

# 2D Design: A r t 1 0 1 / S p r i n g 2 0 1 8

Kristin Thielking

**Schedule:** 101 Section 1 T/Th 11-1:30; 101 Section 2 T/Th 2-4:30

**Final:** 101 Section 1: Monday, May 14<sup>th</sup> 12:30-2:30pm; 101 Section 2: Thursday, May 17<sup>th</sup>: 8am-10am

Office Hours: by appointment

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## **Course Description:**

2D Design is a problem-solving course that presents the fundamental elements and principles of two-dimensional design as a foundation for all the visual arts. The substance of the course is addressed through a combination of presentations, textbook readings and illustrations, discussions, project assignments and critiques. A variety of dry and wet media are explored to develop technical skills and to discover the descriptive and expressive potential inherent in various materials and techniques. Finished art/design work is a correspondence between imagination and execution.

### **Art 101 Learning Outcomes:**

- 1. Students will design in 2 Dimensions in a variety of media**
  - A. Students will create work that demonstrates 2D compositional considerations and techniques
  - B. Students will be introduced to the discipline of graphic design including its position in visual arts
- 2. Students will develop and refine design concepts using the formal principles and processes of 2D Design**
  - A. Students will create work that demonstrates the investigation process: sketching, research, etc.
  - B. Students will create work that demonstrates craft in presenting work in a variety of 2D media
- 3. Students will explore color principles**
  - A. Students will demonstrate the principles of color in physical media: Hue, Value, Chroma
  - B. Students will analyze color concepts and the relationship between additive and subtractive color: RGB, CMYK
- 4. Students will explore 2D Design as visual communication**
  - A. Students will develop ideas visually and create work that communicates their design intentions
- 5. Students will evaluate work in critiques**
- 6. Students will document work**

### **GEP Learning Outcomes for Arts Investigation Courses:**

1. Identify aesthetic, cultural, and historical dimensions of artistic traditions and techniques.
2. Demonstrates an understanding of creative expression by critiquing, creating, or collaborating on a specific work of art
3. Express their own understanding and interpretation of works of art critically and imaginatively.

### **Additional Course Objectives**

The course directs the student to become informed and competent in 2D problem solving:

1. Gain a solid foundation of design and art by establishing a progressively more comprehensive knowledge of the *elements and principles of design*, building upon early understanding and discoveries
2. Learn to solve visual problems in creative and inventive ways
3. Explore materials and develop technical skills important to upper level courses
4. Develop skills in design communication: use professional terms in verbal and written critical analysis (critiques, written assessment)
5. Develop an appreciation of both Western and Non-Western design.

### Required Tools/Materials:

- Sketchbook at least 8.5x11 unlined
- Pencils: variety of hard and soft pencils: B pencils are soft, H pencils are hard and a good eraser
- Paper: a 14x17 Bristol board pad— good for both dry and moderately wet
- Ruler (18" or 24"), a good pair of Scissor , X-acto knife (multiple blades)
- Paper glue, or glue stick "Sobo" is archival
- **Black (thick, medium and fine) I will provide the brown thin marker**
- Paint brushes: small and medium, round and square - synthetic
- color sketching medium (markers, colored pencils, **no pastels**, etc.)
- For color mixing unit: palette knife; container/palette for mixing paint – some have covers that can save paint mixtures from drying out
- a French curve, compass, protractor, square,
- I will provide you with a set of Acrylic Paint
- a container for rinsing brushes, rags; perhaps a smock, apron or shirt
- blue painters tape, or frog tape
- black mat board for mounting color exercises

You may be asked to buy/find additional materials if your specific project requires them

### Required Text:

You can get this through Text Rental: Art Fundamentals: Theory and Practice, 12 edition

### Assessment:

***I wish to fully include all persons in this course. If you have any questions or issues that might affect your successfully participating and meeting the requirements of the course please come talk to me. I will make every effort to provide accommodations in the curriculum, instruction, or assessments of this course to enable you to fully participate. There is a protocol for making accommodations we will follow that is required by the University and is both straightforward and confidential. Your campus support for any issues you are faced with that are making your time here challenging is Susie Rood [Susie.Rood@uwsp.edu](mailto:Susie.Rood@uwsp.edu) Office LRC1 0603 Phone +1 715 346-3365 She can help you navigate the system and get the help you need. If she cannot help you, she will help you find the person who can.***

### Assignment Grading:

**I will use a rubric for each project that will outline the strengths and weaknesses of your work, as well as the expectations for the assignment.**

A: Outstanding work and effort. Goes beyond basic expectations of assignment in one or more ways. Excellent craftsmanship. Demonstrated understanding of the concepts and skills addressed in the project and the finished work was successful in multiple ways.

