

	MON	WED	FRI
WK 1	3.26 Course Introduction Assign Project 1	3.28 Basic Photo Technique Lecture (bring camera to class) Assign Week 1 Readings	3.30 Mounting Demo (bring x-acto, StudioTac, pencil, ruler, triangle) Photoshop Tut. 1 + 2 Due
WK 2	4.2 “Rules” of Composition Lecture Flickr Demonstration Quiz on Week 1 Readings	4.4 Photoshop Basics + Quiz–Melanie In-class composition exercise (bring black markers to class)	4.6 Initial Critique: Project 1 Assign Week 2 Readings
WK 3	4.9 Review Project #1 Quiz on Week 2 Readings Book Nominations Due Online	4.11 Breaking the “Rules” Lecture Brainstorming + Comp. exercises (bring magazine, markers, ruler)	4.13 Development Crit: Project 1 Assign Week 3 Readings
WK 4	4.16 Review Project 1, Assign Project 2 Quiz on Week 3 Readings Visual Comm. of a Subject	4.18 Illustrator Basics + Quiz–Mike	4.20 Final Crit/Project 1 Due + Illustrator Tutorial Due Assign Week 4 Readings

ART 166

SYLLABUS

LECTURES

PROJECTS

READINGS

LINKS

Art 166: Design Foundations

Spring 2012

LECTURE HOURS

Lecture: M/W 3:30-4:50pm EE 105
Class email list: art166a_sp12@uw.edu

INSTRUCTOR

Associate Professor Karen Cheng
Office: ART 257 ([office map](#))
Office Hours: W 9:00-11:00am
Sign-up sheet at Monday lecture (no hours 3/28)
Email: kcheng@uw.edu

TEACHING ASSISTANTS

Mike Fretto
Office: ART 228
Office Hours: W 9:00-11:00am
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Melanie Wang
Office: ART 228
Office Hours: M 12:00-2:00pm
Email: mkwang@uw.edu

CLUE SESSIONS

Katarina Batina and Kari Davidson
Location: MGH (room TBD)
Hours: Tu 6:30 - 8:00pm
<http://depts.washington.edu/clue>

ART 166

SYLLABUS

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LINKS

Art 166: Design Foundations

Spring 2012

READINGS

Additional readings may be posted as the quarter progresses.

WEEK 1

- Read: [35mm Handbook \(7.2MB PDF\)](#)
- Read: [Lighting Handout \(1.2MB PDF\)](#)
- Read: [Photography Tips \(10.8MB PDF\)](#)
- Read: [Photography Speaks \(1.3MB PDF\)](#)
- Read: [Taking Photos Next Level \(2.3MB PDF\)](#)
- Read: [Secrets of College Success \(19.7MB PDF\)](#)
- Read: [Photographer's Eye \(1.7MB PDF\)](#)
- Read: ["Exposure" + camera module by Craig Hickman \(weblink\)](#)

WEEK 2

- Read: [Cliché and Irony \(2.3MB PDF\)](#)
- Read: [Printing for Digital Photographers \(2.6MB PDF\)](#)
- Read: [Principles of Design in Art \(15MB PDF\)](#)
- Read: [Simple Secret Better Painting \(1MB PDF\)](#)
- Read: [What Makes Us Look \(7.8MB PDF\)](#)
- Read: [Without Contrast You're Dead \(7.5MB PDF\)](#)
- Read: [A Primer of Visual Literacy \(3.5MB PDF\)](#)

WEEK 3

- Read: [A Whack on the Side of the Head \(2.07MB PDF\)](#)
- Read: [Frank Chimero \(1.0MB PDF\)](#)
- Read: [Groupthink \(8.1MB PDF\)](#)
- Read: [Graphic Design Thinking \(2.7MB PDF\)](#)
- Read: [Design Thinking \(36.1MB PDF\)](#)

WEEK 4

- Read: [Ch 3 Design Concept Form \(10.7MB PDF\)](#)
- Read: [Ch 5 Design Concept Form \(9.MB PDF\)](#)
- Read: [MindMapping \(1.MB PDF\)](#)
- Read: [Twyla Tharp \(1.7MB PDF\)](#)

PROJECT 1

Photographic Composition and Communication

PROJECT DESCRIPTION

Create three different photographs.

