

Florida State University

Instructor: Jacquelin Boulanger 385.3659

ART 1201c-02

M, W 12:50 PM to 3:20 PM

2-D Design Syllabus

Ref #04689

Room #301 FAB

Office hours: by appointment only

Credits 3

COURSE DESCRIPTION

Design is a foundation course for the study of the fine and applied arts and introduces the theory and practice of art. It is intended that students will study and practice applying the elements & principles of design towards the creation of two-dimensional works using a variety of media. A minimum of 4 to 6 more hours per week will be needed to complete assignments begun in class.

PURPOSE

As an introductory course, this class will prepare the beginning student to succeed in intermediate and advanced studies. It is intended that students will:

- develop flexibility and fluency in problem solving
- develop the ability to communicate effectively in a nonverbal manner
- gain respect for diverse and individual modes of thinking and working
- develop an understanding of aesthetic content
- increase skill in ordering visual experience through working with the principles and elements of design
- develop good and safe working habits
- acquire a vocabulary relative to the visual arts

PREREQUISITES - None

REQUIRED TEXTBOOK: *Design Principles & Problems*. Paul Zelanski & Mary Pat Fisher. Some exercises will come from this book.

BIBLIOGRAPHY:

Stewart, Mary. *Launching The Imagination – 2 Dimensional Design*. Magraw-Hill Publishers. New York. 2006.

Dantzig, Cynthia. *Design Dimensions: An Introduction To The Visual Surface*. Prentice-Hall, New Jersey. 1990.

de Saumarez, Maurice. *Basic Design: The Dynamics of Visual Form*. Van Nostrand Reinhold Company. New York. 1983.

D'Arbeloff, Natalie. *An Artist's Workbook*. Van Nostrand Reinhold Company, New York. 1969.

Gatto, Joseph, et al. *Exploring Visual Design*. Davis Publications, Inc. Worcester, Mass. 1978.

ATTENDANCE

Attendance is required. A substantial amount of work is done in class. Since it is impossible to contribute to class discussions you do not attend, your performance will suffer every time you miss a session. General University rules allow for three absences; therefore any absence more than the allowed may result in the final grade being lowered. The only excused absences are: family death, jury duty, and hospitalization.

GRADING

Evaluation of Achievement is comprised of classroom assignments (studies), projects, attendance, participation in critiques & discussions and tests. The breakdown is as follows: attendance & class participation (5%), quizzes, tests (5%), studies (30%) & projects (60%). Work on assignments is expected to take place in class under supervision as well as outside class time. You can expect to spend 4 to 6 outside hours per week on homework. More at semester's end.

GRADING SCALE

- A-** An A is received for work of exceptional quality because it not only solves the problem assigned, but is a harmonious blend of skill and imagination that clearly communicates the artists' thoughts on the subject.
- B-** Work receives a B when it surpasses the requirements of the assignment and has more effort and intelligent decisions evident than expected.

- C- The average grade of C is for work that completes the assigned project with a level of effort and design skill that one would expect from a student with normal experience and competence. No extra effort put into work.
- D- Incomplete assignments along with poor attendance or simplistic solutions and poor execution will rate a D.
- F- Incomplete work, excessive absences, or quality below university level.

ASSIGNMENTS

IT IS THE RESPONSIBILITY OF THE STUDENT TO KEEP UP WITH ASSIGNMENTS.

- *Studies* will consist of exploratory experiences or *visual thoughts* and are assigned daily and by chapter. You must complete each study begun in class. You will also choose a chapter problem to solve from the book to complete. Grading for studies are determined by correctness of application and are based on quantity.
- *Projects* function to allow you to put together what you have learned and to exercise your creative problem solving skills.

Projects handed in on a critique day may be reworked for consideration of an upgrade. **No projects will be accepted late and you will receive an F. NO EXCEPTIONS!!!!** Projects will receive a letter grade at the time of critique.

- There will be definitions, quizzes & tests during the semester.
- Portfolios of completed studies are reviewed at mid & end of term. Portfolio contents are cumulative, not selective:

The assignment schedule may be changed at the discretion of the instructor.

