

ART 166 is full.

There will be one drawing for open seats:
(usually, ~10 seats become available)

Please sign-up on the “add list” today if you want to participate in the drawing.

You will receive an e-mail if you are selected.

You can get your “add slip” before class on WED 3/30.

First Day Attendance Policy

Demand for Art classes is extremely high.

If you are not present for roll call on the first day of a studio art/design class, you have decided not to remain enrolled.

If you miss the first day without permission, it is your responsibility to drop the course.

TODAY:

Goals of the course

How the course works

Assign the first project

ART 166

An introduction to DESIGN.

What is Design?

**How does Design differ
from Fine Art?**

[notecards]

DESIGN:

To plan and fashion the form and structure of an object, decorative scheme, etc.

to achieve a specific purpose or intended effect.

ART:

Visual forms (i.e., painting, sculpture, etc.) developed primarily for aesthetics and/or concept (meaning) rather than practical application or utility.

What is good design?

**What do we mean when
we say something is designed
well—or designed poorly?**

[notecards]

Good design is generally a combination of several different qualities:

- It's useful (and easy to use)**
- It's innovative (it does something that couldn't have been done before)**
- It's beautiful**
- It's made responsibly**

Design Sub-Disciplines

Visual Communication Design

Industrial Design

Interaction Design

Communication Designers

**Use words + images to
communicate ideas—**

**They inform, instruct
and persuade an audience**

Industrial Designers

**Develop products/devices
that help people do things—**

**i.e., perform tasks, enable
specific behaviors/functions**

Interaction Designers

Create the experiences that people have with interactive systems and services .

Typically concerned with technology + digital products

**What do all designers
need to know?**

**What should design students
learn in design school?**

[notecards]

Specific Production Skills

**Theory and Principles Regarding
Form and Function**

—Aesthetics

—Usability

Design Process/Methodology

WELCOME TO ART 166: DESIGN FOUNDATIONS

This course introduces students to fundamental issues in both two and three dimensional design. Specifically, at the conclusion of the course, students should:

Know how to make an effective 2-dimensional composition.

Understand the ideal relationship between form, function and content.

Understand the value of a thorough design process where multiple ideas are explored.

Be able to discuss, analyze, and critique 2-d and 3-d design work.

Gain insight into design as a profession.

This course will likely challenge your pre-existing ideas about what is good design.

Try and let go of your conscious and subconscious visual preferences.

A curious, questioning and open mind is essential for success in the design profession.

For the prospective major, this course is a short introduction to the field of design.

However, this course is also meaningful and relevant to any student who wants to learn about aesthetics, communication and function in two and three-dimensional design.

HOW THE COURSE WORKS:

Mondays + Wednesdays: Twice a week, the entire class meets in a large lecture hall.

During the 80 minute session:

Faculty will introduce and assign each project.

Faculty will discuss design theory, practice and history as it pertains to the project.

Students will complete short exercises, quizzes and writing assignments.

Students will present their work — individually and in groups.

Students will be called upon to discuss and critique another student's work.

Fridays: Once a week, 6 sections of 20 students each meet in the Art Building.

During this 80 minute session, faculty and/or teaching assistants will lead group discussions to analyze student work. Be prepared to present your ideas and respond to others with constructive criticism. Because of time constraints, not all work can be discussed in-depth. You are expected to learn from the overall discussion and apply general concepts to improve your own project.

Tuesday night CLUE Session: An optional evening session is offered on Tuesday nights (6:00-8:30pm) in Mary Gates Hall (room TBD). During this time, students can work with each other and/or the CLUE student mentors. This is an ideal time for brainstorming and informal critique.

Lecture	166 AA – AF	M, W	3:30-4:50pm	EE105	Cheng
Critique	166 AA	F	8:30-9:50am	ART 236	Cheng
	166 AB	F	8:30-9:50am	ART 212	Larionov
	166 AC	F	8:30-9:50am	ART 211	Mantri
	166 AD	F	10:00-11:20am	ART 236	Cheng
	166 AE	F	10:00-11:20am	ART 212	Larionov
	166 AF	F	10:00-11:20am	ART 211	Mantri
CLUE (Optional)	All Sections	Tu	6:30-8:00pm	MGH (rm TBD)	Brenna Marketello and Jessica Katona
<i>Note: there will not be a CLUE session the first week of class, Tue 3/29</i> For more information on CLUE, see http://depts.washington.edu/clue/					

FACULTY OFFICE HOURS AND E-MAIL

Students will be able to meet individually or in small groups with faculty and TAs during office hours. E-mail is appropriate for some communication, such as scheduling an appointment or asking a short technical question. However, instructors will not be able to critique work or help a student analyze a problem via e-mail—Friday critiques/office hours/CLUE/Flickr are the best forum for those issues.

During office hours, be prepared with paper printouts of your work. Do not use a laptop or camera to show work (images look different on paper, and file loading is often slow/problematic). Please limit yourself to a maximum of 10 images/design variations.

Please note that class announcements are sent to registered students via the course e-mail list <art166a_sp11@uw.edu>. Please check your UW account daily.

**Faculty
Office Hours**

Karen Cheng

ART 257
kcheng@uw.eduW 12.30–2.30pm
(sign-up at lecture)

**Teaching
Assistant
Office Hours**

Sergei Larionov

ART 228
larionov@uw.edu

Th 2:00–4:00pm

Snehal Mantri

ART 228
sneh@uw.edu

Tu 2:00–4:00pm

E-Mail Etiquette

E-Mail Etiquette

Please include a salutation —I prefer to be addressed as “Professor Cheng.”

If you have a request, please be polite:
—i.e., “please” and “thank you.”

You will have better response if the tone of your e-mail is respectful and friendly .

Be concise — get to the point as quickly as possible, but don’t leave out needed details. Avoid casual slang/digital shorthand, i.e. “Can U plz send info on careers?”

Send e-mail from your UW account.

Ask before sending large attachments.

Creating a Flickr account

To create your Flickr account, go to <http://www.flickr.com>. Click on 'Create Your Account'. Register with Yahoo using "last name+firstinitial+166" (i.e. ChengK166)

FLICKR ACCOUNT

You will be required to post your work to the free image-share site www.flickr.com for critique.

Please create a (free) account just for ART166. ***Before each Friday critique, upload your work.***

We will show a selection of student results from Friday sections during Monday lectures.

If you do not use the naming convention (see left), you will not receive credit for Flickr participation.

To help us identify you, we strongly recommend that you upload a photograph of yourself to your profile. Please use the project naming convention and tags described on each project statement.



Group Pool [Add photos](#)

Discussion 0 posts | [Post a new topic](#)

About ART166_Spring2011_Project1

Additional Information

- This is a **public** group.
 - Accepted media types:
 - Photos
 - Video
 - Accepted content types:
 - Photos / Videos
 - Screenshots / Screencasts
 - Illustration/Art / Animation/CGI
 - Accepted safety levels:
 - Safe
 - Quit
- ART166_Spring2011_Project1?

 [Feed](#) – Subscribe to ART166_Spring2011_Project1 discussion threads

Is ART 166 right for you?

**Previous students rate
ART 166 as a fun but difficult,
time-consuming course.**

Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

This class was a lot of fun but was very difficult,
I never realized how many factors go into design

“Design is harder than I thought.”

“It really took a lot to complete this class.”

**“I found out how much TIME is needed
for decent design work, and I realized
how HARD this major is.”**

ISSUE #1: SUBJECTIVITY

“I SO often disagreed with what looks good—compared to [what] the teachers [thought] that I started hating it.”

What suggestions do you have for improving the class?

~~Watter~~ more free/creative projects where
the student has more say in the actual projects.
A lot of it was just what Prof. Cheng thought was
"good design" and I know she knows a lot about her
field/work, but not everyone has the same opinions
on design as her.

What suggestions do you have for improving the class?

make the goals for projects more clear or something.
everything seems too subjective, at least it was
for me in order to succeed. For me, I really
still have no idea what "good design" is in a
graphic sense.

What aspects of this class detracted from your learning?

Some of the things they thought were
"interesting" or had good "composition"
were terrible, while some good photos
were labeled as uninteresting

ISSUE #2: AMBIGUITY

“I got conflicting advice from the instructor and TAs and classmates.”

What aspects of this class detracted from your learning?

I think the most detracting thing that I got from this class were the feed back. At times I was confused and unknowledgeable about what I could improve.

