

**VIVEKANAND COLLEGE, KOLHAPUR
(AUTONOMOUS COLLEGE)**

Board of Studies in Graphic Design

Choice Based Credit System Pattern

Syllabus

For

B. Voc. Part-I (Diploma)

Diploma in Graphic Design

(To be implemented from Academic Year 2018-2019 onwards)

VIVEKANAND COLLEGE, KOLHAPUR

(AUTONOMOUS COLLEGE)

2130, E-Ward, Tarabai Park,

KOLHAPUR - 416003

DEPARTMENT OF GRAPHIC DESIGN

Board of Studies

Sr. No	Name of the Faculty	Area of Specialization	Name of the College	Experts	Nomination	Sign
1	Mr. Satish B. Gaikwad	Inorganic Chemistry	Vivekanand College	Nodal Officer, B.Voc & Community College	Chairperson	
2	Mr. Rahul Parashram Ingavale	Printing and Designing	Vivekanand College	---	Member	
3	Mr. Satish V. Upalavikar	Painting and Designing	Vivekanand College	---	Member	
4	Mrs. Snehal Potdar	Painting and Designing	Vivekanand College	---	Member	
5	Mr. Dhiraj Nimbalkar	Painting and Designing	Vivekanand College	---	Member	
6	Miss Surabhi Kanchan Gulwelkar	M.F.A.(Portrait) 2017 from Sir J.J.School of Art, Mumbai University, Distinction with 1st rank.	Assistant Professor, D. Y. Patil College of Applied Art, Pune.	Faculty member from other university	Nominated by Academic Council	
7	Mr. Vinaykumar Vasantrao Deshpande	B.F.A. (Applied Art) The Maharaja Sayajirao University, Baroda.	Ex- Faculty of Fine Arts The Maharaja Sayajirao University, Baroda.	Faculty member from other university	Nominated by Academic Council	
8	Mr. Sanjay Shelar	Painting and Designing	Freelance International Artist	---	Nominated by Principal	
9	Mr. Shirish Khandekar	Graphic Design	Nirmiti Graphics, KOLHAPUR.	Industrial Expert	Nominated by Principal	

BACHELOR OF VOCATION (B.Voc.)

STRUCTURE OF SYLLABUS:

To be implemented from the academic year 2018-2019

1. Title of the course: BACHELOR OF VOCATION (Graphic Design)

A. INTRODUCTION

Graphic design is the creative planning and execution of visual communication. One learns to create a combination of shapes and forms, words and images, in order to reproduce them in some flat medium (two dimensional - paper, cardboard, cloth, plastic, video, computer, or projection screen, on poster, billboard, or other signage) or in a three-dimensional form (fabricated or manufactured) in order to convey information to a targeted audience. All graphic design has a purpose or function. Usually its purpose is commercial to explain aesthetically something -- to express, inform, and influence the thoughts and actions of its audience.

This subject introduces the student to art intended to communicate information and advertising. The focus is on studying and using layout and design concepts used in the graphic design field. The students will employ both analog media (drawing with pencil and paper, etc.) and digital media -- using up-to-date computer tools (graphics hardware and software - for drawing, painting, layout, typography, scanning, editing and photography).

1.Creating Art: Students know and apply the arts, disciplines, techniques and processes to communicate in original or interpretive work.

2.Art in Context: Students demonstrate how elements of time and place influence the visual characteristics, content, purpose and message of works of art.

3.Art as Inquiry: Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

B. RATIONALE

Design is the process of selection where visual elements such as point, line, shape, volume, tone, texture, color, form, format, space, and structure are used by students to express their ideas. Visual sensitivity and working knowledge of design elements would be developed by solving a series of problems and employing a variety of media and materials. The curricular area aims at enabling the students to develop their mental faculties of observation, imagination, and creation and develop skills and sensitivity towards the use of visual elements for an effective visual communication.

Design is an activity of problem solving for the well being of society and individuals. Today, in the world of information and communication every one has to communicate and get

communicated by different groups of people through a wide variety of communication systems.

