

Coffeyville Community College

#ARTS-142

COURSE SYLLABUS

FOR

INTRODUCTION TO DESIGN I

Michael DeRosa

Instructor

COURSE NUMBER: ARTS-142 **COURSE TITLE:** Introduction to Design I

CREDIT HOURS: 3

INSTRUCTOR: Michael DeRosa

OFFICE LOCATION: Art Department, Orscheln Hall, Eighth & Beech

OFFICE HOURS: See schedule posted on door

PREREQUISITE(S): None

REQUIRED TEXT AND MATERIALS: Martinez, Benjamin and Jacquelin Block. *Visual Forces*. 2nd ed.
Sketchbook
Pencil
Eraser
Rubber Cement
Mechanical Pen
Exacto knife
18" Ruler
Portfolio

COURSE DESCRIPTION: A basic studio art class introducing the fundamental principles of two-dimensional composition. Emphasis will be on the creative and expressive use of these principles as a means of visual communication.

EXPECTED LEARNER OUTCOMES: Upon completion of this course the student will be able to:

1. Demonstrate understanding of two-dimensional space through discussion.
2. Demonstrate understanding of two-dimensional space through various exercises.
3. Demonstrate an understanding of basic studio skills in creating two-dimensional space.
4. Identify and distinguish different categories of space existing within the limitations of a two-dimensional surface.

LEARNING TASKS & ACTIVITIES: This is a general course outline of objectives. Specific activities are listed below.

- I. Line
 - a. Contour
 - b. Weight
 - c. Value
 - d. Expression
- II. Value
 - a. Modeling/Shading
 - b. Collage
 - c. Texture/Patterns
- III. Composition
 - a. Symmetrical
 - b. Asymmetrical
 - c. The Rule of Thirds
 - d. Chiaroscuro
- IV. Perspective
 - a. Geometrical (one and two point)
 - b. Atmospheric
- V. Metamorphosis
- VI. Abstraction
- VII. Color
 - a. Mixing/Color Wheel
 - b. Warm/Cool Relationships
 - c. Tints/Shades
- VIII. Group Critiques
- IX. Assigned Applied Projects

**ASSESSMENT OF
OUTCOMES:**

The student will be assessed in the following areas:

Cognitive: Knowledge and understanding of terminology to be assessed through applied projects. Knowledge and understanding assessed through participation in group critiques

25% of Grade

Metacognitive: Ability to manipulate mediums on a two-dimensional surface to create visual examples of given types of space. Ability to show their understandings of space through exercises in class and out of class to be assessed in a mid-term portfolio, final portfolio, and sketchbook

50% of Grade

Affective: Attendance, working attitude, participation in critique and discussion.

25% of Grade

**GRADING
POLICY:**

All assignments are expected to be on time. Work will never be accepted late. Each assignment is worth 100 points.

ATTENDANCE:

Class attendance is extremely important! Almost all of what we learn will come from participation in class. Absences from more than three (3) class periods will/can result in a drop of one (1) letter grade at the end of the semester. Any absence must be accompanied by written permission, faculty/coaching staff or doctor's written excuse. It is the student's responsibility to ask me or classmates for material missed.

COMPETENCIES:

SECTION I

THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF THE TERMINOLOGY AND LANGUAGE USED IN DISCUSSING SPACE OF A TWO-DIMENSIONAL SURFACE

1. Identify, in class, definitions of terminology applied to various kinds of line.
2. Identify, in class, definitions of terminology applied to shapes and their relationships.
3. Identify, in class, definitions of terminology applied to compositional arrangements.
4. Identify, in class, definitions of terminology applied to color.
5. Identify, in class, definitions of terminology applied to creating space with collage.
6. Identify, in class, definitions of terminology applied to value.
7. Identify, in class, definitions of terminology applied to perspective.

