

## Remote Learning Packet

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

**April 13-17, 2020**

**Course:** 11 Art

**Teacher(s):** Ms. Frank [clare.frank@greatheartsirving.org](mailto:clare.frank@greatheartsirving.org)

### Weekly Plan:

Monday, April 13

Using a piece of paper (full or half) as a picture plane, arrange your collected objects to demonstrate two principles of design. Record your layout in your sketchbook as a beautifully drawn design.

Tuesday, April 14

Texture studies

Wednesday, April 15

Texture studies of found objects

Thursday, April 16

Texture studies of found objects

Friday, April 17

Read over project description.

Draw four 3x4 inch thumbnail sketches for the project

### 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

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Student Signature

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Parent Signature

*For all assignments in art this week use a pencil and your sketchbook. Remember to write your name, grade, and the date on all pages. Exercises from the last two weeks and this week are building to a project, which you will begin at the end of this week.*

## **Monday, April 13**

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. Choose different principles than you demonstrated last week. Consider the negative space in your arrangement. If it would improve your design, fold the paper.
2. 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 may abstract them; though you may, you do not need to draw them naturalistically.
3. Use a creative mixture of shading and cross-contour linework in the objects and background to increase visual interest and create a dynamic sense of space.
  - If you wish you may also incorporate topographical linework and mark-making.
4. Write the name of the demonstrated principles of design underneath your drawing.

### **Principles of Design to Choose from:**

Illusion of Movement	Repetition	Emphasis
Contrast	Visual Grouping	Gravity
Asymmetrical Balance (not using gravity)	Approximate Symmetry (almost symmetrical)	

*\* If you lost your collected organic objects from last week collect a fresh set. You may also expand your collection. Keep them in a container of some sort, as you will be referring to them on and off over the next two weeks. This is one reason dried rather than fresh leaves or blossoms were recommended!*

## Tuesday, April 14

1. (2 min.) Take a look at the examples of texture studies on page 4-5. Turning to a fresh page in your sketchbook, with a blank page facing it, draw a chart. You could use a grid, rows or columns, but use most of the sketchbook page and have a neat, orderly layout with 9-16 segments.
2. (18 min.) Choosing 3-5 types of texture, use a combination of lines, dots, marks, shadings and patterns to represent each texture. You can look at real objects or photographs of things. Notice that while there is pattern, there is variation within that pattern, whether of size, density, or value. Label the textures (ex: pebbly shore, lion's fur...)

## Wednesday, April 15

1. Have your collected organic objects ready to draw from today. Have a folded piece of plain paper to keep between your hand and your drawings as you work, so you don't smear the work. Turn to the texture studies from yesterday, and prepare to resume drawing.
2. (20 min:) Observe your found objects to select 3-5 distinctly different textures. Make a texture study from each of these objects or areas of an object, and fill the cell or segment of your chart with the texture. Label your textures (ex: gumball from sweetgum tree, withered hydrangea leaf...)

**Note the distinction: you are drawing the texture, not the object.** As you discovered yesterday, you will use a combination of lines, dots, marks, shadings and patterns to represent each texture. Notice that while there is pattern, there is variation within that pattern, whether of size, density, or value.

## Thursday, April 16

1. Return to the texture studies from yesterday, and prepare to resume drawing from your collected organic objects.
2. (20 min.) Observe your found objects to select another 3-5 distinctly different textures. Make a texture study from each of these four objects or areas of an object, and fill the cell or segment of your chart with the texture.

**Remember, you are drawing the texture, not the object.** Label the textures (ex: exterior of acorn cap).

## Friday, April 17

1. **Today you will begin a drawing project** that incorporates the techniques from the last few weeks. This drawing will be an artwork that incorporates observational drawing, composition, and imagery in a way that is expressive, poetic, or graphically compelling.

\_\_\_ You will devise a composition that incorporates hands or feet (one or several), together with the organic objects. (You can collect additional items to meet your expressive needs.)

\_\_\_ Use strong positive/negative shape relationships and actively incorporate 2-3 principles of design to make strong, unified and visually interesting composition.

\_\_\_ Employ strong craftsmanship in your media application and manipulation, attending to varied weight of line, fluidity of line, line quality, and consistency and transitions in shading.

\_\_\_ Employ a variety of linework, value and texture texture techniques, including cross-contour linework and topographical mark-making.

\_\_\_ Create a work that challenges and stretches your skills, and that communicates to the viewer as expressive, poetic, or graphically compelling. It may suggest a narrative, have a contemplative quality, pose a dramatic tension, or simply be a graphically strong, effective design.

2. (2 min.) **Today you will brainstorm:** Lightly draw the borders for 4 picture planes, each approximately 3x4 inches, on a pair of facing pages in your sketchbook. Consider varying orientation, so that some are vertical and some are horizontal. I often change the orientation of a picture plane mid-sketch, depending on what would strengthen a composition. By working lightly you keep your options open.