The photographs should be active, dynamic, and asymmetrical compositions.

The subject or theme of the photographs should be either:

Contradiction (for 8:30 sections)

Movement (for 10:00 sections)

You may use any camera capable of making high quality images (minimum 300 dpi at 6 x 9”).

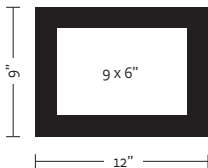
All photographs must have horizontal orientation.

Photographs may be in color or black /white (all photos must match)

Each photograph should be presented as a 6 x 9” print.

For the final critique, mount each photograph in the center of a 9 x 12” piece of black cover stock* (available at the UW bookstore and Artist & Craftsman).

Mount each photograph in the center of a 9 x 12" black cover-weight board.*



Write name, section (AA, AB, AC, etc.) and theme at lower right corner on the back.

* **Paper options are:**

Quest cover stock at the UW Bookstore
\$1.95 for a 26x40" sheet
(24 cents for a 9x12 sheet)

Strathmore Artagain at the UW Bookstore
\$6.59 for a 9x12 tablet with 24 sheets
(27 cents per 9x12 sheet)

Stonehenge paper at Artist & Craftsman
\$3.44 for a 22x30" sheet
(86 cents for a 9x12 sheet)

Strathmore Artagain Black 9x12 24/pad

Dry media drawing papers contain 10% post-consumer and over 40% preconsumer recovered materials. These 60 lb. papers are fiber enhanced for flannel like appearance. Tape bound, coal black.

Item #	STR-445-109
Unit	pad
UPC/EAN	012017444098
Retail	\$8.99

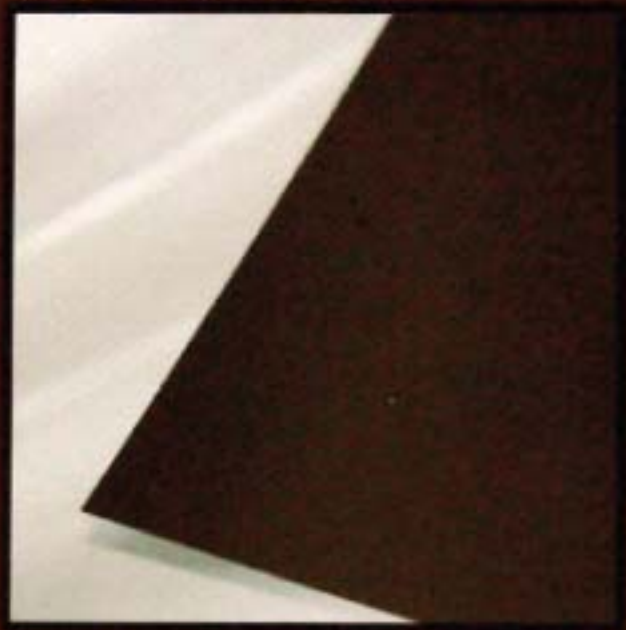


400 Series

Artagain's acid free, medium weight, recycled, lightly textured

Papier Artagain's sans acide, poids moyen, recyclé, légèrement texturé

Papel Artagain's sin ácido, peso medio, reciclado, leve textura



www.strathmore.com

 Strathmore

Artagain

black

Rich black paper ideally suited for soft pastels and charcoal. Contains 30% Post-Consumer Waste Fibers.

9" x 12" (22.9 x 30.5cm), 24 sheets, 60 lb. (160 g/m²)

445-107



Recycled Paper, Recycled Ink, 100% Made in the U.S.A.

