

Week Seven Assignment Directions:

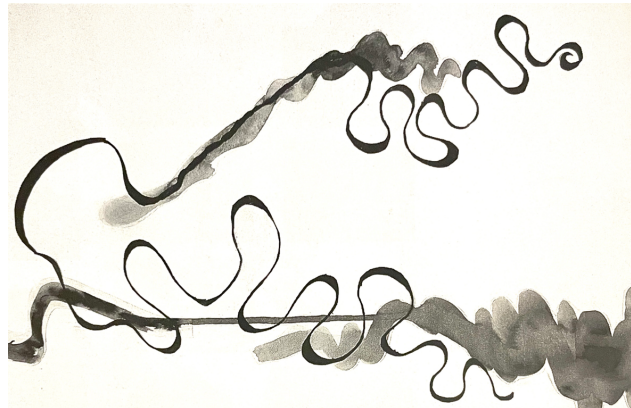
- Select 6 activities below. Complete all parts of the activity. Choose activities about concepts that you want to understand better or learn more about. You may choose more than 6 if you have more interests and time.
- Answer the questions and/or take photographs of your completed activity
- Save your file with your last name/first name ie: GravelSusannah.doc
- Label all your work and files with the title of each activity.
- Upload a document with your photos and your answers to the Canvas Classroom assignment drop box.

Activity #1: Line Experiments and Continuity Study

Materials: Black, white, and grey media. Cut papers on 15" X 20" illustration board. Leave 2" to 3" border and center the composition.

Objective: The student will explore the design elements of line through experimentation with line direction, width, quality, and media.

- Make various line experiments with black, white, and grey media (such as ink, graphite pencil, charcoal, Gray and white chalks, and black markers) on white paper.
- The experiment should vary widely in direction, align quality, width, and media.
- Using the line experimentation examples that you have made, put together a variety of types of line into a collage.
- The line should be connected, forming a collage composition that has single or multiple pathways, using the principle of continuity for unity.
- Tried to connect all lines and make smooth transitions between thick and thin lines. The line should seem to be drawn onto the board. Lines may go "off" the picture plane area.

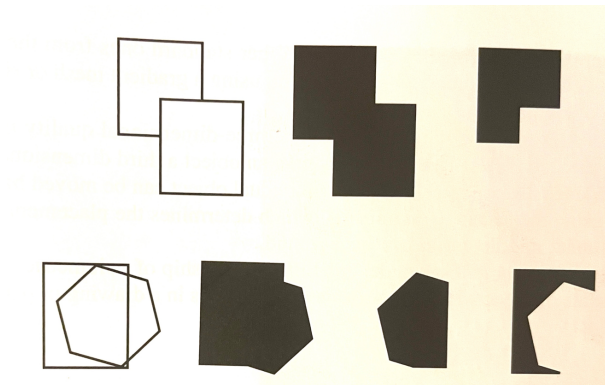


Activity #2: Invented Shapes

Materials: Ink or marker on board.

Objective: The student will make a variety of shapes: rectangular, curvy linear, organic, and invented.

- Make at least five examples of rectilinear and curvilinear shapes for the vocabulary of shapes to be used in subsequent studies.
- Next, make at least five shapes of your own invention. These shapes can be reminiscent of organic or man-made forms or simply individualized invented shapes. Fill the shapes with black marker or ink.
- Alternately, shapes can be made, using the combination of several shapes, through addition, subtraction, and intersection. These can be made by hand or digitally with the shape builder tool, or using unite, divide, minus front, minus back, etc., in the pathfinder functions.

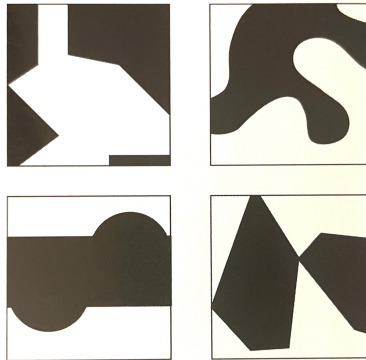


Activity #3: Positive/Negative Reversal Pattern

Materials: Ink or marker on board.

Objective: The student will make a variety of shapes: rectangular, curvy linear, organic, and invented within a composition on a plane.

