COLLEGE OF VISUAL ARTS AND DESIGN

Art 1440 DESIGN 1
Section 001 Wednesday 9-9:50am, CVAD 223

LAURA BEARD, ASSOCIATE PROFESSOR
Coordinator of Design 1 • Painting and Drawing Faculty

311 CVAD Art Building
OFFICE HOURS: Monday 10-11:30, Wednesday 10-11:30

500 Sections (lecture and TA meeting required)
Faculty: Laura Beard 001 W 9:00am-9:50 CVAD 223

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<th>Section</th>
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Please write down the name of your lab/studio instructor and contact information. I am the Instructor of Record. If you have questions regarding the lecture or studio, please email your studio section instructor through blackboard learn.

Studio Instructor’s Name/Contact Information: ________________________________

Studio Location/Meeting time: _____________________________________________

COURSE DESCRIPTION

Lecture based course with coordinated studios in which students acquire and develop the knowledge and skills necessary to produce superior 2-dimensional designs. This is a studio course not a communication design course. It is a requirement for all art majors.

REQUIRED TEXTBOOK

Launching the Imagination by Mary Stewart fifth edition
Earlier editions will work but page numbers will vary.

COURSE CONTENT
This course is an intensive introduction to the foundation principles of design and their application on a 2D surface. This is a studio course not a communication design course. The first portion of the course will focus on the basic formal elements of composition, working to develop an increased sensitivity to the process of arranging these elements within a format to arrive at designs that are both thoughtful and inventive. The second part of the course will focus on color theory, beginning with the practical aspects of light and pigment, moving to more complex ideas about using color relationships deliberately and effectively with your visual compositions. Assignments will progress from formal relationship strategies to conceptual projects that synthesize form and content learned throughout the semester, incorporating diverse media such as collage, paint, ink, digital photography and new media.

Topics to be addressed in course content:
Creative strategies and applications
Composition/picture plane
Gestalt
Elements of art
Principles of design
Positive and negative space
Value
Texture
Atmosphere and structure
Color theory
Exploration of materials
Structured projects
Conceptual projects
Presentation
Visiting artists/career options

COURSE OBJECTIVES LEARNING OUTCOMES
1. To gain an understanding and enhance knowledge of the elements of art and principles of design
2. To gain experience discussing the form and content of work in group discussions and written assignments.
3. To develop skills in analyzing and discussing art in concrete language: to become visually and verbally articulate.
4. To enhance knowledge of design and composition as a whole and learn to sustain relationships between compositional elements in a unified design.
5. To develop problem-solving skills and creative strategies: to explore, expand, analyze, compare, evaluate, and refine ideas.
6. Develop strong work habits that help artists balance process and product.

COURSE STRUCTURE

Studio (60%)
The laboratory class is structured to meet twice a week. This studio time will be devoted to the practice of problem solving, creative strategies, the creative process and the production of projects. The lab will help students develop skills with a variety of materials as well as a positive venue for creative and intellectual interaction.

A different instructor will teach each studio section; therefore studio sections will vary slightly according to the individual instructor’s teaching style.

The studio instructor will grade exercises and projects completed in these studios. All exercises and projects will be graded individually with each project having specific requirements. Grading will be based on the degree in which the student fulfills the requirements stated in class and on the grade sheet.

The grade sheet attached to the back of the syllabus must be copied by the student and taped on back of each project when it is turned in. Thus, please make multiple copies now so you have a stack for the rest of the semester.

Projects won’t be accepted without your name, name of your instructor and section number.

Students must attend the lab with appropriate supplies. If you come without the appropriate supplies you will receive an absence. If you aren’t prepared, you waste the instructor’s time and your time not to mention diminishing the energy of a working studio. Do not ask to go to the art store when you arrive in class.

All work is due at the beginning of class unless otherwise stated.

Students are required to leave the studio clean and orderly. All trash and recycling should be put into the appropriated receptacles. Knife blades must be disposed of in specific containers.

Students are expected to be attentive and involved during the entire class period. All students are expected and required to behave in a manner that is appropriate to the studio environment. Any student who actively engages in inappropriate
behavior will be asked to leave the classroom and drop the class. Headsets are not allowed. Turn off cell phones including vibrate. No texting.

**Lecture (40%)**
The lecture portion of the class is structured to meet for fifty minutes each week. The lecture will focus on developing a visual vocabulary of the elements of art and principles of design. Each week the lecture will provide a presentation illustrating historic and contemporary examples of 2D art. The lecture will focus on the content and form of artworks, thus increasing the student’s ability to not only discuss but interpret works of art as well. Each student is responsible for learning all of the lecture material presented in this class.

Students are expected to be attentive and involved during the entire class period. Please sit up straight during slide lectures/videos/guest artists so you do not appear asleep. If your head is on the desk, we will assume you are sleeping and you will be marked absent. Sleeping is inappropriate behavior and you will be asked to leave for that class session. Talking is not acceptable. Texting is not allowed. If you are sleeping or talking or texting, you will be asked to leave the lecture and take an absence. Computers are no longer allowed in lecture. Note taking must be done with pen/paper. Do not use your phone for notes either. Unfortunately there has been too much abuse with students on Facebook, etc. Please talk with your lab instructor and Laura if you have special circumstances that require a laptop. Such circumstances will require documentation from ODA.