Graphic designs course have great potential in providing creative solutions to communication of complex phenomena of print media such as books, magazines and newspaper, known as pictographic depictions or concept visualization. It can be traditionally applied in typography, cartooning (social, political and educational), and designing poster, book-covers, letter heads, news papers, brochure, logo, textile prints, or even jewelries. Since the advent of personal computers and design software, graphic design is being utilized in electronic media-often referred to as interactive design which has unlimited applications in advertisements. The students can later become graphic designers working in print production (newsletters, posters, brochures, etc). Graphic designers combine text and images to communicate a message: sell a product or service, inform, or entertain.

The Graphic Design curriculum focuses on creating intelligent and powerful visual communication. Students build a strong foundation for a graphic design career by learning design techniques, visual thinking, concept development, colour, composition, and typography, through case studies and hands-on exercises. During the study, assignments will incorporate problem solving projects that relate to visual communication. The course includes introduction to computer as a tool to create, modify and present the visual messages.

C.COURSE OBJECTIVES

By studying Graphic Design students will have a wider horizon in the field of art and will

- Demonstrate artistic growth by executing a variety of images/ text as images, traditional and contemporary techniques that solve complex design problems using creative thinking and analytical skills.
- Develop and demonstrate their understanding and skillful use of the elements and principles of visual design (*1. conceptual element, 2. visual element, 3. relational element & 4. practical or functional element.*)
- Gain skill to use the digital tools as a powerful means of communication for creation, modification & presentation.
- Study the works of contemporary artists, designers as well as the masters in the field and discuss and enrich their vocabulary of design.
- Learn ways to apply aesthetic sensibilities into their works and explore ways to balance between formal theories with practical applications.

D.CORE CONTENT GOALS FOR GRAPHIC DESIGN

The students will learn:

- The history of graphic design.
- What a layout is and how to create an effective one.
- About lettering/fonts and their implications.
- What a logo is and how to create one.
- The basics of two dimensional design including the elements and principles of art.
- About color theory and its implications in Graphic Design.
- How to use art criticism effectively.

- About Graphic Design as a career.
- To improve their design skills and techniques using a variety of tools.
- To learn pre and post production techniques.

In this class, students will design and create a variety of projects, both by hand and by using computer graphic design programs. They will maintain good studio organization and use of tools as expected by the teacher. They are expected to maintain facilities in an appropriate working condition.

2. Duration:

The duration of the B.Voc. Course will be of **three years**.

- **B.Voc. Part I - Diploma in Graphic Design**
- **B.Voc. Part II - Advanced Diploma in Graphic Design**
- **B.Voc. Part III - Bachelor of Vocation in Graphic Design**

The final B.Voc degree will be awarded only after completion of three year course. The suggested credits for each of the years are as follows:

Awards		Normal calendar duration	Skill Component Credits	General Education Credits
Year 1	Diploma in Graphic Design	Two Semesters	36	24
Year 2	Advanced Diploma in Graphic Design	Four Semesters	36	24
Year 3	B.Voc in Graphic Design	Six Semesters	36	24
TOTAL			108	72

General Education Component should not exceed 40% of the total curriculum.

Credits can be defined as the workload of a student in

1. Lectures
2. Practical
3. Seminars
4. Private work in the Library/home
5. Examination
6. Other assessment activities.

The following formula should be used for conversion of time into credit hours.

- a) One Credit would mean equivalent of 15 periods of 60 minutes each, for theory, workshops /labs and tutorials;
- b) For internship/field work, the credit weightage for equivalent hours shall be 50% of that for lectures/workshops;

c) For self-learning, based on e-content or otherwise, the credit weightage for equivalent hours of study should be 50% or less of that for lectures/workshops.

3. Eligibility:

The eligibility condition for admission to B.Voc. programme shall be 10+2 or equivalent, in any stream from any recognized board or university.

4. Medium of Instruction:

The medium of instruction of the course will be **Marathi / English**

5. Pattern: Semester Pattern.

6. Examination:

A. Scheme of examination:

- The semester examination will be conducted at the end of each term (both theory and practical examination)
- Theory paper will be of 50 marks each. The practical examination will be of 200 marks and industrial practical training/project work is of 50 marks.
- Question papers will be set in the view of the entire syllabus and preferably covering each unit of the syllabus.

For each semester there will be four theory papers. Practical Examination will be conducted at the end of every semester.