- Using the concept of positive negative ambiguity, design about 10 shapes and 2" square units. Each unit should have a shape that easily reverses between figure and ground period to increase your success, design these units next to each other.



- The shapes can be invented or can be additive or subtractive combinations of several shapes. The units can have equal or unequal amounts of positive and negative space.
- Choose two units to make a pattern, alternating each unit in a grid system. The overall effect should be unified repetitious structure.
- The pattern may use simple alternations of units, or the units may be mirrored, reverse, or change in direction. Use tracing paper to aid in this process.
- Use a tracing of the pattern to transfer it onto the board. The final pattern should have figure ground reversal. Overall image size should be 8" X 10" to 10" by 12" on a larger board, leaving at least 2" border. Choose size based on what works best for the pattern.

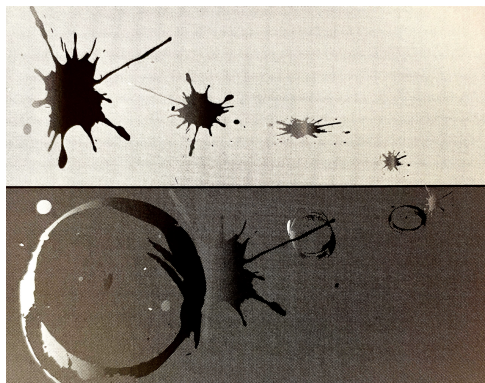


Activity #4: Digital Three-Dimensional Studies

Materials: Digital platform for drawing and painting.

Objective: The student will make a variety of shapes: rectangular, curvy linear, organic, and invented in 3D.

- The student can learn some basics of shapes becoming forms digitally in several ways.
- Invented shapes can be drawn with a pencil or pen tool on the computer.
- After brief vocabularies of these shapes are formed, the student can apply graphic 3D effects (in the graphic effects palette) to each specific shape, which will make them three-dimensional.
- Other shapes can be defined by gradients, either standard ones from the Swatch palette or a gradient that is customized by the student, using the gradient mesh or simply changing the layout of the gradient.
- Another useful tool for giving a flat shape 3-dimensional quality is the use of “extrude” effect or filter. This can easily give an object a third dimension, whether it is a paintbrush line (stroke) or a shape. The individual object can be moved back and forth in space by using the “arrange command”, which determines the placement of an object in the foreground, middle ground, or background.
- The students can this quickly understand the relationship of volumetric shape, positioning, and scale of object by use of flexible changes in a drawing or painting program.



Activity #5: Value Spatial Study

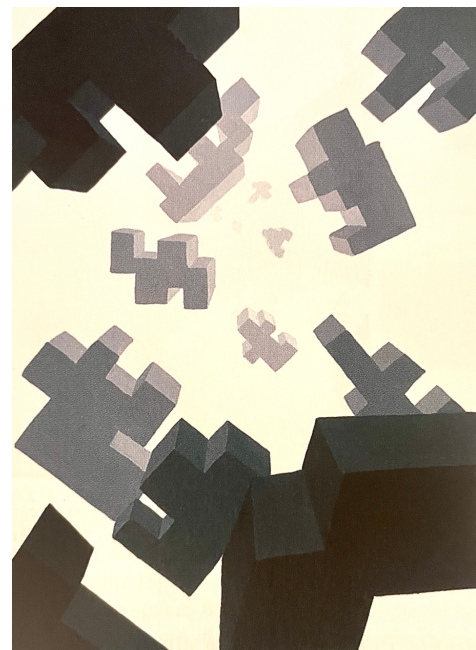
Materials: Black and white and mixed grey acrylic paint on illustration board. Picture area: approximately 8” X 11” to 10” X 14”, with a 2” border.

Objective: To sensitize the student to spatial issues. The student will use value in spatial rules to create a spatial illusion.

- Make an abstract design to demonstrate the illusion of depth, using linear perspective, overlapping, size contrast, value contrast, and/or atmosphere perspective.

- Use one of the shapes you have invented. Make it into a form by modeling, giving it depth, and making it appear to be a solid volume.
- Set your forms in an illusionary space: an imaginary interior, and open space with ground and sky, or as floating shapes and space.
- Use several Grays, black, and white to emphasize the volume of forms and depth. As forms recede into space, make the values gradually less contrasting and closer to the value of the background. Values may be light in foreground and darkened background or vice versa.
- Plan your composition with value drawings before executing.

