

University of Houston Graphic Communications:

Intermediate Graphic Communications : Art 3330 Kelley

Art 3330 Fall 2007
M/W 11:00am – 2:00pm
Instructor Kathy Kelley
Office Hours By Appointment
Email kathryn.s.kelley@gmail.com
Messages may be left in my mailbox at the Art office

Course Description

Web Address: <http://www.kkelley.net/inter>

Objectives

- To continue to practice effective form analysis, methods of composition and visual organization.
- To explore medias as the basis for image making.
- To further develop methods of problem solving.
- To become proficient with the *basic* design tools, mediums and craft.
- To research and explore.

Learning Outcomes

Students will be able to create original design projects in a technically finalized graphic rendering for presentation and evaluation, typically mounted on boards, with competence and skill, that is conceptually consistent. Students will demonstrate through design projects and in-class critiques that they have achieved an understanding of effective form analysis, methods of composition and visual organization.

Goals

Aesthetic: Composition, form-making and visual organization, color and media

Conceptual: Meaning in words and images, How the piece communicates.

Structure: The underlying structure (visible or invisible) that holds the piece together.

Technique Learning the basic tools, materials, and methods of image making.

Verbal Critiques/Critical Evaluation: Becoming familiar with the vocabulary of design, and developing a “critical eye” that enables you to evaluate the work of your peers, as well as that of professional designers.

Communication

Visual Language (communication) is the basis for design creation. The graphic designer uses type and symbols (imagery) to communicate ideas.

Visual organization is initially defined by rules, principles and concepts. A designer must become aware of these in order to interpret the best way to organize visual information. This course is a continuation to what you learned in fundamentals with form-making, composition and problem solving, with a focus on stylization and explora-

tion of imagery as symbols through a variety of medias. Junior Block focuses on typography and computer skills, while Senior block allows for a thorough understanding of communication and complex design solutions.

Creativity

Design should be about exploration and experimentation. As a designer you should always strive to think and create in ways that you have **not** done before. There are any number of solutions which the designer, as a creative person, must strive to attain through *unlimited* research and effort. Ideas, forms and solutions should be achieved through challenging yourself to approach a creative process with an open mind. In doing so you learn more about yourself, the process and the world around you. Design, both man-made and in nature, is everywhere. Become more aware of your environment, and begin to look at it critically, asking questions about the meaning and significance of the systems and structures of the world around you. An informed designer creates messages that intersect the multi-cultural, multi-directional world. Ideas become clearer when we step back and look with an objective distance. Along with observing the present, look to the past for inspiration and information. Knowledge of the past, participation in the present and research about the future broaden the range of possibilities. It is often the synthesis of ideas that creates the most unique solutions.

Methods

This class is for exploration and experimentation of problems in search of appropriate solutions. Along with experimentation comes failure, but with failure comes new discoveries.

- Analyze the problem
- Make a list of solutions and produce sketches of all the possible ways in which the problem could be solved, challenging yourself to go beyond what is familiar, obvious or at times comfortable.
- Sketch at least 20 possible solutions.

- Continue to modify and improve at least 5 possible solutions.
- Work and rework chosen solution considering initials goals.
- Finalize the solution technically for presentation.

Reading

Read and look at the pictures! To begin to understand the historical and contemporary movements in design can further your awareness of formal and stylistic methodologies.

Journals/Magazines

ID, Eye, Print, Graphis, How, Communication Arts, Design Issues, Cite, Metropolis, any Art and Architecture, and cultural magazines.

Books

Sharon Poggenpohl, AIGA Press, *Graphic Design: A Career Guide and Education Directory*
Philip Meggs, *The History of Graphic Design*
Armin Hofmann, *Graphic Design Manual*
Johannes Itten, *The Elements of Color*
Ryan McGinness, *Flatnessisgood*
Holtzschue + Noriega,
Design Fundamentals for the Digital Age
John Bowers, *Intro. to Two-Dimensional Design*
Willi Kunz, *Typography: Macro-MicroAesthetics*

Design Organizations

AIGA, American Institute of Graphic Arts
<http://www.aiga.org/>

ADCH, Art Directors Club of Houston
<http://www.adch.org/>

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General Information

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Attendance

More than THREE absences will result in a lowering of your grade. Excessive absences result in you being dropped from the class or failing the class. Doctor appointments are not counted as excused absences and neither are colds. A late arrival to class of more than 20 minutes will be marked as 1/2 absence. Attendance will be taken at the start and end of class every day. **Students are responsible for notifying me at the end of class that they are late**, otherwise they will have been marked absent. Students are also responsible for finding out about and making up any assignments missed due to absence or tardiness.

