

Department of Art/CSUN

Beginning Two-Dimensional Design/Art 140/Fri./Fall 2011

INSTRUCTOR: HOWARD SCHNEIDER

CATALOG DESCRIPTION

Introduction to the elements and principles of two-dimensional design which are common to the visual arts. Foundation course stressing visual perception and an effective knowledge of the graphic means of expression and communication.

THE GOALS OF THE ART DEPARTMENT are establishing and developing for students an inclusive and balanced program in visual art, which encompass four areas of study: Art Education, Art History, Studio Art, and Visual Communications.

ART DEPARTMENT PROGRAM GOALS ADDRESSED IN THIS COURSE:

- > **Basic Skills:** Developing a foundation of art knowledge, theories, skills, craftsmanship and technologies, where ideas and concepts are communicated in writing, speaking and art making.
- > **Art Knowledge:** Broadening knowledge of ancient through contemporary art and to develop an understanding of art within theoretical, cultural, and historical contexts.
- > **Critical Thinking:** Analyzing, interpreting, and questioning traditional methodologies and pre-conceived notions of art and art making through the process of generating and solving problems.
- > **Interdisciplinary Connections:** Exploring and engaging in interdisciplinary forms of art making.
- > **Global Perspectives:** Promoting an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning.
- > **Collaboration:** Encouraging both individual and collaborative art experiences among students, faculty, and community.
- > **Professional Preparation:** Developing career paths for various art professions and an understanding of the demands and expectations of those areas.

STUDENT LEARNING OUTCOMES:

- > To discover and apply various two-dimensional art media and techniques.
- > To enable you to utilize and control the Elements and Principles of two-dimensional design.
- > Students will acquire conceptual knowledge of art, accurately define and utilize the formal vocabulary of the visual arts (Elements and Principles of design) to analyze works of art.
- > Explore and utilize methods for visual problem-solving, acquire and demonstrate conceptual knowledge of a diversity of 2-D forms, purposes, media, and functions of art as they respond to, analyze, interpret and critique their own and others' artworks.
- > Students will acquire and demonstrate conceptual knowledge of 2-D art in cultural context, including the visual nature of contemporary culture, fine art and design, world arts, the history and diversity of art in societies past and present.
- > Students will be introduced to connections and relationships between visual and other arts, and those between visual art and other discipline areas.

Beginning Two-Dimensional Design/Art 140/Fri./Fall 2011

ATTENDANCE is mandatory. Course information is not repeated, if you miss class it is your responsibility to get relevant information from another student. I often adjust the schedule depending on class needs, so if you miss class it is in your best interest to call your partner to confirm the following weeks activities. Penalties are as follows:

If you are absent more than 2 classes, your final grade will be lowered by one-third of a grade point. If you are tardy 3 times, it will count as one absence. If you leave early, it will count as a tardy. Also, *if you miss a crit, a discussion, or a presentation, it will also count as an absence. If you do not have your own materials for the day's activities, you will be marked absent. If you text message during class, you will be marked absent.*

Bottom line, if your course performance would normally have merited an "A", but you missed two classes and were late three more, you should expect a final grade of "A-". Incompletes will only be given only when an extreme, verifiable emergency occurs.

I take attendance at the beginning of class. If you come in late it is your job to inform me that you are present. If you are coming from the opposite end of campus (music lawn, Sierra Hall) please let me know.

This is important, so read it carefully: You get two absences. If a family or work emergency occurs, that will count as an absence. If you are sick, that counts as an absence. If your car breaks down and you miss class, that counts as one absence. If you decide the beach is more important than class, that counts as one absence. There is no such thing as an excused absence, no matter how you wish to see it, you have missed course material. If you have used up your two absences, and you get sick and miss a third day, your final letter grade for the course gets dropped by one-third, *and so on for each additional absence.*

SAFETY IN THE CLASSROOM

Please remember that X-acto knives are extremely sharp and therefore require your utmost attention in their handling. Always be aware of who is around you and their proximity when handling a knife. Never use a knife when you are tired! Always be mindful of where the blade is going when you cut. Always stay in control. You will be instructed in the proper use of this tool and I will always be available to assist you at any time. Although rare, accidents do happen from time to time. Be advised to carry along with you a small first aid kit that includes antiseptic swabs and bandages.

CLASS BEHAVIOR

Unnecessary conversation, distractions of any sort are considered disruptive behavior. Class time is devoted to work and exploration. Interruptions to your ability to focus, as well as rude, distracting, or otherwise inappropriate behavior *toward anyone* in the class will be dealt with immediately and *will have a negative affect upon final grades.*

INSTRUCTOR'S MODIFICATIONS:

Your instructor retains the right to make any sort of modification to any composition at any time for the sake of each student's success in this course. If any student is not open to this methodology, it is strongly advised that the student inquire into the availability of another two-dimensional design course. Design is about exploration, structure, logic and control. It is not about making precious artwork. Do not get attached to any composition. It may or may not change.

