

TODAY

Admin	Colin Neeson ?	Reed Beidleman ?	Nate Olson	Upcycle Presentation
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Streamlined style  
Mid Century Modern  
Pop Art

Admin

Please!  
The classroom interview raised some pain points that we need more information about. Please help improve the design of the course by responding to this anonymous survey: <https://forms.gle/ZCdTjmQokSsYQXg59>



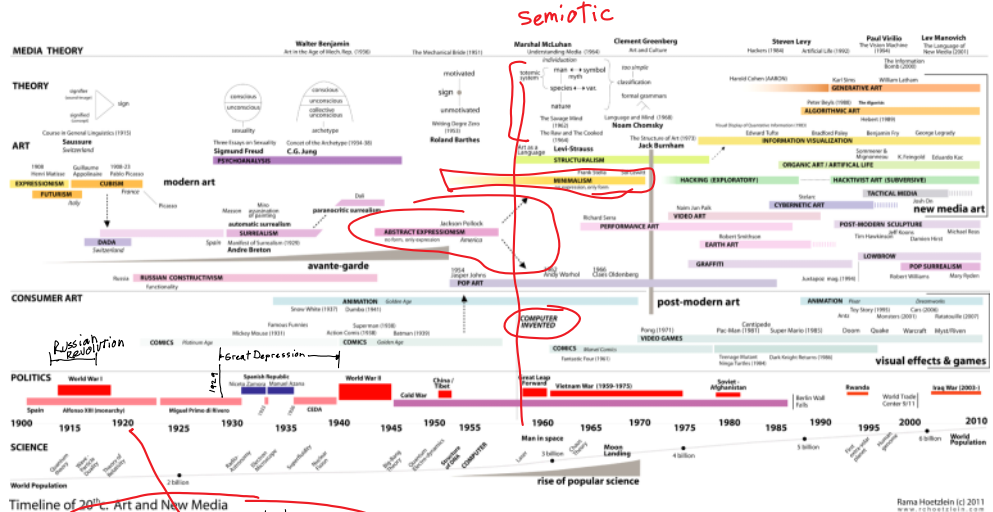
Last year: Best/most useful part of feedback you got

Great advice on materials  
New suggestions for design that I had not thought of  
People notice details that I had not  
Positive feedback is nice - even important!  
Advice about equipment for construction  
It's helpful to receive constructive critical feedback, or different ideas, rather than just positive feedback (although that is also nice!)  
It was good to have specific advice that was relevant to things I mentioned not being sure about yet  
It's useful when people ask me questions that make me think about the design

