

Graphic Translation

Due: Thursday September 3rd

translation: to change from one condition to another

graphic: well delineated, vividly described, expression of ideas by means of lines and marks according to specific rules

Assignment

Translate an image through a series of steps or gradation in value from reality to abstraction.

Object/reality ————— translation ————— abstraction/new reality

Steps

1. Pick any small, machine-made, preferably metal object. You must be able to look at the actual object. No patterns, abstract shapes...
2. Accurately and realistically draw the object.
3. You are now ready to manipulate or translate the image graphically, making use of line variation, positive and negative shape, .
 - Make four separate translations
 - Each translation should be treated as a separate image, different from any of the others. Yet all images should belong together as a series which progresses from light to dark.
 - Make use of the following as ways of manipulating changes in the image
 1. Implied line
 2. Positive/negative shape
 3. Contour
 4. Shadow and highlight shapes
 5. Variations in line weight
 6. Figure/ground relationships
 7. Gestalt principles
 - The image should progressively change by equal amounts of light or dark between each step of the series.
8. Final comp will be a series which includes the realistic drawing plus four translations of the object. The realistic drawing may exist as a fifth step of the light to dark series or as a drawing independent of the series.
 - All individual Drawings will be finished in black Plaka and technical pen and fit within a 5 inch square format.
 - Arrange and mount the series on black presentation board.

Additional tips

The further apart in value the light and dark steps are, the easier it is to progress between them. The darkest step could be created by drawing with white on dark paper.

Your goal is to capture the essence of the object within the context of very specific guidelines which you establish for each step.

Your ability to capture and translate the quality of reflection, shadow and highlight is key to your success. This means that shadows, highlights and reflections do not have to remain in the same position on the object as originally seen. You may move those light shapes around according to the resulting balance of the overall design. You are a visual editor, allowing certain shapes to remain, to be moved, or to delete them. Your subject is always light.

For next class: 16 thumbnail sketches (4/each stage)

