

Remote Learning Packet

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

April 6 - April 10, 2020

Course: 11 Art

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

Weekly Plan:

Monday, April 6

- Collect a variety of organic objects from outdoors
- Sketchbook entry: inventory of collection

Tuesday, April 7

- Read over the information and take notes about topographical mark-making
- Observational drawing of one of the collected objects, employing shading, cross-contour linework, and topographical mark-making

Wednesday, April 8

- Observational drawing of three of the collected objects, employing shading, cross-contour linework, and topographical mark-making to show dimensionality and texture

Thursday, April 9

- Using a piece of paper (full or half) as a picture plane, arrange your collected objects to demonstrate principles of design. Record each of your layouts as designs in your sketchbook.

Friday, April 10

- No School!

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 the date on all pages.

Monday, April 6

1. Your primary art assignment today is to collect a variety of organic objects from outdoors, possibly from your yard or the grounds of your apartment complex, or from a green space near where you live - take a walk! Collect 6-10 items: twigs, seed pods, nuts, dried leaves (go easy on the leaves).

(Examples: a broken pecan shell, a large acorn cap from a burr oak, a partial hydrangea flower which has dried and skeletized, a gumball seed ball, the opened seed capsules from a crepe myrtle tree, a pine cone, a chunk of bark from a pine tree, a weathered twig with buds and leaf scars....)

2. When you get back inside make a dated sketchbook entry in which you list the items you collected.

Tuesday, April 7

1. Read over the information about topographical mark-making, which is a method for representing surface texture, and write brief notes explaining the method. Notice that topographical mark-making is different from topographical linework, which is specifically used to show elevation levels. See **page 1** of the Supplemental Materials.

2. Select one of the organic objects you collected yesterday, and draw it at a 1:1 scale or larger, employing shading, cross-contour linework, and topographical mark-making to show its texture and dimensionality.

- Lightly sketch the object, working from general to specific to show the basic shapes, contours and line qualities.
- Next lightly sketch in major features, followed by other details.
- Use shading to round the forms, implying the dimensionality and responding to contours.
- Enhance with cross-contour linework, altering the direction of the lines to show surfaces swelling, caving inward, or curving away. Use a varied weight of line to create emphasis and enhance dimensionality.
- Add topographical mark-making to show more about the texture of the object. You will be using mark-making patterns. Vary your types of marks and their density.

Wednesday, April 8

1. Make observational drawings of two or three of the collected objects, employing shading, cross-contour linework, and topographical mark-making to show dimensionality and texture. Use the steps from Tuesday's drawing assignment to guide you through the process.

Thursday, April 9

1. Take a piece of plain paper to use as a picture plane. Arrange your collected objects on it to demonstrate two of the principles of design listed below. Consider the negative space in your arrangement. If it would improve your design, fold the paper. Once you have determined your arrangement, draw a composition based on it in your sketchbook, simplifying the forms.

- The arrangement of items on the paper will be your tableau, and the paper is your picture plane.
- Remember to begin your drawing by drawing the picture plane, using the same proportions as in your tableau.
- Sketch the layout, attentive to the shapes, placement and proportion and to the negative shapes.
- Simplify the forms of the still life items - you do not need to draw them naturalistically.
- Add value through shading.
- Write the name of the demonstrated principles of design underneath your drawing.

Principles of Design to Demonstrate in Drawings:

Illusion of Movement

Repetition

Emphasis

Contrast

Anomaly

Visual Grouping

Gravity

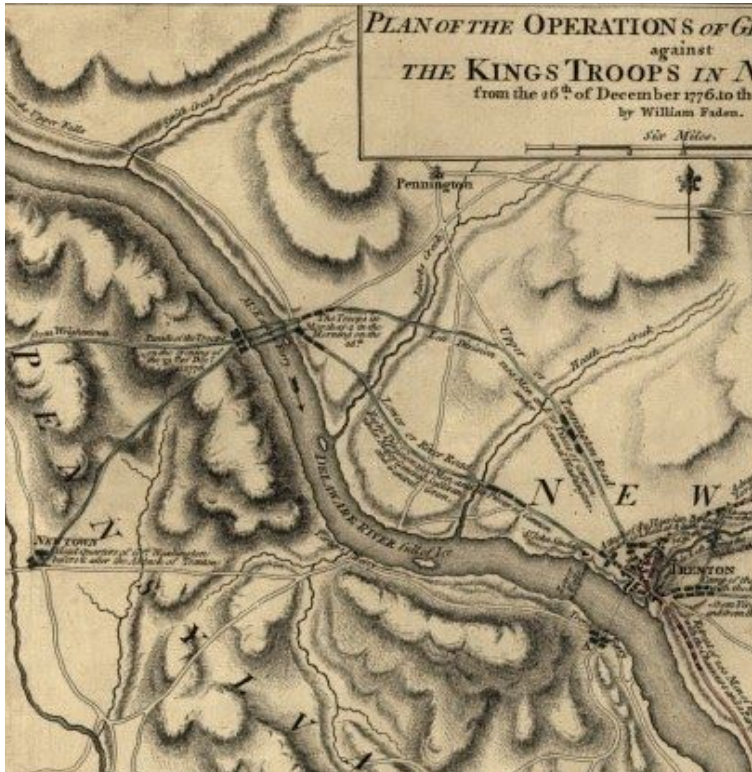
Asymmetrical Balance (not using gravity)

