



ARTS-1311-131CL

Design 1

Spring 2023

Monday and Wednesday 2:00-4:50,
TVB 1220/ FAB 130/ 133

Instructor Information:

Instructor: George Bowes

Phone: 409-933-8349

E-mail: gbowes@com.edu

georgebowes.com

Office: FAB 136

Student Hours:

On Campus:

Monday: 1:00-2:00, 6:00-8:00

Wednesday: 1:00-2:00pm

Thursday: 4:30-6:00

Online:

Tuesday/ Thursday 11:00am-12:00pm

Required Textbook: No textbook is required for this course. You do need to keep a sketchbook of your ideas and as evidence of exploration of ideas presented in the assignments.

Course Description:

An introduction to the fundamental terminology, concepts, theory, and application of two-dimensional design.

Course Requirements:

Students must be prepared, attend class, and fully participate in not only the fabrication of personal works but be part of the active dialogue between their peers and professor.

Student will do research and idea development for each assignment. Class participants will also discuss their works and the works of others using the objectives given for each project.

Determination of Course Grade/Detailed Grading Formula:

<u>Assignments</u>	<u>Points</u>
1. Line	10
2. Composition	10
3. Balance/ Shape	10
4. Figure/ Ground	10
5. Color/ Value	10
6. Pattern	10
7. Texture	10
8. Final Project	20
9. Class Participation`	10
Total	100

Grading Scale: 90-100 points is an A, 80-89 points is a B, 70-79 points is a C, 60-69 points is a D and below 60 points is a F

Late Work: Late work WILL NOT be accepted or graded. Work may be turned in early.

Make-Up Work: Make up work is generally not permitted but will be discussed on as needed basis.

Extra Credit Projects: An extra credit may be given during the semester.

Attendance Policy: Students are expected to attend and participate in class discussions. Students that do not attend class on a regular basis will not do well in this class. **You will lose 2.5 points per absence.** Two arriving late or leaving early will equal one absence. Incompletes will not be given for the course.

Communicating with your instructor: ALL electronic communication with the instructor must be through your COM email. Due to FERPA restrictions, faculty cannot share any information about performance in the class through other electronic means.

Student Learner Outcome	Maps to Core Objective	Assessed via this Assignment
1. Generate works that demonstrate descriptive, expressive, and conceptual approaches.	Critical thinking, Communication skills (verbal and visual)	Critiques, Sketchbooks
2. Apply the elements and principles of design.	Critical thinking	Projects, Sketchbooks

3. Use varied processes	Critical thinking	Projects, Sketchbooks
4. Demonstrate ability to include multiple elements and principals of design	Critical thinking, Communication skills	Projects
5. Analyze and critique works verbally and/or in writing.	Critical thinking,	Critiques, Sketchbook
6. Relate personal works to art history and contemporary society.	Critical thinking, Social responsibility	Projects, Critiques, Sketchbook
7. Demonstrate an appropriate level of professional practice, including safety, craft, and presentation.	Communication skills, Teamwork	Projects, Group Projects

Academic Dishonesty:

Academic dishonesty shall constitute a violation of these rules and regulations and is punishable as prescribed by board policies. Scholastic dishonesty shall include, but is not limited to, cheating on a test, plagiarism, and collusion.

Plagiarism:

Plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common knowledge) material without acknowledging its source.

Any student violating this policy will receive a zero on the assignment and shall be subject to discipline, including suspension, in accordance with College of the Mainland policy FM.

Resource about avoiding plagiarism:

http://writing.wisc.edu/Handbook/QPA_plagiarism.html

Student Concerns: If you have any questions or concerns about any aspect of this course, please contact me using the contact information previously provided. If, after discussing your concern with me, you continue to have questions, please contact the Department Chair Paul Boyd at PBoyd@com.edu or 409-933-8348.

Course Outline:

Wednesday 1/18: Review syllabus and supplies. Research assignment.

Monday 1/23: Research assignment due and discussed. Intro to **line**. Exercises/ experiments.

Wednesday 1/25: Studio time, in progress critique.

Monday 1/30: Studio time.