A total of 3 exams will be given. Missed tests can only be retaken if the absence is a documented excused absence. If a test is missed due to a legitimate documented reason, the student has 1 week from original test date to take missed quiz. If missed quiz is taken during this 1st week, the grade will not be dropped. If quiz is taken in 2nd week of missed date the quiz will be dropped 1 letter grade. After the two-week period, the test cannot be re-taken regardless of the excuse of absence. The student is responsible for turning in excused absence form and requesting to take the missed quiz. Please note if you have an excused absence you thus have a two-week window to take missed quiz. After the two-week window, you will not be allowed to take the missed quiz.

**Visiting Artists (lecture)**
- Alicia Eggert-Sculpture
- Martin Back-New Media

**Reading Schedule of Textbook:**
- Intro pages-107 March 7
Test dates are as follows:
Quiz 1: March 7 10am to 11pm. Exam will be on Blackboard Learn from 1pm-10pm. It is open note/open book) If a student has an excused absence then a make up is allowed. If no excused absence, no make up will be allowed. **If Blackboard Learn is not working or crashes you must call the student help desk and get a code. If you do not have a code due to technical issues, you cannot re-take the test.**

Quiz 2: April 25 10am to 11pm. Exam will be on Blackboard Learn from 1pm-10pm. It is open note/open book) If a student has an excused absence then a make up is allowed. If no excused absence, no make up will be allowed. **If Blackboard Learn is not working or crashes you must call the student help desk and get a code. If you do not have a code due to technical issues, you cannot re-take the test.**

Quizzes will reflect both lecture and studio knowledge. **Professor reserves the right to give a pop quiz at any time during the semester.** Pop quizzes will be given in class. It is not open book or open notes. Since it is a pop quiz no prior notification will be given. If a student has an excused absence then a make up is allowed. If no excused absence, no make up will be allowed.

Please note: quiz dates are subject to change to suit instructional needs
Quizzes will be graded as follows:
A  100-90
B  89-80
C  79-70
D  69-60
F  59-0

**STUDENT EVALUATION/GRADING**
A=Excellent Quality-superior grasp of concepts: high quality work, exploration and presentation, serious and consistent effort, commitment and participation.

B=Commendable Quality- strong effort; evidence of growth; good quality work (above average), good participation.

C=Acceptable Quality-This is the norm and requires coming to class and doing the work; average quality work; some technical problems or trouble
with concepts; participation average, average enthusiasm, acceptable work but not distinguishable among peers or university level work.

D=Poor Quality- poor/under average work, incomplete work or repeated issues of completing work on time, little participation, attendance issues

F=Unacceptable Quality-work not completed, missing more than 10% of class (at least 5), poor attitude, disruptive, disrespectful to learning environment.

ATTENDANCE POLICY
All students are required to attend all studio and lecture classes and to be in their seats at the beginning of the class period. Your instructor will take attendance at both the lecture and studio periods.

Students who incur more than 3 unexcused absences will have their final letter grade dropped one letter grade (A will become a B, etc). 5 unexcused absences will result in the final letter grade being dropped by 2 letters. The highest grade a student can receive with 5 unexcused absences is a C. Unexcused absences are any absence that is not supported by proper documentation. Missing the studio and lecture on the same calendar day counts as two absences. Excused absence forms must be received within 1 week of class missed. If received in 2nd week of class missed grade(s) in terms of project or quiz will be dropped one letter grade. It is the student's responsibility to download excused absence form off of 1440's Blackboard Learn site.

Excused absences include participation in university-sponsored activities, medical emergency, and observance of a religious holiday or any situation that involves being human and that is seriously unavoidable. In the case of university-sponsored activities or religious holiday, the student must notify the studio instructor of the date of the anticipated absence before the end of the 12th day of the spring 2018 semester. To receive an excused absence your instructors must be notified by January 31. A note from a parent or a friend will not be accepted. The policy of excused absences regarding university sponsored activities and religious holidays can be found in the Undergraduate Course Catalog.

Please note: We are not permitted by law to discuss your academic standing or attendance, etc. with any outside party. We will not respond to outside emails from parents, friends or doctors.

Family Educational Rights and Privacy Act (FERPA)
Tardies: 3 tardies equal one unexcused absence. Tardies are given if a student has a late entrance to class, an early departure or a late return from break. If you are late on the day of a critique, you will not be critiqued and, depending on the time you enter class, you may be marked absent.

Non-participation: not participating in class discussions, not working, sleeping, excessive talking, doing work from other classes or not bringing supplies to class or any other activity that results in the student not fulfilling his/her responsibilities in class will be marked as an absence.

In order to accommodate illness or situations that do not qualify as an excused absence, students are permitted a total of three absences without any penalty. Please note: this doesn’t mean that you can miss 3 classes with impunity. Missing any class will obviously affect your grade since you will be missing information and guidance. Absences should be reserved for emergencies. If you are having difficulty attending class due to illness, other obligations, or multiple unforeseen tragedies, you may want to consider taking the course at another time.