3. (4-5 min. each) **Thumbnail Sketches:** Within each of the picture planes sketch a composition. You might set up your objects to help you envision for at least one of the compositions as you begin. Once you've made two sketches you'll find you'll come up with new solutions more readily. There may be a common thread, but there should be significant differences between the designs. Once you reach compositional resolution, reinforce the compositions with a heavier weight of line to help with clarity.

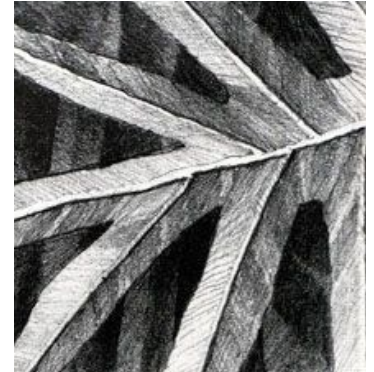
### Helpful thoughts:

We call these compositional sketches “thumbnail sketches”, though they’re clearly larger! Thumbnail sketching is a type of visual brainstorming, a quick way to work out compositional possibilities. Draw lightly and quickly, keeping your pencil moving and your imagination flexible.

While there are multiple possible solutions, some guidelines that can be relied upon. Keep the following considerations in mind and use them to help your decision-making at various stages of drawing: entry and exit points from the composition, areas of emphasis, placement of the most important emphasis points, direction and movement, and proportion and rule of thirds. (Note that every line or shape affects the others. Really? Yes, think about it: proximity and grouping changes, the shape of the negative space is altered, the visual weight is redistributed and movement and balance are rearranged. The list goes on...

