

# 2D DESIGN: CART 165

T/TH 12:40 am – 3:35pm

Fall 2014

Room: Art Studio

Creative Arts

## INSTRUCTOR CONTACT:

Instructor: Rondall Reynoso

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Phone: (707) 816-9652

Office Hours: Available the hour after class or by appointment

## FOUNDATIONAL QUOTES:

Painting is easy when you don't know how, but very difficult when you do.

- Edgar Degas

People err who think my art comes easily to me. I assure you, dear friend, nobody has devoted so much time and thought to composition as I.

- Wolfgang Amadeus Mozart

The artist must prophesy not in the sense that he foretells things to come, but in the sense that he tells his audience, at the risk of their displeasure, the secrets of their own hearts.

- R.G. Collingwood

There are two kinds of people in the world. There are philosophers and drug addicts. And, Christianity is the drug of choice for a lot of people.

- Jack Crabtree

## COURSE CATALOG DESCRIPTION:

An introductory course on the fundamentals of design and focusing on terms and techniques that are relevant to the world of two-dimensional design. Students will deal with line, space, form, color and color theory, shape, value balance, texture, order, tension, rhythm and more as they explore the two-dimensional world of art both past and present.

## OBJECTIVES:

This course seeks to develop a functional understanding of the fundamentals of design and color theory, a facility with the basic tools of the artist, and an understanding of the work ethic required to be a successful visual artist. Students are encouraged to develop both their technical skills and their theoretical understanding of two-dimensional design. Through in class critiques, students will hone their analytical and communication skills. This course lays the foundation for the student's future artistic and design education.

## OUTCOMES:

By the end of this course the student will:

- Have a strong understanding of the elements & principles of design in a two-dimensional format
- Employ proper use of the elements and principles design in a series of projects
- Reproduce the instructed skills and principles with accuracy, exactness, and originality
- Have a strong understanding of the practice and application of color theory
- Combine previously mastered design skills to create a visually unique vocabulary
- Develop an understanding of the relationship of form and content
- Have a facility with artistic tools and materials commonly used in two-dimensional work
- Be able to make written and oral critiques of their own work and the work of others
- Apprehend and adapt to the work level appropriate to a professional artist

## REQUIRED TEXT:

Introduction to Design, 2<sup>nd</sup> Edition by Alan Pipes (Required)

The Handbook of Art and Design Terms by David J. Edwards (Recommended)

## ATTENDANCE POLICY:

Class attendance is mandatory. Due to the rigorous pace of studio classes, it is important you are on time and work for the entire time each class period. Failure to do so is evident in the quality of work produced. Therefore, unexcused absences, tardies and early departures will count against you, since these represent a lack of motivation and work accomplished. The majority of each studio assignment should be completed in class allowing the instructor to observe and discuss with the student at different stages of progress, thus allowing for optimal instruction and student development. (See University Attendance Policy provided below)

- Each unexcused absence beyond three will lower the final grade by 160 points.
- Three unexcused tardies or early departures will be considered an absence.

## PLAGIARISM POLICY:

Although the research of pertinent visual images and techniques is essential to the creation of artwork, blatant copying of ideas or images will not be tolerated, except as assigned. The complexities of plagiarism as it applies to artwork will be discussed in class. Please consult with the instructor with any questions about or clarifications of this policy. (See University Plagiarism below)

## COURSE STRUCTURE:

The semester will consist of thirteen projects, a sketch book, and a final portfolio.

This studio course meets six hours each week. In addition to the studio sessions, the student is expected to work a great deal outside of class to maximize each assignment. (See University Policy below)

EVALUATION:

Each project's grade will be determined by assessing the progress of learning based on the quality of idea, execution, process, and by comparison with the work of peers and professional standards. The projects quality rather than accumulated hours will determine the grade. Projects for critique are due at the beginning of class and must be complete at that time or they will be considered late. Late projects automatically receive a 10% deduction. Projects accepted a week late or more will receive a 50% deduction.

The sketch book will be graded on a combination of technical quality, creative quality, and effort. The purpose of the sketch book is to encourage the student to less self-consciously explore ideas and practice skills. A seriousness of intent to use the sketchbook as a tool to develop both skills and ideas is important. It is acceptable and encouraged for students to work across mediums in their sketch books. Writing, photography, collage, traditional drawing and painting mediums and individual creative solutions are all acceptable. The sketch book must be a minimum size of 8" x 10".