SERVICE LEARNING COMPONENT

Students will be required to participate in a structured project during the semester. The work dates are critically important to the success of this project. If you cannot attend on these dates, you will have to drop the course and/or transfer to another section. Completion of the project will count as a project grade & will be averaged into the final grade. Since this component meets the guidelines of the Service Learning experience, this project will become a part of your permanent transcript (you must document your hours).

Definition:

Service learning is experiential learning and service for students that is:

- a part of a course or
- a structured project or activity.

Service learning includes academic preparation, work activities needed by the community, and structured reflection.

General Background Information on the project:

I am on the construction committee for the Traveling Vietnam Memorial (3/4 replica). My interest began strictly as public art participation. It is not often that such a large exhibition comes to town and I wanted to be a part of the installation experience. Through much reflection and communication, I realized that this could be a perfect opportunity for students to have some sort of real world art-related experience.

Guidelines for participation:

Student will commit to 2 class meeting Wednesday October 11 & 16 (installation & takedown); 1 attendance to a program which takes place October 12, 13, 14 and 1 team project. The class meeting dates will result in 5 hours towards the total 20 and the team projects & program attendance make up the remaining 15.

Team Choices: Before arrival.

1. Public Relations: Target: FSU Community. Getting students/faculty to visit memorial. Design simple ads/flyers & distribute. Final approval needed from Art Director. PS Announcements – contact V89 & FSU *View*. Students could go class to class to make announcements. Arrange viewing of Maya Lin DVD “A Strong Clear Vision”
2. StarMetro Bus. Could design logo & present to the City of Tallahassee. Final approval needed from Art Director.
3. Pre Construction on October 7 & 8. Collaboration with Navy/Marine Reserve Unit.

Objectives/goals: Planning, marketing & collaboration.

Team Choices during:

1. Construction/grounds
 - Installation
 - Cleaning of grounds/memorial
 - Lawn installation

2. Survey: Gather data from arriving/exiting FSU students Greet with questionnaire to be developed by team members & then compile a report for publication about what worked & what didn't regarding p/r & docent presentation.
3. Docents: Greet FSU arrivals & provide with a brief history of the Vietnam Memorial & the Traveling Exhibit. Information to be gathered by the team members.

Objectives/goals: Application of the mechanics of site preparation; public art installation.

Team Choices after:

1. Tear Down on Monday. Tuesday is a required attendance.

Objective/goals: see above.

Team Choices before & after:

1. Documentation team.
Photograph 2 to 4 day event. All aspects of construction, installation, events, tear down.
Arrange exhibition of documentation.
2. Website team
Create website to publish documentation & survey. Perhaps link to traveling memorial's website.

Objectives/goals: General exhibition experience of promotion, editing, printing, mating, framing & installing art.

Dr. Marsha Turner, Director of Service Learning, is willing to meet with any & all of us for brainstorming & direction. Because of the public context of some the team choices and level of professionalism required for publication, I will act as your Art Director and will be available to you throughout this experience. In the event of an emergency arising during mandatory meeting dates, you will be allowed to make up the necessary hours by participating in another team

ACADEMIC HONOR CODE

Students are expected to uphold the Academic Honor Code. The Academic Honor System at FSU is based on the premise that each student has the responsibility to:

- Uphold the highest standards of academic integrity in the students own work
- Refuse to tolerate violations of academic integrity in the University community
- Foster a high sense of integrity and social responsibility on the part of the University community

Go to www.fsu.edu/books/student-handbook/codes/honor.html for a full statement of the Code.

AMERICANS WITH DISABILITIES ACT

Students with disabilities needing academic accommodation should:

- Register with and provide documentation to the Student Disability Resource Center (644.9566)
- Bring a letter to the instructor indicating the need for accommodation and what type

This should be done within the first week of class. For more information about services available to FSU students with disabilities, contact Student Disability Resource Center; Dean of Students Department; 08 Kellum Hall; Florida State University; Tallahassee, FL 32306-4400
850.644.9566
850.644.8504 (TDD)

This syllabus can be made available in an alternate format upon request.

LAB FEE

The Art Department charges a lab fee to be used for expendable materials used throughout the art facilities.

