



### Graphic Translation

Realistic drawing inked February 7, 16 Sketches February 12, Pre-critique February 14

Critique: Wednesday February 21, hand in February 28

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

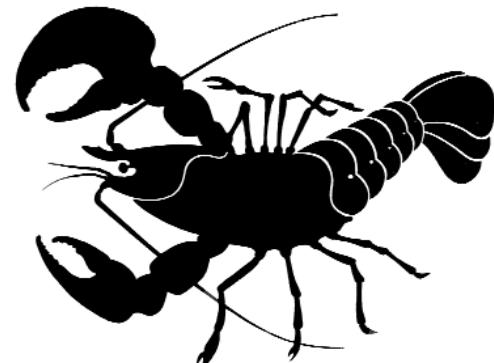
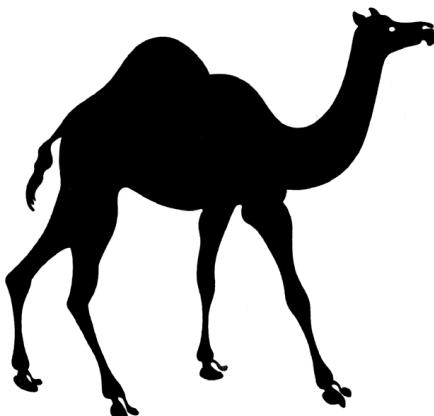
### Assignment

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

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

### Steps

1. Pick any animal from the provided photographs
2. Accurately and realistically draw the animal. The final drawing will be in pen but you can first draw it in pencil if you find it easier. (You can use design vellum over the photograph placed on a light table or against a window and use the photograph as a visual guide.)
3. You are now ready to manipulate or translate the image graphically, making use of positive and negative shape. Create 20 sketches for the following:
  - 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 will be a series which includes the realistic drawing plus four translations of the animal. These four translations go from light to dark in equal steps.
  - All individual drawings will be finished in black marker and fit within a 5 inch square format.
  - Arrange and mount the series on black presentation board.
  - Scan all images and clean up in Photoshop.



**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 Feb 7: Realistic drawing inked**

**For Feb 12: 16 thumbnail sketches (4/each stage or so)**

