

# ART03 : Two-Dimensional Design

Instructor: Jason Travers

Afternoon section: M/W 1:35 pm - 4:15pm Night section: M/W 7:15pm - 9:55pm

Studio: C1 High Bay / Office Hours: (C258) By appointment

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Web Address: <http://www.jtravers.com> (course listed under Design Foundations)

**Course Objective:** This class will present the fundamentals of two-dimensional design through the use of creative assignments and critical discussion. Using a variety of traditional materials and techniques, as well as digital media, students will explore the concepts of line, form, shape, value, texture, space and color.

## Text:

### *Art Fundamentals*

Ocvirk, Stinson, Wigg, Bone, Cayton

Readings from the text will be required and are of fundamental importance to the course.

Readings will be followed by periodic quizzes.

Other recommended texts:

*Design Principles & Problems* - Fischer/Zelanski

*The Art of Color* - Johannes Itten

*Interaction of Color* - Josef Albers

**Attendance:** Students are expected to attend all classes, lectures and field trips. Absences must be accompanied by the appropriate Dean's or doctor's excuse to be validated. More than two unexcused absences will result in a lowering of the final grade. Each additional absence will lower the grade five percentage points. Two cuts for first and second-year students will result in a Section III Delinquency report to the Dean. Three lates to class will be equivalent to a missed class. Students will be responsible for all material covered in classes that they have missed. Project schedules will not be shifted and late penalties will be added to work submitted after the listed due date. **The use of phones and messaging devices is strictly prohibited during class time.** Students may listen to music through headphones during working periods only. Eating is not permitted in the studio during class.

If you have a disability for which you are or may be requesting accommodations, please contact both your instructor and the Office of Academic Support Services, University Center 212 (610-758-4152) as early as possible in the semester. You must have documentation from the Academic Support Services office before accommodations can be granted. Lehigh University endorses The Principles of Our Equitable Community. We expect each member of this class to acknowledge and practice these Principles. Respect for each other and for differing viewpoints is a vital component of the learning environment inside and outside the classroom.

**Grading Policy:** The final grade will be averaged from the following:

Projects - 60%  
Sketchbook - 10%  
Quizzes - 10%  
Critique Grade - 10%  
Final Project - 10%

*Any grade concerns should be addressed before the end of the semester. Final grades will not be altered under any circumstances. In order to ensure an environment of academic integrity, each student is expected to complete all academic course work in accordance to the standards set forth by the faculty and in compliance with the University's Code of Conduct.*

**Projects:** Projects will be introduced during class and may consist of various parts. Work is expected to be presented and mounted cleanly as required. In addition to graded assignments, in class assignments will be collected and reviewed using a ten point scale. Completion of in-class exercises will be factored into the cumulative project grade.

*Student work may be reproduced for sample material in print and on-line.*

Project grades will be lowered five points per class for late completion (includes work not complete or mounted by crit) Students may request to resubmit projects for an improved grade. Resubmissions will be graded and averaged with the original grade for a final grade.

Major project grades are based on the following criteria (25% each):

Solution to Project as Given - This is the overall assessment of the project based on the criteria of the problem (ie. 21=B, 22=B+ 23= A-, etc). Additional points will be deducted from this category if restrictions for the solution are not followed (ie. size, format or other specific instructions.)

Aesthetics & Creativity - Assessment based on the level of creativity and overall quality of the design.

Craftsmanship - Overall quality of the work based on execution of craft. Includes quality of line work, neatness of surface, clean cut and paste construction and general quality of execution.

Presentation- Assessment of final presentation of solution. Includes neat and even mounting on proper sized mount.

**Critiques:** Students will be required to participate in group critiques and topical discussions. These will promote dialogue as a learning tool, as students will be expected to constructively express critical analysis. Students will also be expected to take notes during critiques, and written analysis will be reviewed with the sketchbook.

**Sketchbooks:** A sketchbook will be required for thumbnailing and brainstorming design problems. Students will learn the importance of recording and reviewing ideas in rough forms. Additional sketchbook assignments meant to stimulate creative thought will be assigned weekly and will be reviewed at mid-term and again at the conclusion of the semester.

**Supplies:** A \$100 lab fee is included with the course. The lab fee will provide a basic kit of supplies and additional communal class supplies and will also supplement general studio infrastructure. Replacement kit supplies will be available for purchase during the semester. Storage drawers are available in the 2D Design studio and personal locks are highly recommended for use with drawers.

