

2-D Design Syllabus (subject to change)

Prerequisites: None

Recommended Text

Design Basics By David A. Lauer and Stephen Pentak. ISBN 0495501816

Instructor

Clifton Riley

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ARTF 1301 012

CRN 21977

CS 132

TTH 11:00A-1:50P

FALL 2013

OFFICE HOURS:

JCM 4112

TTH 2:30-3:30PM

BY APPOINTMENT

(24 HR NOTICE)

Course description

This course will introduce the elements and principles of two-dimensional design through the use of a variety of two-dimensional media. Emphasis will be placed on developing practices that utilize the elements and principles of design through practice and experimentation. You will be encouraged to develop a visual language, pursue conceptual growth, and to cultivate critical thinking skills.

Students will build a technical approach to mastering materials and concepts for making art to channel their creative energies through demonstrations, interactive lectures, assigned class projects, group discussions, and class critique.

Course Objectives

- » learn the basic vocabulary, use, and techniques of 2-D Design.
- » explore basic elements and principles of design through black & white and color media including drawing, painting and collage utilizing a variety of materials and artistic approaches.
- » learn and apply formal elements and principles of art and design.
- » encourage students to develop a visual language, pursue conceptual growth, and to cultivate critical thinking skills.
- » meaningful participation in critiques and in studio discussions.
- » develop an understanding of contemporary art and studio practice.
- » encourage to visit local galleries, museums and lectures.

Critiques

Critiques are one way that we as a class can explore strengths and weaknesses in any given project. Each student is expected to actively participate in each critique. Students should be responsive and prepared for every critique. Your grade will be greatly affected by your level of participation in critiques.

Course Policies

Attendance and Tardiness

We will be developing a community that relies on active participation, therefore attendance is required. It is important that you are in class to take part in discussions, participate in critiques, and utilize the workdays. You will be allowed 3 absences without question. Use these as you see fit. If you miss a class, it is your responsibility to get all the information that was covered that day from one of your peers.

After the 3rd absence, your grade will be lowered by one letter grade. Each absence thereafter will result in an additional drop of one letter grade. **7 absences will result in an automatic F.** All extreme circumstances that require above the allotted three absences must be accompanied by documentation to be considered.

If you are not present when attendance is recorded you will be marked absent. If you come to class late it is your responsibility to come to me and say, "I am here can you change my absent to a tardy?" When you have been tardy or leave early three times it will count as an absence.

Preparedness

Preparedness is important in order for the classroom experience to be most effective. Please keep all of your materials well stocked. Students who do not have required materials and who do not use class time effectively will be asked to leave, counted absent for the day, and receive a daily grade of "F".

Freedom of Expression

Each student is strongly encouraged to participate in class. In any classroom situation that includes discussion and critical thinking, there are bound to be many differing viewpoints. These differences enhance the learning experience and create an atmosphere where students and instructors alike will be encouraged to think and learn. On sensitive and volatile topics, students may sometimes disagree not only with each other but also with the instructor. It is expected that faculty and students will respect the views of others when expressed in classroom discussions.

Academic Honesty

The University policy on academic dishonesty (See Student Handbook) will be enforced.

Classroom Civility

Disruptive behavior in the classroom is prohibited in Section 2.02 of Texas State's Code of Student Conduct. Students who engage in the following behaviors or any behaviors prohibited by the Code of Student Conduct shall be required to leave the class room and be counted absent for the day. Any student who violates any provision of those laws is subject to disciplinary action, notwithstanding any action taken by civil authorities. This principle extends to conduct off campus that is likely to have an adverse effect on the university or the educational process.

Examples of conduct which is prohibited

- » Harassing or threatening (by any means) to take unlawful action against any person, causing or intending to cause annoyance or alarm.
- » Engaging in academic dishonesty as described in UPPS 07.10.01 (Honor Code) and in the student handbook.
- » Engaging in disorderly conduct on property owned or controlled by the university or at a university function that interferes with the university's programs or activities.

Examples of disruptive behavior

- » Repeatedly leaving and entering the classroom without authorization
- » Making loud or distracting noises
- » Persistent speaking without being recognized
- » Resorting to physical threats or personal insults
- » Using Cellular phones during class
- » Coming to class under the influence
- » Sleeping in class
- » Abusing / back talking the instructor or fellow students
- » Making offensive remarks
- » Text messaging
- » Walking around during a lecture, a pose, during a demo, or critique
- » Talking to your neighbor so he/she is distracted from participation in the class

Expectations

- » Please respect and listen to others.
- » Be open to changing and expanding your ideas and work. This is a learning experience and you

should embrace it as such.

- » Show up to class on time, turn in your work on time and participate.
- » Turn off your cell phone during class and keep your computer closed unless it is a workday or it is needed for a presentation. No headphones, they will only serve to isolate you from your classmates.
- » Interact with each other. Our peers are often our best resources for ideas. Ask questions. Discuss issues. Take advantage of this. Doing so will help build a more creative and productive environment.
- » **Turn off all cellular and data devices before the start of class.**

Cookie Rule in Effect:

Any student or instructor whose cellular phone, music device or computer disrupts class, (in any way), will bring cookies for the entire class the following class meeting. Additionally, anyone using texting devices or computers for the same purpose, during class time, shall be responsible for cookies as well. Also, anyone speaking out of turn about his or her own work or speaking to fellow students during critique will bring cookies for the entire class (two per student in all cases). Students not wishing to participate shall receive an, "F", as daily grad

Course Communication

Communication will be done through TX State Bobcat email. Please check your email for class updates and course communication. All course materials will be posted on TRACS site & please refer to website for any missing handouts and updated Assignment schedules. Please feel free to contact me via e-mail with any questions or concerns.

Clean up

Each student is expected to help clean up his/her work areas at the end of each class period. Let water run for a moment after cleaning brushes in sink. Please dump any liquid other than water in the receptacle next to the sinks. Please ask for help if necessary. Leave no litter behind.

Requirements for each assignment

All work must be executed on assigned paper with assigned media.

Presentation of all work must be professional. Each work submitted for a grade must have tracing paper neatly cut and affixed with tape at the top of the work.

All work must have a printed tag which should appear on the back of each work (lower right corner, depending on orientation of work.)

Tag Example:

Name: Your name here

Instructor: Clif Riley

Date: 8/27/2013 FALL

Project:"Figure Ground"

Grade:

Failure to fulfill these requirements will result in the lowering of that project grade by one letter for each requirement listed.

