

1 2D Foundation

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Tuesday 8-11:35AM [office hours Tues. and Thurs. by appointment]

405 Ryder Hall

description A truly interdisciplinary immersion in diverse tools, theory, process, and techniques related to design through digital/physical collisions, group discussion, and critiques in a studio structure. Design is an umbrella.

Art, Digital Art, and Graphic Design majors only

deliverables Project 1: Really Really  
Project 2: Brand Book  
Weeklies: 10 single-week projects [begin in class]

policy All assignments, critiques, and classes\* are mandatory and participation is expected. Occasional readings will be required. Assignments are due in-class, not by email. Late work is not accepted. Revisions are encouraged.

\* You get one freebie absence, no questions asked. All work is due at the start of class, even if you're absent.

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. No grace is extended for computer problems: DO NOT lose your work.

No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

structure Weeklies: Assigned in class and due the next. Bring all necessary materials to work in class, including relevant assigned readings. Projects: 2 assignments, 6 weeks each, informed by Weeklies, workshops, readings, and lectures.

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grading	<p>Weeklies Grades: include attendance, participation, and preparedness = 50% of grade. Project Grades: creativity, craft, relevance. Worth 50% of your grade.</p> <p>2 absences = drop one letter grade, 3 absences = Fail.</p>
documentation	<p>Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected digitally]. Bring all physical work to the final crit to be photographed. Documentation required for a final grade.</p>
suggested text	<p>The Interaction of Color, by Joseph Albers It is Beautiful...Then Gone, by Martin Venezky The Medium is the Message, by Marshall McLuhan V for Vendetta, Watchmen, by Alan Moore The Calvin and Hobbes 10th Anniversary Book, by Watterson Inside/Outside, by Malcom Gear Wall and Piece, by Banksy Stop Stealing Sheep, by Erik Spiekermann Fotografiks, by David Carson Sex, Drugs, and Cocoa Puffs, by Chuck Klosterman</p>
materials	<p>Materials will be assigned on a per project basis to keep costs down. You will need an 18" metal ruler, black felt-tip pen, X-ACTO knife, PVA glue, good pencil, white eraser, a [utilized] sketchbook, and self-healing mat. More supplies TBA.</p>
collaboration	<p>Students are encouraged to collaborate in various ways as a reflection of design reality. Please ask about how to make this work for various projects. Minimally, use your peers to help document work and when assignments require.</p>
disability	<p>Northeastern University strives to provide academic accommodations to students with documented disabilities. Accommodations are approved by the Disability Resource Center (<a href="http://www.drc.neu.edu">www.drc.neu.edu</a>). Students need to register with the DRC and bring their instructors a letter from that office stating approved accommodations.</p>

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- 01 intro course : Theme : Elements lecture : intro Project 1  
[Really Really] : materials : intro Weekly 1 [+]
- 02 crit Weekly 1 : Truthiness lecture : image-capture demo :  
intro Weekly 2 [Scavenger Hunt]
- 03 crit Weekly 2 : Type lecture : intro Weekly 3 [Wor|d]
- 04 crit Weekly 3 : Ill Design lecture : stencils demo :  
intro Weekly 4 [Angsty Will]
- 05 crit Weekly 4 : Little Did He Know lecture : intro  
Weekly 5 [>]
- 06 crit Weekly 5 : Collision lecture : open studio
- 07 crit Project 1 : Mass Cam lecture : intro Project 2  
[Brand Book] : brush-drawing demo : materials : intro  
Weekly 6 [NYT]
- 08 crit Weekly 6 : Series Killer lecture : intro Weekly 7  
[>>>]
- 09 crit Weekly 7 : Colour lecture : intro Weekly 8 [Weights]
- 10 crit Weekly 8 : Hit Me lecture : alt printmaking demo :  
intro Weekly 9 [& Again]
- 11 crit Weekly 9 : D's lecture : collaborative design demo :  
intro Weekly 10 [2 3 D]
- 12 crit Weekly 10 : bookbinding demo
- 13 crit Project 2 : all revisions, files, documentation due