SECTION II

THE STUDENT WILL DEMONSTRATE ABILITY TO MANIPULATE MEDIUMS TO CREATE VARIOUS TYPES OF SPACE

1. Design and construct space with lines.
2. Design and construct space with shapes.
3. Design and construct dimensions of space with line and shape.
4. Design and construct space using colors and their relationships.
5. Design and construct space using line, shape, color, and collage.
6. Design and construct space that is abstract.
7. Design and construct space with perspective.
8. Design and construct space with values.

SECTION III

THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF BASIC STUDIO SKILLS USED IN CREATING TWO-DIMENSIONAL SPACE.

1. Demonstrate, through class assignments, how to use a technical pen.
2. Demonstrate, through class assignments, how to achieve straight and precise lines using a straight edge.
3. Demonstrate, through class assignments, how to use an exacto knife.
4. Demonstrate, through class assignments, how to properly use rubber cement.
5. Demonstrate, through class assignments, how to maintain a clean and presentable project from the start to finish.
6. Demonstrate, through class assignments, how to make and present a portfolio.
7. Demonstrate, through class assignments, how to mix color with a palette knife.

SECTION IV

THE STUDENT WILL IDENTIFY AND DISTINGUISH DIFFERENT CATEGORIES OF SPACE EXISTING WITHIN THE LIMITATIONS OF A TWO-DIMENSIONAL SURFACE.

1. Demonstrate, in class projects, the difference between an asymmetrical and symmetrical composition.
2. Demonstrate, in class projects, various modeling and shading techniques to arrive at volumetric shapes.
3. Demonstrate, in class projects, the rules of atmospheric perspective.
4. Demonstrate, in class projects, the rules of one-point and two-point perspective.
5. Demonstrate, in class projects, the possibilities of line.
6. Demonstrate, in class projects, the warm and cool relationships of color.
7. Demonstrate, in class projects, the illusions created by tints and shades of color.

This syllabus is subject to revision with prior notification to the student by the instructor.

DESIGN I

- TOPIC:** Contours Defined by Line
- OBJECTIVES:** The primary objective is to achieve an understanding of how to describe the planes of objects (straight or curved) with the use of line.
- ASSIGNMENT:** You are to divide your illustration board into four panels. In each of the panels you are to draw four different objects using lines that describe the contour of the planes that make up each object. The result should be the description of each object with very precise lines describing only the object's planes. I do not want you to show the presence of light in these drawings. Avoid areas of modeling by keeping your lines an even line weight and by keeping the lines as evenly spaced as possible. Keep your work as mechanical in nature as possible. Do not draw the negative space or space around the object. Draw the object only.
- NOTES:** Even though lines have only two dimensions, height and width, they can be used by an artist to make an object appear three-dimensional. Lines that are round or curved will portray the illusion of objects or shapes that are round. Straight lines will describe flat planes.
- Three-dimensional shape—a sensation of space that seems to have thickness and depth
 - Cross-contour—a line that can define surface undulations between the outermost edges of shapes or objects
 - Plane—a shape that is essentially two-dimensional, having height and width.
- A three-dimensional object is composed of many planes. It will have height, width, and depth.

DESIGN I

- TOPIC:** Line Weight
- OBJECTIVES:** To gain understanding of how line and its weight are a relevant and expressive part of representing objects.
- ASSIGNMENT:** Divide illustration board into *two panels*. On the *left panel* I want you to explore line weight in a manner as to reproduce the given still-life as if it is of a sense of a weightless matter. It should have the illusion of being very light and delicate. On the *right panel* I want you to explore line weight in a manner as to reproduce the given still-life as if it were of a sense of having great weight. It should have the illusion of being very heavy and established.
- NOTES:**
- *Lines that are thin* and applied with soft pressure will give the illusion of being light or delicate.
 - *Lines that are thick* and made with hard pressure will give the illusion of being bold and heavy.
 - In some parts of the drawing you may want to consider implying the line as opposed to actually drawing it. This would be done where or in areas that are receiving much light or are not a significant part or area of the object(s).
 - You will want to have heavy and light lines in both illustrations. Contrast is almost always significant in all illustrations.
 - Do not shade or model in these drawings but simply use line only to render the object(s). Keep in mind that there is a point when lines are placed close enough together that they have the illusion of modeling and shading and thus become a plane within themselves.

