COURSE CODE: IFA: 2108

COURSE NAME: RELIEF PRINTING AND ILLUSTRATION II Course Description:

An exploration of basic elements of composition, subject- matter, content and drawing in relief printmaking emphasizing. The technical and aesthetic characteristics of this art form. Exploration of the principles and media in relationship to art and design for 2D and 3D editorial, advertising, medical or scientific experimental and step by step creative. Communication process, emphasizing problem solving.

Detailed Course Outline

Course Objective

This course is a consolidation of relief printmaking and illustration skills. It aims at making students able to solve art and design problems using printmaking and illustration.

Colour theory for relief printmaking

- Characteristics of colour
- Categories of colour
- Colour relationships

Colour Registration methods in relief printing

- Multiple block and register frame method
- Reduction method
- Jigsaw method
- Japanese method

Composition, subject matter and content in relief printing

- Definition of composition and types
- Definition of subject matter
- Creating meaning in relief prints (content)

UNIT I:

- Elements and principles of black and white relief printmaking (subject matter, composition content, line, shape, texture, contrast etc).
- Individual concept sketches based on the principle of contrast in the subject matter.
- Execution of black and white relief print.

UNIT II:

- Composition and subject matter in colour relief printing.
- Concept sketches emphasizing composition and clarity of subject matter in two colours.
- Execution of two colour relief prints using the reduction method.

Unit Objectives:

Students should be able to:-

1. Know the meaning of subject matter and composition in a relief print.
2. Identify and sketch for various subject matter.
3. Derive compositions from the field sketches.
4. Execute a relief print in two colours.

UNIT III:

- Employing multi-colours in relief printmaking.
- Developing sketches from the field.
- Deriving compositions in colour from the field study sketches.
- Execution of a limited edition of multi-colour relief prints.

Unit objectives:

Students should be able to:

1. Know and apply several colours in their compositions.
2. Execute final relief prints in several colours.

Teaching Methods

Lectures, demonstration, directed and individual reflective practical exercises, Interactive critique sessions, Power point presentations.

Evaluation

The following areas will be assessed:

1. Quality of work produced (Craftsmanship)
2. Ability to effectively communicate (Imagery)
3. Ability to solve visual, graphic and compositional problems
4. Development process/sketching

Graphic Illustration

A. General Educational aim and Objectives

- guidance thru theoretical Knowledge about drawing and illustration- Communication and composition of Imagery, and conceptual direction
- exposure and guidance on application of the step-by-step creative process and problem-solving in illustration.
- guidance through the use of various illustration media as they used to solve 2D & 3D Editorial communication challenges.

B. _A Brief Course description

-Students shall cover the following areas:-

- exploration of principles of Art as applied in Illustration
- explorative approach to media in illustration - wet, dry, mixed media,
- Creative communication process in relation to problems solving in editorial illustration
- Research based individual projects and assignments

General Learning Outcomes:

- Cognitive (understanding, analysis, evaluation) More knowledgeable students in the theory and concepts.

Clear understanding of image formation, conceptual process and media.. Application: (i.e.: skills-based outcomes).

- Adopt an organized methodology comprising picture research, drawings, photographs, thumb-nail compositional
- Students who follow the step by step creative process of problem solving
- Ability to illustrate in varied media.
- Work within a specific brief to a client's guidelines, adapting the style to lend itself to the requirements of the text

Introduction

- Review of the course outline, questions and answers about the course.
- Guide to the theory of editorial illustration and image making process -Composition, content, structure
- Visual material resource - and guide to research, sketch, and resource book development.
- *Away work: Pictorial Reference:*

Illustration as a form of visual communication

Contemporary illustration

- Pictorial Illusion
- Space and communication
- Visual awareness
- Conceptual direction Illustration Methods Imagery
- Technical procedure

Approach

- Expose to a range of illustration styles and techniques,
- Encourage direction towards an individual image making process
- Emphasize the role of Illustration in contemporary visual communication

Activity: Visit to Book stores and publisher, and design firms in Kampala **Drawing for illustration from an inspiration.**

