Fundamentals of Design in Two Dimensions **Workbook**

Chaffey College – Art 10

Section 10282

Spring 2020

Instructor: Robert Watkins

Fundamentals of Design in Two Dimensions

Instructor: Robert Watkins

Chaffey College
Art 10 - 10282

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ROOM: Center for the Arts building – Room 210
HOURS: Monday and Wednesday 6:30 PM – 9:20 PM
OFFICE HOURS: 15 minutes before each class

COURSE DESCRIPTION

An investigation of the elements of art: especially color and composition. Emphasis is placed on individual solutions to visual problems by observing the principles of design.

OBJECTIVES

A. Demonstrate the ability to apply creative processes, methods, and strategies to the visual elements of two-dimensional design.
B. Analyze and critically evaluate two-dimensional art and design works in various media, formats and presentations, including the interpretation of meaning or content in these works.
C. Demonstrate comprehension of appropriate two-dimensional design vocabulary and language conventions.
D. Explain diverse historical and cultural approaches to two-dimensional form and be able to articulate how these works express significant cultural ideas and belief systems.
E. Apply visual, verbal, and written skills to the presentation of projects.
F. Demonstrate the ability to utilize the ordering principles of composition and space in the expression of visual concepts.
G. Apply appropriate skills and craft in the use of media and tools.
H. Utilize research skills appropriate to the visual expression of ideas.
I. Demonstrate how two-dimensional design is used in various fields of contemporary art including fine art, graphic communication, illustration, and new media.
J. Demonstrate an understanding of the interrelationship between the rational and subjective components of the creative process.
K. Demonstrate a basic understanding of the fundamentals of typography and text including letters as forms, form progression, sequencing and spatial corrections.

LEARNING OUTCOMES

1. Upon the successful completion of ART 10 (grade "C" or higher), a student will be able to create a verbal and/or written presentation of an introductory visual design concept such as composition, color theory or concept design process and will be able to successfully analyze an artwork.
2. Upon the successful completion of ART 10 (grade "C" or higher), a student will be able to apply design principles learned in class in a unique work of two-dimensional design.
3. Upon the successful completion of ART 10 (grade "C" or higher), a student will be able to experiment with the structure of a collaborative presentation (with peers).

TEXTBOOK

No textbook is required for this class. Much of the material covered in class comes from Design Basics (8th edition) by David Lauer and Stephen Pentak.

GRADING

Projects	60%
Final project	20%
Participation	10%
Quizzes	10%

0-59% F	66-69% D+	76-79% C+	86-89% B+	96-100% A+
	63-65% D	73-75% C	83-85% B	93-95% A
	60-62% D-	70-72% C-	80-82% B-	90-92% A-

EVALUATION	• Class projects are graded on neatness, creativity and understanding of the subject matter (see GRADING RUBRIC) • Collect your work and place it in a portfolio. Portfolios will be reviewed and graded. • Arrive on time. Lectures and demos will take place at the beginning of each class. • You are responsible for work missed due to any absences. • All work must be received by the set deadlines or points will be deducted from your score. • On-time projects may be redone with instructor approval. • The final project must be completed by the assigned day and time. • NO MAKE-UP WORK WILL BE ACCEPTED THREE WEEKS AFTER EACH ASSIGNMENT.
ETIQUETTE	• Please inform the instructor in advance if you must miss class. You are responsible for making up work. • No food allowed in class or lab at any time with the exception of bottled water. • Break times are scheduled by the instructor at appropriate intervals. • Please turn off all electronic devices during lectures. • Music will be allowed in the classroom at the instructor's discretion. • Respect other students and their work. Inappropriate behavior will result in deducted points. • Any student who has special needs that may affect his or her performance in this class should identify those needs to the instructor in private. • Respect the classroom, classroom furniture and equipment.
PARTICIPATION	• Students will be expected to attend lectures, which usually start at the beginning of class. • Participation in class critiques of student work will be expected. • Some projects are done in parts to insure that the student's design will evolve in a productive direction. • One on one discussions of projects with the instructor will help students and their work progress.
PROJECTS	• Projects will cover subjects addressed during lectures. • A large balance of classroom time will be spent working on projects. • Students will be responsible for completing projects outside of class when classroom time is insufficient. • We will critique projects together as a class. Students are expected to participate and provide constructive but sensitive criticisms of their classmates' work. • The instructor reserves the right to change projects and due dates but will make such changes known well in advance of any deadlines.
SKETCHBOOK	• Students will often be required to complete preliminary sketches. These may be done in a sketchbook. • Students are encouraged to use their sketchbooks to record ideas and practice drawing from life.
QUIZZES	• Quizzes covering material presented during lectures and contained in readings will be given periodically at the beginning of class. • Make up quizzes will be given at the instructor's discretion.
PORTFOLIO	• Students should collect assignments completed during the course of the term in a portfolio. • Portfolios will be reviewed at the end of the term.
FINAL PROJECT	• The final project will showcase the student's acquired skills and reflect the student's unique interests. • Final project specifications will be given prior to the final project deadline. • The last week of class will be devoted to different phases of the final project. Following the guidelines for submitting these steps will insure that the project progresses in a timely manner. • A class critique of the in-progress project is scheduled to provide the student with feedback. • The instructor will be available to discuss projects during office hours immediately following each class.
ONLINE SYLLABUS	• This syllabus and all the printed materials for this class, along with Power Point presentations, are available online at robertdwatkins.com/chaffeydesign.html

MATERIALS

- 9" x 12" drawing pad (perforated or detachable sheets)
- 9" x 12" watercolor paper pad (cold press)
- 9" x 12" tracing paper pad
- 11" x 14" cold press illustration boards or Bristol paper (2)
- 15" x 20" cold press illustration board (1)
- 1 white eraser
- X-Acto knife #1
- 1 glue stick
- 1" roll of artist's tape
- 1 black Micron pen 03
- 1 black Prismacolor marker
- Watercolor brushes:
  1 small round (#4),
  1 medium flat (#6)
- 9" x 12" portfolio folder (with clear sleeves)
- Liquitex Acrylic paints: 4 oz. (118 ml) tubes:
  Primary Red (or Cadmium Red Light)
  Primary Blue (or Ultramarine Blue)
  Primary Yellow (or Cad. Yellow Light)
  Mars Black
  Titanium White

- Materials can be purchased in the Student Store but you may choose to purchase them elsewhere.
- If other materials are required the instructor will announce them in advance.
- Materials needed for the next class are found in the syllabus above the homework assignments.

GRADING RUBRIC

Each project is graded using specific criteria. These criteria differ to reflect the various skills and knowledge required for each project. Carefully read each point under the headings below in order to understand the criteria that your grades for projects are based upon. A break down of points according to category are outlined in the project assignment sheets.

TIMELINESS

- Each project is given 5 points when submitted on the deadline.
- A point is deducted for every class period the project is late (including the day it is submitted).

FOLLOWS DIRECTIONS

- Each project has specific instructions and requirements.
- Pay attention to the materials required for each assignment.
- Pay attention to the dimensions of the project.
- Projects are practical applications of principles learned in class. If you do not understand what is required please inform the instructor.
- Points will be deducted for not fulfilling the requirements outlined by the project assignment sheet.

EXECUTION

- Projects should be crafted with as much care as possible.
- Use clean lines when using pencils, ink pens, paint or markers.
- Use clean edges when filling shapes or when cutting shapes.
- When appropriate fill areas of value or color as evenly as possible. Streaks or unevenness can be avoided by blending with drawing tools or by mixing paint thoroughly.
- Trim the edges of paper to meet the dimensions required for each project. Use a ruler and X-Acto knife, or use the paper cutter in the classroom.
- Mask shapes when painting in order to create clean lines. Take care not to tear the paper when removing tape.
- Avoid stray marks, smudges, stains, glue residue and spills. Use artist's tape to mask the artwork or place paper over areas while working.
- Avoid "ghost strokes" (partially erased pencil marks) by drawing lightly and erasing thoroughly.

- Avoid dog-eared or ripped corners/edges. Keep artwork flat by placing it inside a drawing pad and place the drawing pad inside the bag provided with the materials kit.
- Keep your supplies secure to avoid spills inside the materials kit.
- Never fold or roll your artwork.
- Name and date your projects on the back. You may include the project number and the class and/or instructor's name if you wish.
- Points will be deducted for not fulfilling the above requirements.
- There may be instances where exceptions to the above requirements can be made. Always ask the instructor if there is a question about the execution of your project.

OTHER CRITERIA

- Because each project is different pay close attention to the GRADING section on the project assignment sheets.
- When possible the instructor will provide examples of exemplary student work.
- If grading criteria are unclear ask the instructor.

GRADES and FEEDBACK

- After each project is graded you will receive a sheet detailing the points scored and the reasons points were deducted.
- The instructor will attempt to provide you with detailed feedback in order to help you improve your skills and understanding.
- If you have a question about the instructor's comments or suggestions you may discuss your project during or after class.

Student Resources for Syllabi Spring 2020
Chaffey College Faculty Senate

Academic Support

Student Success Centers
www.chaffey.edu/success/
Chaffey College has created a network of Student Success Centers – offering free tutorials, workshops, learning groups, directed learning activities, and computer/resources access – to assist students in their academic development and success.
A current Chaffey College photo ID card is required for all Success Center services. Walk-ins are welcome, and advanced appointments are available for most services. Call the centers or consult the college website. Click here for online appointments

- **Chino Campus Success Center:**

Multidisciplinary Success Center (CHMB-145) 909-652-8150

- **Fontana Campus Success Center:**

Multidisciplinary Success Center (FNFC-122) 909-652-7408

- **Rancho Campus Success Center:**
  - Language Success Center (BEB-101) 909-652-6907/ 652-6820
  - Math Success Center (Math-121) 909-6526452
  - Multidisciplinary Success Center (Library) 909-652-6932

Library
http://www.chaffey.edu/library

- **Rancho Campus Library:**

Mon-Thurs 7:30am-8pm / Fri 8am-4pm / Sat 10am-3pm / CLOSED Sunday

- **Fontana and Chino Cybrary:**

Mon & Thurs 7:45am-3:45pm / Tues & Wed 7:45am-7:45pm / Fri 10am-2pm / Sat 10am-3pm / CLOSED Sunday
All libraries closed on the following holidays: 9/2, 11/11, 11/28-12/1

One Book, One College
http://www.chaffey.edu/collegebook/index.shtml
The One Book, One College Committee strives to create a community of readers across the curriculum at Chaffey College and within the communities it serves. Each year, the committee selects a college book and creates a diverse series of related events. Students are encouraged to participate in these activities to enrich their educational experience at Chaffey.

Wignall Museum of Contemporary Art
http://www.chaffey.edu/wignall/exhibitions.shtml
The Wignall Museum of Contemporary Art serves as a learning lab featuring temporary exhibitions of innovative contemporary art throughout the year. Exhibitions and programming are organized with our students in mind in order to augment their academic experience by

complementing the college's curricula and broadening the understanding of contemporary art. Our exhibitions allow visitors to see and experience a variety of contemporary artistic practices that examine timely and relevant topics.

Health Services

Student Health Services
Student Health Services is dedicated to assisting students to achieve and maintain optimum physical, mental and emotional health. We are committed to providing quality healthcare at a reasonable cost. All currently enrolled full and part time Chaffey College students on the Rancho Cucamonga Campus or any off-campus site may utilize the services of the Student Health Office. Please have your Chaffey ID ready.

- Rancho Campus MACC-202 (909) 652-6331
- Chino Campus CHMB-105 (909) 652-8190

Scholarships

CCSG Scholarships
The Chaffey College Student Government (CCSG) awards approximately $100,000 in scholarships each spring semester to Chaffey students. Visit the Office of Student Life or call 652-6590 for details.

Foundation Scholarships
www.chaffey.edu/scholarships
The mission of the Chaffey College Foundation is that no individual be denied an education at Chaffey College due to a lack of financial resources. Essential to this mission is the wide array of scholarship opportunities available to Chaffey College students. All Chaffey College students may qualify for Foundation scholarships. Criteria may be based on GPA, major, or units registered. Citizenship is not a requirement to qualify for Foundation scholarships.
How to apply for a Foundation Scholarship Application:
1. Visit www.chaffey.edu/scholarships to access our scholarship application link. You will be directed to the electronic application form. The link is active August 13 - September 1, 2019 for the fall 2019 semester.
2. Complete the application entirely on the directed link and submit electronically.
3. Check your panther email two to three weeks after the application deadline for award notification.

Student Support Services and Resources

Brothers Forum
The Brothers Forum is a series of bi-weekly meetings that include mentorship, success stories, study sessions, professional development, and campus engagement. Our vision is to inspire African American males to reveal who they are and empower them to achieve their life goals.

The Brothers Forum is designed to provide the support and guidance required during our students' journeys toward success in obtaining a post-secondary education that will align with their career pathways. Contact: Ray Austin, 909-652-6549 or ray.austin@chaffey.edu

Campus Store (formerly Bookstore)

www.books.chaffey.edu

The Campus Store is a non-profit organization dedicated to supporting the mission of the College, academic programs, and student life by providing a wide range of services including new, used, rental, and digital textbooks, fax and print services, supplies, art kits, food items, apparel, electronics, uniforms, and much more. As a College owned and operated auxiliary unit, 100% of our revenue fuels support for students, faculty, staff and the Chaffey community. The Campus Store has four store locations: Rancho Campus Store and Panther Express, Chino Campus Store, and Fontana Campus Store. The hours of operation range from 7am-7pm, Monday – Saturday.

Visit http://books.chaffey.edu for online purchases, current and extended hours of operation, textbook availability and price comparisons, textbook buyback information, and more.

Center for Culture and Social Justice (CCSJ)

Mission Statement: The Center for Culture and Social Justice (CCSJ) is a culturally conscious safe haven dedicated to cultivating socially responsive leaders. Unwaveringly committed to fostering solidarity and amplifying the student voice, the CCSJ will evolve with the needs of our student population, always seeking to empower, inspire and encircle the Panther community. Location: AD-109 Monday-Friday 8am - 5pm

CalWorks

The CalWORKs Program at Chaffey College assists students who receive cash aid and are required to participate in Welfare-to-Work/GAIN programs. Students must be either enrolled, or plan to enroll in an academic program at Chaffey College and must be receiving cash aid for themselves as well as for their child/children. We provide educational planning services to students and collaborate with the San Bernardino County Transitional Assistance Department (TAD), Los Angeles County Department of Public Social Services (DPSS), and Riverside County DPSS to help students meet their Welfare-to-Work/GAIN requirements. Students meet with a counselor for completion of required documents (Individual Education Plans, training verifications for childcare approval, attendance, progress reports, book requests, etc.) as well as for regular progress checks. CalWORKs counselors trained in Welfare-to-Work legislative requirements meet with each student individually to address barriers to academic success and provide resources and
referrals as appropriate.

Campus Police Department

The Chaffey College Police Department is operational 24 hours a day, seven days a week, year round. There is always a police officer on duty who will respond to calls for assistance. The phone number for a police response is (909) 652-6911. The police department lobby at the Rancho Campus is open Monday through Thursday 7:00 am to 5:30 pm. Lost and found

property is maintained by the Chaffey College Police Department located on the Rancho Campus in Campus Center East next to the Bookstore. Students can also request an escort throughout the three campuses and parking lots.

Career Center
The Career Center helps Chaffey College students find meaningful careers. The Career Center offers career counseling, career assessments, resume assistance, interview preparation, job search strategies, student employment, and career related workshops. The Career Center hosts a career assessment and planning tool entitled Focus2Career. Students can access this tool by logging into the MyChaffey portal and clicking on Focus2Career. The Career Center is located on the Rancho Campus in MACC 203. Appointments with Career Counselors are available at Rancho, Chino, Fontana and online. Please call 909-652-6511 for more information.

Child Development Center
The Child Development Center, located at the Rancho Cucamonga Campus, provides low cost, high quality childcare services for children ages 18 months to Kindergarten. The Center is licensed by the State of California, Title 22, and provides subsidized child care services through funding from the California State Department of Education. Parents who are eligible for free or reduced childcare services will pay fees according to a sliding fee scale provided by the State Department of Education. The center participates in the Child and Adult Care Food Program (CACFP) offered by the U.S. Department of Agriculture (USDA) and serves meals at no separate charge to all enrolled children. The Child Development Center welcomes all children regardless of sex, race, religion, ethnicity, national origin or ability. This institution is an equal opportunity provider and employer. Students enrolled in various child development courses may complete their assignments in the Child Development Center program. Pediatric Nursing, Psychology, and Food Service Management courses utilize the Child Development Center as a field of placement site.
For information on fees, enrollment procedures, or job openings please call (909) 652-6875.