DESIGN I

TOPIC: Value Studies

OBJECTIVES: To gain understanding of how the presence of light on a three-dimensional surface creates areas of highlight and shadow. The duplication and replication of these areas of shadow and highlight on a two-dimensional surface creates three-dimensional illusion. You should discover that there are many different tones that are created by the presence of light on a three-dimensional object. The amount and variances of these tones is caused by the intensity and amount of light that happens to be present. Extreme light will cause more contrast and areas to appear dark or light while soft light will lessen the contrast and cause many more variances of tones to be present. You will also gain the understanding of how to portray the effects of light on a three-dimensional object on a two-dimensional plane.

ASSIGNMENT: Divide your illustration board into *three different panels*. In the *bottom panel* I want you to draw two sets of boxes (each set will be composed of 10 boxes.) Number each set of boxes 1-10. In these two sets of boxes you will make a value scale in each. For one you will need your Ebony Pencil and for the other you will need your mechanical pen. Each box is to be of distinct different value than the others and I want you to work light to dark. The #1 box will probably not have a single mark in it since it will be the lightest value on the scale and the #10 box will probably be completely darkened since it will be representing the darkest value. Then in boxes #2-9 make a whole range of values that connect box #1 and box #10.

In the other two panels I want you to draw the given still-life lightly in pencil (repeat the exact composition in each). Use simple lines of a continuous line weight. Then in one panel I want you to duplicate the values using your mechanical pen and in the other panel I want you to duplicate the values using your ebony pencil. You should use all ten of the values achieved in the value scales.

NOTES: You should note that values created by graphite or Ebony Pencil are controlled by pressure while values created by the mechanical

pen are created by the number of marks produced. The harder you press the darker the area will be when using the pencil. The more marks made with the pen the darker the value produced.

- *Value*—the relative degree of lightness or darkness given to an area by the amount of light reflected from it.
- *Tone*—the character of color or value of a surface that is determined by the light reflected from it. The medium that has been applied to the surface can create this character.
- *Positive Shapes*—the enclosed areas that represent the selection of shapes chosen by the artist to create the imagery in an artwork. Positive shapes may suggest recognizable objects or may merely be planned nonrepresentational shapes.
- *Negative Areas or Negative Space*—the unoccupied or empty spaces left after the positive shapes have been laid down by the artist. However, because these areas have boundaries, they also function as shapes in the total pictorial structure.

DESIGN I

- TOPIC:** Value (Modeling and Shading Techniques) Explored by Line
- OBJECTIVES:** To gain understanding of how to recreate on a two-dimensional surface the illusion of light as it falls upon and throughout three-dimensional space. Ultimately this is called modeling and shading.
- ASSIGNMENT:** *Divide your illustration board into four different sections. Using a pencil lightly draw the still-life in each of the four panels. Try to draw it exactly the same in each of the four panels. In the upper left panel I want you to reproduce the qualities of light using the stippled technique (dots) to show modeling and shading. In the upper right panel I want you to reproduce the qualities of light using vertical parallel lines as a shading and modeling technique. In the lower left panel I want you to reproduce the qualities of light using cross contour lines (sometimes referred to a technique called cross hatching) as a modeling and shading technique. In the lower right panel I want you to reproduce the qualities of light using the scribble method as a modeling and shading technique. Use a technical pen to do the different modeling and shading techniques. Erase all pencil marks when complete. Strive to produce at least five different values or tones in each of the panels.*
- NOTES:** Remember that before an object is an illusion of an object on a two-dimensional surface it is first just line that is organized into patterns that create values and it is these patterns that form an illusion of an object.
- Lines (straight, curved, dots, overlapping, or any kind that you can invent) produce tones, which ultimately produce or create the illusion of light.
- The closer the lines are together the darker the value they will produce. The farther the lines are spaced apart the lighter the values they will produce.

