

Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

May 11-15, 2020

Course: Art

Teacher(s): Ms. Clare Frank

Weekly Plan:

Monday, May 11

- Watch the instructional video “Applying Perspective”
- Drawing “View through a Window”: Establish structured illusion of space space, with eye-level and converging parallel lines * You may use dry media of your choice, including colored pencils, pastels, or graphite. Use discretion in selecting media. The default is pencil. See page 5 for project overview.

Tuesday, May 12

- Drawing “View through a Window”: Finish developing general shapes for view outside and fine-tune shapes for interior space

Wednesday, May 13

- Watch the instructional video “Livia’s Garden Room”
- Drawing “View through a Window”: Develop the imagery seen outside, with particular attention to shape relationships, specific shape qualities, and drawing style.

Thursday, May 14

- Drawing “View through a Window”: Develop color, value, mark-making, and linework patterns in the imagery seen outside.

Friday, May 15

- attend office hours
- catch-up or review the week’s work

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

Monday, May 11

1. **Watch the instructional video** for Monday, May 11 in GoogleClassroom.
2. Look over the Project Overview on page 5.
3. (16-18 min.) Continue drawing “View through a Window”: **Establish structured illusion of space, with consistent eye-level and converging parallel lines.**
 - a. Check the **overall layout** of your drawing, paying special attention to **shape relationships**, the **relationship of interior to exterior**, and to the **overall composition**. Adjust as needed.
 - b. Assuming you are showing part of the window structure and possibly part of the wall, window sill, or room, **identify any parallel and perpendicular lines**. Next **ascertain your eye-level**.
 - c. **Converging Parallel Lines:** Remember that parallel lines, when seen even at a slight angle, appear to converge. These parallel lines will converge upon a vanishing point on your eye-level or above your head, far outside the picture plane! However, this means that on your page the parallel lines will incline towards each other slightly. Make sure they do so, and that they are inclining toward the vanishing point. This will mean that:
 - i. The space between horizontal parallel lines will be wider where the lines are closer to you, and narrower where the lines are farther from you (like the window in Andrew Wyeth’s painting *Wind from the Sea*).
 - ii. Any horizontal lines below your eye-level will seem to angle upward as the line moves further away from you. In contrast, any horizontal lines above your eye-level will seem to angle downward as the line moves further away from you. However, a horizontal line exactly on your eye-level will remain horizontal, at right angles to the sides of your picture plane and parallel to the top and bottom edges of your picture plane.
 - iii. The vertical lines appear to angle in towards each other ever so slightly. In class exercises we usually pretend they are truly vertical on the page, but in fact the vanishing point is directly over your head. For this drawing you may choose to keep the vertical lines vertical, in which case they will be parallel to the right and left sides of the picture plane, and perpendicular to the top edge.
 - d. **Show the dimensionality of the window and wall.** While in cartoons or comic strips the windows may be shown as a 2D shape, like a gridded rectangle, in fact any window has dimension. Observe the depth as well as the width and height, by showing all edges seen.

Tuesday, May 12

1. Continue drawing “View through a Window”: **Finish developing general shapes for view outside and fine-tune shapes for interior space.**
 - a. (15 min.) Check the **overall shapes and shape relationships for the view outside**, and adjust as needed. Pay close attention to the **positive/ negative shape relationships**, seeing even the sky or the lawn as a shape. Eyelevel still applies, both outside and inside!
 - i. Remember that things far away appear smaller; the tiny wren singing on my window frame may appear larger than my neighbor’s truck across the street.
 - ii. Size relationships should make sense in proportion to each other. Use your physical knowledge to help you. The tabby cat sitting on the curb has a body of about the same thickness as the curb’s height. In contrast, a robin’s body is not as thick as the curb, though it may be as tall as the curb!
 - iii. Use shape, value and color to show imagery when you can’t show detail. Perhaps the most important secret in art is how to imply information rather than to show it! Don’t make something larger just because you aren’t sure how otherwise to show the detail - instead, use shape and color/value. To show the bluebird on the telephone wire across the street, I’d place a blue brushmark adjacent to a shorter reddish daub. Just a dab’ll do ya!
 - iv. Use texture, mark-making and value to differentiate the shape areas outside, beginning to hint at imagery.
 - b. (5 min.) Develop the **value range and contrast in your interior space** to enhance dimensionality (3D quality). Consider direction of light in relation to the planar surfaces of your interior spaces. Look at Andrew Wyeth’s paintings *Wind from the Sea* and *Frostbitten Apples* for examples. These paintings were in last week’s instructional video.