**ART 166 uses the
critique method.**

How to Provide an Effective Critique

Verbal presentation and discussion is a critical part learning in art and design studios. It is very important that you learn to take advantage of your colleagues input. It is possible to learn as much or more from others mistakes, dilemmas, and successes, as your own.

CRITIQUE EXPECTATIONS

Be in class on time, prepared with your work. For critique, all work must be pinned up within the first 5 minutes of the period. Work that is late will not be critiqued, and the student will receive a zero for critique participation. During critique, your contribution to a group is an essential part of the course learning goals.

All projects are due on the dates listed in the calendar. Late work (any work posted later than 5 minutes after the start of class) will not be accepted, except in cases of extreme medical emergency requiring hospitalization. We require documentation from a physician and/or health care provider verifying the severity of the illness/absence for health-related reasons. On final critique/due dates, your contribution to the group discussion and selection is especially vital.

HEY, GRAMMY!
OKAY I COME
BY AGAIN
THIS WEEK-
END?

WHAT
FOR,
DEAR?

JUST WANT TO ASK
YOU A FEW MORE
QUESTIONS ABOUT
LACEY'S LATER
YEARS...

BY THE WAY, GOOD NEWS —
MY PROFESSOR SAYS
THAT WITH A FEW TWEAKS,
MY FILM IS — HER WORDS —
"SUNDANCE MATERIAL"!

WHAT SHE
ACTUALLY
SAID.

NOT EXACTLY
SUNDANCE
MATERIAL,
IS IT?

THAT'S BE-
CAUSE I
HAVEN'T
TWEAKED
IT YET.

Critiques can be stimulating!

Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

this class made me think a lot more creatively and not
so much w/in the confines of just my own ideas but
with other suggestions as well.

What aspects of this class contributed most to your learning?

I definitely like the Friday critiques the best. Seeing what other people are doing hearing their reasoning for their own work and critique of our own was all very valuable. Lecture is interesting but sometimes things don't quite click until you see it working (or not working) in person. Also Flickr is helpful.

What aspects of this class detracted from your learning?

Critiques can be painful.

What suggestions do you have for improving the class?

She is very straight forward advise, so sometimes I really disappointment for my project. I know straight is good, but hard to improve it because I lost self-confidence.

“What I learned about bombing as an improviser at Second City [Comedy Theatre] was that, while bombing is painful, it doesn’t kill you.

What I learned about bombing as a writer for *Saturday Night Live* is that you can’t be too worried about your permanent record.

Yes, you're going to write some sketches that you love and are proud of forever — your golden nuggets. But you're also going to write some real [expletive] nuggets.

You can't worry about it. As long as you know the difference, you can go back to panning for gold on Monday.”

***Tina Fey, ‘Lessons From Late Night’
The New Yorker, May 14 2011.”***

**Design is a precise,
detail-orientated
activity/profession.**

“I realized design requires a lot of attention to detail visually, something that I am really not good at.”

“I’m not into using rulers and having everything precise.”

**Students need to
be comfortable with
digital technology.**

“I felt I was limited in what I could do because of my lack of knowledge about the programs and computers.”

“I felt like I had to learn a lot about Illustrator on my own.”

“I am computer retarded and couldn't get the computer to do what I wanted. I spent many frustrated hours in front of the computer.”

SOFTWARE

For this course, we recommend students use Adobe Photoshop and Adobe Illustrator, both of which are available for Macintosh or PC for at the UW Bookstore. Academic pricing is \$300 for both programs (in the CS5 Design Standard Suite). This student price represents a substantial discount from the professional rate of \$1200. A free 30-day tryout of Adobe software is available at: <http://www.adobe.com>.

You may use other vector or bitmap software to complete course projects, (i.e., Freehand, Corel Draw, Paint, etc.) but alternate programs will not be covered in class—and may prove difficult for printing on campus.

You must complete the following three tutorials covering Photoshop and Illustrator at:

<http://catalyst.washington.edu/help/graphics/photoshop/>

<http://catalyst.washington.edu/help/graphics/photoshop2/>

<http://catalyst.washington.edu/help/graphics/illustrator/>

The UW Catalyst program offers additional free workshops in Photoshop and Illustrator.

See their workshop schedule at: <http://www.washington.edu/1st/workshops/workshops-1>

We highly recommend the Saturday Adobe Workshop Event (date TBD):

http://www.washington.edu/1st/workshops/saturday_adobe

For additional tutorials and online help, we recommend <http://www.lynda.com>

Done

CATALYST WEB TOOLS

TECHNOLOGY SPACES

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Adobe Photoshop

- [Introduction](#)
- [What is Photoshop?](#)
- [The Workspace](#)
- [Working with Images](#)
- [Type Tool](#)
- [Drawing](#)
- [Painting](#)
- [Working With Layers](#)
- [Selections](#)
- [Image Sizing](#)
- [Image Adjust](#)
- [Filters](#)
- [Preferences](#)

Adobe Photoshop

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[Help Center](#) → Adobe Photoshop

Welcome to the Intro to Photoshop class! Here you will learn how to modify digital photographs, move, duplicate, and resize images, use painting tools to manipulate images, and perform adjustments to contrast and color balance. You will also learn how to correct red-eye, take advantage of layer transparency, and create simple-but-cool text graphics using filters.

Next: What is Photoshop?

Catalyst Web Tools

Web Tools Login
 Collect It
 CommonView
 File Manager
 GoPost
 GradeBook
 Group Manager
 QuickPoll
 ShareSpaces
 UMail
 WebQ

Technology Spaces

Computing Commons
 LT Workstations
 Sound Studio
 Digital Presentation Studio
 Collaboration Studios
 Videoconference Studios
 Printing & Plotting

Workshops

Catalyst Web Tools
 Computing Fundamentals
 Digital Audio
 Digital Video
 Web Publishing
 Databases and Spreadsheets
 Document Creation
 Graphics & Presentations

Research & Development

Research Projects
 Development Projects
 Papers & Presentations
 Client/User Engagement (CUE)

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Adobe Photoshop 2

- [Introduction](#)
- [Cropping Images](#)
- [Advanced Layers](#)
- [Automation](#)
- [Retouching Photographs](#)
- [Extraction](#)

Advanced Adobe Photoshop

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basic Photoshop class.

In this Advanced Photoshop class, you will learn some advanced features including saving for the Web, proper use of filters, how to use actions and automate processes, layer properties, and what Image Ready is. You are encouraged to bring your own digital images to work with in this class. It is assumed that all participants have a working knowledge of the topics covered in our

Next: Cropping Images

Catalyst Web Tools

Web Tools Login
Collect It
CommonView
File Manager
GoPost
GradeBook
Group Manager
QuickPoll
ShareSpaces
UMail
WebQ

Technology Spaces

Computing Commons
LT Workstations
Sound Studio
Digital Presentation Studio
Collaboration Studios
Videoconference Studios
Printing & Plotting

Workshops

Catalyst Web Tools
Computing Fundamentals
Digital Audio
Digital Video
Web Publishing
Databases and Spreadsheets
Document Creation
Graphics & Presentations

Research & Development

Research Projects
Development Projects
Papers & Presentations
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COMPUTER USAGE

There are public student computers (Mac and PC) in Odegaard Library. All computers have Illustrator and Photoshop. For hours and information (including help-desk services) see: http://catalyst.washington.edu/learning_spaces/computing_commons.html

REQUIRED DIGITAL STORAGE

Please back up your digital files/project solutions every time you work. You may use USB drives, CD-R, DVD-R, server spaces, etc. Make multiple copies of your work on a tangible device in your physical possession to prevent issues associated with lack of server access or server failure. All UW students are entitled to 300MB of server space (see: <http://students.washington.edu/>). ***Projects are due on the dates listed regardless of technical failures and/or emergencies.***

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Odeggaard Learning Commons

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The OUGL Learning Commons is co-located with other services to provide students, staff, and faculty with a rich set of resources that enhance teaching and learning.

The Odeggaard Learning Commons, with hundreds of workstations, provides access to learning technologies in the heart of

the undergraduate library. The computing Help Desk and library reference services are a single point of service, providing "one-stop shopping." A variety of technology studios are available throughout the Odeggaard Learning Commons.

Location:

Odeggaard
Undergraduate Library

Hours:

The Learning Commons' hours are the same as [Odeggaard Library's](#). Technology support is available from **7:00am to 2:00am**, as library hours allow.

SOFTWARE & HARDWARE

- [View software list](#)
- [View hardware list](#)

HELP DESK SERVICES

Knowledgeable student Consultants are available at Help Desks in the Learning Commons to provide client support on a wide range of hardware and software applications.

