

Two Dimensional Design

Workbook

ART 104A

Fall 2010

Greensheet: Working Syllabus

Class Goal: Learn Basic Design Principles and Color Theory. Learn basic art techniques and craft. Develop written and oral Art presentation skills.

Class Overview: This class will be composed of lecture and lab. There will be weekly demonstrations, slide presentations, and critiques. In addition, we will have a mandatory field trip. All students are expected to be present and participate.

Course outline: (See attached pages)

- 1: Awareness of Design
- 2: Principles of Design
- 3: Line
- 4: Shape and Form
- 5: Space
- 6: Texture
- 7: Value
- 8: Color
- 9: Hand-bound BOOK

Structure of Course:

- 1: Lectures (Announcements, Demonstrations, Critiques, and Handouts)
- 2: Labs

Assignments:

- 1: Lab Projects
- 2: Outside Readings
- 3: Extracurricular Events

Grade Determinants: (see grading policy)

Required Texts:

- 1: Design Principles and Problems, 2nd Edition, Zelanski/ Fisher

Supplies: (see supply list)

“Unwritten Rules” for Succeeding in College

- Make certain that you understand and follow the instructor’s plagiarism policy. **Be aware that you can plagiarize without even intending to do so.**
- **Don’t ask your instructor if “it is OK” to be absent, leave class early, or turn in an assignment late.** Understand that these choices have consequences, which are usually explained in the course syllabus. If you must turn in an assignment late, don’t try to talk the instructor out of counting it as late.
- If you must miss class, don’t waste the instructor’s time by giving excuses about why you were absent. Also, never tell your instructor that you had to miss class because
you had to work.
you were in Tahoe, L.A., Las Vegas, Minnesota, or (fill in the blank).
you had to study for a midterm in another class.
- If you are absent for a class, don’t ask the instructor to tell you what you missed. Instead, call or e-mail another student in the class. It is your responsibility to keep up with the material covered in class and the assignments.
- Never ask the instructor, “Did I miss anything important?” upon returning to class after an absence.
- If you must miss class for an extended period of time (one week or more) due to a serious illness or a death in the family, **let the instructor know** by phone or e-mail. Otherwise, the instructor may assume you’ve dropped and remove you from the roster, or give you an F grade. If you have in fact dropped the class, do not expect the instructor to do the paperwork to drop you. That is your responsibility!!!!
- Avoid coming to class late. If you must come late to class, don’t make a lot of noise entering or walk in front of the class while the instructor is talking. Instead, come in quietly and take a seat by the door.
- Avoid talking to another student while the instructor is giving a lecture or addressing the class.
- On days that an assignment is due, arrive to class on time, having proofread and stapled your paper. **Never ask your instructor, “Do you have a stapler?”** Don’t ask the instructor if you can leave early after turning in an assignment; this makes a very poor impression. **And do not work on that assignment during the class and try to turn it in at the end of class.**
- Never answer your cell phone in class. Put phones on vibrate. If your phone rings during class, quickly shut it off; don’t go outside to answer it. Don’t play with your phone during class. Don’t look to see who it is and announce you must talk to your mother, grandmother, sister, etc. Points will be deducted.

After an instructor has finished explaining something, don’t ask, “Do we need to know this?” When an instructor gives an assignment, don’t ask, “Does this count for our grade?” **Remember that your attitude counts towards your grade.**

Grading Policy

Attendance and participation are critical!

All projects will be graded. You will receive a project evaluation from me with the project graded for craft, effort and execution (effectiveness). See below.

A = 11-12 points, **B** = 9-10 points, **C** = 7-8 points, **D** = 5-6 points, **F** = 0-4 points,

At the end of the semester all the points will be added together.

In addition to your project grades, you will be graded for your physical attendance.

Absence No. 2-3 will each count as 5 Points each, off your final grade.

You will receive an "F" at absence No. 4.*

Attendance is taken promptly. Three lates and/or three leaving earlys will equal one absence.

You will also be graded for your mental attendance and enthusiasm.

This class is very hands-on. It is very important for you to be in class on time with the materials that are needed for that class period. If you miss class it is **your responsibility** to check with a classmate in regard to what you missed.

You may not e-mail me and ask me what you missed.

You may not take up class time asking me what you missed.

You may not use class time allotted for one assignment by playing catch up with another assignment.

All students must attend first 2 days of class or they will be dropped & petitioners given their space.

Drop Policy: It is administration policy that students are responsible for dropping courses. If you decide to drop this class, please fill out the appropriate paperwork.

Cheating or Plagiarism: At Ohlone, plagiarism is the act of representing the work of another as one's own (without giving appropriate credit) regardless of how that work was obtained and submitting it to fulfill academic requirements. Plagiarism at Ohlone includes but is not limited to:

1. The act of incorporating the ideas, words, sentences, paragraphs, or parts thereof, or the specific substance of another's work, without giving appropriate credit, and representing the product as one's own work; and
2. Representing another's artistic/scholarly works such as musical compositions, computer programs, photographs, paintings, drawings, sculptures, or similar works as one's own.

If you plagiarize in this class you will not be allowed to stay in the class or complete the course. You will receive an F for the course.

Changes to Syllabi:

This will most likely occur. Class time is very important for sharing ideas and working on assignments and critiquing work. Do not jump ahead on the syllabus and try to interpret assignments before they are presented to you. There is a point for each assignment and a time for them to be assigned. Each project leads to success and better understanding for the next project. Some of the calculations or materials will change for a project, so wait until the project is introduced in the classroom.

I understand that absences 2-3 each take 5 points off my final grade, & I will fail the class at absence No. 4.

Sign here

Name of two classmates

email

Phone

2-D DESIGN SUPPLIES

- Strathmore Bristol Smooth, white 11" X 14", 20 sheets, 100lb., 300 series
- Strathmore, Artagain, black, 12" X 18", 24 sheets, 60 lb., 400 series
- 8 1/2 " x 11" copier paper
- "Yes" stickflat glue, 1 pint and plastic palette knife
or 2 ea. Premium Best-Test Rubber Cement, 8 ounce and rubber cement pick up
- Pritt or Tombow Glue Stick, (Archival)
- Drafting Tape #230, 1/2" or 3/4"
- Self-healing cutting board, 12" X 18" or cardboard
- Bevelled Triangle (transparent), P450, or 30-60-90 at least 10", Alvin or C-thru
- Ruler with inches and centimeters
- X-acto Knife, #2, with cover and refill blades
- Good pair of scissors
- Drawing pencils graphite HB, 4B
- Erasures: Staedtler Mars Plastic or Pentel Clic Eraser ZE 21
- Acrylic paint: Titanium White and Ivory Black
- Acrylic paint: Cobalt Blue, Cadmium Red Medium, Cadmium Yellow Light
or Winsor & Newton Cobalt Blue, Perylene Red, Cadmium Yellow Medium
no transparent, no translucent, yes opaque
- Brushes 1/4", 1/2" and 2 round brushes
- White-out, Bic White-Out Exact Liner
- Black Sumi Ink Yasutomo and Pens, 2 sizes of tips
- 1 Fine Point Black Marker "PEN STIX" or Ultra-Fine Nib Sharpie
- Sharpie fine point permanent marker (black felt tip)
- Paper Palette or waxed paper
- Rubber Brayer, soft
- Barren or Scratch-Art rubbing stick
- Small stiff plastic board, approximately 6"x6" 1/4" to 1/2" thick (check Tap Plastic)
- Rag and small container for water
- Itoya Portfolio 11"x 14" or Cardboard folder approximately 11" x 14"
- Textbook: *Design Principles and Problems*, 2nd Edition, Zelanski/ Fisher

- ***Need Week 14 (for book binding):***
 - Heavy duty tracing paper, vellum, 11"x14"
 - 2 pieces board for book cover - Binder's Board or Davey Board 11 1/4 x 14 1/4 #18 0.082 thick
 - 2 big colorful pieces of Canson paper or fabric for book cover
 - Set of oil pastels,
 - Bone Tool Waxed paper weights post-its Itoya portfolio

Optional:

- 18" Flexible Curve

UTRECHT
1909 University
Berkeley
510-649-0808

OHLONE
BOOKSTORE
Fremont
510-659-6062

OFFICE MAX
The Hub
Fremont
510-745-6125

UNIVERSITY ARTS
267 Hamilton Ave.
Palo Alto
415-328-3500

UNIVERSITY ARTS
456 Meridian
San Jose
408-297-4707

AMSTERDAM ARTS
1013 University Ave.
Berkeley
510-548-9663

SAN JOSE ART
481 S. Bascom
San Jose
408-298-8422

AARON BROS
39165 Farwell Drive
Fremont
510-791-5751

DICK BLICK

1-800-447-8192

DANIEL SMITH

1-800-426-6740

CHEAP JOE'S Art Stuff

1-800-227-2788

ASW
Art Supply Warehouse
1-800-995-6778
www.aswexpress.com

PETTINGELL Bookbindery Jerry' Artarama
2181 Bancroft Way
Berkeley, CA
510-845-3653

1800-827-8478
www.jerrysartarama.com

M-F 10-4pm
Binder board
#18 .082 thick 9 1/4"x 12 1/4"

ASK ABOUT STUDENT DISCOUNTS!

