

CALIFORNIA STATE UNIVERSITY, LONG BEACH

ART 130: FOUNDATION - TWO-DIMENSIONAL, SECTION 04 FALL 2007

INSTRUCTOR: CATHY STONE

TU/TH 9:00 a.m. - 11:45 a.m.; FA-4, ROOM 222

OFFICE HOURS 12:00 NOON – 1:00 p.m. Tuesday – FO-4-175

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COURSE DESCRIPTION:

This course is an introduction to the basic fundamentals of 2-Dimensional Composition. The exploration of visual perception (seeing) will be addressed and extend into the realms of fantasy and imagination by the utilization of a variety of assignments which explore design elements, principles and devices with an emphasis on hands-on experience. There will be lectures and demonstrations of various techniques covering concepts, methods and materials.

COURSE OBJECTIVES:

Upon completion of this course, students will be able to complete works demonstrating their proficiency and understanding of two-dimensional concepts, materials and techniques. They will develop familiarity and sensitivity to the DESIGN ELEMENTS: line, shape, texture, value, space and color, DESIGN PRINCIPLES: unity, variety, balance, emphasis/focal point, and DESIGN DEVICES: size, placement, and rhythm. These fundamentals will be presented within a contextual circumstance including cultural and historical concerns both past and present. Students will acquire an ability to creatively solve verbal, visual and material problems and gain an increased awareness of critical analysis as it relates to two- dimensional works.

METHODS OF INSTRUCTION:

Slide Lectures will be utilized as a way to introduce subject matter and place appropriate Context and historical significance on assignments, (whenever possible examples will be shown.) Students are strongly encouraged to visit galleries, read current periodicals and research materials in the library. In addition, students are required to keep a Hardbound Sketchbook (11x14) to keep notes from lectures, research, demonstrations, and personal observation. This Sketchbook should be dedicated only for the purposes of this class. The sketchbook will be regularly collected and graded during the semester.

The course will consist of various assignments incorporating design fundamentals. Some assignments will be daily or weekly, others will span a greater period of time; there will be a MID-TERM project and a FINAL project. Grades are given commensurate to the length of the project (i.e. The Final project will have greater weight.)

NOTE: All long term projects will be introduced with built in timelines that will be announced during class to ensure success. Students will be required to have work checked off periodically (at announced designated dates) to ensure that everyone is on task.

METHODS OF EVALUATION/GRADING:

Calculation of final grade will be based on:

Design Projects (60%) – (including participating in critiques)

Mid-Term and Final Project (30 %) (15%) Each

Design Journal (10%) (includes Homework, Library Research (as assigned for all projects/mid-term and final).

DESIGN JOURNAL (11X14”) Hardbound Sketchbook:

Students will keep a class notebook that records the following:

- Responses to class lectures, presentations, demonstrations, discussions and group and individual critiques
- Questions in response to critical reading
- Notes on your creative research
- Preliminary design sketches
- Notes and sketches in responses to class projects

THESE NOTEBOOKS WILL BE CHECKED BY THE INSTRUCTOR ON A REGULAR BASIS AND SHOULD BE BROUGHT TO EVERY CLASS.

CLASS ATTENDANCE:

CLASS ATTENDANCE IS MANDATORY, POOR ATTENDANCE WILL LOWER YOUR FINAL GRADE. Two unexcused absences (without a doctor's note) will lower your grade by 1/2 letter grade (B to B-); three absences will lower your grade 1 letter grade (A to B); four absences will lower your grade 2 letter grades (A-C). ARRIVE TO CLASS ON TIME. Tardiness to class will interrupt class activities. Note: 4 – 15 minute tardies = 1 absence.

YOU MUST KEEP ALL OF YOUR ASSIGNMENTS BOTH HOMEWORK AND IN-CLASS, IN CHRONOLOGICAL ORDER – SIGNED AND DATED ON THE BACK-COVERED WITH A SHEET OF TRACING PAPER IN A PORTFOLIO.

