

FUNDAMENTALS OF GRAPHIC COMMUNICATION

ART 1330 SECTION 04059

Instructor: Kathy Kelley **Time:** MW 11:00–2:00 **Location:** 304 Fine Arts Building
Office: 326 Fine Arts Building **Web:** www.kkelley.net/fund **Hours:** By appointment **T:** 713 552 1334 **E:** kkelley@houston.rr.com

Project 5

Part 1: Representational Form

Assignment

Choose one of the listed objects to use as a basis for image stylization. An image stylization can be presented in a highly realistic manner or a totally abstracted form.

wrench
hammer
saw
etc.
vegetable
fruit
kitchen
utensil
insect
musical
instrument

Method

Sketch in a 5 x 5" format with black and white marker. **Do not crop any of your sketches.** You will not use the frame as a compositional device because you are not focusing on composition in Part 1 of this project. Instead, you will be concentrating on the stylization of the object. Draw it as a complete form within the frame of the composition.

Crit one

Begin sketching your object by using the following stylizations: *Silhouette*, *High-Contrast Realism*, *Gestural* and *Geometry/Rhythms*. Make three sketches for each stylization.

Crit two

Revise your sketches and try introducing two new stylizations: *Equivocal Space* and *Line*.

Crit three

Sketch your object by using four different stylizations of your choice.

Stylizations

Silhouette

The simplest shape; a white plane on black background or vice versa. Re-evaluate the shape and make certain the form is understandable as well as visually exciting as a silhouette.

High-Contrast Realism

Reducing the image to black and white forms only, while maintaining a three-dimensional definition of its shape and structure. You may draw highlights or shadows, but remember use only black and white. No gray!

Geometry/Rhythms

Simplifying an image by reinforcing basic geometric shapes that define the form—circle, square, line, etc.—or the repetition of forms or parts of forms to create a pattern or unity. Once you have determined the basic shapes of the object, experiment with them. In other words, continue to translate shapes. Do not stop at simple geometric shapes.

Equivocal Space

Interior/Exterior study. Images are examined for formal repetitions and harmonious constructions. White spaces inside the black shape of the image become shapes.

Gestural

Spontaneous stylization (or appearing to be so). May use paint, torn paper, loosely cut paper or line in an expressive way. May need to be created many times to get successful version. Use large surface for drawing; give yourself room to move freely.

Line

Consider the form as line: straight, bent, irregular, gestural. Can be even width, thick to thin, light to dark or broken. The endpoints of the line can be rounded or pointed. Consider closure and non-closure in your exploration of the form. Can exist in the positive or negative. Most important characteristic of line is direction: horizontal and vertical imply rigidity or repose while diagonal suggest motion and energy. A series of lines can create shapes.

Schedule

Monday MAR 20

Due Project 4

Begin Project 5 in class

**bring object to class/work in class*

Wednesday MAR 22

– crit 2 sketches each of the following Silhouette, High-Contrast Realism, and Geometry/Rhythms, and Gestural

**bring your chosen object to class*bring a list of ten short words (3 to 6 letters) that describe your object. The list should have a combination of verbs and adjectives. Legibly print or type the words on a sheet of paper and present them next to your sketches in class.*

Monday MAR 27

Crit eight revised 5 x 5" sketches

– 2 each of any four styles / try using line and equivocal space too

– bring examples of stylizations to class

**bring your object to class*

**bring a list of ten short words (3 to 6 letters) that describe your object. the list should have a combination of verbs and adjectives. legibly print or type the words on a sheet of paper and present them next to your sketches in class.*

Wednesday MAR 29

Crit six revised 5 x 5" sketches

– 6 sketches of any six styles

**bring your object to class*

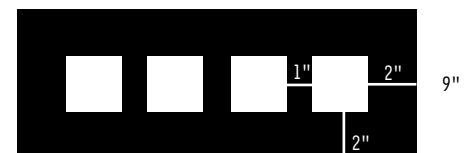
**bring ten short words labels (3 to 6 letters)*

Monday APR 3

Crit four 5 x 5" sketches

– present four sketches side-by-side as you think you might arrange them for your final project.

– Begin part 2 of this project in class



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Project 5

Part 2: Representational Form

Assignment

Using your stylized drawings from part 1, design a 5 x 15" composition using multiples of your final stylizations. The stylizations may be enlarged, reduced, made positive or negative, and rotated to produce a dynamic composition with interesting visual flow.

Method

Begin sketching in a 3 x 9" format in black and white. You may enlarge, reduce, reverse, rotate, and/or crop any combination of your final stylizations from part 1. Use the list of formal devices below to help guide you through the process of creating a dynamic composition.