The final grade will be determined by the total number of points accumulated in the course. Points will be awarded using the following information:

- 1300 points from drawing projects, each project is worth 100 points
- 200 points from the sketch book (50 pages).
- 100 points from Final Portfolio- Students are expected to be able to intelligently and critically discuss their work and their development.
- The dedicated student may be able to earn additional points by producing more work than is required in the class. Not all work will merit additional points but quality additional work can earn up to 25 points per drawing with a course limit of 210 additional points.

The following scale will be used to determine the final grade:

Grade	Points
A	1488-1600
A-	1440-1487
B+	1392-1439
B	1328-1391
B-	1280-1327
C+	1232-1279
C	1168-1231
C-	1120-1167
D+	1072-1119
D	1008-1071
D-	960-1007
F	0-959

#### REQUIREMENTS:

- Completion of all assignments, including studio and outside assignments.
- Having supplies available for use during each class. Not having the appropriate materials to begin working when class starts on the first day of an assignment is an automatic 10 point deduction.
- A good attitude. Students who continually complain and disrupt the class may be asked to leave the class and or receive a 30 point deduction for poor behavior.
- All class critiques are group critiques. Every student in the class is expected to participate. This includes having your work displayed and ready for the critique prior to the beginning of class and participating in the critical discussion of other student's work.
- Clean up your space in the studio when finished. Failure to do so may result in a 10 point deduction in your grade.

All students are also required to commit themselves to the following concepts prior to participating in this course:

- The student should understand that this course could expose them to a wide range of experiences, some of which, for example, may contain themes, language, graphic violence and sexual reference not consistent with Christian values.
- The student should also understand that the purpose for studying such material is to seek a mature understanding of the potential and accomplishment of the course subject as a means of exploring the human predicament.
- And furthermore, the student should understand that the instructor will strive for a mature Christian discernment of the moral and aesthetic appropriateness of the materials and assignments for this course.

#### SUPPLIES:

Each student is expected to furnish any supplies and tools not provided by the department, and are responsible for securing materials necessary to complete their projects.

##### Suggested supplies:

Pencils, HB & 2B  
2 Hole Metal Sharpener  
Erasers (white graphic, kneaded, pink pearl)  
Sharpie Super Bold Black  
Sharpie Fine Black  
Sharpie Ultra Fine Black  
Sketch book at least 10"x8" (To be brought to each class)  
Bristol board pad (smooth), 11"x14"  
Metal ruler with cork back, 18"  
Ex-acto knife  
Scissors

Acrylic paint, Ivory Black and Titanium White  
Gouache primary color set  
Water container and rags  
Watercolor brushes  
¾" x 60" Blue Artist tape  
Glue, stick or rubber cement  
Higgins Black India Ink-1oz & brush (round #10)  
Art Bin/ Tool box  
Soft Portfolio- big enough to hold 18x24 paper  
Prisma Color Set- 24 minimum  
Pallet Knife  
Pallet Paper or water color tablet  
3M Spray Mount  
Self-healing cutting mat 12" x 18"  
Tracing paper pad 9" x 12"

#### Art Stores:

Aaron Brothers  
10333 Fairway Dr Ste 160  
Roseville, CA 95678  
(916) 781-6448

University Art  
2601 J Street  
Sacramento, CA 95816  
(916) 443-5721

Hobby Lobby  
1815 Douglas Blvd.  
Roseville, CA 95661  
(916) 788-0264

Utrecht  
1612 Howe Avenue  
Sacramento 95825  
(916) 641-6400

Michael's  
1192 Galleria Blvd  
Roseville, CA 95678-1950  
(916) 789-2216

#### Elements of Design

1. Line- Line is the basic element that refers to the continuous movement of a point along a surface, such as by a pencil or brush. The edges of shapes, forms, and colors also create lines. Lines are the basic building blocks of two dimensional shapes. Every line has length, thickness, and direction. There are curved, horizontal, vertical, diagonal, zigzag, wavy, parallel, dash, and dotted lines.
2. Shape- A shape is an area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, color, or texture. Shapes may show perspective by overlapping. They can be geometric or organic.