THE INSTRUCTOR RESERVES THE RIGHT to remove any student from the classroom if the instructor believes the student is interfering with the classroom's ability or any individual student's ability to concentrate or if the instructor believes the student has not come prepared to work or follow instructions. In addition, the student could be marked absent for that session and that absence will count against their final grade.

GRADING / LATE WORK / REVISED WORK

1) 50% of your grade will be based on your *Class assignments*.

- Late work receives no credit or grade and will be considered missing. Furthermore, any missing assignment will remove one-third of a grade point from your *Class assignment* grade. In other words, with one assignment missing, an "A" drops down to an "A-" when it comes to calculating your *Class assignment* grade. With two studies missing, it would be a "B+" and so on. (Refer to the *assignment checklist* on page 18 to make sure you have completed all the assignment studies.)
- Revised assignments through the *Four Panels* assignment can be resubmitted up through 12/7.
- *Contrast of Two Systems'* assignments can be revised and submitted up through 12/9.

(Note: 75% of your Class assignments grade will be weighted on the last three assignments – *Contrast of Two Systems 1, 2, and 3.*)

2) A mid-term exam based on textbook readings will account for 25% of your final grade.

3) A final exam will account for 25% of your final grade.

- Unacceptable classroom behavior will have a negative effect upon your final grade.

Assignment grades are evaluated on six factors:

- > Have you *participated* in classroom discussion? Were you willing and able to discuss when called on?
- > *How well have you been able to utilize the Coordinating Principles of Design?* Have you demonstrated a solid grasp of how these principles contribute to a fully developed composition?
- > *Is the composition visually compelling?* Is every square inch fully engaged? Have colors been chosen well? Is the image unified? Is it balanced?
- > *What was the nature of your learning process?* Did you use class time effectively and come well prepared? Did you take risks? How frequent were your contributions to critiques?
- > *Were all the assignments completed?*
- > Did you demonstrate careful attention to execution, technique and completion of projects?

PLAGIARISM

Plagiarized work will not be accepted nor will revisions be allowed, and the matter referred to the Office of Academic Affairs. This includes visual material as well as written! See separate provided by instructor for referencing and other information. Plagiarism can lead to expulsion, suspension and probation. To view the University's policy and statement, go to http://www.csun.edu/science/help/help_docs/plagiarism.html

SPECIAL NEEDS

Students who need accommodations with testing, course content and activities may wish to review the Center on Disabilities website for detailed information on how to register and access resources for assistance. Please see instructor as early as possible in the semester regarding special needs and accommodations. Center on Disabilities website: <http://www.csun.edu/cod/>.

OFFICE HOURS & CONTACT INFORMATION

The time slots of 11:00 to 12:00 on Tuesdays and Thursdays are set aside for scheduled meetings with students in AC409. *Meetings are reserved by requesting a time at least one class session ahead of the desired meeting date.* The only way to reserve an appointment is to contact the art office or call x2242. Plan ahead. Don't wait until the last minute.

Email address is howard.schneider@csun.edu. Office number is 818.677.6458 (EMAIL MESSAGES ARE FAR PREFERRED OVER VOICE MAIL. YOU'LL HEAR FROM ME FAR FASTER.)

PLEASE NOTE

- 1) The number of projects, types of activities and discussions, and pacing of the class overall are each subject to change as per the determination of the instructor. Such adjustments may occur at any time and will be discussed in class prior to their implementation.
- 2) This semester, the instructor may on any given day assign a POP QUIZ or POP ASSIGNMENT. These may include: Assigned or lectured material or problem solving project. Instructor will assign limited amount of time for each student to execute the POP QUIZ.

Department of Art/CSUN
Beginning Two-Dimensional Design/Art 140/Fri./Fall 2011

5

TEXTBOOK:

Launching the Imagination: A Guide to Two-Dimensional Design
4th edition (the "blue and white" cover)

CONTACT INFORMATION

Email: howard.schneider@csun.edu

BASIC SUPPLIES:

Always bring your syllabus, sketchbook and text!

Always bring your materials for the day's activities!

- > Resealable cutting surface 12"x18"
- > 9"x12" sketchbook, minimum 60 lb. paper weight
- > X-acto #11 knife and extra blades
- > Scissors
- > T-square
- > *Friskars* Circle Cutter (optional)
- > 18" cork-backed or non-skid stainless steel ruler
- > 30/60 degree beveled triangle
- > Kneaded eraser
- > Compass
- > 2B pencil or mechanical pencil with 2B leads
- > Talens Angora Watercolor Pan Set - 24 colors
- > 1/8" round and 1/4" round paint brushes for water-based media
- > Palette or dish for mixing paint or 2 oz mixing cups w/lids (take-out salsa cups)
- > Water jar or cup (20 oz minimum)
- > Rag
- > Removable or restickable glue stick (2 or 3)
- > Rubber cement
- > Five sheets of 20"x30" white foam core (3/16" thickness is the standard)
- > 1 sheet of Canson black paper, Canson Dark Gray (Canson 345), Felt Gray (Canson 429),
 & Pearl (Canson 343).
- > 1 sheet of yellow, red and blue papers for cutting and pasting (8"x10" or larger)
- > Magazines with large color images. Large editorial; fashion; and hip urban design
 magazines are the best.
 (Avoid tattoo, gamer, car culture, computer and micro gadget magazines or any mag with
 tight, condensed layouts and intensely detailed images.)
- > Xerox copies as needed
- > *A small first aid kit consisting of bandages and antiseptic swabs.*