THEME INTERPRETATION—WHAT TO PHOTOGRAPH AND HOW TO PHOTOGRAPH IT

The first step is to consider how a general audience defines the theme that you have been assigned:

Contradiction: a conflict or inconsistency; direct opposition; discord of action, feeling or effect

Movement: the act or instance of moving; changing place or position; motion; activity; action; flow

Once you understand your theme, consider what subjects could be photographed to communicate that theme to a general audience. For example, can you find environments or objects that capture a specific aspect of the theme? Can you visit or stage an event/situation that will allow your theme to visually manifest itself? Explore *multiple* ideas—creating a wide variety of photographs and working through an intense, multivariate process is key to success.

IMPORTANT: Avoid cliché subjects. Visual clichés are popular or common subjects that have lost originality, ingenuity and impact through overuse. Examples: cherry blossoms in the UW quad, Kane Hall shadows, UW bike racks/garbage cans, sentimental portraits of dogs/children, angled shots of piano keyboards, etc. Avoid typical “tourist spots” in Seattle.

How you photograph your subject is just as important as *what* you photograph. Consider if changes in lighting, angle of view, focus and distance from the subject help or hinder the communication of your theme. Remember, photographs must be active, dynamic and asymmetric compositions.

**photographs should focus on dynamic,
formal, asymmetric composition —**

NOT:

camera as scientific recording device

camera as journalistic reporting instrument

YES:

camera as an expressive design tool

“camera-as-brush”