If you are absent, you are responsible for all information you have missed. Do not contact your instructor if you miss a class and want to know what you missed. Please contact your in-class contact:

**Contact information:**
Student Name and Phone Number

________________________________________________

Student Name and Phone Number

________________________________________________

**PROJECT /DUE DATE**
Projects are due on due date. After due date you will have a small window to turn in late projects. For example, if a project is due on a Monday and it is turned in the following class period (Wednesday), the project goes down 1 letter grade. If you turn in the late project on the following Monday your grade will go down 2 letter grades. After two class periods from due date, the project will not be accepted. Put your name, instructor and section number on the back of all work.

If you show for crit but your project isn’t quite ready, it will go down a grade. Missing a critique results in your project going down one grade and
also being noted that you missed a critique and not just a studio day. Also, showing up 10 minutes late to critique means you will not be critiqued, thus also dropping your project.

**Design 1 does not allow make-up projects or extra credit or incompletes.**

If a due date is missed by a documented emergency, the student can turn in the project at the next class without penalty. If the student waits for the 2nd class meeting after due date, project will be accepted but will go down a grade. Example, Monday project due date missed for an excused absence. Student can turn in project Wednesday with no penalty. If the student chooses to turn in project the following Monday, project is dropped one grade. If student chooses to turn in on Wednesday (one week from excused absence) grade is dropped 2 letter grades. After that time period has passed, project will not be accepted.

**Financial Aid Satisfactory Academic Progress - Undergraduates**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit [http://financialaid.unt.edu/satisfactory-academic-progress-requirements](http://financialaid.unt.edu/satisfactory-academic-progress-requirements) for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

**AMERICAN DISABILITIES ACT**

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned
before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

COURSE RISK FACTOR:
According to University Policy, this course is classified as a category 2 course. Students enrolled in this course will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

BUILDING EMERGENCY PROCEDURES: In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITES:
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

“Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.”

SYLLABUS SUBJECT TO CHANGE CLAUSE
Please note that this syllabus is subject to change at the instructor’s discretion in or to accommodate instructional needs. The instructor retains the right to change the syllabus with or without notice.

SYLLABUS and all course content, assignment sheets, examples given in reference to assignments © Laura beard

Please note: many projects are conceptual and the medium must be chosen by the artist in order to support the concept. Please note you may want/need to acquire different materials.

EVALUATION SHEET

STUDENT NAME:
INSTRUCTOR:
SECTION NUMBER:
PROJECT:  
DATE:  
TITLE: 

Form:  

Concept:  

Craftsmanship:  

Ambition:  

Process:  

Each category is worth 20 points. 100 points possible.  
A  100-90  
B  89-80  
C  79-70  
D  69-60  
F  59-0  

Must be attached to the back of project or project will not be accepted  
ACKNOWLEDGEMENT  Complete this form and return to your instructor.  

THIS IS MANDATORY-FILL OUT THIS FORM  

“I have read the syllabus and understand what is expected of me in this course. I have had an opportunity to ask questions. I understand that my final grade will
be lowered because of excessive absences, regardless of earned exam and studio grades. Also, no grades will be discussed on the telephone. All grade inquiries must be made in person.”

PRINTED NAME__________________________________________

EUID____________Course 1440___Studio Section________

Date___________

LIABILITY RELEASE

I understand that there will be some danger in connection with my participation in ART1440:______(insert course and section number) because certain injuries may occur in carrying out these activities. After good and valuable consideration, I assume responsibility for all possible injuries resulting from my participation and hereby voluntarily agree that in the event of any accident, injury, loss of property, or other difficulty incidental to the activities or transportation to and from the activities, I will not make any claim of any kind against UNT or its agents, employees and representatives and/or students, and agree to hold said UNT, its employees, agents and representatives and/or students harmless from any and all liability or legal responsibility, I recognize that I alone am responsible for my safety and health and based on my present knowledge of the correct methods and being of legal and adult age, I accept the responsibilities and possible injuries involved in these activities. I further agree to become familiar with the rules and regulations of the University concerning student conduct and to not violate said rules or any directive or instruction made by the person or persons in charge of said activities and that I will assume the complete risk of any activity done in violation of any rule or directive or instruction. I understand that I am urged by UNT to obtain adequate health and accidental insurance.

Signing this document confirms your agreement and acceptance of the liability release.

Agreed to and accepted
by________________________________________ Date__________ Parent or legal guardian must sign for persons under 18.

ART WORK WAIVER (ART 1440 Design I)

PERMISSION TO USE STUDENT WORK
Grant of Permission. I, the undersigned, am a student at the University of North Texas (UNT) and I am enrolled in _________________________(name of course). By my signature below I hereby
grant permission to UNT to use, copy, reproduce, publish, distribute or display any and all works created to comply with the requirements of this course in accordance with the terms set forth below. Additionally I consent to the disclosure of the work created in this class as may be accompanied by my name and other personally identifiable information for purposes as set forth below.

2 Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising and classroom presentations. My permission is on going and will continue until such time as I revoke it by giving UNT three months written notice of revocation to the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

3 Certificate of Ownership. I am the owner of all work submitted in accordance with the requirements of the named course and the work is not subject to any grant or restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

4 Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use in accordance with the terms of this Agreement.

