

Drawing for Graphic Communications

number Art 3334

Project 3: Visual Haiku—form, space and surface

Project Objective

- Experiment with different forms of image-making.
- Form an interpretation of a moment using an object (form), space and surface
- Work towards a graphic compression in terms of portraying a concept and stylizing an object
- Merge techniques of drawing, surface texture, and type into a composition

The first two projects worked with nonobjective themes, with an emphasis on the materials and the treatment of the drawing surface. In this project, objective elements will merge with the previous line and surface studies. Compositions based on interpretations of haiku will merge form, line and surface.

Haiku:

Haiku is a traditional form of poetry based on a combination of lines in a 5-7-5 rhythm of syllables (*onji*). More important than word structure, haiku captures a moment in time. It suggests rather than explains. It offers a glimpse that becomes lost if we focus on it too long. The haiku on the following page merge abstractions (mood), hints at the setting (environment), and specifics (nouns).

Project:

Choose a haiku and begin a kit of parts that will be combined to create a series of compositions. The compositions will be comprised of drawn forms, surface and typography. Begin with a series of stylization studies on the emphasized noun(s) (animal, food, insect, flower, etc.) from your chosen Haiku. Find a good photographic image to use for reference. Represent the object from a single perspective, unchanged for several experiments, as the goal is to investigate the differentiation of graphic language influenced by the drawing tools and methodologies. Experiment with different drawing tools and prescribed methodologies as described on the attached list. Produce at least 30 sketches.

Series One: 10 Drawing Studies

The drawing tool becomes the inspiration for the interpretation. With each new work, the drawer investigates the way in which the line, plane and the dot can express something about the nature of the object. Keep the object simple, straightforward and easy to identify. Let the quality of drawing and line create the visual expressiveness. This is a

study of movement and gesture. Consider the line quality achieved in Project 1. Investigate the way in which the tracks of the drawing tool can impart something about the form, the surface and material qualities of the object.

Series Two: 5 Form Studies

Attempt a radical simplification of the object to focus on perception. The approach investigates a formal abstraction, the strong reduction to 'hard' black and white in which essential aspects of the forms are graphically compressed and stylized. This method aims to visually focus on the object's specific characteristics using simplicity, clarity and signification. Work through the attached list of possible ways to stylize or formally abstract the object. Apply a limited color palette to the stylization approaches. Consider how the selected color can further impart a message, or interpretation of the object.

Series Three: 10 Stencil Studies

A stencil is a template made by cutting a design into a stiff paper, plastic, cardboard, or metal. By brushing ink or paint, drawing, spraying, texturizing through the cut out areas of a template, the image will be reproduced on the surface placed below. Once cut, the stencil may be used for an array of medias: drawing, textures, washes, sprays. The magic of stencils is their ability to allow reproduction of a form, but in an array of medias. In this study, use the object from *Series One* or choose another object from your haiku.

Series Four: 10 Texture Study (Environment)

Each haiku suggests a location. Use processes from *Project 2: Texture* to look at ways of suggesting the environment.

Media and Paper

Variety in paper use. e.g. rice papers, tissue papers, rag papers, premium white, warm white, gray, etc., with medium tooth surface for artwork. Variety in media: Pencil, graphite, nib and ink, lithographic chalk, markers, felt pen, etc. gouache, acrylic, soft pastel, color pencil, etc., you may use a mixture of media. Keep the color palette limited.

Final format:

One Booklet of studies (8 x 8)
Three Haiku composition finals (9 x 17)
mounted on foamcore board, no border

Schedule

October

M 1 | T 2 Begin Project 2 in class
Series 1 (drawing studies)

W 3 | TH 4 Group crits: 10 drawing studies
Work in class: begin series 2 (form studies)

M 8 | T 9 Group crits: 5 forms studies and
revised drawing studies
Work in class begin series 3 (stencil studies)

W 10 | TH 11 Work in class series 3 (stencil)

M 15 | T 16 Group crits: 10 stencil studies
Work in class: begin series 4 (texture studies)

W 18 | TH 19 Group crits: 10 texture studies
Work in class: begin 3 haiku composition
studies

M 22 | T 23 Crit: Haiku composition studies
(3) plus text

W 24 | TH 25 Crit: Haiku composition studies
(2 revised)

M 29 | T 30 Crit: Haiku composition studies
(3 revised)

W 31 | TH 1 Work in class/Hand out project 4

November

M 5 | T 6 Due 3 Haiku compositions

Approach 1 : Gesture : line/Texture

- 1.A B+W : Gestural Line(s) (graphite, pencil)
- 1.B B+W : Gestural Line(s) (ink + brush, finger, stick)
- 1.C B+W : Gestural Line(s) (paints, washes)
- 1.D B+W : Gestural Line(s) (+ Texture, smudge, erase)
- 1.E B+W : Gestural Line(s) (marker, conte, charcoal)

Approach 2 : Form Building

You may draw/trace over the original photographic images or invent your own form. Use Gouache, Ink or Cut Paper except where indicated.