PROGRAM

9/2:

- Introduction to the class: objectives, expectations, review of syllabus.
- In class: begin *Study in Balance*: In a 3" drawn frame, draw 3 perfectly round dots of various values and sizes without overlap. *Goal: The casual viewer must be able to perceive all three dots at exactly the same time.* Neither dot will have visual prominence over the other two, yet each dot must be unique in terms of size and value. Any dot may extend beyond frame, but must be trimmed. No overlapping or touching. Consider: location, size and value. Create 3 studies. Pencil, ruler, compass, or circle template, kneaded eraser and sketchbook paper. Revise as necessary and *save for your assignment portfolio.* Bring to next class. Materials: B or 2B pencil/pencil lead, sketchbook, ruler, triangle, erasers, compass.
- Homework: Refine and finish all three studies for critique next class.
- Read ch.#2, *The Elements of Color.*
- Bring to next class: Talens Angora Watercolor Pan Set - 24 colors, paint brushes, palette or dish for mixing paint or 2 oz mixing cups w/lids, water jar or cup (20 oz minimum), 9"x12" sketchbook, minimum 60 lb. paper weight, rag, compass, ruler, and rubber cement.

9/9:

- Bring all three of your *Study in Balance* studies for a critique.
- > *Color Wheel and Color Strips, part 1.* Materials: Talens Angora Watercolor Pan Set - 24 colors, paint brushes, palette or dish for mixing paint or 2 oz mixing cups w/lids, water jar or cup (20 oz minimum), 9"x12" sketchbook, minimum 60 lb. paper weight, rag, compass, ruler, and rubber cement.
- > *Pure Hue Color Wheel*: Using the paints right out of the kit, paint a 12-step, 6" pure hue color wheel (Y/ YO/ O/ RO/ R/ RV/ V/ BV/ B/ BG/ G/ YG) in your sketchbook. Craft will be an important consideration.
- > *Neutralized Color Wheel*: Colors get neutralized when two opposing colors get mixed together. Create a 12-step, 6" neutralized color wheel in your sketchbook. Craft will be an important consideration.
- Read ch.#1, *Basic Elements.*
- Bring to next class: both finished color wheels and same materials from this week for the second phase of our painting assignment.

PROGRAM

9/16:

- Bring to class: finished both color wheels for critique, and same materials from last week.
- Today, work in class on your color strips.
- > *Color Wheel and Color Strips, part 2:* Using your paints, create 7 graduated and 1 random color schemes in a series of strips. Each strip is made up of six 1” squares. You’ll end up with eight color schemes, each measuring 1”x6” (six 1” squares laid side-to-side; no gaps). Each of the first seven strips are evenly sequenced. No sudden “jumps”. The schemes are:
 - > White to black (grayscale)
 - > Opposing color pair (complementary)
 - > Red to white (tint)
 - > Red to black (shade)
 - > Neutral to white (neutralized tint)
 - > Neutral to black (neutralized shaded)
 - > Analogous, warm to cool in linear sequence
- Read ch.#3 *Principles of Two-Dimensional Design*.
- Bring to next class, all eight studies,, black Canson paper, 10x15 foam board, restickable glue stick, resealable cutting surface, Xacto knife, 18" non-skid steel ruler, triangle, pencil.

9/23:

- Bring to class, all 8 color studies (one color wheel plus seven strips) for critique
- > *Six Squares.* Materials: black Canson paper, 10x15 foam board, restickable glue stick, resealable cutting surface, Xacto knife, 18" non-skid steel ruler, triangle, pencil.

For the first time, you will begin to think about direction, positive and negative space, continuity, repetition, variation, and unity. Materials: black Canson paper, 10x15 foam board, restickable glue stick, resealable cutting surface, Xacto knife, 18" non-skid steel ruler, triangle, pencil.

Step 1: Cut 20 perfect squares from one sheet of black Canson paper, varying in size but no larger than 8”. The smallest squares can be extremely small as long as they are perceived as being square. Minimal or no overlapping. *20 must be cut in order to receive a grade.*

Step 2: Select and arrange exactly six black squares on a 10x15 white foam board with a removable glue stick. Goal is to achieve a dominant sense of direction or movement, positive and negative space, repetition, variation and continuity. Two studies.
- Read ch.#4: Read textbook section entitled *Illusion of Space, Illusion of Motion*.
- Bring to next class: the following Canson papers: Black; 345 Dark Gray; 429 Felt Gray; and 343 Pearl; 10x15 foam board; restickable glue stick; resealable cutting surface; Xacto knife; 18" non-skid steel ruler; triangle; pencil.

