



NEW YORK INSTITUTE OF TECHNOLOGY

**School of Arts, Sciences, and Communication  
Fine Arts Dept., Computer Graphics, 2D Design I**

**Instructor's information**

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**Course information**

**Term:** FALL, 2005 **Date of syllabus:** September 2005

**Course number and section:** ARTD101 **Credits:** 3

**Course title:** 2D Design I

**Meeting times:** (B) Sunday, Tuesday, and Thursday; 10:30-11:50 am

(Ramadan: 10-11am)

**Building and room number:** B204

Prerequisites and co-requisites: ELI 4

**Course description from catalog:**

An introduction to the principles of two-dimensional design and color theory. Visual concepts are presented and reinforced through a series of classroom assignments.

**Course goals and objectives**

The objective of this class is to learn the basic conceptual tools necessary to make logical designs. There will be lectures and take-home assigned projects that will have strict deadlines. These projects cannot and will not be made on the computer, but by hand. There will also be in-class assignments that will be used as preliminary sketches so you will be required to bring in your sketch kits with you to class. There will be many other materials that you will have to purchase to accomplish this. The goal is to learn hands-on that design is the result of hard work and craftsmanship.

**Grading formula**

Evaluation: A = Excellent (100%), B = Good (90%), C=Average = (80%), D = Minimal Effort (70%), F = Failure (60% and below), I = Incomplete, W = Withdrawn.

**Criteria for grading:**

1) Solving the design problem 2) Excellence of craftsmanship 3) Overall composition 4) Expressive risk-taking, originality

**Attendance policy**

Attendance in class is mandatory. The Fine Arts Department attendance policy states, "Three absences (excused or unexcused) result in a maximum grade of "D" for the class. Four absences (excused or unexcused) result in failure of the class. Two late arrivals (excused or unexcused) or leaving class early without authorization of the instructor will be



counted as an absence.” Students are expected to be prepared for each class; failure to do so will result in grade reductions. Failure to attend the final critique is grounds for automatic failure.

### **Withdrawal policy**

#### **Withdrawal from a Course**

Students may withdraw from any course within the first eight weeks of the semester (or within 8 meetings of cycle classes) and receive the grade of W (Withdrawal). After the first eight weeks of the semester (or after 8 meetings of cycle classes) students may withdraw with the transcript notation of W only if they are passing at the time and receive the instructor’s permission. After the 8<sup>th</sup> week or equivalent if the student is failing the course a grade of WF will be assigned.

Official withdrawal from courses, whether before or after the 8<sup>th</sup> week of the semester, requires the submission of the withdrawal form to the registrar with both the student’s and the instructor’s signature. Faculty may indicate that the student is not passing the course when the student requests a withdrawal after the 8<sup>th</sup> week or equivalent. **The instructor must file Withdrawal-from-Course forms with the registrar.** These forms are available in the registrar’s and departmental offices.

#### **Policy for make-up exams and missed or late assignments**

If students have a legitimate physical problem or otherwise reasonable explanation for lateness of submission, requests for late submissions of final projects will be considered. However, any final project not submitted before the deadline shall lose a full 20% of grade possible. (I.e.- if A level work is turned in after deadline, the best credit the work can bring will be a C grade or 80%.) If the work is not turned in at all, the student fails the course. In the deadline-oriented world of design, the penalty is a 100% loss.)

#### **Academic Integrity and Plagiarism policies**

Each student enrolled in a course at NYIT agrees that, by taking such course, he or she consents to the submission of all required papers for textual similarity review to any commercial service engaged by NYIT to detect plagiarism. Each student also agrees that all papers submitted to any such service may be included as source documents in the service’s database, solely for the purpose of detecting plagiarism of such papers.

