

Syllabus: Art 110 2-D Design  
Bellevue College Room C161  
Phone: 425-564-2151

Mon Wed Fall 2013

Instructor: Linda Thomas  
e-mail [lindalmthomas@gmail.com](mailto:lindalmthomas@gmail.com)  
[lthomas@bellevuecollege.edu](mailto:lthomas@bellevuecollege.edu)

Office C250B (top of spiral staircase) hours by appointment and in class. **The best way** to reach me > e-mail [lindthomas@aol.com](mailto:lindthomas@aol.com) **WRITE: Mon Design** in subject line. I send important course information by e-mail; please add my address to your contact list and check e-mail regularly. Course information: <http://mybc.net>

**ART KIT for 2-D Design. CALL 425-823-2336** to Purchase the custom art kit for this class from *An Artful Touch*, 12437 1116th Ave. NE. Kirkland, WA, 98034. **Other costs:** supplies, photocopies, museum fees, etc.

**COURSE DESCRIPTION:** An introduction to 2-D Design. Using water-based paint and mixed media, students will begin to understand and use the basic visual elements for effective visual communication. Students will engage in design problems to produce professional looking work and to develop a personal visual expression. Design concepts and techniques are introduced through lecture, demonstration and visual examples. Class sessions vary-encompassing: independent and collaborative problem solving, lecture, discussion, and critique.

**EDUCATIONAL OUTCOMES for Art 110:** At the completion of Basic Design the student should be able to: Understand and use basic elements of design: line, shape, texture, value and color (introduced minimally). Be able to understand and use the design principles of unity/variety, analyze and solve design problems and use the vocabulary of design. Apply concepts of formal and informal balance, positive/negative space, focal point, scale, proportion and develop the illusion of space. Develop good process, use of tools and techniques to produce professional looking work with good craftsmanship. Be able to contribute to group critiques/and articulate the design aspects of one's own and others artwork

### **YOUR QUESTIONS**

I **appreciate** questions. Please ask questions during lessons, demonstrations, work time, and via e-mail. It is sometimes difficult to address questions immediately before class.

**TEACHING PHILOSOPHY:** Absolute beginners have the same chance to improve and do well in this class as the more experienced student. Talent is nothing without work. I support sincere attempts and I emphasize process, persistence and hard work. I aim to encourage critical thinking, imagination, and experimentation. Since design is rarely an independent endeavor, it is extremely important to take advantage of class time as an opportunity for interaction with your peers and me for help and criticism. Confidence comes as your skills develop through practice. Art is not math or science; often there is not a single answer to a problem. It helps if you can develop some tolerance for ambiguity

### **STUDIO GUIDELINES:**

**Time** Studio/class time is designated for practice of specific skills, exercises, lectures and demonstrations. Assignments demand additional time out side of class. It helps if you develop your design and experiment with the necessary materials and techniques before class and seek out criticism, opinions, and advice in advance of the due date.

**Respect.** Maintain appropriate behavior in class—treat everyone with respect—avoid rude behavior e.g. side conversations, headphones or texting during lectures or critiques. Please program-off cell phones, pagers, etc. except for emergency or on-call. Arrive on time with materials and ideas. If you work on other assignments, don't participate, or leave early you may be considered absent for the day.

Your participation in critiques/discussions will add to the effectiveness of this course.

Maintain academic honesty; plagiarism is intellectual theft. Beware of copy write/intellectual property rights.

**Clean up**—You must take full responsibility for yourself; clean and put everything you use back in its place.

**Breaks** There will generally be a 10 - 15 minute break half way through class.

Please review *Student Procedures and Expectations, Arts & Humanities Division* on the BC web site.

**OPTIONS FOR STUDENTS WITH DISABILITIES (Currently in Library Media Center)** Students with disabilities who have accommodation needs are required to meet with the Director of the Disability Resource Center (Room B132) to establish their eligibility for accommodation. [www.bellevuecollege.edu/drc](http://www.bellevuecollege.edu/drc) (425) 564-2498 or TTY(425) 564-4110. Students are encouraged to review their accommodation requirements with each instructor the first week of the quarter.