Project 1 2D Foundation

Really Really

- description Responding to your given theme and drawing from techniques we've practiced and discussed, build a 10 piece icon set of grafted forms (a group of 5 "really really right" ones, and a group of 5 "really really wrong" ones). The grafts can represent mergers of ideas, elements, forms, digital and physical means (required), and attributes. In addition to the icons, build a "wallpaper" pattern from each grafted form. Meet with other members of your Trine (in class) and brainstorm a pool of diverse approaches to design elements and principles.
- components 10 icons (2 sets X 5 icons)  
10 patterns (2 sets X 5 patterns)
- specs Icons and patterns can be created through various combinations of digital and physical means, but must output as a physical set while utilizing both digital and tactile process at some point. For instance, screenprinting an Illustrator vector drawing. Think about how to group the icons and patterns together, such as in a folio. Design the container. Possible size solution: 10" X 10" Stonehenge squares of cyanotyped "drawings." Use a single color for all; black is highly suggested.
- due Week 07

Project 2 2D Foundation

Brand Book

description Reference everything you've done in this class in a book.

Elements, principles, processes, mediums, Projects, and Weeklies. Adapt the Brand Book model to your Theme. J.R.R. Tolkien began all his stories with a map, a fully realized "world" for his narrative to navigate, resulting in a feeling of authenticity. This is your Theme's world.

components Front Cover / Back Cover (blank inside covers)  
Title Page  
Contents Page (guide)  
24 interior pages (6 pieces of paper)

specs 6" X 9" (comic book)  
Must demonstrate digital and physical processes  
May have digital and physical elements

due Week 13

Weekly 1 2D Foundation

+ -

description figure/ground with BW paper

Objective: Viewer cannot tell what's on top. The base can be either a black or white sheet of paper. Manipulate positive and negative space in such a way to achieve continuous form. What do we see first? Second? How can you balance this relationship? Can you make it optically flip?

specs 11" X 11" white board  
7" X 7" image (base of white or black)

due Week 02

Weekly 2 2D Foundation

Scavenger Hunt

description images that illustrate the elements of design

Line, space, color, shape, texture, form, value.  
Photography is your medium. This isn't about documenting.  
Use your lens to capture an image that emphasises each  
element. For instance, you may be taking a shot of a hand  
towel. Depending on how you take the shot, this could be  
addressing color, form, space, or texture. There is a  
difference between "snapshot" and "photograph."

specs 6" X 9" digital prints trimmed flush  
3 images for each element, 21 photos total

due Week 03

Weekly 3 2D Foundation

World

description turn type into image and vice versa

This Weekly addresses readability vs. legibility and provides an introduction into typography. Demos will be given in class addressing various digital/physical techniques including photo-based methods using a camera, photocopier, scanner, along with drawing and hand skills. The processes you chose to manipulate the type should reflect or comment on the meaning/intent of your text. Feel free to use part or all of the text you chose.

specs 6 (2 sets of 3) very different 10" X 10" BW compositions

due Week 04



Weekly 4 2D Foundation

Angsty Will

description 2 color suicide-cut stencil pattern (wallpaper)

William Morris is a dude you should know: 19th century Arts and Crafts Movement, beautiful though overpriced secular goods, intricate textile designer; the pattern guy. You will be using Illustrator to generate a form and then using either cardboard or poster board for your stencil. A 2 layer suicide print, ergo 2 color print. You will use the stencil 6 times per color in a grid to generate a pattern (tesselation). Use Illustrator to mock the pattern. Demo and examples in class.

specs 15" X 15" stencil  
2 color pattern  
30" X 45" print (can be on cardboard, fabric, etc.)

due Week 05

Weekly 5 2D Foundation

>

description little did he know

1. Watch the 2006 film Stranger than Fiction.
2. Diagram, draw, represent the plot (not necessarily the linear narrative)

specs Entire piece is at least 48" long. It may be in panels, pieces, assembled, or one large roll. Choice of materials are up to you.

due Week 06

Weekly 6 2D Foundation

NYT

description illustration with India Ink washes in value steps

Create an illustration for an article from the New York Times dated the day of class. Concept is King.