OHLONE COLLGE
ART 104A
2-D DESIGN
INFORMATION SHEET

NAME: _____ DATE _____

Why are you taking this class? _____

What is your major? _____

What is your career goal? _____

What art classes are you currently taking? _____

What art classes have you completed since 8th grade? Where? _____

What art experiences do you have? (drawing, painting, etc.) _____

Do you have any art work experience? Where and when? _____

Describe your present job. _____

What degrees do you have? _____

Do you plan to transfer to a 4-year University? Where? Major?

What artist or style of art do you like? Why? _____

What do you want to gain from this class? _____

Introduction *Week 1*

Welcome, Information Sheet, Review syllabus and review the class materials list
*Begin discussion of the **Principles of Design**: line, shape and form, space, texture, value and color.*

Homework, Day 1 read *Chapter 1 of Design Principles and Problems: Awareness of Design*
Bring visuals to help with nameplate
Buy materials and be ready to work

Assignment # 1 Nameplate *Week 1*

Make Nameplate.

This will eventually become page 1 in your book.

What is the purpose of a nameplate – how can you be creative and clear?

Title: _____ (write in here)

Objective: _____

Lecture: Chapter 1 Awareness; and Nameplate

Homework, Day 2 review *Chapter 1, pick out magazine ads or artworks*

This is a black and white design on 11 x 14 horizontal (or landscape) paper

Use your name plus optional letters, words, and images

The design can be an abstract design, a representational drawing, a poem, etc.

The design can be symmetrical or asymmetrical

The design can bleed to the edges or have a margin.

A border is optional

Make 4 each 25% **thumbnails** with pencil (see next page)

The thumbnails should have an emphasis on contrasts with letters and images

1. *color*: black and white
2. *space*: positive and negative space
3. *line weight*: thin and thick lines
4. *size*: large and small shapes
5. *width*: condensed and expanded
6. *font fill*: solid or outline font
7. *letter direction*: horizontal, vertical and diagonal incline

The letters and images can be sliced, rotated, rearranged or overlapped

Choose your favorite of the 4 thumbnails

Enlarge and draw a 100% rough on 11 x 14 paper

Cut the design out of black paper.

'Yes' glue design to 11 x 14 horizontal white Bristol paper

Title: _____ (write in here)

On the back of the project, put: your name; date; assignment. # and name; & title _____

Type a short description of the assignment.

Discuss what you felt worked or did not work within the assignment.

Explain your choices.

Discuss the Seven Elements of Design: Line, Shape, Form, Space, Texture, Value and Color.

BOLD each **Element Name** that you use.

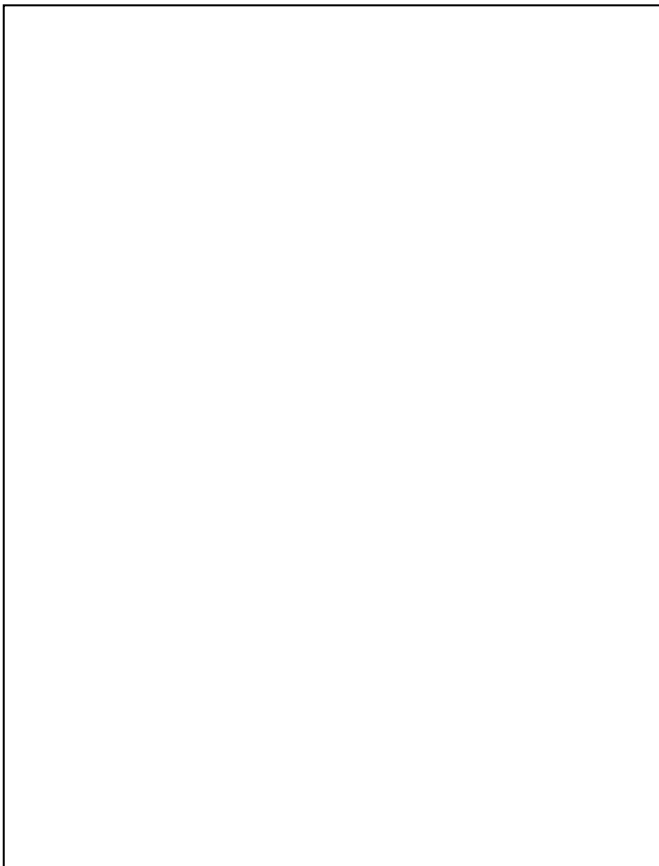
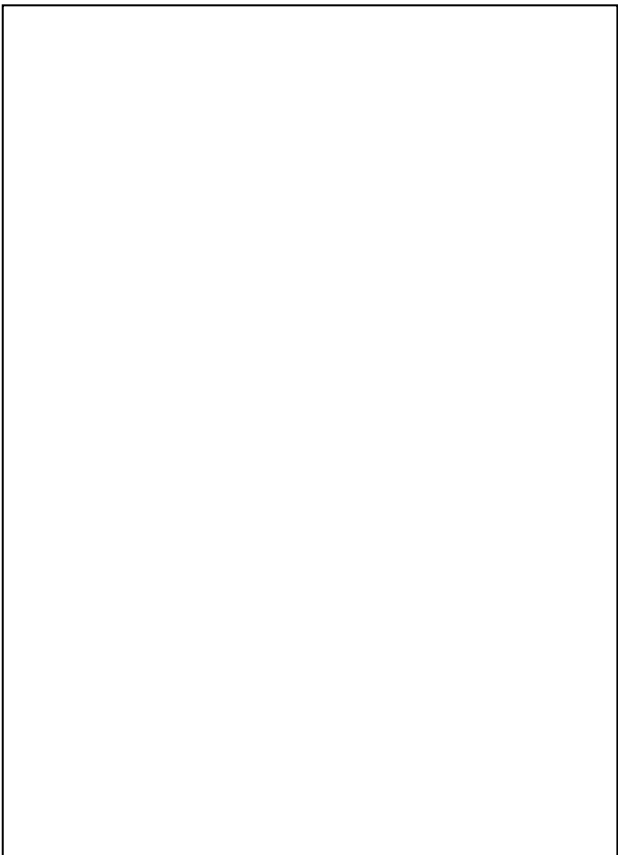
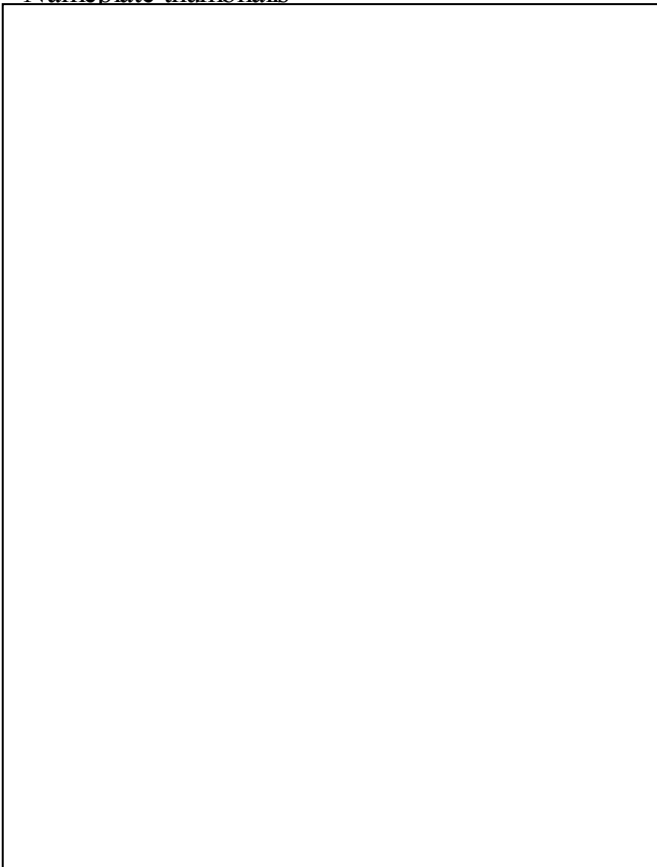
Read text p. 28, 29, 30.

When assembling the book, the back sides of the projects will be covered up.

However, you will need to know the order of the assignments.