Assessment and Grades

The amount of work, thought, and participation that you put forth will determine your grade beyond the basic requirements. Although it is true for most fields of study, it is particularly true that in art and design, the more you put into it the more you will get out of it. **Expect to work a minimum of 6 hours a week outside of class.**

Overall progress will be evaluated using a variety of criteria that measure technical, aesthetic, and conceptual progress throughout the design and execution process. These include originality of concept and design, innovation and investigation of new materials, appropriate craftsmanship, presentation, verbal participation in critique, participation in process and studio work sessions, participation in discussion of readings, analysis and interpretation of reading material, completion of assignments, research and written work

Regular attendance, adequate and on-time completion of assigned work, participation in in-class discussions and critiques are expected of everyone. This basic level of involvement is considered average and will result in a C. Midterm and final review of your portfolio will constitute a large portion of your grade. In addition, a well-developed sketchbook (minimum of 80 pages) will be required by the end of the semester. The sketchbook counts for one letter grade.

Strong conceptual awareness, originality in interpretation, a resolved sense of form, a degree of complexity beyond easy immediate solutions and subsequent control of media and various techniques will result in higher grades. Learning to create successful work requires discipline, dedication, time, an open mind, and a great deal of effort. Those who are willing to make sufficient effort will add to the learning experience of everyone in class. Those students who are unwilling to make the commitment necessary to learn should drop the class.

Incomplete grades will be given only under exigent circumstances.

		A+	98-100	C+	77-79
		A	93-97	C	73-76
Projects and studio work	50%	A-	90-92	C-	70-72
Sketchbook/Process Book	30%	B+	87-89	D+	67-69
Participation	20%	B	83-86	D	63-66
		B-	80-82	D-	60-62

Late Work

Major Projects

If a documented illness or serious personal issue is affecting the completion of your work, please discuss it with me in a timely manner. Ten points (one full letter grade) will be taken off of late work for every class period that it is late. Late work will only be accepted for two weeks after the original due date. Late homework will only be accepted with an excused absence (i.e. a doctor's note). No exceptions.

All works must be available for midterm and final portfolio review.

Final exam

Tuesday, December 10, 2013. 11:00-1:30

Health & Safety

- » In general, the use of this classroom space and the required materials for this course are considered low risk when common sense is used.
- » It is important that you understand product labels for any media before use.
- » When purchasing materials such as acrylic paint, compressed charcoal, drawing ink, etc., look for the label that identifies compliance with the American Standards for Testing and Materials (ASTM).
- » Wash hands thoroughly after the use of media (especially before eating) and avoid skin contact with paint containing cobalt or cadmium.

- » I will demonstrate the appropriate use of tables and/or easels, the paper cutter, and the use of an exacto or utility knife.

Office of Disability Services

The Office of Disability Services offers support services for students with documented physical or psychological disabilities. Students with disabilities must request reasonable accommodations through the Office of Disability Services. Students are encouraged to do this three weeks before the start of the semester. The Instructor must be presented with official documentation from the Office of Disability Services before an accommodation may be made.

Materials**Paper/Presentation:**

- 1 Bristol board pad, 14"x17", smooth (not vellum) (Strathmore)
- 1 Tracing paper pad, 14"x17"
- 1 Sketchbook, hard cover, black, with spiral binding, 8.5"x11" 80 pages
- 1 Paper palette tablet (Strathmore), approx. 9"x12", a roll of butcher paper, or wax paper

Pencils/Erasers/Ink/Paints:

- Graphite pencils – 2H, 4H, 2B, 4B
- Micron pen set, black (6) - .08, .05, .03, .02, .01, .005
- White vinyl eraser
- Kneaded Eraser
- Black waterproof India ink (Speedball brand)
- Liquitex Acrylic Professional Paint (This brand only)
- Acrylic Paint tubes, 2oz.:
- Yellow Medium Azo, Quinacridone Crimson, Phthalo Blue (Green Shade), Transparent Mixing White, Ivory Black, and Titanium White
- Set of 6 2 oz. tubes Liquitex heavy body brand color mixing set:
- <http://www.amazon.com/Liquitex-Heavy-Body-Artist-Acrylic/dp/B003BP57BI>

Brushes

- Nylon short-handled brush suitable for watercolor and acrylic (Silver white or Ruby Satin brands)
- Rounds: 0,1,2,4,8
- Flats: 1,2,4,8

Other Materials

- Palette knife – metal with wooden handle or plastic
- Scissors
- Compass, 12" diameter
- X-acto knife and blades
- Round white plastic paint tray, with 10-12 wells
- Cups for water (small glass jars or plastic yogurt cups)
- 1 glue stick
- 1 24" Metal Ruler, Cork backed, raised for inking
- 1 12" 45 degree Triangle, Clear or orange
- Post-it Tape (2) Preferred but get Drafting or painters tape, ¾" or 1" if you have to.
- Portfolio case – approx. 24"x28" any style
- Large box for supplies (large plastic tackle-box or tool-box or Art bin)
- Cutting Mat (9 x 12 minimum & self-healing)

Additional supplies may be needed and will be discussed when appropriate.

Materials available at:

- Student Bookstore on campus
- Colloquium Bookstore, 320 University Dr. San Marcos, TX. 512.392.6641
- Hobby Lobby, 933 Highway 80 East San Marcos, TX. 512.392.5525
- Jerry's Artarama, 6010 N. IH 35 Exit 238 Austin, TX. 512.477.1762
- Online vendors: Daniel Smith, Dick Blick, Utrecht, Texas Art Supply (keep in mind shipping time)

Sketchbook / Process Book

As a way to better understand and develop your creative practice, consider using your sketch book in a similar fashion as suggested below.

Approaches

There is no required content other than the sketchbook assignments. But that does not mean your sketchbook/process book is for the assignments only. Glue and tape things that inspire or influence you to the pages. Investigate mark making. Test color options. Show and explore your thought process. Write down ideas and how you arrived at them.

Don't edit. This is a way to see how you approach your creative practice. Treat your sketchbook/process book as a learning opportunity. There are no bad ideas, if something does not work out immediately, come back to it later with fresh eyes.