## SUPPLY LIST

### Kit Supplies

Alvin Cutting Mat

Strathmore Sketchbook, 9 x 12

Lumograph Sketchset (6 pencils/Vinyl Eraser/Sharpener)

Micron Pen, .50MM

Tru Ray Black Construction Paper, 9 x 12

X-acto Knife and replacement blades

Stainless steel ruler, 18"

Drafting Tape

Rubber Cement

Rubber Cement Pick-up

Acrylic Paint Set (6 colors 120ML)

Lid Container

Compass

Assorted Paint brushes

### Communal Supplies

Alvin Cutting Mat, 12" x 18"

Tracing Paper

StudioTac / Glue Sticks

18 x 24 Drawing Paper

### Other suggested supplies:

USB Storage Device

Fine & medium point black permanent pens

Erasing shield

Scissors

Triangle

Circle cutters or shape templates

French curve or curve designer

Tuff Stuff Erasing Stick and eraser refills (large and small sizes)

ArtBin Storage Container

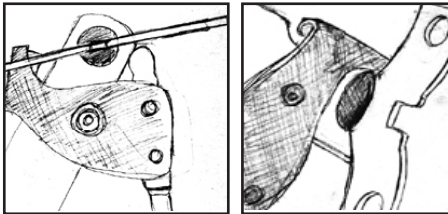
**Note: This schedule is intended as a general guide to course projects and is subject to change. Exact dates and requirements will be issued in class.**

**1/20 - Introduction**

General introduction of course outline, including grading policies, classroom and attendance requirements.

*Reading Assignment: Chapter 1: Introduction (pp26-32) & Chapter 2 : Form*

Homework: Students will be asked to locate and identify an intriguing example of design in contemporary two-dimensional media and write a brief critical summation of their choice.



**1/22** After reviewing and discussing the introductory assignment, students will be introduced to the concept of utilizing thumbnail sketches to efficiently explore compositional possibilities.

Three final compositions will be transposed from the sketches.

*Reading Assignment: Chapter 3: Line*

**LINE**

**1/27-1/29 -Project: Line**

Students will create four 8" x 10" cut-and-paste compositions using black construction paper on white groundsheets using only linear elements.

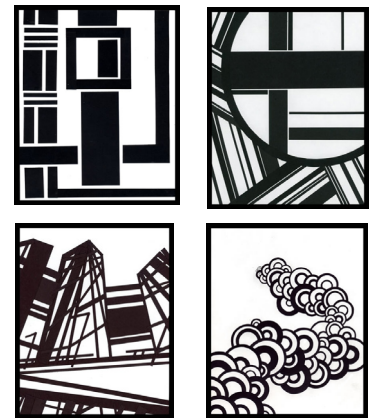
Composition I will utilize only horizontal and vertical lines.

Composition II will utilize only diagonal lines.

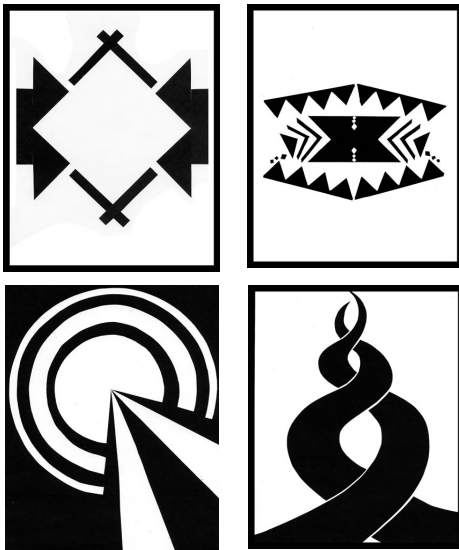
Composition III will utilize only curved lines.

Composition IV will utilize the combination of at least one of each line type.

*Four compositions will be mounted and submitted for critique on 2/3*



**SHAPE**



**2/3-2/5 - Project : Shape**

**Composition I & II: Changing Identity of a Shape**

Using shapes cut from a 4" black square as a starting point, students will be asked to create a design that still resembles a square or looks as if it could easily return to a square. In a second composition, students will create a design from the original 4" square in which observers will not recognize the original square.

**Composition III & IV: Black on White/ White on Black**

Students will demonstrate creativity with shape and composition in two cut and paste designs. Composition III will feature 5 black shapes arranged on a white groundsheets. Composition IV will feature 5 white shapes arranged on a black groundsheets.

*Four compositions will be mounted and submitted for critique on 2/10*

*Reading Assignment: Chapter 8: Space*

**SPACE**

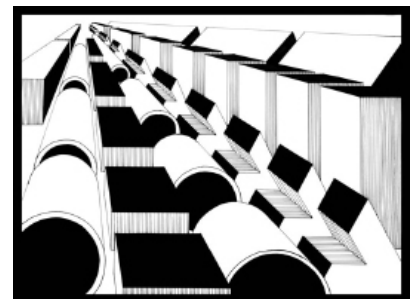
**2/10-2/12 - Introduction to Perspective**

Beginning with basic theory, students will be introduced to the basics of one-point linear perspective.

**Project:** Students will be required to create an invented composition that utilizes one-point perspective.

*Due for critique 2/17*

**2/17 - Golden Section** - Demonstrations of basic root rectangles and terminology will precede exploration of the system for compositional purposes.