The assignment descriptions will also be included in the book.

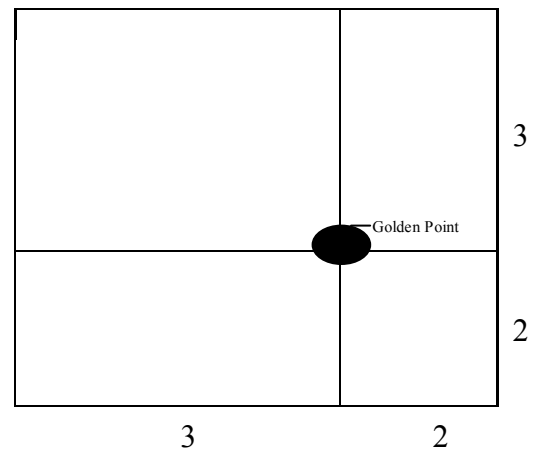
Nameplate thumbnails



COMPOSITION (and understructure)

The main rule of composition: If it works and serves the artist's purpose, then it is a good composition. There are however several guidelines on what looks best.

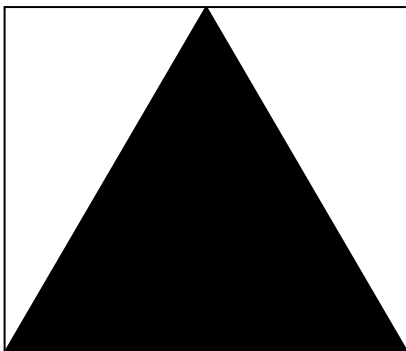
Golden Section or Golden Spot. Vitruvius, in the 1st Century B.C., after studying Pompeii wall paintings, wrote in his *De Architectura* "The best place to place the main subject of a painting is at the Golden Section or Golden Point. This is the intersection of a 3 to 2 ratio on the painting. When you are setting up your composition, place the main interest on the Golden Point. The painting will probably look better than if you place the main subject in the center of the page."



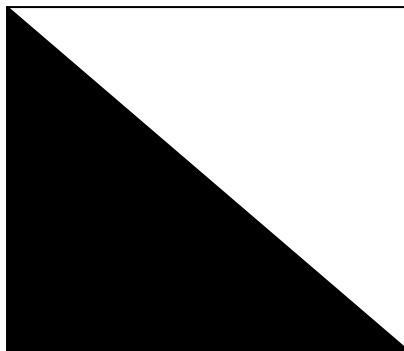
Understructure

1. The Golden Triangle; In the Renaissance, this geometric form was very popular and used in virgin and child paintings. This form of composition is a basic triangle from the corners of the painting to the middle of the opposite side.
2. The Strong Diagonal This composition became a favorite in the baroque period.
3. The S Curve or Z Shape This composition is used a lot in landscapes.
4. The L Shape Also popular in landscapes.
5. The Curved L Shape Also popular in landscapes.
6. The Large Oval in the Center of the Piece. Used in portrait work and still life.

Golden Triangle



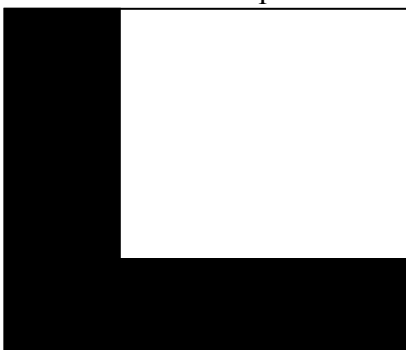
Strong Diagonal



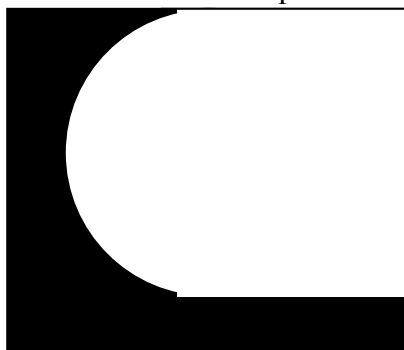
Z Shape



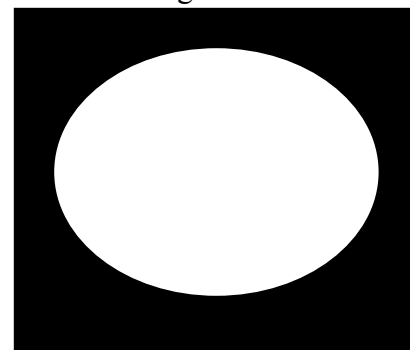
The L Shape



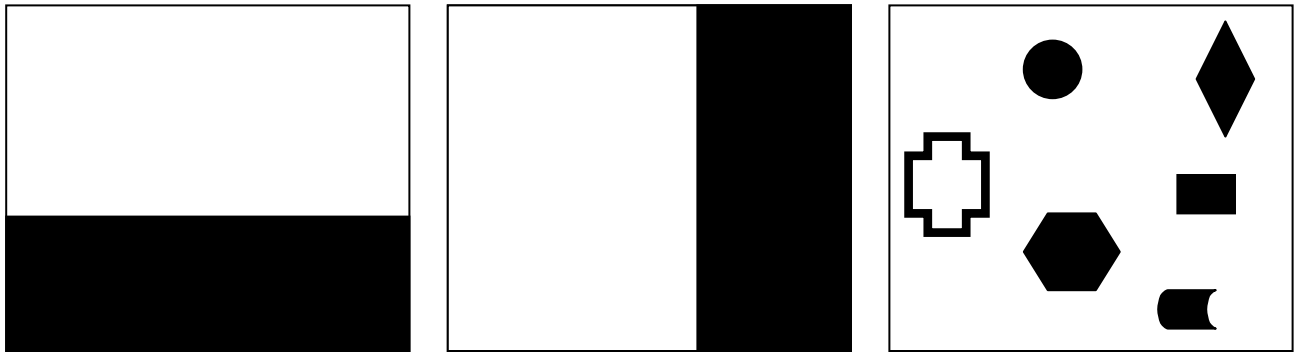
The Curved L Shape



Large Center



These compositions are poor and should be avoided: Dividing the piece in half, either vertical or horizontal) or placing too many objects with too much space between them.



- LINE

Assignment # 2 Simplify Lines and Understand Units *Week 2*

Read 3.1 on p. 71

View the 11 x14 Bristol as horizontal, and lightly mark 3.5 cm pencil borders on R & L side. (Black lines will bleed at top and bottom.)

Divide the page into 4 equal sections, and lightly mark with pencil.

Draw 9 each 25% thumbnails with pencil (see next page). Choose favorite thumbnails for project.

Cut out straight lines from black construction paper. The line's width may vary. Use your exacto-knife. Cut 4 lines for each section.

Yes glue. 4 straight black lines in each section. The lines should touch both the x and y axis.

Section 1 Horizontal lines

Section 2 Vertical lines

Section 3 Diagonal lines

Section 4 All 3 line directions, plus 4th line in any direction

Try to make negative areas work as hard as positive areas. **Read p. 71 & 72.**

On the back of the project, put: your name; date; assignment. # and name; & title _____

Type the kind of movement you created or the type of image your lines allude to; (for example: stairs, building interior, organic shapes, etc.) And express why. **Discuss the ways you created:**

Unity: Repetition, Variety, Rhythm, Balance, Emphasis, and Economy.

Also note which composition you like best and why you feel it is successful.

Homework Week 2 read *Chapter 2: Unifying Principles of Design*

Assignment # 3 Balance *Week 3*

View the 11 x 14 Bristol Vellum as horizontal, and lightly mark 3.5 cm pencil borders on R & L side. (Black lines will bleed at top and bottom.)

Divide the page into 4 equal sections, and lightly mark with pencil.

Draw 9 each 25% thumbnails with pencil (see next page). Choose favorite thumbnails for project.

In the **top 2 sections**, use **curved** lines

Maintain only one curve within each line.

Each line must be the same width. Use 2 to 20 lines

Each line must go from edge to edge, to the x or y axis. Do not end lines in the middle of the page.

Create an **asymmetrical** composition.

Maintain balance using horizontal, vertical and diagonal **curved** lines.

Read p 72-73.

Cut lines from black construction paper. Use your exacto-knife.