Wednesday 2/2: **Assignment #1 due**, critique. Project #2 Composition introduced.

Monday 2/6: Project #2 ideas due and discussed.

Wednesday 2/8: **Project #2 due**.

Monday 2/13: Intro to **balance and shape**, assignment #3: balance and shape, studio time

Wednesday 2/15: Studio time

Monday 2/20: Studio time, in progress critique.

Wednesday 2/22: Studio time

Monday 2/27: **Assignment #3 due**, critique

Wednesday 3/1: Introduce **figure/ground**, assignment #4: Figure/Ground, studio time

Monday 3/6: Studio time

Wednesday 3/8: **Assignment #4 due**, critique

Monday 3/13: Spring Break, no class

Wednesday: 3/15: **Spring Break, no class**

Monday 3/20: Intro to Assignment #5 Color/ Value.

Wednesday: 3/22: Studio time

Monday 3/27: Studio time

Wednesday: 3/29: **Assignment #5 due**, critique

Monday 4/3: Introduction to **pattern**, assignment #6: pattern, studio time

Wednesday: 4/5: Studio time

Monday 4/10: Studio time

Wednesday 4/12: Assignment #6 completed. Introduction to **texture**, assignment #7,

Monday 4/17: Textures due and discussed. studio time

Wednesday 4/19: Studio time

Monday 4/24: Assignment #7 due, critique,

Wednesday 4/26: Final project introduced. Studio time.

Monday 5/1: Final project proposals due, studio time

Wednesday 5/3: Studio time

Monday 5/8: Studio time

Wednesday 5/10: Final projects due, Final critique

Design I Supplies:

Brush set, Princeton “Real Value” TAS #07462, Set Of 4
(or Princeton “Snap” Synthetic Bristle, short handled brush set, TAS #68780)

[Brushes may be optionally purchased individually to achieve a variety of shapes and sizes. Synthetic “acrylic” bristles only (no “natural” i.e., animal hair bristles). Make sure ferrules are not loose and bristles have not been splayed while in the store. Once you have purchased a brush, do not replace the clear plastic bristle covers once they have been removed.]

1 Bottle Golden Acrylic Glazing Liquid Satin, Item #59277, 8 oz.

- 1 (60 ml/2 oz) tube Golden ultramarine blue (or something like it)
- 1 (60 ml/2 oz) tube Golden cadmium yellow hue (or something like it)
- 1 (60 ml/2 oz) tube Golden cadmium red hue (or something like it)
- 1 (60 ml/2 oz) tube Golden burnt umber
- 1 (60 ml/2 oz) tube Golden burnt sienna
- 1 (60 ml/2 oz) tube Golden bone black (or another black)
- 1 (60 ml/2 oz) tube Golden titanium white

(High quality acrylic colors such as Golden do not change when dry and have a higher pigment to vehicle ratio. The term “hue” as in “cadmium red hue” indicates that the pigments used are

not truly cadmium which is a heavy metal. The hues are thus less expensive while almost approximating the brilliance of cadmium.)

Strathmore "Drawing" pad, 400 series, 24 sheets, 80lb paper, 8 x 10" (or 9 x12" or 6 x 8")

4 sheets Fabriano Artistic, traditional white, 22 x 30, 140 lb., hot press, 100% cotton paper, TAS #16916 (or Arches equivalent)

Faber Castel dust free eraser

2" chinese bristle brush TAS #57209 (or any cheap, wide brush to remove eraser crumbs)

.9mm mechanical pencil + **2B** .9mm leads (the pencil comes with HB leads, replace these with 2B leads)

.5mm mechanical pencil

30/60/90 degree triangle 8" or 10" TAS #84373, C-Thru

Black Liner (by Pacific Arc) technical drawing pen, 0.05

Black Liner (by Pacific Arc) technical drawing pen, 08

Pigma FB brush pen

Other Required supplies from grocery store, thrift store, or home:

