

A) * Creative Process:**

Be familiar with the creative problem-solving process as presented in class. Be prepared to *list* the seven stages (from Universal Traveler (in library)), the 8th stage (Letting Go) discussed in class, *and* (the 9th stage) Incubation . (www.harding.edu/gclayton/2DDesign/CreativeProblemSolving/CreativeProcess.html)
Be prepared to **describe** the focus/purpose of each stage, and **how each stage applied** to one of your design problems this semester. Be thorough and specific in your descriptions.

Concept Statements: be able to list and describe the types of concepts statements discussed in class:

Graphic, Content, Impact and Response

(www.harding.edu/gclayton/2DDesign/CreativeProblemSolving/Define.html)

B) Design Elements (Visual elements, formal elements)

Be generally familiar with the visual elements discussed in Chapter 7-13 (Line & Point, Shape, Mass & Volume, Color (hue, value, chroma), Texture, Space (position, depth, interval), Time & Motion, (change, transition, duration, direction), pattern, (type))

[You do *not* have to list or define these, but in order to discuss E, F & G, below; you *do* need to be familiar with them.]

C) Design Principles of Organization (ch 2-6)

Unity, harmony, contrast, balance/weight, repetition, similarity, variety, continuity/movement/direction, grouping/proximity, isolation, relief space/white space, emphasis, alignment, anomaly, etc.

[You do *not* have to list or define these, but in order to discuss E, F & G, below; you *do* need to be familiar with them.]

E) * Unity and Harmony**

You will be shown one or more works of art or design. You will be asked to describe (write about and/or sketch) a) how *similarity/uniformity/order* is established *and* b) how *variety* is established within the design.

F) * Emphasis (Focal Areas), Relief and Directional Force/cues**

You will be shown one or more works of art or design. You will be asked A) where *emphasis* has been established and B) *how* the principles of organization have been used to establish those areas of emphasis. C) Identify relief areas, and describe how they are established. You may be asked to D) identify major directional elements and describe how they influence graphic impact and eye path/flow.

Practice for the test by answering questions E & H, above, while analyzing these images from the text: (these specific works may *not* be on the test, but designs with similar traits will be.)

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| Tauber-Arp, <i>Composition with Circles Shaped by Curves</i> , p. 32A. | Barnbaum, <i>Dune Ridges at Sunrise, Death Valley</i> , p. 108A |
| Degas, <i>The Millinery Shop</i> , p.33C | Burchfield, <i>The Insect Chorus</i> , p. 114A |
| Henry Moore, <i>Standing Figure: Knife Edge</i> , p. 14A | Van Gogh, <i>Portrait of the Artist</i> , p. 166A |
| Wayne Thiebaud, <i>Paint Cans</i> , p. 24A | Target ad, p. 253B |
| Frank Gehry, <i>Guggenheim Museum/Bilbao</i> , p. 47B | <i>Casanova Table and Side Chairs</i> , p. 247C |
| Stuart Davis, <i>Ready-to-Wear</i> , p. 51B | <i>Math Rules</i> p. 5B |
| Wm Bradley, <i>The Chap Book</i> cover, p.165D | Chardin, <i>The Attributes of Music</i> p. 221A |
| Eakins, <i>The Agnew Clinic</i> , p. 55B | El Lissitzky, <i>Of Two Squares</i> , p. 169 |
| <i>Call for entries... p. 54A</i> | <i>David, Death of Socrates</i> , p. 136B |
| <i>Bruegel, The Harvesters</i> , p. 180A | <i>Lawrence, Cabinet Makers</i> , p. 185C |

(see sample crits at: http://www.harding.edu/gclayton/Crits/Crit000_CritsAll.html)

Note: email me responses to these questions.

*Before Class 14: Respond to **Ques E:** for Tauber-Arp, Barnbaum, or Degas*

*Before Class 15 (test): Respond to **Ques F:** Chardin, David, or Target ad.*