Paper Number	Title of Paper (For Semester I)	Internal Marks	Theory Exam Marks	Total Marks
I	English for Business Communication	10	40	50
II	Colour Theory.	10	40	50
III	Elements of Art and Principles of Design	10	40	50
IV	History of Graphic Design.	10	40	50
TOTAL		40	160	200

The practical examination will be of 200 marks.

Sr. No.	Practical examination	Marks	Internal Assessment	Marks
1	Practical	180	Projects/ Industry Visit	50
2	Portfolio	20		
Total		200		50

The total weightage of first term is of 450 marks, the details of which are-

Sr. No.	Title	Marks
1	Theory Examination 50 X 4	200
2	Practical Examination.	200
3	Internal Assessment	50
	TOTAL	450

B. Nature of question paper:

For the **papers II, III and IV** there will be in all **SEVEN** questions in each paper of which any **FIVE** should be solved. All questions will carry equal marks i.e. each question will be of 10 marks.

General nature of the question paper will be:

Question Number	Type		Marks
Q.1	MCQ	No internal options	8
Q.2	Long answer	Any two out of three	16
Q.3	Short notes	Any four out of six	16

C. Standard of Passing:

To pass the examination a candidate must obtain at least 35% (i.e. 18 marks out of 50) in individual subjects, in internal assessment and University examination each in all theory and practical subjects.

D. External Students: Not applicable as this is a practical oriented course.

7. University Term: As per academic calendar of the university.

For the first year i.e. Diploma in Graphic Design practical examination and theory paper assessment will be done at college level.

8. List of equipment and instruments:

1. Computer Machines
2. Colour Printer
3. Scanner
4. Digital Camera
5. Projector
6. Internet Connectivity
7. CCTV Camera for Graphic Design Laboratory is must.

9. Laboratory Safety Equipments:

Part I: Personal Precautions:

1. Must wear **Lab Aprons / Lab Jacket** and proper shoes.
2. Except in emergency, over – hurried activities is forbidden.

3. Eating, Drinking and Smoking in the laboratories is strictly forbidden.

Part II: Use of Safety and Emergency Equipments:

1. First aid Kits
2. Fire extinguishers (dry chemical and carbon dioxide extinguishers)
3. Management of Local exhaust systems.
4. Sign in register if using instruments.

10. Workload:

Each skill based paper (i.e. Paper no. II, III and IV) will have **four theory** periods per week. There are **four practical** per week. Each practical will be of four periods. The practical batch will have maximum 20 students.

The total workload for one batch will be:

1. One Paper on General Education:	=	06 Theory Periods.
2. Three Papers on skill based Education: 3 X 4	=	12 Theory Periods.
3. Four Practical work per week: 4 X 4	=	16 Practical periods.
4. Project Work per batch per week:	=	02 Periods

	TOTAL	36 Periods.

Working hours will be 5 hours (300 minutes) per day i.e. six periods each of 50 minutes.

13.MEMORANDUM OF UNDERSTANDING (MOU):

The purpose of this MOU is to clearly identify the roles and responsibilities of each party (i.e. college and industry partner) as they relate to the implementation of the **B.Voc. Programme in Graphic Design** at the college.

It is recommended to sign at least **TWO MOU** with the industry partners in the related field.

B.Voc. Part - I (Diploma in Graphic Design) Course structure

General Structure:

The diploma course has two semesters, each of 450 marks. There will be **four theory** papers for each semester of 50 marks each.

- | | |
|---|-------------|
| 1) Paper-I:English for Business Communication | - 50 Marks. |
| 2) Paper-II:ColorTheory. | - 50 Marks. |
| 3)Paper-III:Elements of Art and Principles of Design. | - 50 Marks. |
| 3)Paper-IV:History of Graphic Design. | - 50 Marks. |

There will be practical examination for each semester. The duration of practical examination will be of six hours and it will be of 100 marks of which 20 marks are reserved for Portfolio. The internal assessment includes industry training via internships, handling live projects, visits to Advertising Agency and Graphic Design Studios etc.

SYLLABUS

N. B.

- (i) Figures shown in bracket indicate the total lectures required for the respective units.
- (ii) The question paper should cover the entire syllabus. Marks allotted to questions should be in proportion to the lectures allotted to respective to units.
- (iii) All units should be dealt with S.I. units.
- (iv) Project/ Industrial visit per semester is compulsory.
- (v) Use of recent editions of reference books is essential.
- (vi) Use of Output Devise allowed.

