

TWO-DIMENSIONAL DESIGN

ART 1020 CRN 51878

8:00 – 2:00 T, Th

Summer 2010

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SYLLABUS

DESCRIPTION

Two-Dimensional Design. The fundamentals of two-dimensional design introduced through color and composition projects in a variety of media. Studio fee \$20.00; three credit hours

Students are required to attend class and to participate in critiques using terms and concepts introduced in the class.

Students are responsible for retrieving handouts, worksheets, readings, etc. from the blog and for reading student email. Assignment sheets for individual projects will be distributed via the class blog **GSU1020.blogspot.com**

COURSE OBJECTIVES

1. Develop experimental techniques for image making.
2. Apply concepts about color and composition to images.
3. Develop craftsmanship and two-dimensional thinking through creating images and books.
4. Communicate through visual grammar and syntax.
5. Talk confidently about design – your own and other peoples' creations.

MATERIALS TO GET NOW

Variety of pencils, pens, and markers – some thin and some thick.

Sketchbook or binder for sketches, research and other workup materials. You may want a hole-punch if you use a ring binder.

Scissors

Mat knife or X-acto knife and plenty of blades. (#10 blades most useful with X-actos)

Replacement blades are VERY important for safety and good craftsmanship.

Self-healing cutting mat, small enough to bring to class.

Glue such as Elmers, gluestick, 3M mounting tape, or 3M Spra-mount: Do not use aerosols in the classroom!

T Th

Metal inch ruler, preferably cork-backed.

High-quality, plain white 8.5" x 11" paper such as Hammermill Laser Print. You may want to share a ream (500 sheets) with your classmates.

June 15 17

Scrap paper for blotting stamps - get from recycle bin, etc.

22 24

Water-soluble block-printing ink, such as Speedball brand, in black and one other color;

OR rubber-stamp ink and pads.

One Speedball Speedycut, Staedtler Mastercarve, etc. for carving your own stamp.

July 29 01

Flat metal or plastic for rolling out inks.

Bamboo brayer or other object for pressing paper against stamp.

06 08

Nail brush or old toothbrush and rags or paper towels for cleanup.

13 15

LATER IN SEMESTER:

Acrylic paint (black, white, cadmium yellow, cadmium red, ultramarine blue).

20 22

Brushes for acrylic paint (variety of sizes, such as #4 and #12)

Mixing tray, cups, or jars for paints.

27 29

Oaktag paper

Aug 03 05

SYLLABUS

PROCESS BOOK

PROJECT #1: VISUAL GESTALT EXPLORATIONS

PROJECT #2: COLOR EXPLORATIONS

PROJECT #3: BOUND ALBUM

PROJECT #4: PRESENTATIONS OR SPECIAL PROJECT

GRADING FORMULA

Participation, any quizzes	10%
Process book	10
Gestalt studies (15)	20
Color Studies (15)	20
Album, including text	20
Presentation or Special Project	20

FEES

The Lab Fee for this course is \$20.00 for the semester, paid with tuition.

GRADING CRITERIA

- A (93-100) Work exceeded requirements of the assignment as a result of thorough exploration; used medium in novel and skillful manner; solution presented novel response to core challenges of the assignment. Consistently high level of engagement with class activities, including formal and informal critiques; field trips; posting to class web site.
- B (85-92) Work fulfilled stated requirements; used media and principles of design effectively; drew from research and preparation. Student contributed to class activities.
- C (77-84) Work addressed requirements of the assignment but showed only perfunctory exploration. Competent work or work that may be above average in some respects but not fully resolved. Class activities inconsistent or perfunctory.
- D (70-76) The assignment was completed and turned in, but showed weak understanding of design principles and use of the medium. Student not fully engaged in class activities.
- F (69 and below) Work was never completed; showed misunderstanding of the basic assignment; or disregard for medium. Student rarely engaged in class activities.

GESTALT EXPLORATIONS

VISUAL UNIT

Create a simple shape to reproduce many times for composition studies. It must work at both large (about 7" square) and small (about 3/4" square) scales. It should be simple, open, and asymmetrical to give you freedom to do your studies. It should contain both thick and thin areas to give you flexibility. You will create "line art" in black and white – no gray tones. Draw the image, or create it mechanically by inking and stamping a small object. Explore many variations.