Counseling Department
The Counseling Department provides in-person and online career, academic, and personal counseling to assist students in successfully completing their educational goals. Services include orientation, assessment, comprehensive educational planning, graduation applications, external transcript evaluations and prerequisite verifications, educational planning workshops, college success and career exploration courses, specialized programs such as AMAN/AWOMAN/Umoja, Puente, and Opening Doors to Excellence. The department is located in the lower north lobby of the Student Services Administration building. Counseling services are also provided at the Chino and Fontana campuses. In-person counseling appointment: (909) 652-6200. Distance counseling appointment: (909) 652-6210.

CROSSROAD Scholars (formerly incarcerated)
To promote equitable and socially just practices for our CROSSROAD Scholar students that will prepare them for a successful transitional journey to their career and aspirational goals; promote autonomy and positive relationships with others; and have access to the necessary

resources to be successful in college without feeling followed by their history. Contact, 909-652-6549 or ray.austin@chaffey.edu

Disability Programs & Services
Chaffey College's Disabled Students Programs and Services, or DPS, serves an estimated 1500 students across all Chaffey campuses. DPS serves students with physical, learning, and psychological/psychiatric disabilities by providing accommodations based on the type of disability and verifying documentation. Services include academic counseling, disability related counseling and referral for community resources, test accommodations, tram services, adapted computer lab, assistive technology training, assessment, and equipment loan. (909) 652-6379.

Dreamers / Undocumented Students
https://www.chaffey.edu/dreamers/
Students who are undocumented / AB 540 / DACA recipients are welcome at Chaffey College and should visit the Dreamers' website for more information.

EOPS, CARE, and NEXT Up
https://www.chaffey.edu/eops/index.shtml
Extended Opportunity Programs and Services (EOPS) is a counseling program designed to ensure student retention and success through academic support and financial assistance for eligible students. EOPS offers a number of supportive counseling related services under the umbrella of EOPS which include:
● Cooperative Agencies Resources for Education (CARE), a program that serves a limited number of EOPS students who are qualified single heads of household parents, providing additional support services beyond those available through EOPS.
● NEXT Up is a new counseling component of EOPS (initiated in Fall 2018) aimed at strengthening and supporting the higher education success, health and well-being of qualified current and former foster youth who are enrolled in at least 9 units.
The ultimate goal of EOPS and all supportive programs within EOPS, is to assist students with completion of a certificate program, an associate degree, and/or transfer to a four-year college. EOPS counseling services are available at Rancho, Chino and Fontana. Call (909) 652-6349/652-6358 for more information or feel free to visit the program webpage.

Faculty Advisors
https://www.chaffey.edu/faculty_advisor/
Faculty Advisors provide the opportunity for students to obtain valuable major and career information regarding their chosen field of study. Faculty Advisors are located in various locations across Chaffey College's campuses. Visit the program's website.

GPS Centers
The Guiding Panthers to Success centers (GPS) provide new and returning Chaffey College students with assistance in registration, unit load planning, logging in and utilization of MyChaffeyView, campus resources, as well as the development and creation of Abbreviated Education Plans (first year course recommendations). Our current Chaffey College students can

also visit the GPS center to check progress on academic goals through an online tool known as "Degree Audit." Many services are provided on a walk-in basis.

- Rancho GPS: VSS-111
- Chino GPS: CHMB-240
- Fontana GPS: FNFC-121

Grad Guru App

www.gradguru.org

Want to succeed at Chaffey? Download the free GradGuru app for important reminders and tips that will help you achieve your goals. Information on deadlines, campus events, and college resources is right at your fingertips. Earn electronic badges to motivate you and redeem rewards! Get it on Google Play or download at the Apple App Store.

Honors Program

https://www.chaffey.edu/honors/

The Honors Program provides an intellectual and cultural community for students at Chaffey College. Program benefits include smaller classes, creative and challenging coursework, academic enrichment activities, and scholarships. Students also have opportunities to present research at scholarly conferences, build social responsibility through community service, and receive ongoing personalized academic advisement as well as support during the transfer process. Students who complete the Honors Program may take advantage of our transfer agreements with prestigious institutions like UCLA. Visit our website or SSA-122 for more information and admission requirements.

Independent Scholars

http://www.chaffey.edu/independentscholars/

Independent Scholars Program is a counseling support program aimed at providing unique and personalized educational services to current and former foster youth. It serves as a resource by assisting students at all stages of their college career and equipping them with skills necessary to transfer to a four-year university or the vocation of their choice. Participants in the Independent Scholars Program receive priority registration, individual counseling support, grants for textbooks and educational supplies, skill-building workshops, mentoring, referrals to community and campus resources, and a student support network. Contact: Abel Berdusco, 909-652-6548 or ischolar@chaffey.edu.

Panther Pantry

The Panther Pantry provides FREE food supplies to Chaffey College students who are experiencing hardship. The Panther Pantry empowers Chaffey College students to reach their full academic potential by providing food to those in need, promoting the value of nutrition, and increasing food insecurity awareness to our community. Our goal is to inspire hope and academic excellence as we respect the dignity of each student we serve. Contact: Tiffany Coleman, 909-652-6505 or tiffany.coleman@chaffey.edu

Pride, Unity, Leadership, Sexuality, and Education (PULSE)

PULSE strives to create a campus climate of acceptance and visibility for our LGBTQ population by supporting individuals across the spectrums of gender, sexuality and intersectional experiences. Contact: Abel Berdusco, 909-652-6548, abel.berdusco@chaffey.edu

Sisters Forum
The Sisters Forum is a series of bi-weekly meetings for women deigned to create a safe space for real talk, real connections mentorship, and campus engagement. We seek to empower African American women to realize their full potential and achieve their dreams. Contact: Adrienne Grayson, 909-652-6506 or adrienne.grayson@chaffey.edu

Transfer Center
https://www.chaffey.edu/transfer/
The Transfer Center is located in SSA 120 on the Rancho Cucamonga Campus. We are open Monday and Thursday from 7:30am to 7:00pm; Tuesday and Wednesday 7:30am-4:30pm; and Friday 7:30am-4:00pm. All services are provided on a walk-in basis. Transfer services are also available at the Fontana and Chino campuses, please contact our office for days and times. Our telephone number is (909) 652-6233 or visit our website for additional information.

Transitional Services
Transitional Services is committed to identifying solutions that address the needs of students experiencing food and housing insecurity by connecting them to resources available to foster their success. Contact: Lorena Corona, 909-652-6507 or lorena.corona@chaffey.edu

Veterans & Eligible Family Members
Chaffey College's Veterans Resource Center (VRC) is dedicated to assisting veterans and eligible family members in achieving their educational goals efficiently and without impediments. If you are a veteran or eligible family member, please contact the Veterans Resource Center at (909)652-6235 or vrc.staff@chaffey.edu for information regarding educational benefits and opportunities. The Veterans Resource Center (VRC) is located in AD-125 on Chaffey College's Rancho Cucamonga campus.

SYLLABUS **2D Design**

WEEK 1 Class 1 **introduction** – Review of syllabus, grading procedure and materials
lecture – Line
video – "The Dot And The Line"
lab – "Expressive Line" exercise

materials – Bring a 9" x 12" drawing pad, pencil and eraser for next class. Bring an interesting object or objects to class to begin Project #1. Objects should be small enough to fit in your backpack. Natural objects (shells, flowers, leaves, etc.) and/or man made objects (perfume bottles, toys, kitchen utensils, etc.).

WEEK 1 Class 2 **lecture** – Line (continued)
lab – Work in class on Project #1 (Realistic to Abstract) Parts A – B

materials – Bring pencils, pens, X-Acto knife, rubber cement or glue, white/black paper for next class.
homework – Complete Project #1 Part C (12 black and white thumbnail sketches).

WEEK 2 Class 1 **Martin Luther king Jr. holiday** – no classes Monday, January 20, 2020

WEEK 2 Class 2 **lecture** – Shape
critique – Student/Instructor discussion of Project #1 Parts A – B
lab – Work in class on Project #1 (Realistic to Abstract) Part C – D

materials – Bring a drawing pad, pencils, ink pens, ruler and eraser for next class.
homework – Complete Project #1 Part C, review terminology for Line and Shape.

WEEK 3 Class 1 **critique** – class discussion of Project #1 (Realistic to Abstract)
lecture – Value
lab – Work in class on Project #2 (Value Scale)
review – Quiz #1 (Line and Shape) next class

materials – Bring a drawing materials and painting supplies for next class.
homework – Complete Project #2 (Value Scale) IMPORTANT: You will need a black and white print of a photograph with your face taking up no more than 2/3 of the photo.

WEEK 3 Class 2 **quiz** – #1 Line and Shape
lecture – Balance
lab – Work in class on Project #3 (Self Portrait) Part A

materials – Bring a drawing pad, drawing materials and painting supplies.
homework – Complete

WEEK 4 Class 1 **lab** – In class Project #2 (Balance Examples), Work on Project #3 (Self Portrait) Part B
review – Quiz #2 (Value and Balance) next class

materials – Bring a drawing pad, drawing materials and painting supplies.
homework – Complete Project #3 Part B.

WEEK 4 Class 2 **quiz** – #2 Value and Balance
lab – Work in class on Project #3 (Self Portrait) Part B

materials – Bring painting supplies to complete the next few assignments.
homework – Complete Project #3 Part B.

WEEK 5 Class 1 **President's Day holiday** – no classes Monday, February 17, 2020

WEEK 5 Class 2 **critique** – Class discussion of Project #3 (Self Portrait)
lecture – Color
demonstration – Painting techniques
lab – Work in class on Project #4 (Color Wheel)

materials –Bring painting supplies and enough watercolor paper to complete the next few assignments.
homework – Work on Project #4. Begin preliminary sketches for 3 Color Harmonies assignment.

WEEK 6 Class 1 **critique** – Class discussion of Project #3 (Self Portrait)
lecture – Color
demonstration – Painting techniques
lab – Work in class on Project #4 (Color Wheel)

materials –Bring painting supplies and enough watercolor paper to complete the next few assignments.
homework – Work on Project #4. Begin preliminary sketches for 3 Color Harmonies assignment.

WEEK 6 Class 2 **lecture** – Color
lab – In class Project #4 (Painting Techniques). Work in class on Project #4 (Color Wheel)

materials – Bring painting supplies and enough watercolor paper to complete the next few assignments.
homework – Complete Project #4. Complete preliminary sketches for 3 Color Harmonies assignment.

WEEK 7 Class 1 **video** – Color Theory (Color Harmonies)
lab – Work in class on Project #5 (Color Harmonies)

materials – Bring painting supplies and enough watercolor paper to complete the next few assignments.
homework – Work on Project #5.

WEEK 7 Class 2 **lab** – Work in class on Project #5 (Color Harmonies)

materials – Bring painting supplies and enough watercolor paper to complete the next few assignments.
homework – Complete Project #5. Cut out and paste to drawing paper for presentation.

WEEK 8 Class 1 **lab** – Work in class on Project #5 (Color Harmonies)
extra credit – introduce extra credit assignment (Split Complementary Color Harmony)

materials – Bring painting supplies and enough watercolor paper to complete the next few assignments.
homework – Complete Project #5. Cut out and paste to drawing paper for presentation.
review – terminology for Value and Color. We will have a quiz next week.

WEEK 8 Class 2 **critique** – Class discussion of Project #5 (Color Harmonies)
lecture – Color in Painting (Pop Art/Op Art)
lab – Work in class on Project #6 (Vibrating Edges)
review – Quiz #3 (Color) next class

materials – Bring painting supplies and enough watercolor paper to complete the next few assignments.
homework – Complete Project #6 (Vibrating Edges).
review – terminology for Value and Color. We will have a quiz next week.

WEEK 9 Class 1 **quiz** – #2 Value and Color
critique – Class discussion of Project #6 (Vibrating Edges)
lecture – Pattern and Texture
lab – Work in class on Project #7 (Pattern) Part A

materials – Bring painting supplies and enough watercolor paper to complete the next few assignments.
homework – Complete Project #7 (Pattern) Part A – Thumbnails by next class.

WEEK 9 Class 2 **lab** – Work in class on Project #7 (Pattern) Part B.

materials – Bring all materials to complete projects during class.
homework – Complete Project #7 Part B.

Spring Break – No classes March 16 – March 22

WEEK 10 Class 1 **lecture** – Pattern and Texture
lab – Work in class on Project #7 (Pattern) Part C.

materials – Bring all materials to complete projects during class.
homework – Complete Project #7 Part C.

WEEK 10 Class 2 **lab** – Work in class on Project #7 (Pattern) Part D.
review – Quiz #4 (Pattern and Texture) next class

materials – Bring all materials to complete projects during class.
homework – Complete Project #7 Part D.
review – terminology for Pattern and Texture. We will have a quiz next week.

WEEK 11 Class 1 **quiz** – #4 Pattern and Texture
critique – Class discussion of Project #7 (Pattern) Part D (final version)
lecture – Balance
lab – In class Project #5 (Balance).

materials – Bring all materials to complete projects during class.
homework – Complete In class Project #5 (Balance).

WEEK 11 Class 2 **video** – "Abstract: Paula Scher"
lab – Work in class on Project #8 (Text as Image) Part A.

materials – Bring all materials to complete projects in class.
homework – Complete Project #8 Part A for next class.

WEEK 12 Class 1 **lecture** – Scale and Proportion
lab – Work in class on Project #8 (Text as Image) Part B.

materials – Bring all materials to complete projects in class.
homework – Work on Project #8.

WEEK 12 Class 2 **critique** – Class discussion of Project #8 (Text as Image) Part B
lab – Work in class on Project #8 (Text as Image) Part B
review – Quiz #5 (Scale and Proportion) next class

materials – Bring all materials to complete projects in class.
homework – Complete Project #8.
review – terminology for Balance and Scale/Proportion. We will have a quiz next week.

WEEK 13 Class 1 **critique** – Class discussion of Project #8 (Text as Image)
quiz – Balance/Scale and Proportion
lecture – Unity
lab – Work in class on Project #9 (Collage)

materials – Bring all materials to complete projects in class.
homework – Work on Project #9.

WEEK 13 Class 2 **lecture** – Variety
lab – Work in class on Project #9 (Collage)

materials – Bring all materials to complete projects in class.
homework – Complete Project #9.

WEEK 14 Class 1 **critique** – Class discussion of Project #9 (Collage)
lecture – Emphasis and Focal Point, Constructivism
lab – Work in class on Project #10 (Constructivism) Part A.

materials – Bring all materials to complete projects in class.
homework – Complete Project #10 Part A.

WEEK 14 Class 2 **video** – Youtube video "Constructivism in Graphic Design" by Natalia V
lab – Work in class on Project #10 (Constructivism) Part B.

materials – Bring all materials to complete projects in class.
homework – Complete Project #10 Part B.
review – terminology for Emphasis and Focal Point/Unity. We will have a quiz next week.

WEEK 15 Class 1 **quiz** – Emphasis and Focal Point/Unity
video – "Obey This Film: Shepard Fairey"
critique – Class discussion of Project #10 (Constructivism) Part B.
lab – Work in class on Project #10 (Russian Constructivism) Part C.

materials – Bring all materials to complete projects in class.
homework – Continue working on Project #10 Parts C – D.

WEEK 15 Class 2 **lab** – Work in class on Project #10 (Constructivism) Parts C – D.

materials – Bring all materials to complete projects in class.
homework – Continue work on Project #10.

WEEK 16 Class 1 **lecture** – Design Process (Brainstorming Techniques)
introduction – Project #11 (Playing Cards)
lab – Work in class on Project #11 (Playing Cards) Part A.

materials – Bring all materials to complete projects in class.
final portfolio – portfolios of all work (excluding the final projects) are due next week.
homework – Complete Project #11 Part A. Continue work on Project #10.

WEEK 16 Class 2 **critique** – Student/Instructor review of Project #11 (Playing Cards) Part A
lab – Work in class on Project #11 (Playing Cards) Parts B – C.

materials – Bring all materials to complete projects in class.
homework – Complete Project #11 Part B. Continue work on Project #10.

