

Pattern: Working with Shape & Line

Assignment overview

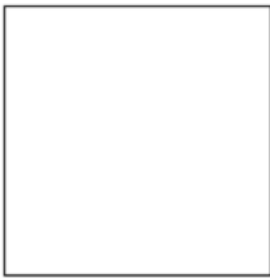
Through the process of researching patterns of global cultures, you will learn about the use of color, shape and line and how they influence their real-world uses. Students will begin the process by following the steps below in order:

1. Read the Scholastic Art magazine “Working with Shape” and answer the review questions posted on Moodle.
2. Read the Scholastic Art magazine “Working with Line” and answer the review questions posted on Moodle.
3. Open the file “Resource Thumbnail Bibliography” and browse the images in the folder labeled “Pattern Sourcebook—Cultural Information.” Copy and paste at least 3 thumbnail images from this folder onto your Resource Thumbnail Bibliography. Be sure to include notes under the thumbnail with the name of the culture and the reason why you chose it (i.e. drawn to the use of line, color, etc.). You may peruse the Internet for other global pattern resources once you have 3 references from the folder provided. Paste thumbnail images and this time include the URL to cite your sources. Include notes under the thumbnails describing your choices.
4. Begin sketching ideas for your own original culturally derived pattern. Determine if you will be creating a tessellation or basing your pattern solely through the use of lines. You may use graph paper (ideal but not mandatory) to plan your pattern. Or, you may sketch in the squares at the bottom of your rubric. Be sure to work in a perfect square!
5. Next, open Photoshop and create a file that is no smaller than 5” x 5” @ 300 ppi.
6. After your first square is created, add color. You will choose 3 color schemes to layout and experiment with. You must properly use and label the color schemes. You may use colorshemadesigner.com or adobekuler.com to assist with your choices.
7. Open the Creating Pattern template and place your 3 separate color scheme thumbnails of your patterns (2”x2” onto the template and label the color schemes).
8. Reduce the size of one of the 2”x2” colored patterns to 1”x1” or smaller and tile the pattern on the bottom portion of the page. Consider translating the pattern after copying and pasting (i.e. paste 1, copy & paste 2 and flip the image 90 degrees or flip horizontally, etc.) This experimentation could conceivably create an unexpected addition to your pattern!
9. Once you have completed the above, now begin to experiment with online sites allowing for virtual mock-ups. Will your pattern look better as a textile (clothing, bedding, backpack)? Or is it better suited for dishes, tiles, phone case covers, journals, duck tape, etc.?
10. The last and final step is to place and label four of your mock-ups onto a single page. Print, present and discuss your choices.
11. Critique, feedback, reflection, and refining.

Pattern: Working with Shape & Line

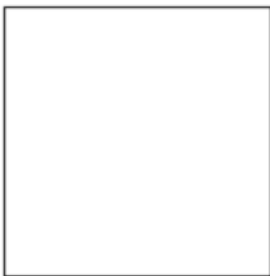
Resource thumbnail bibliography

Drag thumbnail pictures of your cultural research/influences into the boxes below. Type where you found the influence (e.g. book title, scholastic reading title, website URL, etc) the culture it comes from, and the research you found on that culture. Any influences shown in your artwork must be documented here (much like a bibliography) to cite your resources. **Reminder:** Your pattern should combine these influences and be altered to create your own pattern!









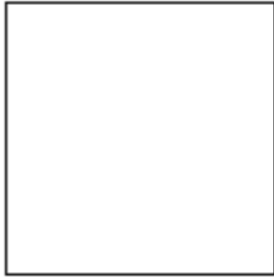




Pattern: Working with Shape & Line

Creating your pattern template

Begin sketching ideas on your rubric and hand in with your completed project. Create a repetitive pattern that is either culturally derived or a tessellation, and place it within the three separate 2x2in squares below. Use three separate color schemes. One must be monochromatic; the other two are your choice, but must be labeled correct. Choose your favorite of the three and tile it in the larger rectangle at the bottom. Think about how and where pattern is used and how you might put it to use in your own work. Explore and push your creative boundaries!