DESIGN I

- TOPIC:** Value (with Collage)
- OBJECTIVES:** To gain understanding of how the illusion of three-dimensional object(s) on a two-dimensional surface are and can be defined by value alone. The edge of an object is not defined by a line but changes in value. Any substance that can be manipulated and made permanent can be a viable and usable medium to the artist. Values exist and are available in many different materials that we use and touch on a daily basis. Part of being an artist is realizing attributes that everyday materials possess and then being able to utilize them in the process of creating a visual object.
- ASSIGNMENT:** Divide your illustration board into two panels with a 1" border around each panel. *In the left panel* I want you to find and cut out of a magazine an image that is composed of black and white values. Make sure the image is large enough to fill the entire panel. Try and find an image that has and is composed of five distinct tones or values. *In the right panel* I want you to lightly reproduce the image that is now in your left panel. Use simple lines made with graphite. Then take newspapers and look through them looking and collecting different type to equal certain and specific values. The newspaper type will serve as your medium to recreate the image in the left panel. Use your exacto knife to cut out the different type and your rubber cement to paste the type down in the right panel.
- NOTES:**
- *Chiaroscuro*—a technique of representation that concentrates on the effects of blending the light and shade on objects to create the illusion of their three-dimensionality and their placement in space or atmosphere.
 - *Value*—the relative degree of lightness or darkness given to an area by the amount of light reflect from it.
 - *Collage*—an art form in which the artist creates the image, or a portion of it, by adhering real materials that possess actual textures to the picture plane surface.
 - *Medium, media*—the material(s) and tool(s) used by the artist to create the visual elements perceived by the viewer of the artwork.
- Dark values will be created and found with type that is bold and closely spaced together and light values will be created and found with type that is spaced farther apart. Look at the type as a value and not as letters or words.

DESIGN I

TOPIC: Emotions Conveyed by Line

OBJECTIVES: Line and its variations is and can be a very expressive part of drawing and/or illustration. It is a must that you understand this in order to put together and compose effective illustrations. One can see these differences by simply looking at a mechanical illustration as compared to a doodle on a napkin. It is not that one is better than the other it is that they both express different contents.

ASSIGNMENT: Divide the illustration board into four different panels. You are to draw the given still-life *four* different times keeping the same composition in each of the four panels. Indicate light and shadow by creating areas of different tones and values. You are to use a different type of line in each of the drawings and your goal will be to express and indicate different motions simply by the difference in the lines that you use to illustrate each of the four panels. *In the panel on the upper left* I want you to illustrate the still-life projecting an angry type of emotion (high energy). *In the upper panel on the right* I want you to produce a mechanical non-emotional view of the still-life. *In the panel on the lower left* I want you to portray a lazy or carefree type of emotion (this one may have a sad feeling). *In the lower panel on the right* I want you to portray a happy feeling. This may be a similar nature to the angry panel but should somehow reflect a more positive attitude.

NOTES:

- *Subjective*—means that the artist imposes his/her personal feeling on or in the illustration.
- *Objective*—a very impersonal statement by the artist. Objective usually is “what you see is what you get.” A matter of fact representation of the object.
- Short, choppy lines—angry and energetic type emotions
- Contour lines—mechanical in nature, even line weight, very precise = objective illustrations or renderings of objects
- Loose curvilinear lines (usually made in a slow continuous motion) = sad and carefree type emotions
- Loose fast lines that are made having much angles (usually made in a fast motion) = happy or energetic type emotions

You should be striving to know when and where and how to use what line to describe what kind of subject matter to equal or arrive at an illustration that has a very specific type of content that is not confusing.

DESIGN I

TOPIC: Textures

OBJECTIVES: To gain understanding of how to simulate textures on a two-dimensional surface. Textures are ultimately of a phenomenon that is of a three-dimensional surface. A two-dimensional surface will have a texture (smooth or rough) but will remain flat and the texture is generally so slight that it is only noticeable to touch. As soon as something has a visibly noticeable texture it is of and has the qualities of a three-dimensional surface, having high areas and low areas. So textures are therefore an important aspect that a designer of two-dimensional space must have understanding of.