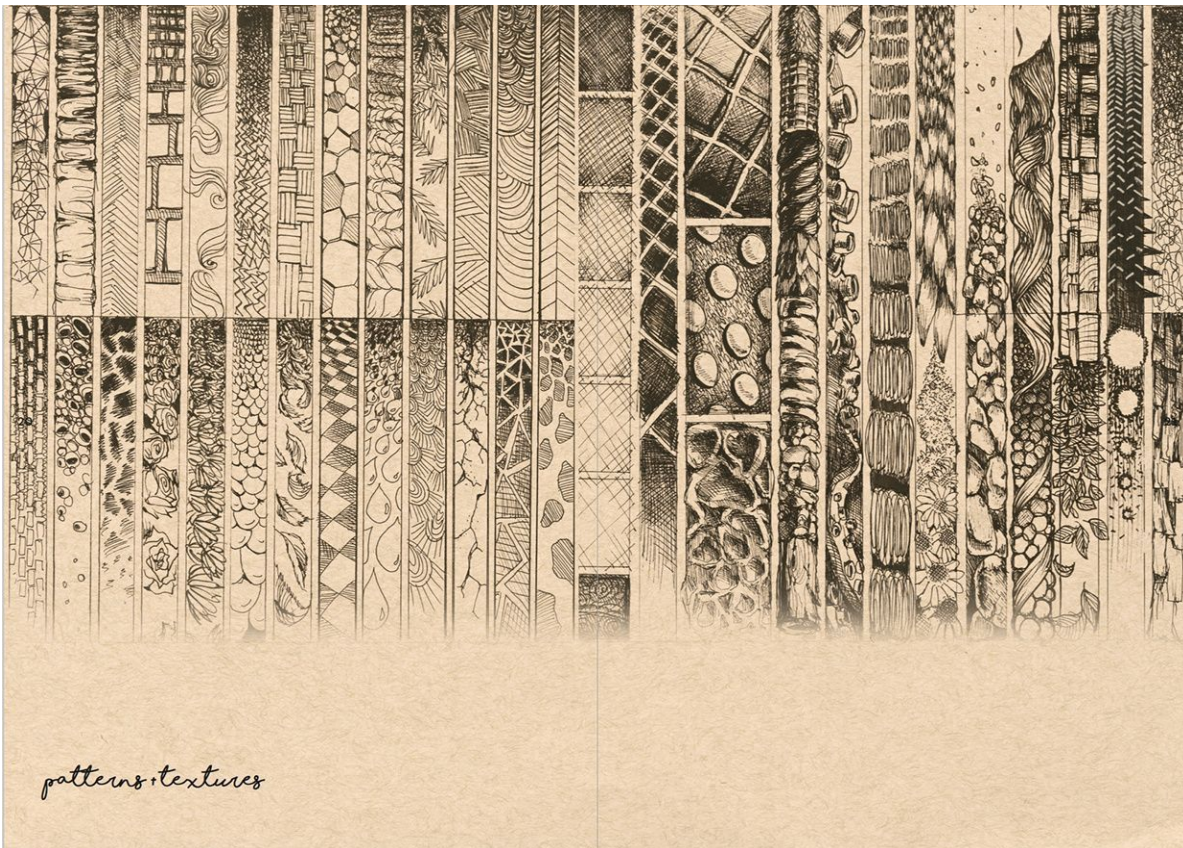
## Supplemental Materials

**Texture: An Element of Art?** Texture is the art element that evokes your sense of touch. It's tactile. As an element of art, there is something odd about texture. It's rather obviously an element of art in 3D art, where the materials themselves are textural. Imaging a chair, the back and seat of which is made from the chunky bark of an oak tree, or a checkerboard which, instead of alternating dark and light brown wood, alternates polished stainless steel with the fur of a beaver. Okay, yes. But how is it a 2D element? Often in 2D art texture is implied; it is the effect of pattern and variation, with value, lines, shapes and dots. In drawing it takes elements of art and principles of design working together to make texture.

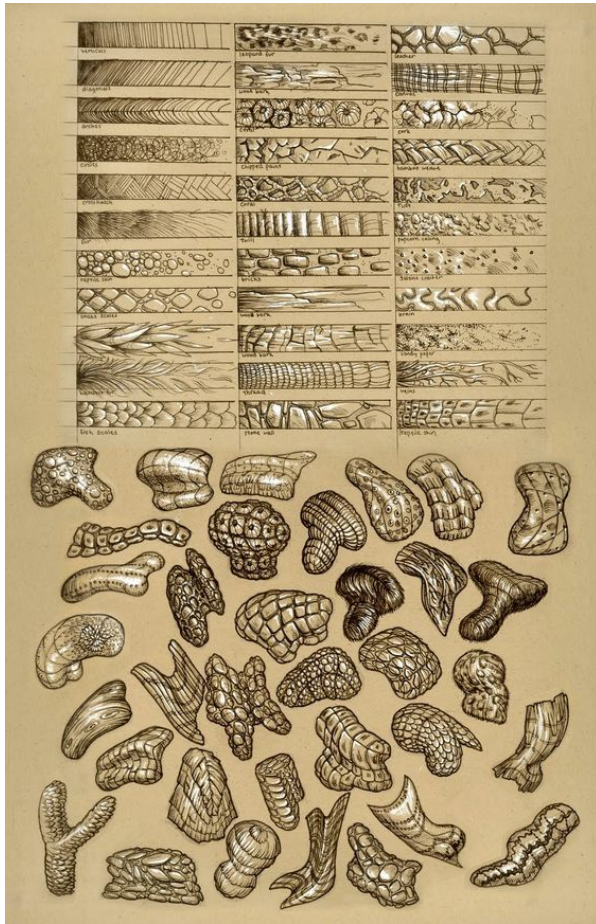


We will compromise and consider texture an element of art.

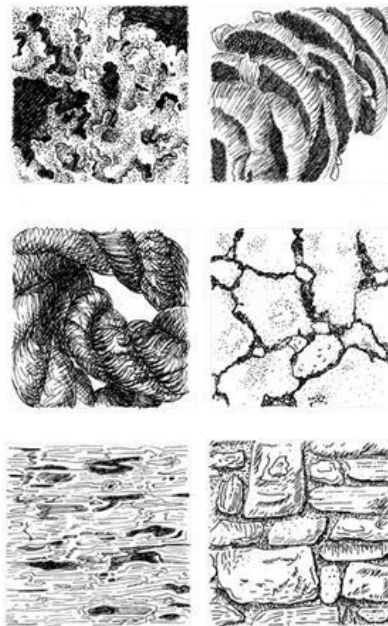
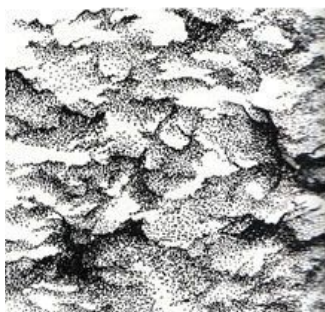
Look at the examples of texture studies below and in the next few pages. You may use them to help you problem-solve your methods for representing texture.



I rather like this texture study below left, and how the artist has taken the textures and applied them to these organic forms below, making them look 3D.



The bark of a tree: observe shape, and how in some shapes the same mark-making direction and pattern is used, but in other shapes the pattern and direction changes.



And a few other examples:

The works on this page are examples of designs incorporating patterns observed in nature or human crafted objects. Notice the roles of movement and contrast. Observe the shape relationships, and visual entrances and exits from the picture plane. Some of these are graphically compelling, even mesmerizing.



These works and those on the next page are intended not as examples of your project (obviously they don't meet the criteria), but as examples of beautifully composed and drawn works incorporating patterns, textures and lineworks you might abstract from nature.

These images are simply beautiful drawings or prints. Look at them for how the artist uses line, texture, and mark-making. What do these works express to you?