Approximate Symmetry (based on symmetry but isn't fully symmetrical)

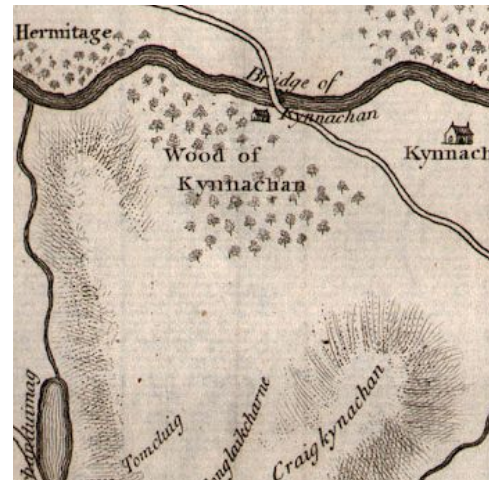
*See page 2 of the Supplemental Materials for information about Principles of Design
You may also look up information from your vocabulary handouts or the dictionary.*

Page 1 - - Supplemental Materials

Topographical Mark-Making - A method of drawing for representing texture by using patterns and systems of marks, lines and dots. Topographical mark-making is different from topographical linework, which is specifically used to show elevation levels. It may be used in map-making to symbolize that an area is swampy, grassy, or forested, or to show the watery currents of the river. Topographical mark-making can also be used in studio drawing to show specific textures of a subject. Imagine, for example, the kinds of marks you might see symbolizing hills in battle maps from the American Revolution, and then imagine applying those marks to the wrinkles on the knuckles of your hand.



Above left: *Plan of the Operations of General Washington against the King's Troops in New Jersey*; **Above right,** *A Sketch of SCHHALLIEN, With Part of the HILLS, and other Places adjacent*, from the National Library of Scotland Map Library. Compare to topographical lines, **below:**



Page 2 - - Supplemental Materials

Principles of Design - Principles of design are the means by which artists organize and integrate the visual elements into a unified arrangement. These include unity, harmony, variety, contrast, emphasis, proportion, repetition, rhythm, movement, balance, weight, gravity, visual grouping, and economy.

Balance - Balance is the concept of visual equilibrium, and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Balance can be achieved through symmetrical or asymmetrical arrangement, and by the distribution of weight.

Symmetrical balance may employ bilateral symmetry or radial symmetry; **asymmetrical balance** involves the distribution of visual weight throughout a composition without using symmetry.

Examples: In Asymmetrical vs. Symmetrical Balance by Hikari Suita, notice that the asymmetrical design incorporates movement, and the symmetrical design uses radial symmetry.



Weight is the ability of an area or art element within a composition to attract attention to itself. The more an element attracts the eye, the greater its visual weight. Visual weight is often created through use of value contrast, color intensity or contrast, size, complexity, proximity (closeness to other shapes), or placement within a picture plane. When you place objects with more visual weight low in the picture plane you are using **Gravity**.

- o Color: fire-red red will usually attract more attention than baby blue
- o Size: A large sphere will usually attract more attention than a small sphere
- o Proximity: Two similar objects next to each other will usually attract more attention
- o Placement: A large sphere placed high in the picture plane will usually have more weight than a sphere placed on ground level.

Emphasis – an aspect of the organizing principle of dominance; with emphasis, certain visual elements are given greater importance than others within a composition. When one form is emphasized, your eye is drawn to it as a focus point.

Movement / the Illusion of Movement – eye travel directed by visual pathways in a work of art; you can guide movement by direction, the placement of points of emphasis, the use of rhythm, and other means.

Visual Grouping – placing similar forms or elements in the same area within a composition to give order.

Example: The design at right demonstrates visual grouping, gravity, implied movement, anomaly, and emphasis. Consider the factors that give the red circle more visual weight than any of the blue circles.