A. Your original printed image should not be more than 2" in any direction. If you are printing from thin or delicate objects such as leaves, bring extras. You may want to bring tweezers to aid handling. You may want to affix a handle to make stamping easier. Your object must be flat enough to make contact with the paper to transfer the block printing ink. Rubber stamp ink works only with absorbent materials such as erasers or Speedball Speedycarve.

SCHEDULE

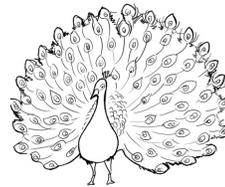
June 17 – Bring in paper, ink, and objects for printing into class. Bring pencils and rulers to mark 7" squares on your paper.



Not appropriate:
symmetrical; all the lines
and gaps are the same
width.



Appropriate:
asymmetrical, open, and
contains thick and thin
areas.



Not appropriate: not abstract;
too complicated; all lines are
the same width; image closed
and symmetrical.



Seven-inch squares showing
repeats of shape.

GESTALT EXPLORATIONS, CON'T.

READ AND RESEARCH

Thoroughly read and review Berryman's "Gestalt Principles" available at GSU1020.BLOGSPOT.COM. Create 7" square compositions to explore the following principles, using inked objects or stamps. You will conclude this project by mounting each composition in a book, along with a description of what it demonstrates. Do at least 20 thumbnail sketches for each composition, and create several full-size exploratory compositions for every one you turn in. Remember to take notes about what is working in your best images.

T Th

SCHEDULE

June 22

June 15 17

SHAPE: Carve a shape that will be suitable for your gestalt explorations and create one print from it to turn in.

22 24

PROXIMITY: Use stamps, leaf prints, letterpress items, or other printable materials to quickly generate compositions, using black and white only. Shapes may be cropped (extend outside the frame of the image). Repeat your shape in a single size at least seven times, clustering some shapes into groups and leaving some isolated. Observe how proximity creates tension and stability in each composition. Your two final compositions should be as different as possible.

July 29 01

06 08

June 24

FIGURE/GROUND: Explore the balance of foreground and background. In at least one of the compositions, scale up your shape to be larger than the 7" frame.

Two compositions evoking balance, in which the figure/ground relationship is ambiguous: it should create a figure/ground reversal effect.

One composition evoking isolation or emptiness.

One composition evoking a trapped or crowded feeling.

SIMILARITY and CONTRAST:

Two compositions in which shapes vary only by **DIRECTION**. Make them as different as possible.

Two compositions in which shapes vary only by **COLOR**. Make them as different as possible.

Two compositions in which shapes vary only by **SIZE**. Make them as different as possible.

June 29

CONTINUATION: One composition in which arcs and lines within your shape align with other elements to suggest continuity.

CONTINUATION II: Two compositions based on a grid. First, draw a 7" square and lightly, in pencil, divide into a 4 x 4 unit grid. Align your shape along the grid lines and intersections of grid lines. Erase grid lines: your eye should be led along the invisible lines by the placement of your images.

July 1 – Bind your 16 images into a book. Bring materials to class for constructing your book. Include written explanations of what each image demonstrates in your book.

July 8 – Critique and turn in book of your compositions and explanations.

Shape	1. single print of shape	10. Color
Proximity	2. Cluster and isolation	11. Color
	3. Cluster and isolation	12. Size
	4. Balance	13. Size
Figure/ground	5. Balance	Continuation 14. Alignment
	6. Emptiness	
	7. Fullness	16. Alignment – grid
	8. Direction	
Similarity	9. Direction	

PROCESS BOOK:

Process books will be collected at end of each project and the end of the semester. Your sketchbook should include preparations for class projects and other, open-ended explorations. Fill at least four pages a week in addition to class workups - with photos, collage, drawing, found (flat) objects: whatever you are looking at intensely. Capture wild inspirations and conduct methodical investigations. Bring this book to class to share in-progress workups.

IMPORTANT: *take written notes about your, and your classmates, remarks about your compositions: these observations will become an important part of your final project. Label pages as Project #1, Project #2, personal exploration, etc.*

You will turn this process book in for grading and documentation. If you already keep a sketchbook that you can't part with, keep this as an additional book.

Your sketchbook may be small or large, loose-leaf or permanently bound – finding a comfortable format important for you as a visual creative.