LAB SAFETY AND CLEANLINESS POLICIES

Manufacturers of art making materials warn that they can be toxic when not used properly. They have been known to cause health problems at a level that varies widely with different individuals. Contaminants can enter the body through the digestive tract, lungs, and skin. It is strongly recommended that artists not eat, drink, or smoke while working, and confine the use of aerosol sprays to special ventilated spaces or outdoors. Every student is responsible for doing their part to keep the design lab in clean and safe condition. After work, be sure to put furniture back into an organized pattern, clean up tables and floor space and discard any trash in the proper container. Finished work and all other supplies should be removed from the lab. There are small lockers for storage in the hallways that are assigned for a small fee in the art office beginning the second week of classes. Failure to take part in keeping the design lab safe and clean can adversely affect a student's grade.

AREAS TO BE COVERED

Most students coming into design have a high degree of visual sophistication. In the way we respond and make sense out of a torrent of images every second of every day, we are forced to

be selective and creative. However, as an artist your task is to learn how to do consciously what is already being done without much thought. This is done through developing awareness and control.

The usual way this is done in design is to isolate the basic elements and try to understand and use them effectively one at a time. The areas generally focused on are shapes, line, form, space, texture, value, and color. The following are the areas of focus for this class:

Principles of Organization

Repetition

pattern

Variety

thematic

Rhythm

staccato

flowing

Balance

symmetrical

asymmetrical

horizontal

vertical

Emphasis

focal point

scale

Economy

abstract

semi-abstract

Elements of Design

Line

physical characteristics of line

expressive qualities of line

spatial characteristics of line

Shape

sources of shapes

holding shapes together

invented shapes

Form

plane structure

Space

linear perspective

scale

spatial relationships

Texture

actual

simulated

Value

lightness, darkness, vocabulary of value

Color

physical properties

color mixing

The truth of a thing lies not in what it is but in the meaning it has taken on for us in the course of our individual experience.

-Marquis de Sade

MATERIALS LIST

*Large Portfolio 23"x31"x2"

*Assorted Richardson Brushes: (#4 &/or 6 round ,
1/2" flat, 1/4" angle)

*Higgins Permanent Black Ink

*2B Drawing Pencil

*Plastic eraser, gum eraser

*X-acto knife

*18" or 24" Stainless steel Ruler (metal with
cork bottom)

*Rubber cement

*Fine tip sharpie or tech pen

*Pad Heavy Weight Drawing Paper 14"x17"

*Broad tip sharpie

*Magazines to cut up (Leon County Library)

*Pad of tracing paper

*Pad of black construction paper (Strathmore
ArtAgain (9"x12"))

*Tool Box (optional)

Disposable palette pad & palette knife

Water container, paper towels, egg carton or
vegetable trays, plastic apron if you're messy

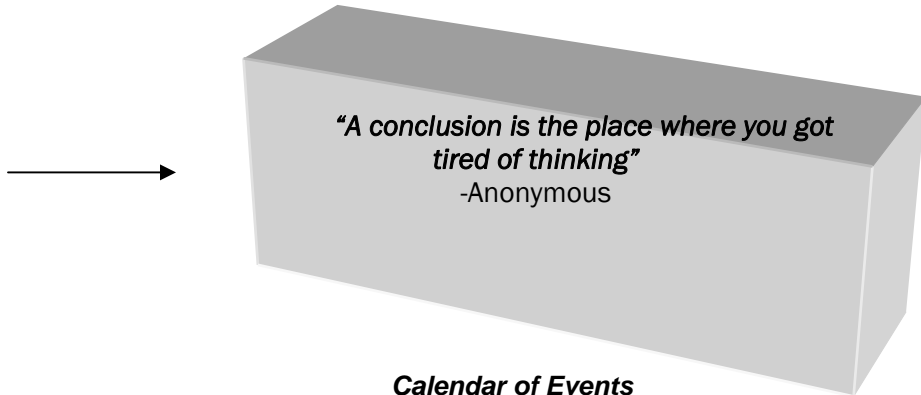
3"x5" index cards (no lines)

Drafting or Scotch Removable Tape

Sponge

Toothbrush

2B or 4B graphite stick



Calendar of Events

Aug 28, 2006-Classes begin. First day of class - Intro to Class. Review Syllabus. Ice Breaker. Go to Strozier and find Art Index on Luis.

