

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: 11 Art

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

Weekly Plan:

Monday, March 30

- ☐ Continuous contour line drawings of hand, timed
- ☐ Sketch hand and forearm; label parts

Tuesday, March 31

- ☐ Blind continuous contour line drawings of hand, timed
- ☐ Positive / Negative space studies of hand, timed

Wednesday, April 1

- ☐ Terms and definitions: contour, convex, concave
- ☐ Drawing exercise and labeling convex and concave surfaces

Thursday, April 2

- ☐ Terms and definitions: topographical linework, cross-contour linework
- ☐ Drawing exercise implementing topographical linework

Friday, April 3

- ☐ Continuous contour line drawings of feet and ankles, timed
- ☐ Drawing exercise implementing cross-contour linework

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. Using a full page, make **three** 1 ½ minute **continuous contour line drawings** of your hand in varied positions. *See attached resources for guidelines, and notice that in a continuous contour line drawing you do not lift your pencil from the paper for the duration of the drawing - and no erasing!*
2. Using a full page, make a 2-minute back-and-front life-size drawing of your hand and forearm. Add details as needed, and label the parts of the hand: thumb, index finger, middle finger, ring finger, little finger, nails, nail beds, knuckles and joint creases (three per finger), wrist, wrist joint, wrist tendons, and wrist creases. Notice the veining on the back of your hand and the creases on the palm of your hand.

Tuesday, March 31

1. Using full pages, make **three** 1-minute drawings of your hands and forearms using **blind continuous contour line** drawing. *See attached resources, and notice that in this method you look at your subject 100% of the time, not even glancing at your drawing while you draw!*
2. Using one or two full pages, make **two** 5-minute drawings of your hands and forearms that emphasize positive/negative shape relationships. If both drawings are on the same page, the space in between can be a very interesting negative space. Consider placement and configuration.
 - For each begin by moving your fingers and thumb and rotating your wrist to create interesting interaction of shapes (no recognizable “messages”) and enclosed versus open spaces, with some bent and some straight until you arrive at your chosen arrangement.
 - Make a quick, light lay-out sketch to establish shape relationships and scale (1 minute each.). Remember to include the wrist and forearm.
 - Use contour lines of varied weights to emphasize certain positive shapes, and use value to increase the contrast between positive and negative shape areas. (5 minutes each, or 10 minutes total)
 - Use your final minutes to tweak the value shapes for overall compositional impact.

Wednesday, April 1

1. Copy the terms and definitions for the following terms: contour, concave, convex (see attachment)
2. Position your hand and fingers in such a way that you obtain interesting positive/negative shape relationships as well as contrasting convex/concave relationships. Lightly make a quick 2-minute layout sketch, then elaborate and emphasize certain contours and curves with varied weight of hand. Next label at least four surfaces each as convex or concave.

Thursday, April 2

1. Copy the terms and definitions for the following terms: topographical linework, cross-contour linework (see attachment)
2. Close your hand into a fist, rotated with your thumb resting on top and pointing away from your body. Lightly make a quick contour line drawing of your hand in this pose, life-size, then use **topographical linework** and varied weight of line to show curvature of form and dimensionality.

Friday, April 3

1. Set yourself up so that you can observe your bare feet and ankles while you draw. Make sure that your position is comfortable enough to and allows you enough control over the quality of your drawing (pay attention to body mechanics). Make **three** 1 ½ minute continuous contour line drawings of your feet and ankles in slightly varied poses.
2. Using a full page, make a more sustained drawing of your foot and ankle, and elaborate with **cross-contour linework** to emphasize curvature of surface and dimensionality.
 - Time yourself for your initial layout sketch, giving yourself 2 minutes to lightly sketch in the basic shapes, proportions and configurations.
 - Work general to specific.
 - Use heavier, darker lines to imply a surface is closer, and lighter, thinner lines to imply a surface is curving away from you.
 - Changes in direction and density help show changes in surface direction and concavity/convexity.
 - A light contour drawing is helpful for establishing shapes and areas, but the outlines and contours should end up being implied.



Example of cross-contour in legs and feet

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 or rounded 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.