Document progress on your projects. Use the pages to analyze and critique the work. Take pictures or print out images of your projects, attach them to the pages of the book and draw on top of them. Consider dating additions or modifications to current ideas. Use your book as a way to evaluate and learn from your decision making process.

Make notes and record your thoughts. How did the idea turn out? What problems did you encounter? What approaches were successful? What colors did you mix to produce that green or this blue? Where did you find that image or when did you come up with that concept and why?

There really is no wrong way to approach this as long as you can see the progression of your creative process and learn from it.

Have it with you at all times. You never know when a great idea will pop into your head.

Critique Guidelines

It is mandatory that you respect your classmates. We are all here to learn. You need to be willing to say what you think about others' work and to hear honest critique of the work you've done. In order to become better artists and designers, we must be willing to speak openly about art and to give and receive constructive criticism. Balanced comments are far more effective than overly positive or overly negative ones.

Rules of Engagement

Be an active listener, this goes for the person whose work is being critiqued and for those who are critiquing. This is vitally important for creating an atmosphere of respect and for ensuring that you benefit from the critique. Have a classmate take notes, so you can concentrate on the speaker.

Do not take anything personally. Critiques are only talking about your work, not you. This is especially difficult to remember if your work is related to you as a person or events in your life.

How to Critique

Consider outlining questions for your peers beforehand. A thorough critique should address both form and content, and it should consider the work of art as an object and in the context of the issues discussed in class.

Description

What does it look like? What is it made of? Assume that the audience knows nothing. Talk about formal qualities, composition, color, line, texture, scale, proportion, balance, contrast, and rhythm, etc....

Analysis

What does it mean? Synthesize any contextual or biographical information you have with your own interpretation of the work. Think about it, no snap judgments.

Evaluation

Is it art? Is it interesting? Does the work engage you, make you think? Only you can provide this information. Do not assume that anyone shares your point of view. Explain why you feel the way you do.

Refer to the vocabulary for the assignment. How does the work address these considerations?

Forbidden

No qualifying remarks

"It's just my opinion..." or "I don't know about art, but..."

No excuses

"If I had more time..." or "I didn't really understand the assignment..."

No opinions without explanation or evidence

"It's good.", "It's bad.", "I don't like it.", "I like it." Why do you think this?

Zero Participation

Everyone must contribute 110%. Our peers are often our best resources for ideas. Ask questions. Discuss issues. Take advantage of this, not only in critique, but during work sessions. Doing so will help to build a more creative and productive environment.

How to Read Critically

Investigate

Always take notes and look up anything that is unfamiliar to you. This includes researching historical information, artists mentioned, major themes and ideas, and vocabulary you do not understand.

Ask yourself the following questions to contextualize the writing and keep them in mind as you read.

What is the author's background, perspective, and credentials?

When was this written and where was it published?

What are the author's conclusions?

Explore various methods for taking notes. Write in the margins of your book, dedicate a page in your sketch book to the reading. Rewrite notes and refer back to them if necessary. Create your own ways to map information and find a method that works for you.

Process

Do you agree? Why or why not? Cite evidence that is omitted from the author's argument. How does this affect my view of the world? How could you utilize this new information?

Apply

Remember, the main goal is not to regurgitate information, but rather to consider new ideas and modes of thinking.

2-D Design Course Calendar (subject to change)

August

Week 1

Course Introduction and Overview.

September

Week 2

Elements and Principles of Design and Composition.

t 9.3 IC: Discuss PB1; Discuss E&PoD, Composition; Point/Line Comp. Studies.
HW: PB2.

th 9.5 IC: E&PoD/Comp Recap, Discuss PB2, P1: Dynamic Compositions of Principles.
HW: Complete P1.

Week 3

Figure/Ground Relationship, Positive and Negative Space.

t 9.10 IC: P1 Due, Discuss Figure/Ground, Ambiguous F/G Studies, Dyn. F/G Shift Studies.
HW: PB3.

th 9.12 IC: Discuss PB3, P2: Complex Figure/Ground + Scale
HW: Complete P2, PB4.

Week 4

Texture, Repetition, Unity and Variety, and Emphasis.

t 9.17 IC: P2 Due, Discuss R,U and V, Rubbings to Graphic Pattern.
HW: PB4.

th 9.19 IC: Discuss PB4, P3: Texture + Contrast, Emphasis, and Scale.
HW: Complete P3.

Week 5

Value, Balance, and Symmetry.

t 9.24 IC: P3 Due, Discuss Value and Balance, Value Scales and Line/Mark-making Studies.
HW: PB5.

th 9.26 IC: Discuss PB5, P4: Figure/Ground + Symmetry + Value.
HW: Complete P4.

October

Week 6

Value and Illusional Space.

t 10.1 IC: P4 Due, Discuss Illusional Space, Proportion, Proximity, Shape and Space Studies.
HW:PB6.

th 10.3 IC: Discuss Form, and Ill. Space, P5: Form and Illusional Space.
HW: Complete P5, PB7.

Week 7

Advanced Composition: Energy and Space.

t 10.8 IC: P5 Due, Discuss PB7, 3 Preparatory Comps., Work Session.
HW: Finish Comps.

th 10.10 IC: Comp. Approval, Work session. Begin Spring Registration.
HW: Complete Advanced Composition.

Week 8

MIDTERM

t 10.15 Advanced Composition Due.

th 10.17 Midterm Portfolios Due, Individual Meetings.

Week 9

Begin Color Theory.

t 10.22 IC: Discuss Color, Color Wheel, Color Schemes, Begin Color Mixing and Swatches.
HW: PB7

th 10.24 IC: PB7 due, P8: Color Wheel + Tints and Shades of 1 primary, secondary, and tertiary color. Drop w/ "W" Deadline.
HW: Complete P8

Week 10

Opacity and Transparency, Tertiary Mixing.

t 10.29 IC: P8 Due, Discuss Opacity, transparency, and optical mixing. Color Layering Studies.

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HW: PB8

th 10.31 IC: P9: Illusional Space, Proportion, Proximity, Shape and Space.
HW: Complete P9.

November**Week 11****Color Composition One.**

t 11.5 IC: P9 Due, P10: Non-Objective Figure/Ground Monochromatic Compositions.
HW: PB9

th 11.7 IC: Work Session.
HW: Complete P10.

Week 12**Color Composition Two.**

t 11.12 IC: P10 Due, P11: Non-Objective Texture and Pattern Analogous Compositions.
HW: PB10

th 11.14 IC: Work Session
HW: Complete P11.

