

## LONG BEACH CITY COLLEGE

FUNDAMENTALS OF ART/COMPOSITION/COLOR – 70948

ART 31 - FALL 2009

INSTRUCTOR: CATHY STONE

M/W 9am – 11:50am; ROOM K143

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### COURSE DESCRIPTION – FUNDAMENTAL DESIGN:

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 DESCRIPTION – INTERMDIATE DESIGN:

This course is intended to re-introduce basic design fundamentals and build on existing foundation and skills to help develop and articulate creative possibility. Composition, taught, through design elements, principles and devices will be exemplified in assignment throughout the semester culminating in mature work.

### 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 of 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. Assignments will be daily or weekly, others will span a greater period of time; there will be a MID-TERM (Collage Series) project and a FINAL (Painting Series –See Assignments) 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.**

**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 Critique (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 (14x17")
- \*White Tracing Paper Roll (18" wide)

PAINTING SURFACES: (You will select and purchase one of these surfaces to paint on later in the semester for the Final Project)

- 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 ¾". #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) – Cutting Surface
- \*18 " Metal ruler with cork back
- \*Color Wheel - Selection of templates and French curves (one alphabet of your choice)
- \*Tape – Drafting-Painters-Post-it, (Tape that will not stick too much to paper surfaces)
- \*Push Pins –Clear – to display work (25 or more)

### MISCELLANEOUS SUPPLIES/MATERIALS

- \*Yes glue or Yohoo glue stick – make sure glue is ACID free if it is not 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)
- \* 2-4 Manila envelopes – letter/legal size to put collage materials in
- \* INDICATES SUPPLIES YOU NEED IMMEDIATELY FOR CLASS

CLASS OUTLINE: (SUBJECT TO CHANGE AT THE DISCRETION OF INSTRUCTOR)

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

ASSIGNMENT # 1 Non-Objective - Students will utilize magazine imagery to create a composition consisting of 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 an envelope (letter/legal size) and magazine images for at least 50 individual pieces of color.

ASSIGNMENT #2 Disassociation - Two Part Assignment - Students will use magazine or newsprint cutout images to create a non-representational collage with a 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 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/Mixed Media Collage.

STUDENT CHOICE – ASSIGNMENT #4 or #5 (or combination of both)

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. Series of (6) components, creating a series or narrative.

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: Go to [photostamp.com](http://photostamp.com) and check out the website. You may use your computers for this assignment. Students will select a photograph or drawing to work from. Make (8-10) thumbnail sketches in your notebook or on the computer, then print them out and bring them to class; adding and subtracting information pertinent to the design of a “stamp”. Try making different background pattern choices. These could be done in color studies: analogous, monochromatic, complimentary, split-compliment, etc. (You may choose to use a pattern that you have already created in your collage ,) 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 the inclusion of template forms and letters to create a border design/overall background design or pulsing large to small text pattern creating depth. Note: You can choose the border color to enhance your design, see website.

**ASSIGNMENT #6 SELF – PORTRAIT - POSTAGE STAMP** – Go to [photostamp.com](http://photostamp.com) and check out the website. You can actually work on and submit your stamp on line. 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 mataphor) and (3) text or template linear imagery that defines or adds pattern/line to your composition. The image is to be 10”x10”. 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 \$14.95 – Small 1.8x1.3, Medium -\$16.95 -2.1x1.3, Large, \$18.95 -2.5x1.5 - for a sheet of 20 stamps) out of the images you have created that can then be circulated out into the world. For your grade for this assignment you will submit (1) your completed image (may be done by hand, on the computer, or a combination of both) on either mat board or your Bristol paper and (2) a completed stamp. These will be presented professionally for critique. Note: You can submit more than one design for x-tra credit.

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 3”x 4” 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. Note: Keep this information in your sketchbook.

**ASSIGNMENT # 7 - 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. At this point you will decide if you would like to have a border. Sketch your design with a LIGHT – SOFT (#2) pencil so that the lines will not show through, especially if you are using lighter colors or application of color. 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.

**ASSIGNMENT #8 – FINAL ASSIGNMENT -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.

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. .These works will be presented on the “Final Day” of class. This will NOT be a working day. You will need to present your work, hung on the wall as appropriate. (Usually push pins will do – even when you use framed canvasses.) You will be required to (1) identify the color choices you have selected – (2) talk about and show the artist or style of painting that inspired you; (3) talk about another student’s work, identifying or commenting on color choice, image or style chosen and overall impact of the work. The Final Assignment counts as a double grade. Being on time, professionally presenting your work and what you share in critique all count in grading. Not attending the final will significantly lower your semester grade.