Assignment: Peruse required book during 1st week of class. *Design Problems & Principles*. Email me your personal information.

Aug. 30-Topic: Elements and Principles of Design. Gestalt Principles. Ways of Seeing.

Assignment: E/RES-download, save & complete definitions. Send to me via email attachment by 7:00 PM September 13, 2006. Go Buy Supplies. Review Chapter 3 (line).

Sept. 4 No Class. M. L. King Holiday.

Sept. 6-Slides. Topic: What is Line? Spatial quality of line.

Materials for Class: Drawing materials, ink, sharpie & tech pen.

Studies: 1. **Exercise** (Josef Albers). 2-4. **Spatial qualities of line.** For each study use half page of drawing paper. With ink and brush create parallel horizontal lines (vary the quality of the lines). With brush & ink, create vertical lines trying to keep the lines the same quality. With brush & ink, create equidistant parallel wavy lines. 5. **Using lines to create lines.** Use half sheet of drawing paper and sharpie. Step 1: Using pencil, lightly divide ground sheet in half. Step 2: Use broad-tipped sharpie, draw equidistant lines using your ruler on one half of the sheet. On other half, shift the lines slightly & again draw equidistant lines. Erase pencil marks. 6-8. **Suggestion of movement & time.** Using brush or pen, make lines which result from nervously wriggling the brush in a constant change of direction, at the same time never allowing the point to stay on the surface longer than a second or two. Use brush or pen: Try building one long line from a series of short rapid strokes. In this way, it is possible to keep the directional movement of the line intact, & still preserve the nervous vitality of the involvement. Pour a thin strip of ink onto paper then drag a piece of board thru it. Put in Portfolio (8 studies).

Studio Problem: Select a studio problem from textbook from Chapter 3 and put into portfolio (1 study)

Sept. 11-Slides. Topic: Economy of Line. What are the steps to simplification?

Materials for Class: Magazine, tracing & drawing papers.

Study: Economy of Line. Step 1. Using magazine as your source, trace imagery onto tracing paper. Step 2. Onto 2nd sheet of tracing paper, simplify imagery somewhat. Step 3. Onto 3rd sheet of tracing paper, simplify imagery again. Step 4. Transfer onto drawing paper and complete using ink & brush. Put all into portfolio (including imagery used-1 study)

Assignment: Review Chapter 4 "Shape & Form".

Sept. 13-Slides. Topic: Types of shapes.

DUE: Definitions via email by 7:00 PM!!

Materials for Class: Drawing paper, cutting utensils, black construction paper, rubber cement, 7.5"x10" crescent board, paint equip & supplies.

Studies: Shapes. Using a compass or other jig, draw a 3" circle and paint it with black acrylic onto crescent board. Using straight edge, draw a 3" square & paint with black acrylic.

Figure/Ground Reversal: Use sheet of black construction paper, cut a shape & fold back to expose the white drawing paper underneath. Exploit the use of vertical & horizontal strips, of curved forms, followed by "free structures". It would behoove one to begin in the center of the paper & move to the outer edge. Put into Portfolio (3 studies).

Studio problem: Pick a studio problem from textbook from Chapter 4 and put into portfolio (1 study).

Assignment: Go on internet and download/print Op Art. Bring to next class.

Sept. 18-Slides. Topic: Assign Project #1.

Materials for class: paper, tape, index cards, painting equipment.

Create 3 studies based on your research of Op Art. Present Op Art download & studies.

Project #1: on 15"x20" crescent board, use black & white acrylic paint, create a design showing **figure/ground reversal/Op Art** combo. Leave a 1" border. Due September 27, 2006.

Sept. 20- Slides. Topic: Family of Shapes a/k/a The Motif.

Materials for Class: Crescent board 7.5"x10", Black construction, drawing & tracing papers, ink, cutting utensil, rubber cement.