However, tech help is available:

How big of a factor was technology in your performance this quarter? Explain.

Not a big factor —

If I didn't know how to do something, I could easily find out

Take advantage of workshops.

How big of a factor was technology in your performance this quarter? Explain.

I would have attended a class on photoshop & illustrator if I was to do the class again. I thought I knew the programs but I felt restricted so I guess I didn't.

Microsoft Word 2010	Document Creation	Tue, Apr 5, 2011	3:30pm to 5:00pm	Odegaard Library 102	☐
Adobe InDesign	Document Creation	Wed, Apr 6, 2011	2:00pm to 4:00pm	Odegaard Library 102	☐
Microsoft Excel 2010	Database & Spreadsheet	Thu, Apr 7, 2011	2:00pm to 3:30pm	Odegaard Library 102	☐
Microsoft PowerPoint 2010	Document Creation	Thu, Apr 7, 2011	3:30pm to 5:00pm	Odegaard Library 102	☐
Basic Recording and Editing with Audacity	Digital Audio	Fri, Apr 8, 2011	1:30pm to 3:30pm	Odegaard Library 216	☐
Adobe Dreamweaver 1/2	Web Publishing	Fri, Apr 8, 2011	4:00pm to 6:00pm	Odegaard Library 102	☐
Technologies for Website Construction	Web Publishing	Mon, Apr 11, 2011	2:00pm to 4:00pm	Mary Gates Hall 066	☐
Microsoft Access 2010 Intro	Database & Spreadsheet	Mon, Apr 11, 2011	2:30pm to 4:30pm	Odegaard Library 102	☐
HyperText Markup Language 1/2	Web Publishing	Tue, Apr 12, 2011	3:30pm to 5:30pm	Mary Gates Hall 066	☐
Adobe Dreamweaver 2/2	Web Publishing	Wed, Apr 13, 2011	2:00pm to 4:00pm	Odegaard Library 102	☐
Apple iMovie	Digital Video	Wed, Apr 13, 2011	4:00pm to 6:00pm	Mary Gates Hall 066	☐
Windows 7	Computing Fundamentals	Thu, Apr 14, 2011	2:00pm to 3:00pm	Odegaard Library 102	☐
Computer Management and Troubleshooting	Computing Fundamentals	Thu, Apr 14, 2011	3:00pm to 4:00pm	Odegaard Library 102	☐
HyperText Markup Language 2/2	Web Publishing	Thu, Apr 14, 2011	3:30pm to 5:30pm	Mary Gates Hall 066	☐
Beat Production / Intro to Reason	Digital Audio	Fri, Apr 15, 2011	2:00pm to 4:00pm	Odegaard Library 216	☐
Cascading Style Sheets 1/2	Web Publishing	Mon, Apr 18, 2011	2:00pm to 4:00pm	Odegaard Library 102	☐
OSX	Computing Fundamentals	Mon, Apr 18, 2011	2:30pm to 3:30pm	Mary Gates Hall 066	☐
Adobe Photoshop 1/2	Graphics & Presentation	Tue, Apr 19, 2011	3:30pm to 5:30pm	Mary Gates Hall 066	☐
Cascading Style Sheets 2/2	Web Publishing	Wed, Apr 20, 2011	2:00pm to 4:00pm	Odegaard Library 102	☐
Final Cut Pro 1/2	Digital Video	Wed, Apr 20, 2011	4:00pm to 6:00pm	Mary Gates Hall 066	☐
Microsoft Access 2010 Intro	Database & Spreadsheet	Thu, Apr 21, 2011	2:00pm to 4:00pm	Odegaard Library 102	☐
Adobe Photoshop 2/2	Graphics & Presentation	Thu, Apr 21, 2011	3:30pm to 5:30pm	Mary Gates Hall 066	☐
Sound Studio Overview	Digital Audio	Fri, Apr 22, 2011	2:00pm to 4:00pm	Odegaard Library 216	☐
Final Cut Pro 2/2	Digital Video	Fri, Apr 22, 2011	4:00pm to 6:00pm	Mary Gates Hall 066	☐
Microsoft Access 2010 Intermediate	Database & Spreadsheet	Mon, Apr 25, 2011	2:30pm to 4:30pm	Odegaard Library 102	☐
Adobe Illustrator	Graphics & Presentation	Wed, Apr 27, 2011	2:00pm to 4:00pm	Odegaard Library 102	☐
Microsoft Word 2010	Document Creation	Thu, Apr 28, 2011	2:00pm to 3:30pm	Odegaard Library 102	☐
Microsoft Excel 2010	Database & Spreadsheet	Mon, May 2, 2011	2:30pm to 4:00pm	Odegaard Library 102	☐
Digital Video Overview	Digital Video	Wed, May 4, 2011	4:00pm to 6:00pm	Mary Gates Hall 066	☐
Microsoft PowerPoint 2010	Document	Thu, May 5, 2011	2:00pm to 3:30pm	Odegaard Library 102	☐

Some students actually enjoy technology:

How big of a factor was technology in your performance this quarter? Explain.

using photoshop & illustrator was a lot of fun. I had the basics down to the programs, but ~~we~~ we were able to explore them more indepth with the projects. This allowed me to be more famillure with them & feel comfortable

Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

I had never know how to use photoshop, or
illustrator before, and they are really
fun once I learned how.

You may have to come to campus more often:

How big of a factor was technology in your performance this quarter? Explain.

I commute, work, and I usually use the school's computers, so finding time to do the work and learn how to use the programs was a little difficult, but I'm glad I was able to access them because they're pretty fun!

I still have a lot to learn though.

Technology isn't everything...

How big of a factor was technology in your performance this quarter? Explain.

It played a part, but it wasn't vital to my success. When it comes down to it, an eye for composition and form is much more essential than knowing how to use illustrator.

Strong concepts = good design.

How big of a factor was technology in your performance this quarter? Explain.

I don't think technology was that influential in my performance, it would have been nice if I had been more adept at photoshop & illustrator but ~~I don't think it hindered me~~ I think the major influence upon my projects were my concepts.

LECTURE EXPECTATIONS

You will derive the greatest benefit from this class if you remain alert and interact with faculty and your classmates. Studies show that student who sit in the front row have better performance.

Do not Facebook, text, surf the web, listen to music, read a newspaper, etc., during lecture. These behaviors are distracting to faculty and your classmates. Just because the class is large does not mean that you are invisible. Please do not use laptops during class; take notes by hand.

If you are late for lecture, please enter by the back doors and find a seat quickly. If you must leave early, please choose a seat near the back exit and leave quietly. This avoids disrupting the learning process of your classmates.

If you must miss class, you are still responsible for all assignments and information covered. It is your responsibility to acquire all notes and materials from a classmate (do not e-mail faculty and/or TAs and ask “what happened” during the missed 80 minute session).

There is no single required textbook for this course. All required readings are posted on the course website. All other information is covered in lecture. Additionally, a wide variety of in-class activities are conducted during the lecture period. There will be no make-ups for any in-class lecture activities under any circumstances. Therefore, your participation in lecture is vital to your learning and will be recorded.

What aspects of this class contributed most to your learning?

Lecture is essential to understanding the formality of design.
And the flicker website helped see what other students
were doing and where the par was

Will be used by the instructor to improve the course.
Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

I was important to be dedicated
in attending classes (participation
marked each day) and completing projects.

What aspects of this class contributed most to your learning?

Attending class (club!) & getting feedback from TAs & Students. I really enjoyed the in class project we did too!

GENERAL EXPECTATIONS

We expect that any medical appointments will be scheduled around class time. If conflict with class is unavoidable, students should notify faculty to make arrangements well in advance.

The majority of students enrolled in the course are seeking to enter the design BFA degree programs.

Therefore, this is a highly competitive and intense course. You should expect to spend at least 2 hours out of class for every hour you spend in class. In fact, the more time and energy you put into the course, the more you will get out of it. In short, you are largely responsible for your own progress.

If you miss a class session, or are substantially late, you will receive a 'zero' for critique/lecture participation for that day. Attendance in lecture and critique are vital to the class learning goals.

What aspects of this class detracted from your learning?

The class itself feels really competitive. The projects were stressful, although I don't know that this could be improved.

Was this class intellectually stimulating? Did it stretch your thinking?

Yes

No

Why or why not?

Definitely the aspect that helped me the most was that I was surrounded by students who were just as interested as I was. I got a lot new ideas from them, and also gave me something to work towards.