SEMESTER – I

GENERAL EDUCATION:

Paper – I: English for Business Communication:

Total Workload: 06 lectures per week of 60 mins.

Distribution of Workload:

Theory: 04 lectures per week

Practical: 02 lectures per week per batch of 20 students

Units Prescribed for Theory:

40 Marks.

Unit 1: Use of English in Business Environment

Topics:

Business Vocabulary: Vocabulary for banking, marketing and for maintaining public relations

What is a sentence?

Elements of a sentence

Types of sentence: Simple, compound, complex

Unit 2: Writing a Letter of Application and CV/ Resume

Topics:

Structure of a letter of application for various posts

CV/ Resume and its essentials

Unit 3: Presenting Information/Data

Topics:

Presenting information/data using graphics like tables, pie charts, tree diagrams, bar diagrams, graphs, flow charts

Unit 4: Interview Technique

Topics:

Dos and don'ts of an interview

Preparing for an interview

Presenting documents

Language used in an interview

Practical: Based on the theory units

10 Marks.

Reference Books:

Sethi, Anjane & Bhavana Adhikari. *Business Communication*. New Delhi: Tata McGraw Hill Tickoo, Champa & Jaya Sasikumar. *Writing with a Purpose*. New York: OUP, 1979.

Sonie, Subhash C. *Mastering the Art of Effective Business Communication*. New Delhi: Student Aid Publication, 2008.

Herekar, Praksh. *Business Communication*. Pune: Mehta Publications, 2007.

Herekar, Praksh. *Principals of Business Communication*. Pune: Mehta Publications, 2003.

Rai, Urmila & S. M. Rai. *Business Communication*. Himalaya Publishing House, 2007.

Pradhan, N. S. *Business Communication*. Mumbai: Himalaya Publishing House, 2005.

Pardeshi, P. C. *Managerial Communication*. Pune: Nirali Prakashan, 2008.

SKILL BASED PAPERS:

Paper –II: Color Theory

1) COLOR THEORY

10 Hrs

- Understand the relationship between Value, Hue, Chroma-Show and discern incremental differences in value gradation and match color values to an established gray scale. Show High/Low Value and High/Low Chroma.
- The Physics of Color: Color Systems-the Color Wheel: Munsell, Goethe, Runge, Itten.
- Theories of Color Relationships/Harmonies: Monochromatic, Analogous, Diad, Triad, Tetrad, Complementary, Split Complementary, Achromatic, and Polychromatic.
- Theories of Successive and Simultaneous Contrast. Additive and Subtractive color.

2) COLOR MIXING

8 Hrs

- Value/Brilliance Scale, Color wheel. Tetrad and Complementary Color. Neutralize color through Complementary color mixes. Split complementary color mixes. Match any given color.

3) RELATIVITY OF COLOR: COLOR PERCEPTION AND PHENOMENOLOGY

8 Hrs

- Demonstrate ability to change face of one color by adjusting light, adjacent color, and/or reflective color. Make one Color Appear as two, One Color Appears as the opposite ground, Two Colors Appear as one color.

4) COMPOSITIONAL EFFECTS OF COLOR

10 Hrs

- Illustrate the application of color in three different color harmonies on a repeat side to side pattern of one's original design.
- Illustrate understanding of color proportion and extension.
- Develop and demonstrate ability to recognize color harmonies and proportions of color used by designers in existing spaces.
- Final project: Develop three original color schemes for interior or exterior spaces.

5) COLOR AND MEANING

10 Hrs

- Color Symbolism, Color Psychology, Historical & Contemporary use of Color. Local color and subjective use of color. Emotional effects Personal Color preferences.

6) DIGITAL MEDIA

4 Hrs

- Develop more mature and varied colour skills using Graphic Software.

Projects will be assigned to study exact color effect on paper and computer.

Reference :

Contemporary Color Theory & Use by Steven Bleicher, Second Edition. *The Art of Color*. Translated by Ernst van Haagen. Wiley; Revised edition, 1997.

Paper –III : Elements of Art and Principles of Design

50 Hrs

Introduction:

The objective of this course is to introduce you to the elements and concepts of two-dimensional design. Familiarity with the terminology, concepts and basic materials utilized in the studio by visual artists will be explored. An understanding of two dimensional design principles underlies all 2-D art from drawing and painting to photography, illustration and graphic design.