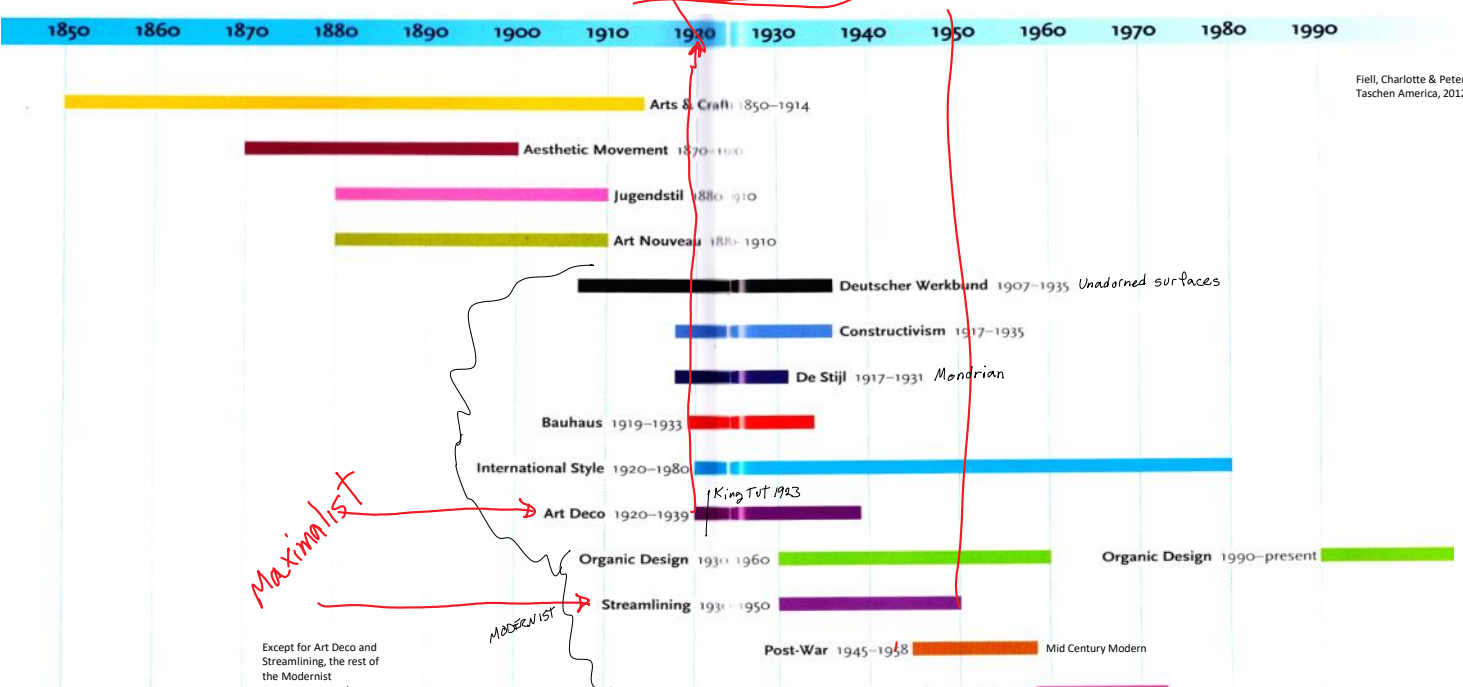
Presentations

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START ZOOM recording



Streamlining developed in the 1930s as aeronautics developed



Maximalist

MODERNIST

Except for Art Deco and Streamlining, the rest of the Modernist

Fieil, Charlotte & Peter. Design of the 20th Century. Taschen America, 2012.





Scandinavian design

Two movies with great 1950's aesthetics:  
 Kitchen Stories, a sweet film set in Norway  
 The Shape of Water, has excellent grungy post-WWII green industrial equipment.



Pop 1958-1972

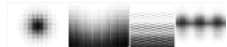
Andy Warhol, Roy Lichtenstein and Claes Oldenburg, Yayoi Kusama

Plastic, bright colors, simple shapes.  
 Pop had 'Anti-Design' associations, countered Modern Movement's 'Less is More'. Fun, not sober.  
 Drew on Art Nouveau, Art Deco, Futurism, Surrealism, Op Art, Psychedelia, Eastern Mysticism, Kitch and Space Age.  
 Comic books.



[https://www.google.com/search?q=pop+design+movement&source=lnms&tbm=isch&sa=X&ved=0ahUKewin4JPro8TLAhV09WWMKHriwDh4Q\\_AUIBygB&biw=1218&bih=596](https://www.google.com/search?q=pop+design+movement&source=lnms&tbm=isch&sa=X&ved=0ahUKewin4JPro8TLAhV09WWMKHriwDh4Q_AUIBygB&biw=1218&bih=596)

Before inkjet and laser printing, letterpress and newspapers used halftone to get shades of gray; lower resolution; dots were visible. Used by Pop artists as a motif.



A halftone is a dithered image, a low-resolution image that is composed of a grid of dots. The dots are arranged in a regular pattern, and their size varies to create the illusion of different shades of gray. The dots are arranged in a regular pattern, and their size varies to create the illusion of different shades of gray.

Andy Warhol (1928-1987)



Yayoi Kusama (1929-now 93 years old)

Pioneered soft sculpture, mirror rooms, loved dots



Part of the New York avant-garde scene throughout the 1960s, especially in the pop-art movement.<sup>[1]</sup> Embracing the rise of the hippie counterculture of the late 1960s, she came to public attention when she organized a series of happenings in which naked participants were painted with brightly coloured polka dots.<sup>[2][3]</sup> ...  
 Kusama has been open about her mental health and has resided since the 1970s in a mental health facility which she leaves daily to walk to her nearby studio to work. She says that art has become her way to express her mental problems.<sup>[4]</sup> "I fight pain, anxiety, and fear every day, and the only method I have found that relieved my illness is to keep creating art," she told an interviewer in 2012. "I followed the thread of art and somehow discovered a path that would allow me to live."<sup>[5]</sup>

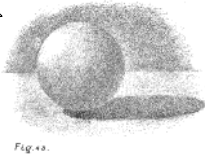
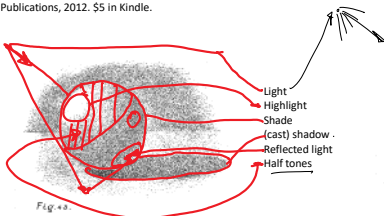
From <[https://en.wikipedia.org/wiki/Yayoi\\_Kusama](https://en.wikipedia.org/wiki/Yayoi_Kusama)>

Shading Review



Sparkes, W. E. Lessons on Shading. Dover Ed edition. Dover Publications, 2012. \$5 in Kindle.