PROGRAM

9/30:

– Bring to class both *Six Squares* studies for critique.

> *Study in the Creation of Simple Shapes*. Materials: Black; 345 Dark Gray; 429 Felt Gray; 343 Pearl Canson papers, 10x15 foam board, restickable glue stick, resealable cutting surface, Xacto knife, 18" non-skid steel ruler, triangle, pencil.

Step 1: Cut a total of 36 rectangular and square shapes, each in a range of sizes using as many of your black and gray papers as you can.

Step 2: Combine all these squares and rectangles to create a variety of related shapes. The fewer the number of parts, the better. Keep it simple. Less is more. Select and arrange five of these new shapes to create a composition on 10x15 foam core. At least one or more of these shapes will be squarish and the rest will be mainly rectangular. Goals: repetition, variation, dominant direction, positive/negative shapes, depth, visual and physical continuity. Two studies.

– Read ch.#5, *Cultivating Creativity*.

– Bring to next class: the following Canson papers: Black; 345 Dark Gray; 429 Felt Gray; and 343 Pearl; 10x15 foam board; restickable glue stick; resealable cutting surface; Xacto knife; 18" non-skid steel ruler; triangle; pencil.

10/7:

– Bring to class both *Study in the Creation of Simple Shapes* studies for critique.

> *Introduction of the Circle*. Materials: bring your black, dark gray, medium gray and light gray Canson papers, 10x15 foam board, restickable glue stick, resealable cutting surface, Xacto knife, 18" non-skid steel ruler, triangle, pencil.

Create a large variety of rectangles and circles (at least 20 each) of various sizes (from small to very large) from black, dark gray, medium gray and light gray papers. Build structures and shapes by selecting and arrange 6 rectangles and 6 perfect circles for each study. Consider using some of the paper you cut your shapes out from as well in solving the design problem. Goals: repetition, variation, dominant direction, positive/negative shapes, depth, visual and physical continuity. Two studies.

– Read ch.#6, *Problem Seeking and Problem Solving*.

– *Bring to next class:* one sheet each of red, yellow and blue papers; bring black and gray papers as well along with 10"x15" white foamcore, Xacto knife, restickable glue stick, cutting surface, and ruler.

PROGRAM

10/14:

– Bring to class: finished Introduction of the Circle studies for critique.

> *Tangram: Introduction of the Triangle*

Materials: one sheet each of red, yellow and blue papers; bring black and gray papers as well. Create two diamond- or gem-inspired 10"x15" compositions by combining shapes from three tangrams (6", 9", 12"). All of the shapes from all three tangrams (21 in total) must be used only once in the creation of both studies. How you divide up the tangram shapes between each study is up to you. One study could have 10 shapes and other 11; one could have 6 shapes and the other 15, for example. Each composition must include at least one bleed side. Integrate a portion of a circle into each study as a transition or linking device. *All the coordinating principles are in play.* No sketches.

– Read ch.#7, *Developing Critical Thinking*.

– *For next class*, go to <http://www.csun.edu/art/faculty/parttime/schneider/schneider.html> and download *Art140-Letterforms.pdf*. Print it out at 100%. Find a good copier and enlarge the printouts to 125% and 150% on 11x17 size. Make larger sizes of letterform portions if you'd prefer as well. If you decide to go superlarge, you don't need to get all of the letterform. Bring the original document printout and the enlarged prints to next class along with 10"x15" white foamcore, Xacto knife, restickable glue stick, cutting surface, and ruler.

10/21:

– Bring both *Tangram* studies for critique.

> *Letterforms*. Go to <http://www.csun.edu/art/faculty/parttime/schneider/schneider.html> and download *Art140-Letterforms.pdf*. Print it out at 100%. Find a good copier and enlarge the printouts to 125% and 150% on 11x17 size. Make larger sizes of letterform portions if you'd prefer as well. If you do go superlarge, you don't get all of the letterform. Bring the original document printout and the enlarged copier prints to next class along with 10"x15" white foamcore, Xacto knife, restickable glue stick, cutting surface, and ruler.

Select and arrange portions of letterforms to create a composition utilizing positive/negative space, repetition, variation and visual continuity. Letterforms can be cut apart and recombined in whatever way you desire to achieve *positive/negative space, repetition, variation* and *visual continuity*.

Goal: your composition must fill the 10"x15" space interestingly with active areas (positive) as well as silent ones (negative). Treat the negative areas as shapes. Negative shapes can divide up 2-dimensional space in interesting ways. They can be used to create silent pattern. Negative shapes can repeat positive shapes. Negative shapes are just as valid as positive shapes. Two studies.

– Read ch.#8, *Constructing Meaning*. MID-TERM NEXT WEEK!

– Bring to next class all of your black, gray and white (sketchbook) papers, and two 8"x8" squares of foam board, Xacto, cutting surface, restickable glue stick, pencil and compass.

