

Instructor: Robert Carlsen

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Meetings by appointment.
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Course Texts: *Understanding Comics*, Scout McCloud, Harper Perennial, ISBN 0-06-097625-x
Introduction to Two-Dimensional Design: Understanding Form and Function, John Bowers, Wiley,
ISBN 0-47-129224-9

Course Description:

All communication takes place through language. However, not all language uses words. This course allows students to harness the power of visual language in order to convey messages and meaning. The elements of drawing and two-dimensional design that will be covered include point, line, shape, composition, texture, color, type, and image. Although non-digital mediums will be addressed, the exploration of digital tools (Adobe Illustrator and Photoshop) for the screen is a primary goal. Individual creativity will be stressed.

The class is a studio/seminar course, which includes a combination of lectures, presentations, demonstrations, discussions, critiques and studio work. Satisfies Major Requirement.

Course Goals:

- Exploration of various kinds of image making through the use of elements and characteristics of visual form
- Increased visual awareness and vocabulary through research, observation, and practice
- Increased competency in communicating ideas and meaning through visual communication problem solving
- An introduction to the use of two kinds of graphics software (bitmapped – Adobe Photoshop, and vector-based – Adobe Illustrator) to communicate visually.
- Accumulation and implementation of skills and ideas in a progressive manner

Course Requirements:

Students are expected to spend a minimum of 6 hours per week in the lab outside of class. Class attendance is necessary; more than 2 unexcused absences can result in a grade penalty. All assignments must be presented on due date; assignments not handed in receive an "F"; assignments handed in late, without a proper excuse, will receive a grade penalty.

Course Work:

- Formal documentation of the process of creating media for your projects that includes written and visual components. Documentation is turned in at midterm and final classes.
- Several studio projects and one final project.
- Regular studio exercises and class participation. Final review of class and studio assignments.

Grading:

| | |
|----------------------------|-----------------------------------|
| -Documentation...25% | Projects will be graded based on: |
| -Projects...55% | -Technical Understanding...33.3% |
| -Artist Presentation...10% | -Aesthetic Value...33.3% |
| -Class Participation...10% | -Content and Originality...33.3% |

Course Materials

- Digital Storage such as jump drives, firewire/usb hard drive or laptop.
- Digital Camera (can rent from CMAC's equipment room)
- Drawing Pad 14x17" or larger
- Mark-making Utensils (pencils, pens, brushes, charcoal, etc.)
- Sketchbook and/or Journal

Artist Presentations

- You will either volunteer for or be assigned from the list below or discuss an alternate choice that is not on the list with the professor
- The preceding week the Artist Presentations that will be due the following week will be announced
- Check out at least one book from the UArts library (or library of your choice) that contains images of the work of the artist, designer, or movement assigned to you, and bring it to class.
- Bring in at least 3 or more examples of the work of your chosen artist, designer, or movement.
- Be familiar with a brief bio [or overview] and be prepared to CRITICALLY discuss your assigned artist, designer, or movement and their supporting work in a dynamic presentation in front of the class.

Artists, Designers, & Movements:

1. Chuck Close (point)
2. Pollock (line)
3. Wols (Alfred Otto Wolfgang Schultze)
4. Jean Dubuffet (line)
5. Jean-Michel Basquiat (graffiti)
6. Rothko (color)
7. David Carson (type & image)
8. Dada Movement
9. Surrealist Movement
10. Futurism Movement
11. Art Chantry or Peter Saville (music / punk aesthetic)
12. Chip Kidd (book jackets)
13. Aleksander Rodchenko (composition & photography)
14. Josef Muller-Brockman (composition)
15. Andy Warhol (image)
16. Tibor Kalman (image)
17. Barbara Krueger (type & image)
18. Stefan Sagmeister (type & image)

Documentation

You must turn in the aggregate work from the class at the end of the semester. Also include your sketchbook or journal for grading. These materials should be delivered on DVD marked with sharpie (NO LABEL) the following:

- Your first and last name
- Visual Communication Studio or VCS
- Fall 2007
- Robert Carlsen

There should be a folder/directory labeled with week number/project name. In each folder/directory should be the original source file (illustrator, photoshop, after effects, etc). Make sure that any type in illustrator has been converted to outlines. End of Semester Portfolio/binder overview for folder and file names:

| | |
|-------------------|-----------------|
| 2 Mark | Midterm |
| 3 Line | 10 Texture |
| 4 Basic Shapes | 11 Image |
| 5 Form Variations | 12 Letterform |
| 6 Shape | 13 Type |
| 7 Value | 14 Poster Draft |
| 8 Color | Final |

Academic Accommodations

Any student eligible for and requesting academic accommodations such as: tape recording class, note-taking assistance, time extensions for tests, testing in a distraction-reduced setting, etc. should provide an Accommodation Form from Disability Services to the professor within the first two weeks of the semester. Disability Services is located at Gershman YM/WHA, room 09C. The phone number there is 215.717.6616. The hours are Mon thru Thurs, 9 to 5.