**composition imposed by photographer
on subject matter**

Contradiction

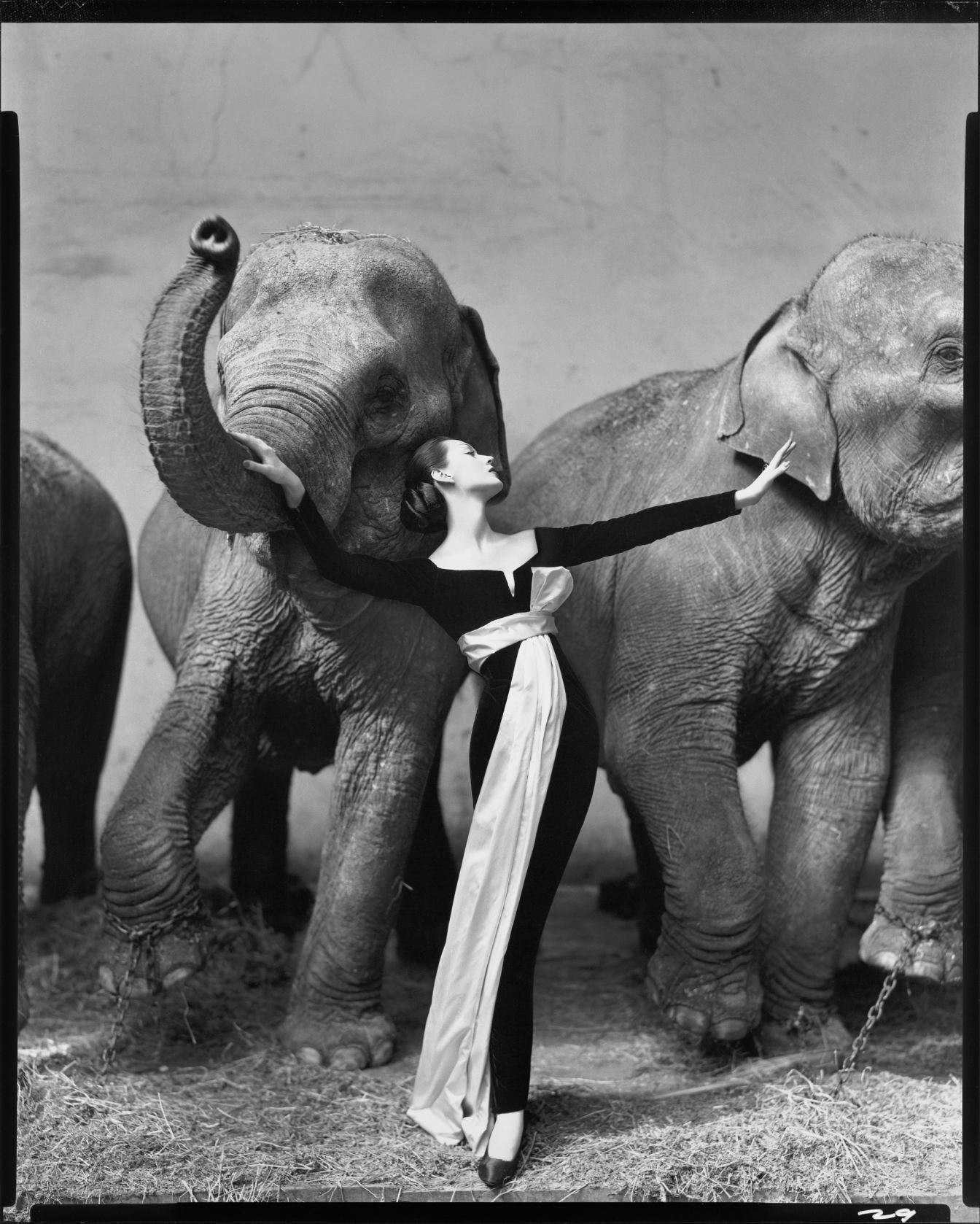




Bee Stung Lips, editorial photograph for *Vogue*,
New York, September 22, 1995







Movement





TWIGGY, HAIR BY ARA GALLANT, PARIS STUDIO, JANUARY 1968



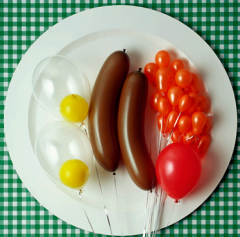
Lisette Model, *Window, San Francisco*, 1949



incorrect approach













TIMELINE › DESIGN PROCESS

Critique 1 - Present 6 different photographs (all must be mounted) on Friday, 4.6

Critique 2 - Present 6 new [revised] photographs (all must be mounted) on Friday, 4.13

Critique 3 - Present 6 final photographs (all must be mounted) on Friday, 4.20—then select three finals to submit immediately after critique for grading. Late work will not be accepted.



THE AMERICANS



**PHOTOGRAPHS BY
ROBERT FRANK**

**INTRODUCTION BY
JACK KEROUAC**



HOBOKEN N.J.

Robert Fluharty



***The Americans* contains
83 photographs.**

**How long did Frank spend on
this project?**

**How many photographs did
he take (before editing)?**

June 1955–June 1956
27,000 photographs

2250 photographs per month
520 photographs per week
75 photographs per day

[760 rolls of film]

27,000 photographs

1000 work prints (4%)

100 initial cut

The Americans

83 photographs (.3% of 27,000)

**Each week, you need to
present 3 photos.**

**At .3%, you would shoot
810 photos per week,
or 116 photographs per day.**

More than anything else in my life, being an athlete taught me the true nature of work:

It's hard, failure is inevitable and survivable, success is achieved incrementally, and it's not enough to have talent.

As one of my good friends likes to say (quoting Chuck Close), "Inspiration is for amateurs."

—Robbie Myers, Editor in Chief, Elle US

FLICKR REQUIREMENT

You must post all your critique photographs to the FLICKR group by 12pm on Fridays.

The Flickr group is at: http://www.flickr.com/groups/art166spring12_proj1/

Please name your files as follows: "Proj1Contradiction_1", "Proj1Movement_2", etc.

Please tag your file with your section (AA, AB, AC, etc.) and the theme (Contradiction or Movement)

PROJECT EVALUATION CRITERIA

The photographs clearly communicate the assigned theme (3 pts)

The photographs are dynamic, asymmetrical compositions with significant formal contrasts (3 pts)

The composition has a clear focal point—the image is not a general “pattern” (1 pt)

The photograph is visually and/or conceptually unique (2 pts)

The photographic prints are of the highest quality, and are neatly and cleanly mounted (1 pt)

TOTAL: 10 points

CRITIQUE PARTICIPATION EVALUATION CRITERIA

The student has properly presented 6 photographs at every critique.

The student has followed a thorough process to develop multiple ideas and refine the final images.

The student has participated in analyzing and discussing their own and others' work during critique.

The student has commented on at least five other projects via Flickr.