Pattern: Working with Shape & Line

Grading rubric

Student Name: _____

Total: _____/110

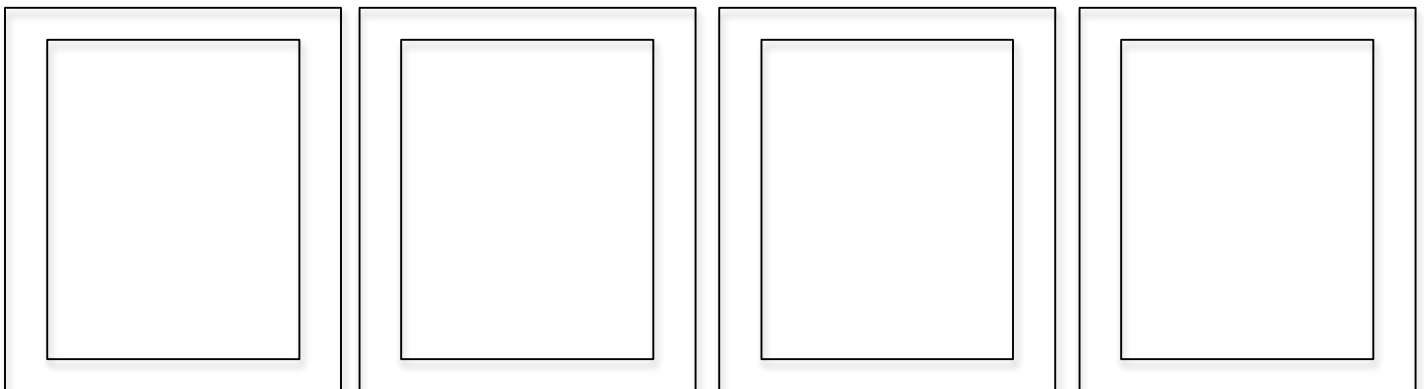
Learning Targets:

1. Student will learn the differences in shape and line and how they create patterns.
2. Student will learn how pattern is derived from various global cultures.
3. Student will create an original pattern that combines influences from at least 3 cultural resources.
4. Student will apply their pattern in a real-world context.

Project Criteria:

Following is the specific criteria and requirements for creating Pattern. These are not just suggestions, but expectations for creating a successful design. Please use the front of this sheet as a checklist to help guide you through the process and keep you on track. NOTE: Your pattern must be culturally derived even if you choose to make a tessellation.

- I used the correct file size (10 x 7.5 @ 300 ppi) (3 pts.)
- I completed the reading assignments of both *Scholastic Art* magazines AND answered the assigned questions from each chapter in Moodle.
- I researched various cultural examples/shapes, combining influences from at least 3 cultural resources while adding own voice. Note which cultures you referenced visually (not just researched) in your artwork here: (3 pts.)
1) _____ 2) _____ 3) _____
- I referenced examples provided in the "View" folder and included at least two of the images in my bibliography. (4 pts.)
- I used 3 color schemes and used/labeled them correctly. (3 pts.)
- I chose one of my color schemes and tiled it in the larger rectangle at the bottom of the template provided. (2 pts.)
- I created a mock-up showing real-world application of my pattern design. (See links/examples provided in PPT) (5 pts.)
- I dropped my .psd and .jpg files in the DROP folder (2 pts.)
- I created 4 thumbnail SKETCHES in the boxes below (have teacher approve before moving forward!) (8 pts.)



Pattern: Working with Shape & Line

Self-evaluation form

Self-evaluate in each of the categories below and mark your scores in the right-hand column. The teacher will calculate the final score at the bottom. Note: The total on this page will be doubled.

10	9	8.5	7.5	6	1	Individual points (Student)
Composition: Origination of design elements and/or principles						
Work demonstrates successful articulation of 2-D elements and principles of art	Work shows evidence of thinking Clear effort to apply the elements and principles of 2-D design	Understanding and application of 2-D design elements and principles are limited Work shows a superficial range of engagement	2-D design elements and principles appear underdeveloped, with little engagement	2-D design elements and principles are attempted, but solutions are unsuccessful		
Technical skills						
Use of materials is appropriate to the problem addressed, and technique is strong	Work has successful solutions to design exercises but does not go beyond that level	Technical skill is limited Work is of good quality	Technique/ use of materials is awkward	Technique/ use of materials are unconsidered		
Craftsmanship						
The quality of the work is strong, showing great attention to detail Technique is strong	The work is of good quality, showing good attention to detail Technique is good to strong	The work is of moderate quality, showing adequate attention to detail Work has good technique	The work is of weak quality, lacking attention to detail Work is of moderate to good technique	The work is of poor quality, poorly constructed, no attention to detail Work demonstrates weak technique		
Originality and risk-taking						
Work shows clear decision making Work demonstrates successful experimentation and risk taking	Work shows an emerging sense of ambition Work shows very successful solutions to design exercises but does not go beyond that level	There is evidence of a modest level of thinking/ decision making in the work Work may show slight experimentation or risk taking	Evidence of thinking/ decision making is slight Solutions of problem are simplistic	Solutions tend to be inept or trite Little, if any, evidence of thinking/ decision making is present in the work		
Grand total (Teacher)						

Client Project: “Empty Bowls” event poster

Graphic Art & Design 2

Assignment overview

In this project we are designing a poster to promote the upcoming community service project “Empty Bowls.” For the past few weeks you have been honing your skills and familiarity with Photoshop as well as the Principles and Elements of Design. You will now be creating a text/image narrative that will perform as a singular statement within the format of a poster.