Concepts vector drawing app  
 Procreate for iPad



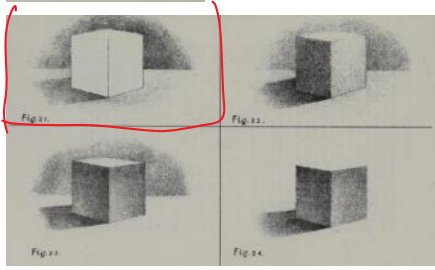
Shading and Shadow of Cubes

To make a cube to use as a model, try this origami:

<https://www.youtube.com/watch?v=6oMRL9eky8>

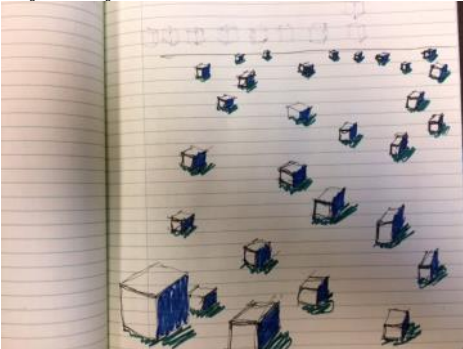
I like these instructions by Jo Nakashima. There is silence after the brief intro, and he uses an intuitive notation showing folds and creases.

CHAPTER IV.  
THE TEN, TWENTY, FIVE, AND TWELVE.  
The Cube.  
We shall show how to make a cube to be shown in shading the model, for this will be a representative of all planes, and, naturally, of the cube itself.  
Place the cube on a sheet of light brown paper, and you agree the wall behind it a similar color to show the background. Let the light fall from the right and face above the cube. This light will be the background of the scene, and the darker will naturally be the rest of the cube.  
Step 1. (Fig. 21.)—Draw the cube simply and lightly in outline. Invented lines may be removed by drawing with the eraser. Do not draw with black ink, as it is green, and will afterwards appear white in your shading.  
Now draw carefully the construction, marking off the



THE CUBE.  
19  
How does how much darker to appear than the background, and that (Fig. 4) is gradually increases in depth of tone as it recedes from the cube. Shade the shadow as light as its lighter part. Put in the background and ground plane rather lighter than they appear.  
Step 22. (Fig. 22.)—The two perpendicular lines were drawn in depth of tone. Inside the box of the cube is relation to the construction and the background, and of the lighter in relation to all three. Shade each of its own tone, equal in depth to the lighter part of each.  
Step 23. (Fig. 23.)—Early using to reflected light from the ground plane and partly to the effect of contrast. A light gradient appears on each perpendicular face, working from the upper right-hand corner and along the right edge towards the wall. Lay on each carefully (see Fig. 18), being careful not to get them too dark. (The lower part of the side over the construction receives little reflected light, and should be slightly shaded.)  
Step 24. The cast shadow is not nearest the cube, and its outline is most dark in the same part (Fig. 4) find the position in the sketch.  
The upper face, diffuse light is not white. A slight tone will be added especially towards the edges of the face, where the effect of contrast with the darker perpendicular faces will help to make it lighter still. Lay the gradient very lightly. It may be necessary to fix the strong shadow exactly of shade.  
The background may now be darkened along the edge of the top face (page) the effect of contrast, and the shading completed.  
Fig. 24 shows the same cube without a background. If this case it may be necessary to finish with a screen the further edges of the top face.  
\* The line of contrast may then be drawn in different depth from top to bottom, the upper of the face will appear still more light being the edge nearest the light source. (See "Constructive," Chap. 11.)

HW 5  
Draw a plane of cubes, with shading  
Adding a bit of shading makes it look like art.



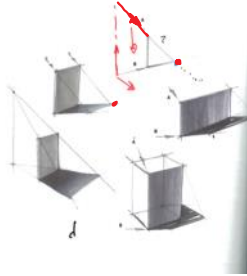
Got to here

Shadow in 2 point perspective

- Three levels of rigor:
- 1) Assume diffuse light, and shade undersides. Guess at shadow outline, fade edges of shadow.
  - 2) Assume sunlight, parallel light. Draw parallel lines from each corner, guess at intersection with ground plane (Sketching: The Basics method). Violates 2 point perspective, however.

2.2.3 Shading and Cast Shadow

Shading is used to emphasize the volume of an object, and to position it in its surroundings.  
Shading refers to the differences in brightness of the object's sides, as related to a light source. Cast shadows in the projected shadow onto a surface.  
In general, parallel light (sunlight) creates an effective cast shadow. One point light (stage light) often does not show an identifiable cast shadow. It can create a shadow that is not related to the object's perspective. It is more difficult to construct and less predictable. Cast shadows from a parallel light source is easier to predict and constructed in reality.  
Choosing a direction of the light source is done by two lines: the actual light direction (A) and the projected light direction (B). Imagine a parallel light source just over your left shoulder. A will have a negative slope (A), and B will point slightly towards the upper right.  
All the actual light directions between A and B in a drawing can be drawn parallel, and all projected light directions will slightly converge.



Sketching Practice