5 Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

I have read, understand and agree to the terms of this permission form:

Printed Name____________________________________________________
Signature________________________________________________________
EUID_________DATE______________________________________________

INSTRUCTOR____________________
COURSE NUMBER   ART 1440
SECTION______________________________________________________

Supply List:
Spiral Sketch Book 9x12 *
Portfolio larger than 18x24
Pocket Color Wheel
Bristol Board 9” X 12" *
Toolbox*
Artist Tape brand 1” roll *
#1 Xacto Knife W/ Lots Of Extra #11 Blades *
Scissors *
18”x24” Cutting Matt *
24” Metal Ruler (not smaller than 24”) *
Clear Packing Tape 2-3” *
Rubber Cement *
Rubber Cement Eraser *
White Vinyl Eraser *
Black Thin Sharpie *
Black Thick Sharpie *
One 1/8” flat Windsor Newton Paint Brush *
One ½” flat Windsor Newton Paint Brush *
Plastic Angled Palette Knife *
Small box of oil Pastels *
Graphite Paper *
**Student Grade Acrylic**
- Black (Ivory) *
- White (Titanium) *
- Pthalo Blue *
- Cadmium Red *
- Alizarin Crimson
- Hansa Yellow Light *
Lots of Illustration Board (to be purchased per project)
Drawing utensils your choice

Please note: many projects are conceptual and the medium must be chosen by the artist in order to support the concept. Please note you may want/need to acquire different materials.

* In the NEW Voertmans Design 1 Kit
  - $130

Phase out kit Voertmans contains many of the same type of items. Limited Supply.
- $125
ART 1440 DESIGN I

Project 1

READ THIS THOROUGHLY. YOU ARE RESPONSIBLE FOR FOLLOWING DIRECTIONS. THIS PROJECT INVOLVES NUMEROUS STEPS.

PART I: Objective

This process will create incidental(s) line. You will not have control of the resulting line. The actions that you choose to use will dictate the quality of the line. The line will be the result of an action not the normal purposeful line that you might create in a representational drawing. The lines/image created will be non-objective.

Representational art mimics the 3D world

abstract art shows the 3D world as a point of departure that the artist alters for aesthetic or content purposes.

Nonobjective work doesn’t relate to anything outside of itself. Please don’t confuse this with having no meaning. Non-objective imagery is conceptual and can be a very powerful visual and emotional force.

We will supply BFK and Arches which is really amazing professional artist grade paper. Work at 18”x24”. Please don’t work on any paper smaller than 18”x24”. Do not use newsprint.

You will create 10 images using incidental line. We will explain this further as it may sound unusual. Let the action describe the line. The actions you can use are practically limitless. Do not try to create a representational image. Use a variety of different mediums as long as they are achromatic (black and white-without hue). Suggested mediums include: a sharpie, a pencil, a piece of charcoal, ink, or anything achromatic. If you do use charcoal, please spray with fixative before bringing to class.

Do not force the line to happen let the movement move the drawing instrument. You don’t have to hold the drawing material with your hand. You can use your hands but you can also use your mouth, foot, or an inanimate object if you so choose. Do at least eight different actions to create 10 images and experiment with different mediums i.e. don’t do all in #2 pencil - explore. You will only show 5 drawings at crit.
READ THIS THOROUGHLY. YOU ARE RESPONSIBLE FOR FOLLOWING DIRECTIONS.
THIS PROJECT INVOLVES NUMEROUS STEPS.

PART I
Objective

**OPAQUE LINE:** Document incidental line project before you add black construction paper! We need a before and after record of work/process.

Project 2 introduces a creative strategy to work with black construction paper. *Black construction paper is opaque. It can be rigid, frustrating and the outcome unpredictable. By choosing one of your images from Project 1 you will be engaged in an exciting method in which to build an image. Artists frequently work with their own previous imagery as a point of departure. You will have control of over the resulting line however the image will change dramatically. It changes because you are re-creating it in a new medium.*

Choose one of your cropped images from project one. If the paper is clean and strong enough, you can collage right on to the existing line work. There are also several ways to proceed. You can scan and print on cardstock (white only) or you can transfer the image using graphite paper. Once you have transferred your image, you can begin to cut, glue and collage on to the surface. You can cut the line thin, thick, straight, curved, etc. You want to manipulate/cut the paper so it mimics or interacts with your incidental line drawing. As always, pay attention to the whole picture plane. Don’t be afraid to experiment and take chances. Be assertive and confident.

*Image must be achromatic. You can use black construction paper, grey construction paper, white construction paper, tracing paper, aluminum foil, etc. Your original piece from project one is the point of departure. As long as you stay achromatic there are a variety of materials in which to collage.*

PART 2
Presentation

If you are working on your original piece that is already mounted, make sure your borders stay clean. If you are working on your image on different paper, once you have completed your collage, please mount on illustration board. Please have 3-inch borders. Remember to mount using a ruler. Mounting must be straight and professional. Please note that the scale of each image from person to person will vary. Thus when we critique we should have a wonderful variety of art to look at and discuss.

Please don’t hesitate to ask questions. We are here to help facilitate your success.
PROJECT 3

The Elements of Art and Principles of Design
Observation of the Natural World
Digital/Analog Photography Project

READ THIS THOROUGHLY. YOU ARE RESPONSIBLE FOR FOLLOWING DIRECTIONS. THIS PROJECT INVOLVES NUMEROUS STEPS.