WEEK 17 Class 1 **critique** – Class review of Project #11 (Playing Cards) Parts A – C
video – "Abstract: Christoph Niemann"
lab – Work in class on Project #11 (Playing Cards) and Project #10 (Constructivism).

materials – Bring all materials to complete projects in class.
homework – Continue work on Project #11. Continue work on Project #10.

WEEK 17 Class 2 **lab** – Work in class on Project #11 (Playing Cards) and Project #10 (Constructivism).
review – Final projects are due next week.

IMPORTANT NOTE – Complete Project #11 (Final Project) and mount it on 15" x 20" illustration board.
There will be no time to work on final projects the final day of class.

WEEK 18 **Final Presentation and Critique** – Final Projects are due the last day of class. Each student will give a brief presentation of their final project and groups will present their projects.
Your final projects and portfolio will be returned the day of our final exam.

Our FINAL EXAM is on **Monday, May 18** from 7:45 – 10:15 pm

2D Design In-class Assignment #1

Instructor: Robert Watkins

Expressive Line

OBJECTIVE

In the animated short "The Dot and the Line" the narrator describes the line and squiggle using a variety of words. In this exercise you will make simple non-representational drawings by using line to describe different words.

MATERIALS

- 8.5' x 11" sheets of paper
- pen or pencil

GRADING

5 points (1 point per drawing)

INSTRUCTIONS

1) Choose five of the terms below and make a drawing for each. Drawings may not include words or images of people, places or objects. Your classmates will attempt to guess the terms used to create your drawings.

2) Write your name on the back of each drawing and the term used to create it and turn them in.

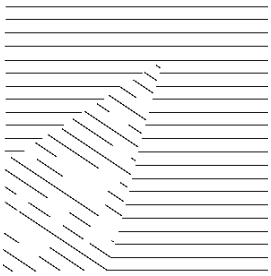
TERMS

Defeated	Depressed	Drained	Shocked
Melancholy	Tortured	Neglected	Vulnerable
Anxious	Horrified	Nervous	Cautious
Aggressive	Adventurous	Cheerful	Dynamic
Invincible	Strong	Gentle	Radiant
Peaceful	Wild	Free	Dependable
Dignified	Fearless	Chaotic	Confident
Dazzling	Mysterious	Useful	Profound
Complex	Comfortable	Untidy	Organized

Terminology

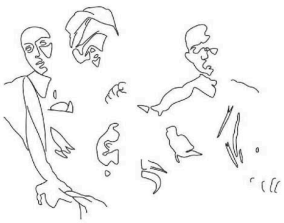
Calligraphy	Elegant flowing lines suggestive of writing with an aesthetic value separate from its literal content.
Contour	A line used to follow the edges of forms and thus describe their outlines.
Cross contour	Lines that appear to wrap around a form in a pattern that is at an angle to the outline of the form.
Gesture	A line that does not stay at the edges but moves freely within forms. These lines record movement of the eye as well as implying motion in the form.
Implied line	An invisible line created by positioning a series of points so that the eye will connect them and thus relate movement across the picture plane.
Inherent line	A line tied to the geometry of a particular shape, such as a horizontal, vertical or diagonal division.
Line	A visual element of length. It can be created by setting a point in motion.
Line quality	Any one of a number of characteristics of line determined by its weight, direction, uniformity, or other features.
Lost-and-found contours	A description of a form in which an object is revealed by distinct contours in some areas whereas other edges simply vanish or dissolve into the ground
Psychic line	A mental connection between two points or elements

Implied lines are created by the ducks



Implied lines reveal a triangular shape

Caravaggio. *Salome with the Head of John the Baptist.* c. 1609. Oil on canvas, 116 × 140 cm. National Gallery, London, Great Britain.



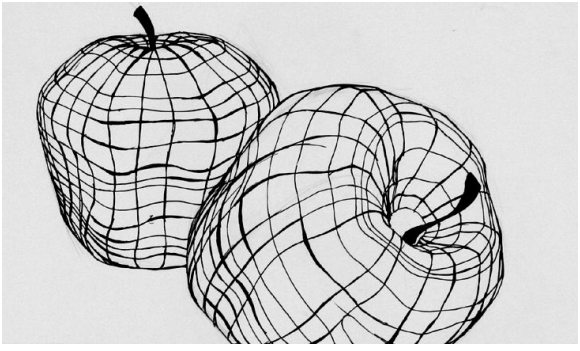
Lost and found contours created by dark and light values (tones)

Lost and found contours created through contrast

The direction of the figures' eyes are called **psychic lines**

Psychic lines direct the viewer's attention

Gesture lines are loose and flowing



Cross contour lines describe the surface of objects

Terminology

Abstraction A visual representation that may have little resemblance to the real world. Abstraction can occur through a process of simplification or distortion in an attempt to communicate an essential aspect of a form or concept.

Anamorphic Term used to describe an image that has been optically distorted.

Art nouveau A late nineteenth-century style that emphasized organic shapes.

Biomorphic Describes shapes derived from organic or natural forms.

Caryatid An architectural column in the form of a human figure.

Cubist (Cubism) A form of abstraction that emphasizes planes an multiple perspectives

Curvilinear Rounded and curving forms that tend to imply flowing shapes and compositions

Distortion A departure from an accepted perception of a form or object. Distortion often manipulates established proportional standards.

Figure Any positive shape or form noticeably separated from the background, or the negative space

Ground The surface of a two dimensional design that acts as the background or surrounding space for the "figures" in the composition.

Idealism An artistic theory in which the world is not reproduced as it is but as it should be. All flaws, accidents and incongruities of the visual world are corrected.

Installation A mixed-media artwork that generally takes into account the environment in which it is arrange.

Kitsch Low or common art forms that appeal to sentimentality.

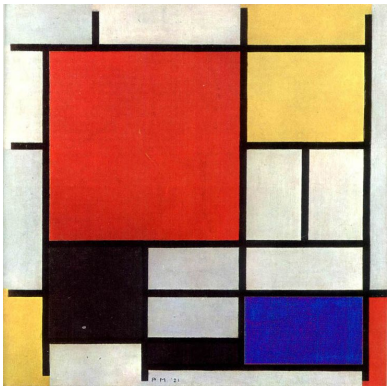
Naturalism The skillful representation of the visual image, forms, and proportions as seen in nature with an illusion of volume and three-dimensional space

Positive shape Any shape or object distinguished from the background

Rectilinear Composed of strait lines

Shape A visually perceived area created either by an enclosing line or by color and value changes defining the outer edges

Volume The appearance of height, width, and depth in a form

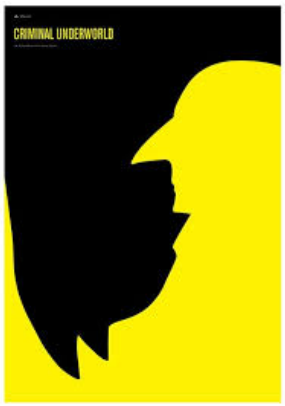


This painting by Mondrian is **abstract** because it does not refer directly to something in the visible world.

Alphonse Mucha was an artist who helped popularize the **Art Nouveau** style.

These images illustrate **anamorphic** text that is manipulated to appear as if it were flat.

Cubism was an important art movement that encouraged artists to experiment with abstraction.



This image illustrates a **figure/ground reversal**.

2D Design Project #1 Part A

Instructor: Robert Watkins

Realistic to Abstract

OBJECTIVE — Line is a fundamental tool for conveying visual information. It not only describes objects in various ways but it can communicate information and emotions. This project will challenge the student to use line to describe the most basic shapes and elements of a common object through a process called "abstraction." These lines will form the basis for a unique design.

MATERIALS
- 9" x 12" drawing pad
- ruler
- pencil
- eraser

GRADING — 10 points (5 points for timely completion + 5 points for following directions)

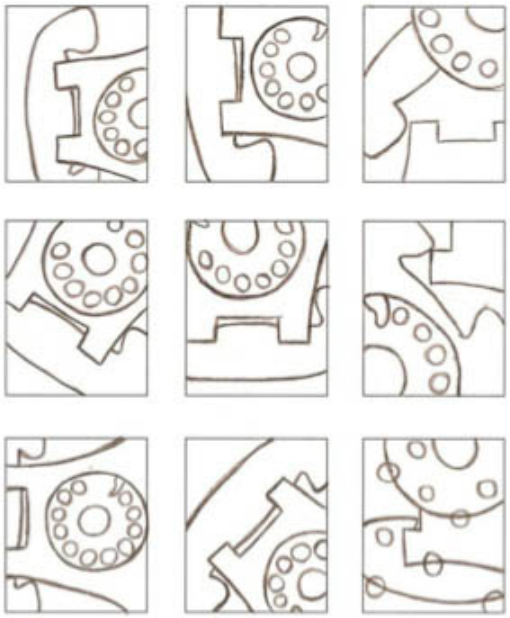
INSTRUCTIONS

1) Find an ordinary object. An actual object is better than the image of an object for this assignment. Think of the object's different parts and look at the object from different angles.

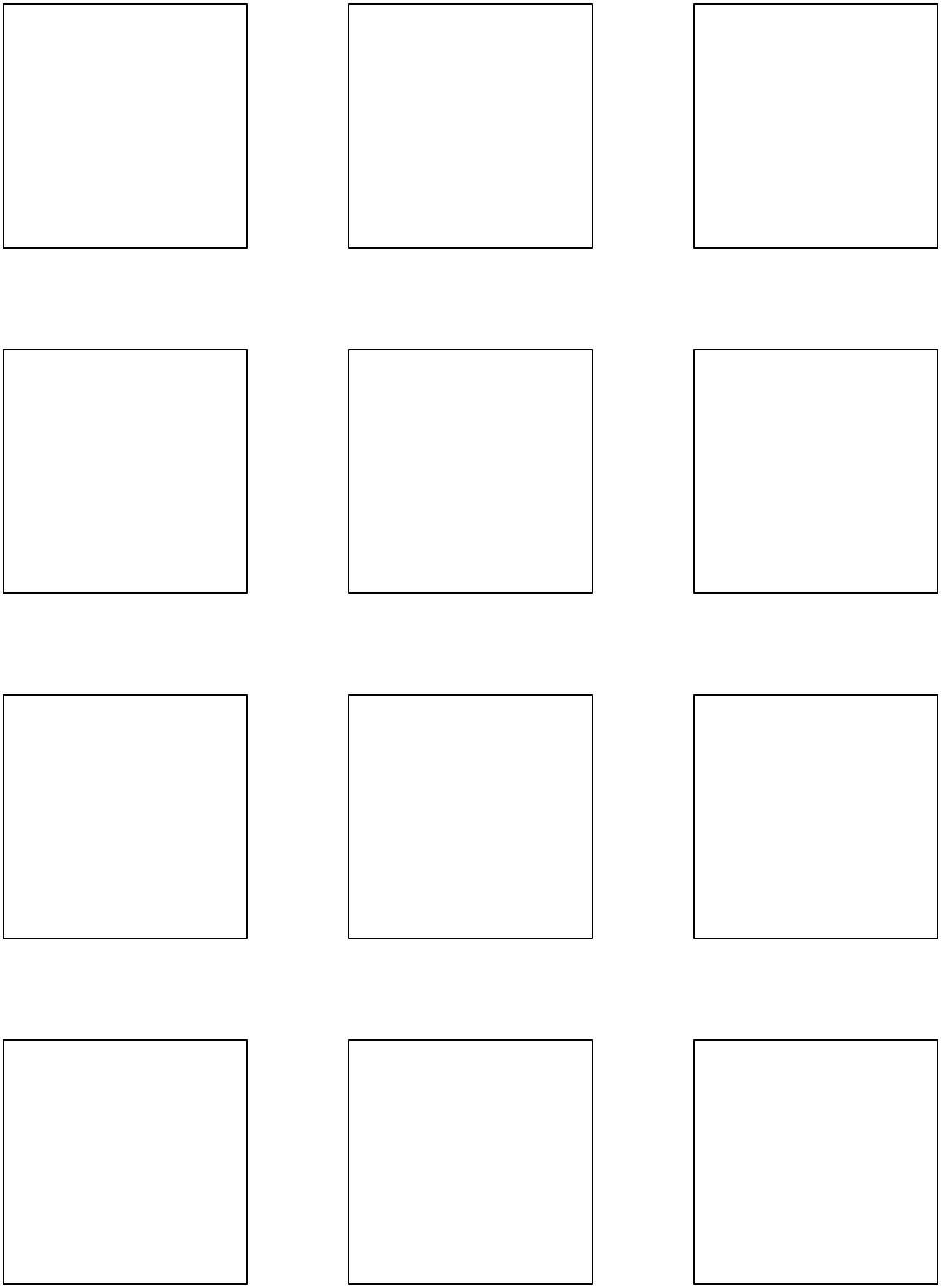
2) Draw different views of the same object in 12 squares that measure 2" x 2" (see below). Limit your drawings to the most important information and use only lines and shapes. Try to create images that retain much of the original object's character but become increasingly difficult to recognize as the original object.

3) Write your name and "Project 1 Part A" on the back and turn it in.

DUE _____



Note: You will be drawing twelve different images.



*Use as a template to trace the squares on drawing paper

Realistic to Abstract (Non-objective Lines)

OBJECTIVE By taking visual cues from an object you can develop a non-objective (abstract) design with lines and shapes. Thinking and drawing non-objectively will help you understand how lines and shapes exhibit different characteristics.

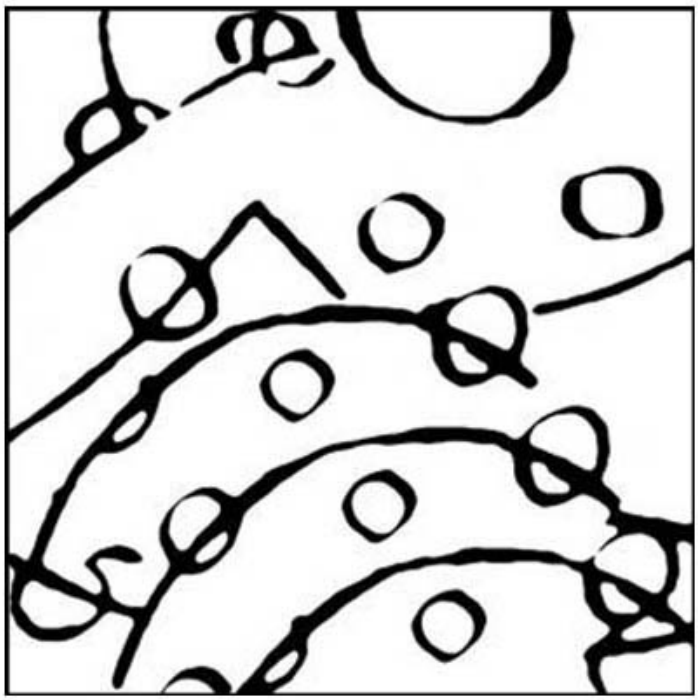
MATERIALS
- 9" x 12" drawing pad
- ruler
- pencil
- eraser
- black ink pens (felt tip or Micron pigment pens)

GRADING 10 points (5 points for timely completion + 5 points for following directions)

INSTRUCTIONS 1) Choose a few thumbnail sketches from among the drawings made in Part A. Using these thumbnail sketches you will make 12 more thumbnail sketches by experimenting with the lines and shapes from the previous exercise. Try drawing shapes smaller or larger. Allow shapes to overlap. Try repeating lines or shapes. Do not shade or fill in shapes yet.

2) After choosing what you feel is the most interesting thumbnail sketch, you will then draw a larger version in a 6" x 6" square. You will discuss the results of this exercise as a class or individually with the instructor. Center the design at the top of a white sheet of 9" x 12" drawing paper with 1.5" margins from the top and sides. Write your name and "Project 1 Part B" on the back and turn it in.

DUE _____



Realistic to Abstract (Figure/Ground)

OBJECTIVE — This part of the project focuses on figure/ground relationships and positive/negative shapes. You will learn to treat shapes as defining elements of a 2 dimensional space and observe how they interact with other shapes within the confines of the square format.