DRC has moved temporarily to the Library Media Center (D126).

**CHECKLIST**

- Always have art materials available for use during class (see lockers)
- **PUT YOUR NAME ON your** art supplies and learn to care for them; they are costly
- Remember to take your materials and personal belongings at the end of class.
- Check e-mail regularly
- Use the internet to access art/design/color information and terms [www.artlex.com](http://www.artlex.com)
- Hand in homework on time and present it for critique to earn full credit
- Refer to the syllabus for lessons, schedule, requirements, grade formula, etc.

**LOCKERS:** You will need to share a locker with two other people. Write your names and class on the form on the locker. You or your locker-mates must provide a lock. Be sure to remove your materials by the last class.

**AFIRMATION OF INCLUSION** Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination. We value our different backgrounds at BC, and students, faculty, staff members, and administrators are to treat one another with dignity and respect.

**COLLABORATION:** Research shows that students who study together do better. Therefore there will be group projects and you will be encouraged to work with a variety of students throughout the quarter.

**REQUIREMENTS FOR CREDIT :**

1. **ATTENDANCE AND PARTICIPATION** (in-class, collaborative group work, discussions and critiques)
  2. **COMPLETE** all assignments, final project and written work.
  3. **PRESENT ALL ASSIGNMENTS** finished and on time for class critique to receive full credit,
  4. **GRADED IN-CLASS WORK** Work completed in class--may be collected and graded.
  5. **KEEP ALL** work until final grades are posted.
  6. **MUSEUM VISIT:** Visit one designated museum; attach museum ticket/receipt, date, (brochure). Sketch several artworks—note color, artist, title, medium, date; include reproduction if possible. Write comments/opinions; note the use of design principles/elements.
- (Extra credit this quarter .02 x grade Example: 4.0 x .02 = .08) 3.33(B+) + .08 = 3.41 (A-)

**ATTENDANCE:** Because this is a studio class **100% attendance is required.** Art is traditionally taught in a studio where an instructor can help you achieve the stated objectives. Learning and skill acquisition occur through class participation. If you work on other assignments, don't participate, or leave early you may be considered absent for the day. **Absence from class** and arrive-late/leave-early incidents will directly affect your effort grade and your final grade. If you have an obligatory, "planned" absence, please inform me ASAP and e-mail the specifics of your absence **in writing**. Complete missed assignments. Ask instructor for missed **handouts**.

**LATE to Class:** I give instructions/demonstrations/handouts at the beginning of class. If you must be late consistently select a different time. **If you are late or absent you are responsible for all missed information, changes and assignments.** Please get that information from a classmate, the syllabus, or text.

**LATE Work. I ACCEPT LATE ASSIGNMENTS (not exercises). Late work will be lowered in grade by .5** It takes longer to grade and return. More than one late work affects your effort grade. **Homework not presented (hung) for critique is considered late and lowered in grade by .5** All late work must be labeled and in 1 week before the last class session (consult for extreme cases). Reminder: I do not grade unlabeled work.

**MISSING WORK. Missing work receives an "F" or 0 points.**

**"I" Grade or Incomplete.** If an extended illness or specific emergency warrants an Incomplete grade, you will need to notify your instructor. 70% of course work must be completed for an Incomplete "I" grade.

**GRADES: If you work hard you will do well.** Most students who attend every class session and complete all requirements on time should achieve a level of design mastery that earns a B final grade. "A" grade requires outstanding designs, outstanding skills and consistently demonstrated mastery of the objectives.