We will exploit the powerful manipulative power of the computer using Photoshop CS4 to create our two dimensional forms. All of the projects for this course will be created using the personal computer.

Design is the process of selection of all visual elements used by artists to express themselves. These elements are shape, value, texture, color, line, space and mass. Visual sensitivity and a working knowledge of the design elements is developed by solving a series of 2-D problems, employing a variety of media and materials.

Principles taught in this course have direct application to all art media and provide a foundation and direction for learning skills in other courses.

The studio experience is different from most classes and is interactive by nature. As concepts are presented, projects will be assigned to provide an opportunity to visually express an understanding of the design principles. This interactive mode functions best when all members of the class participate and share their ideas. There is a definite benefit to evaluating projects in progress to ensure successful visual solutions. Individuals are expected to be present at all studio sessions. Periodic project critiques are equivalent to examinations in other classes.

"Invitation to Insight" and it fulfills the graphic arts requirement. As such, the goals of the class as well as those stated above are to encourage you in:

- Creative thinking
- Informed engagement of works of art
- Developing your vocabulary in art to be able to articulate visual ideas more fully.
- Provide an overview of how the ideas in this course illuminate understanding of all two dimensional art including drawing, painting, printing, photography, graphic design,

And 3 d modeling..etc.

The major topics to be covered are:

Introduction to Graphic Design Softwares and its skill development at professional level.

Line, Shape, Form, Texture, Perspective and Color.

Topics:

Rhythm, repetition, pattern, grouping and interruption

Similarity... figure and ground

Structure, gradation, radiation

Anomaly, contrast concentration.

Projects will be assigned to visually realize the design principles covered.

Learning Outcomes:

1. To discover the basic principles of two dimensional design through the manipulation of black, white and gray in studying the elements of design.
2. To encourage the student to adopt a creative approach to problem solving and to become self-critical in the editing of the work.
3. To develop a vocabulary of terms specific to the visual arts and particularly two dimensional art.

Paper IV: History of Graphic Design

50Hrs.

History of Graphic Design provides an overview of the historical styles, movements, people, and events of design to help inspire one to design more creative, appropriate, and intelligent solutions to advertising and design problems.

Course objectives

- Provide exposure to images and information to inspire great work, further study, and exploration.
- Identify influences and characteristics of design styles.
- Recognize significant contributors to design.
- Observe and discuss examples of effective design.
- Recognize prevalent historical design themes.
- Help students to see and think in new ways.

Historical themes

- Organize information for better communication.
- Transitioning from chaos to order.
- Upgrading of aesthetics and design consciousness.
- Development of marks, logos, and brands.

- Understanding of/truth to materials.
- Unification/separation of design and society.
- Unification/separation of design and technology.
- Decoration versus 'form follows function'.
- Exposure/response to increasing clutter.
- Desire to make a profit.

Resource media and References:

- *Meggs' History of Graphic Design* by Philip Meggs and Alston Purvis
- *The Cheese Monkeys and The Learners* by Chip Kidd

References :

Wong, Wucius, Visual Design on the Computer, 2nd Edition

Lewandowsky and Zeischegg, A Practical Guide to Digital Design

Recommended Reading:

Arnheim, R. *Art and Visual Perception*. _____.

Visual Thinking, De Saumarez, Maurice.

Basic Design:

The Dynamics of Visual Form. Fisher, M.P. and Zelanski, P.,

Design, Principles and Problems. Grillo, Paul Jacques.

Form, Function and Design. Klee, Paul.

Pedagogical Sketch BOOK. Larkin, Eugene.

Design: The Search for Unity. Itten, Johannes.

The Elements of Color. Paratore, Philip Carlo.

Art and Design. Sharpe, Deborah T.

The Psychology of Color and Design. Wong, Wucius.

B) Practical

A) Software Skill Development

1) Corel Draw – Basic

50 Hrs.

B) Designing Skill Development

100 Hrs.

1) Use of Elements for Creation of Design

2) Colour Scheme Implementation

3) Basic Layout

4) Designing and Effects

C) Project Work

50 Hrs.

1) Basic Sketches

2) Tracing (Vector Illustrations, Graphic Icons, Logo)

3) Presentation of basic works created by students

SEMESTER II

A. Nature of Examination:

For second semester there will be four theory papers. Practical Examination will be conducted at the end of the semester.