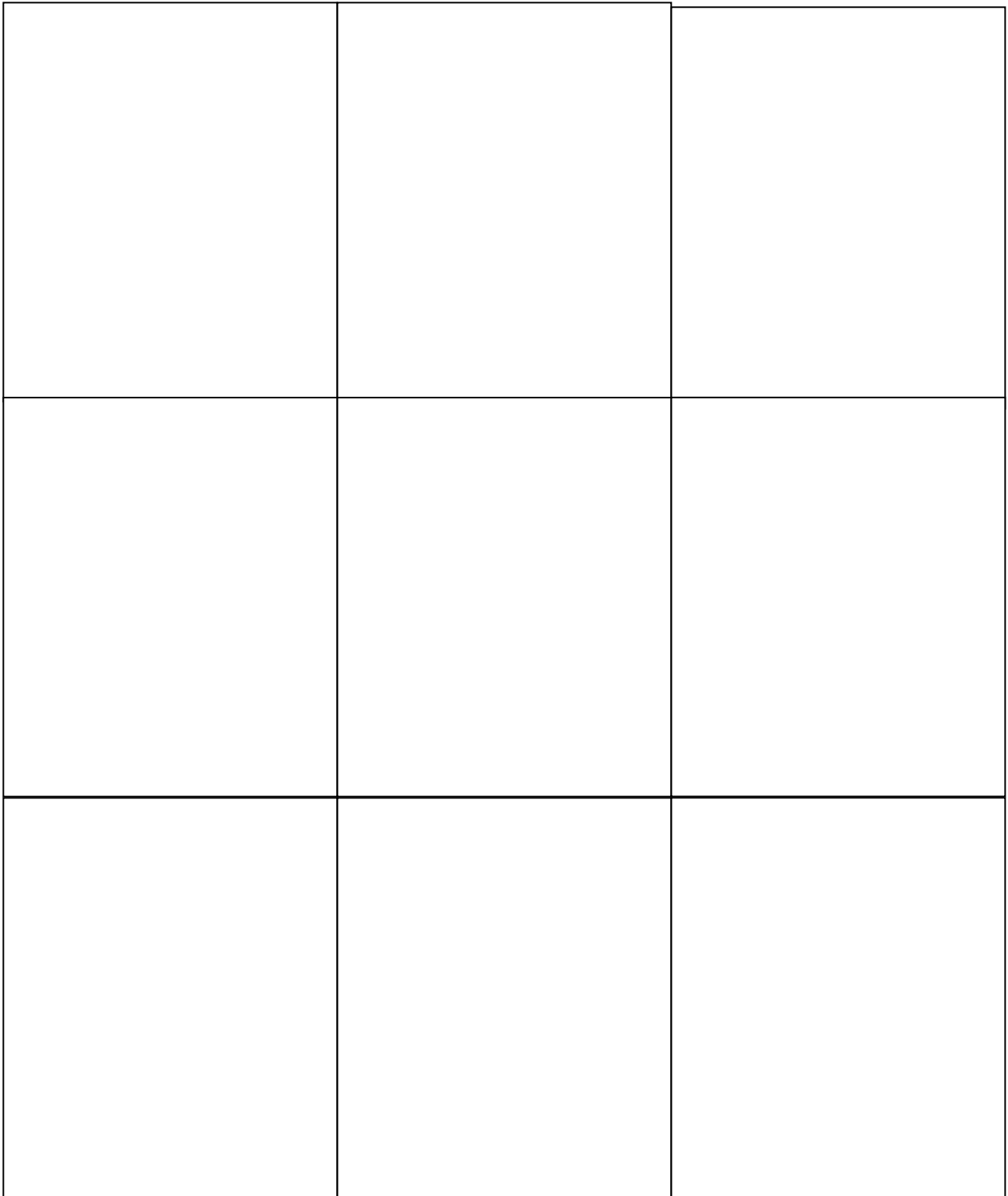
'Yes' glue the black lines.

On the back of the project, put: your name; date; assignment. # and name; & title _____

Homework Week 3 read *Chapter 3: Line*

Lecture: Chapter 3 Line

9 thumbnails



9 thumbnails

9 thumbnails

Assignment # 4 Asymmetrical Balance *Week 3*

Draw 9 each 25% thumbnails with pencil. Choose favorite thumbnails for project.

In the **bottom 2 sections**, vary the width and direction of the **straight** lines.

Use 2 to 20 lines, that are: horizontal, vertical, or 45 degrees.

Your lines do not have to go all the way across the page. They can end in the middle.

Lines can be positive or negative.

Achieve side to side balance and top to bottom balance, symmetrical or asymmetrical.

Cut lines from black construction paper. Use your exacto-knife.

'Yes' glue the black lines.

You can also cut out white shapes and glue them over black lines.

On the back of the project, put: your name; date; assignment. # and name; & title _____

Also write the type of movement you created or the type of image your lines allude to; (for example: stairs, building interior, organic shapes, etc.) And describe why.

Describe your lines. Discuss the type of lines used. What do your lines express?

Discuss positive and negative areas.

Also note which composition (top or bottom) you like best and why you feel it is successful.

Also explain why it is balanced. How did you achieve interest and balance?

Homework Week 4: finish project

Assignment # 5 Ebb and Flow of Positive and Negative Elements *Week 4*

Read 3.2 on p.74

View page as landscape. Create 3.5 cm R & L pencil borders.

Divide the page into 2 equal top and bottom sections and lightly mark with pencil.

(Black lines will bleed at top and bottom.)

Cut strips of black paper 5.5 inches long, with widths from the thinnest, you can make up to 1.5 inches thick.

In the **top section** – place the lines from thinnest to thickest.

On the **bottom section** - have the movement go from thick to thin to thick.

Lines can be vertical or slightly diagonal.

'Yes' glue the black lines.

On the back of the project, put: your name; date; assignment. # and name; & title _____

Discuss Ebb and Flow. Describe your lines. What do your lines express? What illusions did you create?

Have you created an optical illusion? What color is figure and which color is ground? Why? Did your lines create any shapes? How did you hold your lines and shapes together?

Homework Week 4: read Chapter 4: Shape and Form, Bring 2 1/2" circle or can for #6

- **SHAPE and FORM**

Assignment # 6 Shapes *Week 4*

View the 11 x 14 Bristol Vellum as horizontal, and lightly mark 3.5 cm pencil borders on R & L side.

(Black shapes will bleed at top and bottom.)

Divide the page into 4 equal sections, and lightly mark with pencil.

From black paper, **cut out** 4 squares, 4 circles and 4 triangles, –they should all be the same size.

Each section contains 1 square, 1 circle, and 1 equilateral triangle, (3 equal angles, 3 equal sides)

In the 1st section (top left) all three shapes **equal** in relationship to one another (this will depend on how you place them in relation to one another).

In the 2nd section (top right) the triangle be most **domineering**.

In the 3rd section (bottom left) **alienate** the triangle.

In the 4th section, (bottom right) the white space and the black shapes interact with one another, becoming a **figure-ground** relationship. *You want to see positive shapes and negative shapes.*

You can crop the shapes as long as the viewer can identify the shapes.

Yes? glue the black shapes.

On the back of the project, put: your name; date; assignment. # and name; & title _____

Discuss the **SIX Principles of Design** regarding your project: **repetition, variety, rhythm, balance, emphasis, economy**. Also, how did you hold the shapes together?

Homework bring in *Pen, Black Ink, Brush, White Out, scratch paper, drawing pencil, exacto, scissors*

Assignment # 7 Abstract Organic Composition (with pen and ink) *Week 5*

1. In class, draw **blind contour lines of organic shadows or shapes**.

Use a pencil to draw 20 contours (any size).

What look are you attempting: symmetrical or asymmetrical, gravitational or floating, rigid or loose, etc.?

Look at Matisse cut outs.

2. Look at the different shapes you drew and then circle 4 to consider as use for a composition.

Then choose 1-2 of the shapes. Cut that shape from Black Artagain to use as template. 3” to 6” in size.

3. Quickly draw 4 sample compositions from the Bristol template by drawing pencil outlines on 11 x 14 paper, and then quickly color in shapes. No borders.

4. Choose 1 composition from the 4 samples.

Draw that composition with brush and ink (pen is optional) on 11 x 14 Bristol.

On the back of the project, put: your name; date; assignment. # and name; & title _____

How did you hold shapes together. **Read text p 80-81 & 96-105.** How did you suggest Unity?

Homework finish project *Save all contour drawings for later assignment*

Assignment # 8 Create a Unit (of Design) *Week 6*

When line becomes shape and form

Use a pencil and make 30 *asymmetrical* thumbnails that are 1 1/2 x 1 1/2 (see next page)

Use any line type: straight or curved; diagonal, vertical or horizontal, arcs, etc.

You might want to suggest an outer edge by having a bleed on each side.

You may **not** want to use 50% black and 50% white,. Change the ratio to get a more interesting positive/negative “checkerboard”.

View 11 x 14 Bristol Vellum as horizontal, and lightly mark a 5.75 cm pencil border on R & L side. Mark a 2 cm pencil border on top and bottom.

Divide the page into 9 equal sections, (8 cm square) and lightly mark with pencil.