PORTFOLIOS WILL BE REVIEWED AT THE END OF THE SEMESTER. LATE WORK (homework and in-class assignments) WILL DROP ONE GRADE AND WILL BE ACCEPTED THE FOLLOWING SESSION.

ASSIGNMENTS: Assignments are intended to develop personal skills, are to be completed to the best of the student's abilities, and submitted for evaluation on time. Classes are organized utilizing a Critique in lieu of an examination. Therefore it is essential that work is completed and ready for formal presentation as this is the way students are evaluated and graded. If assignments are not turned in on time, this disrupts

the timeline for the course and creates a less than enthusiastic experience. Every student is required to participate in critiques as part of his /her grade; this means putting work up in a timely manner at the beginning of class, verbally participating in discussion and taking down the work after the work has been graded and keeping the work in a portfolio. **GROUP CRITIQUE:** Group Critique is included in the curriculum to create an opportunity for formal viewing and discussion of completed work. Formal critique creates an opportunity for intellectual interaction. Visual acuity and language development for all of the participants in class are strengthened by this participation. This activity also acts as an opportunity for understanding various points of view, including gender, culture and ethnicity. It is essential for each student to participate to ensure the success of this process; therefore, participation in this process is mandatory and included in grading.

LIBRARY RESEARCH: Library research will be required throughout the semester to familiarize students with other artists' work. Artists selected by the instructor will be researched and written; commentary compiled. Students will be required to keep this research in an 11x14" hardbound idea/sketch notebook that will be periodically evaluated as a portion of overall grading.

ATTENDANCE: This is an art studio class and attendance is **REQUIRED**. Students are to arrive on time and to remain in class until the posted ending time or dismissal by the professor. You are responsible for signing-in on the designated date for each class. This notebook is your proof of attendance, if you arrive late, find the book and sign in. Students are expected to **ALWAYS COME TO CLASS WITH A SKETCHBOOK, WRITING UTENSIL AND APPROPRIATE MATERIALS.**

NOTE: If you have to drop the class, it is your responsibility to inform the Office of Admissions and Records. It is better to withdraw officially and receive a grade of "w" than it is to stop attending and receive a grade of "F". It is the student's responsibility to check with the professor for assignments missed related to absences.

The overall grade will be based on attendance, involvement, achievement, written critique, library research and drawings/notes in sketchbook. Students will be asked to verbally express concepts about their works and discuss them in a one-on-one conversation with the professor regarding the execution of a work and additionally discuss their work with the class during formal critique.

COURSE CONTENT:

Field Trips (optional)

Sketchbook containing (Library) and research notes, homework assignments, sketches, drawings, written notes/critiques

Formal Written Critiques (to be assigned during semester)

Course Assignments (see below)

Semester Projects: The Mid-Term and Final projects will be announced.

MATERIALS – TWO - DIMENSIONAL COMPOSITION:

PAPER:

Hardbound Sketchbook, (11x14")
Bristol paper pad 300 series -100 lb. (14x17")
Watercolor Paper (2 sheets 14x24")
White Tracing Paper Roll (18"wide)
Reeves BFK or other good drawing paper- (2 sheets, white 24x32")

PAINTING SURFACES:

Paper (Watercolor)
Canvas - stretched and framed
Masonite
Paper on Canvas
Non-Stretched Canvas
Note: Painting Surface should be selected specifically by each student to relate to subject.

DRAWING /PAINTING INSTRUMENTS:

Pencils (complete set from 9H to 6B)
Erasers: art gum or hard plastic, Staedler eraser w/holder
Technical Pens
Water base brushes: flat 3/4". #1, #6, #8, round
Plastic or metal paint palette
Small cups for mixing wet media
Acrylic or Gouache Paint: Large tube white, ivory black, primary red, primary yellow, primary blue (other colors for painting project)
Pro white
Colored Pencils – Prismacolor, etc. (Several of each color as needed for colored pencil drawing assignment.)