Paper Number	Title of Paper (For Semester II)	Internal Marks	Theory Exam Marks	Total Marks
V	Business Communication II	10	40	50
VI	Colour Theory - Part II	10	40	50
VII	Typography (Part I)	10	40	50
VIII	Two Point Perspective	10	40	50
TOTAL		40	160	200

The practical examination will be of 200 marks.

Sr. No.	Practical examination	Marks	Internal Assessment	Marks
1	Practical	180	Projects/ Industry Visit	50
2	Portfolio	20		
Total		200		50

The total weightage of second term is of 450 marks, the details of which are-

Sr. No.	Title	Marks
1	Theory Examination 50 X 4	200
2	Practical Examination.	200
3	Internal Assessment	50
	TOTAL	450

B. Nature of question paper:

For the papers VI to VIII there will be in all **SEVEN** questions in each paper of which any **FIVE** should be solved. All questions will carry equal marks i.e. each question will be of 10 marks.

General nature of the question paper will be:

Question Number	Type		Marks
Q.1	MCQ	No internal options	8
Q.2	Long answer	Any two out of three	16
Q.3	Short notes	Any four out of six	16

SYLLABUS:

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- (i) Figures shown in bracket indicate the total lectures required for the respective units.
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- (iii) All units should be dealt with S.I. units.
- (iv) Project / Industrial visit per semester is compulsory.
- (v) Use of recent editions of reference books is essential.
- (vi) Use of Output Devise allowed.

SEMESTER II

GENERAL EDUCATION PAPER:

**B. Voc. Part-I (Diploma)
Business Communication-II**

Semester –II

Paper: VI

Total Workload: 06 lectures per week of 60 mins.

Distribution of Workload:

Theory: 04 lectures per week

Practical: 02 lectures per week per batch of 20 students

Units Prescribed for Theory:

Unit 5: Group Discussion

Topics:

Preparing for a Group Discussion

Initiating a Discussion

Eliciting Opinions, Views, etc.

Expressing Agreement/ Disagreement

Making Suggestions; Accepting and Declining Suggestions

Summing up.

Unit 6: Business Correspondence

Topics:

Writing Memos, e-mails, complaints, inquiries, etc.

Inviting Quotations

Placing Orders, Tenders, etc.

Unit 7:English for Negotiation

Topics:

Business Negotiations
Agenda for Negotiation
Stages of Negotiation

Unit 8:English for Marketing

Topics:

Describing/ Explaining a Product/ Service
Promotion of a Product
Dealing/ bargaining with Customers
Marketing a Product/ Service: Using Pamphlets, Hoardings, Advertisement,
Public Function/ Festival

Practical: Based on the theory units

Reference Books:

- Herekar, Praksh. *Business Communication*. Pune: Mehta Publications, 2007.
Herekar, Praksh. *Principals of Business Communication*. Pune: Mehta Publications, 2003.
John, David. *Group Discussions*.New Delhi: Arihant Publications.
Kumar, Varinder. *Business Communication*. New Delhi: Kalyani Publishers, 2000.
Pardeshi, P. C. *Managerial Communication*. Pune: NiraliPrakashan, 2008.
Pradhan, N. S. *Business Communication*. Mumbai: Himalaya Publishing House, 2005
Rai, Urmila& S. M. Rai.*Business Communication*. Mumbai: Himalaya Publishing House,
2007.
Sethi, Anjanees&BhavanaAdhikari.*Business Communication*. New Delhi: Tata McGraw Hill.
Sonie, Subhash C. *Mastering the Art of Effective Business Communication*. New Delhi:
Student Aid Publication, 2008.
Tickoo, Champa& Jaya Sasikumar.*Writing with a Purpose*. New York: OUP, 1979.
Whitehead, Jeffrey& David H. Whitehead.*Business Correspondence*. Allahabad: Wheeler
Publishing, 1996.

SKILL BASED PAPERS :

Paper –II: Colour Theory (Part II)

7) ITTEN THOERY

10hrs

Johannes Itten was one of the first people to define and identify strategies for successful color combinations. Through his research he devised seven methodologies for coordinating colors utilizing the hue's contrasting properties. These contrasts add other variations with respect to the intensity of the respective hues; i.e. contrasts may be obtained due to light, moderate, or dark value.

