

SAULT COLLEGE OF APPLIED ARTS & TECHNOLOGY  
SAULT STE. MARIE, ONTARIO

COURSE OUTLINE

Course Title: Experimental Media Techniques I

Code No.: ADV 102-4

Program: Advertising Art & Graphic Design

Semester: One

Date: September 1987

Author: -----  
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New: XX Revision:       

APPROVED:       N Koch        
Chairperson

      Aug. 13/87        
Date

Expressing an effective image for a prospective client in the commercial art industry is important: the client or buyer is in the position to be selective. This course provides the opportunity to experiment with some of the more current media used in the advertising Art/Graphic Design field. You will learn to make effective use of the variety of media in your visual presentations to prospective clients.

First half of this course will be involving the first year student in the basic process of making images from simple procedures. The foundation exercises set out at this level not only provides experimental opportunities but must be understood to increase the effectiveness and creativity in commercial art presentations.

### ASSIGNMENTS/EXERCISES

#### EXERCISE #1

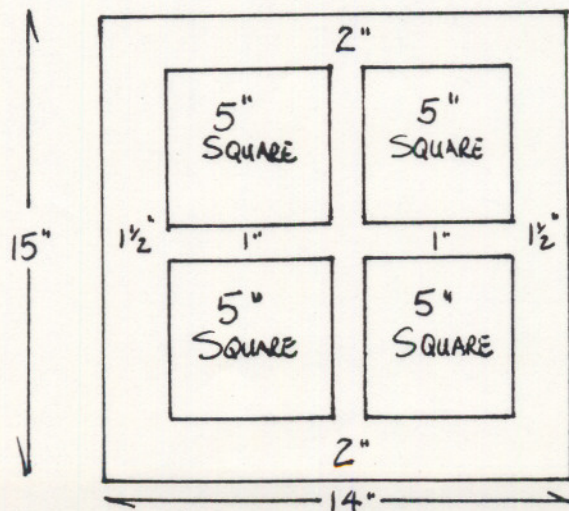
Line experiment exercise using 2 manmade and 2 natural studies.

Use pencil on pk No. 27 illustration board 15" x 14" horizontal format.

Renderings to be done on 5" squares mounted on illustration board as per diagram.

Demonstrate the usefulness of the following types of lines:

- same thickness (continuing line as contour or scribble line)
- variable (thick and thin)
- broken (strokes)
- dotted line
- scratchy
- combination (two or three line types)



**EXERCISE #2****FORM**

This project can be done on the student's drafting table using a graphite pencil to render the object.

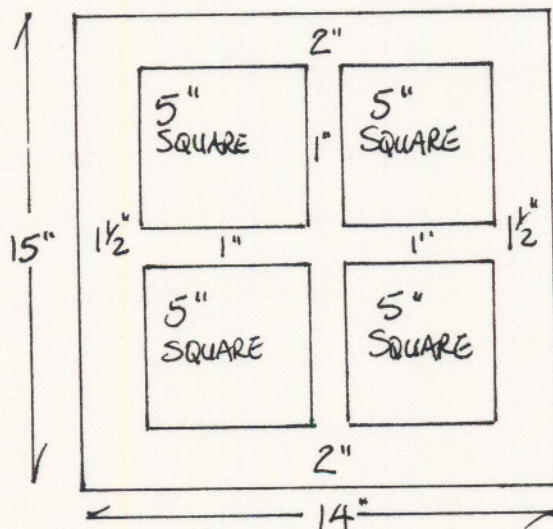
A backdrop of white bristol board 8"-10" high x 20" long in front of which will be placed a plastic or styrofoam coffee cup and a small angular folded piece of white bristol board. Both those objects will be mounted on a white bristol board base.

Size approximately 10" x 12"

Using the desk lamp, arrange the light source to suit for best showing of the dark and light tones of the forms.

**EXERCISE #3****TEXTURE**

Four 5" square renderings in pencil and/or pen, brush, and ink, depicting the textured surfaces of two manmade surfaces and two natural surfaces, e.g. wood, stone, etc. On illustration board as per diagram below:

**EXERCISE #4**

Tone rendering of free form object 10" x 12"

- Paper sculpture - high key - white construction paper
- medium key - grey construction paper
- low key - black construction paper

Use pencils of varying hardness - HB - 3B or 4B - 6B

**EXERCISE #5****GRAPHITE RUBBINGS**

Using a "graphite" stick and bond paper (No. 2 pad) and cut out images of paper or cardboard, trace through the bond paper to reveal the image. The first session in this project is meant to be used as an experimental exercise to determine the possibilities of process. The finished assignment will be completed by the end of the second session. In planning the design itself, work towards the idea of something graphic as suitable for "poster-like" work as an illustrative material of a story-telling quality.

Experimental sheets can be any size. The finished assignment (graphic design or illustration) will be 12" x 16" mounted on No. 27 board and matted and cover protected.

**EXERCISE #6****TONAL TRANSPOSITION****Step #1**

Render a still-life, composing the study with a more or less simplified format, but relying on the actual visual realities of objects and how they appear. Organize the concept as realistically as possible, using only tones and no lines to reveal the continuous tone effect in greys.

**Step #2**

Organize the tonal qualities into sequential flat grey sections. These sections or areas will be considered two dimensional shapes of various greys.

**Step #3**

This step is perhaps the most crucial step in the exercise. It is referred to as the transposing of grey two dimensional shapes into coloured two dimensional shapes and the end result should be such that the tonalities of grey in Step #2 are identical to the tonalities created by the use of colour. Perhaps this step is the most important one in helping students to realize that the various colours are all equally important as representing various tones on the grey scale.

**Step #4**

An innovative step to reconstruct the realities of a still life into a non-objective or abstract statement.

**EXERCISE #7****COLLAGE: TONAL DESIGNS FROM TEXTURES**

Using the printed text from the newspaper, the student will form a statement or make a social comment using the textures or grey tonalities created by the printed type page.

This format is best achieved when the finished piece has as few descriptive words as possible. Preferably, the end result is more revealing and interesting if the statement is communicated without the aid of the printed word.

**EVALUATION**

One third each - attendance  
                          - work attitude  
                          - project

Outstanding in all 3 - A  
Outstanding in only 2 - B  
Outstanding in only 1 - C

Incomplete - I

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