What suggestions do you have for improving the class?

None — I feel that it was taught really as well as this kind of class can be, as a lot of projects, & in this class required you to own their information, take initiative & do it yourself.

ACADEMIC HONESTY

We expect all students to follow the highest standards for academic integrity.

Any student involved in cheating will receive a F/zero for that project. Additionally, all violations will be reported to the University of Washington Committee on Academic Conduct.

Examples of cheating include:

Allowing someone to prepare an project for you (or preparing a project for someone else).

Allowing someone to complete an in-class exercise for you (or completing it for someone else).

Copying someone else's design (from a book, magazine, web site or other reference).

Attempting to alter a grade on a project after it has been returned to you.

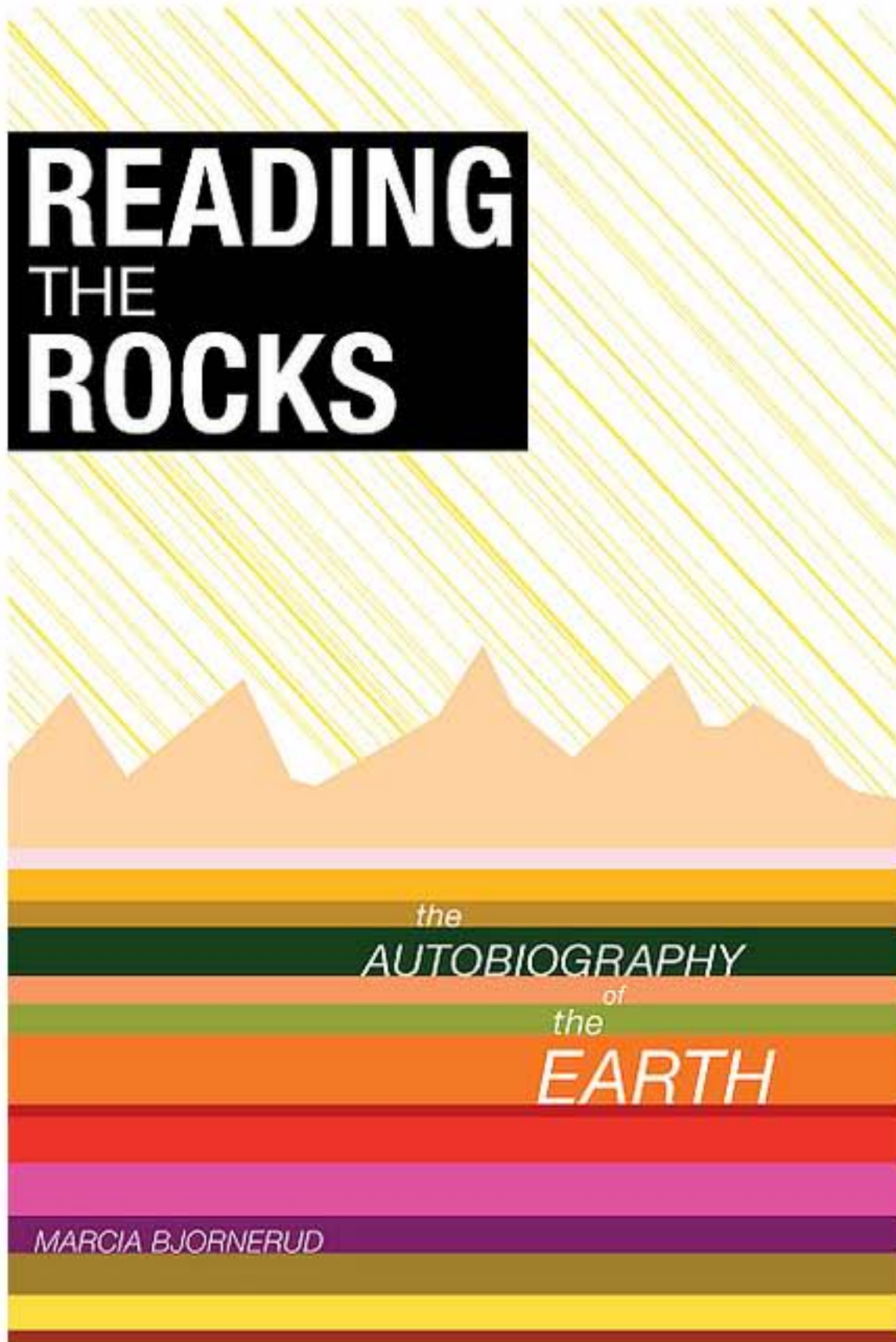
Examples that are NOT cheating include:

Asking someone to suggest improvements to your project, then acting on those suggestions.

Asking someone to demonstrate a digital or manual technique that could improve your project.

Getting together with other students to discuss a project or brainstorm ideas.

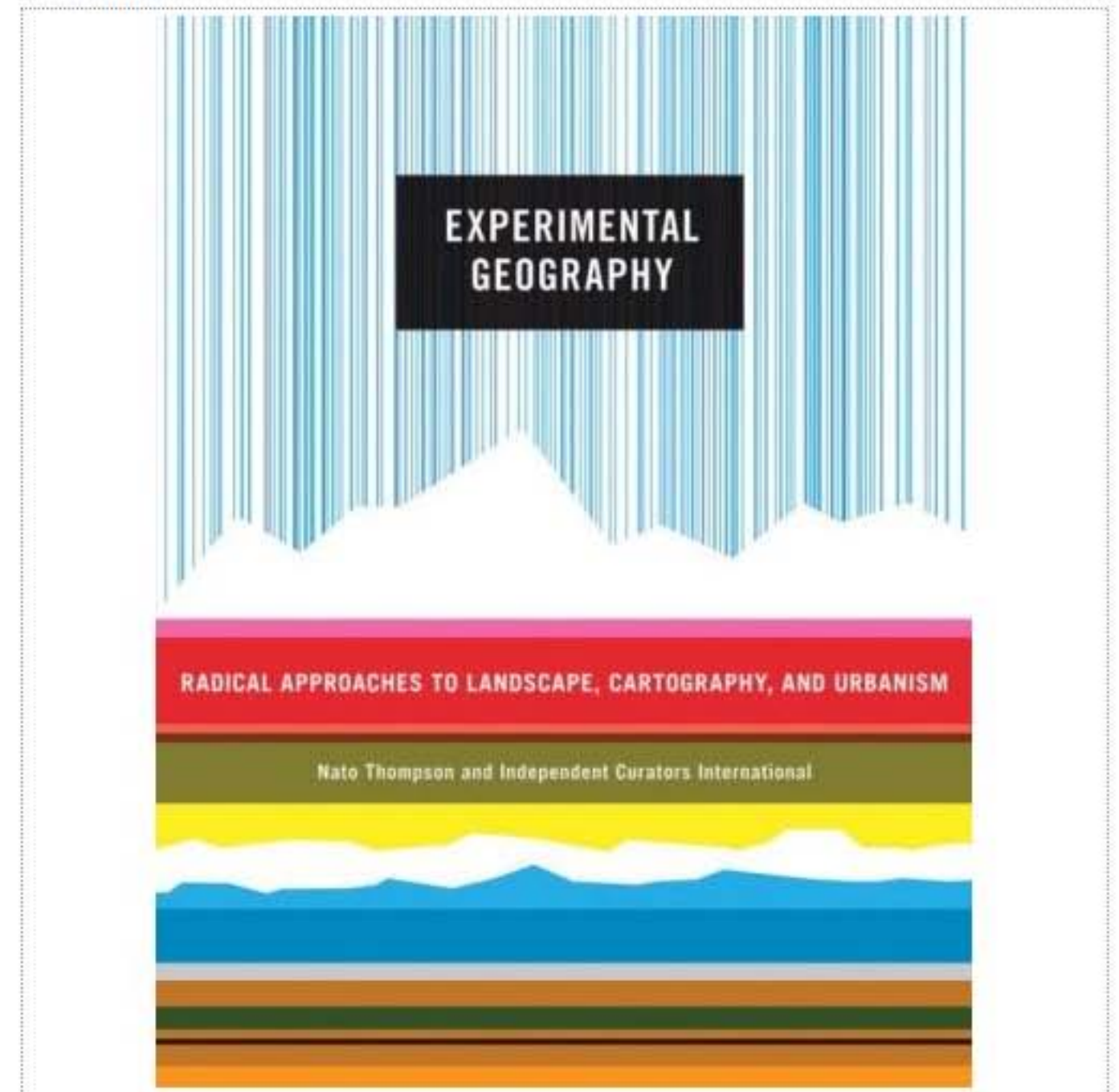
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wierd-colors-and-layers-clue-ws

amazon.com

Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism



GRADING

As in any art or design course, grading is subjective. Your final grade is based on the quality of the final projects, your design process and your class participation, as observed by faculty and TAs.