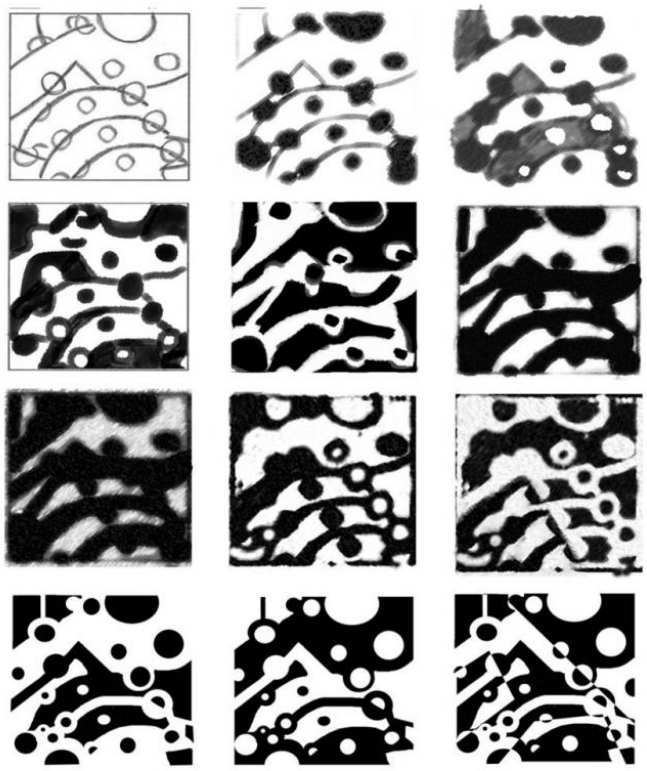
MATERIALS
- 9" x 12" drawing pad
- ruler
- pencil
- eraser
- black ink pens (felt tip or Micron pigment pens)

GRADING — 10 points (5 points for timely completion + 5 points for following directions)

INSTRUCTIONS — 1) You will draw another 12 thumbnail sketches. Use pencils and ink pens to develop variations of the final design from Part B. Focus on which shapes you will fill in. Notice how the black and white shapes affect the overall composition. Try to maintain a balance between the amount of black and white in the design. This is not simply an exercise in filling between the lines. Be sensitive to how the overall character of your design changes as you experiment with figure/ground relationships.

2) Write your name and "Project 1 Part A" on the back and turn it in.

DUE _____



Realistic to Abstract (Final Designs)

OBJECTIVE For the final part of this project you will create three variations of what you feel is the most successful of your designs from Part C. You will use a larger format and three different materials: pencil, pen and collage.

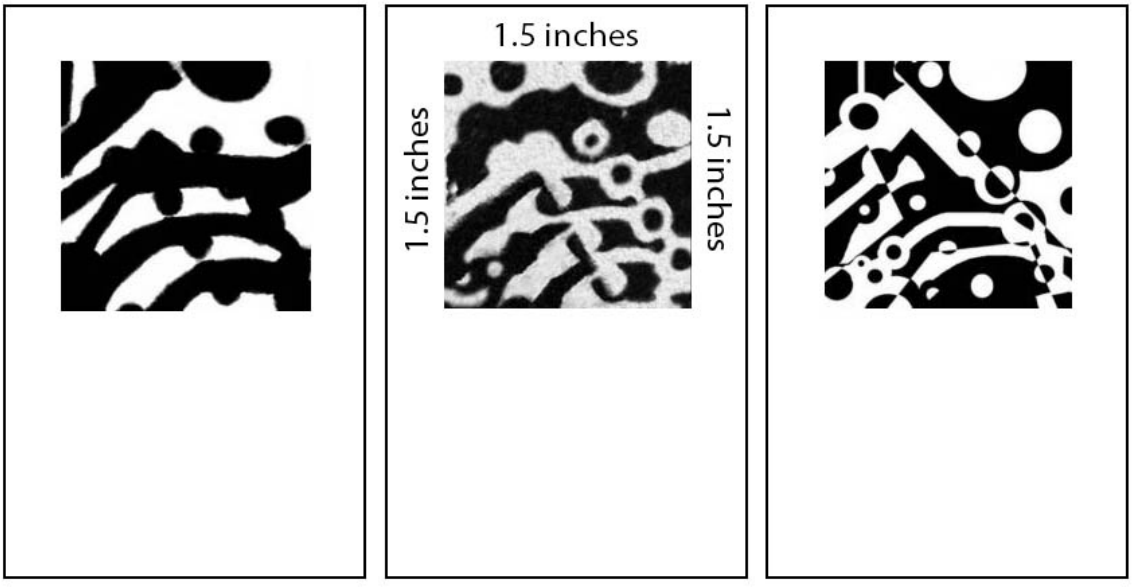
MATERIALS
- 9" x 12" drawing pad
- ruler
- pencil
- eraser
- black ink pens (felt tip or Micron pigment pens)
- X-Acto knife
- black paper

GRADING 20 points (5 points for engaging composition + 5 points for balanced use of black and white + 5 points for variety od shapes and/or lines + 5 points for neatness in execution)

INSTRUCTIONS 1) Choose what you feel is the most successful design from Part C. You will enlarge your final design into three 6" x 6" squares. Trace the design on sheets of drawing paper. One design will be done in pencil and can incorporate lines, pattern and shading. One design will be done in black ink pen. This may incorporate some line but no pattern. The final design will be done using black and white paper. For this design you can paste white paper on a black square or black paper on a white square or a combination of both. You may wish to complete each design on a separate piece of paper and then cut and paste them to a clean sheet of drawing paper for presentation.

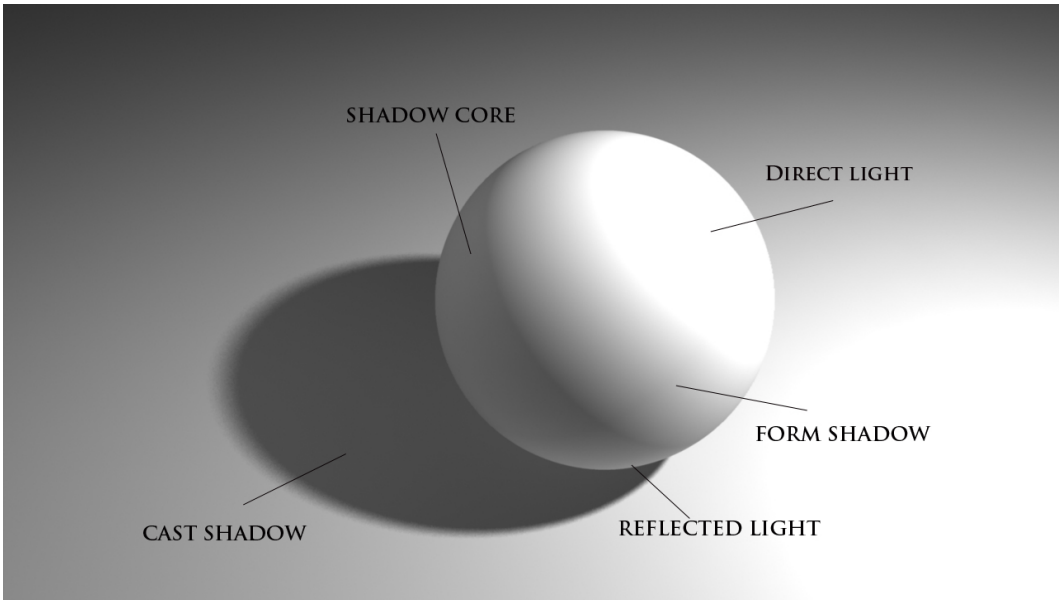
2) Center the design at the top of a white sheet of 9" x 12" drawing paper with 1.5" margins from the top and sides (see below). Write your name and "Project 1 Part D" on the back and turn it in with parts A-C.

DUE _____



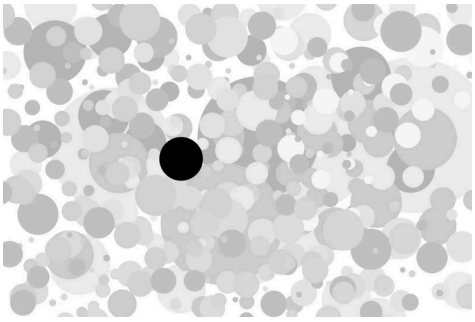
Terminology

Achromatic	Black, grey, or white with no distinctive hues (colors)
Cast Shadow	Shadows created by an object blocking light
Chiaroscuro	The use of light and dark values to imply depth and volume in a two -dimensional work of art
Core Shadow	The darkest part of a form shadow
Cross-hatching	A drawing technique in which a series of lines are layered over each other to build up value and to suggest form and volume
Form Shadow	The dark part of an object created by a surface which is turned away from the light source
Highlight	Points on an object where the light is strongest
Mixed media	The combination of two or more different media in a single work of art
Reflected Light	Light that is reflected onto an object from another surface
Shade	The addition of black to a color
Shading	Use of value in artwork
Tint	The addition of white to a color
Value contrast	The relationship between areas of dark and light
Value emphasis	Use of a light-and-dark contrast to create a focal point within a composition
Value pattern	The arrangement and amount of variation in light and dark values independent of any colors used
Wash drawing	A technique of drawing in water-based media



an example of **cross hatching** by Giorgio Morandi

an example of a **wash drawing** by Tiepolo



an example of **value emphasis**

an example of a **value pattern** in preparation for a painting

Value Scale

OBJECTIVE

This exercise will teach you how to produce different tones of gray using your pencils. Value (or tone) is an important tool artists and designers use to illustrate form in space and create contrast in a two-dimensional work. Another goal of this exercise is to help you understand how values affect our perception by illustrating how a tone appears different according to its context.

MATERIALS

- 9" x 12" Bristol or watercolor paper
- painting supplies
- pencil
- X-Acto knife
- ruler
- artist or painter's tape

GRADING

20 points (5 points for correct measurements + 5 points for matching mid-tones + 5 points for accurate value mixing + 5 points for neatness in execution)

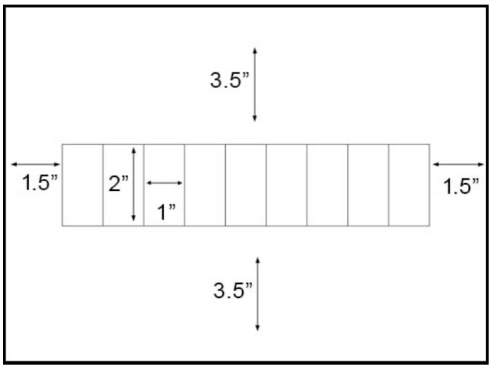
INSTRUCTIONS

1) On a sheet of 9" x 12" paper use your ruler to create 9 rectangles centered on the paper as seen below.

2) You will use your paint to create values that represent a change from white to black in 9 sections. Begin by creating the lightest and darkest values with black and white paint. The third section you create should be the middle tone, achieved by mixing black and white. Ask the instructor for a reference tone to compare with the value you create. You can then create the sections in between. NOTE: It is easier to determine values in between other values rather than trying to create values going from light to dark or vice versa.

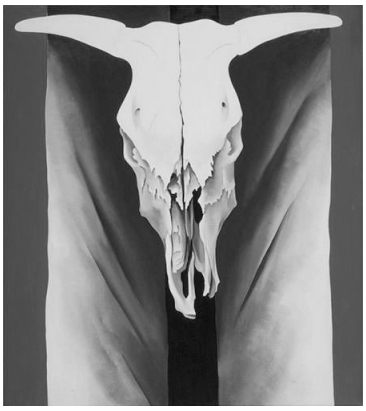
3) The final step is to create a .25 inch wide 9 inch long strip of middle gray that matches the middle tone on your scale. Use a ruler to measure the dimensions and paint it on a separate piece of paper. After it dries you will cut it using an X-Acto blade and then glue it carefully on top of the value scale.

DUE _____

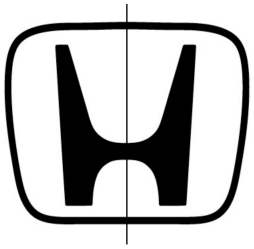


Terminology

Allover pattern	A composition that distributes emphasis uniformly throughout the two-dimensional surface by repetition of similar elements
Asymmetrical balance	Balance achieved with dissimilar objects that have equal visual weight or equal eye attraction.
Axis	A line of reference around which a form or composition is balanced.
Balance	The equilibrium of opposing or interacting forces in a pictorial composition.
Bilateral symmetry	Balance with respect to a vertical axis
Crystallographic balance	Balance with equal emphasis over an entire two-dimensional surface so that there is always the same visual weight or attraction wherever you may look. Also called allover pattern.
Equilibrium	Visual balance between opposing compositional elements.
Imbalance	Occurs when opposing or interacting forms are out of equilibrium in a pictorial composition.
Informal balance	Synonymous with asymmetrical balance. It gives a less-rigid, more casual impression.
Mandala	A radial concentric organization of geometric shapes and images commonly used in Hindu and Buddhist art
Radial balance	A composition in which all visual elements are balanced around and radiate from a central point.
Silhouette	The area between the contours of a shape.
Static	Still, stable, or unchanging
Symmetry	A quality of a composition or form wherein a precise correspondence of elements exists on either side of a center axis or point.

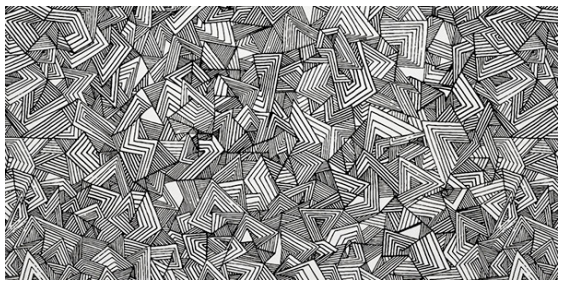


symmetrical balance



bilateral symmetry with vertical **axis**

asymmetrical balance or **informal balance**



crystallographic balance or **allover pattern**

a **mandala** illustrating **radial balance**

Balance/Imbalance (Examples)

OBJECTIVE

Balance is created by distributing visual weight equally in a composition. A balanced composition suggests stability and comfort whereas an imbalanced composition can create a sense of instability and uneasiness. In this exercise you will use basic shapes as the components of a bilaterally symmetrical composition, an informally balanced (or asymmetrical) composition and an imbalanced composition.

MATERIALS

- drawing paper
- black construction paper (provided)
- pencil/eraser
- glue stick
- X-acto knife
- ruler

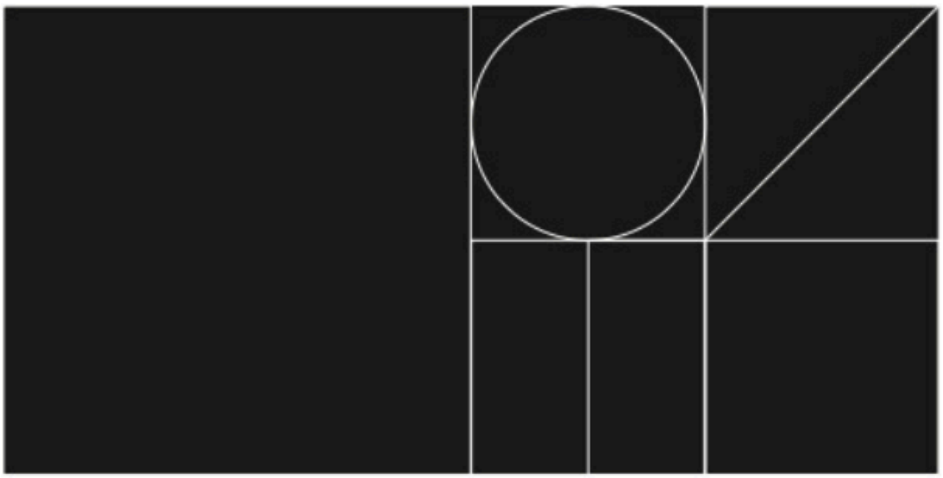
GRADING

10 points. Grade based upon timely completion, following directions and accuracy.

INSTRUCTIONS

1) Cut out the seven shapes below three times for a total of 21 shapes. The seven shapes are needed for each individual composition.

a) Bilateral symmetry: This composition should be divisible by two. An (invisible) axis should divide the composition into mirror images.
b) Informal balance (or asymmetrical): This is a balanced composition that does not exhibit symmetry, yet shapes should be distributed in such a way to create equilibrium.
c) Imbalance: An imbalance composition exhibits a lack of equilibrium. An imbalanced composition feels “heavier” on one side or may feel as if shapes threaten to topple over.



