

WASH

{Workshop in Art Studio + History}

surface STUDIO

Please reflect in your visual journal on the key components of this project listed below.

Elements + Principles of Design
line

composition

polished thumbnail

variety

brainstorming

identity

formal / conceptual

craftsmanship

critique

achromatic

value

- hatching / cross-hatching

- stippling visual communication

zine & chapbook terms

- bleed line & trim line

- gutter

- live area / safe area

- panel

- spread

Collaborative Teaching Team:

Valerie + Adam

shsuWASH.com

{p1} Seeing Self

Thumbnails Due: Tuesday, January 22nd @9:30am

8 Bristol Compositions Due: Tuesday, January 29th @9:30am

Final Zines Due: Tuesday, February 2nd @9:30am

Challenge

Brainstorming: In your Visual Journal, use at least 2 pages to brainstorm ideas about your personal identity. What is important to you? How do you define self? How do others define you? Focus on identifying objects that represent the complexity of your identity.

Thumbnails: Using bristol paper, create 20 polished thumbnails in achromatic pen and/or marker of objects from your brainstorming in an effort to create dynamic compositions emphasizing line, value, and composition. 10 thumbnails should prioritize line and 10 should focus on value. Thumbnails need to be a consistent size. Carefully cut the thumbnails apart from one another. Store them in your Visual Journal using a folder, envelope, or bag.

Eight Compositions in Visual Journal: Expand upon your brainstorming/thumbnails and create 8 rectangular compositions in your visual journal of objects that can function as representations of your identity. 4 compositions should focus on line and 4 on value. Use achromatic pen and/or marker. All should be oriented in the same direction (either portrait or landscape). No text can be used in your compositions unless the text is on your object(s).

Eight Compositions on Bristol: Cut eight pieces bristol paper to 4.25" x 5.5" size. Use pencil to lightly draw a 1/4" border around each piece of the eight pieces of paper. Use pencil to lightly expand and improve upon your eight visual journal compositions onto your 4.25" x 5.5" pieces of bristol. Consider using some of the zine and comic strategies found in the examples we looked at in class. Note that drawing outside of the 1/4" border may not transfer to the final zine. Finish your compositions by going over your pencil drawing using line and shading techniques (contour, hatching, cross-hatching, stippling, random lines) and achromatic materials (pens and markers) demonstrated in class. Once all marker/pen is applied carefully erase all pencil lines. Create a front and back cover for your zine, including a title and your name.

Zines: Layout your compositions using the supplied template so they can be photocopied and combined into an eight-page zine. Make copies of your zine: one for yourself, one for Adam, one for Valerie, and one for everyone at your table team. Test which photocopy setting is right for your images {some might look best with the high contrast "Text" setting while others might have more nuanced values requiring

the “Photo” or “Image” setting}. Photocopy your cover onto heavier paper, such as cardstock. Everyone at your table team will be getting a copy of each others zines.

* You will receive feedback after each phase of this project.

Materials: Bristol paper, pencils, achromatic markers, eraser, ruler, pen knife (X-Acto) and blades, long stapler, photocopier as well as special papers.

Artists to investigate: Rebecca Mir, Chris Ware, William Kentridge, Deb Sokolow, Lilli Carré. Edward Gorey, Kerry James Marshall, Laylah Ali, R. Crumb, Francisco Goya, Utagawa Hirokage

Objectives:

- Gain an understanding of line and value variety.
- Develop brainstorming and time management techniques.
- Gain a deeper understanding of the Elements and Principles of Design within compositions.
- Further develop how to guide viewers/readers to find their own meaning(s) in your artwork.
- Produce a shareable zine.
- Learn how to use personal identity in the creation of visually interesting and well crafted compositions.
- Learn the basic terminology of narrative art.

Grade Evaluation:

Including all phases of this project: brainstorming, thumbnails, eight compositions, and zines.

All WASH projects will be graded based on the following rubric:
Design + Craft + Concept + Presentation/Critique & Artistic Process