- Emphasis on enhancing drawing skills,
- Drawing from printed materials and artists-created photographic reference materials .
- use of a structured illustration working process
- creative thinking, a preliminary view of professional practices and portfolio reviews **Basics Technical Illustration**

Design drawing and Sketching - Ref: Erik **Olofsson** and Klara Sjolen (2005)- Design sketching

- Three-dimensional drawing.
- One and two-point perspective
- Shade and shadow, color,
- Rendering.
- Requirements: Extensive sketching, and hands-on experience.
- Assignment: an Indoor - outdoor illustration

Illustration Methods;

- Documentation, commentary, storytelling, Composition - (basing on Editorial Illustration)
- Individual and expressive imagery.
- Illustration in context

- Nature of imagery in editorial - Interpreting manuscript or story and creating a visual image

o *One - day Workshop in MTSIFA studios with two professional illustrators in* studio

o *Study visit of some Book stores and Libraries*

o *Skills: observation, Inspiration, Recording, Analysis,*

Symbols in Editorial Illustration

- Cultural images and symbols are examined and utilized to express ideas.
- Expansion of personal direction in communicating specific information from article or story with symbols.

Illustration problem using Comics, and Cartoons or Introduction to Digital illustration

- Solving an illustration problem using Comics, and Cartoons in variety of media.

o *Approaches: Demonstrations, studio practice, and exploration*

o *Assignments:*

Evaluation

Personal project and portfolio development

Reading/Reference material

1. Alan Male (2007). Illustration; A theoretical and Contextual perspective, AVA publishers, New York
2. Bolton, Richard 1994;Creative drawing and sketching
3. Communication Arts - annual Journal/Magazine
4. Denys J. Saunders (1979) Visual Communication Handbook - Teaching and learning using simple visual materials - Lutherworh Educational
5. Francis D.K. Ching with Steven P. Juroszek1998; Design drawing New York : Van Nostrand Reinhold
6. Graphis - international Journal of Graphic communication
7. Ian Simpson: Drawing (1987) Drawing seeing and observation - A & C Black (publishers) Ltd
8. Joseph A. Koncelik & Kevin Reeder *2008;* Conceptual Drawing : freehand drawing & design visualization for design professions
9. Leif Packalen and Frank Odoi (2000) Comics with an Attitude -'Guide to the Use of Comics in development information'. Published by Hakapainao Oy, Helisinki 2000

10. MacCloud, Scott (1993) Understanding Comics — Northampton, M A, KIchem Sink Press.

11. The Art Book 2000/2001 Claridge House, 29 Bernes High Street, London SW B 9 LW, England www.theatbook.com

12. www.graphis.com www.liquid library www.printmag.com

13. *Ref: Erik Olofsson and Klara Sjolen (2005)- Design sketching by www.designsketching.com/http://www.scribd.com/doc/29585351/Design-Sketching-Erik- Olofsson/*

14. Castleman R. - Prints of the 20th Century (a History) London, Thames and Hudson, 1988.

15. Connoisseur Press - Practical Printmaking. Hong Kong, Connoiseur Press 1989.

16. Getlein F. *et al* - The Bite of the Print (Satre and Irony in Wood cuts, engravings, etchings and Lithographs). New York, Clarkson N. Rotter Inc. 1963.

17. Green P. - Introducing Surface Printing. London, B.T. Batsford Ltd. 1967.

18. Hague, C.W. - Printing and Allied Graphic Arts. Milwaukee, The Bruce Publishing Co. 1957.

19. Harvey T. *et al* - Exploring Printmaking for young people. New York, Van Norstrand Reinhold Co. 1972.

20. Heller Jules - Printmaking Today (An Introduction to Graphic Arts).

21. Hind A.M. - An Introduction to a History of Woodcut. New York, Dover Publications Inc. Vol. 1. 1963

22. Mcnamara A. *et al* - Design and Practice for Printed Textiles. Melbourne, Oxford University Press, 1995.

23. Osborne H. The Oxford Companies to Art. New York, Oxford University Press. Inc. 1995.

24. John Ross *et al.* - The Complete Printmaker New York, Free Press, 1990

25. www.worldoffescher.com