Week 13**Color Composition Three.**

t 11.19 IC: P11 Due, P12: Figure/Ground + Symmetry + Value Complimentary/Triadic/Tetradic Compositions.
HW: PB12

th 11.21 IC: Work Session.
HW: Complete P12, PB13

Week 14**Advanced Color Composition.**

t 11.26 IC: P11 Due, Discuss PB13, 3 Preparatory Comps., Work Session.
HW: Complete 3 Preparatory Comps.

th 11.28 Thanksgiving Break.

December**Week 15****Advanced Color Composition.**

t 12.3 IC: Comp. Approvals. Work Session.

th 12.5 IC: Work Session, LAST CLASS DAY.

Week 16

t 12.10 Advanced Color Composition Critique, 11:00-1:30, Portfolio Pick Up TBA.

2-D Design

F/G Relationship and Composition | Assignment 2 | Due: T9.17

description

You will create 4 finalized compositions exploring dynamic figure/ground relationships.

Instructor

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CS 132

TTH 11:00A-1:50P

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TTH 2:30-3:30PM

BY APPOINTMENT

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objectives

to explore figure/ground relationship.

to further investigate and develop an understanding of composition.

to further develop an understanding of the principles of design.

to develop practice, precision, and professionalism.

materials

process book, pencils, pens, brushes, ink, ruler, tape, x-acto knife, bristol board, and mat board.

process

(1) In your process book, you will create 4, 6"x6" cropped sketches exploring dynamic figure/ground relationships from each set of images created in PB3. (2) From these cropped sketches, choose the strongest two compositions, one from each set. (3) For the final design, you will execute two 6"x6" versions of each of the two cropped compositions in micron pen and india ink. In one version the positive space will be inked and in the other the negative space.

final presentation

Each pair of 6"x6" designs will be mounted on 9"x16" black mat board. The two designs are to be separated in the middle by one inch. The top, bottom, and side margins are to be 1.5 inches. Make sure your final designs are centered in the mat board by lightly pre-measuring the boarders. Attach each design with glue stick, rubber cement, or spray adhesive. Cover the face of the mat board with a sheet of tracing paper the same size as the mat board and secure it at the top with two pieces of tape. Attach an assignment label on the back in the lower right hand corner of each piece. Refer to the assignment requirements stated in the syllabus. Be precise! Use your rule when making cuts and drawing straight lines. Make sure your margins are even. Erase any and all pencil lines. Presentation is IMPORTANT!

vocabulary and considerations

Figure Ground Relationship, positive and negative shape; graphic imagery.

Composition

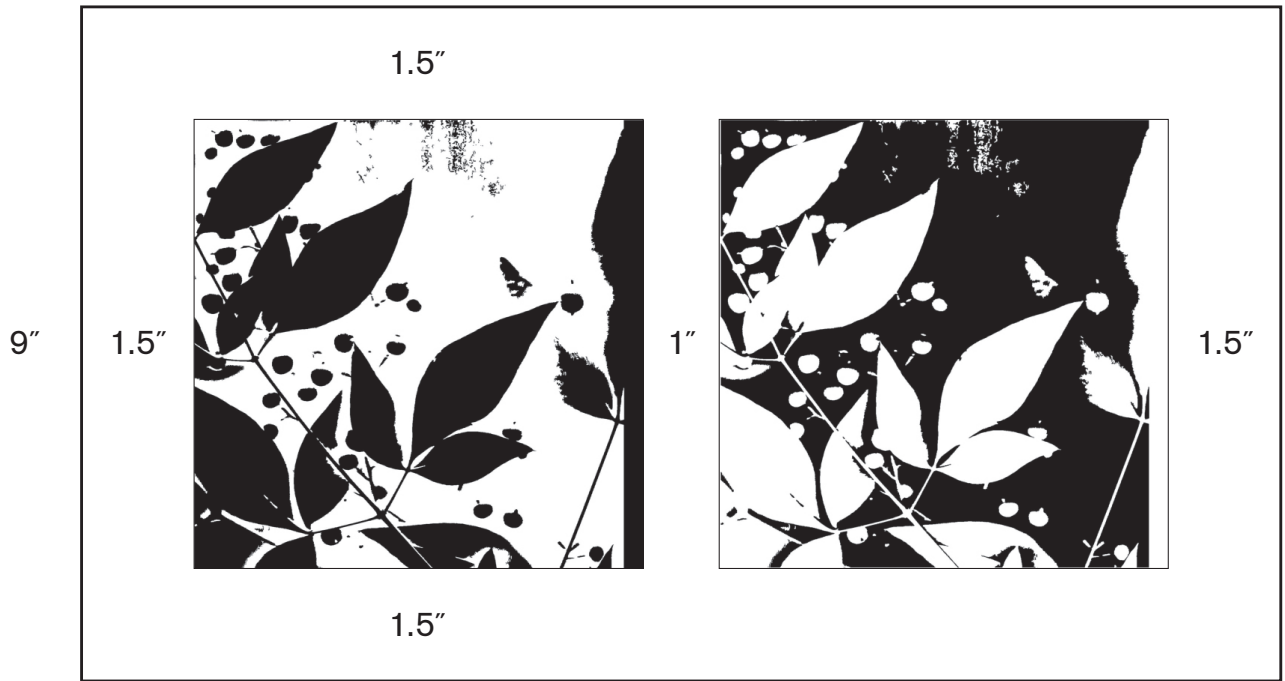
- picture plane, plane.
- open, closed composition.
- grid, intuitive.
- monotonous, static, dynamic.
- field of view and cropping, directional force.
- rule of thirds, rule of odds, rule of space.
- simplification, complexity.