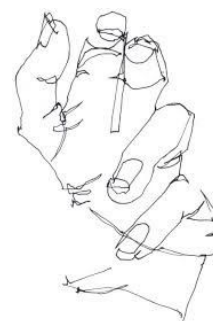
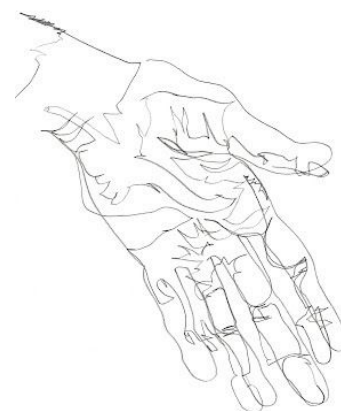
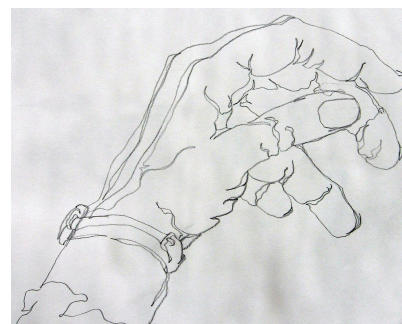
Weight of Line - By increasing or lessening the hand's weight on the pencil, a line can be made thicker and darker or thinner and lighter. Varied weight of line increases visual interest, creates emphasis, and implies space and dimension. A thick, dark line may seem to come toward the viewer while a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

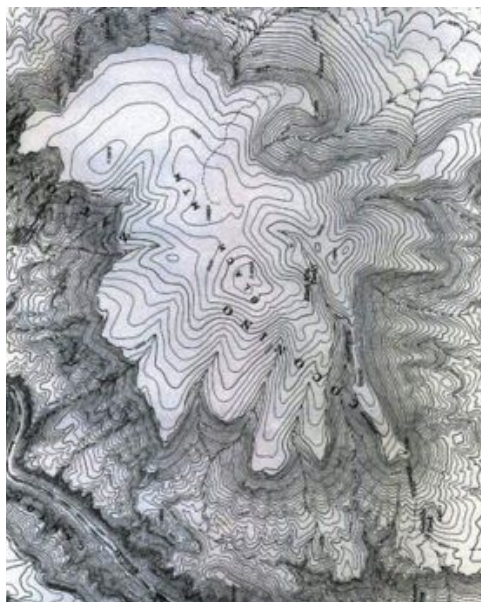
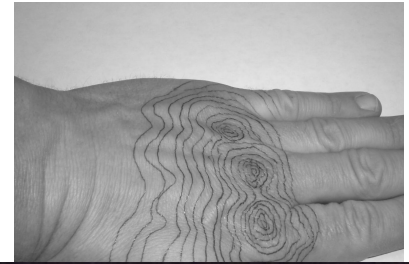
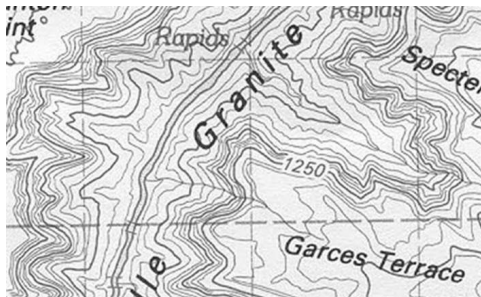
Yes, your drawing will look a little strange but this is a thoughtful exercise. When engaged in in good faith and practiced regularly, this exercise enhances your keenness of observation, your practices of seeing an object both as a whole and as composed of parts, and improves your coordination.



Cross-Contour Linework - This method of drawing uses line networks to illustrate the dimensionality of objects and surfaces. It differs from contour line drawing in that the contours of the subject are not drawn directly; instead, they are implied. Note that along contours the angle shift of curves is steeper and that the lines appear to get closer together. There is a similarity to hatching and cross-hatching.



Topographical Linework - This is a method of drawing that uses a system of line patterns and linear marks to describe surfaces and their shifts in direction or height. The topographical lines are closer together when there is a steeper drop in surface incline on the maps below. Note the relationship between topographical mapping for geography and its application to drawing the hands, below.



Note: The images in this packet have been appropriated from online sources for educational purposes, in response to Covid19 accommodations for schools..