8) COLOUR SYSTEM

15 hrs

Color systems refer to how we produce colors. When producing physical colors as in paint a Subtractive System is used and when producing colors digitally as on a computer an Additive System is used.

The colors you see on your computer screen may not end up being the same colors other see on their computer screens. The differences may be even more pronounced if your images end up in print. Color management can help make things more consistent, but understand there will likely always be some differences.

9) RELATIVITY OF COLOR: COLOR PERCEPTION AND PHENOMENOLOGY

Subtractive Colors (CMYK)

When we see colors in physical objects we're seeing reflective light. When we see red it's because all the other wavelengths of light have been absorbed and only the red is reflected. This is a subtractive system, because to produce color we're removing all the wavelengths of light who's color we don't want to see.

As we add more colors to the system more light is absorbed and the overall color gets darker. Subtractive systems start with white and continue to add color until the result is black.

CMYK (Cyan, Magenta, Yellow, Black) is a subtractive system used to create colors for print.

Additive Colors (RGB)

To create colors on a computer screen we have to add light since the light source comes from within instead of reflecting the light coming from outside the system. When there is no light we see black and we as we add more color (more wavelengths of light) we move toward white.

RGB (Red, Green, Blue) is an additive system used to create colors in digital media. Because additive systems are different from how we perceive color in nature our primary colors have changed. Green (and not yellow) is now primary to the system instead of being a secondary product of blue and yellow.

10) COLOUR AND PSYCHOLOGY

10hrs

Color is a meaningful constant for sighted people and it's a powerful psychological tool. By using color psychology, you can send a positive or negative message, encourage sales, calm a crowd, or make an athlete pump iron harder.

Employ the latest color psychology in all facets of **MARKETING** and particularly in logo design, web site design, the cover of a book, or the package of a product.

The field of industrial psychology has a sub-field that studies only the psychology of color. It is no accident that Campbell's soup has used the same four colors on their labels for years and years. When I mentioned that product, I'll bet an image of that label popped into your head.

Below is a quick overview of the meaning of basic colors in the Western Hemisphere. This information will help you decide what colors to use in your MARKETING projects. The psychology of color changes with lighter or darker shades of the colors below, which are often associated with much different meanings. Also remember for the World Wide Web, that different cultures have differing views on the meaning of color.

11) COLOR PSYCHOLOGY: THE EMOTIONAL EFFECTS OF COLORS 15hrs

This is the last installment of our color therapy series: Psychological Effects of Color. You can read the previous installments: Color Therapy & Healing, Color Meanings & Symbolism, and download our free Color Meaning & Symbolism Charts. For this last installment, we will be exploring the following topics:

1. What is Color Psychology?
2. Applying Color Psychology to Everyday Life
3. Psychological Effects of Cool Colors
4. Psychological Effects of Warm Colors
5. Psychology of Color for Marketing & Advertising
6. Common Psychological Effects of Colors

Advance level projects will be assigned to study exact color effect on paper and computer.

Reference :

1. Title: The Designers Guide to Color Combinations: 500+ Historic and Modern Color Formulas in CMYK* Author: Leslie Cabarga. Publisher: North Light Books (2003)
2. Title: Living Colors: A Definitive Guide to Color Palettes Through the Ages. Author: Margaret Walch. Publisher: Chronicle Books (1995)

Paper –III: TYPOGRAPHY (Part 1)

50 hrs

- 1) History of Typography.
- 2) Generation of letter forms, including analysis of basic alphabet categories and rationale of individual letter-style characteristics.
- 3) Fundamentals of typography with emphasis on the formal aspects of designing with typographic elements, and the responsibilities inherent in working with visible language.
- 4) Contexts allowing the individual nature of the project content and audience to start influencing and determining their typographic choices.

Projects will be given to get detail knowledge about use of typography in design.