PROGRAM

10/28:

- MID-TERM EXAM, chapters 1-8.
- Bring both *Letterforms* studies for critique.
- Bring the your black, gray and white (sketchbook) papers, and two 8"x8" squares of foam board, Xacto, cutting surface, restickable glue stick, pencil and compass.
- > *Four Panels with a Visual Theme*. Integrate and unite four 4" panels on an 8" white foam core square. Develop a core visual theme that repeats and varies. Relate the four panels by developing a dominant theme of lines and/or shapes. Imply the underlying structure of four panels by having all sides open in each quadrant. Use black, light, medium and/or dark gray papers to repeat and vary the themed pattern. Goals: pattern, repetition, variation and depth. Two studies.
- Bring to next class: large picture *magazines*, 10"x15" white foamcore, Xacto knife, restickable glue stick, cutting surface, and ruler.

11/4:

- Bring both *Four Panels* studies for critique.
- Bring to class: large picture *magazines*, 10"x15" white foamcore, Xacto knife, restickable glue stick, cutting surface, and ruler.
- > *Contrast of Two Systems 1, first study*. Create a composition on 10"x15" foam core that presents an interesting comparison of two systems. Make one system dominant, the other subordinate. Your composition must exhibit a dominant direction and subordinate direction as well. Materials: white foam core, black and gray paper, a stack of magazines with a lot of large color photos like fashion magazines, urban design magazines or large editorial Sunday newspaper mags; Xacto knife, cutting surface, removable glue stick. *Two studies*. No sketches.
- Homework: complete two studies for next class.

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SYSTEM: A SET OF CONNECTED THINGS OR PARTS FORMING A WHOLE.

A system can be a pattern or a texture; an arrangement of similar colors, a grouping of lines or shapes or any combination of the above. A system can be absolutely minimal or very complex. As a general sensibility, less in more.

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11/11:

Veteran's Day; campus closed.

Department of Art/CSUN
Beginning Two-Dimensional Design/Art 140/Fri./Fall 2011

11

PROGRAM

11/18:

- Crit on both *Contrast of Two Systems 1* studies.
- Introduction of *Contrast of Two Systems 2: (systems to be announced)*
- Homework: complete both studies for next class.

11/25:

Thanksgiving weekend; campus closed.

12/2:

- Crit on both studies.
- Introduction of *Contrast of Two Systems 3: (systems to be announced)*
- Homework: complete both studies for next class.

12/9:

- All *Contrast of Two Systems* studies due.

12/16:

- FINAL EXAM: 8:00-10:00 am. *Contrast of Two Systems* studies returned.

ASSIGNMENT DESCRIPTIONS

Study in Balance (3 studies)

Materials: B or 2B pencil/pencil lead, sketchbook, ruler, triangle, erasers, compass.

In a 3" drawn frame, draw 3 perfectly round dots of various values and sizes without overlap. *Goal: The casual viewer must be able to perceive all three dots at exactly the same time.* Neither dot will have visual prominence over the other two, yet each dot must be unique in terms of size and value. Any dot may extend beyond frame, but must be trimmed. No overlapping or touching. Consider: location, size and value. Create 3 studies. Pencil, ruler, compass, or circle template, kneaded eraser and sketchbook paper.

Color Wheel and Color Strips (9 studies)

Materials: Talens Angora Watercolor Pan Set - 24 colors, paint brushes, palette or dish for mixing paint or 2 oz mixing cups w/lids, water jar or cup (20 oz minimum), 9"x12" sketchbook, minimum 60 lb. paper weight, rag, compass, ruler, and rubber cement.

> *Pure Hue Color Wheel*: Using the paints right out of the kit, paint a 12-step, 6" pure hue color wheel (Y/ YO/ O/ RO/ R/ RV/ V/ BV/ B/ BG/ G/ YG) in your sketchbook. Craft will be an important consideration.

> *Neutralized Color Wheel*: Colors get neutralized when two opposing colors get mixed together. Create a 12-step, 6" neutralized color wheel in your sketchbook. Craft will be an important consideration.

> *Color Strips*: Using your paints, create 7 graduated and 1 random color schemes in a series of strips. Each strip is made up of six-1" squares. You'll end up with eight color schemes, each measuring 1"x6" (six 1" squares laid side-to-side; no gaps). Each of the first seven strips are evenly sequenced. No sudden "jumps". The schemes are:

- > White to black (grayscale)
- > Opposing color pair (complementary)
- > Red to white (tint)
- > Red to black (shade)
- > Neutral to white (neutralized tint)
- > Neutral to black (neutralized shaded)
- > Analogous, warm to cool in linear sequence

ASSIGNMENT DESCRIPTIONS

Six Squares (2 studies)

Materials: black Canson paper, 10x15 foam board, restickable glue stick, resealable cutting surface, Xacto knife, 18" non-skid steel ruler, triangle, pencil.

For the first time, you will begin to think about direction, positive and negative space, continuity, repetition, variation, and unity. Materials: black Canson paper, 10x15 foam board, restickable glue stick, resealable cutting surface, Xacto knife, 18" non-skid steel ruler, triangle, pencil.

