

SAULT COLLEGE OF APPLIED ARTS & TECHNOLOGY

Sault Ste. Marie, Ontario

COURSE OUTLINE

Course Title: Experimental Media Techniques I

Course Code No.: ADV 102-3

Program: Advertising Art and Graphic Design

Semester: One

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New: _____ Revision: XXXX

Approved: 
Dean, School of the Arts & General Education

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GOALS AND OBJECTIVES

Expressing an effective image for a prospective client in the commercial art industry is important because the client or buyer is in the position to be selective. This course provides the first year level student an opportunity to experiment with media and techniques which may be used effectively in visual presentations to prospective clients.

This introductory level course involves the first semester student in the basic process of making effective, creative images from simple procedures. Foundation exercises practiced at this level explore the use of line and tone to define form, perspective, texture, composition, balance, unity, consistency, and, most importantly, the translation of black and white tonal values to colour values and vice-versa. Although graphite is the main medium used, several other media and techniques will be looked at. Emphasis is placed on the development of strong design and rendering skills to establish a solid foundation on which the student will build effectiveness and creativity in graphic art presentations.

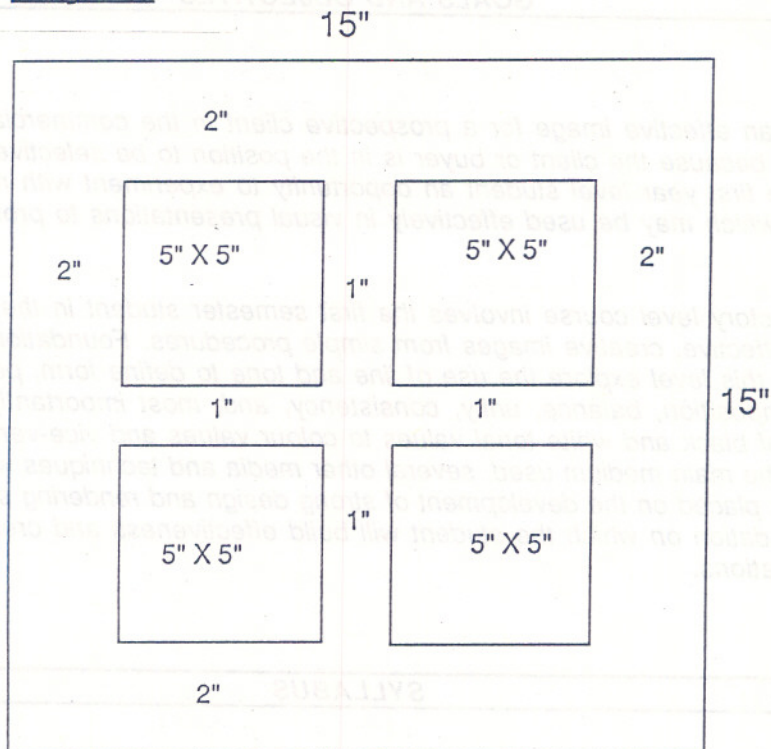
SYLLABUS

PROJECT # 1: (2 sessions)

Line Exercise

- Line experiment exercise using line only to define shapes, forms
- Medium - graphite pencil on Pk # 27 illustration board
- Subject - two manmade and two natural studies - rendered from real life
- Four line renderings executed on four 5" X 5" squares of # 27 illustration board
- Four squares to be mounted on a piece of matte board 15" X 15" (colour your choice) as per diagram - page 2
- Composition/design to touch at least 3 sides of the square (preferably 4 sides)
- Select & demonstrate the usefulness of 4 of the following types of lines
 - same thickness (continuing line as contour or scribble line)
 - variable (thick and thin)
 - broken (strokes)
 - dotted
 - scratchy
 - combination (2 or 3 line types)
- Rough sketches must be OK'd by instructor before transfer to illustration board
- Completed project to be set with fixative and submitted with cover stock

PROJECT # 1: - Diagram:



PROJECT # 2: (1 session)

Tonal Exercise - White on White:

- This project is done entirely on the drafting table in one three-hour session
- Create a white-on-white still-life on the drafting table, using:
 - a backdrop of white bristol board at least 10" high X 20" long
 - another piece of white bristol board as a base in front of the backdrop
 - a white styrofoam (or plastic) cup
 - a free-form 3D object (a small angular folded piece of white bristol board)
- Use graphite pencil on Pk # 27 illustration board
- Use continuous tone to describe the shapes in front of you (no use of line)
- Image size 10" X 12" , leaving a 1" margin all around (cut board to 12" X 14")
- Arrange the light source for best showing of the dark & light tones of the forms
- Vertical or horizontal format
- Execute a quick rough sketch of the composition to be OK'd by instructor, to use as a guide for the composition of the design to be done on the illustration board
- Set the completed rendering with fixative and submit with cover stock