Plagiarism is the appropriation of all or part of someone else’s works (such as but not limited to writing, coding, programs, images, etc.) and offering it as one’s own. Cheating is using false pretenses, tricks, devices, artifices or deception to obtain credit on an examination or in a college course. If a faculty member determines that a student has committed academic dishonesty by plagiarism, cheating or in any other manner, the faculty has the academic right to 1) fail the student for the paper, assignment, project and/or exam, and/or 2) fail the student for the course and/or 3) bring the student up on disciplinary charges, pursuant to Article VI, Academic Conduct Proceedings, of the Student Code of Conduct. The complete Academic Integrity Policy may be found on various NYIT Webpages, including:



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[http://www.nyit.edu/about/administration/academic\\_affairs/academics/resources\\_faculty.html](http://www.nyit.edu/about/administration/academic_affairs/academics/resources_faculty.html)

## **Other policies**

### Computer Usage

Students in this class will have access to and use of the computers in this school for the following purposes and the following purposes ONLY in the development of projects for this class:

- 1) The reading and understanding of design assignment samples
- 2) Analysis of color for color mixing percentages in CMYK, RGB, and Grayscale and the conversion of one to another
- 3) Downloading and reproduction of photographs from various online sources to be used in compositions assignments assigned.
- 4) Overall: only as a reference and analysis tool, and not as a computer production tool. Any other use of the computer, i.e., scanning and tracing, will be considered plagiarism even if the artistic product scanned or traced could be argued to be a found solution of the problem assigned in class. The work of the creation of the final product must be the authentic product of the student alone without production help from the computer.

### Water

Water is used to thin paint and to clean brushes and is a necessity for this class to function. This classroom is absent a water-sink, so we must rely on the retrieval of water in buckets. A person will be chosen on a rotating basis to pass this water through the open window. Similarly, when the class is finished, per have permission to dump the dirty water will be dumped in the sand in the back lot Brushes and rags must be taken there to be washed out in the when cleaning up. **DUMPING WATER IN ANY TOILETS IS PROHIBITED.**

### Protective Garment Requirement:

Students are **REQUIRED** to prepare and wear *special dress garments* ( i.e.- Aprons or Laboratory coats, overalls or flight jump suits are some examples of acceptable dress) to protect Students shall be Required to clean their own brushes and other equipment

## **Description of assignments**

In learning about design, you will make and practice the creation of visual designs. Except for the last two class meetings, reserved for Final Presentations, students are expected to complete in class hands-on design exercises assigned for each class, as well as a design homework assignment completed outside of class time prior to each class meeting (four homework designs) and a Final Project design. Expect to spend 2-4 hours on each design homework assignment.

## **Exams and Quizzes**

Regular bi-weekly critiques of work involving shared discussions of technique of application, color, style, and overall effectiveness of student work. There will be midterm and final project of finished projects. Midterm projects will include 3 in-class studies



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assessed and reviewed in class. Finals shall be based on critique of final project assigned mid-term . Criteria shall be based on 25% learned basic techniques & craftsmanship, 25% on answering the basic design problem assigned throughout the term, 25% on overall success in reaching a intended goal, and 25% on attendance. Assessment and critiques will be based on unbiased criticism of Professor with peer input. There will be an exhibition(s) at later date(s), so homework is absolutely essential.

**Required texts**

Launching the Imagination, Stewart, Mary. Published by McGraw-Hill, 2002.

ISBN: 0072303557

Appearance and Reality; Hogbin, Stephen, 2000, Cambium Press, (Canada), ISBN 1-892836-05-X

**Materials and supplies**

- 14x17”pad of Bristol Board Paper,
- Ruler,
- Ruling pen and compass kit
- X-acto knife and spare blades,
- Safe cutting surface, (wooden drawing board)
- Glue stick,
- Zig black archival ink pen or Repitograph,
- Black Sharpie (ultra fine point)
- Black sharpie marker medium point,
- 1 pad Vellum 14x17”
- Magazines to cut up,
- Assorted pack of colored paper,
- Pack of assorted origami papers, transparent scotch tape,
- Very sharp scissors
- Craft sticks,
- 1 set of Pelikan Gouache Water Color.
- Colored Pencils;
- 4 Sable Watercolor brushes
- Other supplies maybe assigned later.

**Resources for further learning**

Students are encouraged to pick up serious design magazines and publications.