3. Value- Value is an element of art that refers to the relationship between light and dark on a surface or object and also helps with Form. It gives objects depth and perception. Value is also referred to as tone.
4. Color- Color is seen either by the way light reflects off a surface. Color and particularly contrasting color is also used to draw the attention to a particular part of the image.
5. Space- Space is the area provided for a particular purpose. Space includes the background, foreground and middle ground. Space refers to the distances or areas around, between or within components of a piece. There are two types of space: positive and negative space. Positive space refers to the space of a shape representing the subject matter. Negative space refers to the space around and between the subject matter.
6. Texture- Texture is perceived surface quality. In art, there are two types of texture: tactile and implied. Tactile texture (real texture) is the way the surface of an object actually feels. Examples of this include sandpaper, cotton balls, tree bark, puppy fur, etc. Implied texture is the way the surface of an object looks like it feels. This type of texture is typically used by artists when drawing or painting.
7. Form- Form is any three dimensional object. Form can be measured, from top to bottom (height), side to side (width), and from back to front (depth). Form is also defined by light and dark. There are two types of form, geometric (man-made) and natural (organic form). Form defines what 3-D art is. It is that which occupies 3-D space. The actual physical contour of a work, the volume of mass. Form is the complete state of the work.
8. Time- Movement or change through time on the part of the viewer- kinetic, film or sound elements.

### Organizing Principles of Design

1. Unity- *Coherence of the whole*, the sense that all of the parts are working together to achieve a common result; a harmony of all the parts.
  - Repetition- The use of similar design features again and again; pattern.
  - Variety- Variations on a theme.
  - Concept- The elements and principles can be selected to support the intended function of the designed object; the purpose, message, or philosophical point of the object unifies the design.
2. Rhythm- Movements in and out, up and down, flowing and pausing, and sudden changes in size, value or complexity create visual effects that can be compared to music.
  - Linear rhythm- The characteristic flow of the individual line; artists can have a recognizable manner of putting down the lines of their drawings that is a direct result of the characteristic gesture used to make those lines, which, if observed,

can be seen to have a rhythm of its own. Linear rhythm is not as dependent on pattern, but is more dependent on timed movement of the viewer's eye.

Repetition- The use of patterning to achieve timed movement and a visual "beat". This repetition may be a clear repetition of elements in a composition, or it may be a more subtle kind of repetition that can be observed in the underlying structure of the image.

Alternation- A specific instance of patterning in which a sequence of repeating motifs are presented in turn; (short/long; fat/thin; round/square; dark/light).

3. Balance- Visual weight- suggests a degree of lightness or heaviness. To balance a work is to distribute the visual weight of its parts so that the viewer is satisfied the piece is not about to fall over.

Symmetrical- Identical parts on each side of the imaginary fulcrum.

Approximate- Equivalent but identical forms arranged around the fulcrum line.

Asymmetrical- Areas are not identical in either side of a certain vertical axis, but appear to have a balance in visual weight.

Radial- Elements arranged equally around a central point.

All over Pattern- Elements are patterned over the entire surface of the work.

4. Emphasis- Stressing a particular area; make one area dominant. That area may be the largest, brightest, darkest, or the most complex part of the whole.

Contrast- Emphasis is established by contrasting an element(s) with the rest of the composition.

Isolation- The isolation of a particular element within the composition is used to establish emphasis.

Placement- prominent placement of an element establishes emphasis.

Absence of focal point- Some work lacks a focal point and thus creates a different sort of emphasis.

5. Proportion- Proportion refers to the relative size and scale of the various elements in a design. The issue is the relationship between objects, or parts, of a whole. When proportions are correct they "feel right" the work as a whole will tend to fall into place.

6. Movement- The eye is moved again and again through the work in a way that does not distract from other principles of design.

7. Economy- The removal of nonessentials to reveal the essence of a visual idea; to reduce a form to its simplest components.

## CREATIVE ARTS DEPARTMENT POLICIES:

### FIELD TRIPS

Students must attend any field trips related to class and it is up to the student to clear their schedule with the instructor to partake in these field trips.

### ATTENDANCE

For every three credit hour class you are given 3 excused absences. Once you go beyond the three absences, your overall grade will be dropped by an entire letter grade. Therefore, if you have 4 absences and currently have a B+ grade, you will get a C+ on your final grade. The only exceptions are family emergencies, extreme sickness and/or hospitalization and in those cases a doctor's note is required. However, even in extreme cases, your maximum allowable absences are used until you have no more. After a rare extreme case, you may not miss another class unless you have any of your excused absences left.