Special Needs and Excused Absences

In accordance with the guidelines of the American with Disabilities Act, I will make every effort to reasonably accommodate students who request and require assistance.

If, during the semester, a student misses class time due to a family emergency, he or she must contact me as soon as possible to receive an excused absence and to make arrangements for missed deadlines or late work. Students who know they will miss class time due to religious holidays not recognized by the University, should inform me one week in advance of the holiday to receive an excused absence and to make arrangements for missed or late work.

Grading

Each assignment will be graded accordingly and averaged to one final grade per assignment:

- 1 Sketches: experimentation and effort
- 2 Composition/Creativity
- 3 Craft/Technical skill

Final grade reflects the average of all assignments and:

- Attendance
- Timely completion of design projects
- Class participation: verbal critiques
- Problem solving
- Overall sketch process: experimentation and effort
- Overall creativity and compositions in solutions
- Overall technical skill
- Presentation of final portfolio and sketchbook

Students are expected to complete all assignments and complete all sketches for assigned critiques. All assignments should be completed for the date due. **Late assignments will automatically be dropped one full letter grade.** Failure to turn in even one assignment can be destructive when that zero is averaged in with your other grades. Failure to submit a portfolio at the end of the semester will result in a grade of F.

Verbal Critiques/Critical Evaluation

Becoming familiar with the vocabulary of design, and developing a "critical eye" that enables you to evaluate the work of your peers, as well as that of professional designers. Remember, participation in critiques is part of your grade. Project grades will be reduced each time sketches are not put up for critique.

Grading Scale

| | |
|----|--------|
| A | 100-94 |
| A- | 93-90 |
| B+ | 89-87 |
| B | 86-84 |
| B- | 83-80 |
| C+ | 79-77 |
| C | 76-74 |
| C- | 73-70 |
| D | 69-65 |
| F | 64 |

Supplies

Appointment Book/Calendar
3-ring Notebook & Sheet protectors
Portfolio
18 - 24" metal ruler with non-slipping backing
X-acto knife/no.11 Blades
Magic rub/plastic eraser (staedtler)
Rubber cement *pick-up* eraser
Fine point, medium and large black markers
2 values of gray design markers
Opaque white
Black Plaka (Pelikan) or Black Gouache
Fine Brush (00 or 000)
18" 30/60/90 triangle
Technical pens: 000, 0, 1, 2
French Curve and/or Flexible Curve
19" x 24" tracing paper pad
Scotch-spray mount
Large Roll of Drafting or White artists' Tape
LetraMax 2000 White Ruling Mechanical Board (Hot Press)
or Bristol Board (white) smooth finish
Black Crescent/Matt Board 2000 weight
Pantone Paper (Black)

Recommended

Cutting Board
Tool Box
Scissors
Burnisher
Construction Paper (black)
Pantone system markers, papers, films, screens, etc.
Proportional Wheel
T-Square
Utility Knife
Masking Film

Vendors

Texas Art Supply
Office Max/Depot
Art Supply
Pearl Art Supplies
Michaels Arts and Crafts

