11.5 inches

0.5 inches

1.5 inches

6 inches

3.25 inches

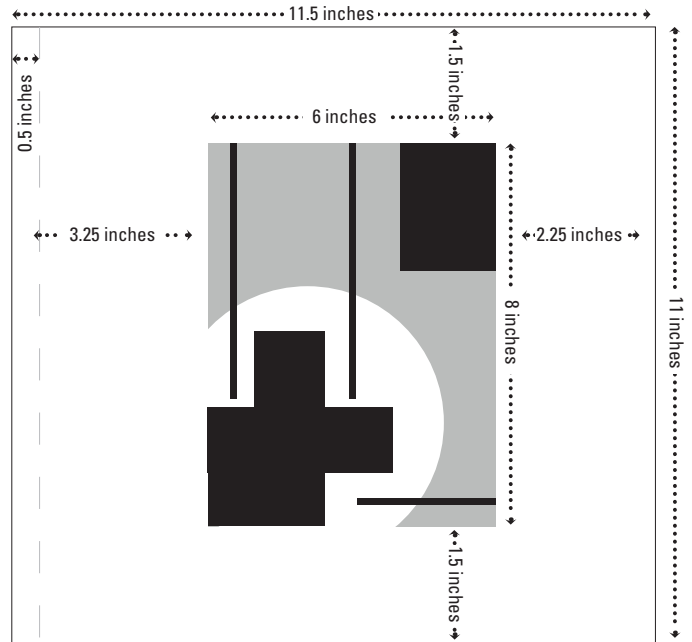2.25 inches

8 inches

11 inches

1.5 inches

Week Three
Parts and the Puzzle

Assignment:

Working with a self-defined set of circles, lines and rectangles, create a minimum of six compositions within a 6"x8" layout on your 11.5"x11" portfolio paper. Once defined, students must stick with the limitations they have set for themselves so that each composition follows a set of "rules." Each composition should, however, still appear very different from the next.

Goals:

To create the widest possible range of solutions

To meet the limitations to use negative shapes

To increase compositional complexity

To fully use every square inch of the composition

To understand how value and shape can be utilized within a composition

To visually represent the concepts embodied in the compositional vocabulary (attached)

Week Three
Parts and the Puzzle

Process:

First establish a grid to be used in each study

Use the paper provided or found textures and images that exist in gray tones (i.e. newspaper type, gray scale magazine clippings, black and white photography)

You must use the same number of components in each study. Thus, if you choose two circles for the first study, two circles must be used in all subsequent studies.

The scale of each element can be multiplied as needed. For example if you have a small square and a large square in the first study, you may have two small squares in the next, two large squares in the next, and so on as you see fit.

Any shapes that extend beyond the boundary should be cropped at the 6"x8" boundary.

You must have a page defining the rule you have established for yourself (now many shapes you intend to use in each study, small example of general grid, etc)

Grading Criteria:

How clearly are the rules established?

How well are the rules followed?

How varied are the outcomes of each study within the context of the established rules?

How well has the compositional vocabulary been utilized and represented in each study?

Reading

Chapter Three: Principles of Two-Dimensional Design

pages 66-87

Elements of Design:

Line
The mark made by a tool as it is drawn across a surface. Line attribute (or type) refers to the way the line moves from its beginning to its end. Line direction is the relationship between the line and the page (horizontal/vertical). Line quality refers to how a line is drawn (delicate, bold, smooth, broken, thin, thick, regular, irregular, etc).

Shape
The general outline of something. Shape can also be called a closed form or closed path.

Value
The lightness or darkness of a visual element. The relationship of one element to another in respect to lightness and darkness is value contrast.

Color
Elements of color are hue, shade, value and saturation. Hue is the name of a color. Shade, tone and tint are aspects of color value. Saturation (also, chroma or intensity) is the brightness of dullness of a color.

Texture
The tactile quality of a surface or representation of such a surface quality. Visual textures are illusional (giving the impression of real textures) while tactile texture are real (involving touch).

Harmony
The equal distribution of visual weight (or, the illusion of physical weight on a two-dimensional surface using size, value, color, shape and texture).

Hierarchy
The arrangement of elements according to importance. Something to keep in mind with hierarchy is the focal point, or the most important aspect of the composition (where the eye goes first).

Rhythm
A pattern that is created by repeating or varying elements while considering the space between them and establishing a sense of movement from one element to another.

Unity
The state in which the elements in a composition look as thought they belong together.

Negative Space
Also known as white space, this is the space around and between the subjects of the image. It is a very important aspect of composition to consider.