Shoot images of the following elements of art and principles of design.

For the initial viewing of the photos (in process crit), you can present in several ways. If you have a laptop, you can bring in all images to view in I Photo or whatever photo program you are using. Do not expect your instructor to view your photos on your camera. You may also print out 6 to 8 (thumbnail) images per page for viewing. Please have your photos organized by category. It will make the process much more efficient. Please note: you may not use previous photos you have already shot. No vacation photos etc. We want you to make fresh choices with new imagery!

If you don’t have a digital camera, a disposable analog (35mm) camera from Walgreens, CVS, etc. will work, your phone will work as well. Simply take the pictures and have them developed to bring in for in process critique. Once the images are viewed in class, 1 of each category will be chosen for printing on quality computer, color copy paper or photo paper. Scale of images and mounting will be discussed in class. Once again, you get to make choices! You will make the decisions for the presentationSCALE of this project. Basically, you need to mount on illustration board in a manner you feel is aesthetically and visually powerful. Please note, images must be mounted. Examples will be shown in lecture. Remember, we are creating art not documentary photography. Some of your photos that are out of focus may be the strongest pieces out of your whole group of images.

Shoot the following quantities of the Elements of Art and Principles of Design:
10 of Line
10 of Shape- 5 organic and 5 rectilinear
10 of texture
10 of scale
10 of symmetry
10 of asymmetry (can do 5 of approximate symmetry)
10 of pattern
10 of unity with variety
10 of economy
10 of color 2 achromatic
2 monochromatic
2 complementary
2 analogous
2 polychromatic

In the end you will have picked one image of each of the following:
1. Line
2. Organic Shape
3. Rectilinear Shape
4. Texture
5. Symmetry
6. Asymmetry
7. Approximate Symmetry
8. Pattern
9. Scale
10. Unity with Variety
11. Achromatic
12. Monochromatic
13. Complementary
14. Analogous
15. Polychromatic
16. Economy
ART 1440
DESIGN I

Project 4

Exploration of Transparent Line – Atmospheric Space and Structure

READ THIS THOROUGHLY. YOU ARE RESPONSIBLE FOR FOLLOWING DIRECTIONS. THIS PROJECT INVOLVES NUMEROUS STEPS. PAPER THAT IS WRINKLED, THE WRONG SCALE, NOT MOUNTED CORRECTLY, OR CUT POORLY WILL NOT BE ACCEPTED.

Transparent Line

Parameters of project: 2 Illustration boards-white (no black) 14.5”x17”. Border 3” thus image area is 8.5”x11”.

Within defined areas, create 2 designs using clear packing tape (transparent line). You must compositionally address all 4 of the sides of the picture plane.

The composition must be non-objective-no representational imagery (no faces, landscapes, etc.) Arrange lines on picture planes to create composition. Tape, obviously, must be cut and used immediately therefore no number can be given in reference to quantity needed to start process. Please keep the tape roughly ¼ inch in width. You can go up to ½ inch in width. Tape edge can be clean or ragged. Tape can be curved or straight. Pay attention to the developing surface and stay in an investigative experimental frame of mind.

For image #1: You can use neutral oil pastels with the tape. Neutral means neutral-no bright yellow, pink, sky blue, etc. If you are not sure what neutral means in terms of a color palette, please ask.

For image #2: You are free to use any color(s) from the oil pastel palette. Image #1 must be complete before starting image #2.

Do a minimum of 5 thumbnails. This ideation will help you understand the medium and give you footing both formally and conceptually. Once you have investigated a variety of visual solutions, you can then begin the final pieces. Remember, ideation is essential. Use good paper to draw on, make your explorations aesthetically powerful. The small drawings and the thumbnails may be stronger than the final pieces.

Variations to consider: spacing between lines
location of lines
direction may or may not vary
cross-hatching
positive negative reversal
implied line
curved imagery created by implied line
construction paper can come off the picture plane in 3D (we will discuss)
line can be cut or even cut so small it appears shredded (we will discuss)
be wary of radial symmetry (we will discuss)

Objective:

This image exploration shows the enormous variety one can achieve with one visual element- line. Line can show rhythm/movement, weight/balance, space, value, etc. If one simply varies the space between lines, one can create a beautiful sense of optical movement. Varying the space can also create an illusion of value. The tape has an exciting immediacy that demands the artist respond to the process. You can have a concept but process leaves the door open for a variety of aesthetic choices.

In Project 2, black construction paper is obviously, opaque. The tape is transparent. An opaque surface has a different visual quality than a transparent surface. Opacity can be a visual barrier denying the viewer access to deep space. The transparent surface will reveal all initial marks and visual access to the ground plane with the possibility of creating very deep space.

It is imperative to note that one of the main aspects of this assignment is composition. It becomes apparent that composition affects the entire picture plane including the border. Often times, we tend to think that the focus should always be the middle but it is also the edges. Edges and center must both be considered when composing the picture plane.
FRACTURED SPACE: FULL VALUE EXTENSION

Recreate a fractured sense of space using drawings of an existing space or form as source material. New spatial systems will be developed using complex figure/ground relationships, opacity levels, implied form, perspective, levels of visual hierarchy, and will be aided by the use of the full value scale.