B: Good effort. Good craftsmanship. Good understanding of the concepts and skills addressed in the project. Good execution of the assignment. Finished work was successful in at least a few ways.

C: Average effort and craftsmanship. Works shows some understanding of concepts and skills addressed but not all.

D: Needs improvement. Poor quality. Does not show understanding of concepts and skills addressed in the assignment.

F: Did not solve the problem, poor quality, didn't complete the assignment.

Assignment grades will be lowered if work is late

If you want to improve your assignment grade—you can re-do any assignment, unless it is handed in late. Late assignments will not be critiqued. Late work cannot receive an A regardless of the quality of the work, unless there are extenuating circumstances beyond the student's control.

## Final Grade Criteria:

In-class and outside assignment grades

In order to pass the course you must complete all take-home assignments and exercises

Degree and quality of participation in critiques and discussions

Attendance and punctuality

Coming to class prepared and productive use of in class work time

Meeting deadlines

Final exam: vocabulary pertaining to the elements and principles of design

*(Please talk to me at any time during the semester about your progress in class. If you are concerned about your grades, the sooner you talk to me the better)*

**Attendance:** After three absences your final grade is lowered and will continue to be lowered with each additional absence. Three lates or early departures of 10 minutes or more equal one absence.

If you are absent, it is your responsibility to make up the work you missed from in-class studio time. It is also your responsibility to confirm homework assignments with a classmate or the D2L site, and to know what you need to be prepared for your next class and what materials you will need to bring. Being absent is not a valid excuse for being unprepared or late with an assignment. Your assignments are still due even if you are absent, so make arrangements with a classmate to bring your work. If you have extenuating circumstances that may impact your performance negatively or make it impossible for you to work please contact me or have a friend contact me as soon as you can. If you have communicated with me in a timely manner regarding your circumstances, it may be possible to make up those absences with additional assignments.

## General notes for class conduct and studio/room use:

- Use a cutting board or rubber mat on your table when using x-acto knives. **DO NOT CUT INTO THE TOP OF THE DRAFTING TABLE.** CLEAN UP glue and paint stains on your table at the end of EVERYDAY. Failure to clean your space and the shared community spaces (the sink, work display board, light tables, etc.) will lower your participation grade.
- Spray adhesives/paints may **only be used in an approved spray booth.** I will show you where they are. **CLEAN YOUR TABLE/DESK at the end of each session. Report any/all damages to equipment.**
- CELL PHONES MUST BE TURNED OFF or on VIBRATE DURING CRITIQUES and LECTURES. You may listen to your personal device during in-class work time, however it cannot be a disruption to others in the class and you must have the volume at a level that allows you to turn it off to hear announcements. This may be subject to change.
- A Drawer will be available for storage of your materials. (provide your own locks). A hall locker, must be registered (student name and locker number) in the student lounge.

## Emergency Procedures:

**For more information about Emergency procedures:**

**Call Protective Services at 715.346.3456**

<http://www.uwsp.edu/rmgt/Pages/em/procedures/medical/medical-emergencies.aspx>

1. "In the event of a medical emergency call 911 or use Red Emergency Phone, the closest one is next to the computer kiosk in the indoor courtyard. Offer assistance if trained and willing to do so. Guide Emergency Responders to victim.

2. In the event of a tornado warning, proceed to the lowest level interior room without window exposure at Go immediately to one of the Drawing Rooms, or a room without windows. Avoid wide-span rooms and buildings.

3. In the event of a fire alarm, evacuate the building in a calm manner. Meet at in parking lot E. Notify instructor or emergency command personnel of any missing individuals.

4. Active Shooter – Run/Escape, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of Emergency Responders.

<http://www.uwsp.edu/rmgt/Pages/em/procedures/violence/active-shooter.aspx>

5. See UW-Stevens Point Emergency Management Plan at [www.uwsp.edu/rmgt](http://www.uwsp.edu/rmgt) for details on all emergency response at UW-Stevens Point.