Studies: Theme & Variation. Using a circle as the prototype, manipulate it in such a way as to transform its shape into a minimum of 12 shapes while still keeping it within the family of 'circle'.

Theme & Variation. Geometric shapes with varying ground reversal. Use 7.5"x10" Crescent Board. On tracing paper create a 2"x2" square with geometric designs to use as your motif. Transfer the square 12 times onto 7.5"x10" crescent board. Investigate how many different varieties you can create to result in a unified design. Put in Portfolio (2 studies).

Sept. 25-crit Project #1.

Sept. 27-Slides. Topic-Shapes. How are shapes created? Ways to invent shapes.

Materials for Class: Drawing paper, straight edge, painting equipment & supplies, rubber cement, newspaper.

Studies. Still life as Shape. Using newspaper recreate still life using torn newspaper.

Invented Shapes: Draw geometric shapes onto drawing paper. Combine shapes using overlap & abut to create new shapes. Likewise, draw biomorphic shapes, combining them into new shapes. Next, combine geometric & biomorphic forms to create new shapes. Paint with black acrylic. Put in Portfolio (4 studies)

Assignment: Review Chapter 5 "Space".

Oct. 2-Slides. Topic-Space. What is space and how are objects depicted in space? How is Linear Perspective created?

Materials for Class: Drawing paper, pencils

Studies: Ways to Depict Objects in Space. Divide drawing paper into quarters. Using shapes create objects in space. Scale, Overlap, Placement on Page (fore, middle & background), Any Combination thereof.

Linear Perspective. One & Two point perspective. Above & Under eye-level.

Still life. Draw still life provided. Put in portfolio (9 studies).

Studio problem: Pick a studio problem from textbook from Chapter 5 and put into portfolio (1 study).

Oct. 4-Slides. **Assign Project #2. Combine two (2) problems from previous chapters from *Design Principles and Problems* in order to create a line/shape work. Document what problems you have chosen to combine. Problems 3.1 A, B, C or D may NOT be used in this project**

In class: Create a minimum of 3 studies for class presentation.

Oct. 9 -Study Presentation. Continuation of project #2.

Assignment: study for quiz.

Hand in Portfolio for midterm review.

Oct. 11-Culley's Memorial Garden.

Oct. 16-Culley's Memorial Garden.

Oct 18-Critique Project #2.

In Class Quiz.

Oct 23- Slides. Topic- Repetition/types of patterns.

Materials for Class: six 3"x5" cards, drawing equipment & supplies.

Study: Repeat Patterns: On 3"x5" cards create six designs. Present designs to class.

Oct. 25- Graded quiz returned. Project #2 returned. Open studio for pattern study. Pick one study to repeat. Go to photocopy machine, copy as many times to create a repeat pattern on railroad board. Leave a 1" border. Complete study in class. Briefly crit & put into portfolio (1 study).

Assignment: Review Chapter 6 "Texture".

Oct. 30- Portfolio returned. Slides. Topic: Texture: Let's discover it.

Materials for Class: Baggies or some other "containers", x-acto knife or scissors, drinking water.

Study: TEXTURE...Texture discoveries. Meet at Railroad Square - Will gather a variety of textures, create simple designs, and document them within the allotted time (1 study).

Studio problem: Pick a studio problem from textbook from Chapter 6 and put into portfolio (1 study).

Nov. 1- Topic: Texture/Mark Making.

Materials for Class: Drawing paper, ink, sponge, toothbrush, and painting supplies.

Studies: Mark Making: Ticking the paper. Divide drawing paper into 8 quadrants. Begin with ink and experiment with making marks. 1. Wash: with a 'dry' sponge drag across paper with ink. 2. Wash: using sponge, dab the page with ink to create value. 3. Place 3 varying lengths of tape onto paper wash over them with ink and remove tape. 4. Straw: drop ink onto paper, then blow or shake it across the page. 5. Toothbrush: dip into ink and spatter various values on top of each other. 6. Gum eraser: cut a geometric shape, dip in ink and "print" a created pattern. 7. Erasure: Write a quote on a quadrant, repeating it to cover the page. Erase it. Shift the line slightly, write it again. Erase it. Shift a third time, write it again and leave it. 8. Make up your own mark making technique. Put into portfolio (8 studies).