1) Suggest 3-D Space

Use: shadow
overlap
size change

2) Create Pattern

Create units of forms or parts of forms by repetition, change of size, direction, reversal. Put units on simple grid to begin. Then vary size, reverse direction. Splice and shift.

3) Contrast

Compile a list of contrasts:
many/few, dark/light, large/small

4) Create Emphasis

Emphasize an element through the use of contrast, isolation, placement

5) Create Motion

Repetition through variation
Sequence with change from one form to another

6) Create Emotion

Chaos, rest, simplicity, aggression, boldness, fluidity

7) Consider Compositional Balance

Symmetrical, asymmetrical, position, eye direction

Schedule

Monday APR 3

Begin Part 2 of this project in class

Wednesday APR 5

Crit four 3 x 9" sketches using two of the formal devices from the list in the left column.

Monday APR 10

Work in class

Wednesday APR 12

Crit two 5 x 15" sketches (begin part 3)

Monday APR 17

translate to 8 x 20" color sketch and start to incorporate word [workday]

Wednesday APR 19

Crit two 8 x 20" sketches (1 marker & 1 cut paper)

Monday APR 24

Crit two 8 x 20" sketches (1 marker & 1 cut paper)

Wednesday APR 26

Workday

Monday MAY 1

Submit final portfolio

Final Format

Render one 5 x 15" black and white composition. Use white Letra Max 2000 or smooth bristol board and pen and ink, plaka, gouache or cut paper. Mount the completed composition on 9 x 19" black Letra Max 2000 board.

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Project 5

Part 3: Text and Image

Assignment

Using the word you have chosen for this project and your image stylizations from project 5, design an 8 x 20" color composition that integrates text and image. You may crop, rotate, scale and/or deconstruct your images to achieve a dynamic composition. You may also apply these formal experiments to the type in the composition, however, the word you have chosen must be legible in the final composition

Method

Follow the sketch formats listed in the crit schedule. Start with thumbnails, then 4 x 10", next progress to 6 x 15" and finally 8 x 20". The first sketches will be in black and white. When you finally introduce color, use THREE colors: no more and no less.

If you have not taken a course in color, I strongly suggest that you buy a color wheel. The wheel will help you understand the relationships between colors, which will help you determine successful color combinations to use in your composition. When picking colors, consider how they will affect the meaning of your composition.

Become familiar with the list of terms describing color provided here. Began to think about color as critically as you have come to think about composition.

Hue

Color

Tint

Color + white

Tone

Color + Gray

Shade

Color + black

Intensity or Chroma

The brightness or dullness of a color

Value

The lightness or darkness of a color

Key Color

Dominant color in a color scheme

Primary Color

Red, yellow, and blue. Cannot be mixed from any other colors.

Secondary Color

Two primary colors mixed together: Orange, green and purple.

Tertiary Colors

One primary and one secondary mixed together.

Mono-chromatic

Using any shade, tint, or tone of one color: Dark blue and light blue.

Analogous

Using any shades, tints, or tones or colors that are adjacent to one another on the color wheel: Yellow and orange.

Achromatic

Colorless scheme using blacks, whites and grays.

Complementary Colors

Combining colors that are opposite each other on the color wheel: Blue and orange.

Split Complements

Choosing one color and using the color on each side of its complement on the color wheel.

Diad

Two colors that are two colors apart on color wheel: Red and orange

Triad

Three colors equally spaced from each other: Red, blue and yellow (primary colors).

Sketches

Organize all sketches for part 1, 2 and 3 of this project and bind for presentation. Use either coil or stab binding. Do not use a 3-ring binder. You may combine the sketches for parts 1 and 2 and 3 into a single book. If you do so, be sure to organize the sketches accordingly. You may also bind each section individually (DO NOT USE A BINDER)

Final Format + Part 1

Render four black and white image stylizations, each within a 5 x 5" composition. Use white, smooth bristol board and pen and ink, gouache or cut paper. Mount the completed compositions on 9 x 27", black Letra Max 2000 board with the following borders.

Final Format + Part 2

Render one 5 x 15" black and white composition. Use white Letra Max 2000 or smooth bristol board and pen and ink, plaka, gouache or cut paper. Mount the completed composition on 9 x 19" black Letra Max 2000 board.

Final Format + Part 3

An 8 x 20" composition which uses three colors. Use white Letra Max 2000 or smooth bristol board and gouache or cut paper. Mount the completed compositions on 12 x 24", black Letra Max 2000 board.

Schedule

Wednesday APR 19

Crit two 8 x 20" sketches (1 marker & 1 cut paper)

Monday APR 24

Crit two 8 x 20" sketches (1 marker & 1 cut paper)

Wednesday APR 26

Workday

Monday MAY 1

Submit Project 5 with final portfolio