Note: a ten-step grayscale must be completed before executing this painting. Use the grayscale as a reference for your final painting. Include this in your homework when turning it in.



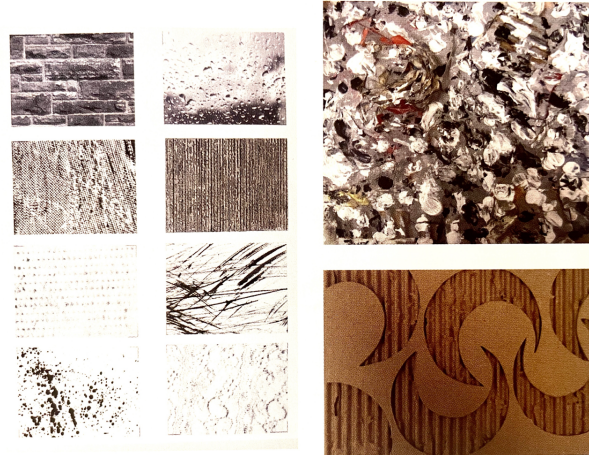
Activity #6: Texture Experiments

Materials: Variety of black, white, and grey media such as acrylic paint and graphite. Several textures objects such as string, wire, wood. Scraping tools (carboard, old credit cards).

Objective: To experiment with media to make simulated, invented, physical, and transferred textures.

- Use black, white, and gray media to make invented textures. Making lists of descriptive words for textures, such as bumpy, jagged, or stippled, to inspire textural variety.
- Carefully make some of the textures into patterns. Make others by experimenting with media. Imprint some objects using various materials dipped into ink, such as string, wire, and sticks.

- Try painting and scraping away layers of acrylic paint. You can make fraud edge from objects by laying lightweight paper on a textured object, painting with heavy paint, and then immediately scraping away the paper to transfer texture.
- Build actual textures by gluing small objects to a surface and painting them. Physical surfaces can be built up with layers of paper, tape, modeling paste, impasto paint, self-drying clay, foam core that is carved, Styrofoam, and so forth.
- Use paper to make some transferred textures by placing the lightweight paper on textured objects, such as heavy wood grains, coins, rigid vents, and rub the paper with a graphite stick or wax crayon.



Activity #7: Recovered Design

Materials: Glue, board, magazines.

Objective: To develop the picture plane through the use of chance and intuition; To examine the effects of actual and implied texture.

- This project will have an almost urban archaeological quality about it. It is reminiscent of old billboards along the highway that had been neglected and weathered. Layers had been torn away from these billboards, making an interesting abstract composition.
- On a 15" X 20" board, center and rule a 6" X 9" picture plane. In this area randomly glue 10 to 20 layers of color magazine images with a glue stick. Each layer can have one or several images. Areas of large type with images can also be used. Let the images overlap the edges.
- After several layers are applied, trim the edges, and then continue layering. Avoid too many representational areas.
- When all the layers are completed, use a hand sander, an electric sander, rasps, files, and knives to scrape, tear, sand, and gouge sections of the surface to reveal portions of the layers below.
- As you remove layers, look for relationships that appear and affect the overall composition. You may add collage areas to aid but continuity of the composition.
- Trim composition and mat with white board.

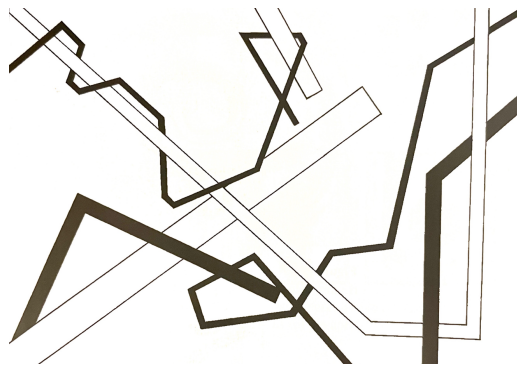


Activity #8: Line Position Proximity Study

Materials: Marker on hot press illustration board.

Objective: For the student to understand the relationship of line position to the picture plane. Unity through the repetition of direction, line width, and continuity should be considered. Proximity of the line groups can also be put into use.