Assignment: Review Chapter 7 "Value".

Nov. 6- Slides. Topic: Value.

Materials for Class: 3.75" x10" crescent board, HB Drawing pencil, tech pen, drawing paper.

Studies: Tonal Values: Using pencil, create a continuous tone value scale. On a 6"x6" board create a value scale by cross-hatching.
Put into portfolio (2 studies).

Nov. 8- Slides. Topic: Value. Dry-mixing paint.

Materials for Class: 3.75"x10" Crescent board, drawing paper, straight edge, cutting utensil, paint equipment & supplies, paste/rubber cement, hair dryer.

Study: Value: Ten Step Value Scale. Studio Problem 7.1. Make one ten-step gray scale. Use black and white acrylic paints. Create value by mixing the paint and "brushing it out" to a "dry" texture on paper. After it dries it can be cut into a neat 1x2-inch rectangle, compared, and glued into place onto 3.75"x10" crescent board. Put into portfolio. (1 study).

Studio problem: Pick a studio problem from textbook from Chapter 7 and put into portfolio (1 study).

Assignment: Review Chapter 8 "Color". Go to E/RES, download color schemes, print out and bring to class for reference.

Nov. 13- Slides. Topic: Color. What is color and how is it mixed?

Materials for class: Bristol board, paint equipment & supplies.

Studies: Color. 1. On drawing paper, in 10 steps create tints of each tube of color . 2. In 5 steps create shades of each color then tint the darkest out 5 more steps. 3. Mix complementary colors with a tint gradation in ten steps. 4. And last create an information palette by mixing each color together. Hint: Add just enough of the second color to effect a change in the first. You should retain the "family" of the hue. It will help to label the mixed colors. Put into portfolio. (4 studies)

Nov. 15--Topic: Exploration on effects of layered color.

Materials for Class: Drawing paper, paints & supplies.

Study-Color: Layering tints: working from dark to light-use sponge and dab paint onto paper, letting paint dry between coats. Begin with pure color, adding white a little at a time to create tint. Using same color and tints, now work from light to dark (pure color). Put into portfolio. (2 studies)

Studio problem: Pick a studio problem from textbook from Chapter 8 and put into portfolio (1 study).

Nov. 20-Slides. Topic: **The Design Continuum** – Projects 3 thru 6.

Materials for Class: Crescent board 7.5"x10", pencil and ruler, drawing paper, painting equipment & supplies, cement.

Project #3: Return to Chapter 3. Choose one Studio problem for development: 3.1 A, B, C or D. Follow book's directions as far as medium & format. Create 3 studies for presentation. Choose 1 to mount onto board.

Nov. 22-Open Studio

Materials for Class: Crescent board 15"x20", painting equipment & supplies

Project #4: Transvert design by filling all shapes with a minimum of 5 values. Create 3 studies for presentation. You will have a hard-edged painting. Finished piece will be on larger format (15"x20" minimum). Leave a 1" border.

Nov. 23 & 24. No Classes. Thanksgiving Holidays.

Nov. 27-Open Studio

Materials for Class: Newspaper, watercolor paper, mark-making supplies, painting equipment & supplies

Project #5: Change it with color and texture using gesture. (Remember mark-making?). Use format of (20"x30") on paper provided. Create a color scheme. Also practice your gesture on newspaper.

Nov. 29-Open Studio

Materials for Class: Crescent board, painting equipment & supplies

Project #6: Go to a fabric store and request a swatch of cloth. You may not use your favorite piece of clothing for this project. Using your cloth as color reference, your goal is to match the colors exactly and change design into a hard-edged painting. Create 3 studies for presentation. Final piece will be on 15"x20" crescent board. Leave a 1" border.

Dec 4- Final Critique. Final Test.

Dec. 6-Final Critique continued. Hand in final portfolios. Class Party.

Dec 11-15 FINALS WEEK. RETURN PORTFOLIOS

Critique is the evaluation of that which IS in the light of norms, of what SHOULD BE.

-Remy Kwant, PhD. Critique: Its Nature & Function