3.9–4.0* is given to a student who has exhibited the highest possible performance in all aspects of the course—the final projects, the design process and class participation are excellent. Work is prepared with care/attention to detail and presented on time for all critiques/work sessions. This student independently seeks out additional information on design topics related to the course, and is highly committed/passionate about their work.

3.5–3.8* is given to a student who exhibits superior performance in all aspects of the course—the final projects, design process, and class participation are of high quality. Work is well prepared and presented on time for all critiques/work sessions. This student has a thorough understanding of concepts being presented, and is strongly self-motivated to improve and succeed.

3.2–3.4 is given to a student who has good performance in most aspects of the course. This student follows a thorough design process, produces solid design work, and consistently participates in class. Work is prepared properly and presented on time for almost all critiques/work sessions. This student clearly understands most design concepts being presented.

2.5–2.8 is given to a student who has low performance in the course. The final work is weak in quality, with a design process that reflects inadequate exploration and development. Class participation is minimal, and reflects an incomplete understanding of concepts being presented. The student has been unprepared for critique/work sessions on several occasions (late or improper presentation).

2.0–2.4 is given to a student with poor performance in the course. Projects are of an inferior quality, and reflect a sub-standard and incomplete design process. Preparation for critique/work sessions is inadequate (late or improper presentation). This student seldom participates in class, and fails to demonstrate adequate understanding of concepts being presented. This student is not prepared for subsequent courses in design.

0.0–2.0 is given to a student with very low performance in the course. Projects are deficient and/or defective in quality. The design process is negligible and/or very weak. Preparation for critique and/or work sessions is inadequate (late or improper presentation). This student rarely participates in class, and demonstrates little understanding of the concepts being presented. This student is not prepared for subsequent courses in design.

****Students who excel in the course and earn a 3.7 or higher will be given the option of direct entry into the sophomore level of the design curriculum, bypassing the Design entrance workshop.***

More info on the Design Entrance Workshop at: http://art.washington.edu/7923_Entrance-Workshop

Project 1	10 points
Project 2	10 points
Project 3	10 points
Critique Participation	5 points
FLICKR Participation	2 points
Lecture Participation	3 points
TOTAL	40 points

At the conclusion of the quarter, a grading curve is applied.

What suggestions do you have for improving the class?

Grade easier, this is an introduction class,
not an advanced level Art class

What aspects of this class detracted from your learning?

- There was a couple of things I felt were poor about this class. I felt like the grading was unfair and that it was close to impossible to get a good score. I know grading is objective but I just felt like the standards were too high.

What suggestions do you have for improving the class?

the grading. I think it is the
hardest VLPA class

DONT TAKE this class for fun.

ART for a grade isn't as fun as art
on your own time. ~~the~~

Local Art Supply Stores:

Artist & Craftsman Supply

4350 8th Avenue NE
206-545-0091

University Bookstore

4326 University Way NE
206-634-3400
www.bookstore.washington.edu

Utrecht Art Supplies

1124 Pike Street
206-382-9696
www.utrechtart.com



ART MATERIALS

The following supplies are needed for this course.

Any other specific supplies will be announced during class, in advance of the project.

X-Acto knife with #11 blades

Medium sized rubber cutting mat

18" metal ruler with cork backing

14" or 16" plastic 30/60° and/or 45° triangle

Scissors, Transparent scotch tape and Glue Stick (for in-class exercises)

Permanent Adhesive (Bainbridge/Letramax Studio-Tac preferred)

Sketchbook

Selection of drawing pencils (H, HB, B, etc. — your preference) and eraser

Black markers — Ultra Fine Point and Super Sharpie, for example

Bone folder or butter knife

Clear acrylic roller brayer (optional)

What suggestions do you have for improving the class?

- This class cost more money than expected. I think you need to warn students of the hundreds of extra dollars on top of the course fee.

and the amount we did on

X-Acto® Knives, No. 1 Knife With No. 11 Blade

Item # 930248

Overall Customer Rating:
Not Yet Rated

[Write the First Review](#)

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Your Price

\$3.69
/ each

Qty

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X-Acto® Knife Blades, No. 11 Blade With Safety Dispenser, Pack Of 15

Item # 238964

Overall Customer Rating:
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Your Price

\$5.29
/ pack

Qty

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[? See shipping and availability details](#)

Staedtler® Stainless Steel Ruler, 18"



Item # 624177

Overall Customer Rating:
Not Yet Rated

Your Price

\$5.99

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Qty

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Staedtler® Cutting Mat, Clear