One or two cotton tee-shirts for rags and brush holder

One storage container/box for supplies – no plastic bags

One shallow plastic storage container(s) with lid to use as palette

2-3 clean jar lids

Institutional Policies and Guidelines

Grade Appeal Process: Concerns about the accuracy of grades should first be discussed with the instructor. A request for a change of grade is a formal request and must be made within six months of the grade assignment. Directions for filing an appeal can be found in the student handbook [Student Handbook 2022-2023 v4.pdf \(com.edu\)](#). *An appeal will not be considered because of general dissatisfaction with a grade, penalty, or outcome of a course. Disagreement with the instructor's professional judgment of the quality of the student's work and performance is also not an admissible basis for a grade appeal.*

Academic Success & Support Services: College of the Mainland is committed to providing students the necessary support and tools for success in their college careers. Support is offered through our Tutoring Services, Library, Counseling, and through Student Services. Please discuss any concerns with your faculty or an advisor.

ADA Statement: Any student with a documented disability needing academic accommodations is requested to contact Kimberly Lachney at 409-933-8919 or klachney@com.edu. The Office of Services for Students with Disabilities is located in the Student Success Center.

Textbook Purchasing Statement: A student attending College of the Mainland is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.

Withdrawal Policy: Students may withdraw from this course for any reason prior to the last eligible day for a "W" grade. Before withdrawing students should speak with the instructor and consult an advisor. Students are permitted to withdraw only six times during their college career by state law. The last date to withdraw from the 1st 8-week session is March 1. The last date to withdraw from the 16-week session is April 24. The last date to withdraw for the 2nd 8-week session is May 3.

FN Grading: The FN grade is issued in cases of *failure due to a lack of attendance*, as determined by the instructor. The F_N grade may be issued for cases in which the student ceases or fails to attend class, submit assignments, or participate in required capacities, and for which the student has failed to withdraw. The issuing of the F_N grade is at the discretion of the instructor. The last date of attendance should be documented for submission of an F_N grade.

Early Alert Program: The Student Success Center at College of the Mainland has implemented an Early Alert Program because student success and retention are very important to us. I have been asked to refer students to the program throughout the semester if they are having difficulty completing assignments or have poor attendance. If you are referred to the Early Alert Program

you will be contacted by someone in the Student Success Center who will schedule a meeting with you to see what assistance they can offer in order for you to meet your academic goals.

Resources to Help with Stress:

If you are experiencing stress or anxiety about your daily living needs including food, housing or just feel you could benefit from free resources to help you through a difficult time, please click here <https://www.com.edu/community-resource-center/>. College of the Mainland has partnered with free community resources to help you stay on track with your schoolwork, by addressing life issues that get in the way of doing your best in school. All services are private and confidential. You may also contact the Dean of Students office at deanofstudents@com.edu or communityresources@com.edu.

Success Tips for Students:

- Come to class on time and prepared to work
- Don't sleep or use your phone during class. It's rude.
- Communicate with the instructor about issues preventing attendance and completing assignments
- Participate in class discussions.

Vocabulary: Use of proper terms regarding the principles of design are very important in this class. Students will be expected to write down the vocabulary in their sketch books and use the terms in discussions. The use of proper vocabulary will be noted in each assignments grade.

Cell Phones:

All cell phones must be turned off during class times. In case of an emergency cell phones may be left on vibrate and students may leave the class room to respond to the call.

List of Elements and principles of 2D Design:

Visual Elements:

Line: Lines are long thin shapes, but also include implied or imaginary lines that direct the eye to other forms within the composition, like connecting the dots of stars in Ursa Major. Points and Dots may also be thought of as short lines or small shapes.

Composition: The organization of a pictorial plane. The articulation of lines, shapes, colors, and other art element is a work of art. More often applied to a two-dimensional work of art where the shape of the plane allows for shapes to be cropped unlike in a three-dimensional work of art that can be viewed from all sides.

Shape: Shapes also have edges or contours which can be crisp and hard-edged or soft and out of focus. Shapes can be biomorphic or geometric; representational or non-representational,

positive or negative; rectilinear or curvilinear. Shapes often overlap to create a sense of depth or modified to create illusionistic volumes.

Values: values are darks, lights, and mid-tones. Values may contrast with other values or transition into gradients changing from dark to light.