Step 1: Cut 20 perfect squares from one sheet of black Canson paper, varying in size but no larger than 8". The smallest squares can be extremely small as long as they are perceived as being square. Minimal or no overlapping. *20 must be cut in order to receive a grade.*

Step 2: Select and arrange exactly six black squares on a 10x15 white foam board with a removable glue stick. Goal is to achieve a dominant sense of direction or movement, positive and negative space, repetition, variation and continuity. Two studies.

Study in the Creation of Simple Shapes (2 Studies)

Materials: Black; 345 Dark Gray; 429 Felt Gray; 343 Pearl Canson papers, 10x15 foam board, restickable glue stick, resealable cutting surface, Xacto knife, 18" non-skid steel ruler, triangle, pencil.

Step 1: Cut a total of 36 rectangular and square shapes, each in a range of sizes using as many of your black and gray papers as you can.

Step 2: Combine all these squares and rectangles to create a variety of related shapes. The fewer the number of parts, the better. Keep it simple. Less is more. Select and arrange five of these new shapes to create a composition on 10x15 foam core. At least one or more of these shapes will be squarish and the rest will be mainly rectangular. Goals: repetition, variation, dominant direction, positive/negative shapes, depth, visual and physical continuity. Two studies.

ASSIGNMENT DESCRIPTIONS

Introduction of the Circle (2 studies)

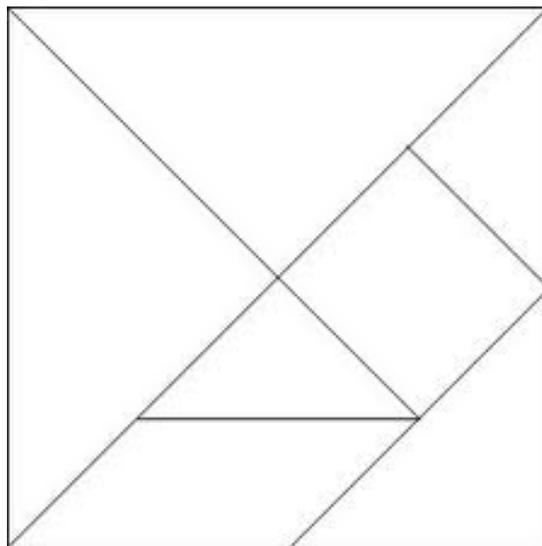
Materials: Black; 345 Dark Gray; 429 Felt Gray; 343 Pearl; Canson papers, 10x15 foam board, restickable glue stick, resealable cutting surface, Xacto knife, 18" non-skid steel ruler, triangle, pencil.

Create a large variety of rectangles and circles (at least 20 each) of various sizes (from small to very large) from black, dark gray, medium gray and light gray papers. Build structures and shapes by selecting and arrange 6 rectangles and 6 perfect circles for each study. Consider using some of the paper you cut your shapes out from as well in solving the design problem. Goals: repetition, variation, dominant direction, positive/negative shapes, depth, visual and physical continuity. Two studies.

Tangram: Introduction of the Triangle (2 studies)

Materials: one sheet each of red, yellow and blue papers; bring black and gray papers as well. Create two diamond- or gem-inspired 10"x15" compositions by combining shapes from three tangrams (6", 9", 12"). All of the shapes from all three tangrams (21 in total) must be used only once in the creation of both studies. How you divide up the tangram shapes between each study is up to you. One study could have 10 shapes and other 11; one could have 6 shapes and the other 15, for example. Each composition must include at least one bleed side. Integrate a portion of a circle into each study as a transition or linking device. *All the coordinating principles are in play.* No sketches.

Basic tangram



ASSIGNMENT DESCRIPTIONS

Letterforms (2 studies)

Materials: Go to <http://www.csun.edu/art/faculty/parttime/schneider/schneider.html> and download *Art140-Letterforms.pdf*. Print it out at 100%. Find a good copier and enlarge the printouts to 125% and 150% on 11x17 size. Make larger sizes of letterform portions if you'd prefer as well. If you do go superlarge, you don't get all of the letterform. Bring the original document printout and the enlarged copier prints to next class along with 10"x15" white foamcore, Xacto knife, restickable glue stick, cutting surface, and ruler.

Select and arrange portions of letterforms to create a composition utilizing positive/negative space, repetition, variation and visual continuity. Letterforms can be cut apart and recombined in whatever way you desire to achieve *positive/negative space, repetition, variation* and *visual continuity*.

Goal: your composition must fill the 10"x15" space interestingly with active areas (positive) as well as silent ones (negative). Treat the negative areas as shapes. Negative shapes can divide up 2-dimensional space in interesting ways. They can be used to create silent pattern. Negative shapes can repeat positive shapes. Negative shapes are just as valid as positive shapes. Two studies.

Four Panels on a White Square (2 studies)

Integrate and unite four 4" panels on an 8" white foam core square. Develop a core visual theme that repeats and varies. Relate the four panels by developing a dominant theme of lines and/or shapes. Imply the underlying structure of four panels by having all sides open in each quadrant. Use black, light, medium and/or dark gray papers to repeat and vary the themed pattern. Goals: pattern, repetition, variation and depth. Two studies.