What do you need to know about the poster format? First, you have to get the viewer’s attention and then hold on to it long enough to impart your message. You will have to plan for making an immediate impression upon the viewer (get their attention) and then draw them to the poster in order to take in the full details of your message. And then it’s over; the viewer is off to do other things, looking at other posters or visual ephemera, going to class, getting in their car, etc.

By its very nature a poster is a public document. The poster is going to be hung in a public place with a lot of other things hanging around it on some cluttered wall space. *How will you get your poster to compete with the visual “noise” that’s around it? Will you use a provocative image to get the attention of your audience? Will you use scale? Or perhaps you’ll use provocative words?* Whatever you decide to use has to be within the theme of the event (and appropriate!). Remember: the element of time is present within the structure of this project. How do you communicate cleverly, boldly, decisively, memorably and effectively within the singular text/image statement of a poster?

Research

Read through the web site on design history of posters before you begin your sketches. Use your Resource Bibliography sheet to save thumbnails of poster design that resonated with your aesthetics. Make notes on the research page explaining what specifically about the poster examples (6) are a useful resource for you.
<http://www.designhistory.org/posters.html>

Hierarchy of information

What’s the most important information that the viewer needs to get first?

- Name, Date, Place, Time

Process

- Minimum of 4 thumbnail sketches—you may do more but strive for your best ideas!
- Using Photoshop or Illustrator you will create an 11”w x 17”h poster (portrait orientation) at 300 DPI.

Images

- View examples of past posters
- You may draw, use a camera and/or scanner, use photos provided by the theater director, and/or use images from www.morguefile.com (Note: Any image used from this site or other copyright free site must be altered significantly)

Data

- There is a Microsoft Word file in the View folder with other pertinent information that must be included on your poster.

Timeline

- **Initial Concepts:** Thursday, January 3
- **Interim Class Critique:** Monday, January 7
- **Feedback from client:** Wednesday, January 9
- **Final Poster Due:** Thursday, January 10 (*Designs will go to the Empty Bowls committee for final decision.*)

Client Project: “Empty Bowls” event poster

Graphic Art & Design 2

Grading rubric

Student Name: _____

Total: _____/110

Learning Targets:

Student will create an original composition in poster format utilizing the principles and elements of design. The student will research poster design from the past 50 years and create an image for a real-world client. Student will have the real-life experience of working with a client and possibly having their work chosen for community display to advertise a community fundraising event.

Project Criteria:

Following is the specific criteria and requirements for the Poster Design project for the community service project “Empty Bowls.” These are not just suggestions but expectations for creating a successful composition. The Empty Bowls committee will be choosing the winning design! Do your very best work taking it to the highest, professional level.

- Correct file size (16” x 20” @ 300 ppi)
- I did research of poster design starting with the link provided as well as looking into other examples and created a working bibliography of imagery with citations of web sources.
- I researched fonts and started my own “font gallery” page for possible use within my design.
- I created a minimum of 4 thumbnail sketches—must attach! (Note: You may use the space below but be sure to draw rectangles around them!)
- I researched the event “Empty Bowls” to help guide me in the creative process
- I used the Hierarchy of Information scale (i.e. placed the information in the order of importance!)
- I used a digital camera and considered lighting for photographing people, pottery or other objects. (high resolution/high quality)
- If I used an image from Morguefile.com, I altered the original image significantly. I printed an image of the original photo and have attached it for review. (low resolution 72ppi .jpg for printing source only—search only high resolution images for inclusion in your artwork!)
- I made “clean” selections of my individual objects meaning the edges are smooth and do not show visible “noise”
- My images are not bitmapped or pixelated—they do not show evidence of .jpeg compression artifacts
- I created 2 poster designs for review from a client and reworked the image(s) as needed.
- I took notes and attached them from critiques and have specified what information I used to rework my project.

Client Project: "Empty Bowls" event poster

Graphic Art & Design 2

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Grand total (Teacher)						

WORKSHOP INFO, for reference:

Design Issues Group (DIG/ISSUES GROUP)
Design High: Computer Art + Design Curriculum Development
Jeremy Holien, Daniel Jasper, Ange Wang

RESOURCES

Downloads

Pattern: Assignment + Rubric (.pdf)
Client poster: Assignment + Rubric (.pdf)

Websites

lynda.com (Subscription based software tutorials and tips)
fontquirrel.com (Free fonts picked by designers)
colorshemedesigner.com and kuler.adobe.com (Color palette creators)
thenounproject.com (Search and download B&W icons)
[Thinking with Type](#) (Resource for E. Lupton's book)
[Graphic Design: The New Basics](#) (Resource for E. Lupton's book)

Books

[Thinking with Type](#), by Ellen Lupton
[Graphic Design: The New Basics](#), by Ellen Lupton and Jennifer Cole Phillips
[Graphic Design School: The Principles and Practice of Graphic Design](#), by David Dabner, Sandra Stewart, Eric Zempel
[This Means This This Means That: A Users Guide to Semiotics](#), by Sean Hall

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