**ALL WORK WILL BE EVALUATED AND GRADES BASED ON THE FOLLOWING:**

Effort-- apparent in quality of design work/craftsmanship—care taken and use of techniques

Completion of specifications of the project

Process, quality of investigation, problem solving/exploration/imagination, engagement in daily activities

Proficiency in mastering course objectives, i.e. successful demonstration of specific skills

Individual progress (improvement and use of skills and knowledge)

As the quarter progresses skills should improve; work will be evaluated in relation to acquired skills/knowledge;

**Basic Grading Formula**

Decimal Grades	Letter Grade Equivalencies	Number Grade Equivalencies
3.8 - 4.0	A	97-100
3.4 - 3.7	A-	92 -96
3.1 - 3.3	B+	87-91
2.8 - 3.0	B	84-86
2.4 - 2.7	B-	80-83
2.1 - 2.3	C+	77-79
1.8 - 2.0	C	74-76
1.4 - 1.7	C-	70-73
1.2 - 1.3	D+	67-69
0.8 - 1.0	D	64-66
0.5 - 0.7	D-	60-63
0.0 - 0.4	E/F	57-59

70% Design Assignments, quiz

30% Exercises, attendance, effort, participation

**Design Assignments 70%**

**Exercises /quiz/ misc. class work, effort 30%**

# 1	Eyeballing grid.	<i>Extreme Scale Ad</i>
# 2	Kaleidoscope	<i>Black and White</i>
# 3	Animal Camouflage/10 thumbnails	<i>Texture Sampler</i>
# 4	Value scale	<i>Line and Rhythm</i>
# 5	Progressive Abstraction	<i>Color /Texture /Value Scale</i>
# 6	Mid term Process/ 50 Thumbnails	<i>Museum Visit</i> (extra credit this quarter)
# 7	Spatial Design/5 roughs	<i>Fed Ex Day</i>
# 8	Quiz	misc. quizzes
# 9	Logo/ Poster/or Andy Warhol Self Portrait	misc. process work
#10	Linoleum Block Print CARD	

**LABEL EACH PROJECT ON THE BACK with the following information:** BC 2-D Design,

Quarter and year, Rm C154, Your **name** & e-mail, Instructor: L.Thomas. **Assignment #, Title** (e.g. *Gray Scale*)

Indicate TOP ^. Include information, e.g. artist, title, color scheme, notes to me, etc. as necessary.

I do not grade unlabeled work.

2-D Design **Preliminary Schedule of Assignments and Topics Fall 2010** Instructor Linda Thomas

Week	Monday	Wednesday
1	Introductions, Materials, Syllabus, etc. Intro: Eyeballing Grid	Topic: Scale and Proportion Topic: Unity/Variety, Grid structure Demo: cut & paste
2	<b>Syllabus Quiz</b> <b>DUE: <i>Extreme Scale Ad</i></b> Topic: Shape:(types/psychology)	<b>Due: Eyeballing Grid</b> Intro: Black & White Topic: Positive/negative Shape Intro: Kaleidoscope
3	<b>Due: <i>Black &amp; White</i></b> Topic:Balance: symmetrical, asymmetrical, radial	<b>Sign off</b> Thumbs & Photos for Kaleidoscope Intro: Texture Sampler Topic: Texture: actual, visual, illusion
4	<b>Due: Kaleidoscope</b> Topic: Value Intro: Value Scale Demo: Paint: Mixing Gray scale, Tape edges Intro: Animal Camouflage Topic: Unity by proximity	<b>Due: <i>Texture Sampler</i></b> Gray scale chips paint in class (bring example of line in advertising/design/art) <b>Sign off: 10 Thumbs Animal Camouflage</b> Preliminary crit: Animal Camouflage
5	<b>Due: Animal Camouflage</b> Topic: Focal point (Bring example of focal pt.)  Topic: Movement, Rhythm, Directionality Intro: Progressive Abstraction/Cards	<b>Due: <i>Line &amp; Rhythm</i></b> <b>Sign off on 10 value chips</b> Topic: Abstraction Problem solving: Brainstorming & mind mapping
6	<b>Due: Value Scale</b> Preliminary crit: Progressive Abstraction/Cards Topic: creativity <b>DUE Museum Visit</b>	<b>Due:50 Thumbnails</b> Partner Work: Abstraction/Cards Intro: Color/Texture/Value Scale Topic: Color theory: Hue, saturation, value
7	<b>Due: Progressive Abstraction</b> <b>Due: Mid Term Process</b> Intro: Spatial Design: Basic Spatial Devices Topic: Perspective: Linear and Atmospheric  Partner Work: Color, Texture, Value <b>Sign off:</b> Texture, Value & Color chips	<b>Due: <i>Color/Texture/ Value Scale</i></b> Preliminary crit. Spatial design  <b>Due:</b> Spatial Design rough to scale Preliminary crit. Spatial design  Intro: Linocut and Poster
8	<b>Due: Spatial Design</b> Poster Designers and Clients Collaborate	<b>Due: 25 Thumbnails for Lino cut</b> Preliminary crit. Logo
9	Due: Rough to scale for Lino cut	<b>Due: Lino cut</b> <b>Due: All Late Work</b> Intro: Portrait/Poster
10	<b>Quiz: Topics &amp; Terms</b> Work day: Poster/Portrait Sign off: Contour for Portrait	<b>Due Poster/Portrait</b> <b>Repeat Quiz</b>
11	<b>Final Critique</b>	<b>Pick up work</b> <u><b>Please pick up all design work during scheduled final exam.</b></u> Artwork not claimed is discarded

