

Sketchbook Assignments: 2-D Design

Date due:

_____ Using an ordinary pencil, make a value scale by starting with the lightest gray and progressing to the darkest gray. The different values can be found by varying the pressure of the graphite pencil. You must find 5 to 7 values with each lead type (2B+?).

_____ Choose one element of art, such as line or color, and create an **abstract** composition emphasizing that element by limiting the others. For example, if you choose shape, you could vary the shape but keep the color uniform. Plan and organize your work so that it uses the principles of design.

_____ Draw one shape 10 times on one sheet of your sketchbook. Use the entire page, but leave space between each shape and room under each shape for a label. Once the page is set up fill in each shape with a different **unorthodox** media (not originally made for use in creating art) and label the media used in the appropriate place. Don't forget to look around the garage, kitchen, etc., as well as your art supply source for drawing and painting media.

_____ Choose a functional object (cookware, a chair, eating utensil, drinking glass, etc) and **write an art criticism** of the object. *You must include the following four parts:* Describe it without naming it. Analyze what elements are used to put it together. In order to do the interpretation; you must try it out. What is it used for? How does it work? At the judgment stage you must make two decisions: Is the object aesthetically pleasing? Does it function properly?

_____ Use the object from the previous assignment and **draw it by directly looking at it**. Use the best composition you can and use your entire page. **Do not simplify** the drawing look at the edges carefully. Notice proportions. Put in values and textures.

_____ Select one of the following periods and do research on the art of that period/culture. **Design the letters of your name in the style that reflects the chosen period.** The media for this assignment is your choice. Use the entire page for your composition.

Egypt, Mesopotamia, China, India, Japan, Greece, Roman, Gothic, Renaissance, Islam, Native Americans, Baroque, Rococo, Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, Africa, Cubism, Surrealism, Pop Art, and Op Art.

_____ With sketchbook and sharp pencil in hand, listen to a favorite song while making a *continual* pattern of lines. Let the music inspire the lines, and use the space on the sketchbook page in whatever manner you wish. Remember: lines can be thick, thin, slashed, dotted, etc. in areas. You do not have to use the same type of line throughout, however, it should appear that one line continued (even though it was changing) in order to form the pattern/design. At the bottom of the work write in the title to the song you were responding to.

_____ Design the page of your sketchbook by cutting strips of masking tape to use as a resist to a watercolor **tinted** background. The tape should lead to a focus point located a little off-center of the paper. Do a **contour drawing of a pet or an animal** at the zoo or pet store. Look carefully at the edges of your subject. **Do not simplify...put in every little bend and turn of all the edges. If you have another idea for a subject get approval from Mrs. Adams first!**

_____ Do *blind-contour* drawings of a complicated subject of your choice. Sit sideways in a chair and have the sketchbook on a table beside you. Place the drawing hand on the sketchbook, but look **only at the subject that you are drawing. Do not look at the drawing. This will force you to think about the contours of the object.** I can easily tell if you did not look at every “bend” and “turn” of the line that defines the edges. Contour drawings never look good at first, but with practice, the quality of your drawings, as well as the quality of your perceptual skills, will improve.

_____ Create a drawing that expresses **linear movement**. Have a family member or friend hold an energetic, active pose for you. You need to have 3 pencils taped together to use for this drawing. This method will create a multiple-line drawing, which will produce a loose drawing of the action.

_____ Repeat the previous exercise with a different pose. Choose one of the poses to use watercolor markers on. The markers must be watercolor because I want you to brush the markers with clean water using a brush or Q-tip. The idea is to give the **illusion of movement**. Look at each body part. Where is it in the drawing? Where was it before it moved to that position? Brush the water from the marks of the body part toward the area on the page where the body part moved from. Watercolor markers will give a nice wash effect (blur). Choose your colors wisely. Do they go with the action?

_____ Find a magazine photograph of rectangular solids, such as the exterior of building or interior rooms of a building. Glue these into your sketchbook. Use tracing paper to trace the main shapes in the photograph. Using a ruler and pencil, extend any parallel lines that recede into the distance. Identify the vanishing point/points and the horizon line, if possible. You will be drawing in all major edges; these are seen as vertical, horizontal, and diagonal lines.

_____ Do a direct observation of one of the telephones in your home. Select an interesting angle to view it. Use values to define the form. The page should end in a great composition. Consider all of the space on the page.

_____ Make a line drawing of a landscape, either real or imaginary. Draw this scene 3 more times (your page should be divided into quarters). Color all four pictures, using a different color scheme for each one. Compare the results. How does your feeling toward the scene change as a result of different color combinations? Which combination do you like best? Why? Do some combinations give the mood of a storm, sunny day, and/or disaster?

_____ Arrange a symmetrical still life and make a drawing of the arrangement on a page in your sketchbook. You need to sit so that you view the symmetrical arrangement properly (there will be equal balance on both sides of the arrangement if an invisible line cut the arrangement into two equal parts). Choose 4 to 6 items for use in your arrangement. Vary the shapes, sizes, and textures of the items that you choose to use.

_____ Use the same items from the still life in the previous assignment. Rearrange the objects slightly to create approximate symmetry. Make a drawing of the second arrangement. Use the same media for both drawings. Which one do you prefer?

_____ People come in a variety of sizes and shapes, but most do not vary with regard to proportions. Measure your own body and see how accurate it is to the proportions that artists use with the “head” as the unit of measure. The average adult is seven and one-half heads tall. Record your measurements for how many heads down is your chest, waist, hips, top of the knees, fullest part of the calves, and ankles?

_____ Do a drawing of the human figure. Try to capture the position and proportions of the model (friend or family). It is wise to give the model a prop or some kind of costume (hat, robe, etc.) to make the subject interesting. Do not worry about facial features.

_____ Find magazine photos of faces. Cut just the eye area from two of the photos. Cut just the nose area (from between the eyes to the tip of the nose) from 2 additional photos. Cut 2 ears from 2 different photos. Cut 2 mouths from your last two photos. Glue these facial images onto several pages of your sketchbook (a page for each feature). With pencil draw the features the same size as the magazine photo. Use values.

Most of these assignments require direct observation. Draw frequently. Look for new subjects or unusual viewpoints.

No assignments will be accepted late!