- Texture and the duplication of them will hardly ever be enough to stand on their own as a complete and whole statement but are and can be a key unifying element within a design.
- Textures exist in the form of patterns and the repetition of them can be effective in adding harmony to any design, two-dimensional or three-dimensional.
- Textures are reproduced or illusionistically recreated on a flat surface simply by value contrast. Areas that are light will appear to come forward and areas that are dark will appear to recede or go back in space. Consider a tree's bark for example. So we could say that texture is ultimately the study of light on a surface or how it reacts to different planes.

ASSIGNMENT: Divide your illustration board into *eight* panels. Each panel will be 4" x 6" with a 1" border surrounding it. *In the top four panels* you are going to simulate four different textures. I want you to simulate each texture to the best of your ability using a mechanical pen. I want you to use the following techniques (one for each of the four different textures): stipple (dot), parallel lines, crosshatch, and scribbled line. *In the bottom four panels* I want you to invent four textures on your own. Think about pattern and such to create these four panels.

NOTES:

- Simulated texture—has a surface character that looks real but in fact is not. It is the copying or imitation of object surfaces.
- Texture—is the surface character of a material that can be experienced by touch or the illusion of touch. Texture is produced by natural forces or through an artist's manipulation of art elements.
- Invented texture—a texture whose only source is the imagination of the artist.
- Artificial texture—a texture made by man, as opposed to nature.
- Tromp l'oeil—a technique that copies nature with such exactitude that the subject depicted can be mistaken for natural forms.

DESIGN I

TOPIC: Composition (symmetry and asymmetry)

OBJECTIVES: To gain understanding of how to order shapes and to arrange forms to where they have and are balanced. Intuitively they will be pleasing to the eye. Symmetrical balance is a form of balance achieved by placing identical compositional units in mirror like repetition on either side of a central axis. Asymmetrical balance is a form of balance attained when visual units are placed in different positions within the pictorial field so as to create a sense of equilibrium in the total imagery without repeating the placement of the units with respect to the central axis.

ASSIGNMENT: Divide the board into two panels. *In the panel on the left* using the still-life objects make a symmetrical composition. Use simple contour lines for the illustration of the objects. Do not worry about modeling or shading. Simply think about placement of the shapes and their arrangements. *In the panel on the right* I want you to make an asymmetrical composition. Use simple contour lines for the illustration of the objects. Do not worry about modeling or shading. Simply think about placement of the shapes and their arrangements.

NOTES: A symmetrical composition will have bilateral symmetry. One side will be the same as the other or very similar. An asymmetrical composition will have a felt balance. One side will not be identical to the other but will have a felt sense of balance. To do this will require a much more intuitive response to this part of the assignment. Here you may want to vary the size of objects and their relationships. For example you may want to draw one shape very large and balance it by two or three smaller shapes. — Odd numbers seem to work better than even numbers.

DESIGN I

TOPIC: Compositional Placement (The Rule of Thirds)

OBJECTIVES: To gain understanding of how and where to place objects with a composition. The best place is where the results are most pleasing to the eye. These understandings are based off the Golden Mean, which was invented by the ancient Greece society. Through time and use we have established these principles as being accepted facts and rules for good design. You must understand that the composition is the absolute foundation of a good design. You can have the best draftsmanship and skill or the best idea in the world and still have a design that is a complete failure if the composition is not good. The idea of the Golden Mean was to mathematically arrive at ideal proportions based off of man's proportions (man was the measure of all things). They arrived at a formula for making a rectangle that was of these proportions. The Parthenon is designed with these perfect proportions. Over time we have simplified the process and said the same thing in a simpler way: *A perfect rectangle is five parts high and seven parts wide.* This is why most of the paper and cards and such items are the size that they are. This is also what people mean when they say that something is of and has classical proportions. The idea is to divide the composition into thirds (horizontally and vertically). The points where these divisions meet are almost always a good place to put shapes. These points will almost always offer the location where the shape is most pleasing to the eye. Another rule is to never place an object directly in the center of the composition. If you have a need to do so move the object slightly to the right or to the left of center or slightly up or down of center.