*** Don’t go cartoony just because you are drawing a scene. It is a thoughtless but easy mistake to jump ahead and define the objects with thick black outlines and stereotyped shapes because that feels “safe”. It isn’t though. It’s just a default mode that limits you and closes doors to growth. Instead really observe and develop the individual shape qualities and textures. Apply the skills we practiced in drawing organic objects and representing form and texture. Pages 7-8 show you helpful ways to simplify form. ***

*** Note: Skills and techniques are tools! Use a variety of techniques, including optical value with mark-making and linework. You don’t have to use color but if you do, use varied saturation levels and be sparing of pure prismatic colors. Instead, focus on muted colors and include chromatic grays.***

Wednesday, May 13

1. **Watch the instructional video** for Wednesday, May 13 in GoogleClassroom.
2. (18 min.) Continue drawing “View through a Window”: **Develop the imagery seen outside**, with particular attention to **shape relationships, specific shape qualities, and drawing style**.

Today you will really focus on the imagery outside, bringing your drawing from general to specific. As you work keep objectives and strategies in mind, including the following:

- **Contrast**

- **Value:** A wide range of values, with varied levels of value contrast, including high, medium and low contrast.
- **Color:** If using color, use varied levels of contrast. Include contrasting hue, for which you use complementary color relationships, and contrasting saturation levels. Definitely avoid too much pure prismatic color (your kindergarten crayons didn't just get into a big accident), but a bit of prismatic amongst lower saturation colors does perk things up!
- **Texture:** Implying a variety of textures increases visual interest. Vary the size, thickness, length, shapes, and density of mark-making.
- **Line:** Varying weight and length of line increases the illusion of space and texture. Contrasting qualities of line, such as mechanical and organic, help distinguish between types of substances or imagery. Implied line and varied line direction or movement add to visual interest and the illusion of space.
- **Shape and Size:** Most of your shapes will be irregular and even organic. Straight lined shapes will imply man-made objects, and of course your windows and walls will have straight lines. Size communicates the actual size of the object or how far away it is. A variety of sizes in the shape of a composition is helpful for visual interest.

- **Craftsmanship**

- **Media application and manipulation:** Take the time to apply your media to obtain beautiful physical effects. Attend to the quality of your marks and lines, and to edges and transitions.

- **Emphasis / Focus**

- **Placement of Emphasis:** Where your points of emphasis are in an image matters. A triangular arrangement of emphasis points creates more compositional stability and keeps the eye moving. Using the rule of thirds to help you place the points of emphasis within the picture planes can increase compositional harmony and open up the space more. Use emphasis to place importance on certain imagery in your composition - be inspired by what you see!
- **Creating Emphasis:** Contrast, movement, size, negative space and type of imagery all contribute to the creation of emphasis.

Thursday, May 14

1. (20 min.) Continue drawing “View through a Window”: Develop **color, value, mark-making** and **linework patterns** in the imagery seen outside.
 - a. **Evaluate before starting:** Take a minute to assess the current state of your work and to determine objectives and priorities. These should be based on the assignment objectives, time remaining (early next week), and your assessment of strengths and areas for growth. Make your strengths work for you!
 - b. **Complete the scene outside.** Use the advice from yesterday, together with your observation of the outdoors scene, to reach aesthetic and compositional harmony.
 - c. **Attend to craftsmanship:** Apply the media to obtain beautiful effects. Be especially attentive to the edges between shapes and overlapping areas, and to transitions between values, textures or colors.
 - d. **Visual Interest:** You are telling a story here - use draftsmanship, craftsmanship and imagery to bring your viewer into your world!

Friday, May 15: Use Friday to attend office hours or to catch up on the week’s work.

Have a great weekend!

“View through a Window”

Project Overview

Imagery:

For this project you are drawing a view of the world outside as seen from a window of your home. You may extend the concept of the window to a door, balcony or porch, but the core concept is a window. You will include some part of the indoors, if only part of the window frame and window sill or side wall.

Composition:

You have completed visual research and selected a view and composition. Continue to make decisions that create a strong composition through effective use of the principles and elements of design.