PROJECT # 3: (1 session)

Tonal Exercise - Black on Black:

- Continuous tone rendering in graphite pencil - same format as Project # 2
- Create a black-on-black still-life on the drafting table, using:
 - Black construction paper for a background and a base
 - Black construction paper to create a free-form 3D sculptural object
- Image size 10" X 12", leaving a 1" border all around (cut #27 board to 12" X14")
- Vertical or horizontal format
- Use desk lamp to create a dramatic lighting effect
- Rough sketch of composition must be OK'd by instructor first (use sketch book)
- Set with fixative and submit with cover stock

PROJECT # 4: (1 session)

Tonal Exercise - Black, Grey, White:

- Continuous tone rendering in same format as Projects # 2 and # 3
- Create a black/grey/white still-life on the drafting table, using a background, a base, and a 3D free-form object made of folded paper
- if background is black, use white for base, and grey for 3D object, or any combination of the 3 values as long as black, grey, and white are used to create the still-life
- Use graphite pencil on Pk # 27 board - image 10" X 12", leaving a 1" border
- Rough sketch of composition must be OK'd by instructor (use sketch book)
- Set with fixative and submit with cover stock

PROJECT # 5: (4 sessions)

Texture Exercise:

- Using real objects as reference on the drafting table in front of you, depict the tactile, textured surfaces of four subjects - two manmade (e.g. glass, brick, fabric, metal) and two natural (e.g. wood, stone, fruit, vegetable)
- Four 5" square renderings in graphite pencil on Pk # 27 mounted on matte board (colour your choice) as per diagram for Project # 1 on page 2
- Consider the overall consistency of the four squares as one presentation
- Set the 4 renderings (before mounting) with fixative and submit with cover stock

PROJECT # 6: (1 session)

Graphite Rubbing Technique Exercise:

- Use graphite stick and bond paper (No. 2 pad)
- Cut out shapes, images of construction paper or cardboard or textural materials
- Trace through the bond paper to reveal the shapes and textural areas
- When planning the design, work towards the idea of something graphic as suitable for "poster-like" work - illustrative material - story-telling quality
- Try to have the composition touching all 4 sides of the design space
- Finished assignment will be 12" X 16" mounted on 14" X 18" # 27 board
- Glue paper (gluestick) only at top when mounting
- Set with fixative and submit with cover stock

PROJECT # 7: (1 session)

Collage - Tonal and Textural Experimentation with Text:

- Use printed text from newspapers or magazines to create design elements
- Use the textures, grey tonalities, and coloured areas created by the printed type page
- Create a strong visual statement or make a social comment
- Consider the message of the text used - use it to help make your visual statement
- This format is best achieved when finished piece contains as few descriptive words as possible - the end result is more interesting if the statement is communicated without the aid of words
- Cut # 27 board to 16" X 20", leaving a 2" border top, bottom, and sides
- Composition size 12" X 16" - vertical or horizontal format
- The composition should touch all 4 sides of the design space
- Submit with cover stock

PROJECT # 8: (4 sessions)

Transposition of Grey to Colour Tonal Values:

- Select one of these basic design shapes to describe the outside perimeter of the design:
 - Circle
 - Square
 - Triangle
- All 3 renderings in this exercise will be executed using one of the above formats
- Size - 10" diameter circle, 10" X 10" square, or equilateral triangle with 10" base
- Renderings to be executed on # 2 bond paper
- Trim # 2 bond paper to create an even border top, sides, bottom
- Submit 3-part exercise for presentation and evaluation in a suitable paper folder
- Rough sketches must always be approved by the instructor

Step # 1

- Render a still-life in graphite pencil, composing the study with a simplified format
- Rely on the actual visual realities of how the objects appear
- Organize the concept as realistically as possible
- Use tones only - no lines - to reveal the continuous tone effects in greys

Step # 2

- Organize the tonal qualities into simplified, sequential flat areas ranging from white to grey, to black, using graphite pencil
- These sections or areas will be considered two-dimensional shapes of various greys

Step # 3

- This is the most crucial step in this exercise
- The transposing of grey two-dimensional shapes into coloured two-dimensional shapes
- End result should be that the tonalities of grey in Step # 2 are identical to tonalities created by the use of colour in Step # 3
- A valuable tool in this exercise is a direct comparison of the grey scale to the colour scale
- The various colours are all equally important as representing various tones on the grey scale
- Medium for Step # 3 is coloured pencils

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EVALUATION

One third**Attendance**
One third.....**Work Attitude**
One third.....**Project**

Outstanding in all three.....**A**
Outstanding in two.....**B**
Outstanding in one**C**
Incomplete.....**I**
Repeat.....**R**

**NB : 80% attendance is mandatory i.e. 3 of 15 classes
absent will be tolerated; over 3 classes absent = R grade
= Repeat the course (Note: this includes half classes
absent and consistent lateness)**