

Remote Learning Packet

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

March 30 - April 3, 2020

Course: 10 Art

Teacher(s): Ms. Frank clare.frank@greatheartsirving.org

Weekly Plan:

Monday, March 30

- Copy definition of planar analysis
- Sketch and written description of planar analysis in facial representations

Tuesday, March 31

- Responsive sketch and written response
- Varied sketching exercises of facial portraits

Wednesday, April 1

- Varied sketching exercises of own face as seen in a mirror
- Careful study of shapes, planes and contours of own face

Thursday, April 2

- Sketching exercises: The Eye
- Planar Analysis: The Eye

Friday, April 3

- Sketching exercises: The Nose
- Planar Analysis: The Nose

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

For all assignments in art this week use a pencil and your sketchbook. If you don't have your sketchbook use plain or lined paper instead. Remember to write your name, grade and section, and the date on all pages.

Monday, March 30

1. Copy the definition of planar analysis found in the attached supplemental materials.
2. Look carefully at the facial portraits by Kathe Kollwitz and Auguste Rodin. Select one, and draw a 2-minute compositional sketch of it. As you draw, notice contours, value contrast, mood and expression.
3. Next, write a description of the portrait in terms of planar analysis. Work your way through the facial features, describing the types of shapes the artist has used in breaking down each part of the face.

Tuesday, March 31

1. Make a quick 2-minute compositional sketch of Rodin's portrait of one of the Burghers of Calais, the one with his arm up before him.
2. Write one or two sentences describing the mood of the figure, and what about it seems most eloquent to you.
3. Make a series of 2-minute sketches. For each drawing use a full page or a half page:
 - A Continuous Contour Line drawing of today's Rodin portrait
 - Two Blind Continuous Contour Line drawings of today's Rodin portrait
 - A Blind Continuous Contour Line drawing of one of yesterday's portraits
 - A Continuous Contour Line drawing of yourself as seen in the mirror

Wednesday, April 1

1. While looking at your face in the mirror, make a series of 1.5-minute sketches. For each drawing use a full page:
 - A Blind Continuous Contour Line drawing
 - A drawing of your face upside down. Note: you are translating in your brain; you, your reflection and your sketchbook are all right-side up; only your drawing appears upside down.
 - A Continuous Contour Line drawing
2. Using a full sketchbook page, draw your facial portrait as seen in the mirror. Work from general to specific, starting with a light, loose sketch and then breaking the face down into planar analysis. Use hatching to help define the planes of the face with value. Spend 15 minutes on this drawing.

Thursday, April 2

Today's drawings should all be drawn from life, meaning from direct observation in real time, and at life size, meaning 1:1 scale. You may have more than one sketch per page. Arrange as seems appropriate and looks good.

1. Draw **two** 1.5 minute continuous contour line drawings of your eye (either or both), as seen in the mirror. In making each drawing choose a starting point for your pencil, and as you draw, drive yourself to see more detail and structure than you ever have before.

2. Observing one of your eyes carefully, make a drawing of it in which you position the brow above and bridge of your nose to the side of the eye. Start with a light layout sketch, and develop planar analysis through shading and hatching or cross-hatching. Spend 15 minutes on this drawing

- In this drawing really push your observation of the shifting direction of the planes, their convex versus concave surfaces, and the implied quality of contour lines.
- Attend to negative shapes and proportions between shapes.
- Attend to the direction of lines in your hatching and shading.
- Include a variation of contrast; use low contrast to help you break a larger plane down into smaller planes. High contrast, on the other hand, can emphasize more dramatic shifts.
- Be vigilant: we are used to seeing eyes in cartoons and other symbolic methods of drawing; in this work really hold yourself to careful observation of nature.

Friday, April 3

Today's drawings should all be drawn from life, meaning from direct observation in real time, and at life size, meaning 1:1 scale. Arrange them on your sketchbook pages as seems appropriate and looks good.

1. Convince one or two people in your household to let you draw their noses. Make **three** 2-minute drawings of other people's noses from various angles.

- In drawing the nose, attend to the brows and bridge of nose, the nose wedge, and the nostrils. Notice how the flanks of the nose wedge descend to meet the cheeks. Notice the relationship of the nostrils to the upper lip and the creases that extend from the sides of the nostrils to the corners of the mouth.
- As you draw, notice the interchanging convex and concave surfaces of the nose and nostrils.

2. Positioning yourself in front of a mirror, adjust the angle of your face to select a view of your nose. Working from general to specific, make a drawing of your nose employing planar analysis.

- Try not to move your head throughout the duration of this drawing, as even small changes will significantly alter the profile and shape relationships.
- Include at least part of the brow above and part of the upper lip or creases beside the nostrils.