TOOLS:

Scissors
Exacto knife (with a pack of #11 blades)
18 " Metal ruler with cork back
Color Wheel - Selection of templates and French curves (one alphabet of your choice)

MISCELLANEOUS SUPPLIES/MATERIALS

Yes glue
Portfolio (try not to buy the rust colored paper kind-they don't last)
Magazines – to be used for collages – bold color/lettering/text also personally important images for self-portrait/personal map
Newsprint or other paper sources (Recycled or New your choice)

CLASS OUTLINE: Subject to change at the discretion of the instructor.

Weeks One - Four:

ASSIGNMENT # 1- 5 – COLLAGE (All collages(1-4) will be done on 14”x17” Bristol Paper)

ASSIGNMENT #1 Disassociation - Two Part Assignment - Students will use magazine or newsprint cutout images to create a non-representational collage with focal point. Texture and color will be used to determine intensity/direction/focus. As a study in value students will re-create this collage in Black and White. Note: You may photocopy your colored work to be able to "match" the value for the B&W collage. This photocopy is not the second collage. It is to be used as a visual guide if you need it.

Homework: Bring in enough magazine images for at least 50 individual pieces of color.

ASSIGNMENT # 2 Non-Objective - Students will again utilize magazine imagery to create a composition utilizing line in a variety of widths and angles, curvatures to create a non-objective work. A simple approach to this assignment is to choose 2 geometric shapes, thereby limiting possibility and focusing on design potential.

Homework: Bring in collage materials SPECIFIC to what you need to create your Personal Map. This may be literally a map, regional or ethnic references, text, etc.

ASSIGNMENT # 3 Personal Map - Students will create a work focusing on past, present and future including historical and cultural heritage. The work may be done in diptych, triptych or singular composition utilizing placement, form repetition, color and line.

Homework: Bring materials to class for Layering Collage.

STUDENT CHOICE – ASSIGNMENT #4 or #5

ASSIGNMENT #4 Layering Collage - This collage will be created by first lying down a background. This design will be built up with a series of layers utilizing transparent paper such as rice, parchment, tracing, vellum or Mylar papers and other materials like saran wrap, netting, etc. to enable layering to occur without visual obstruction giving richness and depth to the work. The collages will use the concept of "excavation" to retrieve buried information.

Homework: Select a grid or visual narrative (left to right) format. Select an object, portrait, image and material(s) of your choice to begin exploring (pencil, ink, etc). Create (2) sets of (6) images (4x4”) in your sketchbook.

ASSIGNMENT #5 Mixed-Media Collage – This assignment is intended to develop the concept of organization via the grid or linear narrative. Students will begin by selecting a format for their exploration. You will create a total of (6) components square (grid) 8”x8”or rectangular 8”x10” (portrait or landscape) format, focusing on the opportunity to extend imagery by the utilization of line. Any approach may be taken in terms of organization. Students may choose to create larger and smaller forms connected as well

by thinner or thicker lines. Templates may be utilized to include text. Overlapping of any type may be explored.

Homework: Create (10) designs. The designs will be incorporated into a composition. Works should include geometric and organic forms. Designs should be worked out in colored pencil 3x3" and then combined to create a work consisting of no less than three designs. Note: you can use Crayola or available pencils for sketches. When you decide on your color scheme, you will purchase several of each colored pencil needed to complete your design – consider overall space needed to be covered in your purchasing of pencils. Make sure to choose a good quality pencil ex. Prismacolor. Create a legend to document layering of color and note numbers on pencils so that if they are sharpened away you will have a record of the numbers in order to purchase additional pencils if necessary.

Weeks Five - Seven:

ASSIGNMENT # 6 - COLLORED PENCIL DRAWING- Layering/Spatial Design -

After creating 8-10 original designs, students will choose at least three of the designs to incorporate into a separate composition creating the illusion of depth by overlapping imagery. Pay close attention to “bringing up” drawings in an overall fashion to be able to address areas that need development in terms of creating depth and volumetric drawing. If an uncertainty arises after you have begun your large drawing use your sketchbook or a tracing paper overlay to work out design possibilities. Make sure to put up your work periodically to look at it to make sure that your design is reading correctly. (nothing disappearing or left looking undone or failure to have rhythm, line, focal point as devices to engage the viewer.