If you need help, someone to talk to outside of the department about personal matters:

**FAMILY CRISIS CENTER**

[http://www.capserv.org/contact\\_us.html](http://www.capserv.org/contact_us.html)

1616 West River Drive

Stevens Point, WI 54481

715-343-7125 or 800-472-3377

715-343-7176 (f)

715-344-6640 (tty)

**UWSP Counseling Center**

<https://campus.uwsp.edu/sites/couns-OLD/web/Pages/home.aspx>

Third Flr, Delzell Hall 910 Fremont ST. Stevens Point, WI 54481

Take elevator to the 3<sup>rd</sup> Flr

Hours: M-F 8am-4:30pm

(715)346-3553 [counsel@uwsp.edu](mailto:counsel@uwsp.edu) Testing Services: 346-4722

**Assignments: Art 101 Spring 2018**

**Art 101 200 Line Assignment**

*Create an engaging composition using at least 200 lines. Only use line. (take into consideration the following composition hints: (not too centered or symmetrically balanced, try to include at least 3 focal points, make sure you have dark and light line variety, thick and thin lines sometimes adding depth by thinning out your lines or making areas lighter will give your composition a sense of depth, repetition, variety etc.; use the elements and principles of design we have discussed in class to help you create an interesting composition)*

**Prep. Work/ 9 thumbnail sketches:**

**In class: 6 thumbnail sketches/design planning: they should be the same dimensions of your bristol pad. 2. Pick your favorite and do 3 more re-interpretations of that thumbnail. They should be in your sketchbook and the same size and dimensions as your first 6. Upload snapshots of all 9 sketches to D2L your folder.**

**Assessment categories:**

Low

High

Composition	1	2	3	4	5	6	7	8	9	10
Line weight variation	1	2	3	4	5	6	7	8	9	10
Creativity	1	2	3	4	5	6	7	8	9	10
Intentionality and Craftsmanship	1	2	3	4	5	6	7	8	9	10

## Art 101 Organic Mechanic:

Pick an organic subject, something not man-made i.e. a frog, plant, etc. Design a compelling composition the uses that organic subject as inspiration and activates a composition through the intersection of an organic rendering and a mechanically drawn elements.

1. Create 3 thumbnail sketches: same dimensions as your bristol paper. Pick your favorite design and refine design 3 more times.
2. The idea of this project is to use an organic line to draw your subject and then to continue the design transitioning to mechanical line: using a mechanical device: ruler, protractor, french curve etc. The subject/organic lines will be in brown/sepia color using line or dot techniques talked about in class and on your d2l site. The mechanical lines should be inspired by the forms, lines, textures, shapes or concepts relating to your organic subject.
3. Render your subject in three different areas within your composition: You can create a shape to contain your subject like a circle or square or can use the negative shapes that already exist in your composition. Look at the examples for the project on D2L.
4. Think about the elements and principles of design and the Gestalt principles we have talked about in class and which are on your D2L site.

	Low								High	
Composition	1	2	3	4	5	6	7	8	<u>9</u>	10
Line weight variation	1	2	3	4	5	<u>6</u>	7	8	9	10
Craftsmanship	1	2	3	4	5	6	7	8	<u>9</u>	10
Creativity	1	2	3	4	5	6	7	8	<u>9</u>	10
Organic drawing	1	<u>2</u>	3	4	5	6	7	8	9	10
Mechanical drawing	1	2	3	4	5	6	7	8	9	<u>10</u>

### *Prep. work/ 3 thumbnail sketches and 3 refinement sketches*

## Art 101 Master Copy :

### Master Copy/Value and Composition Study

1. Find three master paintings (we will define "master" in this case as a work of art by an artist who is part of the "art history canon", has impacted cultural development in a significant way) The paintings you choose should have an dynamic and full composition with lots of values.

Photo copy your choices in grey scale. Make sure the copy isn't too dark so we don't miss any details.

2. Discuss them with me and together we will pick the best one for the project.

3. 1st Step: Copy the painting by simplifying into generalized local values (greys and black and white) but keeping enough detail that the original painting is recognizable. **Can be either painted or cut paper**

4. 2nd Step: We will create a cover tracing paper sheet that will over lay your master copy, showing with arrows (pencil) how the viewer's eye moves through the composition.

5. 3rd Step: Simplify and abstract the painting further into geometric shapes that reflect the movement and most important formal elements of design the artists used to build their composition. **Must be cut paper.**

### 1<sup>st</sup> Abstraction

	Low								High	
Understanding of Compositional movement and structure	1	2	3	4	5	6	7	8	9	10
Understanding of local values	1	2	3	4	5	6	7	8	9	10
Intentionality and Craftsmanship	1	2	3	4	5	6	7	8	9	10

## 2<sup>nd</sup> Abstraction

Understanding of Compositional movement and structure	1	2	3	4	5	6	7	8	9	10
Understanding of local values	1	2	3	4	5	6	7	8	9	10
Intentionality and Craftsmanship	1	2	3	4	5	6	7	8	9	10

### Compositional Movement Analysis: (Tracing Paper)

#### Art 101 Color Studies

Color wheel with Hues, primary, secondary and tertiary colors. The outer ring will be your hues with 12 (or 15 if you split the primaries into warm and cold) colors all together. That includes the 3 primaries: yellow, blue, red, and 9 secondaries. Then add three layers of tones by mixing different amounts of the complementary colors. So you will have 48 (or more if you have split the primaries) colors all together. and one complete neutral grey in the middle which you will get from mixing the three primaries together or three of the secondaries together. Pay attention to your craftsmanship.