Date	Lecture or Assignment Topics	Readings
Week one	<p><b>Meet in Computer Graphics studio, Rm # 202</b></p> <p><b>Introduction:</b> What is difference between Computer Graphics and design?</p> <p>How do we see? See how mind categories things, makes decisions. Design makes eye move with attraction, Scale, color, placement etc.</p> <p><b>Assignment:</b> Make up as many “designs” as you can in 10 minutes with available material. Make sketches and pen drawings</p> <p><b>Bring for next week:</b> White Bristol paper.7 sheets each 5x7”, sketch</p>	<p><i>Flash HTML Computer Data show: Principles of Design by Mudidesign.com, covering line shape texture tone color problems, et al. Assign Students to study and book mark</i></p>

	pad, scissors, white glue like sobo, (Straight edge, Compass is helpful, pencils)	<i>the site for future reference. Caution about plagiarism. Appearance and Reality; S.Hogbin</i>
Week two	<p><b>Lecture</b> Perception and Conception. Using the sketchbook for thumbnail sketches. Critical Thinking. Positive and Negative Space, eye movement through space. Point, Line, Tone, Shape, color.</p> <p><b>Exercise in Composition Using sketchbooks</b> Make a dot, repeat the dot as many times as it takes to make it line, color line, make colored line a gradation, use computer if necessary to help. Photoshop or illustrator, just as reference tool, draw it out using colored pencil or ink. Make shape next to it, etc. Continue on with design exercise in seven sequences. Use computer as a reference if you must.</p> <p>Impress upon the student that everything in art and design is a process, even when you use a computer and to take it slow and easy. Use the computer if you must, but start with drawing in a sketchbook</p> <p><b>HW:</b> continue on with design exercise in seven sequences. Use computer as a reference if you must bring in your sketches in pencil in your Sketchbook</p>	<p><i>Appearance and Reality; S.Hogbin</i></p> <p><i>Show my personal Power Point line color, shape apace as data show.</i></p>
Week Three	<p><b>The Picture Plane and Spacial Relationships of Elements to This:</b> Lecture on Space and the box of air that picture plane is. How shapes react in various sequences on the page in relation to the edges of the picture plane.</p> <p>Students have sketches of Line Tone shape exercise.</p> <p>Work in Class: remember of art is about Process.</p> <p>HW. Make designs based on data show on point line shape etc. in any medium. To be handed in next week</p>	
Week Four	<p>Continue HW assignment: help students develop design– Lecture Balance- Symmetry, Asymmetry, Rhythm, Repetition, Pattern, Free designs</p> <p><b>Exercise in Composition</b> On a single ground shape, using circle(s), square(s) and triangle(s) make thumbnails of 6</p> <p><b>HW:</b> Make &amp; different designs using basic shapes using strategies above: symmetry asymmetry, etc. do One Each for each type of design</p>	<p><i>Mary Stewart, Launching the Imagination, pg. 3-9-0 – 3-22.</i></p>
Week Five	<p><b>Move Class from Computer Studio to Traditional graphics studio.</b></p> <p><b>Exercise</b> – What makes something look finished? Using thumbnails from last class, make ink on paper designs. Choose one and make a finished version in cut black and white paper. Make cut out shapes. Mix colors with gouache.</p>	
Week Six	<p>Move from Computer studio to traditional graphics studio. Discuss previous project. Think about geometry and pattern, and cut out shapes.</p> <p><b>Positive and Negative space:</b> try to find positive and negative space</p> <p><b>HW.</b> Make a geometric pattern in Black and white; we will be using color later. Look at Escher. Use thumbnail sketches sand designer’s gouache for final product. Stretch paper if you must use lightweight paper</p> <p>Look at Indian paintings folk art, Matisse cut-outs</p>	<p><i>Jack Frederick Meyers, The Language of Art, p.6;</i></p>
Week Seven	<p><b>More Shapes</b></p> <ol style="list-style-type: none"> <li>1. Shape compositions; repetition, cropping</li> <li>2. Expression and meaning: what makes a shape interesting? Why use one shape rather than another? What if you wanted a shape to be funny? Or Peaceful? Or Ugly?</li> </ol>	