### PARTICIPATION IN CREATIVE ARTS EVENTS

It is expected that all Creative Arts Students will lend a hand in all Creative Arts Events if needed. The department must work to support all that we do and we must do it with a good attitude and willingness to make the department a success.

### JURIED ART SHOWS

All Visual Arts Majors must submit work toward the juried art shows whenever they come up during the calendar year. It is expected that you will both submit and help out to make the event a success. You may be asked to help promote the event, to serve during the event, to aid in managing the event, to set up, to clean up after and a multitude of other responsibilities.

If you are asked to help out, you are expected to do just that. If you show poor behavior, a bad attitude, or don't complete tasks assigned to you, you will be reprimanded through your ability to submit for future work in the department, and/or through the reduction or dismissal of your talent based scholarship.

### CLASSROOM PROTOCOL- ART STUDIO

- 1) Students should not touch any of the equipment in the Art Studio without permission. This includes the fume hood, the easels and drawing donkey, and any other equipment.
- 2) Students will never touch any solvents or chemicals without a faculty member's ok and presence unless directed to by a faculty member.
- 3) Students must clean up after themselves and turn off lights and sound when they are done using the classroom.
- 4) Students will not use any of the classroom materials/supplies (pencils, markers, ink, paint) for any reason. These are for the faculty to use. The faculty have the right to use these materials as they see fit. Students should buy and use their own supplies.
- 5) Students must use protective eyewear and clothing for handling chemicals and other dangerous items and materials.



- 6) Students must treat all equipment with respect.
- 7) Students are not allowed to change the tables, walls, floors, ceilings or anything else in the studio without express permission from the faculty.
- 8) Students cannot use the smart podium without prior permission from the faculty.
- 9) Students are to wear the proper attire for the classroom and what is happening in the class at all times.
- 10) Students are prohibited from bringing any dangerous items into the class including: fire, chemicals, explosives, sharps, weapons, etc.

#### SCHEDULING

- Students must go through scheduling to reserve any of the classrooms and that includes the art Studio. The student cannot use the space without scheduling their time.

#### ART GALLERY PROTOCOL

- 1) Respect the artwork. Never touch any artwork in the gallery. Art is meant to be observed not interacted with (unless the exhibit is specifically for that purpose and you are encouraged by the curator to do so)
- 2) Listen to the supervisor of the gallery.
- 3) Do not horse-around in the Art Gallery.
- 4) Do not bring food or drink into the gallery space and NEVER bring it near the art.

#### UNIVERSITY POLICIES

##### ATTENDANCE

Class sessions are important for fulfilling the objectives of this course. Attendance is expected at all class sessions. A student who misses 20% of class sessions will be dropped one full grade. There are no differences between excused and unexcused absences, with the exception of a death in the family. It is in the best interest of the student to attend class faithfully. If the student has an emergency that precludes them from attending class it is the responsibility of the student to get notes from that class from a classmate. It is recommended that students get contact information of dependable and thorough classmates that can give them the notes of the class they missed. A professor has the right at some point to fail a student for excessive absences. Student athletes must provide professors a copy of their season schedule at the beginning of the semester listing the dates of their upcoming absences for games. Student athletes will be allowed to miss class sessions for games plus an additional 15% of remaining class sessions before their final grade drops one full grade.

No extra credit work will be given to make up for absences.

##### Plagiarism

Academic integrity is an essential component of Christian higher education. Instances of plagiarism will not be treated lightly. If it is a student's first offence, the paper will simply

receive a zero. The student may or may not have the option to re-write the assignment for half credit, according to the instructor's discretion. If evidence of plagiarism exists a second time the student will receive no credit for the assignment and will be referred to the academic committee. See the university catalog for possible consequences.

### Work Load

Learning activities to accomplish course goals and objectives include discussion, lecture, textbook and outside readings, studio lab work, rehearsal, internships, co-curricular events and performances, presentations, observations, field trips, and other studies and experiences. The Creative Arts Program is both a practical and theoretical course of study that provides for face-to-face on campus, and off campus field experiences, assignments, and instructions. Students should expect to spend 6-12 hours per week to complete course assignments.