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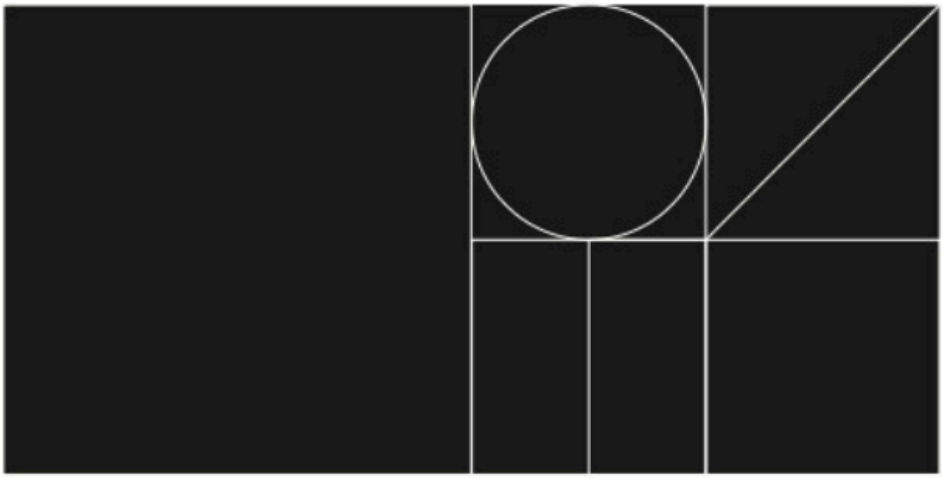

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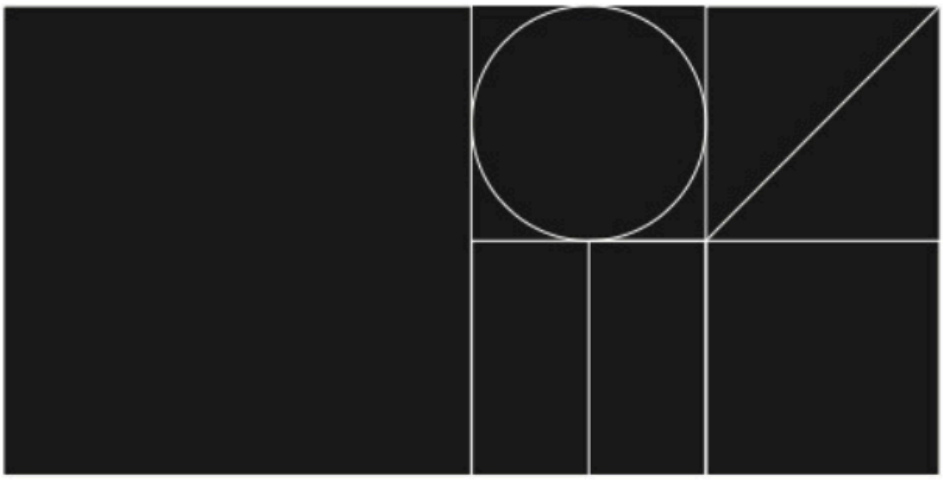


----------3"----------

Value and Balance (Self Portrait)

OBJECTIVE

Balance requires an understanding of how to distribute visual weight and values. By creating a self portrait you will learn to use a wide range of values to create an image. By adding other elements to your portrait you will learn to use visual weight to create an image that covers the surface with varying amounts of visual interest.

MATERIALS

- 9" x 12" Bristol or watercolor paper
- painting supplies
- pencil
- tracing paper
- X-Acto knife
- ruler
- artist or painter's tape

GRADING

10 points (5 points for a traced self portrait + 5 points for ascribing values to the self portrait)

INSTRUCTIONS

1) Prepare a 9" x 12" printed black and white digital image of yourself. Your face should only constitute 2/3 of the of the photo to allow for other visual elements you will add later.

2) A posterizing tool is available online at pinetools.com. Type "posterize effect" in the search bar and follow select. Change levels to 9 and apply effect. Save file to desktop and print.

3) Using your printed photo, trace the outline of your face and features. Then trace the isolated values created by the posterizing tool. The instructor can assist you in class.

4) You will then ascribe values from your value scale (number your scale from 1-white to 9-black).

5) Before proceeding to paint the portrait complete Part B.

DUE _____

These examples illustrate isolated values in portraits. This can be achieved with a digital posterizing tool.

Value and Balance (Self Portrait)

OBJECTIVE

Balance requires an understanding of how to distribute visual weight and values. By creating a self portrait you will learn to use a wide range of values to create an image. By adding other elements to your portrait you will learn to use visual weight to create an image that covers the surface with varying amounts of visual interest.

MATERIALS

- 9" x 12" Bristol or watercolor paper
- painting supplies
- pencil
- tracing paper
- X-Acto knife
- ruler
- artist or painter's tape

GRADING

10 points for 5 completed thumbnail sketches
20 points (5 points for creative effort + 5 points for accurate use of values
+ 5 points for balanced use of additional elements + 5 points for execution)

INSTRUCTIONS

1) Create at least 5 thumbnail sketches of designs that add elements to your portrait. Think of how these visual elements reflect your personality and/or interests. These elements may have a similar amount of visual weight or less visual weight than your portrait (see examples below).

2) After discussing your sketches with the instructor proceed to trace your design onto the paper prior to painting.

3) Paint the final version of your self portrait. Use your best craftsmanship.

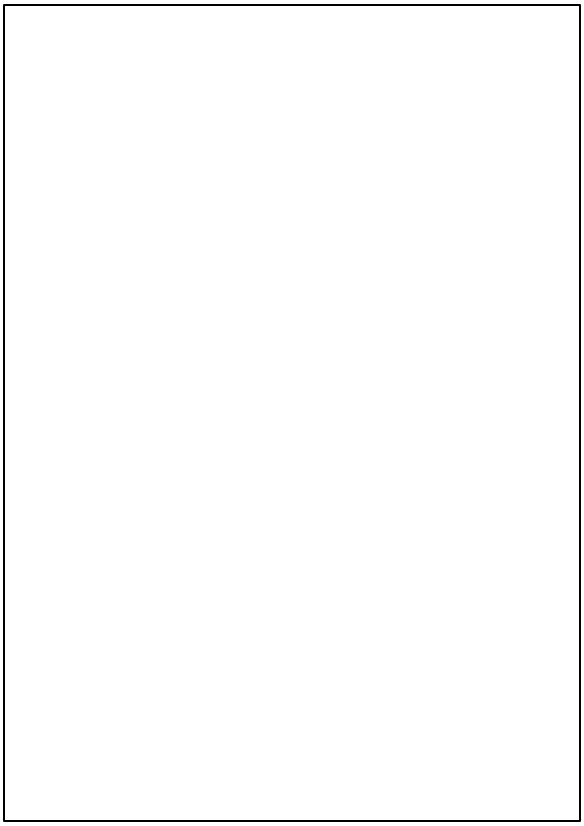
DUE _____

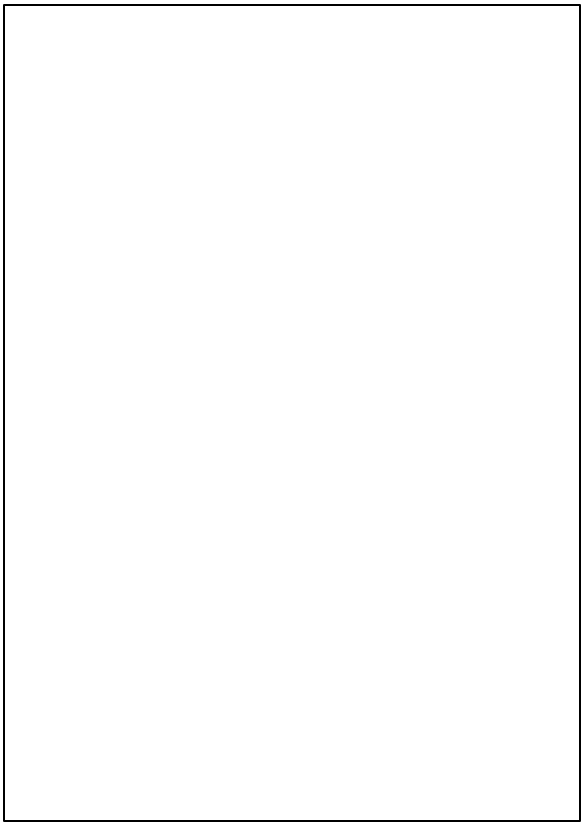
A

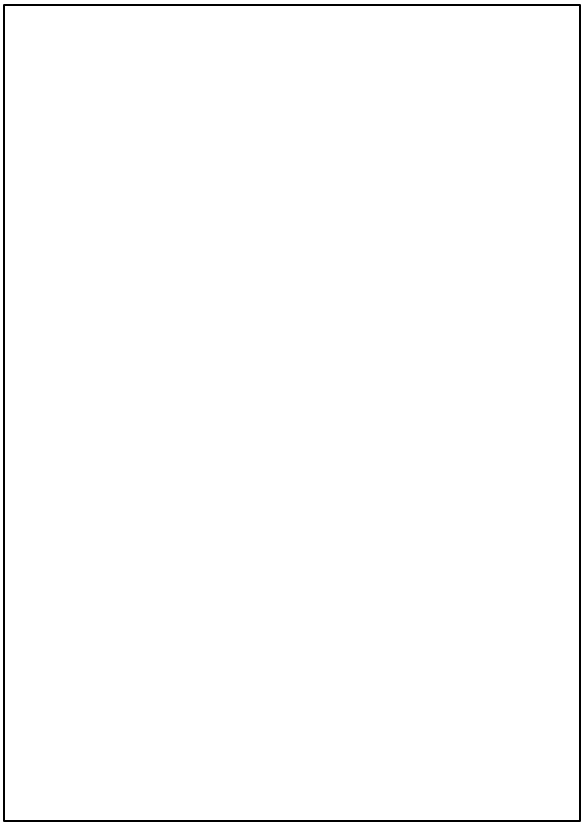
B

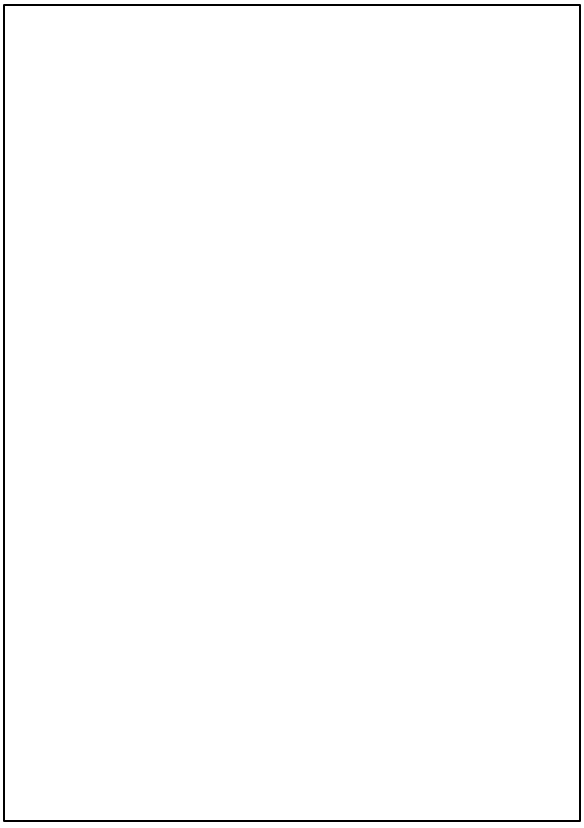
C

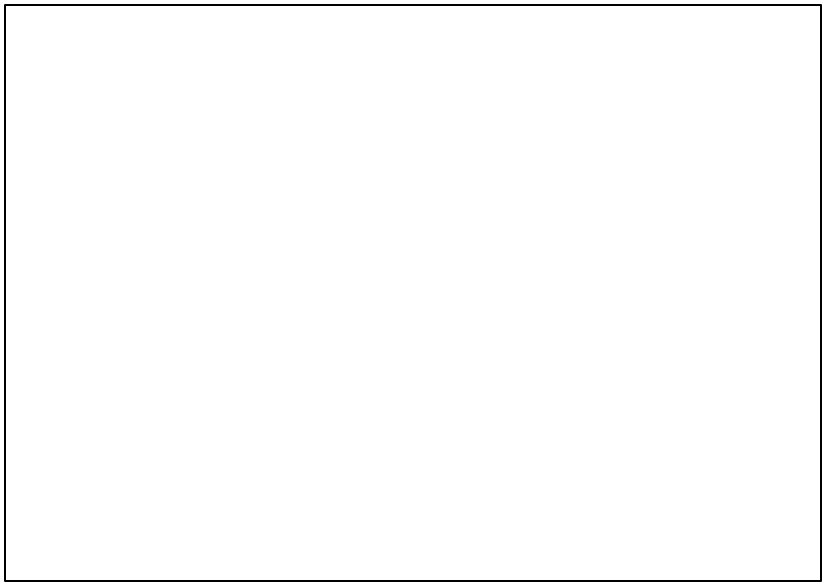
Each of these portraits exhibit balance in different ways. Notice how example A illustrates an even yet non-uniform distribution of visual interest in the form of the thick curving lines to balance the details in the portrait and surrounding faces. Example B shows how light values on a darker background create visual interest that do not detract from the face, which is centered symmetrically. Example C is a good example of dividing visual weight between various elements. The portrait and the flowers both occupy similar amounts of space and contain similar amounts of detail creating balance. The contrasting values in the face add a little more emphasis to the portrait aspect.











Terminology

Additive system	A color mixing system in which combinations of different wavelengths of light create visual sensations of color
Afterimage	Occurs after staring at an area of intense color for a certain amount of time and then quickly glancing away toward a white surface, where the complementary color seems to appear
Analogous colors	A color scheme that combines several hues located next to each other on the color wheel
Chroma	See Intensity
Chromatic	Relating to the hue or saturation of color
Color discord	A perception of dissonance in a color relationship
Color harmony	Any one of a number of color relationships based on groupings within the color wheel. See also Analogous colors, Color triad and Complementary
Color symbolism	Employing color to signify human character traits or concepts
Color triad	Three colors equidistant on the color wheel
Color Wheel	An arrangement of colors based on the sequence of hues in the visible spectrum
Complementary	A color scheme incorporating opposite hues on the color wheel. Complementary colors accentuate each other in juxtaposition and neutralize each other in mixture
Cool color	A color closer to blue on the color wheel
Emotional color	A subjective approach to color use to elicit an emotional response in the viewer
Fauve	A French term meaning "wild beast" and descriptive of an artistic style characterized by the use of bright and intense expressionistic color schemes
Heightened Color	Intensifying and exaggerating the visual reference of color
Hue	A property of color defined by distinctions within the visual spectrum or color wheel. "Red," "blue," "yellow," and "green" are examples of hue names
Impressionism	An artistic style that sought to re-create the artists perception of the changing quality of light and color in nature
Intensity	The saturation of hue perceived in a color
Local color	The identifying color perceived in ordinary daylight
Opaque	A surface impenetrable by light
Optical mixture	Color mixture created by the eye as small bits of color are perceived to blend and form a mixture

Pointillism	A system of color mixing (used in painting and drawing) based on the juxtaposition of small bits of pure color. Also called divisionism (see Optical mixture)
Primary colors	The three colors from which all other colors theoretically can be mixed. The primaries of pigments are traditionally presented as red, yellow, and blue whereas the primaries of light are red, blue, and green
Saturation	See Intensity
Secondary color	A mixture of any two primary colors
Shade	A hue mixed with black
Simultaneous contrast	The effect created by two complementary colors seen in juxtaposition. Each color seems more intense in this context
Spectrum	The range of visible color created when white light is passed through a prism
Tertiary color	A mixture of a primary and an adjacent secondary color
Tint	A hue mixed with white
Triad	A color scheme involving three equally spaced colors on the color wheel
Warm color	A color closer to the yellow-to-red side of the color wheel

Color Wheel

OBJECTIVE

The color wheel, although a man-made construction, represents visible colors in the spectrum. It is a helpful tool in understanding basic color theories. By reproducing a color wheel you will learn to mix colors and tints.