Copy Centers

Kinkos
Copy Club
Copy.com

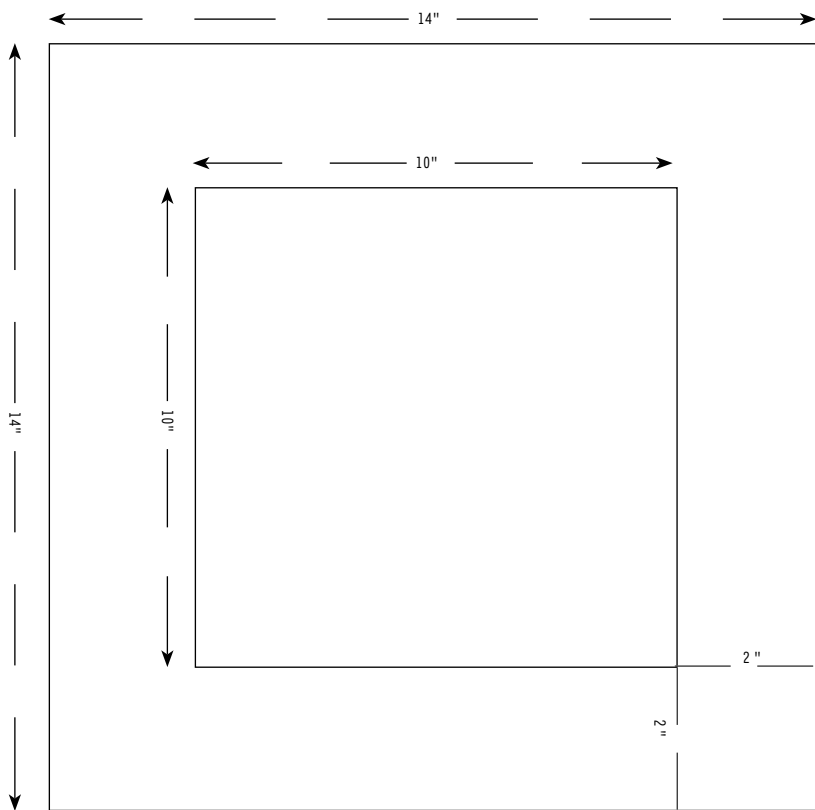
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Format for Presentation

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All boards unless otherwise noted are to be presented as indicated in this diagram.

Rendered material will be **10" x 10"** on bristol board or white letamax. Then mounted on black board with a 2" border all around—leaving your final presentation board **14" x 14"**. All boards are to be covered first with a sheet of tracing paper, and then a cover sheet (find any heavier paper stock - brown paper or heavier vellum is appropriate). First tape the tissue paper **all the way across the back**, fold to the front and trim neatly to the board size. Do the same with the cover stock, taping it separately to the back (**all the way across**) then trimming it to the board size and with a two inch piece of tape, tape to back on the bottom center of the board as shown on bottom left.

Make sure the surface of your work is free of any adhesive so that the tissue paper can be lifted easily.

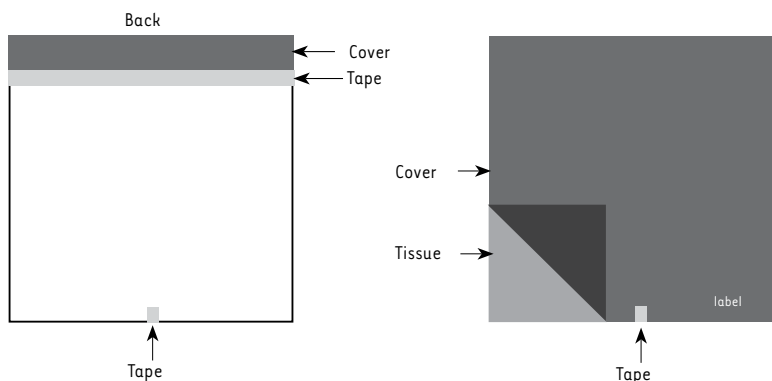
Label the front of the **cover stock** on the bottom right hand corner

Format for Labeling

| | |
|--------------|-----------------------|
| John Smith | (Name) |
| Hagmann | (Instructor) |
| Intermediate | (Class Title) |
| Form | (Title of Assignment) |