Select 9 of the 30 thumbnails.

Use ink or markers and create forms to make a different unit in each of the 9 sections.

Distinguish positive/ negative space with black and white color.

Choose your favorite unit from the 9 completed.

You will make several repeat systems from this favorite unit.

On the back of the project, put: your name; date; assignment. # and name; & title _____

Tell why you choose your favorite unit. And why you feel it is successful.

Discuss Design Terms: 7 Elements of Design and 6 Principles of Design.

Homework Week 5: *Continue to work on units*

30 thumbnails

Assignment # 9 Repeat and Mirror the Unit *Week 6*

Make a line drawing of your favorite Unit in a 9 cm square. Center the drawing on paper. This can be cut and used as a template.

View 11 x 14 Bristol Vellum as horizontal, and lightly mark a 5.75 cm pencil border on each R & L side.

Mark a 2 cm pencil border on top and bottom.

Divide the pages into 9 equal units, (8 cm square) and lightly mark with pencil

Repeat your favorite unit in the horizontal top and bottom rows. Use ink.

On the back of the project, put: your name; date; assignment. # and name; & title _____

Also write how you accomplished each task. And why you feel it is successful.

Homework Week 6: *Continue to work on units*

Lecture: Repeat Patterns

Assignment # 10 Counterchange (Reverse) the unit *Week 6*

View 11 x 14 Bristol as horizontal, and lightly mark a 5.75 cm pencil borders on each R & L side. Mark a 2 cm pencil border on top and bottom.

Divide the pages into 9 equal units, (8 cm square) and lightly mark with pencil.

Reverse the positive and negative of your favorite unit (assignment 9) and copy with ink.

(This is a reversed version of #9.) **OR go to Kinkos or UPS Store & make a 100% negative (or reversed) copy of #9 on heavy glossy cardstock.**

On the back of the project, put: your name; date; assignment. # and name; & title _____

Homework Week 6: Take assignments 9 & 10 to Kinkos or UPS Store. Make 12 each 50% copies on heavy paper. You will have 216 of the 4 cm squares. (Cut a 4 cm square to use as a pattern.)

Patterns and Textures Block Repeats of the Unit First lightly draw grid on paper

Take **50%** copies on heavy paper. (The units should measure 4 cm x 4 cm)

Cut, combine and glue the copies onto 11 x 14 Bristol to make the following assignments:

Assignment # 11 A or B *Week 6*

11A *Five Vertical Pillars*

Eight units high, with 1 cm white spacing between pillars

Rotate alternate units 90 degrees; then alternate positive and negative pillars

2 cm white border on R & L side, 1.75 cm top and bottom border

Title _____

11B *Five Horizontal Stripes*

Eight units wide, with 1 cm white spacing between rows

In horizontal stripe 1 and 3, Alternate unit between positive and negative

In horizontal stripe 2 and 4, Rotate unit 90degrees and switch from positive to negative

1.75 cm white border on R & L side, 2 cm top and bottom border

Title _____

Assignment # 12 A or B *Week 6*

12A *Horizontal Mirrors*

Six Horizontal rows of eight units each

Six units high, flush with no spacing

Horizontal Mirror each two units

Alternate rows between positive and negative

1.75 cm white border on R & L side, 2 cm top and bottom border

Title _____

12B *Vertical Mirrors*

Positive units with a positive mirrored row

Eight Horizontal rows of six positive units each

Eight units high, flush with no spacing

Vertical Mirror each two units

All rows stay positive

2 cm white border on R & L side, 1.75 cm top and bottom border

Title _____

Assignment # 13 *Week 6*

13 *Quadrant Rotations* or *Composite Repeats* or *Mirror Repeats* of negative unit

Eight Horizontal rows of six negative units each

Eight units high, flush with no spacing

Quadrant Rotate each four units

All rows stay negative (optional)

2 cm white border on R & L side, 1.75 cm top and bottom border

Title _____

Assignment # 14 A or B *Week 7*

14A *Brick Repeats, Horizontal*

A sideways drop becomes a half brick, there should be a horizontal emphasis

You choose positive or negative units. You can also use white blank blocks

Six horizontal rows of eight units each

Six units high, flush with no spacing

1.75 cm white border on R & L side, 2 cm top and bottom border Title _____

14B *Brick Repeats, Vertical*

Half-Drop repeats with a vertical emphasis

You choose positive or negative units. You can also use white blank blocks

Eight horizontal rows of six units each

Eight units high, flush with no spacing

2 cm white border on R & L side, 1.75 cm top and bottom border Title _____

Assignment # 15 *Dissected Composite Repeats or Mirror Repeats* Week 7

Dissect unit, then combine dissections to make new composite unit

Eight Horizontal rows of six units each

Eight units high, flush with no spacing

1 cm vertical column white spacing - *Optional*

2 cm white border on R & L side, 1.75 cm top and bottom border

Assignment # 16 *Random Free-form Unit Repeats* Week 7

With pencil, lightly draw a 4 cm square grid as a base to “anchor” your units.

Dissect unit, then combine dissections to make new random composite units.

Add very neat ink lines. – *Optional*

Work outside the box.

On the back of the project, put: your name; date; assignment # and name; & title _____

Identify each repeat. Tell how each unit changed

Homework Week 6 & 7: finish Repeats

Choose Surrealist artist & painting for Assignment 18 _____,

Have artist and art piece approved.

Make an 11 x 14 color copy and a B/W copy (horizontal).

Bring in pencils for Value Scale Assignment #17.

Assignment # 17 **B/W Value Scale** (with pencils) *Week 7*

Draw 10 each 2” squares, that do not touch. Use pencils.

Color from whitest white to blackest black.

Cut squares & **lightly tape** in 2 rows. with no spacing All horizontal squares touch. And all vertical squares touch. Center squares with a 1 inch horizontal margin between the 2 rows

There should be an even flow of color. Adjust color on squares, if necessary.

(We will Yes glue squares in class) Cover squares with tracing paper

On the back of the project, put: your name; date; assignment. # and name; & title _____

Discuss technique and materials.

Homework Week 7: Bring in *Surrealist paintings*. Choose Surrealist artist for Assignment 19

Assignment # 18 **Surrealism** *Week 8*

Pick out a Surrealist artwork (get approval). Get color copy on heavy paper, and save for bound book.

Make a B/W Xerox. Center the drawing. Cover with tracing paper.

On the back of the project, put: your name; date; assignment. # and name; & title _____

Write why you choose artist. How you accomplished the drawing. Why you feel it is successful. Write down: the artist's name, date of birth & death, title, date work was made, and size in inches.

Homework Week 7: Bring in fruit & vegetables

www.the-artist.org

Some Surrealist artists:

Eileen Agar
Louis Aragon
Jean Arp
Antonin Artaud
Hugo Ball
Victor Brauner
Andre Breton
Luis Bunuel
David Burluk
Leonora Carrington
Marc Chagall
Giorgio-de Chirico
Jean Cocteau
Joseph Cornell
Rene Crevel
Salvador Dali
Paul Delvaux
Robert Desnos
Oscar Dominguez
Marcel Duchamp
Paul Eluard
Max Ernst
Dulah Marie Evans
Gerhard Gepp
Alberto Giacometti
Gerome Kamrowski
Frida Kahlo
Paul Klee
Michel Leiris
Mina Loy
Dora Maar
Renee Magritte
Andre Masson
Roberto Matta
Joan Miro
Richard Oelze
Meret Oppenheim
Pablo Picasso
Benjamin Peret
Francis Picabia

Man Ray
Henri Rousseau
Yves Tanguy
Dorothea Tanning
Marie Toyen

Homework Week 9: read *Chapter 5: Space (Perspective)*

Bring to class: fruit, vegetable

Xerox #7 contour drawings

*Take photos of your bedroom, for perspective drawing. Bring in **printed** photos*