specs India Ink, watercolor paper, bamboo brush, 10 values  
18" X 24"

due Week 08

Weekly 7 2D Foundation

>>>

description sequence with paper shapes

For instance, Saul Bass. First, storyboard a basic framework for your sequence. What's happening? What is the premise? Transitions? Camera angle? If you have a good idea, everything else will fall in place. Then, narrate and animate the paper to produce a 300 clip stop-motion video or flip book. You are required to use a camera or scanner in conjunction with any physical technique. Demo in class.

specs 300 images

Black and white basic cut paper shapes

Video: 10 seconds in length, 30 fps, 4:3, sound optional

Book: 300 pages

due Week 09

Weekly 8 2D Foundation

### Weights

description Find 10 equal colour weights in Color-Aid. How you build the composition is up to you.

specs 7" X 7" image with a 2" border [9" X 9"]  
Mount on white illustration board  
Color-Aid (share a box)  
PVA glue (use a brush)

due Week 10

Weekly 9 2D Foundation

& Again: ras+e alt printmaking

supplies X-Acto knives, screen-printing ink, brayers, putty knife, cardboard, spatulas, tape, medium to be printed; Note: use fabric ink for textiles and acrylic ink for paper.

process

- 1 Draw or print your design on printer paper. Create the image in reverse (wrong-reading). Lines and type need wider strokes than the corrugation of the cardboard or they may get lost. Designs should be simple, one color (B/W), 8.5" X 11", and a single plate.
- 2 Tape the design to the cardboard and trace the exterior edge of the image with a blade, carving through the paper and top layer (only) of the cardboard. Think about how the corrugation should be oriented to suit your design.
- 3 Peel the top layer of cardboard off of the corrugation, leaving the image in relief.
- 4 Ink the form using a brayer. Do not overink, but the entire surface should be wet. The amount of ink required is dependent on the absorbency of the medium; hard papers require more love and textiles print more of the form but not as solidly.
- 5 Press the form onto the fabric or lay the paper on top of the form. Massage the back surface evenly and firmly without allowing the plate to slide. If using several colors, print light inks before dark ones. Be mindful of your inky fingers.
- 6 Textiles must be dried then heatset using an iron or clothes dryer before washing.

specs 1 print for every class member

due Week 11

Weekly 10 2D Foundation

2 3 D

description translate 2D into 3D (and back: document), collaborative

This is an installation and/or modeling and/or projection based assignment. Choice of media, technique, venue, size, process, time, documentation etc. is open. The only required element is that the piece needs to impose a 2D component onto a 3D one.

specs Collaborative piece  
Utilizes both digital and physical means  
Documentation is imperative

due Week 12

theme assign character from Chinese Zodiac

weeklies

- 1 +- : figure/ground with BW paper
- 2 Scavenger Hunt : images that illustrate design elements
- 3 Wor|d : turn type into image and vice versa
- 4 Angsty Will : 2 color suicide-cut stencil pattern
- 5 > : map the movie plot
- 6 NYT : illustration with India Ink washes in value steps
- 7 >>> : sequence with paper shapes, video or flip book
- 8 Weights : 10 equal colour weights in Color-Aid
- 9 & Again : ras+e alt printmaking
- 10 2 3 D : translate 2D into 3D and back, collaborative

projects

- 1 Really Really : right and wrong interpretive icon sets
- 2 Brand Book : explore character referencing all the work

lectures

- 1 Elements : elements and principles of design
- 2 Truthiness : use, abuse, and manipulation of photography
- 3 Type : type as image, language, and icon
- 4 Ill Design : illustration as design, patterns + textures
- 5 Little Did He Know : Stranger Than Fiction, narrative
- 6 Collision : dualities in material, ideas, medium, style
- 7 Mass Cam : creating symbols, communication issues
- 8 Series Killer : sequence, abstract narrative
- 9 Hit Me : printmaking
- 10 D's : 2D as 3D, medium jumping, installation

workshops

- 1 image-capture
- 2 stencils
- 3 brush-drawing
- 4 alt printmaking
- 5 collaborative design
- 6 bookbinding