Item # 456561

Overall Customer Rating:
Not Yet Rated

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Your Price

\$15.99

/ each

Qty

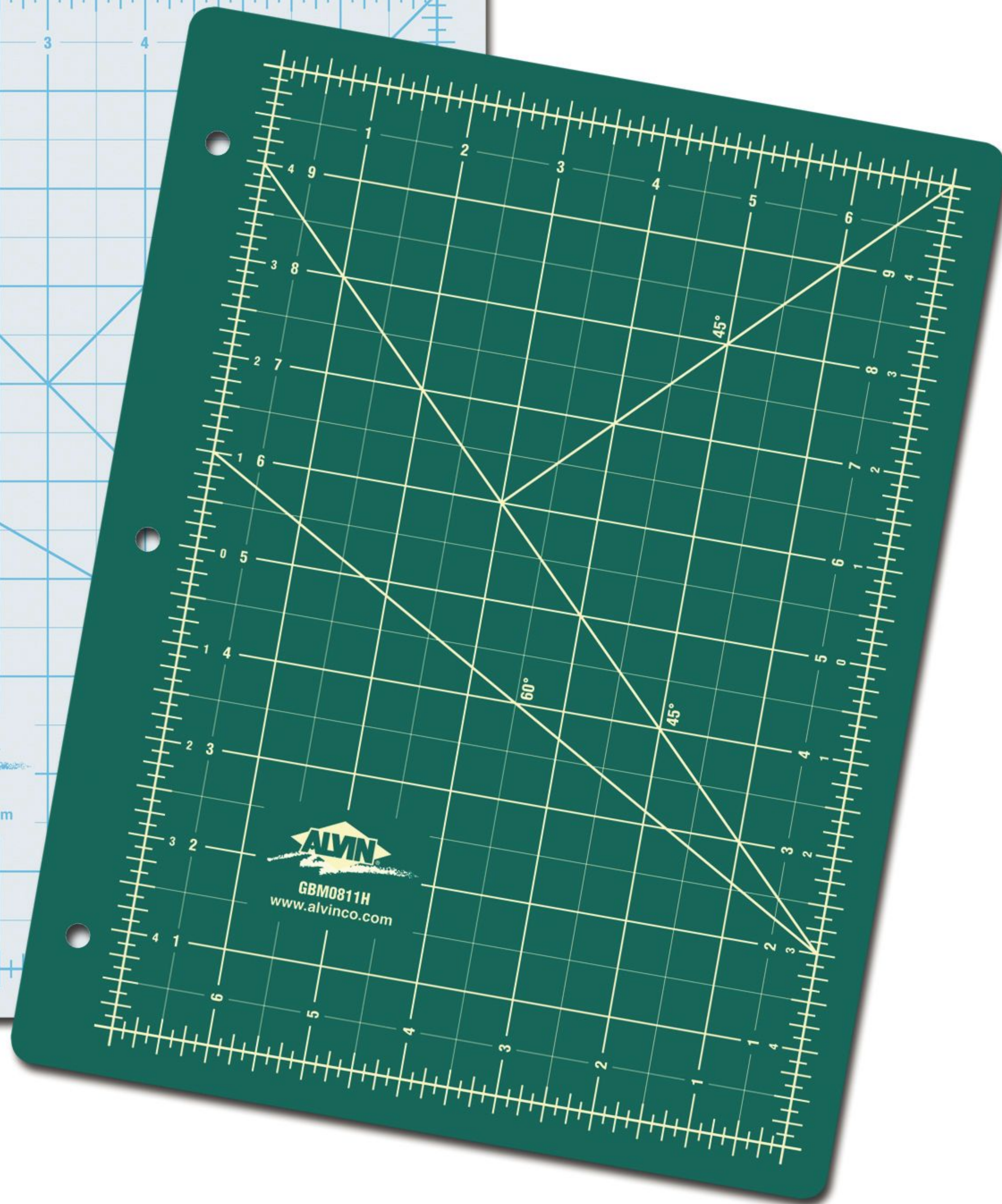
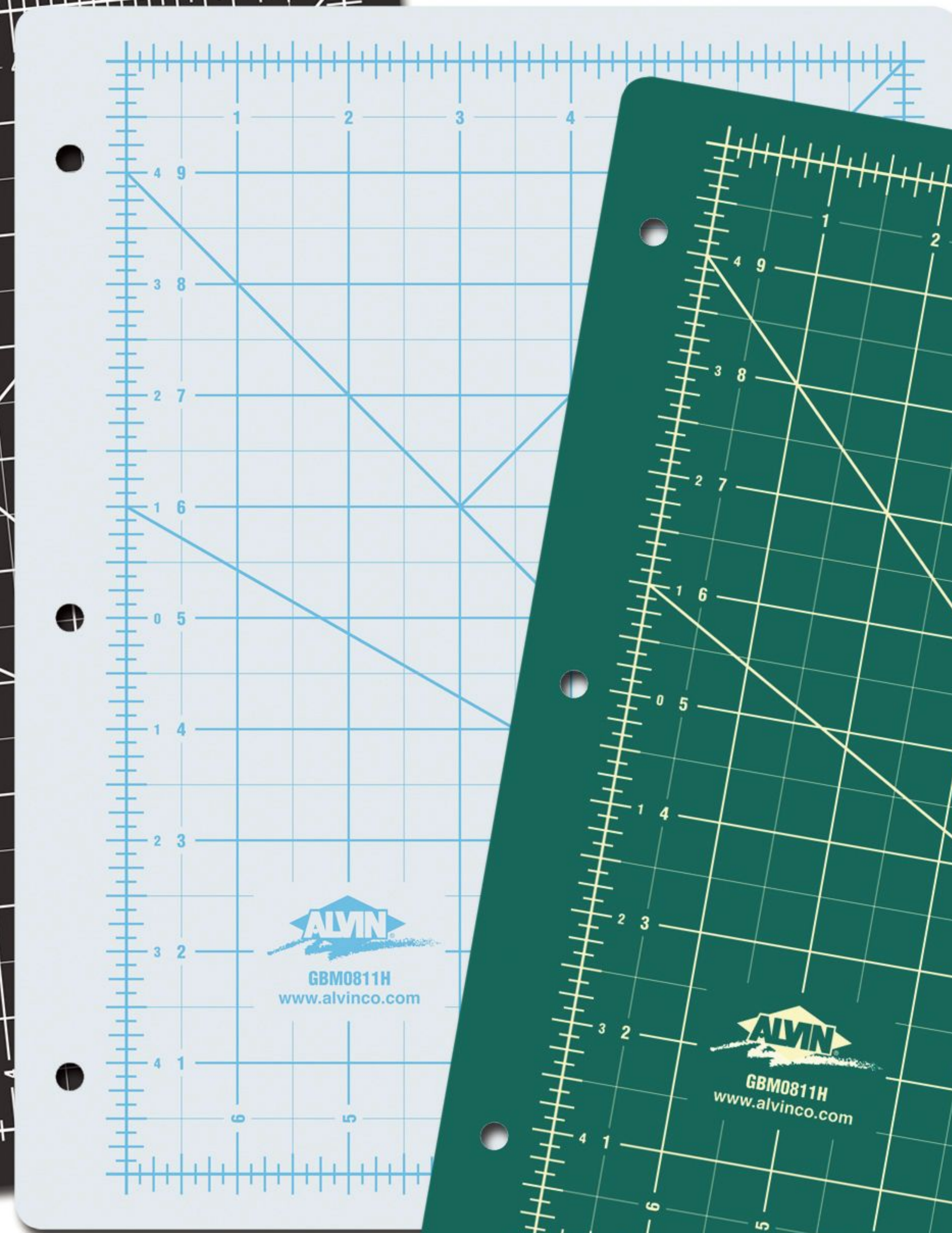
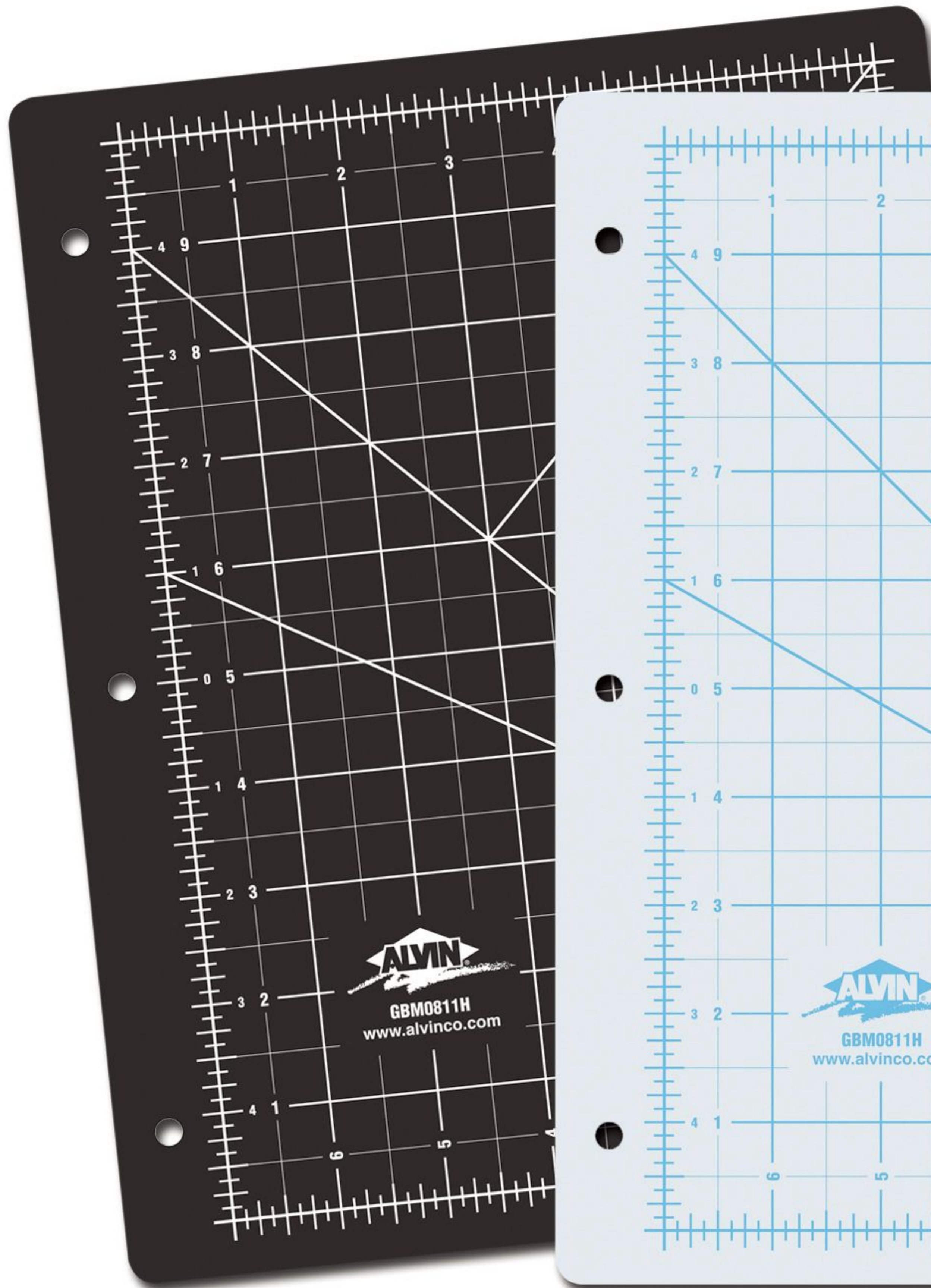
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Staedtler® Mars® Professional 12" Triangle, 30°/60°, Clear Acrylic

Item # 448791

Overall Customer Rating:
Not Yet Rated

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\$4.99
/ each

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Westcott® High Performance Titanium Bonded Scissors, Bonded

Item # 521004

Overall Customer Rating:
Not Yet Rated

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Your Price

\$9.68
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Delivery only



3/4" x 300" shown.

