

ART 289-4 : 2D DESIGN 2

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PART ONE

GEOMETRIC STRUCTURE BASED ON FORM

- using the 3 basic shapes of a circle, square, and triangle arrange several studies or compositions on #2 pads with conte or charcoal filling in the negative overlaps or transparencies with solid tone
- the first step in this exercise is to practice making the shapes freehand without a border or frame of reference
- the next step is to draw a 16" square freehand, using this as a frame of reference do several compositions of circles, then squares, and then triangles
- step 3 is a series of compositions combining all 3 shapes, filling in with solid black where suitable to the design
- the above 3 steps are to be repeated using a circle and then a triangle for a frame of reference
- fix drawings for safe keeping

POINTS TO BE STRESSED

- outdoor sketching for structural ideas
- design is not always in a square format
- creating new shapes
- theory is one thing, to practice the theory is another

PART TWO

GEOMETRIC STRUCTURE WITH COLOUR AND INTRO TO FREE FORM

- with the knowledge gained in part one develop several compositions using the primary colours (all 3), outlining with black (overlaps should also be black), the same to be done using a perimeter study of a hand
- to be done on High Art 27 or equivalent using watercolour, gouache, acrylic, or oil pastels
- again the basic shapes are to be used as frames of reference, the frame of reference may be used as part of a particular shape
- the most successful to be matted and prepared for presentation

POINTS TO STRESS

- broaden the scope of visual skills and develop an awareness for the need to "practice" for self discipline
- sequential steps specifically designed to develop systematic or methodical work habits

PART THREE

A-PERSONAL INTERPRETATION OF OBJECTS WITH EMPHASIS ON VALUE & COLOUR TRANSPOSITION

- on newsprint or bond paper (18"x24") using graphite, pastel, and or paint
- the first step is to do a rendering of a composition of still life objects in black and white and a suitable range of greys
- reduce the entire rendering to a grey tonal study of four or five values
- make two similar studies transposing the tonal values from step two into colours of the same value
- cut one of the studies from step three into pieces and rearrange onto a separate sheet into a suitable abstract collage (remounting to be done with glue sticks)
- Frame of reference to be a circle, square, or triangle

B-INTERLOCKING PATTERNS DEVELOPED FROM 3D

- with charcoal on No. 2 pads work up several outline studies from any still life composition and fill in neg. or overlaps with solid black
- with colour on Hi Art No. 2 work up several studies in colour using black for lines
- project to be matted and cover protected

B-POINT TO STRESS

- study to show evidence wherever possible of a dominant design symbol
- to develop a sense of discovery and heighten the pictorial impact

PART FOUR

DESIGN WITH FIGURE

-for both exercise A & B use transparent or overlap techniques to develop several compositions from a model, colour pastel to be placed in specific areas that best suit the total concept

-A- arrange multiple images, filling the drawing surface to within one or two inches of the edge in such a way that their positions compliment each other, making the completed page one solid unit of design

-B- design a page containing several overlapping images of the figure in a sequential movement, such as the walk cycle or the change from sitting to standing positions (note: similar to what might be used in animation)

POINT TO STRESS

-in part B colour can be used to suggest sequence of movement as can value

PART FIVE

DESIGN WITH FIGURE, FORM COMPOSITION

-using the human figure as the subject compose several pages of drawings studying the surface form

-first indicate directional contours with arrows indicating visual rythum or eye travel

-second do simplified tonal studies without the use of line, contrasting positive and negative areas to best illustrate form

-third do a figure study with straight lines located by point to point relationship.

ANALITICAL COMPOSITION

ACTIVITY OF SPACE OR DYNAMICS OF COMPOSITION

-using a colour print of a painting reconstruct the basic composition into 7 of the following study areas; outline, visual guidance to centre of interest, vertical directions, horizontal directions, tonal arrangement (without colour), basic colour distribution, light pattern, positive and negative space, texture, and influence by basic shapes (square, circle, and triangle)

-the grid system can be used to enlarge the print to a suitable working size

-to be done on PK No. 5 with ink, guache, or acrylic

-the total concept of this assignment must be organized in such a way that its final presentation will be expressed by its uniqueness as a complete design package in itself

POINTS TO BE STRESSED

- develops a sense of internal vision
- awareness of design and the lack of design
- educate your eyes