MATERIALS

- 9" x 12" watercolor pad
- watercolor brush(es)
- red, yellow, blue, black and white gouache paint
- plastic palette or paper plate (larger palettes recommended for this exercise)
- water cup
- painter's tape (optional)
- pencil
- eraser

GRADING

20 points (10 points for neatness in execution + 10 points for accuracy of color mixing)

INSTRUCTIONS

1) Use the color wheel template provided to trace (faintly) the lines you will need to create the color wheel on watercolor paper. You may use artist or painter's tape to carefully paint each section. Cover areas evenly. Avoid mixing too much water with the paint. Do not leave the white of the paper showing. Avoid uneven or messy edges.

2) Begin with primary colors red, yellow and blue. DO NOT USE OTHER COLORS FROM THE SET in this exercise. You must mix all the colors on the color wheel using only the primary colors. Place the three primary colors at the points of the triangle in the center of the diagram.

3) The outer section should be a pure color (hue) and the inner section should be a tint (color + white). You will need to control the ratio of white to color. For this exercise the amount of white should be about 1/8 of the amount of color paint used.

4) After completing the three primary colors, paint the secondary colors: green, orange and violet located in between each primary color. Mix equal amounts of each color to create the proper hues.

5) After completing the three secondary colors, paint the remaining six tertiary colors: yellow/green, blue/green, blue/violet, red/violet, red/orange and yellow/orange.

6) Finally, mix equal amounts of black and white paint to create a neutral gray. Paint the triangle in the center using the gray.

DUE _____

Painting Techniques

OBJECTIVE

Painting enables you to apply color using a variety of techniques unique to the medium of gouache paint. Each technique creates a different effect. You can incorporate these different effects in future projects. Sometimes the effects themselves inspire work by enabling you to enjoy the formal qualities of brushstrokes, textures and washes.

MATERIALS

- 9" x 12" watercolor pad
- watercolor brush(es)
- gouache paint
- water cup
- painter's tape
- palette

GRADING

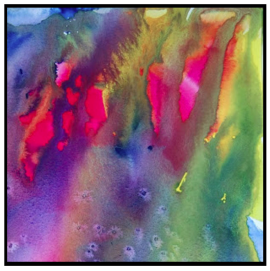
10 points (5 points for timely completion and following directions + 5 points for replicating a variety of painting techniques effectively)

INSTRUCTIONS

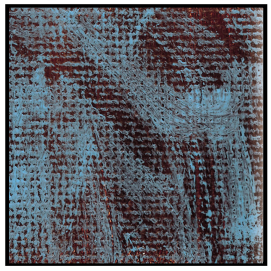
1) Create a grid of six 3" x 3" squares on a piece of watercolor paper (see below).

2) Recreate the painting effects in the squares by following the instructor's demonstrations.

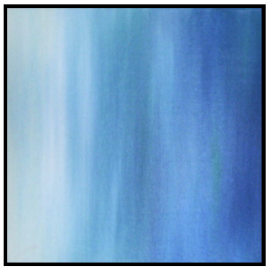
1. Wet on Wet



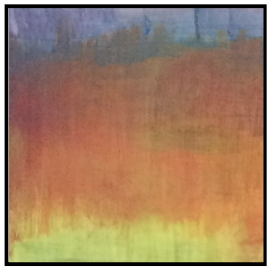
4. Dry Brush (Scumbling)*



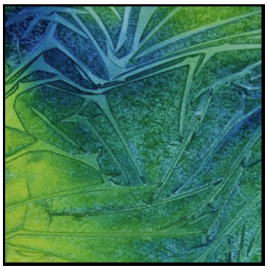
2. Gradient



5. Glazing*



3. Texture (Blotting)



6. Sgraffiti*

Color Harmonies

OBJECTIVE

There are several ways to combine colors harmoniously within a design. Your color wheel can be used to create these combinations called “color harmonies.” For this exercise we will focus on three methods of creating harmony with color. 1) Analogous Color Harmony 2) Triad Color Harmony and 3) Complementary Color Harmony.

MATERIALS

- 9” x 12” watercolor pad
- painting supplies
- artists or painter’s tape (optional)
- pencil, eraser

GRADING

30 points. 10 points per design. Grade based on use of accurate color harmony and execution.

INSTRUCTIONS

1) To begin you will need a single design or three different designs for each of the three color color harmonies. The design should fit within a 6” x 6” square. The designs should not be too complex or involve great amounts of detail. They may be abstract or realistic.

2) Draw the designs in pencil on watercolor paper or trace the design on three pieces of watercolor paper (if you are using a single design). You will then paint the designs using gouache.

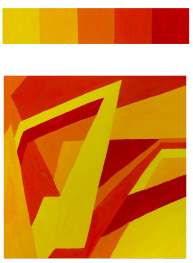
1) ANALOGOUS COLOR HARMONY – The term analogous refers to colors that are close to each other on the color wheel, for example, Red, Red/Orange, Orange and Yellow Orange. You may use various ratios of the neighboring colors not necessarily represented on the color wheel as long as they are similar enough to be considered analogous.

2) COMPLEMENTARY COLOR HARMONY – Complements are colors opposite each other on the color wheel (for example, green and red or blue and orange). While they create strong contrast, complementary colors also create harmony in a design. You may use shades and tints of the two complements to create different values in your design.

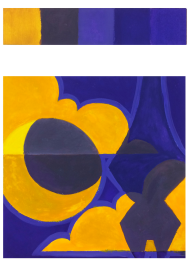
3) TRIADIC COLOR HARMONY – A triad consists of three colors that connect to create a triangle on the color wheel. One example is the primary colors. The triad color harmonies are not limited to these three colors. They should be equally spaced (3 colors between) on the color wheel.

You can find examples of color harmonies student work at http://robertdwatkins.com/week4.html

DUE _____



analogous



complementary

triadic

Vibrating Edges

OBJECTIVE

Some colors, when placed next to each other, create a visual effect called “vibrating edges”. While some complementary colors exhibit this phenomenon several other color combinations produce the illusion that the edges of the colors vibrate. This exercise is designed to challenge your ability to mix colors and find two that appear to vibrate.

MATERIALS

- 9” x 12” watercolor paper
- watercolor brushes
- full set of gouache paint
- water cup
- painter’s tape (optional)
- pencil
- eraser

GRADING

10 points (5 points for successful creation of vibrating edges effect + 5 points for neatness in execution)

INSTRUCTIONS

1) For this exercise you will need to create a simple non-objective design on a 6” x 6” square. Your completed design will have only two colors. Your design may reflect the idea of movement or vibration through repetition or dynamic shapes or derive inspiration from the geometric designs of Op art.

2) Use a blank piece of watercolor paper to experiment with different color combinations. You may use any of the colors in your set of paints. Try to use intense colors by avoiding shades. Tints will sometimes work better than the pure colors. The vibrating effect works best when colors are used in a pattern that forces the eye to move between near equal areas of alternating color.

DUE _____

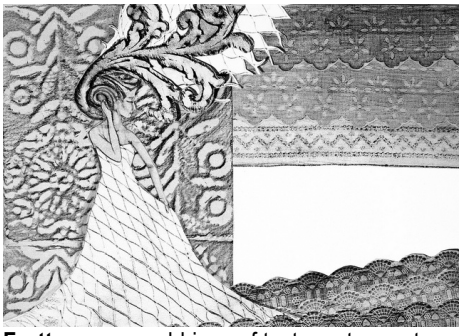
You are only required to create one design

Terminology

Art deco	A decorative style, popular in the 1920's, characterized by its geometric pattern and reflecting the rise of industry and mass production in the early twentieth century
Folk art	Art and craft objects made by people who have not been formally trained as artists
Frottage	A texture created by rubbings
Impasto	A painting technique in which pigments are applied in thick layers or strokes to create a rough three-dimensional paint surface on the two-dimensional surface
Medium	The tools or materials used to create an artwork
Pattern	The repetition of a visual element or module in a regular and anticipated sequence
Subversive texture	The use of texture to contradict expectations or assumptions about texture (for example, Meret Oppenheim's fur tea cup).
Surrealism	An art movement which explored the unconscious mind through dreamlike imagery and illogical Compositions (Salvador Dali and René Magritte are two Surrealist artists)
Tactile texture	The use of materials to create a surface that can be felt or touched.
Trompe l'oeil	A French term meaning "to fool the eye." An artwork that almost fools the viewer into believing that images depicted are actual objects by virtue of their realistic representation.
Verisimilitude	Accuracy or faithfulness in depiction or representation (for example, a still life depicting objects rendered in a realistic manner)
Visual texture	A two-dimensional illusion suggestive of a tactile quality

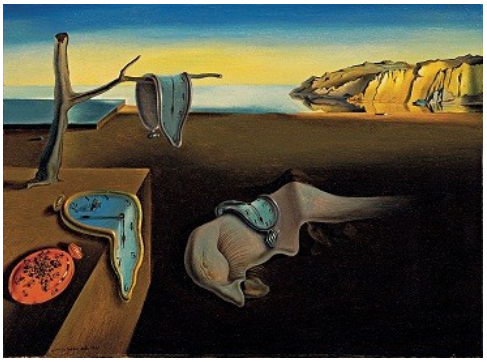
Art Deco is recognizable by sharp angles and geometric shapes

Folk art is often in the form of decoration on household objects such as this plate or quilts but also refers to art work by people without formal training \



Frottage uses rubbings of textures to create an image

Impasto is a technique that uses the thickness of paint to add texture



Surrealist artists used dreamlike or illogical imagery

Tromp l'oeil is the illusion of three dimensional space on a two dimensional surface

Pattern (Grid)

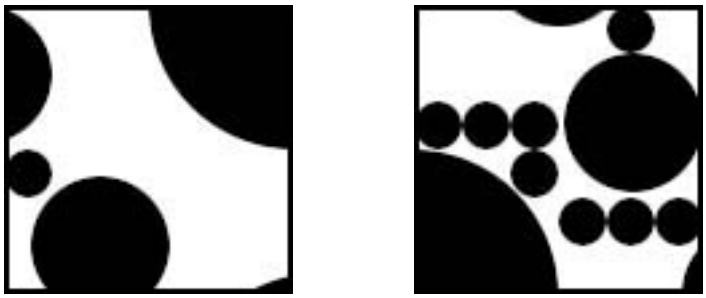
OBJECTIVE A pattern consists of repeated shapes or units based upon a grid or by using radial symmetry. By creating a unique pattern you will learn to transform a simple design using a system of repetition and rhythm with the added dimension of color.

MATERIALS
- 9" x 12" watercolor pad
- watercolor brush(es)
- full set of gouache paint
- plastic palette or paper plate (larger palettes recommended for this exercise)
- water cup
- painter's tape (optional)
- pencil
- eraser

GRADING 10 points. Grade based on creativity, execution and accuracy.

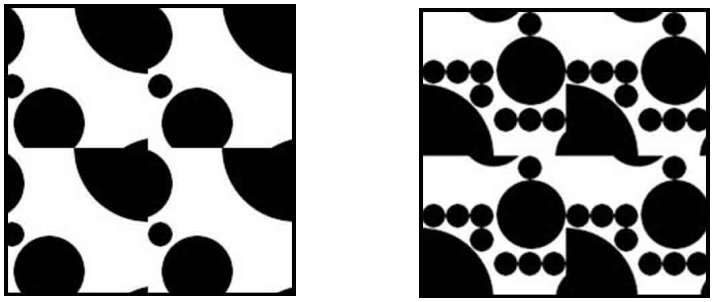
INSTRUCTIONS 1) UNIT DESIGN – You will begin with a simple design (much like Project #1) using black and white. In order to create this design first draw 12 thumbnail sketches, each square measuring 1.5 inches on each side. Select 2 designs and fill them with black ink pen on drawing paper.

DUE _____



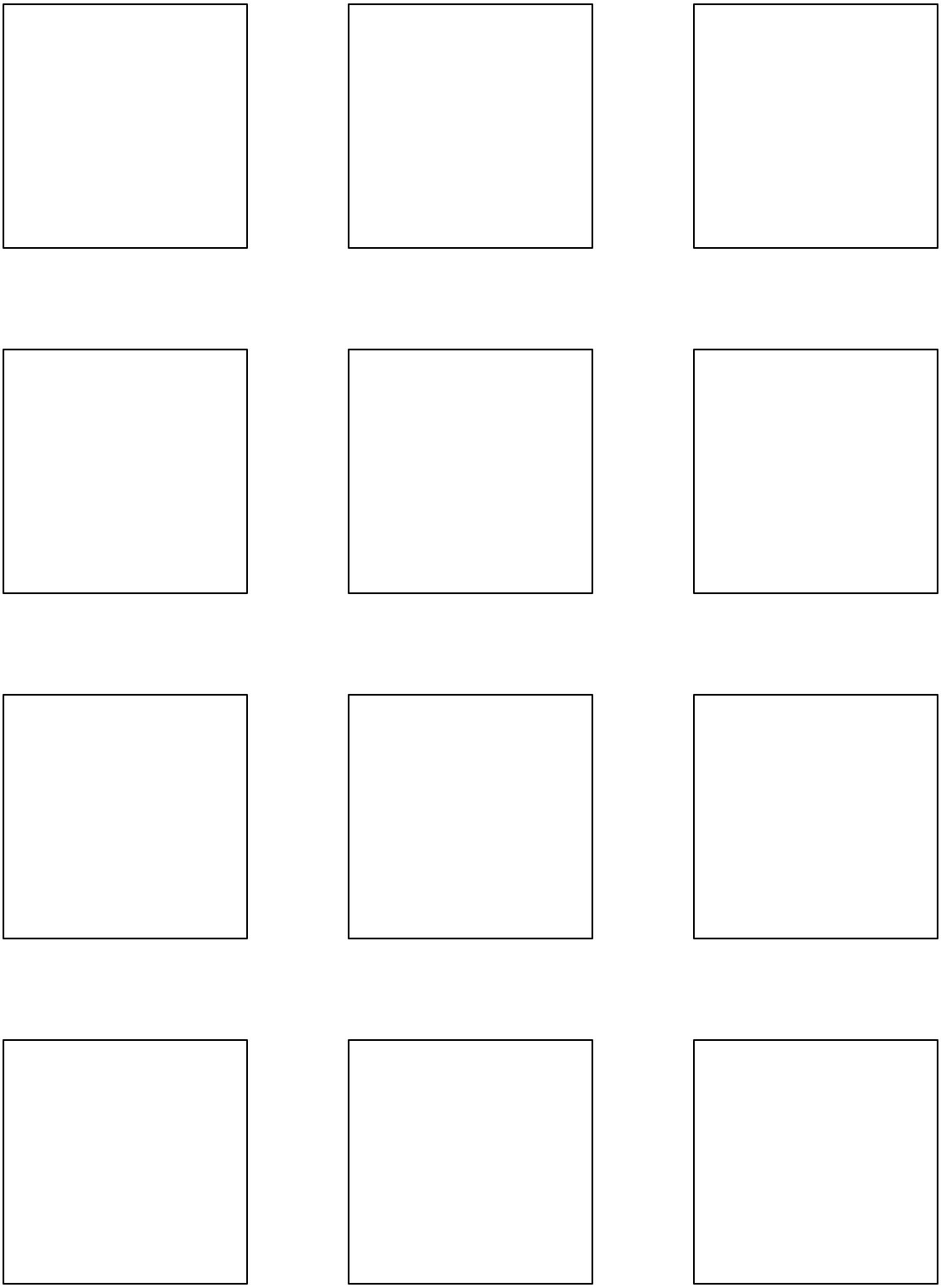
(1.5 inch x 1.5 inch square)

2) REPETITION – Using your final "unit design" you will then make 4 identical copies (2 x 2 tiles). Use the light table to trace or make photocopies. Cut these out and lay them on a 3 inch by 3 inch grid. Experiment with the placement of the individual squares. According to the results you may wish to change your design by adding or subtracting elements or by changing the orientation of the square units.



(3 inch by 3 inch square)

3) Paste the results of this exercise (2 patterns) on a separate piece of drawing paper.