Elements and Principles

- size, scale, proportion, balance, contrast and similarity, repetition, unity and variety, emphasis and subordination.
- directional force

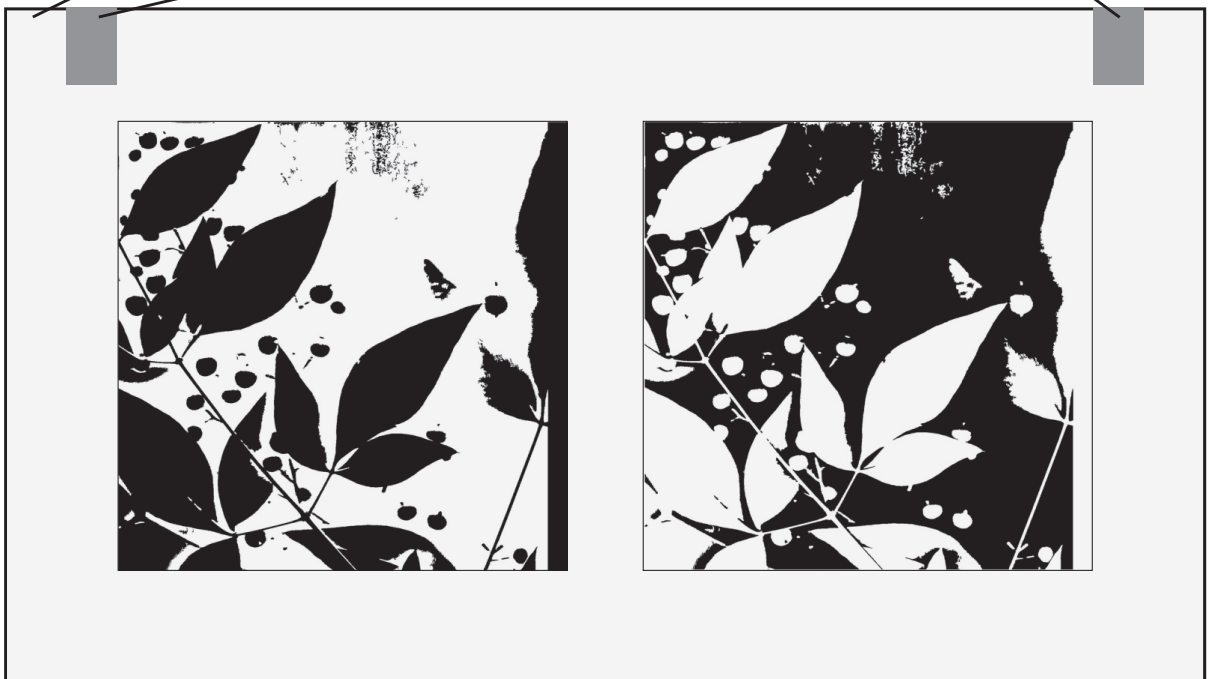
Gestalt

16"



9" X 16" TRACING PAPER

TAPE



2-D Design

Value, Balance, and Symmetry | Assignment 4 | Due: T10.1

description

You will create 4 finalized compositions exploring Value, Balance, and Symmetry.

Instructor

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CS 132

TTH 11:00A-1:50P

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TTH 2:30-3:30PM

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objectives

to explore balance through value, symmetry, approximate symmetry, asymmetry, and radial symmetry.

to further investigate and develop an understanding of composition.

to further develop an understanding of the principles of design.

to develop practice, precision, and professionalism.

materials

process book, pencils, pens, brushes, ink, ruler, tape, tracing paper, bristol board.

process

(1) In your process book, begin by sketching several shapes inspired by or derived from the concepts of *man-made and/vs. nature*.

(2) After you have created a significant amount of source material, approximately one page, begin arranging your shapes and making several studies exploring the interactions between your shapes.

(3) Based on the sketches from step two, compose several studies of designs that employ the four types of symmetry listed in the objectives. Once you have found successful solutions, translate them into finalized designs on bristol board.

(4) For the final designs, begin by lightly drawing 2 - 6"x8" rectangles, separated by one inch in the middle, centered on two sheets of bristol board. Mask the rectangles if necessary.

(5) In each rectangle, create designs that employ one of the four types of symmetry based on the studies from step three.

(6) Once you have completed your designs, remove the tape if you used it and outline your rectangles with Micron Pen.

considerations

What shapes come to mind when you think of man-made and nature? Think back to what we have explored so far this semester. How can you use figure/ground relationship, figure/ground shift, the principles of design, and the guidelines of composition to create engaging interactions and compositions? How can value be used to create stronger designs? You may work in portrait/vertical or landscape/horizontal format.

As you are composing your sketches, create arrangements that successfully utilize the principles of design. How can you use size, scale, and proportion; balance; contrast; repetition; unity and variety; and emphasis to create an engaging design? Where does your eye go?