Keep in mind that everything in the composition has an affect on the rest (positive and negative).

ASSIGNMENT: Divide your illustration board into two panels. You are to arrange the given still-life objects into two classical type compositions. Do the drawing lightly in pencil and finish using your technical pens. Erase all pencil marks when you are finished. *In the top panel of the left panel* establish the horizon line in the lower third of the composition. This will give you the point of view as if you are looking down on the subjects. Use the rule of thirds to place the objects. Feel free to use all of the objects or leave some out or repeat them. *In the bottom or right panel* I want you to place the horizontal line in the upper third of the composition. This will

give you more of a perspective as if you are at eye level with the objects. Take full liberation to exaggerate textures, proportions, and use of marks to arrive at any type of content you feel.

NOTES:

Remember that everything is just a basic shape first before it is an object that you are familiar with. Place it as a shape first and then add your experiences to it.

DESIGN I

- TOPIC:** Composition (Chiaroscuro/Reverse Chiaroscuro)
- OBJECTIVES:** To gain understanding of how to order the illusion of space through the use of values.
- Value is the greatest tool that one has access of to suggest space, volume, and mass on a 2-dimensional picture plane. Thus, value is the best tool to imitate the illusion of actual 3-dimensional space.
- At this point we have looked toward value to shape/suggest only the description of objects. Now we have to consider the possibilities of value in how it can operate to shape and order the whole space.
- ASSIGNMENT:** Divide your illustration board into two panels. *In the top/left panel* invent a composition using the given still-life objects. You may choose a symmetrical or asymmetrical composition. Remember to use the “rule of thirds” to help you devise this composition. In this composition I want you to shape the space with value using chiaroscuro (value applied to the whole space creating distinct different zones of space that illusionistically come forward and recede in space). *In the bottom/right panel* invent a composition using the given still-life objects. Take liberty in choosing a symmetrical or asymmetrical composition. In this composition I want you to shape the space with value using reverse chiaroscuro.
- NOTES:** *Chiaroscuro*—in its simplest definition mean the modeling of light and dark. Taken farther and applied to the whole composition it is making reference to a philosophy that has been derived at by the observation of nature. This study has led to the conclusion that as objects have the illusion of coming forward in space they will get darker in value and as they have the illusion of receding in space they will get lighter in value. It should be noted that this philosophy can be reversed (as long as it remains consistent) and achieve the illusion of space by value alone. The idea is that one can order space (create different zones) by pure value—meaning that illusion is not dependent upon linear perspective in any instance. Keep in mind that if linear perspective does exist in the composition that the value has to be applied in relationship to the objects first or you will result in flat/awkward space.

DESIGN I

TOPIC: Perspective (One-Point and Two-Point)

OBJECTIVES: To gain understanding of how to use geometric perspective to create a three-dimensional illusion on a two-dimensional surface. Geometric perspective is a drawing system based on geometry and used for creating the illusion of three-dimensional space and objects on the two-dimensional surface of the picture plane.

ASSIGNMENT: Divide the illustration board into *two panels*. *On the panel on the left* I want you to draw a symmetrical design using geometric shapes (avoid using circles and diagonal lines). It should be pleasing to the eye. Draw the shapes flat so you can only view them as being of a flat plane. Then draw a horizon line horizontally through the composition keeping it close to the center. Somewhere on the horizon line place a dot. This is called the vanishing point. Now make the design to have the illusion of three-dimensional by drawing lines back to the vanishing point. You will stop the object(s) from going to infinity by drawing lines to show the far or back edge of the object(s). Erase the lines that go beyond the object so that they are not visible. Ink in the rest of the lines that make up the planes of the object(s) established.

In the second panel on the right I want you to make the same design in two-point perspective. You will now have two vanishing points. All of the planes of the object(s) will now have the illusion of going back in space. Two-point perspective is very similar to one-point perspective.

