

Week 5

Critique / Discussion: *Project 11 - 5 Part Multi-technique drawing*

We have spent the last four weeks:

I - developing skills in:

A) Rendering Shape and Form within Space using:

- 1) Line
- 2) Tone, including: pure tone, cross-hatch, stipple (dot)
- 3) High contrast contour

B) Composition: Balance, Symmetry, Asymmetry

II - As well as introducing you to:

- A) Points of View, and Perspective
- B) Developing Your Power of Observation, Intentionality and Purpose
- C) Elements of Design

Line, Value, Shape, Form, Space, Texture, Color

D) Principles of Design

Balance, Unity, Contrast, Pattern, Emphasis, Movement, Rhythm

Today we will explore **Texture and Surface:**

This exploration adds another level of complexity to both the observation of real texture of objects in real space and the rendering of forms (shapes and volumes) of objects with implied texture and implied space. Surface Texture, like all Elements of Design, adds another dimension to the emotional impact, content and context of our visual communication. We all have personal reactions to such surfaces as chrome, fur, leather, skin, calm or rushing water, candle or campfire flames, flower petals, juicy or crunchy food, glass and/or other textures.

When we “imply” texture, we “fool the eye” and create in our art an impression of reality by reflecting our experience with “real” texture. The suggestion of surface texture heightens the intensity of our designs. Light has a great effect on the readability of real surface qualities and textures. A skillfully made pencil drawing can portray a wide variety of textures, ranging from chrome to the wrinkles in skin or ripples on water.

Along with our ever expanding palette of design options and rendering skills we also want to begin to think like designers. Which means **we desire to excel at creating fresh and exciting visual communication of concepts using assigned content**, with appropriate consideration of **context and purpose**. Or as we defined design last week, we want to engage in the **Intentional Art of Applying Form to Content within a Context for Maximum Effective Function**.



Studio Project 12 - *Hair Texture*

Using your preferred and appropriate drawing media, draw 3 of your fellow students hair (with no indication of face or neck). Render the form (shape and volume) of the head, and then apply the texture of the hair. You will not attempt to capture facial features. To do this you will need to keenly observe the lighting and its effect on the volume of, as well as the surface (sheen, highlights, tones, shadows), and the texture (fine, coarse, straight, curled, etc.) of the hair. Do not get caught up in trying to draw every hair. You need to focus on techniques which will “suggest” the individual’s hair surface and texture.

Begin by roughing out the shapes of the head, then the hair on it, while composing your working space, then lightly develop the form (volume, with light shades), and finally work up the surface and texture, to reinforce the form.

Consider this a “design solution” and “client / concept presentation”.

In other words the composite drawing of 3 hair styles should look “good” and “finished”. Give this approximately 1 hour.

Due: In class

Critique / Discussion: *Project 12 - Hair Texture*

**Visual
Design
for
Interactive
Multimedia**

Studio Project 13 -

Collect “stuff” with a lot of “lively” and “contrasting” surface texture. At least 3 “things” with “intense” texture and or surface qualities. Collect from within your backpacks, pockets, the street, etc..

A. Compose your “stuff” into an appropriate and visually interesting still life arrangement.

B. Using your preferred drawing media, work up a minimum of 3 quick thumbnails, to determine possible compositions, points of view, dynamic asymmetrical compositions, for a final illustration.

C. Consider lighting, points of view, negative and positive space relationships, emphasis, rhythms, etc. Give these thumbnails approximately 15 minutes.

D. Choose the thumbnail you think has the most dynamic, fresh, and exciting possibility.

3. Using the media and techniques that we’ve worked with, develop a finished work of art which demonstrates your knowledge of asymmetrical composition, your awareness of form, lighting, tone, edge, and line as well as, and especially your observation of the various attributes of surface, including: dull, shiny, soft, reflective, hard, smooth, rough, etc., and your sense and understanding of the principles of design.

Due: In class

Critique / Discussion: *Project 13*

Homework Project 14 - *Anything you like, any way you like*

Consider what makes you unique. Create a drawing which you will proudly show on your own web site, to promote your powers of observation, creative point of view, compositional virtuosity, design comprehension and rendering skills - while also sharing a “bit” of your self.

HINT: Personal stories told simply, honestly and naturally have certain validity. Developing visual story telling skills has the effect of maintaining a sense of the real and comprehensible. Doodling (the designer calls this activity thumbnails and/or rough ideas) and daydreaming, while contemplating a theme and/or problem, are free associative ways of storytelling. And can be extremely productive for the imagination, whether you’re telling your own story or that of a corporate client, or celebrity.

Possible, but not limited to examples for directing your thoughts (day and night dreams): What does my typical day look like? What do my favorite activities look like? What things, people, or places would I never want to lose? What do I put in my body? What do I like most about my: self, room, lifestyle, family, partner ---?

Using your preferred drawing media, work up at least 5 (but as many as you like), quick thumbnails, to note ideas as they arise, and to determine possible compositions, points of view, negative and positive space relationships, emphasis, rhythms, etc. If words come to you, jot them down as well. Ideally these “rough ideas” will come to you over time, as you, almost subconsciously, consider the context and purpose of this exercise. Use your sketch books to your advantage - record your life and inspirations as they come. You will benefit by not losing the excitement and opportunity offered by those most valuable and fleeting flashes of insight and you’ll develop your skills. These sketch book jottings are your thumbnail concepts. Give this as much time as you need to feel that you have indeed arrived at a fresh and exciting solution that works within the context and serves the purpose.

Choosing your most dynamic, fresh, and exciting thumbnails, and using the elements discussed and critiqued in class, draw your concept, from real life observation, demonstrating your awareness of form, lighting, tone, edge, and line as well as your observation of the various attributes of surface and texture, including: dull, shiny, soft, reflective, hard, etc. This is your solution and concept presentation. Give this as much time as required to meet the purpose.

Due: Week 6

Also Needed Next Week: Black & White Acrylic Paint, Brushes, Mixing Tray, 2 Water jars.

Review of Sketch Books. Review of Graded Work