*Use as a template to trace the squares on drawing paper

Pattern (Mirror Image and Inversion)

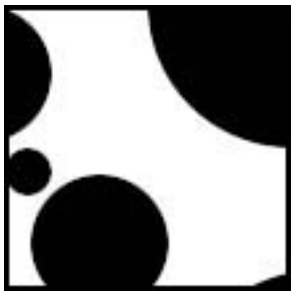
OBJECTIVE A pattern consists of repeated shapes or units based upon a grid or by using radial symmetry. By creating a unique pattern you will learn to transform a simple design using a system of repetition and rhythm with the added dimension of color.

MATERIALS
- 9" x 12" drawing pad
- pencil
- eraser
- black ink pen

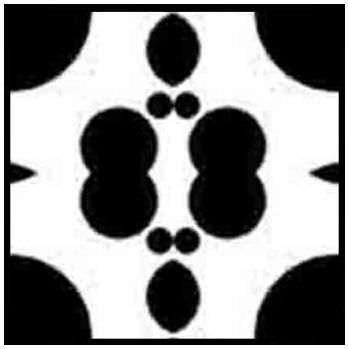
GRADING 10 points. Grade based upon following directions, timely completion and creativity.

INSTRUCTIONS 1) MIRROR IMAGE – Using the same design or a different unit design create a new pattern by using mirror images. Trace using the light table or use a photocopier.

DUE _____

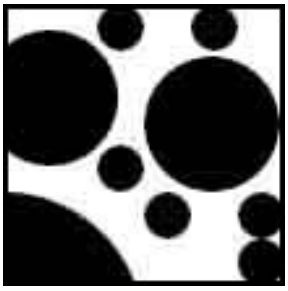


(1.5 inch x 1.5 inch square)

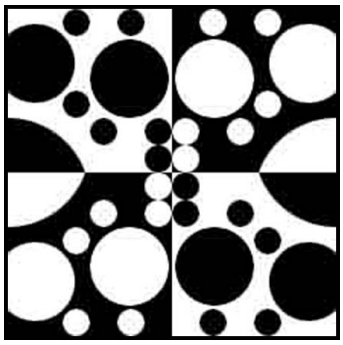


(3 inch x 3 inch square)

2) INVERSION – Try inverting the black and white areas to create a different pattern.



(1.5 inch x 1.5 inch square)



(3 inch x 3 inch square)

3) Paste the results of this exercise (2 designs) on two separate pieces of drawing paper.

Pattern (Variety)

OBJECTIVE

A pattern consists of repeated shapes or units based upon a grid or by using radial symmetry. It is possible to add variety to your pattern by inverting different areas of the larger pattern.

MATERIALS

- 9' x 12' watercolor or Bristol paper
- acrylic paint (optional)
- markers (optional)
- colored pencils (optional)
- pencil
- eraser

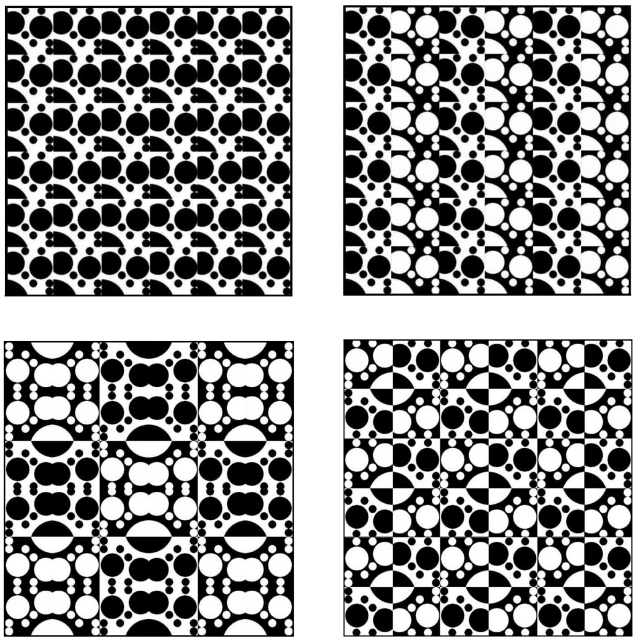
INSTRUCTIONS

1) After completing parts A through B you will decide upon a design for your final pattern before Adding color. You may use any of the designs you created for this project. The final design will be 9 inches by 9 inches. It must consist of 6 units by 6 units for a total of 36 units. Use a single unit of 1.5 inches by 1.5 inches to create multiples. You can do this by using the light table or a photocopier. Trace the design using pencil.

2) You do not have to fill in areas with black for this part of the assignment. You should, however, know what areas will be filled in for the next part of the assignment in which you add color.

2) Most patterns are based upon the repetition of a single unit. You may wish to add variety by interrupting the repetition in different ways. Below are some examples.

DUE _____



Pattern (Color)

OBJECTIVE

A pattern consists of repeated shapes or units based upon a grid or by using radial symmetry. By creating a unique pattern you will learn to transform a simple design using a system of repetition and rhythm with the added dimension of color.

MATERIALS

- 9' x 12' watercolor or Bristol paper
- acrylic paint (optional)
- markers (optional)
- colored pencils (optional)
- pencil
- eraser

GRADING

20 points. (5 points for consistent tracing + 5 points for effective use of color + 5 points for variety + 5 points for execution)

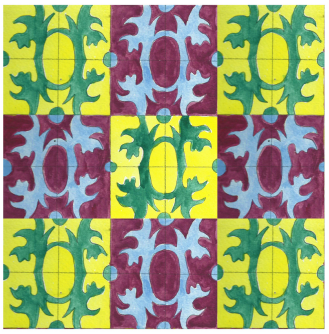
INSTRUCTIONS

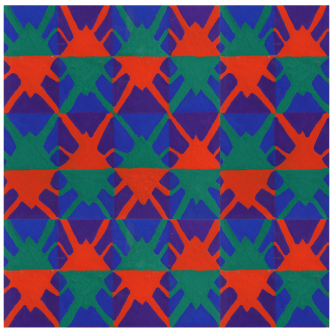
1) After completing parts A through C decide which design you will make a pencil drawing of your final pattern on an illustration board. This can be done using transfer paper or be creating your own.

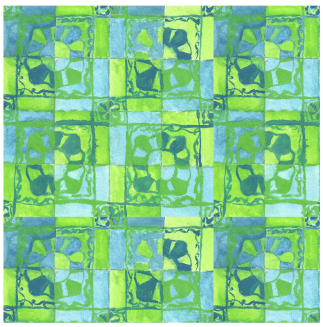
2) You will need to choose a combination of colors to complete your pattern. You can use as few as 2 but no more than 4 colors. This includes shades or tints of any single color. The object of this exercise is to see repetition in the pattern, so there should be identical units repeated within your design. Mask the design with artist's tape and take care to avoid stray marks and spills.

3) Trim the edges using a paper cutter or X-Acto blade on a cutting mat. Turn in the final version of your pattern (9" x 9") along with Parts A-B.

DUE _____







Examples of student work (You are only required to turn in one pattern)

Terminology

Canon A law or accepted code that prescribes a set of standards

Earthworks Artworks created by altering a large area of land using natural and organic materials. Earthworks are usually large-scale projects that take formal advantage of the local topography.

Enigmatic Puzzling or cryptic in appearance or meaning

Fresco A mural painting technique in which pigments mixed in water are used to form the desired color. These pigments are then applied to wet lime plaster, thereby binding with and becoming an integral part of a wall.

Golden mean A mathematical ratio in which width is to length as length is to length plus width. This ration as been employed in design since the time of the ancient Greeks. It can also be found in natural forms.

Golden rectangle The ancient Greek ideal of a perfectly proportioned rectangle using a mathematical ration called the Golden mean.

Hieratic scaling A composition in which the size of figures is determined by their thematic importance

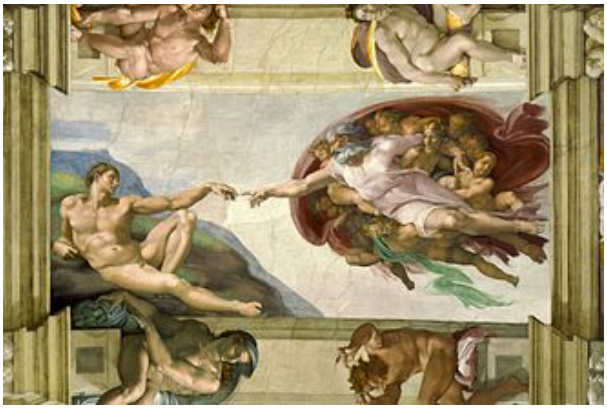
Proportion Size measured against other elements or against a mental norm or standard

Subjective Reflecting a personal bias

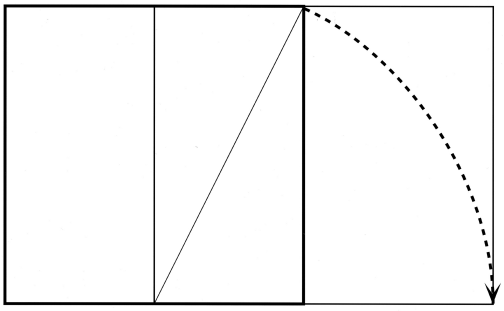
Surrealism An artistic style that stresses fantastic and subconscious approaches to art making and often results in images that cannot be rationally explained

an example of **hieratic scaling**

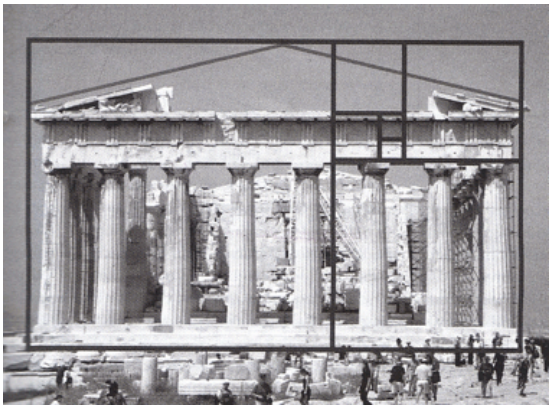
an example of an **earthwork** (or **land art**)



Michelangelo's Sistine Chapel is an example of a **fresco**



the **golden rectangle**



the **golden rectangle** in the Pantheon from ancient Greece

Scale/Proportion (Text as Image)

OBJECTIVE

Proportion plays a large role in the way we visually communicate information. Using varying size elements the artist or designer can direct the viewer's attention to what is most significant. Using a fortune cookie message you will be tasked with using text to create an image that successfully uses scale and proportion to communicate.

MATERIALS

- drawing paper
- painting materials
- pencil
- eraser
- ink pens
- collage materials (magazines, newspapers, etc.)

GRADING

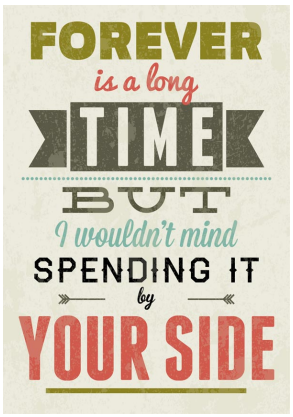
10 points. Grade based upon following directions, timely completion and creativity.

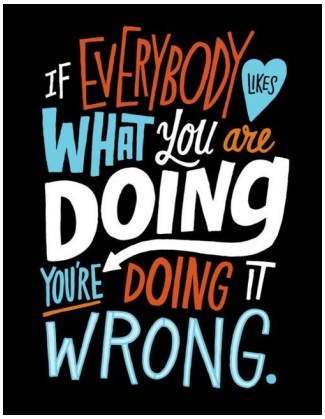
INSTRUCTIONS

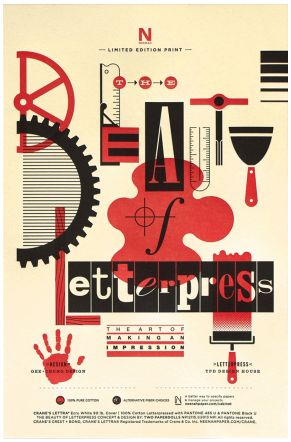
1) After receiving your fortune cookie create 12 thumbnail sketches that play with the size and style of the words. Think about how different lettering styles (whether they are commercial typefaces or hand drawn letters) affect the way your message will be received by the viewer.
NOTE: The text can take the form of a shape but use of images other than text should be limited. Ask the instructor for clarification.

2) Discuss your sketches with the instructor before progressing to Part B.

DUE _____







Scale/Proportion (Text as Image)

OBJECTIVE

Proportion plays a large role in the way we visually communicate information. Using varying size elements the artist or designer can direct the viewer's attention to what is most significant. Using a fortune cookie message you will be tasked with using text to create an image that successfully uses scale and proportion to communicate.

MATERIALS

- 11" x 14" paper or illustration board
- painting materials
- pencil
- eraser
- ink pens
- collage materials (magazines, newspapers, etc.)

GRADING

20 points. (5 points for legibility + 5 points for balance/imbalance + 5 points for visual connection with message + 5 points for neatness in execution)

INSTRUCTIONS

1) Develop three ideas from the 12 thumbnail sketches from Part A. Draw at least 4 versions for each (3 ideas x 4 versions = 12 new sketches). Discuss your results with the instructor before proceeding to do the final version. Color may play an important role in your design. You should use color in your development sketches.

2) Once you have decided upon a single idea you will then need to create the text you will use in the final version of your project. Text may be created by hand or cut from a printed source. You may also use light tables and/or collage materials to reproduce type.

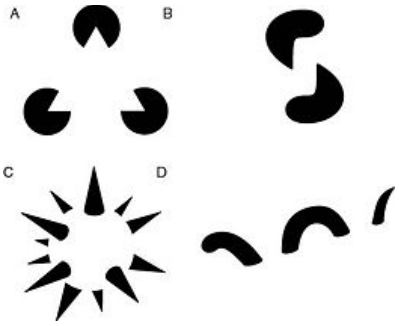
DUE _____

examples of student work (you are only required to create one design)

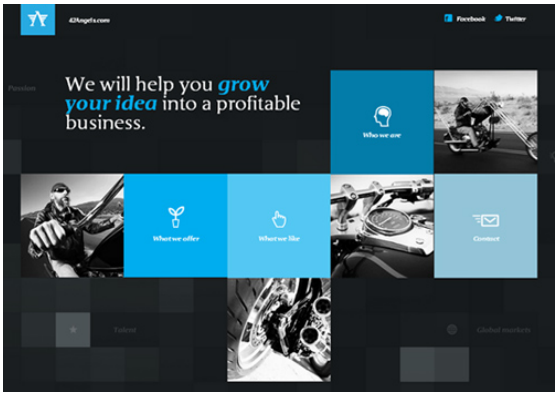
Terminology

Unity	The quality of connectivity or agreement between elements in a design
Collage	An artwork created by assembling and pasting a variety of materials onto a two-dimensional surface
Composition	The overall arrangement and organization of visual elements on a two-dimensional surface
Continuation	A line or edge that continues from one form to another, allowing the eye to move smoothly through a composition
Gestalt theory	(also gestalt psychology) The mind creates a unified whole through organizing tendencies that are often regular, orderly, symmetrical and simple
Grid	A network of horizontal and vertical intersecting lines that divide spaces and create a framework of areas
Harmony	The pleasing combination of parts that make up a whole composition
Intellectual Unity	Elements that share a common theme or idea
Monochromatic	A color scheme using only one hue with varying degrees of value or intensity
Proximity	The degree of closeness in the placement of elements
Repetition	Using the same visual element over again within the same composition
Visual Unity	Achieved when the whole predominates over the parts in a visual design

an example of continuation

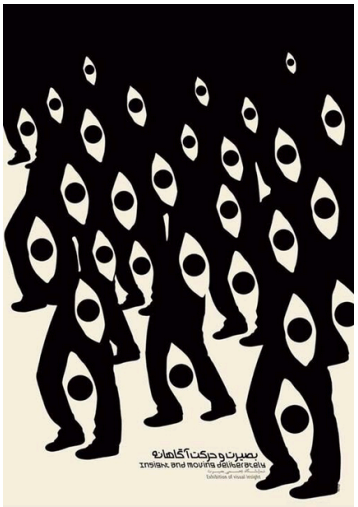


some examples that illustrate our ability to draw connections between parts and see a larger picture (**gestalt theory**)



an example of web design using a **grid**

an example of **proximity**



an example of **repetition**

an example of unity through use of the same **subject**

2D Design Unity/Variety/Emphasis

Instructor: Robert Watkins

Methods for Creating Unity in a Design

1. Proximity — grouping unlike shapes closely suggests a relationship between them
2. Repetition — images, shapes or colors that are repeated can create pattern and rhythm
3. Continuation — fluid movement from one element to another
4. Grid — a grid, whether used in organization or visible, can create continuation
5. Subject — elements which share a common subject create connectivity

Methods for Creating Variety in a Design

1. Form — differences in form/shape add visual interest
2. Size — size or scale can illustrate differences in significance or simply add surprise/mystery
3. Color — contrasting colors or discordant color can disrupt repetition
4. Gesture — differences in texture or technique can please the eye

Methods for Creating Emphasis in a Design

1. Contrast — light objects against a dark background draw attention
2. Pattern — bold contrasting patterns can create contrast against plain backgrounds
3. Style — realistic images contrast with abstract ones (faces always grab our attention)
4. Text and Graphic Symbols — letters and numbers compel viewers to interpret them
5. Color Contrast — color against a black and white background creates a strong contrast
6. Isolation — elements set apart from others will draw the viewer's attention
7. Placement — areas at the intersection of inherent lines naturally attract our attention

Unity (Collage)

OBJECTIVE

Unity is a vitally important design principle that can be created numerous ways. Color harmony, repetition, proximity and subject matter are just a few ways to create a cohesive design. Collage enables the designer to quickly apply many of these techniques with visually stunning results. By designing with collage you can create unified designs that combine representational and abstract elements.