Draftsmanship and Style:

Develop strong draftsmanship, showing the specific line and shape qualities of your subjects, overlapping of shapes, and strong positive/negative shape relationships. Apply principles from linear perspective, such as converging parallel lines, and eye-level. Employ keen observation, but you do not need to have a photographic realism style. Your work can be slightly stylized or simplified, though this should not be in a comic strip or manga style or aesthetic. (With more freedom animation styles can be a temptation or a default, so I bring your attention to it now.) Instead, your style should be based on observation of form and specific shape relationships in the subjects before you. A wide variety of styles are possible within these bounds. For acceptable approaches to simplified form, please see pages 6-7.

Picture Plane:

The picture plane for your drawing should take up a full sketchbook page, though if for compositional reasons you need a border along the lower edge you should establish one, making sure it is straight and perpendicular to the side edges. Your drawing should be at least 8x8, but is more likely to be rectangular. Orient your page appropriately - horizontal for the landscape format, vertical for the portrait format.

Media:

You will have the opportunity to use dry media of your choice in this project - so colored pencil or pen is also an option (and there are other possibilities depending on what you have at home). Of course, every media requires a certain investment of time and craft, and the pacing of this project is based on pencil. Other media may take longer. As you consider what you would like to use, look back at the examples by the New York artists.

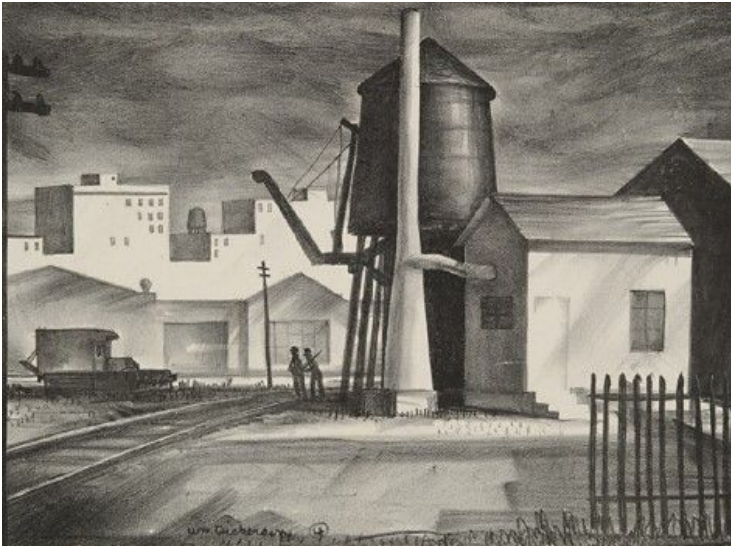
Concept and Expression:

In an excellent artwork, composition, imagery and style should come together to create an individual expression. You might create a particular type of atmosphere or create metaphor. Perhaps you'll include symbolism. Often meaning and expression develop naturally as part of the decision-making process.

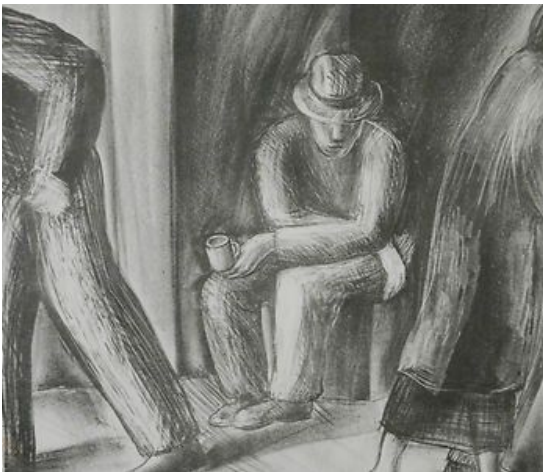
Regarding Simplified Style:

For acceptable approaches to simplified form, I bring your attention to artists from the early 20th century, such as Franz Marc, Georgia O'Keefe, Thomas Hart Benton, or any number of artists from the 1930's.