Homework: After seeing the slide lecture, go to the library and look at painters, bring back at least (3) possibilities or a survey book of many artists. Make a small grid in your notebooks that practice the six assigned paintings below. This is intended to help you prepare for the assignment. You may choose a specific color palette and work out the color relationships in a preliminary mock up. After selecting a style (Pop Art – Warhol or Lichtenstein) or (Surrealism – Dali’ or Magritte) select a photograph that will sustain a series of (6) small scale paintings. You may choose to be an absolute purist and choose an artist like Daniel Buren or Sean Scully, choosing to focus on line or the grid while formally exploring color and variations of color combinations. Make (6) studies in your sketchbook to work out color choices. If you need more colors for the assignment, purchase them before next class.

Weeks Eight - Twelve:

ASSIGNMENT #7 - COLOR STUDY -SERIES - PAINTING

Students will create a series of 6 small paintings. You will choose the painting surface that best fits the style of work you are endeavoring. The paintings will be 1.Complimentary, 2.Monochromatic, 3.Analogous, 4. Split Compliment, (5) Mood Provoking color selection, (6) Personal choice. Each work should be done in a particular style (i.e., Pop Art). As a research component of this assignment you will be required to go to the library and select an artist as a source of inspiration. The artist's style and subject matter will be used as a point of departure for this project. You may be inspired

by artists like Pop Artists –Andy Warhol or Roy Lichtenstein or perhaps Freda Kahlo or Aubrey Beardsley making more of an internal ethnic narrative possible in your endeavor.

Homework: Students will select a photograph to work from. Make (8-10) thumbnail sketches in your notebook adding and subtracting information pertinent to the design of a “stamp”. Make (4) different background pattern choices to be done in color studies: analogous, monochromatic, complimentary, split-compliment. (You may choose to use a pattern that you have already created in your collage or pencil drawing.) Next you will experiment with portrait images; consider ink or stamped patterns, collage, painted or drawn images or mixed-media drawn or overlaid in tracing paper on top of the background. Finally experiment with template forms and letters to create a border design/overall background design or pulsing large to small text pattern creating depth.

Weeks Thirteen, Fourteen:

ASSIGNMENT #8 SELF – PORTRAIT - POSTAGE STAMP – For this assignment students will create a self-portrait consisting of three elements: (1) a background pattern, (2) a portrait image(s) (can be photo of you or a stand-in image) and (3) text or template linear imagery that defines or adds pattern/line to your composition. The image is to be 8”x10” or larger. It may be created from one large image, many small same size works (grid), or works of varying sizes that fit together like a “puzzle”. The work should talk about you; your identity, culture, social awareness, political observations, artistic passion. When the work is completed we will make “Photo Stamps” (Cost is \$17.99 for a sheet of 20 stamps) out of the images you have created that can then be circulated out into the world.

Homework: Select (4) organic objects to make preliminary sketches in your sketchbook. Used mixed media to make your drawings; pencil, ink, gouache, etc. Make (4) different drawings; one of each object, exploring different combinations of media and ways to arrange and explore information.

Weeks Fifteen, Sixteen:

FINAL PROJECT - ASSIGNMENT #9 – LANDSCAPE PROJECT - MATERIAL EXPLORATION – Utilizing (4) different organic materials, - leaves, sticks rocks, etc., create a visual foundation or juxtaposition of forms to design a work. Use the objects that have been selected in a repetitive or template form (tracing or repeating shapes, shadows; overlapping) to make a design that refers to line, or linear relationships that also create the illusion of depth or specifically references depth by layering. You will make (12) drawings; (3) of each leaf, rock, stick, flower, grass, etc. Manipulate the objects to investigate possibilities; consider shadows, distortion. You can trace/copy, collage to create (1) tight design (patterns overlapping), (2) loose design (connected by lines or barely touching) (3) repetitive pattern/grid, perhaps of increasing intensity, (4) narrative pattern – linear, (5) spiral pattern or whirlpool effect. Select the object that offers the greatest creative possibility and create a series of 12 drawings. Scale may vary as well as presentation from perhaps a grid to a visual narrative.