Textures: Textures can be illusionistic or a physical aspect of the artwork. Surfaces can be rough, smooth, grainy, polished, reflective, dimpled, lumpy, painterly, etc.

Color Relationships: Like chords in music, most artists limit their color choices in some way. Color relationships can be primary, secondary, complimentary, tertiary, analogous, high-intensity, muted, monochromatic, dichromatic, luminous, atmospheric, graduated, neutral, etc. When looking at art, clues about color theory begin by looking for the colors that are not there. All colors must have a value.

Volumes: Masses and volumes can be physical as in sculpture or illusionistic as in paintings and photographs. The shapes in many modernist paintings can appear extremely flat. Sometimes the word 'form' is synonymous with both 'volume' and 'shape'. Volumes with holes in them, like some sculptures, are called "open form".

Spaces: Space can be physical as in architecture or illusionistic as in photography. Space and volume always reference the third dimension (depth). Space can be most easily suggested by overlapping or perspective devices in 2-D works such as drawings or photography.

Light: both Space and volume can influence light and shadow patterns. E.g., "The light within Gothic cathedrals is manipulated through the use of stained-glass windows that vary according to the weather and time of day." Also, "luminosity" can be highly illusionistic as in many landscape paintings.

Principles of Organization: These principles are used to arrange and contextualize the visual elements.

Proportion: Generally, the relationship of smaller things to larger things. For example, Michelangelo's "David" seems to have a big head and hands in comparison to the ideal geometric proportions of Leonardo's "Vitruvian Man". We can also talk about the proportion of Red to Green within a composition or the aspect ratio of a frame. We can talk about the proportion of space to mass in gothic cathedrals vs Old Kingdom pyramids.

Balance: Balance includes symmetry, asymmetry, or approximate symmetry but balance can also refer to any union of opposites, for example, dark vs. light values, organic shapes vs. geometric shapes, rough vs. smooth textures, etc. High contrasts tend to create focal areas that are often balanced with other focal areas.

Movement: Movement directs the viewer's eyes to flow through the composition via transition and opposition, repetitions, patterns, and rhythms. Movement can be very static and symmetrical like an Egyptian pyramid or very dynamic like Baroque churches.

Dominance: Dominance emphasizes some forms over others. Compositional forms are rarely treated equally. Some forms are very subtle and subordinate, just like in music. E.g., "High intensity colors tend to dominate low intensity colors".

Economy: Economy is critical to good design in art, literature, engineering, or music. Economy is the distillation to essentials. Creative processes seek to eliminate unnecessary elements. "Less is more" is a statement about economy.

Space relationships: In 2D design space is always an illusion. Space includes use of various perspective systems: volume vs flatness; figure-ground relationships; overlapping forms, and atmospheric perspectives to create the illusion of depth.

Light References: In 2-D designs such as pictures, the indication of an external light source is an illusion based on shadow patterns and how light behaves on volumes. See Chiaroscuro: <https://en.wikipedia.org/wiki/Chiaroscuro>

Patterns: patterns are created through the repetition of shapes. Patterns can be 'metric' like a checkerboard or 'nonmetric' like wind ripples on water.

Volumes: [3D volumes are illusionistic in 2D designs and other pictures. \(All photos are pictures but not all pictures are photos\) Volumes may be depicted via linear perspective, illusionistic plane changes, cross-contour, or graduated values which make shapes appear bent or illuminated. Some designers and artists use the word 'form' synonymously with 3d volumes.](#) The shapes in many modernist paintings can appear extremely flat while in Academic paintings shapes appear very 3D. Sometimes the word 'form' is synonymous with both 'volume' and 'shape'. Volumes with holes in them, like some sculptures or architectural works, are called "open form".

Figure Ground Relationships: In 2D imaging, a figure is an isolated shape or volume, located within a ground, creating patterns of positive and negative shapes. The "T" at the beginning of this sentence is a figure while the white shape is the ground.

Opposition (contrasts) vs. Transitions (gradients): While contrasts create drama and strong focal areas, transitions tend to build harmony and sense of interconnectedness. Effective images usually balance transition and opposition.