Course Schedule:

| Class | Topics | Reading |
|---------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| week 1 OVERVIEW OF THE COURSE | <ul style="list-style-type: none"> • Review Syllabus • Brief intro to Illustrator and the pen tool • Assign First Artist Presentation • Assign Mark Making Homework | Introduction to Two-Dimensional Design <ul style="list-style-type: none"> • Chapter 3, Elements & Interactions Understanding Comics <ul style="list-style-type: none"> • Chapter 5, Living in Line |
| week 2 MARK MAKING (POINT) DROP/ADD PERIOD ENDS Sept. 12 last day to drop | <ul style="list-style-type: none"> • HOMEWORK DUE • Artist Presentation DUE: Chuck Close • Assign Artist Presentation Topics and Dates • Artist Presentations DUE: Jackson Pollock, Jean Dubuffet, Wols (Alfred Otto Wolfgang Schultze) | HANDOUT: Free Play: Improvisation in Life and Art by Stephen Nachmanovitch pp. 42-50, "Mind at Play" |
| week 3 LINE | <ul style="list-style-type: none"> • HOMEWORK DUE | HANDOUT: Free Play: Improvisation in Life and Art by Stephen Nachmanovitch pp. 66-77, "Practice" HANDOUT: Principles of Form and Design by Wucious Wong pp. 48-49 |
| week 4 THE THREE BASIC SHAPES | <ul style="list-style-type: none"> • HOMEWORK DUE • Artist Presentation DUE: Jean-Michel Basquiat | HANDOUT: Principles of Form and Design by Wucious Wong pp. 179-183 |
| week 5 VARIATION IN FORM | <ul style="list-style-type: none"> • HOMEWORK DUE | Introduction to Two-Dimensional Design , Chapter 5, Composition HANDOUT: Principles of Form and Design by Wucious Wong pp. 99, 103, 213, 220, 221 |
| week 6 COMPOSITION USING RELATIONAL ELEMENTS | <ul style="list-style-type: none"> • HOMEWORK DUE | HANDOUTS: Creating Grayscales & Chiaroscuro |
| week 7 GRAYSCALE / VALUE LAST DAY TO WITHDRAW October 20th is the last day for students to withdraw | <ul style="list-style-type: none"> • HOMEWORK DUE | Understanding Comics <ul style="list-style-type: none"> • Chapter 8, A Word About Color Introduction to Two-Dimensional Design <ul style="list-style-type: none"> • Chapter 4, Color: Types, Interactions, and Roles |
| week 8 COLOR THEORY | <ul style="list-style-type: none"> • HOMEWORK DUE • Artist Presentation DUE: Rothko | |

Class

Topics

Reading

week 9MIDTERM & MIDTERM
REVIEW

- Midterm Assignment
- Individual Crits
- End of Semester Portfolio Progress

HANDOUT: Principles of Form and Design by Wucious Wong, pp. 122-123**HANDOUT:** Design & Form by Johannes Itten, pp. 43 & 82**week 10**

TEXTURE

- HOMEWORK DUE

week 11IMAGE
MANIPULATION

- HOMEWORK DUE
- Artist Presentations DUE:
Surrealist Movement,
Tibor Kalman,
Barbara Krueger &
Andy Warhol

Introduction to Two-Dimensional Design, Chapter 1, Definitions, Sources, and Roles**Thinking With Type: A Critical Guide** by Ellen Lupton pp. 10-60 & 104-105, Letter**week 12**TYPE AS FORM &
EXPRESSION

- HOMEWORK DUE
- Artist Presentations DUE:
Futurism Movement
Dada Movement
David Carson (typography)
Stefan Sagmeister

Thinking With Type: A Critical Guide

- pp. 61-110, Text
- pp. 112-162, Grid

week 13TYPE COMPOSITION &
DATA VISUALIZATION

- HOMEWORK DUE
- FINAL ASSIGNED
- DISCUSS FINAL PORTFOLIO
- Artist Presentations DUE:
Chipp Kidd,
Art Chantry,
Aleksander Rodchenko (composition)
& Josef Muller-Brockman

Typographic Systems by Kimberly Elam
Introduction to Two-Dimensional Design, Chapter 6, Messages**HANDOUT:** Education of an E-Designer edited by Steven Heller, pp. 222-223, "Convergence Doesn't Matter" by Kyle Cooper**HANDOUT:** How Design Magazine, October 2003, pp. 60-61, "That's Nice," by Doug White**week 14**

FINAL INTERIM CRIT

TYPE & IMAGE: Poster that informs, persuades, or inspires using one of the typographic systems from Kimberly Elam's book

- Class Crit

week 15

FINAL DUE

TYPE & IMAGE: Poster

- Class Crit

FINAL PORTFOLIO DUE

- Individual Crits