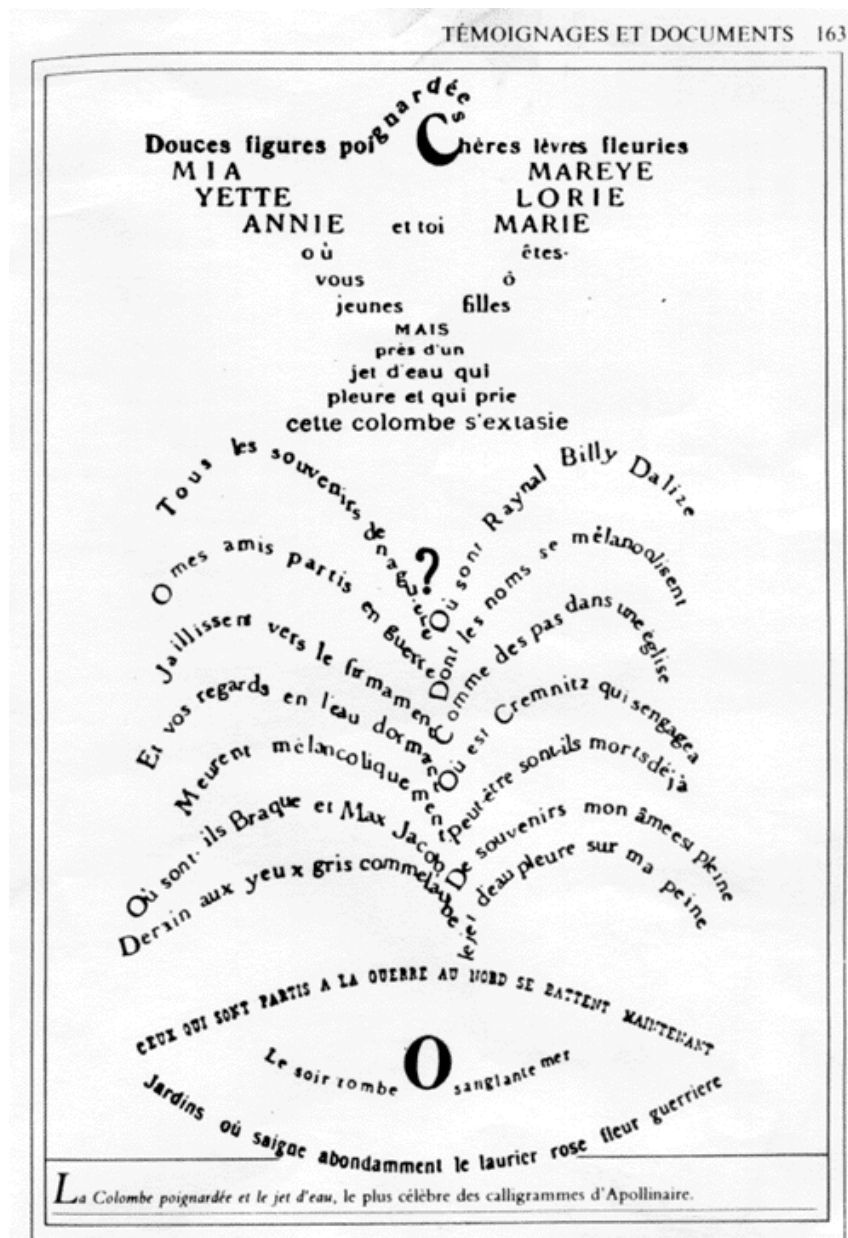
Lecture: Surrealism

dada - An early twentieth century [art movement](#) which ridiculed [contemporary culture](#) and [traditional art forms](#). It was born as a consequence of the collapse during World War I (1914-1919) of social and moral values. Dada artists produced works which reflected a cynical attitude toward social values, and, at the same time, were irrational, absurd, and playful. Less a [style](#) than a [spirit](#) of the times, Dadaists typically produced art [objects](#) in unconventional [forms](#) produced by unconventional methods. Several artists employed the [chance](#) results of accident as a means of producing art. Literally, the word dada means several things in several languages: it's French for "hobbyhorse" and Slavic for "yes yes".

At the end of the First War World, **Tristan Tzara**, leader of the [Dada movement](#), wanted to attack society through scandal. He believed that a society that creates the monstrosity of war does not deserve art. (It is estimated that up to 75% of some armies were killed or wounded, during World War I.) Tzara decided to give society anti-art – not beauty but ugliness. With phrases like *Dada destroys everything!* Tzara wanted to offend the new industrial commercial world – the bourgeoisie. However, his intended victims were not insulted at all. Instead they thought that this rebellious new expression opposed, not them but the "old art" and the "old patrons" of feudalism and the church. In fact, the bourgeoisie embraced this "rebellious" new art so thoroughly that anti-art became Art, anti-convention became the Convention, and rebellion through chaotic images became the status quo. Other Dadaist included Meret Oppenheim, Jean Arp, Man Ray and Marcel Duchamp.

Guillaume Apollinaire was the Founding Father of Surrealism. Apollinaire influenced the Surrealists with his creation of poetry before and during the First World War. He founded the Societe des Amis de Fantômas in 1912. He believed and told stories of the phantoms of Paris and developed an organization for people who believed in phantoms. They walked the streets of Paris late at night looking for a monster that eventually became a myth of the city of [Paris](#). Apollinaire coined the word "surrealist" to describe his play "Les Mamelles de Tiresias" (*The Breast of Tiresias*) in 1917. We have an example of a poem he created in response to the World War I. His use of word imagery in the format of the poem was a very powerful method for getting his point across.

Many artists associated with Dada, later became associated with [Surrealism](#). The Surrealist artists did not embrace this new Dada art that threw away all which centuries of artists had learned and passed on about the craft of art. The Surrealism emphasis was not on negation but on positive expression. The surrealists stressed the subconscious or non-rational significance of images arrived at by chance effects and unexpected combinations. Some of the artists in the group expressed themselves in the abstract tradition, while others, expressed themselves in the representational tradition.



Surrealism - Sur meaning on, above; surrealism was a layer of reality on top of our recognized reality. Surrealism represented a reaction against what its members saw as the destruction wrought by the

"rationalism" that had guided European culture and politics in the past and had culminated in the horrors of World War I. The major spokesman of the movement was poet and critic *André Breton* (French, 1896-1966) a French doctor who had fought in the trenches during the First World War. At first a Dadaist, he wrote three [manifestos](#) about Surrealism -- in 1924, 1930, and 1934, and opened a [studio](#) for "surrealist research." Breton saw the unconscious as the wellspring of the imagination. He defined genius in terms of accessibility to this normally untapped realm, which, he believed, could be attained by poets and painters alike. Surrealism reunited the conscious and unconscious realms so completely, that the world of dream and fantasy was joined to the everyday rational world in "an absolute reality, a surreality."

The surrealists were greatly influenced by the theories of the pioneer of psychoanalysis, *Sigmund Freud* (German, 1856-1939).

The [images](#) found in surrealist works are as confusing and startling as those of dreams. Surrealist works can have a [representational](#), though irrational [style](#), precisely describing dreamlike [fantasies](#), as in the works of *René Magritte* (Belgian, 1898-1967), *Salvador Dalí* (Spanish, 1904-1988), and *Yves Tanguy* (French, 1900-1955), The surrealists were also influenced by the [painting](#) of *Giorgio de Chirico* (Italian, 1888-1978), and *Max Ernst* (German, 1891-1976). Surrealism can also have a more [abstract](#) style, as in the works of *Joan Miró* (Spanish, 1893-1983), and *André Masson* (French, 1896-1987), who invented spontaneous [techniques](#), modeled upon the psycho-therapeutic procedure of "free association" as a means to eliminate conscious control in order to express the workings of the unconscious mind. This is the basis for "Exquisite Corpse" drawings and word games including "Automatic Writing", where the authors would sit with pen and paper and put themselves in a 'receptive' frame of mind and start writing. Other surrealist artists include *Kay Sage, Paul Klee, Paul Delvaux, Andre Masson, Marc Chagall, Frido Kahlo, Dorothea Tanning, and M.C. Escher.*

www.artlex.com/ArtLex/s/surrealism.html

www.artchive.com/artchive/D/de_chiricobio.html www.huntfor.com/arthistory/earlyC20th/surrealism.html

www.the-artist.org

www.surrealism.com

www.google.com>images

www.famsf.org

www.vggallery.com

www.ibiblio.org/wm/paint/

- **SPACE**

Assignment # 19 Linear Perspective Drawing, in Hallway *Week 9*

Find a corner with ceiling and floor (or counter)

Draw a horizontal horizon line, with all vertical lines at 90 degrees. Find the vanishing point. All parallel lines will meet at the vanishing point.

Use pencil on Bristol (or you can draw on paper then paste on Bristol)

This should be a simple line drawing without shading, or add shading for variety.

On the back of the project, put: your name; date; assignment # and name; & title _____

Also write how you accomplished the drawing. And why you feel it is successful. Tell what you learned about perspective. Discuss the vanishing point.

Homework Week 9: re-read text p. 122-131.

Assignment # 20 Perspective Drawing in Bedroom *Week 9*

Draw your bedroom. Use van Gogh's Bedroom at Arles for inspiration. www.vggallery.com

Use pencil on Bristol (or you can draw on paper then paste on Bristol)

Utilize perspective, shadows, shading and strong values of black, white, and grays.

On the back of the project, put: your name; date; assignment. # and name; & title _____

Also write how you accomplished the drawing. And why you feel it is successful.