	<ol style="list-style-type: none"> <li>3. Create a design by repeating a shape to make a pattern (keep it a line drawing version of it for later – color)</li> <li>4. Create a design where curvature line dominates, by drawing around a shape or by any other means. Copy one of these and fill in black and white to make another type of pattern. Try to use tone.</li> <li>5. Make a geometric pattern in Black and white; we will be using color later. Look at Escher. Use thumbnail sketches and designer’s gouache for final product. Stretch paper if you must use lightweight paper, and other types of paper.</li> </ol>	
Week Eight	<p><b>Texture and Line:</b> Itten, rubbings, examples of texture. Real texture and illusion of texture. Take materials and magazines for texture. Is chalkboard magnetic? Check it. Examples of line, inside and outside, erased line, etc.</p> <p>“Does it look good?” We will now try to go on to other criteria.</p> <p>A. You may have noticed that texture developed in some of last week’s line projects. Are the elements of design separate? Discussion.</p> <p>B. Examples of texture in art and design.</p> <p>C Make textures by rubbings against different objects. (Shells etc.).</p>	<p><b>Reading:</b> <i>Launching the Imagination, Mary Stewart, pages 1-14 thru 1-20.</i></p>
Week nine	<p><b>Line and shape</b></p> <ol style="list-style-type: none"> <li>1) Draw around shapes and repeat</li> <li>2) Make thin and thick lines, angle one, then two as abstraction.</li> <li>3) Draw lines in boxes inside and outside them. Inside and outside, what does this express? Expression, etc. Make different kinds of lines wavy, jagged, and invent other different kinds of line, including eraser.</li> </ol> <p><b>HW</b> Experiment with each of these methods and look at experiments  1 page of texture experiments 3 finished compositions using texture or line or both. You can design page using one of the previous strategies (circle square, triangle. Shape...)</p>	
Week Ten	<p><b>Color</b></p> <p>A primary color = cannot be made by mixing (red, yellow, blue).  Secondary colors = made by mixing two primaries (orange, green, purple)  Tertiary = a primary + a secondary (red-orange, etc.) p. 29-30</p> <p><b>Assignment:</b> 1. Create a color wheel: begin with primary colors, choose and then match to color wheel. Then secondary and tertiary. How close do you come? Then choose other colors and see where they fit. Also leave space for tones around (dark) and inside (light) the pure colors. What happens to colors as you add black and white?</p> <p><b>HW: Color wheel:</b> primary, secondary and tertiary colors and some tints, tones, shades. You may use cutout paper from imgs for some colors if you like. Matching VS mixing. Also bring a small design to work on, about 3” x 4”. Use of tracing paper and trace these onto your painting paper, or you can draw them on freehand. Some places can copy onto special papers. Make 10 color combinations on these and extra painting</p> <p>Also: make 2 harmonious combinations of 3 color each. Use the seasons as inspiration.</p>	
Week Eleven	<p><b>More Color.</b> Look at color wheels: Talk about materials, papers. What do you notice as you work on these?</p> <p><b>HW:</b> Finish last week’s assignment and make separately:</p> <ol style="list-style-type: none"> <li>1. One color, different tones 2. “Complimentary” colors, pure</li> <li>3. “Complimentary” colors, tones 4. 1 warm and 1 cool color, pure</li> </ol>	

	<p>5. 1 warm and 1 cool color, tones 6. 2 warm or 2 cool colors, pure            7. 2 warm or 2 cool colors, tones 8. Free            Do these on separate sheets of paper, about 3" x 4"</p>	
<p>Week            Twelve</p>	<p><b>Color with pattern:</b> Repetition and variation - For the next project we will use a four (or less) colors to make a module, like a tile Then we will put modules of the pattern together to make a pattern. Then we will change the location of the colors. Then we will change the position of the modules.            Step 1: make a 3" square module. Remember that these will fit together, so shape is important. Think about the edges. Demo how different edge treatment effects result. You may do these on the computer or color Xerox them. (Make designs and choose colors in class            Also showed that if you have big and small areas of color the color in the big area will predominate.            HW: Finish this: 1. Design 3" x 3" tile 2. Design color: up to 4 3. 3 versions: a. "original" (12 tiles) b. change position of tiles, same colors in it places (12 tiles) c. change positions of colors (12 tiles) 4. Free version. What would you do with this design element, repetition and variation?</p>	
<p>Week            Thirteen</p>	<p><b>Final Review</b> Pt. 1 &amp; 2</p>	