Scotch® Magic™ Tape In Dispenser, 3/4" x 300"

Item # 171553

Overall Customer Rating:
Not Yet Rated

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Your Price

\$1.02
/ roll

Qty

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Office Depot® Brand Glue Stick, 0.32 Oz., Clear

Item # 570971

Overall Customer Rating:
Not Yet Rated

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\$0.49
/ each

Qty

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[▶ Material Safety Data Sheets](#)



email print

NielsenBainbridge.

Nielsen & Bainbridge Studio Tac - 11.5 x 17.5" - 20 Sheets

B&H # NIST11517520

Mfr # S1117HT

Price :

\$ 26.95

[Calculate Shipping](#)

In Stock

Quantity :



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IMAGE ZOOM

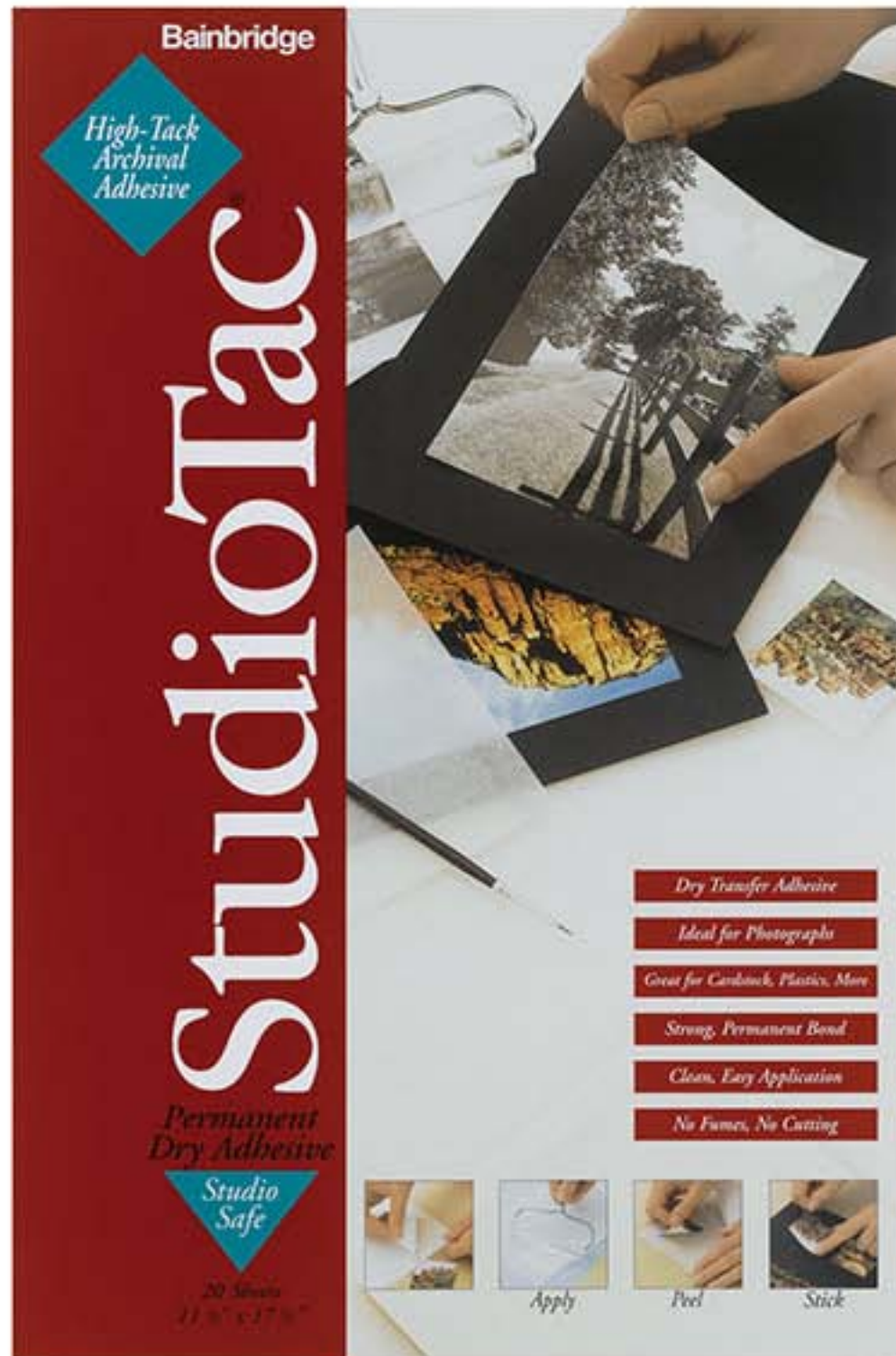


Read 3 Reviews

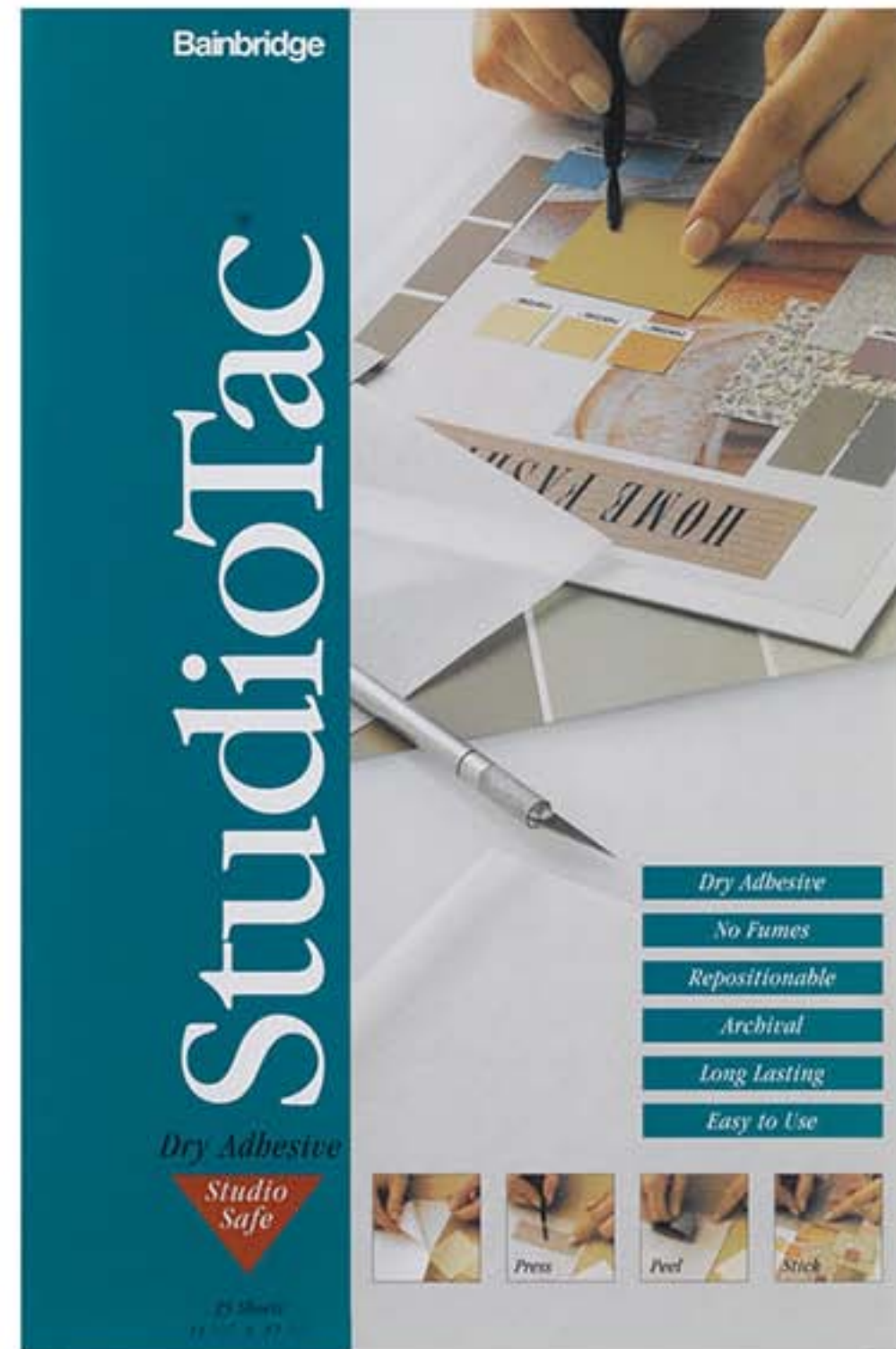
Letraset Studiotac Dry Mount Adhesives

[Description](#)[Item Specs](#)[Photos](#)[Reviews](#)

↓ **SAVE 22% or more** off List!