ASSIGNMENT DESCRIPTIONS

Contrast of Two Systems (6 studies)

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SYSTEM: A SET OF CONNECTED THINGS OR PARTS FORMING A WHOLE.

A system can be a pattern or a texture; an arrangement of similar colors, a grouping of lines or shapes or any combination of the above. A system can be absolutely minimal or very complex. As a general sensibility, less is more.

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Materials: Magazines*, random acts of creation that can be applied to a 10x15 foam board, restickable glue stick, 10"x15" foam board, Xacto knife.

*Magazines with large color images. Sophisticated, urban publications such as, *Wallpaper*, *GQ*, *Elle*, *Vogue*, *Metropolis*, *Esquire*, *LA Times* (Sunday), i.e. are the best. (Avoid tattoo, gamer, car culture, computer and micro gadget magazines or any other mag with tight, condensed layouts and intensely detailed images.)

Create a 10x15 composition that presents an integration of two contrasting visual systems. For example: geometric vs. organic; order vs. randomness; red vs. gray; image vs. typography; symmetrical vs. asymmetrical or any other type of contrasted pairing. Each visual system must have unity and activate the negative space in interesting way. All of the *Coordinating Principles* are at your command. Your composition must exhibit a focal point, continuity, and create a dominant direction and a subordinate direction as well. Unity and rhythm must be apparent.

Three sets of two studies will be created:

Set #1 is a contrast of two systems, TBA.

Set #2 is a contrast of two systems, TBA.

Set #3 is a contrast of two systems: TBA

All six studies will be due our final regular class session.

Design is the logical selection and arrangement of elements for order with interest.

- > This class is about logical thinking when selecting whatever elements you need and arranging them or putting them together for some sort of order and some level of interest.
- > It is about problem-solving: Either the problems your instructors give you or the ones you give yourself.
- > This course involves visual principles. We solve basic design problems with visual principles.
- > Design is a decision-making process.
- > Design is not subjective. It is not about whim, emotion or trend. It is about visual relationships.
- > This course is very basic. The assignments are presented in a logical progression.
- > Design is comprised of (1) Elements and (2) Coordinating Principles.
- > The Elements are one thing, but how do they *coordinate* one another?
- > Elements include: *line, shape, volume, space, texture, value, and color.*
- > Principles include: *proportion, continuity, positive-negative space, repetition, variation, direction, dominance-subordinance, transition, focal point, depth, and unity.*
- > No element should ever be placed in a composition without considering its relationship to other elements.

Design Elements

> **Dot.** The first and simplest element in design is the dot. At it's most finite, it lacks dimension. It's the very beginning of all visual data.

> **Line.** A dot in motion. Straight, curved, angular, precise, agitated, smooth, thick, thin, active or passive, colored, textured, patterned or any combination of these qualities. It is the dominance of length over width. When the differences between length and width diminish, line becomes shape.

> **Shape.** A flat enclosed area. Can be realized as a solid, or by outline; can be transparent, textured, etc. as long as it's flat. When it becomes 3-dimensional, we call it *form*.

- Circle is passive – no activity or direction.
- Square is a more active shape – vertical and horizontal. Corners are active points.
- Triangle is the most active shape. It is angular and *dynamic*. in 3 directions.
- *All other shapes appear based on combining these 3 parent shapes.*

> **Volume.** The 3-dimensional illusion of a shape. It can be described by shadow, by line, by surface irregularities, by density, or by perspective. It generally has light and dark qualities that convey the illusion of depth. Volume can be made by the combining of shapes and can also be created by the modulation of color. It's three most basic forms are: sphere, pyramid and the cube.

> **Space.** Can be two-dimensional or three-dimensional. It can also be delineated by planes: foreground, middle ground, background, upper, lower. Space can be indicated or suggested by overlap, by size relationships, perspective and active/ passive relationships.

> **Texture.** The visual quality of the surface of any shape, form or line. Can be smooth, rough, or anything in between. Visual or physical. Can be created in an endless variety of ways. Texture is *visual spice*.

> **Value.** Dark and light qualities of a line, shape or form. It is the element in color that expresses dark to light.

> **Color.** The most complex of all the elements. Factors: hue, intensity (saturation, brightness), value, temperature, proportion.

Coordinating Principles

Proportion

- > Proportion is the most important of all the coordinating principles.
- > All of the coordinating principles and the design elements are affected by proportion.
- > Here's the skinny: Proportion is all about the amounts used...of anything!
- > The amounts used of one or several elements (line, shape, color, etc.) in combination with other elements is always controlled by proportional considerations.
- > **Balance** is adjusting your proportions to achieve equilibrium. (See page 16.)
- > **Contrast** is the most dynamic expression of difference. (See page 16.)

Continuity

- > Sometimes called *alignment*.
- > One method of organizing design elements for visual flow.
- > Physical **Continuity**: touching of elements will lead the eye through a composition.
- > Visual **Continuity**: the eye flows across an open area and connects two or more elements. Especially found when the contours of various objects share the same axis.