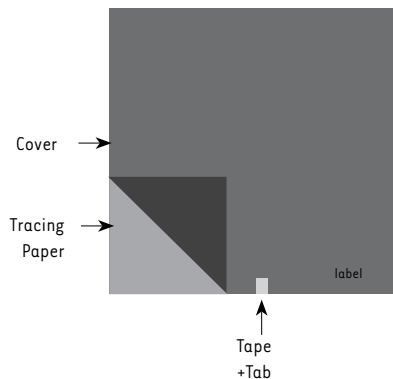
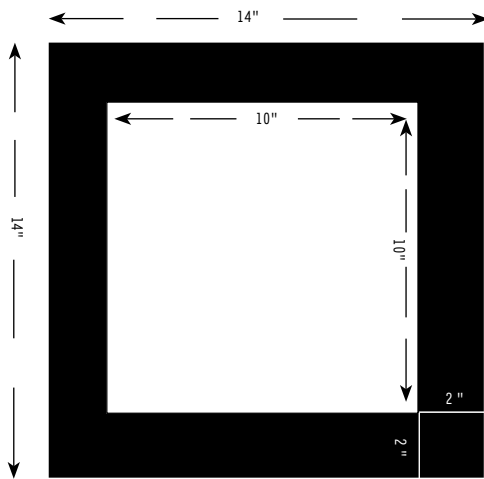
Labeling should be done in ink or thin marker (black).

All work turned in NOT following these guidelines will be returned without a grade.



Production for Final Presentation

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1) Choose a final sketch and enlarge (xerox or otherwise) to 10 x 10". Redraw final sketch on tracing paper and detail all forms, lines, curves and shapes accurately. It may be necessary to enlarge the original letterform to the appropriate size and redraw composition using the letterform.

2) Using the final accurate compositional sketch on tissue paper, pencil or 'lead' the back side around the edges of all the compositional forms/lines etc.

For Pen and Ink on Letramax Board

- Lightly trace the accurate composition onto the white letramax board using a pencil. Be very accurate and methodical.
- Use a thin technical pen to outline the forms accurately. For curves use a french curve or flexible curve when necessary, otherwise keep a slow steady consistent gesture with the pen. Avoid over-gripping or tense grip—this creates more wobbles!
- Use thin paintbrush with plaka or gouache to fill in large areas of positive forms. Care with the consistency of the plaka and gouache—test first to avoid lumpy or overly transparent surfaces.

Be aware that the india ink of the technical pen creates a shiny surface while the plaka and gouache tend to be visually flat. The plaka/gouache fill should be as close to the ink outline as possible to avoid poor visual craft.

For Pantone Paper

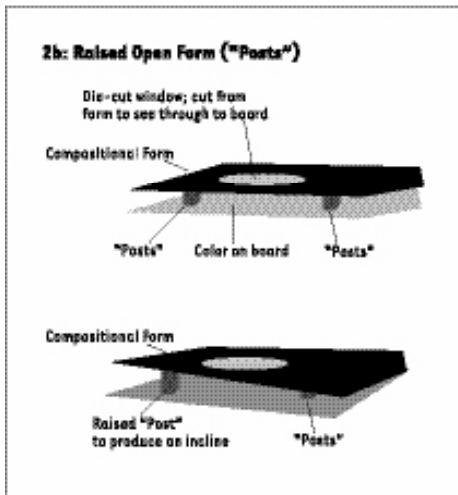
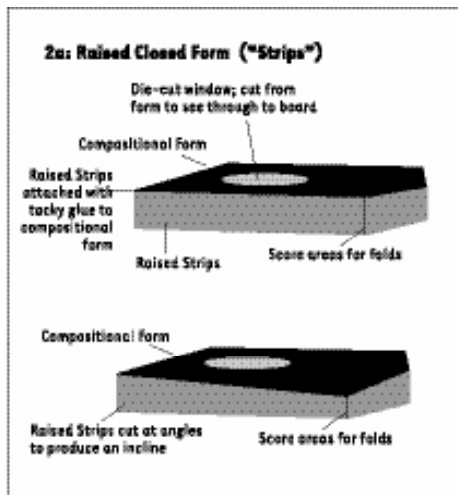
- Lightly trace the accurate composition onto the black pantone paper; and again onto the white letramax board (for placement/position only so you may use less lines).
- Using your No. 11 xacto knife accurately cut out the form(s) from the black pantone paper. Be very accurate and methodical.
- Use a thin layer of spray mount or rubber cement or other appropriate glue on the back of the pantone paper forms and mount onto the white letramax board. Use tracing paper or wax paper underneath the pantone paper while you are working it into position.
- Burnish the pantone paper well.
- Gently recut any awkward curves on the pantone paper without cutting the white board. Check for craft of lines and details of form.
- Use a technical pen for any thin lines or forms.
- Erase any pencil lines that are noticeable.
- Center and mount the 10 x 10" white letramax board onto a 14 x 14" black board. Spray mount the back of the white letramax with a thin, but even layer of spray mount (*Super 77*)—mount onto the black board, cover with tracing paper, and burnish well.
- Follow *Format for Presentation* handout accordingly.