## INTRODUCTION TO DIGITAL MEDIA

(Lecture classes will meet in the Digital Media Studio)

### 2/19 - Introduction to Macintosh

Beginning with fundamental operations of the computer and its terminology, the Macintosh operating system will be introduced and explored in a guided tour. Important features will be highlighted including server usage, general file maintenance and saving procedures.

### Introduction to Photoshop

This introductory lecture will focus on basic navigation as well as an introduction to the Photoshop tool box.

**Exercise: Mr. Melon Head** - This exercise will introduce selection tools, copy and paste commands and basic layer functions.

### 2/24 - Photo Retouching

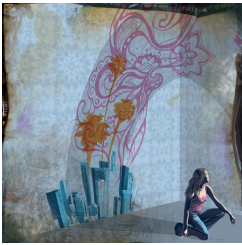
The basics of image editing will be introduced in a photo retouching tutorial.

**Exercise:** Following the tutorial, students will correct poor quality photographs using the previously introduced techniques.

### 2/26 - Creative Exploration - Introduction to Image Effects and Filters

**Exercise:** Students will explore the creative options of Photoshop through an exploration of the filter menu.

Students will be required to demonstrate the use of filters in five different image files.



### 3/2 - 3/4 - Project: Self-Portrait

Students will be expected to utilize multiple images and the creative effects of Photoshop in order to create a non-traditional self-portrait. Although images of the student are not required, the capabilities of the program should be utilized to create an image that focuses on the character and personality of the artist. Final image may be color or grayscale.

*Due mounted for critique 3/16 - No classes 3/9 - 3/11 Spring Break*

### 3/16 - Introduction to Adobe Illustrator

Differences between vector and raster-based programs will be examined with the introduction of Illustrator. The majority of time will be spent working with the pen and selection tools to gain an understanding of vector editing.

**Exercise 1:** Drawing with the Pen - Introduction to the pen and selection tools.

**Exercise 2:** Students will practice vector drawing by tracing over a line art image.



**3/18 - 3/23 - Project: Alphabet Soup** - Students will focus on the typographic capabilities of Illustrator to create a composition made only of the twenty-six letters of the alphabet. Multiple type faces, outlined text variations, path and area type are all available for use, but no color is permitted (composition may contain varieties of gray including gradients). Emphasis will be on organizing complex elements through use of selection tools, arrangement commands, layers and other organizational systems.

*Due mounted for critique 3/25; Reading Assignment: Chapter 6: Texture*

## TEXTURE

### 3/25- 3/30 - Project - Digital Texture Composition

Using a digital camera, students will spend the first class photographing a vast array of textures. Images can range from minimal to complex and should explore the tactile qualities of the subject in an abstract way. During the second working period, students will integrate the texture photographs into a creative Photoshop composition. The full range of effects in Photoshop may be utilized including color and value adjustments, filters and blending modes. Emphasis will be on creating a dynamic abstract composition. No additional elements other than the original source photos may be used in the composition.

*Due at start of class 4/6 ; Reading Assignment: Chapter 7: Color*



## COLOR

### 4/1 - Exercise: Mixing Colors

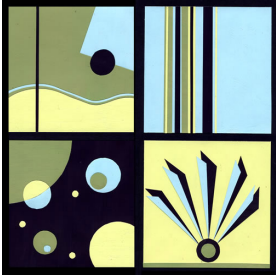
Using acrylic paint, students will cover a 3" square with small swatches of mixed color. No color should be repeated.

### 4/6 -Exercise: Vibrating Edges

Students will create a cut paper design with two colors that, when placed together, create simultaneous contrast.

### Exercise: Making 3 Colors 4

Students will choose two colors to use as groundsheets, then find a third color that when placed on these groundsheets will develop different qualities on each. The result should appear to be a total of four different colors.



### 4/8- Project: Color

Four unique cut and paste compositions will be created utilizing the same four color palette. There is no limit on how much or little color is used but each color must be present in each composition. The four colors should be harmonious and represent a full range of value (from dark to light). The ground sheet may consist of a single color or be subdivided. Saturation levels and color schemes should be consistent. Tints and shades may be used, but black, white and grays may not.

*Due mounted for critique 4/20*

### 4/13- Color and Emotive Response

Using only non-representational mark making and color, students will create compositions based entirely on responses to emotive words.

### 4/15 -Slide Critique of Masterworks

Students will be expected to critically analyze both formal aesthetics and content in presented two-dimensional works.

## FINAL PROJECT

### 4/20-4/29 - Playing Card Redesign

Beginning with a standard playing card, students will create a redesigned composition based on research of an assigned artist. General aesthetic characteristics should be incorporated into the image based on research of the specific artist. Final image size will be 17.5" x 12.5" ( 5 times actual card size) and should be mounted or include at least a one inch border. Materials and surface will be the students choice.

*Due for final critique at start of class 12/4*