You will recreate a fractured and illogical sense of space and form using drawings of an existing space as source material. Figure/ground relationships will be expanded through the use of the full value scale. You should work to create a clear visual hierarchy in your composition that will help the viewer travel around and through your space.

Materials
Drawing paper, graphite or pen, graphite paper, tracing paper, Bristol board/illustration board, black and white paint.

Method
1. Make 5 contour line drawings of a particular space that contains the repetition of like forms (i.e.: a greenhouse, a boiler room, a church, a library, a parking lot, coffee house, bedroom, etc). The contour line drawings should be done from different vantage points, so that the forms vary and can be understood from more than one angle. You do not have to draw the entire scene, but put in enough of the surrounding context so that you have a variety of shape. The contour lines describing the forms in your space will be the source material for your painting.

2. Transfer selected lines from your drawing to white layout paper (can be cheap copy paper, white drawing paper, not newsprint) using graphite paper. The scale of your working images will vary. Build a new version of the space that is reminiscent of the old, but does not duplicate it. Try not looking under the graphite paper, occasionally look but try to have an unexpected composition. Layer the lines, repeat them, edit, erase, and add as needed. You may make simple additions, like perspective lines, but attempt to build the new composition almost exclusively from different lines of the 5 original contour line drawings. The new painting does not have to contain any fully recognizable forms (although it may). Make 3 versions and pick the composition you feel utilizes the format in the most exciting way.

3. When you are satisfied with the composition of your new drawing, photocopy or scan it to have a record if necessary. Transfer to illustration board. You can use graphite paper or any technique you would like. Begin to fill in the shapes with paint of various values, using the value to support the kind of space and depth you wish to convey.

4. Select the image whose basic architecture and placement decisions you are most satisfied with. Remember the main objectives of the piece Final painting will be on illustration board. Transfer the drawing to your final painting surface, and tape out a 3" border for a clean edge and "built in" matting (use the non-stick drafting tape). You must cover the 3" border with paper to keep it clean if you work directly on illustration board. If you absolutely cannot keep edges clean you can work on Bristol and mount on illustration board. If working on Bristol, cut to scale and rubber cement to illustration board. If working directly on illustration board, remove the tape at the completion of the project. Make application of paint and edge quality meaningful and intentional.

5. Variations to try:
   A: Each shape must contain only one value—i.e.: do not model or blend values within one shape. Use small incremental changes in blocks of value instead. Changes to your piece can be made in process, as paint can be reapplied to cover an existing area.
   B: Do model or blend values within one shape. The graphite is a good medium in which to try this method. Then, try to blend using paint.

The principles of design that apply. Think about how the addition of value relates to these principles.
Project 5 Fractured Space Part 2: Color

FRACTURED SPACE: EXPLORATION OF COLOR HARMONY

READ THIS THOROUGHLY. YOU ARE RESPONSIBLE FOR FOLLOWING DIRECTIONS. THIS PROJECT INVOLVES NUMEROUS STEPS. PAPER THAT IS WRINKLED, THE WRONG SCALE, NOT MOUNTED CORRECTLY, OR CUT POORLY WILL NOT BE ACCEPTED. PROJECTS THAT ARE NOT COMPLETE WILL NOT BE ACCEPTED.

Recreate a fractured sense of space using drawings of an existing space or form as source material. New spatial systems will be developed using complex figure/ground relationships, opacity levels, implied form, perspective, levels of visual hierarchy, and will be aided by the use of various color harmony palettes.

Palettes to be explored: Dyads, Triads and Tetrads (Johannes Itten’s Theory of Color Harmony)

You will be repeating the same composition as you created for part 1. Final painting will be utilizing color. The goal is to choose one of the above color palettes to match the values in the achromatic image. To match the achromatic value image you will need to tint and shade. Painting will be done on illustration board and have the identical layout as the achromatic image. Make application of paint and edge quality meaningful and intentional.

The principles of design that apply:
Please think about how the addition of color relates to these principles.

Visual weight:
- Placement of visual weight around the format and throughout the sense of space
- Managing the strength of the areas of weight, so that some play dominant roles, some transitional, and some minor
- Integration of forms
- Balance and symmetry
- Use of structural divisions or major divisions in the format
- Physical and visual interaction of forms
- Implied lines and closure
- Use of the edge and cropping
- Various types of contrast
- Balance of overall unity and variety
- Communication of mood and tone
- Communication of space and depth

Methods of creating depth include:
- Establishing figure and ground through edge contour, specificity, and scale
- Overlap
- Vertical placement: objects closer to the bottom of the picture plane appear closer to viewer
- Changes in implied opacity: opaque, transparent, translucent shapes
- Suggestion of dimensional forms rather than flat shapes, through value changes on planes of form
- Floating or stacking forms through repetition of forms, extreme cropping, or extreme changes in scale. Note: The more extreme the change in depth, the more extreme the value change.
- Recession into space through repeated forms, gradual darkening of value, and use of diagonals and perspective lines
- Indication of distant horizon sometimes combined with atmospheric perspective: values in same key, lower contrast, lightening of values in distance.
ART 1440
DESIGN I

Project 6
Simultaneous Contrast
READ THIS THOROUGHLY. YOU ARE RESPONSIBLE FOR FOLLOWING DIRECTIONS. THIS PROJECT INVOLVES NUMEROUS STEPS. BECAUSE THE PROJECT’S FOCUS IS COLOR THEORY, THE FORM MUST BE IMMACULATE. PROJECTS THAT ARE NOT MEASURED, CUT STRAIGHT AND TO THE RIGHT DIMENSIONS, MOUNTED PROPERLY OR DIRTY ON COLORAID OR BORDER WILL NOT BE ACCEPTED.