Reminder: Seattle Museums are FREE the first Thursday of each month. There may be additional free days for students-check the website. Remember the entry fee to the permanent collection is ALWAYS a donation determined by YOU. Students always pay reduced fees.

A Custom Kit is available at *An Artful Touch* Ask for **ART 110 Kit, 2-D Design, Instructor:Thomas**

Please purchase materials by the 2<sup>nd</sup> class and **ALWAYS** have them available for use in class. Lockers are provided. Put your name on your materials. Check assignment sheets to determine necessary materials. You will also need photocopies or computer prints during the quarter.

**TOOLS and basic essentials:**

Corked backed metal ruler 18"  
Pencils 2H (hard) and 6B (soft)  
Eraser: Mars plastic eraser  
Sharpie fine point marker black, waterproof and or "Pilot" pens black  
X-acto knife #1  
# 11 blades  
Self healing cutting mat 12" x 18"  
rubber cement, small can with brush (two)  
rubber cement pickup "eraser"  
1" x 60" Blue or white Artist tape

**PAINT and related items:**

# 4 round Brush  
½ " flat Brush  
**Acrylic Paint:** \* 2 oz Ivory Black , \* 5 oz Titanium white, M. Graham brand

**PAPER:**

Bristol Paper pad 11" x 14" (20 sheets) Smooth or regular surface  
Drawing pad Spiral bound 9" x 12" for all process work  
Tracing paper 5 sheets  
1 sheet each of platinum, midnight, and white *Murano*  
Illustration board (cold press)

**Not included in kit:**

Clear plastic sheet for table  
1 (small roll), black electrical tape ½ " or ¾" roll--find at hardware stores  
Photo of yourself  
Miscellaneous **Photo Copies**  
small plate or palette for mixing paints (white plastic trays, waxed paper plates, etc.)  
plastic containers for water e.g. yogurt containers

**Optional and miscellaneous**

Colored Paper as needed  
**Optional paint:** [suggested colors: Pyrol red, Hansa yellow, Ultramarine blue **SEE ME**]  
palette knife for mixing paint, (wooden sticks, plastic knives, etc.)  
Presentation surfaces as needed: Illustration board. Hot (smooth) or Cold press (rough)  
scissors – good ones  
Box/bin/container for materials  
apron/work shirt  
Recycled paper & magazines and other sources for pictures/images  
better glues: acrylic mediums (modeling paste, matte medium, gel medium), YES paste, or PVA  
dust brush 1" house painting brush  
30/60/90 triangle, T-square, French curves, circle templates, compass etc.