## DESIGN PROJECTS:

KEEP ALL OF YOUR WORK YOU WILL NEED IT FOR YOUR FINAL PORTFOLIO.

All projects need to be mounted on black mat board at the time of the critique. Failure to properly mount work will result in a loss of 10 points on the project. On the back of the mat board each student should list their name, due date, and assignment.

1) *The Office Line* (Line)

Size: 4" x 4" each

Make a small drawing of a simple office or household item such as scissors or tape dispenser. Work out the composition in your sketch book. This should be a simple line drawing no shading. Make five versions of that drawing where in each drawing the lines are comprised only of thin lines, thick lines, dots, straight lines, and varied lines (any or all of the previous four can be included).

2) *Black Squares* (Shape)

Size: roughly 8" x 10" each

Take two black squares of contact paper. This project entails two complementary assignments.

- a) Make a composition (through cutting the black paper) that no longer looks like a square. It is best if a viewer who was unaware of the assignment would not even know it came from a square.
- b) Make a composition where it is clear that the composition originated from a square and which, in theory, could be reconstructed as a square.

3) *Multiple Perspectives* (Space)

Size: No larger than 11" x 14"

Produce two invented compositions. The first composition must be based on one-point perspective and the second based on three-point perspective.

4) *Contemporary Guernica* (Value)

Maximum size: 11" x 14"

This is a two part project. The first part is to make a seven tone gray scale which progresses from white on the left to black on the right. The scale must have seven boxes which are 2 inches square. The second part of the assignment is to adopt a cubist style of abstraction and multiple points of view to suggest your reaction to a contemporary aggression or assault on human life. Through your library research, identify a particular conflict that moves you. Next, collect images that represent your subject; as the swastika represented the Third Reich of WWII. Then develop several designs that might suggest your attitude and/or position. Although our culture finds war imagery aesthetically uncomfortable, your final, unified design will contain a specific, locational, war subject. Finally, the style will emerge most dominant, filtering and veiling your content. The cubist style, at times using elements of collage, flattens out observational statements of the third dimension. Cubist style fragments and recombines, abandoning conventional perspective. This second stage must include all seven values from the gray scale created to start the project. Both parts of the project must be mounted on the same backing.

- 5) *Color Wheel* (Color)  
Size: 10" x 10"  
Produce a color wheel to the specifications which will be discussed in class. A secondary part of this project will be matching color chips in class.
- 6) *Collage Portrait* (Texture)  
Size: 18" x 24" maximum (does not need to be mounted)  
Create a self-portrait with colors and textures cut out from magazines.
- 7) *Initials Logo* (Unity)  
Size: 6" x 6"  
Step one in this project is to produce four fully realized logo designs each 4"x4" and mounted together. The second step is to select one design to further develop, refine and enlarge to 6" x 6".
- 8) *Positive/ Negative* (Balance)  
Size: 10" x 10"  
Begin with six fully developed sketchbook drawings that can be simplified down to simple positive negative space drawings. Select one of those drawings to refine and expand to a larger completed piece.
- 9) *Geometric Composition* (Proportion)  
Size: 11"x14" minimum  
Develop a composition that focuses on issues of scale and proportion. The composition must be limited to geometric forms (contrasting biomorphic forms may also be used). The final composition must have a clean finished aesthetic not an expressive aesthetic to help focus on the relevant issues.
- 10) *Show Me the Money* (Emphasis)  
Size: No larger than 2:1 scale for paper bill and 5:1 scale for coin  
Redesign an existing currency or make up a new one. Create a new back side and front side for the paper bill and a backside and front side for a new coin. You must use a rectangular format for the bill and a circular format for the coin. The coin will be completed with an achromatic value contrast (black, grays, and white). Consider keeping the amount of text to a minimum and the font as simple as possible.
- 11) *Do the Thiebaud, or Maybe the Warhol* (Rhythm)  
Size: 11" x 14" minimum  
Wayne Thiebaud is arguably (really there isn't much of an argument) the most famous Sacramento area artist. He became famous for his serial work. Warhol was another Pop artist who also became famous in large part for working in repetition. They both approached the issues of rhythm and repetition in different ways but had very powerful results. This assignment is about rhythm and repetition without monotony, variation on a theme or pattern.
- 12) *Free Composition* (Movement)  
Size: 6" x 6" minimum

This is an opportunity to showcase what you have learned this semester. Develop a composition that draws on the elements and principles of design that have been mastered this semester. However, particular focus must be paid to the principle of movement. Remember that movement is about moving the viewer's eyes not illustrating movement within the artwork.