Positive/Negative Space

- > The space around an object in a composition is as important as the object itself. There are only proportional differences in their importance.
- > Negative space has shape.
- > The negative space around a positive object can be more interesting or more active than the object itself.
- > Also referred to as *Form and Space*
- > Confused with – but very similar to – *Figure/Ground relationships*.

Repetition

- > Creates a pattern of similarity that make the eye comfortable as it moves through the composition.
- > Repetition can affect any of the design elements. Color, value, line, shape, etc.

Variation

- > Basically, a shift in similarity: ● ●●●● ●●●●●●●●●● ●● ●●●●
- > Adds visual dynamics.
- > Keeps things interesting.
- > *Repetition* and *Variation* work hand-in-hand like garlic and ginger, salt and pepper, etc.

Direction (or Movement)

- > The underlying dynamic in a visual flow
- > Major modes of direction: horizontal, vertical, diagonal, triangular, spiral, radiating, concentric, dilational...just for starters!
- > Many shapes have direction: triangles, ovals, rectangles.
- > All lines have direction or imply movement.

Coordinating Principles (continued)

Transition

- > A step in-between.
- > Transparency is a dynamic example of transition.
- > Elements that bleed are a transition from (or to) the edge of a working area.
- > Medium is the transition between large and small.
- > Gray is the transition between dark and light.
- > Connects two or more elements in a natural fashion.

Dominance-Subordinance

- > Proportion of importance.
- > Creates the relative level of interest and emphasis among all design elements and coordinating principles.
- > Establishes a visual hierarchy: what will the viewer see 1st, 2nd, etc.
- > Many great designs have one *clearly* dominant direction or movement.
- > Many confusing designs have too many dominant directions or movements.
- > Great designs not only have one dominant direction, they also have *at least* one subordinate direction.

Active-Passive / Focal Point

- > Establishes primary and secondary areas of interest.
- > The most active element in a composition will usually be the Focal Point.
- > Multiple focal points can cause confusion.

Depth / Advancing-Receding

- > Illusionary creation of three-dimensional space.
- > Can be created by overlap, placement, value, color (warm colors advance, cool colors recede), active-passive (active things advance, passive things recede), bright vs. neutral (bright things advance, neutral or dull things recede).

Unity

- > Similarity, oneness, togetherness, or cohesion.
- > Diminishes chaos.
- > *Grouping, overlapping, containment, repetition, proximity, continuity, closure, pattern, grids,* are some basic ways of creating unity.

Other terms we'll be using in class

> **Contrast.** The most extreme forms of variation and of proportion. By comparison only. Rough vs. smooth. Large vs. small. Angular vs. curved. Elements can have both similarity and contrast: two 1" circles – one red, one green.

> **Balance.** A state of equaled proportion or equilibrium. Symmetrical, asymmetrical, approximately symmetrical.

> **Pattern.** A subset of repetition. Pattern can be expressed by repeating lines, shapes, images, textures – any visual item.

> **Accent.** A distinctive but subordinate pattern, motif, color, flavor, or the like: The salad dressing had an accent of garlic. A subordinate focal point.

> **Contour.** The defining edge of a shape or surface. Can be expressed through line, shape or form.

> **Working area.** Overall compositional boundary. Also, *compositional stage*.

> **Tension.** Can be your friend or your enemy. Calls a lot of attention to itself. Too much tension can become an unintended focal point. Just the right amount of tension can act like a visual “glue”, holding things together while providing an interesting rhythm.

> **Rhythm.** The result of combining repetition and variation. A flat fabric swatch of black polka dots has repetition and pattern but no rhythm. Fold the swatch of polka dots upon itself, rhythm begins to appear. The variable pattern of holes in

<i>Study in Balance</i>	<i>3 studies</i>
<i>Color Wheels and Color Strips</i>	<i>9 studies</i>
<i>Six Squares</i>	<i>2 studies</i>
<i>Study in the Creation of Simple Shapes</i>	<i>2 studies</i>
<i>Introduction of the Circle</i>	<i>2 studies</i>
<i>Tangram: Introduction of the Triangle</i>	<i>2 studies</i>
<i>Letterforms</i>	<i>2 studies</i>
<i>Four Panels With a a Visual Theme</i>	<i>2 studies</i>
<i>Contrast of Two Systems 1</i>	<i>2 studies</i>
<i>Contrast of Two Systems 2</i>	<i>2 studies</i>
<i>Contrast of Two Systems 3</i>	<i>2 studies</i>

*Design is the logical selection and arrangement
of visual elements for order with interest.*

The Elements of Design:

dot
line
shape
volume
space
texture
value
color

The Coordinating Principles of Design:

proportion
continuity
positive-negative
repetition
variation
direction
dominance-subordinance
transition
active-passive
depth
unity

STUDENT AGREEMENT

I have read the attached syllabus and fully agree that the maximum achievable grade in this Art 140 course can only be earned through abiding by its expectations and requirements.

STUDENT'S NAME

STUDENT'S SIGNATURE

DATE