Please refer to project layouts attached to the assignment sheet.

2 Projects will be created:
• 1 color as 2
  The purpose is to make one color have a change of value, intensity, or hue.
• 2 colors as 1
  The purpose is to make two colors look like one through the subtraction of value, intensity and hue.

We will discuss this as project is created. Take time to explore the different interactions of hue, value and intensity.

ATTACHED YOU WILL FIND A VERY DETAILED GUIDE TO THE LAYOUT OF THIS PROJECT. PLEASE FOLLOW IT EXACTLY. IF THE LAYOUT IS NOT FOLLOWED PROJECTS WILL NOT BE ACCEPTED.

Objectives

1. Change a color’s perceived value
2. Change a color’s perceived chrome (intensity/saturation)
3. Change a color’s perceived hue
4. Make two colors appear to be one or the same-subtraction of perceived color
5. Make two values of the same color appear as one-subtraction of value
6. Make a color appear transparent

When combining colors, you must pay attention to the effects of simultaneous contrast, which can alter the way colors are perceived. Simultaneous contrast refers to the apparent changes in hue, value and or intensity that are created by adjacent colors. This most often occurs when one color surrounds another.

Please note:
A middle value color will appear lighter against a darker value and darker against a lighter value background.

An intense color will appear duller when it is seen against an analogous color and bright when placed against it’s complement i.e. a bright yellow will appear duller against an orange background and brighter against a purple background

The appearance of a color’s hue can be altered by placing that color against an analogous or complementary background color i.e. when an orange strip is seen against a bright red background the retina of the eye will fatigue with the overload of red causing the eye to perceive red’s complement (green) which will influence the orange making the orange appear cooler.

THIS IS ONE OF THE MOST DIFFICULT PROJECTS TO DO WELL. IT APPEARS SIMPLE, BUT IT MAY BE ONE OF YOUR MOST CHALLENGING THIS SEMESTER. THE VARIOUS MAJORS GENERALLY REQUIRE A PIECE OF ART THAT SHOWS COLOR THEORY. THUS THIS PROJECT COULD BE A REAL ASSET TO YOUR PORTFOLIO.
Simultaneous Contrast Layout
2 columns as one
ART 1440
DESIGN I

Project 7

Conceptual Word Project

VIDEO PROJECT!

Each student will be given three words. You will use the words in the following 3 formats.

1. With word 1, create a representational image.
2. With word 2, create a non-objective image.
3. With word 3, you must communicate the word with a representational image combined with a non-objective image.

The project will be explained in more detail by your instructor and in lecture. Each video should not be longer than 1 minute.

Objective

The conceptual word project is a way of investigating the way one thinks. Do you think literally or abstractly? Here is an example of literal and abstract thinking as it pertains to the visual arts. If you were asked to communicate the word "high", how would you manifest such an image? In literal thinking you might draw an airplane. In abstract thinking you might put a dot at the top of the picture plane. One way of thinking is not necessarily better than the other, but the literal tends to be a bit more obvious and predictable. Abstract thinking has the potential to show the viewer something new about the world. Please note abstract thinking doesn't mean abstract imagery. Abstract concepts may be suited with representational imagery.

One of the goals of Design 1 is to introduce a variety of mediums. Last semester we received a great deal of video imagery for this project. It was fantastic. Thus, we are excited to announce that this project will be done in video only. Our last class of the semester will be a video fest of some of the best projects.
Monday/Wednesday Schedule
Studio Lab and Lecture:

**January**
Wednesday 17: Syllabus
Assign Project 1 Incidental Line
**Wednesday 17: Lecture 9-9:50am CVAD 223**

Monday 22: **Incidental Line Critique**
Wednesday 24: Incidental Line cropping and mounting Studio
**Wednesday 24: Lecture 9-9:50am CVAD 223**

Monday 29: **Incidental Line Cropped/Mounted**
Wednesday 31: **Incidental Line Cropped/Mounted Critique**
Intro Opaque Line
**Wednesday 31: Lecture 9-9:50am CVAD 223** [Guest Artist Martin Back]

**February**
Monday 5: Opaque Line Studio
Wednesday 7: Opaque Line Studio
**Wednesday 7: Lecture 9-9:50am CVAD 223**

Monday 12: **Opaque Line Critique**
Assign Project 3 Elements and Principles of Design/digital photography
Wednesday 14: Elements and Principles of Design/digital photography
**Wednesday 14: Lecture 9-9:50am CVAD 223**