1. A column of 10 achromatic greys: 1" squares or rectangles 1/2"X2". 8 greys, white and black
2. A column of 10 shades same size: pick a primary, secondary or intermediate color and create 10 squares or rectangles from the original color and 9 shades.
3. A column of tints same size: pick a primary, secondary or intermediate color and create 10 squares or rectangles from the original color and 9 tints.

	Low									High
Do your studies show an understanding of how to mix color effectively.	1	2	3	4	5	6	7	8	9	10
Tertiary Colors	1	2	3	4	5	6	7	8	9	10
Tints	1	2	3	4	5	6	7	8	9	10
Shades	1	2	3	4	5	6	7	8	9	10
Achromatic greys	1	2	3	4	5	6	7	8	9	10
Intentionality and Craftsmanship	1	2	3	4	5	6	7	8	9	10

**Art 101 200-line with a Color Scheme:** Think about the suggestions and advice you were given during critique, and decide whether you want to make any changes. Use the original composition as a foundation for a new composition using one of the following color schemes to create a dynamic composition. Focus on the new ways you can emphasize your focal points with color, create more depth, push and pull in your composition, tension, contrast, and a mood. I will print a copy of your original on heavier paper so you can paint on it.

#### Color Schemes:

1. **Secondary or intermediary triadic color scheme, with at least three tertiary colors,**
  2. **Split complementary color scheme also with at least three tertiary and integrate color into your 200 line composition.**
  3. **An analogous color scheme with at least three tertiary colors and one complementary accent color.**
- AND**

4. Use at least one color progression to move your viewer through your composition pick one of your colors to transform through a series of changes from one shade, tone, color or degree of intensity to another)

	Low									High
Creativity	1	2	3	4	5	6	7	8	9	10
Composition: is there movement; is it engaging;	1	2	3	4	5	6	7	8	9	10
Composition: is there asymmetrical balance; is it unified?	1	2	3	4	5	6	7	8	9	10
Is your color scheme creating depth and push and pull, in your composition.	1	2	3	4	5	6	7	8	9	10
Are your focal points helping to activate and organize your composition? Are there too many, too few?	1	2	3	4	5	6	7	8	9	10
Did you use at least 3 tertiary colors; are they an asset to your composition.	1	2	3	4	5	6	7	8	9	10
Did you use a progression in your composition; is it an asset to your composition.	1	2	3	4	5	6	7	8	9	10
Attention to detail, craftsmanship	1	2	3	4	5	6	7	8	9	10

### Art 101 Conceptual Portrait

Pick a subject you want to render in a grey scale, and an idea you want to communicate about that subject.

Your design decisions should support the concept you are trying to communicate, and also show your understanding of the elements and principles of design.

Present me with 3 planning sketches: we will discuss and you will pick the most successful one and refine further with three more sketches.

	Low									High
Creativity	1	2	3	4	5	6	7	8	9	10
How successfully does the artist communicate their concept?	1	2	3	4	5	6	7	8	9	10
	1	2	3	4	5	6	7	8	9	10
Intentionality and Craftsmanship	1	2	3	4	5	6	7	8	9	10
Does the piece show that the artist can mix a range of greys that match the original image.	1	2	3	4	5	6	7	8	9	10

## Art 101 Artists Book:

### Artist Book: House on Fire

Students will use the elements and principles we have learned this semester to create an artist's book that explores the theme: "House on fire." Literal, conceptual, philosophical, political and other possible interpretations will be discussed. The genre of artists books and contemporary and historical artists who use text and image in their work, and the work of Lynda Berry will be discussed. We will discuss artists books, alternative book structures and text and image. You will create an artist book that can be sculptural or traditional.

	Low					High				
Composition	1	2	3	4	5	6	7	8	9	10
Line weight variation	1	2	3	4	5	6	7	8	9	10
Attention to detail	1	2	3	4	5	6	7	8	9	10
Intentionality and effort	1	2	3	4	5	6	7	8	9	10

**Documentation:** You will be documenting your work throughout the semester. Your finished work is important for the Soph. BFA Review. Understanding how to document for your future portfolio is also important. You also need to keep your sketchbook and other materials generated during the course to have a record of your design process and creative abilities.