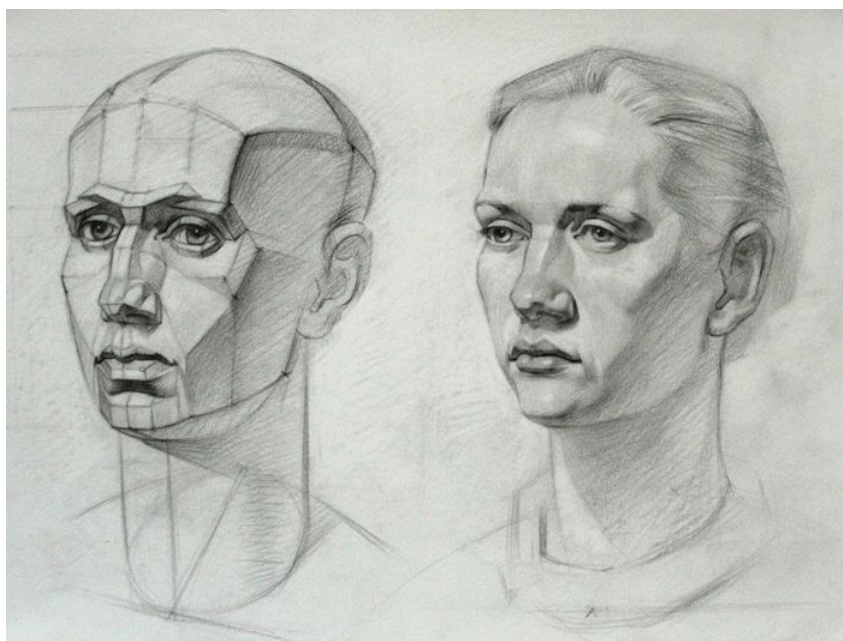
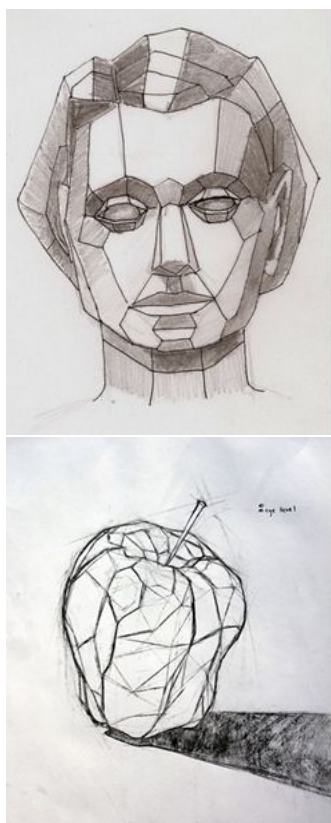
Supplemental Materials

Definition of Planar Analysis:

“**Planar Analysis** is a drawing technique in which the artist breaks a complex form down into flat planes.

“This technique is helpful when trying to achieve volume in drawings of irregular non-geometric forms, whether working from direct observation or inventing from imagination.

“When drawing from direct observation the artist is responding to the subject observed and re-interpreting the form. When working from memory or the imagination an understanding of planes can help in the construction of a believable volumetric image.”



Notice how in the portraits below the planes of the face capture light to different degrees, and the contours are implied through the juxtaposition of different values. The central (cubist) image exaggerates the planar analysis.



For the sketch and written description on Monday, select from one of the following artworks:



Kathe Kollwitz, self portrait, lithograph



Auguste Rodin, portrait from *The Burghers of Calais*, bronze

For the sketch and written response on Tuesday, another burgher from Rodin's *Burghers of Calais*:



Vocabulary, Definitions and Examples:

Contour - A contour is a line defining a form or edge. Contour lines include not only outlines, but other changes or shifts in planar surface.

Convex - having a surface curved outward like the exterior of a sphere

Concave - having a surface curved, or arched inward, like the interior of a bowl

Contour Line Drawing - A method of drawing in which a subject is drawn by representing its contours. Varied weight of line can be used to enhance the dimensionality and energy of a contour line drawing, emphasizing important areas and directing the viewer's eye.

Weight of Line - By increasing or lessening the hand's weight on the pencil, a line can be made thicker and darker or thinner and lighter. Varied weight of line increases visual interest, creates emphasis, and implies space and dimension. A thick, dark line may seem to come toward the viewer while a thin, light line may seem to recede into the distance.

Continuous Contour Line Drawing - A method of drawing in which the artist draws the subject with a single, continuous, unbroken line, using that line to follow along contours along the edges and within the subject. In this method the pencil is not lifted from the page for the duration of the drawing; instead the pencil imitates the artist's eye, following successive visual paths along contours.

It may be helpful to imagine both your pencil and your eye as an ant traveling the ridges and valleys of your subject. Attempt to be looking at your subject 90% of the time, only glancing at the page to make sure your pencil is in the correct vicinity. If moving the pencil to a different area, remember you will be leaving a pencil trail.

Blind Continuous Contour Line Drawing - This method is similar to continuous contour line drawing except that you look at your subject 100% of the time, with not a single glance at your drawing for the duration of the exercise! Hence "blind". Again, your drawing uses a single, continuous unbroken line.

Yes, your drawing will look a little strange but this is a thoughtful exercise. When engaged in in good faith and practiced regularly, this exercise enhances your keenness of observation, your practices of seeing an object both as a whole and as composed of parts, and improves your coordination.