- NOTES:**
1. All parallel lines will converge at the vanishing point(s).
 2. Geometric perspective is simply a tool and does not offer an end in itself. It will never be the equivalent to what is found in nature.
 3. The vanishing point must remain on the horizon line!

DESIGN I

TOPIC: Perspective (Relationships)

OBJECTIVES: To gain understanding of how to portray the illusion of objects receding and coming forward on a two-dimensional surface. How to create the illusion of three-dimensional planes on two-dimensional surface. The space between objects can be flat or deep. It is dependent upon the size relationships between objects and their placement to each other in the composition.

ASSIGNMENT: Divide the illustration board into *four panels*. Leave a 1" border around each panel. You are to draw the given still-life in each of the four panels. However in each of the panels you will be addressing four different types of space.

In the upper left panel I want you to draw the given still-life portraying extremely flat space. Do this by keeping the bottom edge (base line) of the objects relatively on the same plane. Place the horizontal line low in the composition. Do not overlap shapes.

In the upper right panel portray space that is flat by keeping the horizontal line low in the composition. Keep the base lines of each of the objects relatively on the same plane. Overlap some of the shapes to show that some objects are slightly closed than other objects.

In the lower panel on the left I want you to portray deep space. Do this by placing the horizontal line high in the composition. Stagger the base lines of the objects in order to make them exist on different planes. Assign darker values to objects that are closer/give them more detail. Be sure to overlap shapes in order to give the illusion of some objects being in front or behind others.

In the lower right panel portray space that is extremely deep. You will do this by following the same principles that you did in the last panel, except you will take them to extremes.

NOTES:

- Overlapping shapes will give the illusion of objects being in front or behind other objects.
- Darker values will tend to come forward and lighter values will tend to recede.
- Objects that are closer will have a greater amount of detail than objects that are farther away.
- Objects that are closer will be larger and objects that are smaller will have the illusion of being farther away.

DESIGN I

TOPIC: Metamorphosis/Transformation

OBJECTIVES: All designs of three-dimensional objects begin with an idea and then evolve into a sketch which is on a two-dimensional surface. The designer or artist has to be able to generate ideas and develop ideas in this fashion. Often you will have an idea that is not complete visually or lacks clarity in understanding what it looks like. Where do you begin? The designer will start with a basic shape that usually will not even look close to the finished idea but you have to start somewhere. From the basic shape the designer realizes that he or she can add to or take away from the shape to manipulate it or transform it into the idea. The objective therefore is to gain the understanding of how to develop an idea in this manner. An example would be if you had an idea of a car style that you wanted to design. Let's say that you did not know what it would look like but at least knew that the overall shape would be somewhat of that of a rectangle. The process would be to begin with the rectangle shape. Then you add to or manipulate in a series of sketches until you arrived at the design of car that you had in mind.

ASSIGNMENT: Divide your illustration board into *8 different panels*. In the *first panel* state a basic shape that corresponds to your preconceived idea. Then proceed in the following seven panels to transform the shape into the preconceived idea or the finished product. Take it step by step and make the changes slowly to arrive at box number eight. Your work should portray a chronological rational development. Use your technical pen to do the final illustrations. Think only about the object and not the background or its environment.

NOTES: This manner of thinking (metamorphosis/transformation) can and is used many different ways. It is not limited to designing just an object but could be and is used to arrive at compositions and other formal ingredients that make up any part of a design. It is also used in illustrations. For example consider an instruction manual that is of a drawn illustration by an artist.

You could use this process of thinking to do an illustration of a seed becoming a tree. Or a baby becoming a man or a woman. The possibilities are never ending.

DESIGN I

TOPIC: Abstraction

OBJECTIVES: To gain understanding of how and why one arrives at an abstract images. First and most importantly one must understand that the purpose of abstraction is to arrive at communicating a specific idea through a visual image. Abstraction eliminates all other aspects of an idea that are not pertinent to that which is being communicated. Thus, it is simplifying the image to arrive at a clear and concise statement.