Homework Week 9: finish drawing

Assignment # 21 Drawing: Skeleton Bone /Landscape *Week 9*

Sketch parts of the skeleton.

Draw the shapes and shadows.

Use pencil on Bristol (or you can draw on paper then paste on Bristol)

Combine the skeleton parts into a bone landscape.

Utilize perspective, shadows, shading, and strong values of black, white, and grays.

First draw a quick sketch on 11 x 14 paper (to plan your composition)

On the back of the project, put: your name; date; assignment # and name; & title _____

Also write how you accomplished the drawing. And why you feel it is successful.

Homework Week 9: Read Chapter 6: Texture. Bring in materials for Texture assignment #23-26

Lecture: Bone Landscape, Surreal Landscape

- **TEXTURE**

Complete # 22 to Explore Texture *Week 10*

On the back of the project, put: your name; date; assignment. # and name; & title _____

Discuss 7 Elements of Design: Line, Shape, Form, Space, Texture, Value, and Color.

Discuss Unity, Gestalt and Harmony.

Discuss 6 Principles of Design: Repetition, Variety, Rhythm, Balance, Emphasis and Economy.

Discuss your vision for the project.

Assignment # 22 Collage of Actual Textures – something you can FEEL

Experiment with paper, ink, acrylics, spray paint, found objects, transparency, etc.

Use different shapes and grids to spray paint into to create textures

You can collage different parts together to form composition. Experiment with transparencies

- **OR collage real textured items on 11 x 14 Bristol. Color copy on heavy paper** *Recommended*

Assignment # 23 Type as: Texture & Shape Drawing *Optional*

Pick an item to draw. Repeat name of item (for ex. a lamp, draw the shape by repeating lamp to create the form) Cut out magazine article text (optional) Create composition with shapes, texture and balance.

Assignment # 24 Print as: Texture Composition *Optional*

Experiment with: finger prints, woodcuts, rubber stamps, etc. Create a composition

Assignment # 25 Collage of Rubbings: to create Texture *Optional*

Use found objects to create rubbings with pencils, and also use eraser

You can collage different parts together to form final composition

Homework Week 10: Read *Chapter 7: Value.*

Bring in black and white acrylics, brushes, exacto, water jar, and palette or wax paper

Lecture: Chapter 6 Texture

- **VALUE**

Assignment # 26 B/W Value Scale (with acrylics) *Week 10*

With a pencil, lightly draw 10 squares, 2" x 2" squares should not touch)

Paint squares with acrylics from whitest white to the darkest black

Cut out squares and **lightly tape** next to one another in two horizontal rows (touching)

Center squares with NO spacing between the 2 rows

Adjust colors if necessary, there should be no visual stop between the different shades

On the back of the project, put: your name; date; assignment. # and name; & title _____
Also write how you accomplished the project. And why you feel it is successful.

Homework Week 10: *read Chapter 8: Color, Finish project and Yes glue to Bristol.*

Lecture: Chapter 7 Value

Assignment # 27 B/W Value Scale, Stripes *Week 10*

With a pencil, lightly draw 3 strips each 4" wide x 11" tall

Paint strips utilizing different tones of black (10) white (1) and a gray (3 or 4)

Cut strips to different widths

Arrange vertically from thick, thin, thick or more and dark, light, dark, etc

Lightly tape to 11 x 14 horizontal Bristol. **Optional** 3cm R & L border. Flush top & bottom.

On the back of the project, put: your name; date; assignment. # and name; & title _____
Also write how you accomplished the project. And why you feel it is successful.

Homework Week 10: *finish project and Yes glue to Bristol, Bring in Acrylics: red, blue and yellow*

Lecture: Chapter 8 Color

- **COLOR**

Assignment # 28 Color Wheel *Week 11*

How do colors work together, what makes color more vibrant or more subdued?

See Josef Albers

With a pencil, lightly draw 1 3/4" circles, to make your own color wheel (put a circle in the center for gray)

Use the following acrylic paints: red, yellow, blue, black, and white to paint color circles.

Mix red, blue and yellow to get neutral gray (you may slightly lighten with white)

(a mix of complimentary colors should make neutral brown, or neutral gray)

color names; primary, secondary; and tertiary. Use pencil or glue computer labels.

Other terms:

Value Scale – (shows lightness or darkness of color):

Tint – color & white **Full Saturated** color **Shade** – color & black

Hue (another word for color)

Analogous Colors (colors that are side by side)

Complimentary Colors (colors opposite each other)

Cool Colors (blue and purple range)

Warm Colors (red and orange range)

On the back of the project, put: your name; date; assignment. # and name; & title _____
Discuss the colors you had trouble mixing.

Homework Week 11: *Read Chapter 8 Color, especially page 226 to 250*

Assignment # 29 Neutral Gray Squares *Week 11*

With a pencil, lightly draw 12 squares, 3" x 3". Cut. Arrange in rows, 3 across and 4 down.
Center: 1" R & L border; 1" top & bottom border
12 each 3" x 3" squares, can be painted, cut & glued onto 11 x 14 Bristol.
Make 12 each 1" squares. Color with neutral gray.
Glue a 1" gray square onto each larger colored square.
Vertical columns are: red, yellow, blue.
4 Horizontal rows are: primary, secondary, tertiary, and tertiary.

On the back of the project, put: your name; date; assignment. # and name; & title _____
Describe how the neutral gray changes.

Homework Week 11: finish project. Bring in 7, 8, & 9 template. Choose one design for 31.

Assignment # 30 Color Block Repeats *Week 12*

With a pencil, lightly draw 3 squares, 3" x 3", center on 11 x 14 with 1/2" vertical margin between squares
Look at # 9 (your favorite unit) or another unit. (Unit will be drawn in each square.)
Designate each square with complimentary colors. Red/green, yellow/purple (in middle) & blue/orange
Paint an entire square with a primary color. Cut and glue to Bristol
Paint a second square with secondary colors. Cut out unit design from this square & glue shape to square
Glue to 11 x 14 Bristol. **Center the brightest, lightest square.**

On the back of the project, put: your name; date; assignment. # and name; & title _____
What did you learn about color? What difficulties did you have?

Homework Week 12: *choose artist, bring 8 1/2' x 11' color copies to class*

Color copy on heavy paper. Bring in your 2D design book.

Master Artist (for #34 color copy) must first have a **book** of paintings by this artist.

Final Project (for #35) **do not** choose Monet or van Gogh or your surrealist for #34

Assignment # 31 Color Value Scale, Stripes *Week 12*

Use Value Scale and Color to create rhythm

Pick one **primary** color Mix color with white to make tints and mix with black to make shades

Draw wide 11 inches high strips for each of the values

Pick one **secondary** color

Mix secondary color with black to make shade, and mix with white to make tints

Draw wide 11 inches high strips for each of the values

Paint strips and cut to different widths

Arrange in a color balanced composition

Yes" glue to 11 x 14 horizontal Bristol. **Optional** 3.5 cm R & L border. Flush top & bottom.

On the back of the project, put: your name; date; assignment. # and name; & title _____

What difficulties did you have? Discuss tints and shades.

Homework Week 12:

Assignment # 32 Monet (with oil pastels) *Week 13*

Bring 2D design book

Learn about oil pastels

On the back of the project, put: your name; date; assignment. # and name; & title _____

Also write how you accomplished the project. And why you feel it is successful.

What did you learn about Monet, Impressionism and oil pastels?

Homework Week 13: *Start #33 in class, finish for homework. Start #34 (fill out design issues)*

Assignment # 33 Master Artist color reproduction *Week 13*

Choose a famous master artist. (get approval) Bring a book of their work to class

Make a 8 1/2' x 11' color Xerox

Some 20th Century Painters:

Francis Bacon
Thomas Hart Benton
Georges Braque
Mary Cassatt
Paul Cezanne
Marc Chagall
Chuck Close
Salvador Dali
Giorgio de Chirico
Edgar Degas

Willem de Kooning
Marcel Duchamp
Paul Gauguin
Frida Kahlo
Vassily Kandinsky
Paul Klee
Rene Magritte
Franz Marc
Henri Matisse
Joan Miro

Edvard Munch
Georgia O'Keffè
Pablo Picasso
Robert Rauschenberg
Pierre-Auguste Renior
Diego Rivera
Henri Rousseau
Georges Seurat

On the back of the project, put: your name; date; assignment. # and name; & title _____

List artist, title, date and size of painting: _____

What did you learn about the artist?

Homework Week 13 finish project

Homework Week 13: *Bring bookmaking supplies to class, especially paper and materials for covers*
Lecture: Practice folds. Show cover material.