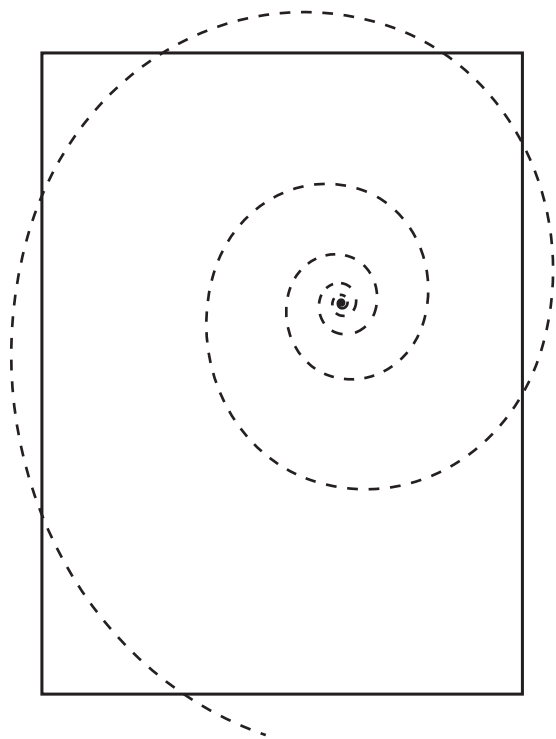
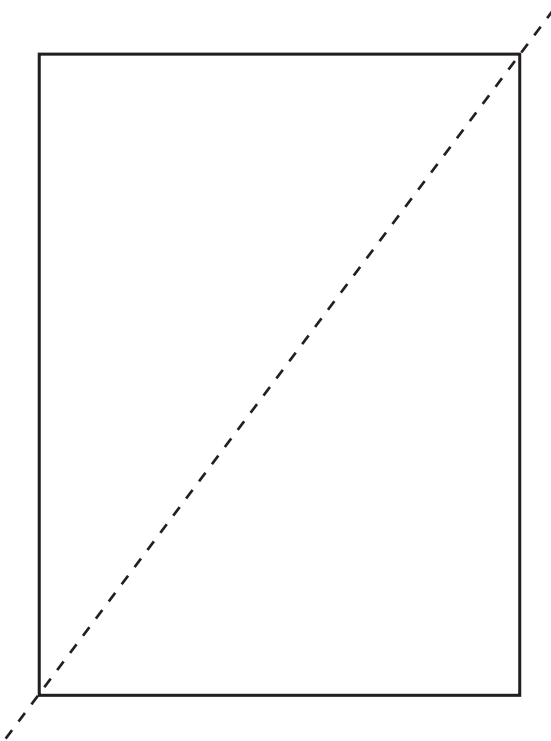
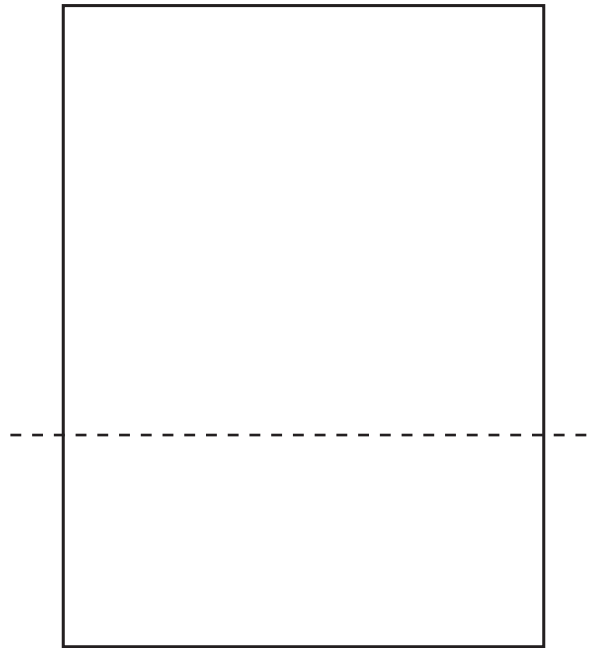
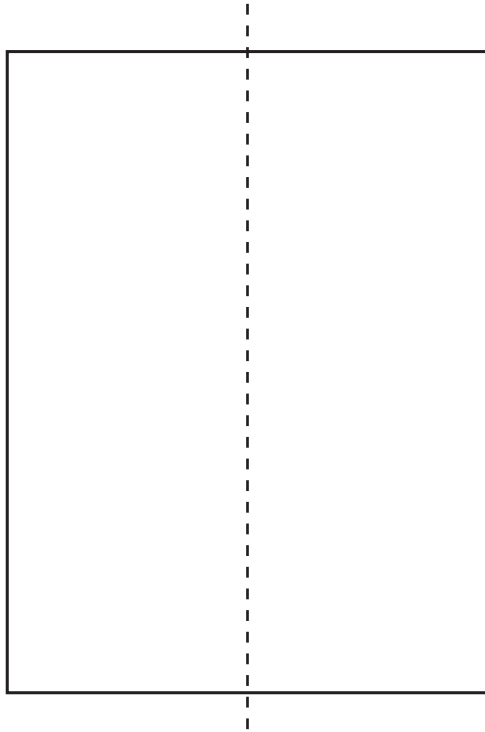
final presentation

Cover the face of the bristol board with a 14"x17" sheet of tracing paper and secure it at the top with two pieces of tape. Attach an assignment label on the back in the lower right hand corner of each piece. Refer to the assignment requirements stated in the syllabus. Be precise! Use your ruler when drawing straight lines. Make sure your margins are even and clean. Erase any and all pencil lines. Make sure edges are clean and precise. Presentation is IMPORTANT and you will be graded on execution.

2-D Design

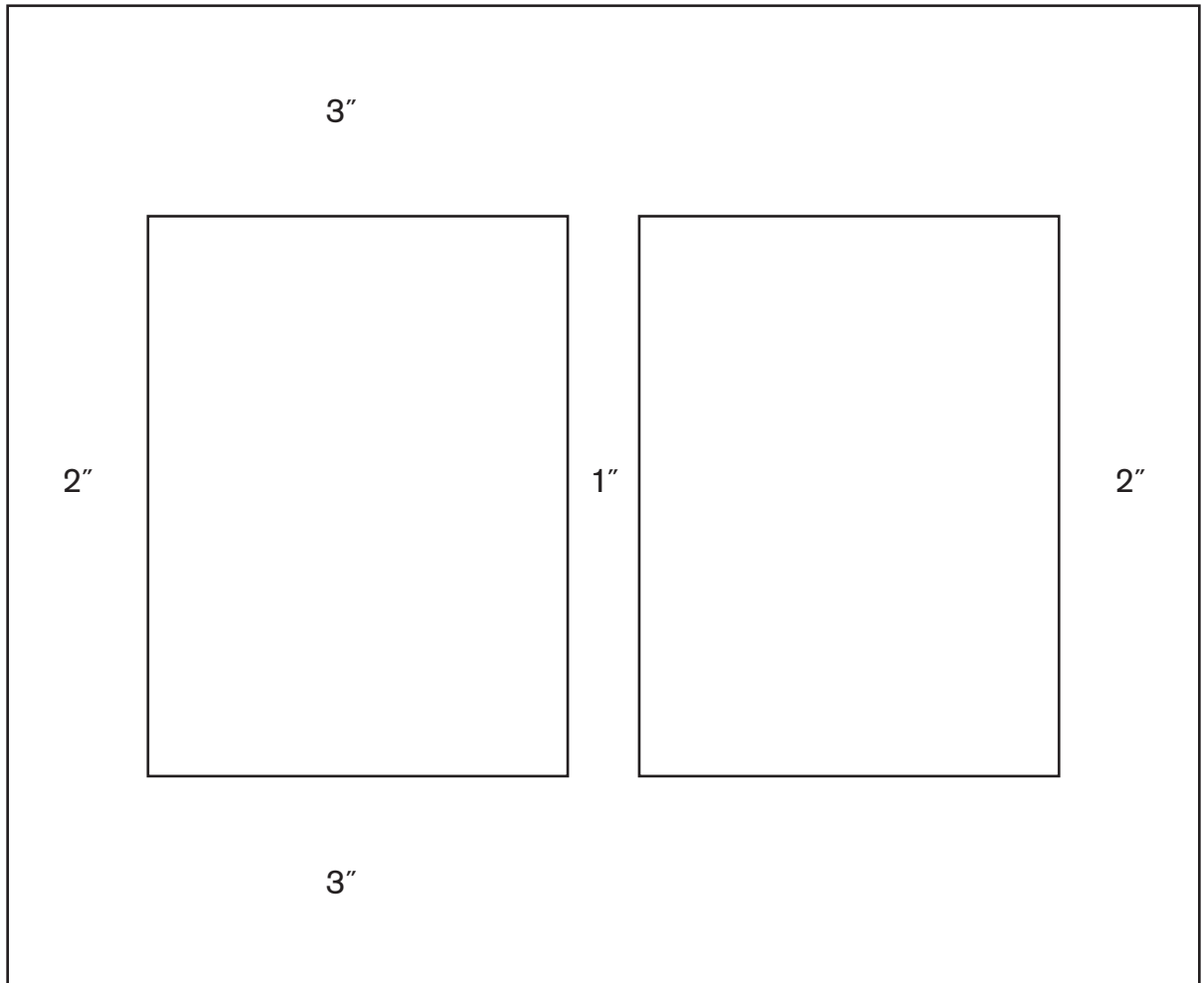
Value, Balance, and Symmetry | Assignment 4 | Considerations