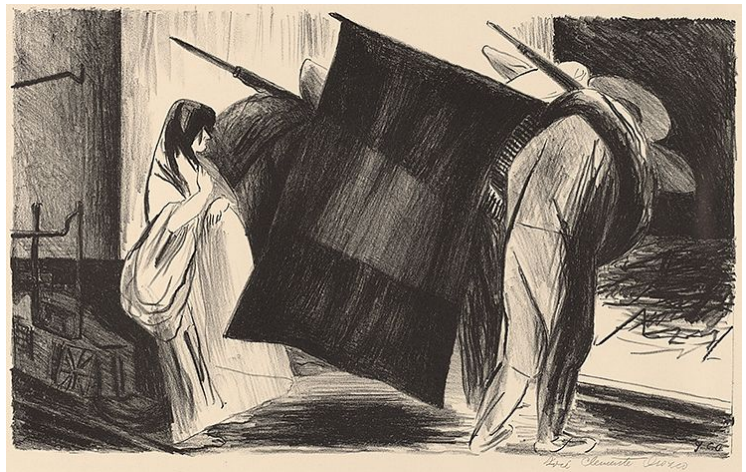
Here are some examples. Remember, I am showing you them as examples of style, not as examples of the project. Look at how **these artists simplified form while capturing the overall energy, lines and shapes in their subjects**. Notice their use of pattern, contrast, movement, and shape overlapping. Notice the way they used block-like forms, but also used **beautiful transitions** with value or mark-making.



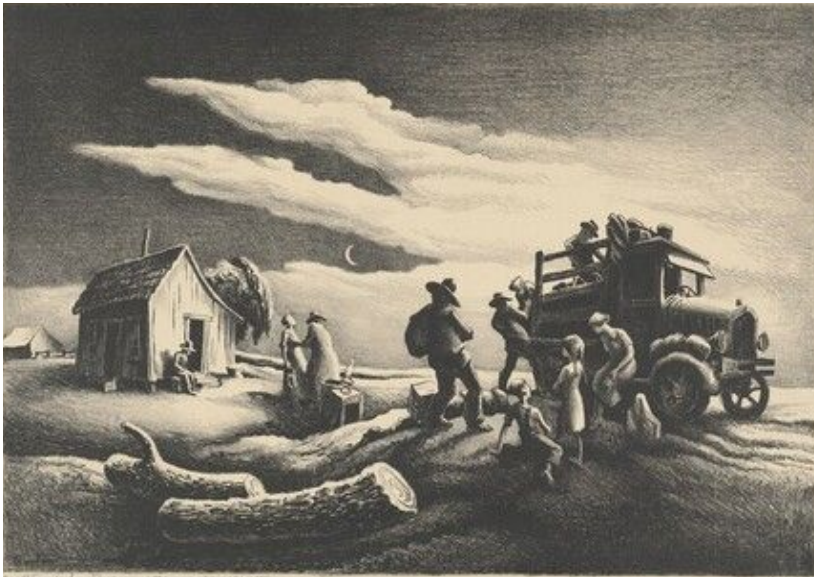
William Judson Dickerson, *Industrial Wichita #4* (1934), lithograph.
Right: Helen Jeanette Noel, depicting Chicago Row Houses in the 1930's



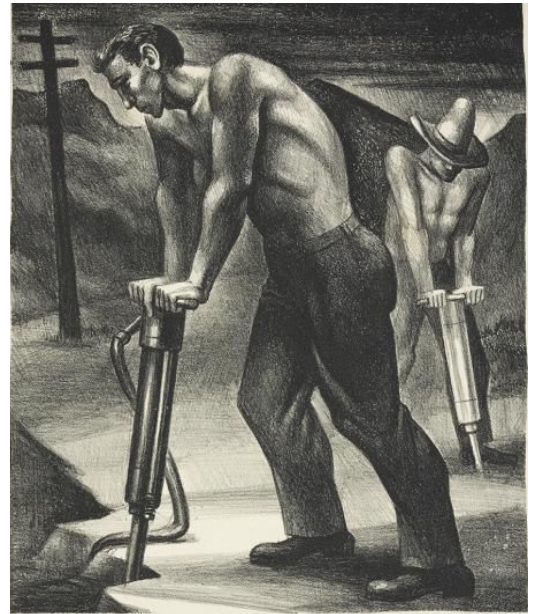
Helen Jeanette Noel, depicting a panhandler on a sidewalk.



Jose Clemente Orozco, *Bandera (Flag)*, lithograph, 1928



Above: Thomas Hart Benton, *Departure of the Joads*, 1939
Right: Frank Cassara, *Drillers*, 1939



Above: Arthur Runquist, *Lunch*, 1939



Above right: Thelma Johnson Streat, WPA era artist

Right: American School WPA artist, painting of a shipyard