Tricks

- Cut the letramax board and the black bristol board with a utility knife—use slow, multiple cuts as opposed to attempting to cut it first time. This saves your blade and board.
- Use your xacto knife to **gently** scrape off any ink lines that have slipped. Avoid removing surface of the board (BE GENTLE).
- Use tissue/tracing paper under your working hand to avoid oils from your hand getting on the white board.
- Use a rubber cement eraser for problematic spots—otherwise use your staedler (white) eraser. At all times be gentle.

- Erase any pencil lines that are noticeable.
- Center and mount the 10 x 10" white letramax board onto a 14 x 14" black board*. Spray mount the back of the white letramax with a thin, but even layer of spray mount (*Super 77*)—mount onto the black board, cover with tracing paper, and burnish well.
- Follow *Format for Presentation* handout accordingly.

* or board size defined for individual projects



1) Using your final black and white composition, choose 3 colors for translation of black and white to color composition. Stay as close to the original black and white composition as possible. However, it may be necessary to simplify, alter or subtract details not easily translated to color. At all times consider the compositional decisions in your sketches.

2) Placement of color should not be determined by the original b + w relationships i.e. black forms should not necessarily become all one color, or become one dark value; white negative spaces may be further broken down and more than one color. Color should be further considered in the flow, contrast, etc.

The final colors may be:

Color Paper

Pantone, Canson, Strathmore or any other flat color paper stocks that craft well. Transfer form to the colored paper and cut out. It may be appropriate to spray mount the paper on to bristol board for stability if you are raising the forms in the composition.

Acrylic + Gouache

a) Paint a larger surface area of bristol board (for stability) and cut out colored forms.

b) Cut out forms from bristol (for stability) and paint after the form has been cut-out.

c) Transfer composition to white bristol or letramax and paint the colors directly on the board and within the lines! (care with craft).

d) Transfer composition to white bristol or letramax. Place frisket paper over the entire composition. Frisket is a thin, clear paper with adhesive on one side. Attach the adhesive side to the board, and **lightly** cut out areas to be painted; replace when complete and continue to next area while other areas are protected. Care not to cut the board.

For thin lines options include:

- Technical pen that allows for colored inks or paints.
- Graphic tape—found in most art stores; comes in various colors, surfaces and thicknesses.
- Turn colored paper or painted board on its side; the weight (or thickness) of the paper or board determines the thickness of the line. Attach to composition using “tacky” glue. Careful—experiment with amount of glue before applying.
- Thin paint brush with a steady hand.

Raising the compositional forms Objective

- To experiment with dimensional depth
- To further analyze how balance, depth, and gestalt is achieved with the addition of dimension in a composition.

Procedure

- Apply color to bristol board (Paper or paint)
- a.** Cut thin strips of colored bristol board for desired height of form, (select color that relates to the form being raised—same, contrast or complement). Attach strips to underside of the edge of form to be raised using “tacky” glue. Care with amount of glue. Note: this will create a closed edge form. Strips may be cut at angles to create a dimensional incline.
- b.** Shapes may also be raised using “posts” made of bristol, balsa wood or other material. “Posts” are placed on the underside of the form to be raised in an appropriate position. Note: this creates an open edge form; you are responsible for area that can be seen under the form on the board and the craft, color, material and placement of the “post”.