Think about and experiment with different ways to divide the picture plane.



2-D Design

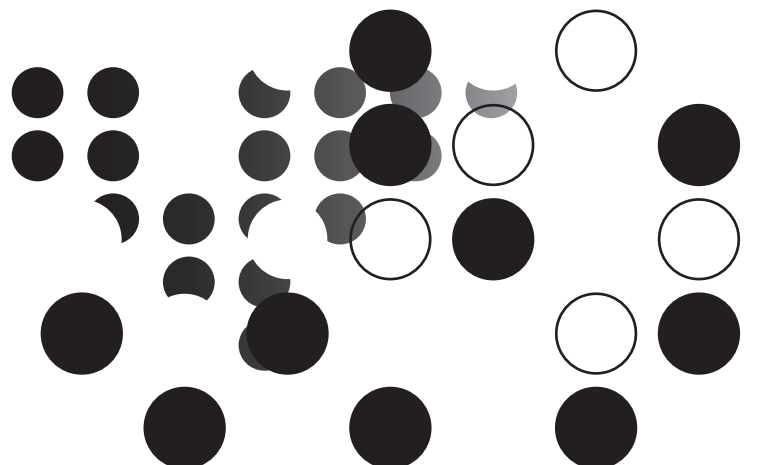
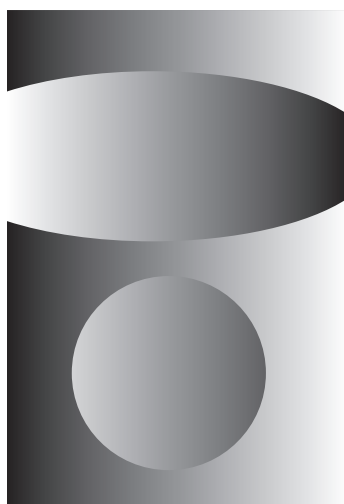
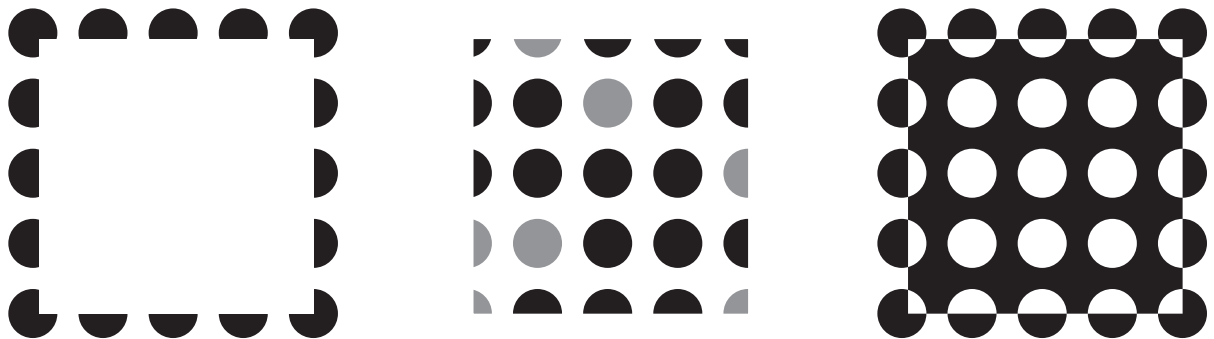
Value, Balance, and Symmetry | Assignment 4 | Final Presentation



2-D Design

Value, Balance, and Symmetry | Assignment 4 | Considerations

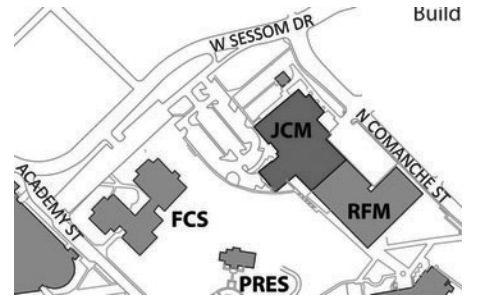
Can you utilize figure ground shift? Can you imply one shape with others? How can you use the principle of contrast? Scale one texture up and another down. Is there Emphasis. How much space are you using, 25%, 50% 100%? What is the relationship between positive and negative space? Did you fill the picture plane entirely? Do positive shapes take up approximately 30% of the picture plane?



2-D Design

Value, Balance, and Symmetry | Assignment 4 | Considerations

Think about and experiment with different ways to divide the picture plane.



2-D Design

Simplified Landscape + Analogous + Temperature | Assignment 11 | Due: T11.26

description

For this assignment you will create two 6in x 6in designs based on your reference materials that explore the psychological effects of color; specifically the effects of color temperature.

Instructor

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CS 132

TTH II:00A-I:50P

FALL 2013

OFFICE HOURS:

JCM 4112

TTH 2:30-3:30PM

BY APPOINTMENT

(24 HR NOTICE)

objectives

to further explore color schemes and color harmony..

to further develop an understanding of color theory.

to further develop the ability to mix and apply physical pigment.

to further develop practice, precision, and professionalism.

materials

process book, pens, brushes, acrylic paint, ruler, tape, tracing paper, bristol board.

process

(1) Begin by analyzing your reference materials. What colors are present in the original photograph? What is the range of hue, value, and saturation? How does the image make you feel? What sort of emotions does the scene evoke? How did they translate into the achromatic/gray scale print?