Monday 19: Elements and Principles of Design/digital photography
Wednesday 21: Elements and Principles of Design/digital photography
**Wednesday 21: Lecture 9-9:50am CVAD 223** [Guest Artist Alicia Eggert]

Monday 26: **Elements and Principles of Design/digital photography Critique**
Intro Atmospheric Space and Structure
Wednesday 28: Atmospheric Space and Structure
**Wednesday 28: Lecture 9-9:50am CVAD 223**

**March**
Monday 5: **Atmospheric Space and Structure Critique**
Assign Project 5 Fractured Space 1 & 2
Wednesday 7: Fractured Space  
**Wednesday 7:** Lecture 9-9:50am CVAD 223 Quiz

**Spring Break**

Monday March 19: Fractured Space 1 & 2 Studio  
Wednesday 21: Fractured Space 1 & 2 Studio  
**Wednesday 21:** Lecture 12-12:50 116 Sage Hall

Monday 26: Fractured Space 1 & 2 Studio  
Wednesday 28 **Fractured Space 1 & 2 Studio Critique**  
**Wednesday 28:** Lecture 9-9:50am CVAD 223

**April**

Monday 2: Simultaneous Contrast Studio  
Wednesday 4: Simultaneous Contrast Studio  
**Wednesday 4:** Lecture 9-9:50am CVAD 223

Monday 9: **Simultaneous Contrast Critique**  
Wednesday 11: Conceptual Word Videos  
**Wednesday 11:** Lecture 9-9:50am CVAD 223

Monday 16: Conceptual Word Video Studio  
Wednesday 18: Conceptual Word Video studio  
**Wednesday 18:** Lecture 9-9:50am CVAD 223

Monday 23: Conceptual Word Video studio  
Wednesday 25: Conceptual Word Video In Process Critique  
**Wednesday 25:** Lecture 9-9:50am CVAD 223 Quiz

Monday 30: Conceptual Word Video Critique

**May**

Wednesday 3: **Conceptual Word Video Fest**  
Wednesday 3: Last Studio Day – Clean up and pick up work  
**Wednesday 3:** Lecture 9-9:50am CVAD 223 Video Fest- Last Lecture
Tuesday/Thursday Schedule
Studio Lab and Lecture:

January
Tuesday 16: Syllabus
Assign Project 1 Incidental Line
**Wednesday 17:** Lecture 9-9:50am CVAD 223
Thursday 18: Incidental Line

Tuesday 22: **Incidental Line Critique**
**Wednesday 24:** Lecture 9-9:50am CVAD 223
Thursday 25 Incidental Line cropping and mounting Studio

Tuesday 30: **Incidental Line Cropped/Mounted**
**Wednesday 31:** Lecture 9-9:50am CVAD 223 [Guest Artist Martin Back]

February
Thursday 1: **Incidental Line Cropped/Mounted Critique**
Intro Opaque Line

Tuesday 6: Opaque Line Studio
**Wednesday 7:** Lecture 9-9:50am CVAD 223
Thursday 8: **Opaque Line Critique**

Tuesday 13: Assign Project 3 Elements and Principles of Design/digital photography
**Wednesday 14:** Lecture 9-9:50am CVAD 223
Thursday 15: Elements and Principles of Design/digital photography

Tuesday 20: Elements and Principles of Design/digital photography
**Wednesday 21:** Lecture 9-9:50am CVAD 223 [Guest Artist Alicia Eggert]
Thursday 22: **Elements and Principles of Design/digital photography Critique**
Intro Atmospheric Space and Structure

Tuesday 27: Atmospheric Space and Structure studio
**Wednesday 28:** Lecture 9-9:50am CVAD 223

March
Thursday 1: Atmospheric Space and Structure studio
Tuesday 6: **Atmospheric Space and Structure studio Critique**

**Wednesday 7: Lecture 9-9:50am CVAD 223**

Thursday 8: Assign Project 5 Fractured Space 1 & 2

**Spring Break**

Tuesday March 20: Fractured Space 1 & 2 Studio

**Wednesday 21: Lecture 9-9:50am CVAD 223**

Thursday 22: Fractured Space 1 & 2 Studio

Tuesday 27: Fractured Space 1 & 2 Studio

**Wednesday 28: Lecture 9-9:50am CVAD 223**

Thursday 29 **Fractured Space 1 & 2 Studio Critique**

**April**

Tuesday 3: Simultaneous Contrast Studio

**Wednesday 4: Lecture 9-9:50am CVAD 223**

Thursday 5: Simultaneous Contrast Studio

Tuesday 10: **Simultaneous Contrast Critique**

**Wednesday 11: Lecture 9-9:50am CVAD 223**

Thursday 12: Conceptual Word Videos

Tuesday 17: Conceptual Word Video Studio

**Wednesday 18: Lecture 9-9:50am CVAD 223**

Thursday 19: Conceptual Word Video studio

Tuesday 24: Conceptual Word Video studio

**Wednesday 25: Lecture 9-9:50am CVAD 223 Quiz**

Thursday 26: Conceptual Word Video In Process Critique

**May**

Tuesday 1: Conceptual Word Video Critique

**Wednesday 2: Lecture 9-9:50am CVAD 223 Video Fest- Last Lecture**

Wednesday 3: **Last Studio Day – Clean up and pick up work**