Assignment # 34 Cover for Book re-work or adapt one assignment from #1-#28 as a simple cover.
(Thanksgiving week 13)

Assignment # 35 The Book *Week 14-15*

By the end of the semester you will have made a book. This book will contain all your class assignments with a table of contents and an index. The index will be a description of each of the assignments and what you have learned from each assignment. This class is rigorous but by the end of the semester you will be able to see in 16 weeks what an amazing amount you have learned and you will be able to apply that information to all future art classes.

Helpful Hints:

Each page of your book will be viewed as a landscape.

Each page of your book will be 11" x 14" white Bristol.

Each page of your book will have 3.5 cm x 3.5 cm borders on each side (unless otherwise noted by me)

Make an Index (table of contents) for the beginning (List your name, 2-Dimensional Design, date)

Make an appendix for the end. (Put all your written descriptions here, maybe in a pocket at end of book)

Number all pages 1, 2, 3, etc. Number Index and Appendix with A-1 or Roman Numerals, or letters.

Numbers should be printed and cut out and glued to pages.

Erase your pencil lines. Craftsmanship is very important. Erase the border lines and clean up all glue.

By the end of the semester your project's sharpness will be very important to you. Also, your assignment grades will be higher in marks for craft (craftsmanship).

Keep your pages sharp and flat. Do not stuff them into your backpack.

Decide on one safe place to keep your assignments throughout the semester.

Homework Week 14: *Bring to class: all projects, printed pages (table of contents & appendix), fabric or paper for cover, paper for accordion folds – 80 to 100 lb drawing paper, page numbers, tracing paper or vellum, end papers, glue, tools, wax paper, post-its, clips, brayer, exacto, metal ruler, bone tool.*

Lecture: Bookmaking

Preparations for Book Binding

Plan your book Assemble tools and supplies.

Have water, damp cloth and dry cloth for glue clean up

Print 1 page table of contents (at front) and appendix (at back). The appendix will contain your descriptions, printed horizontally. Print page numbers.

Assemble papers with wax paper in between (this will be removed after book dries)

Grain

Check grain of the paper, paper will flex in direction of the grain (paper has more torque on long end)

Grain should be vertical (from head to tail) **but our papers have a horizontal grain**

Grain of paper should follow grain of board
Gluing both sides of board will equalize tension

Spine & Folds

Press with bone folder starting at center & move outward; re-press at center and move to other edge (you can put a protective sheet down to keep paper from getting shiny)

Cover

Cut Binders Board (Davey board) the same grain direction as content pages, with 1/8" extra on each side
Place cover material with the grain (right side down)
Place board on top, leave 1" margin & draw around edge with pencil. Trim excess cover material.
Place wax paper down, put cover on top, apply glue in center and spread to pencil margin.
Place board on cover, press down. Flip cover and board over, and smooth cover with bone tool.

Glue

Work from front to back
Place pages on top of wax paper
Apply glue to last page
Apply glue to last accordion fold, be careful to keep glue from other folds
Line up accordion with page 1 and attach to accordion
Apply glue to page 2 and to accordion and attach 2 two pages to accordion fold
Put a 'spacing paper' 1/8 inch from fold.
Apply glue over accordion, attach page, remove 'spacing paper'
Keep wax paper between pages until glue sets 24 hours
Repeat till book is fully bound

Glue

Glue accordion half-fold to back cover
Note: last page should be the heavy Bristle

End Papers

Cut two 11 x 14 end papers and glue as a liner onto back cover.

Weight

Separate papers with wax paper
Weigh down for 24 hours

Options

Glue folded vellum or tracing paper between pages with pencil drawing or oil pastel
Envelopes or pockets
Band enclosure
String or ribbon enclosure or ties
Slipcase
Embellished cover (only use objects that you hand-craft)
Cut windows

Fabric

Fabric should not easily fray or distort
 Should not be too thin (glue will ooze)
 Should not be loosely woven (board corners will poke through)

Homework Week 14-15: Practice accordion folds

Design book

Bring book pages and supplies to class to start binding

Finish book

STUDENT SAMPLE 1

2D Design 104A

Index (Table of Contents)

#1 "It's easy to know my name"	p.1	#18 "I love cat"	p.16, 17
#2 "Lines' simple life "	p.2	#20 "Classroom"	p.18
#3 & 4 "Miss my best friend"...	p.3	#21 "My place"	p.19
#5 "Big or small"	p.4	#22 "Sexy high heel"	p.20
#6 "Different face different meaning"	p.5	#23 "Fashion art"	p.21
#7 "Fire extinguishers are king"...	p.6	#27 "I did 12 squares"	p.22
#8 "Cool nines"...	p.7	#28 "Hella randomly together"	p.23
#9 & 10 "Bless you"...	p.8, 9	#29 "Colorful Ferris wheel"	p.24
#11 "He wants to sneeze,"	p.10	#30 "?"	p.25
#12 "Double-face"...	p.11	#31 "Fire extinguishers come again"	p.26
#13 "Kaleidoscope"...	p.12	#32 "Ohlone's color"	p.27
#15 "Half positive and half negative"...	p.13	#33 "Copy Monet's artwork quickly"	p. 28, 29
#16 "Play for fun"...	p.14	#34 & 35 "I like Paul Klee's style"	p.30, 31
#17 "Light light light, dark dark dark" ...	p.15	Appendix (Descriptions)	p.32

This should be printed LANDSCAPE

? You decide on page numbers..... Roman numerals, letters, etc

June Heaton

Appendix (Descriptions p. i)

1 - June in Black and White - This nameplate represents a person that desires to be creative but cannot commit to being a fulltime art major. The **form** of the blocked shaped letters represents a confined creativity. I chose a lower case "e" at the end of the name to show a delighted change in the ordinary. The piece is uniform and balanced, which expresses comfort with the familiar. The **line** of the nameplate is slanting which hints at movement, or change. The **space** and **shape** also define the form of the name, "JUNE." The limited **colors** of black and white are clean and direct. The **texture** of the piece is smooth on smooth paper. The **value** of the black in the papers gives the nameplate a richness and sophistication. The assignment challenged me. I'm just a beginner in the world of

art and am finding it fascinating so far. I have been taking business classes for so many years that it I feel like I am experiencing a whole new side of myself.

2 - Thin to Thick Relationship - To unite this project, I used two thin lines and two thick lines in all the horizontal, vertical and diagonal spaces. The lines were placed opposite each other to bring **emphasis** to their different sizes. **Repetition** is shown by keeping the thinner lines to the outside of the space and the thicker lines towards the inside of the space. I added **variety** by using a random placement of the lines in the 4th space. While the lines are all relatively the same size in this space, they are pulled away from the edges instead of touching them as in the other 3 spaces. I maintain **rhythm** in the pieces by using the smaller sizes to pull the eye to the edges of the spaces. I keep **balance** by placing the larger lines towards the center of the space. I could have used exact sized lines, to shows more **economy** in the spaces. I've completed the objective of the assignment without putting too much attention at one particular space. I like space #4 the best because it's connects the whole design, touching the other spaces through the diagonals and flowing into one another.

3&4 - Ribbons and Gates - The top two section of the project are like ribbons that are flowing freely on the page. They have a kite tail feel to them. They join together with the center curve that unifies the whole piece. The curves take the eye from the bow look of the curves and join into the lower lines of the project with a large arch that extends down through the fourth space. The ribbons are tied into the bottom two spaces. These bottom two spaces are like gates to a yard. They are waiting to be opened and the beyond enjoyed. The four spaces work together to create a mystery of what might be inside. The piece is balanced by the large curve that joins the two top spaces and by the two curves that are anchored by the gate spaces. The diagonal line that butts into the horizontal of the fourth space helps to balance the bottom with the large diagonal line in the upper left of the third space. The first and second spaces are balanced with the curve in the second space flowing off the space. I like the top the best because of its energy, with the flowing whimsical ribbons curling and blowing about.

This should be printed LANDSCAPE

? You decide on page numbers..... Roman numerals, letters, etc

Additional Thoughts

This class is demanding, but I am fair. Keep up with assignments, try your best and you will be very happy to see your skills improve. There is much class time spent on these assignments and you will also need to spend be a lot of time at home. If you finish an assignment early make sure you are happy with it.

Please talk to me if an assignment is not clear, after I have given a demonstration. Let me know what needs to be explained further.

Please talk to me if you feel overwhelmed (with classes, life, etc.) and you are thinking about dropping the class. This might be the right idea for you at the time, or it might be a too drastic move after spending several weeks working so diligently. I am happy to spend time with you figuring out what is best for you.

My goal is for you to succeed. This class is setup for you to succeed. You will need to come to class and do the assignments and if you do that with effort, you will do great!

Final is Monday, December 13, 9:30-11:30

Bring food for potluck _____