Paper –IV: PERSPECTIVE (PART- I)

50hrs

1. Meaning of Perspective - The art of representing three-dimensional objects on a two dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other:

Linear perspective always works by representing the light that passes from a scene through an imaginary rectangle to the viewer's eye. It is similar to a viewer looking through a window and painting what is seen directly onto the windowpane. If viewed from the same spot as the

windowpane was painted, the painted image would be identical to what was seen through the unpainted window. Each painted object in the scene is a flat, scaled down version of the object on the other side of the window. Because each portion of the painted object lies on the straight line from the viewer's eye to the equivalent portion of the real object it represents, the viewer cannot perceive (sans depth perception) any difference between the painted scene on the windowpane and the view of the real scene. All perspective drawings assume the viewer is a certain distance away from the drawing. Objects are scaled relative to that viewer. Additionally, an object is often not scaled evenly: a circle often appears as an ellipse and a square can appear as a trapezoid. This distortion is referred to as foreshortening.

Perspective drawings have a horizon line, which is often implied. This line, directly opposite the viewer's eye, represents objects infinitely far away. They have shrunk, in the distance, to the infinitesimal thickness of a line. It is analogous to (and named after) the Earth's horizon.

Any perspective representation of a scene that includes parallel lines has one or more vanishing points in a perspective drawing. A one-point perspective drawing means that the drawing has a single vanishing point, usually (though not necessarily) directly opposite the viewer's eye and usually (though not necessarily) on the horizon line. All lines parallel with the viewer's line of sight recede to the horizon towards this vanishing point. This is the standard "receding railroad tracks" phenomenon. A two-point drawing would have lines parallel to two different angles. Any number of vanishing points are possible in a drawing, one for each set of parallel lines that are at an angle relative to the plane of the drawing.

Perspectives consisting of many parallel lines are observed most often when drawing architecture (architecture frequently uses lines parallel to the x, y, and z axes). Because it is rare to have a scene consisting solely of lines parallel to the three Cartesian axes (x, y, and z), it is rare to see perspectives in practice with only one, two, or three vanishing points; even a simple house frequently has a peaked roof which results in a minimum of six sets of parallel lines, in turn corresponding to up to six vanishing points.

1. One Point Perspective

ORTHOGONAL LINES

Orthogonal lines are parallel to the ground plane and move back from the picture plane. Orthogonal lines set the varying heights or widths of a rectangular plane as it recedes from view. Orthogonal lines always appear to meet at a vanishing point on the eye level.

TRANSVERSAL LINES

Transversal lines are always at right angles to the orthogonal lines. Transversal lines are parallel to the picture plane and to one another. Transversal lines establish a fixed height or width between two orthogonal lines. Transversal lines form the nearest and furthest edges of a rectangle as it recedes from view.

VANISHING POINTS

VANISHING POINTS, which we have drawn in BLUE, are dots on the eye-level where parallel lines seem to converge and disappear. Both illustrations on this page use a single vanishing point and demonstrate the simplest form of perspective drawing: One Point Perspective.

ONE POINT PERSPECTIVE is so named because it uses a single vanishing point to draw an object. It is the simplest form of perspective drawing and is used here to draw a box. In one

point perspective, the front and back transversal planes of the box always remain parallel to the picture plane. Only their scale changes as they recede into the distance.

2. Two Point Perspective

Two point perspective drawing is a type of linear perspective. Linear perspective is a method using lines to create the illusion of space on a 2D surface. There are three types of linear perspective. One point perspective uses one vanishing point placed on the horizon line. Two point perspective uses two points placed on the horizon line. Three point perspective uses three vanishing points.

Linear perspective is one of the six ways to create the illusion of space on a two-dimensional surface. All forms of linear perspective involve the horizon line, vanishing point(s), and lines of perspective that recede or advance to the vanishing point(s). Each form of linear perspective is named for the number of vanishing points used in the drawing. Therefore, two point perspective uses two vanishing points.

Projects will be assigned to study perspective and visual levels on paper and computer.

B) Practical

D) Software Skill Development	1) Corel Draw – Advance	150 hrs
	2) Photoshop - Basic	

E) Designing Skill Development	150 hrs
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- 1) **Basic Typography**
- 2) **Color Scheme Management**
- 3) **Layout - Corporate Stationery**
- 4) **Mug Design, Greeting Design**
- 5) **Image Editing – Image Cut out, Image Mixing, Image Finishing**
- 6) **Vector - Raster**

F) Project Work

- 1) **Corporate Stationery**
- 2) **Eye Level Study of Perspective**
- 3) **Presentation of assignments completed by students**