There are two methods of abstraction. One, which is probably the most simple method, is arrived at by cropping an image. This method is arrived at by taking an already existing visual idea/composition and making more specific by zeroing in on an aspect that is important or relevant to the idea you are portraying. One can do this by making a new composition that includes only the new information that you are interested in—in a sense—blowing up the essentials.

The other method of abstraction is more complex and analytical. This method involves a philosophy where you the artist/designer exaggerate the essentials and leave the obvious or unimportant information vague. The underlying attitude of this philosophy is that anything that is not contributing to the idea is thus taking away from the idea. An example of how this type of abstraction might be necessary or chosen to be used is when only certain or specific areas of a composition need detail while other areas could exist with just a simple definition. The decisions on what to be specific with or not be specific with would be based upon whether or not they would add to or take away from the idea that you are wanting to portray.

ASSIGNMENT: Divide your illustration board into four panels. In the *left/top panels* you are to find two black and white photographs (magazine or personal) and paste them in the panels using rubber cement. On the *right/bottom panels* two panels you are to arrive at new visual statements by abstracting information from the images you selected to put in the left/top panels. You will be using a mechanical pen as the tool to arrive at the new content. One will be achieved by cropping/blowing up the essential information. The other will be achieved by describing only the necessary information in detail that is relevant to your idea—you leave the

obvious information vague. Remember to use all concepts that we have learned up to this point in the class to communicate visually your ideas.

NOTES:

Abstraction—is a term given to forms created by the artist but derived from objects actually observed or experienced.

Abstraction usually involves a simplification and/or rearrangement of natural objects to meet the needs of the artistic organization or expression. Sometimes there is so little resemblance to the original object that the shapes seem to have no relationship to anything ever experienced in the natural environment.

Cropping—a term often used in the field of photography—but it means to blow up part of a larger image. It is the idea of finding a composition within a composition. In theory you could keep doing this to the point of infinity.

DESIGN I

- TOPIC:** Color Theory (Palette/Warm and Cool Relations)
- OBJECTIVES:** To gain basic understanding of the principles of color. Color can be extremely complicated and difficult to understand. However, there are basic truths and rules about color. These given truths are that there are three primary colors: red, yellow, and blue. The three primary colors when mixed properly together (1 part to 1 part ratio) make up the secondary colors: orange, green, and violet. The three primary colors when mixed together in equal parts make a neutral color. Color has warm and cool properties as well as properties of dark and light values. Color also has properties of intensity (bright/dull).
- ASSIGNMENT:** Divide your illustration board into *two panels*. On the *right panel* make a color wheel composed of the primary colors and the secondary colors. Choose one of these colors to make a value scale with. You will make a tint of the chosen color by adding white to the hue. You will make a shade of the color by adding black to the color. To make the value scale I want you to draw a rectangle 11" long by 1" in height. Number the boxes 1 through 11. Let the #1 box be white and the #11 box be black. The #6 box will be the color in full saturation. From the #6 box make graduating values to the #1 box and the #11 box. *In the right panel* I want you to make monochromatic (one color) of the given still life. You should strive to have a full range of values just like you achieved in your value scale.
- NOTES:**
- Tint*—is the adding of white to a hue.
- Hue*—used to designate the common name of a color and to indicate its position in the spectrum or on the color wheel. Hue is determined by the specific wavelength of the color in a ray of light.
- Shade*—is made by the adding of black to a hue.
- Color*—the character of a surface resulting from the response of vision to the wavelength of light that is reflected from that surface and is identified as red or green or blue, etc.
- Complementary Colors*—two colors that are directly opposite each other on the color wheel. A primary color is complementary to a secondary color that is a mixture of the two remaining primaries.
- Secondary Colors*—are made from the mixing of two primary colors. For example R and B make V.
- Intensity (Saturation)*—the saturation or strength of a color determined by the quality of light reflected from it. A vivid color

is of high intensity; a dull color, of low intensity. The term saturation also means that the color is of full strength.

When mixing colors it is always important to keep the colors clean by cleaning the brush or the palette knife. Never contaminate the color.