## **LIST OF DESIGN CONCEPTS/TOPICS**

Nature of Design. Basic Elements, Shape,  
Basic Principles: Unity & Variety Repetition Grid Structure  
Positive/Negative. Contrast. Alignment.  
Value. Proximity. Texture/Pattern  
Composition: Balance Radial, Symmetry, Asymmetry. (Formal and Informal)  
Motion, Rhythm  
Value Scale. Space. Atmospheric and Linear Perspective  
Shape Abstraction. Collaborative work.  
Color Theory: Hue, Value, Saturation, Complementaries  
Emphasis--Focal point.  
Proportion (Golden section), Scale.  
Line. Expression.

## **POTENTIAL RETAILERS FOR ART & DESIGN SUPPLIES**

*An Artful Touch*, 12437 1116th Ave. NE. Kirkland, WA, 98034. 425-823-2336  
Artist & Craftsman Supply, 4350 8<sup>th</sup> Ave. NE, Seattle, 206-545-0091  
Aaron Bros, Issaquah & Woodenvill  
Bellevue Art & Frame 1024 116<sup>th</sup> NE  
Dakota Art Supply, 6110 Roosevelt Way NE, Seattle, 206-523-4830  
Daniel Smith, 15112 NE 24<sup>th</sup> St. Bellevue, (NE of Overlake Sears)  
Daniel Smith, 4150 1<sup>st</sup> Ave. S, Seattle, 206-223-9599  
University Bookstore, 990 102<sup>nd</sup> NE Bellevue, 425-462-4500  
University Bookstore, 4326 Univ. Way. N E, Seattle, 206-634-3400  
Utrecht Art Supply Center, 1124 Pike, Seattle, 206-382-9696  
Supplies also on line at: Cheapjoes.com, Misterart.com, Utrecht.com, danielsmith.com, DickBlick.com

## **BOOKS ON ART, DESIGN, AND TECHNIQUE:**

Recommended Texts—it is **NOT** required that you buy a text book.

Lauer, D. & Pentak, S., *Design Basics*, 5<sup>th</sup> ed. Harcourt Brace College, 1979, 2000.

Stewart, Mary. *Launching the Imagination: A Comprehensive Guide to Basic Design*, McGraw-Hill, 2002

## **Additional References for Design and Color Theory**

Brainard, Shirl. *A Design Manual*. 3<sup>rd</sup> ed.

Zelanski, P. and Fisher, M.P., *Design: Principles and Problems*, Harcourt Brace College

Jennings, Simon. *Artists's Color Manual: The Complete Guide to Working with Color*, 2003

Johannes Itten, *Design and Form: The Basic Course at the Bauhaus and Later*, 1975 rev. ed.

Bevlin, Marjorie. *Design Through Discovery: An Introduction to Art and Design*, Harcourt Brace, 6<sup>th</sup> ed , 1993.

Itten, *The Elements of Color*, Faber Birren, ed., VanNostrand Reinhold, 1970.

Ocvirk, Stinson, et.al. *Art Fundamentals: Theory and Practice*, Mc Graw Hill, 2002

Zelanski, P. and Fisher, M.P., *Color*, 4<sup>th</sup> ed. Prentice Hall

## **Art/Design Technique**

Dalley, T. ed., *The Complete Guide to Illustration and Design: techniques and material*. QED, Pub.

Gair, Angela. *Artist's Manual: A Complete Guide to Painting & Drawing Materials*.

## **Drawing and Perspective**

Betti, Claudia, *Drawing: A Contemporary Approach* NC, 730, B43, 1992

Curtis, Brian, *Drawing from Observation*, McGraw-Hill, 2001

Smagula, Howard J. *Creative Drawing*, Felician College, N.J., 1993

Powell, William. *Perspective*. (BC Bookstore)