

1 2D Foundation

Ryan Shelley ras@ryanshelley.net
Elizabeth Herrmann elizabethherrmann@gmail.com

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Thursday 8AM-1:35 [office hours by appointment]

405 Ryder Hall

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

Art, Digital Art, and Graphic Design majors only

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

policy All assignments, critiques, and attendance* are mandatory and participation is expected. Occasional readings will be required. All work is due pinned up for crit at the start of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F]. All work may be revised and presented on the final class with Before & After documentation. Revised work will be graded and averaged with the initial grade. Late work cannot be revised.

* You get one freebie absence, no questions asked.
2 absences = drop one letter grade, 3 absences = Fail.
Officially notify us of any Excused Absences and bring missed work to the following class. Tardy = Anytime past roll-call; 2 Tardies = 1 absence.

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

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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 materials to work in class, including readings. Final Project: informed by Weeklies, readings, and lectures.
- grading Weeklies Grades: include participation, accuracy, craft, and inventiveness = 75% of grade. Final Project Grade: accuracy, craft, and creativity = 25% of grade.
- 2 absences = drop one letter grade, 3 absences = Fail.
- documentation Final Class: At the end of the semester, students must hand in ALL relevant digital files and documentation [collected digitally]. Also, bring all physical work to the final crit. Documentation required for a final grade.
- suggested text It is Beautiful...Then Gone, by Martin Venezky
The Interaction of Color, by Joseph Albers
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 Grear
Wall and Piece, by Banksy
Stop Stealing Sheep, by Erik Spiekermann
Fotografiks, by David Carson
Sex, Drugs, and Cocoa Puffs, by Chuck Klosterman
- materials Most materials will be assigned on a per project basis. You will need an 18" metal ruler, X-ACTO knife, PVA glue, good pencil, white eraser, a [utilized] sketchbook, Color-Aid [can be shared], and self-healing mat. Some supplies can be shared. More supplies TBA.
- collaboration 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.

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- 01 intro course : Theme : Elements lecture : introduce Final Project : materials : intro Weekly 1 [+]
- 02 crit Weekly 1 : Truthiness lecture : revisit Elements : 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 : intro Weekly 6 [NYT] : Mass Cam Lecture : Collision lecture : reintro Final Project [Brand Book]
- 07 crit Weekly 6 : Series Killer lecture : intro Weekly 7 [>>>]
- 08 crit Weekly 7 : Colour lecture : intro Weekly 8 [Weights]
- 09 crit Weekly 8 : Hit Me lecture : Alt Printmaking demo : intro Weekly 9 [& Again]
- 10 crit Weekly 9 : informal crit of icons, patterns, and comp/storyboard for Final Project
- 11 Bookbinding demo : open studio
- 12 crit Final Project : D's lecture : intro Weekly 10 [2-3D]
- 13 crit Weekly 10 : all revisions, files, documentation due

Project 2D Foundation

Final Project: Brand Book

description Elements, principles, processes, mediums, and Weeklies; combine what you've done in this class. 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 as a "brand."

content Build your world around a set of 8 icons drawn from your theme. Each icon will be a grafted form [2 disparate things merged into 1] and the set should graft consistently using similar means and logic. The 8 grafted forms must also be applied as 8 patterns [several repetitions], 1 pattern per icon. Consider building the book out of the process used to create the icons: source material, iterations across mediums, process sketches.

Pay attention to the elements of design: line, space, color, shape, texture, form, value.

process [for icons] Not required: choose a category topic related to your theme, make a list of things in that category, begin quick sketches of how those forms can combine in a simple combined form, rinse and repeat with a different topic.

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
Must utilize 8 icons and their respective patterns
Materials and processes limited to this class

due Week 12

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 the layers optically invert between foreground and background?

specs 11" X 11" white illustration board
7" X 7" image (base of white or black)
2 layers of paper
PVA glue

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

Wor|d

description turn type into image

This Weekly addresses readability vs. legibility and provides an introduction into typography. Convert type into image through the use of any means. Look at form and how it can be broken down. Consider physical tools such as scissors and tape, photography and composition, scanners/photocopiers, and assemblage techniques using found matter.

specs 5 very different 10" X 10" Flat 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" length or width. 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 07

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, animate the paper to produce a 300 clip stop-motion video. You are required to use a camera or scanner in conjunction with any physical technique.

Form/sequence must link back to its origin point in a visual loop.

specs 300 images

Black and white basic cut paper shapes

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

due Week 08

Weekly 8 2D Foundation

Weights

description Find 10 equal colour weights in Color-Aid. Composition is up to you.

Suggestion: it is easier to sell all colors as equally weighted with more finely detailed designs.

Alternative: you may use paint instead of Color-Aid.

specs 7" X 7" image with a 2" border [11" X 11"]
Mount on white illustration board
Color-Aid [may share a box]
PVA glue [use a brush]

due Week 09

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 10

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 13