- Using only straight ruler lines of different widths, make a composition of vertical, horizontal, and or diagonal lines. The lines should divide the picture plane.
- The concepts of unity to be used are repetition of the line element, proximity, and variety. Lines can be grouped in several areas, adding areas of interest. All positions--vertical, horizontal, and diagonal lines--can be used, but you may want to select only two or three choices. Diagonals can vary within 360 degrees but be careful to use some position repetition to organize the composition.
- There may be heavy black lines showing little white space, or the lines could be white against black. The main concept is to create a unified composition with as much variety as possible.
- Do several thumbnail sketches first, then draw one choice up to size on tracing paper and transfer it onto a board.
- The final piece should be accurately inked with marker.



Activity #9: Shape Emphasis Study

Materials: Cut black shapes on white illustration board.

Objective: The student will use invented shapes to create a visual point of emphasis in a composition. A structural manipulation of positive and negative areas will produce a strong composition.

- Create a shape with an interesting contour that is invented or pick one from the group of shapes that you invented previously. The shape may be curvilinear, rectilinear, or a combination of both.
- The shape should be varied in scale either by drawing it in different sizes or by changing the scale on a photocopier.
- Cut shapes of different sizes out of good quality black paper. Use the shapes to make a collage, creating a point of emphasis at the same time. Carefully design the positive and negative compositional space.
- A point of emphasis can be established by the use of isolation, direction, scale contrast, position contrast, and so forth.
- The composition can be varied by the reversal of shade, overlapping, and cropping. Try to use only asymmetrical balance for this study.



Activity #10: Economy Study

Materials: Cut out white shapes on a black ground made with black paper, all presented on illustration board.

Objective: To use and understand the concept of the economy in a figure/ground relationship.

- Use the same shapes as in activity 9 to create a study that explores the concept of economy.
- The shapes of different sizes should be white shapes on black ground for the study.
- Create a study using extreme economy of means. In this piece you should use five or fewer repetitions of the shape. The shape may be of any scale.
- The composition should be well designed, with thought put into the placement of the few shapes and figure/ground relationship.
- This study should be subsequently different from the shape emphasis study.

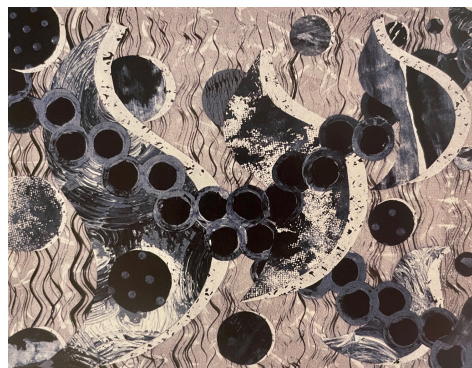


Activity #11: Texture Rhythm Study

Materials: Mixed media in black and white and Gray. Paint, drawing media, and textured surface, on illustration board.

Objective: The student will use experimentation with texture, to create a rhythmic visual structure in order to understand the design principle of rhythm.

- Use the concept of rhythm to create a composition. Keep in mind the use of repetitive elements to keep the eye moving throughout the composition. You may use legato, staccato, alternating, or progressive rhythm.
- Parts of this composition are to be made with various textures in black, white, and grey media. You can use the invented textures that you made in previous activities, or you can use actual textured surfaces, transferred textures, and patterns.
- The texture should be inset into your rhythmic structure. Some textures can be repeated to emphasize visual movement within the piece.
- The final study will be a collage that has a rhythmic design and uses some combinations of textures in all areas of composition.
- The piece may be made in a traditional picture plane or have an alternative shape.
- Digital texture studies: a computer version of this activity is to explore the present textures in the graphic styles palette and to vary them by using filters and or effects. Computer drawings can also be texturized by filters or effects, such as SVG filters or crystallized.



Activity #12: Movement Montage

Materials: Cut photocopies on board.

Objective: To design and create the illusion of movement.

- Find several images from magazine photos that strongly suggest motion, frozen motion, or blurring. Or the nature of the form should suggest innate movement.
- Make 10 black and white photocopies of one of the images.
- Make a montage using all ten photocopies in whole or in part to express a design principle of movement. You may overlap or cut apart the image or use the whole image.
- The final piece should be an abstract version of the original image using the repetition of the image to convey an overall sense of motion.
- The motion study can break free of the traditional picture plane format and be a defined or irregular shape.

