2

Content:

- Working with Adobe Bridge CC
- Placing a Photoshop Image (AI)
- Applying Clipping Masks (AI)

- Adding Graphics to InDesign
- Adjust Display Quality (ID)
- Working with Alpha Channels (ID)

Reading:

Lesson 14: Combining Illustrator CC graphics with other Adobe applications (AI)

Lesson 10: Importing and Modifying Graphics (ID)

Final Print Project

Produce and print a press kit for a concept restaurant or bar or visionary startup company. Produce an evocative logo that epitomizes and visually illustrates the company, both in low and high resolution. Produce a press kit and style guide that including logos, titles, graphics suitable for letterhead, a two-sided business card suitable for multiple staff positions, and a trifold brochure or menu containing the products or entrees this company produces.

The Final Project is due for in-class critique during our Final Exam Session in the Schedule of Classes: **Monday December 16, 4:30-6:30pm**

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.

Provides overall safety to USC community. <http://dps.usc.edu>