High Tack Permanent Adhesive



Dry Mount Repositionable Adhesive



Pentel® Sharp™ Automatic Drafting Pencil, 0.9 mm, Yellow

Item # 929067



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\$4.49

/ each

Overall Customer Rating:



5 out of 5

2 of 2 (100%) customers would recommend
this product to a friend

[Read Reviews \(2\)](#)

[Review This Product](#)

Qty

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Printable reviews

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Rubber
eraser*

*Design®
Artgum®
eraser*

*Design® 2000
eraser*

*Une gomme
Design® pour
chaque besoin :*

*Gomme Design®
en caoutchouc malléé*

*Gomme Design®
Artgum®*

*Gomme Design®
2000*

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para cada necesidad*

*Borrador Design®
de goma moldeable*

*Borrador Design®
Artgum®*

*Borrador Design®
2000*

*Perfect for students,
crafters and artists*

*Parfaites pour les
étudiants, les
artisans et les artistes*

*Perfecto para
estudiantes,
artesanos y artistas*



SANFORD®

DESIGN®
2000

**Plastic
Eraser**

The kneaded eraser

Pros: pliability, no residues, long life

Cons: not suited to erase large areas, tendency to smear



The **kneaded eraser** (or **putty rubber** or Kneaded rubber) is usually made of a gray or white pliable material similar to putty or gum.

It functions by absorbing and graphite and charcoal particles and it perfect to erase these kind of media. It is particularly well suited to delete soft [pencils](#) (B and HB H types) cause it might lack the stiffness to erase more hard marks (H2-H6). It does not wear away and leave behind eraser residue

One of the principal advantages of kneaded erasers is that it can be shaped for precision erasing.

Overview

Product Details

Close X

Sharpie® Permanent Ultra-Fine Point
Marker, Black
Item #927319

[Write the First Review](#)

Your Price:

\$0.79

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[VIEW FULL DETAILS](#)

Qty.

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Sharpie® Permanent Fine-Point Marker, Black

Item # 927194

Overall Customer Rating:
Not Yet Rated

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\$0.99
/ each

Qty

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[▶ Material Safety Data Sheets](#)



Lineco BBHT101 Bone Paper Folder / Medium 6"

• For Creasing Heavy Papers

B&H # LIBFM

Mfr # BBHT101

Price :

\$ 3.95

[Calculate Shipping](#)

Usually ships in 2-4 weeks

Important Notice!

This is a special order item and is non-cancelable and non-returnable. Est. arrival at B&H is 2-4 weeks (subject to availability). You will be charged upon placing your order.

Quantity :



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Acrylic Brayer

Description [Photos](#) [Reviews](#)

↓ **SAVE 28 - 40% off List!**

☆☆☆☆☆ [Write a Review](#)

This Acrylic Brayer is great for burnishing and paste up work, and will not pick up rubber cement, wax, or clay. It has plated steel handles with brass bushings.



[\(enlarge\)](#)

Purchase Items

Bulk Discounts available! SAVE 28 - 40% off List!

Item	Description	Width	Price	Bulk!	Qty
			Bulk Discounts! →		
			Each	6-11	12+
40114-1004	Acrylic Brayer	4"	List \$12.95	\$9.22	\$8.21 \$7.75
			Each		
40114-1006	Acrylic Brayer	6"	List \$14.95	\$10.26	

CAMERA

For the first project, you will need a camera—film or digital. Please note that film cameras often present a time challenge, as you are required to present new photographs each week for critique. Digital cameras should have at least 4 megapixels (ideally 8Mp) to avoid low-quality images.

Camera-phones are not acceptable (even those with 4Mp). Cameras with options to control color/white balance will help to avoid difficulties with lighting or color.

UW digital cameras are available for student checkout in Kane Hall; see:

www.css.washington.edu/STFPolicies and www.css.washington.edu/EquipmentDescriptions

DIGITAL CAMERAS

Canon Digital Rebel T2i



This 18.0 megapixel with full HD 1080p video digital SLR camera includes the following items with check out: battery, 8 GB SDHC, 18-55mm lens, 70-200mm Telephoto lens, 100mm Macro lens, external flash (Canon 430EX Speedlite), carrying case, and other necessary accessories. Optional items at check-out include a small tripod, polarized filter (fits the 18-55mm lens, and the 100mm Macro lens), and USB card reader. Please allow at least 5 minutes when picking up these items, as they have extensive check lists and many small pieces.

[Download Canon Rebel T2i Manual](#)

[computer compatibility](#)

[microphone compatibility](#)

Canon Digital Rebel XTi / XSi



This 10.1 megapixel (12.1 on the XSi) digital SLR camera includes the following items with check out: battery, 2 GB Compact Flash card (SD for the XSi), 18-55mm lens, 70-200mm Telephoto lens, 100mm Macro lens, external flash (Canon 430EX Speedlite), carrying case, and other necessary accessories. Optional items at check-out include a small tripod, polarized filter (fits the 18-55mm lens, and the 100mm Macro lens), and USB card reader. Please allow at least 5 minutes when picking up these items, as they have extensive check lists and many small pieces.

[Download Canon Rebel XTi Manual](#)

[Download Canon Rebel XSi Manual](#)

Canon Digital PowerShot SX20 IS



This 12.1 megapixel digital fixed-lens SLR camera includes the following items with check out: 4 rechargeable AA batteries, 8 GB SDHC card, necessary cables, carrying case, and other necessary accessories. It has a 28-560mm zoom, and this camera lies between our rebel cameras and the smaller point and shoot. This camera produces nice quality photos, without the complication of a rebel. It also shoots HD video. Optional items at check-out include a small tripod, and the user's manual.

[Download Canon PowerShot SX20 IS manual](#)

[computer compatibility](#)

[microphone compatibility](#)

SLR ACCESSORIES

Canon Super Wide Angle EF-S 10-22mm f/3.5-4.5 USM Autofocus Lens



Zoom With an effective focal length range of approximately 16-35mm in 35mm format, this lens allows you to get extremely close to subjects, exaggerating the difference in size between a near object and its background. Creative photographers can use this phenomenon to create excellent separation between subject and background for a strong sense of presence, or for a pan-focus effect with everything from foreground to background sharply in focus. **This lens does not accompany Rebel checkouts.** This item is only available at our Kane Hall office.

Canon EF100 Macro Lens



Autofocus lens for macro photography up to life-size (1x) magnification. Inner focusing affords a long working distance of 5.9in. (149mm) at 1x. A 3-group floating system results in excellent delineation at all focusing distances. Ring USM for silent and high-speed AF, and full-time manual focusing also provided. **This lens already accompanies all Rebel checkouts.** This item is only available at our Kane Hall office.

Canon EF70-200 f/4.0L USM Autofocus Telephoto Lens



High-performance, L-series telephoto zoom lens combining light weight and compactness with an f/4 maximum aperture. Inner focusing and the ring USM enable quick and quiet autofocus. **This lens already accompanies all Rebel checkouts.** This item is only available at our Kane Hall office.



Canon Macro Ring Lite MR-14EX

This macro ring flash, designed for close-up photography with EF Macro lenses, is compatible with all 58mm lenses. It has an illuminated LCD panel for easy flash settings in any lighting condition.

**Still, ART 166 has
been rated
positively overall.**

“I really enjoyed this class and want to learn more about design.”

“This [course] gave me a good overview for what design in general is like.”

“I’m glad I was exposed to design.”

Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

I thought the projects were interesting and gave students a good idea of what design is about.

Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

Experiencing design from an academic point of view changed my perception of what "good design" is and has shown me how vast and extensive the field of design is.

Was this class intellectually stimulating? Did it stretch your thinking?

Yes

No

Why or why not?

I loved this class. It made me like/grow my interest
in design even more. It really challenged me but was
was also very rewarding when my efforts paid off.

Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

MOST intellectually stimulating class I have taken. Extremely difficult & time consuming, but inspired me to switch majors

What aspects of this class contributed most to your learning?

inspiring environment where instructors are pushing creativity and exploration

Was this class intellectually stimulating? Did it stretch your thinking?

Yes

No

Why or why not?

This class was one of the most informative & relevant classes I have ever taken.