13) *Refining Fire- Minus the Fire* (Economy)

Size: Free

Constantin Brancusi said, "Simplicity is complexity resolved." This assignment allows you to revisit any earlier assignment and resolve the complexity of that assignment. The principle of Economy argues that a composition is best when extraneous information have been minimized or removed.

COURSE OUTLINE/ CALENDAR:

Below is a tentative course schedule which may be deviated from somewhat as necessary.

Week 1:

T 8/26 Introduction  
TH 8/28 Lecture- Points & Line, Reading: *Pipes* Chapter 1

Week 2:

T 9/2 Critique #1, Lecture- Shape, Reading: *Pipes* Chapter 2  
TH 9/4

Week 3:

T 9/9 Critique #2, Lecture- Space, Reading: *Pipes* Chapter 4  
TH 9/11

Week 4:

T 9/16 Critique #3, Lecture- Value, Reading: *Pipes* Chapter 6  
TH 9/18

Week 5:

T 9/23 Critique #4, Lecture- Color, Reading: *Pipes* Chapter 7  
TH 9/25 Gallery Day

Week 6:

T 9/30 Gallery Critique  
TH 10/2 Critique #5, Lecture- Texture, Reading: *Pipes* Chapter 3

Week 7:

T 10/7  
TH 10/9 Critique #6, Lecture- Unity, Reading: *Pipes* Chapter 8, Sketchbook Due (pages 1-25)

Week 8:

T 10/14

TH 10/16	Critique #7, Lecture- Balance, Reading: <i>Pipes</i> Chapter 9
Week 9:	
T 10/21	
TH 10/23	Critique #8, Lecture- Proportion, Reading: <i>Pipes</i> Chapter 10
Week 10:	
T 10/28	
TH 10/30	Crocker Art Museum
Week 11:	
T 11/4	Critique #9, Lecture- Emphasis, Reading: <i>Pipes</i> Chapter 11
TH 11/6	
Week 12:	
T 11/11	Critique #10, Lecture- Rhythm, Reading: <i>Pipes</i> Chapter 12
TH 11/13	
Week 13:	
T 11/18	Critique #11, Lecture- Movement
TH 11/20	
Week 14: Thanksgiving	
Week 15:	
T 11/25	Critique #12, Lecture- Economy
TH 11/27	
Week 16:	
T 12/2	
TH 12/4	Oral Presentations, Critique #13, Sketchbook Due (pages 26-50)
Week 17:	
M 12/9 8:00-12:00	Final Critique- Complete Portfolio & clean-up

About your Professor:

Rondall Reynoso studied art and art history at the Pratt Institute in Brooklyn, NY where he received his M.F.A. in painting and a Masters in art history. Currently, he is in the PhD program in Art & Religion, studying art history and aesthetics, at the Graduate Theological Union in Berkeley, CA. His work has been exhibited in seventy solo and group exhibitions across North America. The venues have been as varied as commercial galleries from Manhattan to California, art centers, churches, museums, colleges, and universities. Also, he has been profiled and his work reviewed across the nation in regional media, including journals, newspapers, television, and radio. Reynoso's formal abstraction deals heavily with metaphors, both sociological and spiritual, including the exploration the boundaries between 2-D and 3-D as a metaphor for the relationship of the corporeal and the spiritual. In 2008, Reynoso was one of seven North American artists selected by the Nagel Institute to take part in a cross cultural seminar in Indonesia from which an international traveling exhibition emerged. From 2007-2012, Reynoso lived in Louisiana where for four years he was the head of the art department at Louisiana College followed by a year teaching at Northwestern State University in Natchitoches, Louisiana. Presently, he teaches at the California College of the Arts; the Graduate Theological Union's Center for the Arts, Religion, and Education; and in the Creative Arts program at William Jessup University.

Website: [www.rondall-reynoso.com](http://www.rondall-reynoso.com)

Blog: [www.faithonview.com](http://www.faithonview.com)