(2) Cut out a 6in x 6in window from the center of a piece of copy paper to create a "view finder." Using the view finder, crop out a portion of each image. As you are deciding what area to crop, bear in mind the principle of design and guidelines of composition. Think about the rules of thirds and odds, directional force, and the sense of space. What is in the foreground, middle ground, and background? Make an effort to crop the image so that it retains a sense of the original, full size image. Determine the three best images and crop them. These images should have a broad range of value.

(3) Once you have cropped the three images, choose the most successful one. Think back to everything we have discussed this semester. What makes a good design or image?

(4) Use tracing paper to "simplify" the image. Reduce the continuous range of color in the original image to 9 - 13 "levels." See examples. Some simplification of the image itself may be necessary.

(5) Lightly draw or transfer your design to bristol board. See the template for spacing and presentation.

(6) After you have transferred your image, execute a WARM version and a COOL version using analogous color schemes. The colors are up to you so long as they adhere to the criteria.

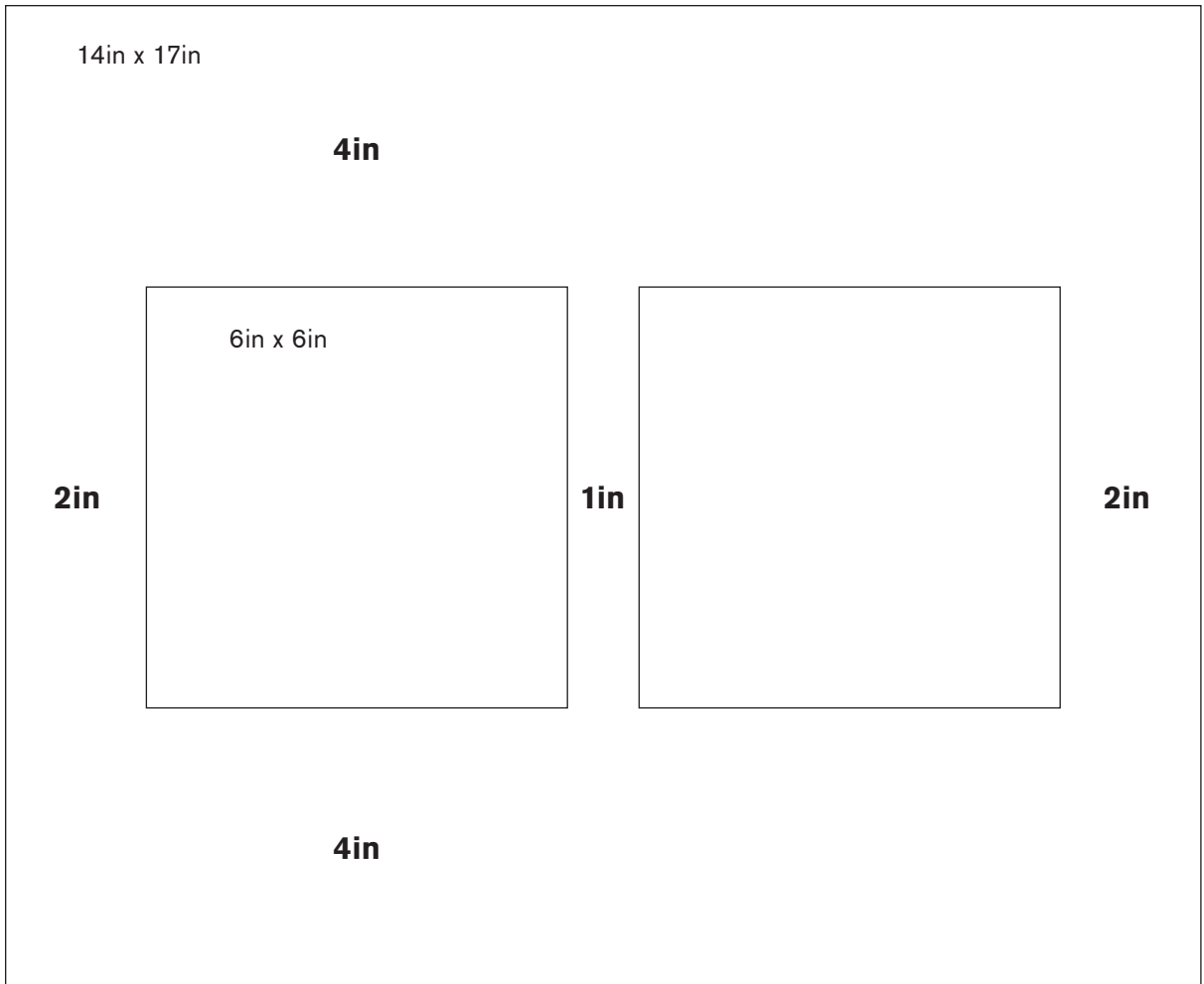
criteria/considerations

Translate your design in to your chosen color scheme. The lighter values in the reference image should translate in to variations of the color with the lightest value, mid tones to variations of the color with the medium value, and dark tones to variations of the color with the darkest value. You must use at least 9 "colors." Make an effort to capture the range of value evident in your reference image. Avoid straight white and black. Mix light tints and dark shades of your color scheme to achieve the highlights and shadows in your image. Once you have completed the warm version, execute a cool version following the same procedures above. After you have completed both versions of your design, consider how the two communicate differently. What feelings do the different versions evoke?

vocabulary

color harmony, color scheme, monochromatic, analogous, complimentary, color temperature hue, value/key, saturation/intensity/chroma, primaries, secondaries, tertiaries/intermediates, tint, shade, tone, neutrals, muted color, chromatic gray, achromatic gray.

Be precise! Use your ruler when drawing straight lines. Make sure your margins are even and clean. Erase any and all excess pencil lines. Make sure all edges; i.e. your bristol board, the swatch templates, and the cut out templates; are clean and precise. No smudges, smears, drips, fingerprints, etc. Presentation is ESSENTIAL and you will be graded on execution.



2-D Design

Assignment 11 | Example One

Original Image



Cropped Version



“Simplified Version”



Final Warm Version



2-D Design

Assignment 11 | Example Two

Original Image



Cropped Version



“Simplified Version”



Final Cool Version