- 2.A Contour lines (tech. pen, thick/thin)
- 2.B Silhouette + internal definition
- 2.C Form Simplification
- 5.3 Building rhythms of form
- 5.4 Geometry
- 5.5 Geometric Planes (Cut Paper)

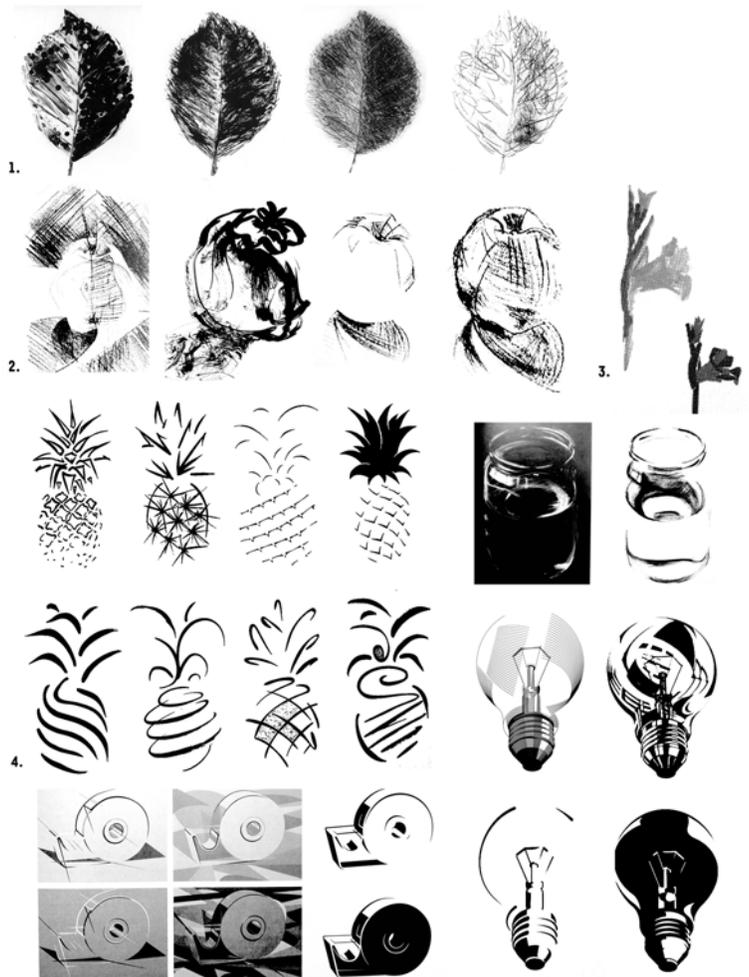
Approach 3: Stencil

- 3.A Stencil + drawing
- 3.B Stencil + spray paint
- 3.C Stencil + texture studies
- 3.D Stencil + paints

Approach 4: Texture/Environments

- 4.A Drawn
- 4.B Paint, washes
- 4.C Stencil
- 4.D Texture

Look at these in limited color palettes



Haiku

all the following Haiku are from
*Haiku Moment: An Anthology of
Contemporary North American
Haiku*

Edited by Bruce Ross

Twilight
seeping into
the stone

Matthew Louvière

White butterfly—
so still

on the black branch
Matthew Louvière

ten minutes to five
the goldfish

swim back and forth
Michael Ketchek

afternoon hush
click of the dragonfly's wings
through tall grass
Jean Jorgensen

melting into the night
the red October dusk
the maple leaves
Randy Johnson

Autumn wind
louder and louder—
the rattle of leaves
Virgil Hutton

the sound they make
the sound I make
autumn leaves
Gary Hotham

our yard
our neighbor's yard
leaves piled on leaves
Gary Hotham

after the storm
tossing starfish back
into the sea
Sharon Lee Shafii

In the poppy field
a black butterfly separates
from its shadow
Anna Holley

from a tiny hole
nautilus chamber spiral:
growing emptiness
Christopher Herold

dangling
from the impatiens bloom
caterpillar
Larry Gross

a brown leaf floats
where yesterday I swam
with a friend
LeRoy Gorman

teasing the crab
the ebb
the flow
Barry Goodmann

a quiet afternoon
the old turtle drying out
beside the still water
Larry Gates

a cloud on the water
I float, half submerged
with the frogs
Larry Gates

winter burial
on the bare branch
a cocoon
Bob Gates

Midwinter night—
a dead spider
still clinging to its web
Ellen Florman

old orchard
the spider climbs onto
the setting sun
Margarita Mondrus Engle

frog pond...
a leaf falls in
without a sound
Benard Lionel Einbond

field of Queen Anne's lace—
a black butterfly settles
on a stone
Charles Dickson

twilight storm
another stone topples
from the pasture wall
Charles Dickson

crossing the table
beside a book of zen
the cockroach pauses
L.A. Davidson

yellow on yellow...
a swallowtail among the
buttercups
Denise Coney

Tinkling brook:
flirting with a ripple
a dragonfly.
C.M. Buckaway

red ants zig-zag
with a dead scorpion
afternoon heat
Naomi Y. Brown

In the rain
before the dawn: snails
migrating
John Brandi

starting to rain
shower of petals
on last year's garden
M.L. Bittle-DeLapa

in cellar darkness
where potatoes lie sprouting
falls a wedge of light
Francine Banwarth

black ant—in and out
over and under
white peony petals
Patricia Neubauer

low sun
my shadow crossing pebbles
and their shadows
Peter Yovu

in my loneliness
I let the persimmon
get overripe
John Ziemba

Winter—
throwing a stone into the
waves...
nothing
John Ziemba

cool morning
colors slide
up and down the spider thread
Peter Yovu

turtle:
her shell heaves
through flickering grass
Ruth Yarrow

an old field
throbbing with insects
the summer moon
John Wills

the crawfish and I
wait for the water
to clear
John Wills

a warm fall day,
learning from this rock
to do nothing
Paul O. Williams

a round melon
in a field of round melons
—resting dragonfly
Robert Spiess

the scent of cereus
again and again a moth
tries the screen
Nina A. Wicker

Winter clouds
neck-deep in snow
an old gourd
Nina A. Wicker

gathering dawn—
the first light
filling the poppies
Michael Dylan Welch

alone again
with its dragonfly
the puddle
Michael Dylan Welch

blue damselfly
rides a grass tip
to water
Phyllis Walsh

spring
all day and all night
the frogs
Carol Wainright

this spider web
so different I
leave it alone
Anita Virgil