MATERIALS

- drawing paper, watercolor paper or illustration board (11" x 14")
- collage materials (magazines, newspapers, computer prints, etc.)
- pens, pencils, markers, painting supplies
- glue or spray adhesive

GRADING

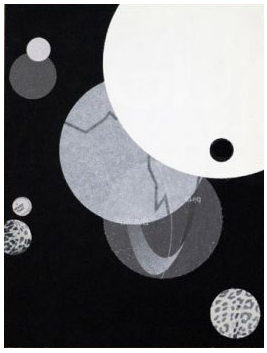
20 points (5 points for color unity + 5 points for subject unity + 5 points for application of one other unifying principle + 5 points for neatness in execution)

INSTRUCTIONS

1) With collage it is often best to begin with photographs, colored paper, text and patterns in the beginning stages of the design. First, gather some collage materials that suggest unity through similar colors, repeated imagery or subject matter that is closely related. Second, draw several sketches with the collage materials in mind. These sketches may be the same size as the final version (11" x 14").

2) The examples below illustrate different applications of collage in a unified design. You may use other materials (gouache, marker, ink, etc.) in addition to collage.

DUE _____



Constructivism (Thumbnail Sketches)

OBJECTIVE

By creating a focal point or by emphasizing elements in a two dimensional design you can communicate the significance of something, create greater impact and direct a viewer's attention. This project will challenge you to create a focal point in a design that is inspired by Russian Constructivist design. This project will also help you analyze the work of other designers and combine their techniques with your own individual style.

MATERIALS

- drawing paper, watercolor paper or illustration board (15" x 20")
- painting materials
- pencils, colored pencils, markers, ink pens
- collage materials (magazines, newspapers, computer prints, etc.)

GRADING

10 points. Grade based upon timely completion and use of Constructivist design principles.

INSTRUCTIONS

1) Begin by researching Russian Constructivism. (https://www.artsy.net/article/artsy-editorial-constructivism-brought-russian-revolution-art) Search the internet by using the following terms: "Russian Constructivism," "Aleksander Rodchenko," "El Lissitzky," "Stenberg Brothers," "Lyubov Popova," and "Varvara Stepanova." Many of these designs combine collage. You may wish to find images or type suitable for use in your poster and design around them. The use of photographs (your own or cut from printed sources) is encouraged.

2) Create 12 thumbnail sketches for poster ideas inspired by those you've researched. The limited use of color is one strategy for creating emphasis or a focal point. Text is an optional part of this project but it is a powerful way to draw the viewer's attention. This poster may advertise something or promote an idea but it can also be abstract without a discernible message. Be playful with shapes and other visual elements but be careful: the busier the design the more challenging it will become to create a focal point or emphasis.

DUE _____

Constructivism (Development)

OBJECTIVE

Russian Constructivists used diagonals to create dynamic compositions. Another characteristic of their designs was the use of limited color and high contrast. Utilizing these elements will enable you to create a dramatic design with a focal point.

MATERIALS

- drawing paper, watercolor paper or illustration board (15" x 20")
- painting materials
- pencils, colored pencils, markers, ink pens
- collage materials (magazines, newspapers, computer prints, etc.)

GRADING

10 points. Grade based upon timely completion and use of focal point/emphasis techniques.

INSTRUCTIONS

1) Once you have found collage materials and decided upon a subject for your project you will need to experiment with different compositions. Create at least 4 different versions of one idea from among your thumbnail sketches. You should add the photographic image (in the form of photocopies or sketches) and add color using colored paper, markers, paint or colored pencils. This will allow you to visualize the final version, which will be 15" x 20."

2) The final poster should incorporate the basic characteristics of Constructivist design but add your own unique twist. This could be in the form of your color choices, the way you use type or the addition of other graphic elements. Remember to emphasize or create a focal point. Note the examples below. In Figure A the photograph of the woman is the focal point. In Figure B the high contrast skirt and shoes are the focal point. Figure C uses high contrast and highly recognizable images from popular culture to create a focal point. In Figure D the runner and the idea of motion is emphasized.

DUE _____

A.

B.

C.

D.

Constructivism (Color Palette)

OBJECTIVE

The final project will challenge you to draw upon all the skills learned during this course. Color is a major component of your design. An appealing combination of colors will help to unify your design and can be used to emphasize visual elements, create a focal point and add variety.

MATERIALS

- drawing paper, watercolor paper (9" x 12")
- painting materials
- pencils, colored pencils, markers, ink pens
- collage materials (magazines, newspapers, computer prints, etc.)

GRADING

10 points. Grade based upon timely completion and use of color to create focal point/emphasis.

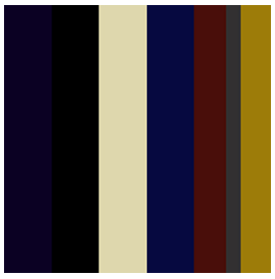
INSTRUCTIONS

1) By creating a color palette before beginning work on your final design you can insure a more cohesive design. Decide how you will apply color (paint, collage, etc.). Experiment with different combinations in a sketchbook or a separate piece of paper.

2) Use the materials you have chosen to create color palettes. A color palette represents the color scheme you will use in your design. The color palette should include all the colors you will use in the final version of your design and may include different values of the same color.

Note: Although the Russian Constructivists used red as a major theme of their design, you are not required to include red, yellow or any of the colors you see in their designs. Your design may include any colors you wish. Remember that a limited color scheme can help you to create unity. Isolated areas of color can help you to add emphasis or create a focal point.

DUE _____



You can find color versions of these examples at: http://robertdwatkins.com/week13.html

Constructivism (Final Version)

OBJECTIVE The final project will challenge you to draw upon all the skills learned during this course to create a cohesive design which incorporates a focal point or places emphasis upon a visual element or elements. By researching a specific design movement you will learn to synthesize ideas from design history and add your individual interpretation. As the final project of the term it is also an opportunity for you to showcase your handling of the materials we have used in class.

MATERIALS
- drawing paper, watercolor paper or illustration board (15" x 20")
- painting materials
- pencils, colored pencils, markers, ink pens
- collage materials (magazines, newspapers, computer prints, etc.)

GRADING 20 pts. Grade is based upon: 1) use of Constructivist techniques
2) creation of emphasis/focal point(s)
3) execution of ideas
4) creativity/personal interpretation

INSTRUCTIONS 1) After meeting with the instructor to discuss parts A - C you may begin the final version of your poster. Use any combination of the materials listed above. Remember that you are being graded on 1) your ability to "synthesize" a particular style and 2) your ability to use the design principle of emphasis and focal point. Below are some examples of student work that successfully fulfill these criteria. Projects are due the day of our final exam. No work may be done the day of the exam.

Our final exam date is

_____

Playing Cards (Group Project)

OBJECTIVE

Many graphic design projects are done by committee. In other words several people are involved in the decision making process. This can be advantageous because the work is shared but difficult because members of the group have differing opinions. This project will challenge your group to create a design scheme for playing cards. Your group will need to delegate tasks and utilize the talents of the team members to complete a unified design.

MATERIALS

- illustration board (15" x 20")
- painting materials
- pencils, colored pencils, markers, ink pens
- collage materials (magazines, newspapers, computer prints, etc.)

GRADING

20 pts. for each group member (5 points for unity of design + 5 points for team effort + 5 points for creative problem solving + 5 points for neatness in execution)

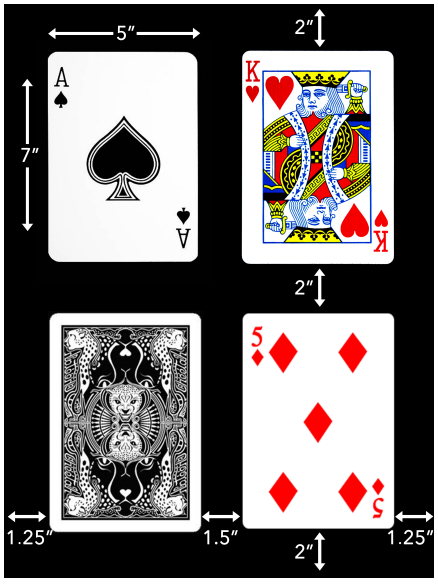
INSTRUCTIONS

Your group will produce 3 card fronts and one card back design.
The card fronts should include the following three cards:

1 Ace of Spades (should include black)
1 King of Hearts (should include red)
1 number 5 of Diamonds (should include red)

The card back can be any design and color scheme you choose. You may wish to repeat colors or elements used in the card fronts on the card back to achieve a sense of unity.

Part A) Begin with thumbnail sketches just as we have in past projects. Each member should contribute a number of sketches and/or ideas in a brainstorming session.
Part B) Develop these sketches with more detailed drawings. You may begin to assign group members with illustration, typography, backgrounds, etc. Assigning each member one card will most likely produce varied results and result in designs that are not unified.
Part C) Create a color palette using the materials you decide to use in the final version.
Part D) Mount your designs (with rounded corners) on a 15" x 20" illustration board using the measurements below.



Elements of Art

These are the basic elements that are used by Artists in creating Art; they are what you use to create an aesthetically pleasing work. When we make Art, we need to understand and apply these seven Elements of Art.

Line

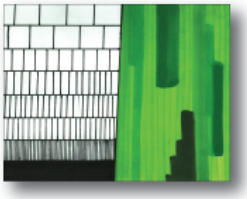
A mark made by a pointed tool such as a brush, pen or stick; a moving point.

Shape

A flat, enclosed area that has two dimensions, length and width. Artists use both geometric and organic shapes.

Color

Is one of the most dominant elements. It is created by light. There are three properties of color; Hue (name,) Value (shades and tints,) and Intensity (brightness.)

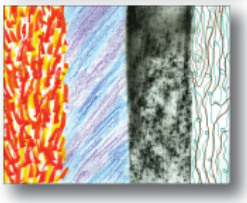


Value

Degrees of lightness or darkness. The difference between values is called value contrast.

Form

Objects that are three-dimensional having length, width and height. They can be viewed from many sides. Forms take up space and volume.



Texture

Describes the feel of an actual surface. The surface quality of an object; can be real or implied.

Space

Is used to create the illusion of depth. Space can be two-dimensional, three-dimensional, negative and/or positive.

Principles of Design

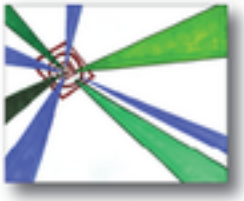
These are the standards or rules to be observed by Artists in creating works of Art; they are how to create and organize Artwork. When elements are utilized with the principles in mind, outstanding Artwork is created.

Balance

A distribution of visual weight on either side of the vertical axis. Symmetrical balance uses the same characteristics. Asymmetrical uses different but equally weighted features.

Contrast

The arrangement of opposite elements (light vs. dark, rough vs. smooth, small vs large, etc...) in a composition so as to create visual interest.



Emphasis

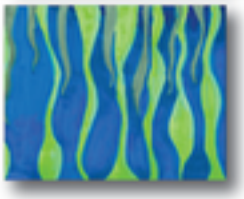
Used to make certain parts of an Artwork stand out. It creates the center of interest or focal point. It is the place in which an Artist draws your eye to first.

Movement

How the eye moves through the composition; leading the attention of the viewer from one aspect of the work to another. Can create the illusion of action.

Pattern

The repetition of specific visual elements such as a unit of shape or form. A method used to organize surfaces in a consistent regular manner.



Rhythm

Regular repetition of, or alternation in elements to create cohesiveness and interest.

Unity

Visually pleasing agreement among the elements in a design; It is the feeling that everything in the work of Art works together and looks like it fits.

2D Design Project ____ Reflection

Name:_____

DESCRIBE What elements of art did you use in your work? (for example, biomorphic shapes, curvilinear lines, complementary colors, etc.)

_____

_____

ANALYZE What principles of design did you use in your work? (for example, symmetrical balance, triadic color harmony, unity through repetition, etc.)

_____

_____

INTERPRET How does your use of the elements of art and principles of design influence the content of your work? (for example, "the use of strong value contrast helps create emphasis")

_____

_____

EVALUATE What do you feel is successful about this work?

_____

_____

What do you feel could be improved about this work?

_____

_____

_____ _____/ 5 Instructor's comments:_____

_____ _____/ 5 _____

_____ _____/ 5 _____

_____ _____/ 5 _____

TOTAL _____/ 20 _____

Portfolio Checklist			Score
IN-CLASS 1	The Line and The Dot – vocabulary and drawings – 9” x 12”		_____ /10
PROJECT 1	Realistic to Abstract	Parts A–C – 9” x 12”	_____ /30
		Part D – 9” x 12”	_____ /20
	Reflection		_____ /5
QUIZ 1	Line and Shape		_____ /10
PROJECT 2	Value (Value Scale) – 9” x 12”		_____ /20
IN-CLASS 2	Balance/Imbalance (Collage) – 5.5” x 8.5” x 3		_____/10
PROJECT 3	Value and Form (Self Portrait)	Part A (Portrait Tracing) – 9” x 12	_____ /10
		Part B (Thumbnails) – 9” x 12	_____ /10
		Part B (Final Version) – 9” x 12	_____ /20
	Reflection		_____ /5
QUIZ 2	Balance		_____ /10
PROJECT 4	Color Wheel – 9” x 12”		_____ /20
QUIZ 3	Color		_____/ 10
PROJECT 5	Color Harmonies	1) Analogous – 9” x 12”	_____ /10
		2) Complementary – 9” x 12”	_____ /10
		3) Triad – 9” x 12”	_____ /10
	Reflection		_____ /5
PROJECT 6	Vibrating Edges – 9” x 12”		_____/10
MIDTERM SCORE			_____ /_____

PROJECT 7	Pattern	Part A (Thumbnails, Repetition) – 9” x 12	_____ /10
		Part B (Mirror Image, Invert) – 9” x 12	_____ /10
		Part C (Variety)	
		Part D (Final Pattern) – 9” x 9”	_____ /20
	Reflection		_____ /5
QUIZ 4	Pattern & Texture		_____ /10
PROJECT 8	Scale/Proportion (Text as Image)	Part A (Thumbnails) – 9” x 12”	_____ /10
		Part B (Development) – 9” x 12	_____ /10
		Part B (Final Version) – 11” x 14	_____ /10
	Reflection		_____ /5
QUIZ 4	Scale & Proportion		_____/ 10

PROJECT 9	Unity & Variety (Collage) – 11” x 14”		_____ /20
	Reflection		_____ /5
PROJECT 10	Emphasis (Constructivism)	Part A (Thumbnails) – 9” x 12”	_____ /10
		Part B (Development) – 9” x 12”	_____ /10
		Part C (Color) – 9” x 12”	_____ /10
		Part D (Final Version) – 15” x 20”	_____ /20
	Reflection		_____ /5
PROJECT 11	Final Project (Playing Cards)	group project	_____ /20
QUIZ 5	Unity/Variety/Emphasis		_____ /10
EXTRA CREDIT	_____		_____
	_____		_____

TOTAL _____ /_____