

Name: \_\_\_\_\_ Period: \_\_\_\_\_ Date: \_\_\_\_\_

## Beginning Drawing – Contour Line Studies and the Organic Drawing

This exercise is designed to help you learn to use a split complement color scheme to create convincing transitions of **value** and the illusion of 3 dimensional **form**.

A **split complement harmony** includes, one complement set and the analogous colors, split on the dominant complement side,

**Media: Prisma color pencils**

**Format: 9 inches x 12 inches illustration paper**

Steps:

1. Check out a photo from the binder of organic still images provided (\$5.00 replacement fee).
2. Fold a sheet of newsprint in quarters to create 4 rectangles of equal size.
3. Make a careful visual study the defining edges in the image, before beginning your contour sketches using a #2 pencil. There is no shading or value in a contour line drawing.
4. Rotate your photograph and paper for each new sketch so, when finished, you will have 4 drawings that look very similar, and you have studied the image from 4 different views.
5. You are now ready to make the final contour line drawing on your illustration paper; this will be the template for your color pencil work.
6. You will be using complementary colors for darker, more neutral values, and analogous colors for visual movement and variety. Tints will be created by leaving the white of the paper.
7. Begin the final drawing by laying down a field of color in all areas, always work from line or shape edges. You may choose your own color scheme, or work from those in the photo.
8. Once the base color has been established, you will begin build contrast by layering the complement with the dominant color. **Remember that contrast is greatest next to an edge and there should be no gaps of color next to contour line edges.**
9. The finishing touches will be to split the dominant color by using the analogous colors surrounding on either side, refer to the color wheel for help identifying the correct colors.

### Matting Directions:

You have been provide with 2 sheet of 17” wide x 14” high sheets of mat board

- Measure the portion of your artwork that you want to be visible through the mat window.
- Do not measure the white area, the original paper was 12” x 9”, your window will be at least 1” smaller than the original paper size.

The mat is	17 inches wide	14 inches high
The artwork is	_____ inches wide	_____ inches high
Subtract the artwork from the mat size	_____ inches wide	_____ inches high
<b>Divide these new #'s in half</b>	<b>_____ inches wide</b>	<b>_____ inches high</b>

This new set of numbers is the wide of your border

Set the mat cutter to the size indicated and trace the line onto the back of the mat board

Check to be sure you have a backer to cut into

Check the blade for chips

Hold your work steady and cut your mat – the border will be two different dimensions

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## Beginning Drawing – Leaf Drawing

**Self-evaluate** your work by placing an X in the box you feel you earned. Attach this sheet and your reflection to your drawing with a paperclip.

Criteria	Couldn't be Better	Well Done	Gets the Basics	Confused about the basics	Missing or incomplete
<b>1. Original Color Creation</b> - the creation of new colors not found in the Prisma color box. Consistent and evenly applied blends and individual strokes of color enhance leaf forms.					
<b>2. Local Color</b> –shifts in local color. You used an analogous color scheme, 5 colors in a row on the color wheel, to add a quality of shifting light and color					
<b>3. Composition</b> - this work reflects a careful study of the original image. The artist may have chosen to omit or add element to the original sketch for visual balance or movement. The sketch is no longer visible.					
<b>4. Visual Rhythm</b> – A careful and considered distribution of low, medium and high key color combinations has worked to create visual movement and drama throughout the piece.					
<b>5. Delivery and Stroke</b> – <b>hatched</b> line and color blends have been used to enhance 3-dimensional surface qualities. You have worked with the shape in the same way you worked with the ellipses in your cylinder drawing					
<b>6. Local Value</b> – surfaces shift in value across the form					
<b>7. Contrast</b> - complements or black have been used to create low key areas and the white of the page is visible for highlights making the leaf forms appear strongly 3 dimensional. There is also a clear impression of space between individual leaf forms and the background.					
<b>8. Presentation</b> <input type="checkbox"/> Your signature appears on the front, lower right hand corner <input type="checkbox"/> Identified by date, period, and name on the back of the artwork and mat <input type="checkbox"/> Cleanly cut and well assembled mat and backing					

\_\_\_\_\_/ **80 total points earned**

\_\_\_\_\_/ **10 Edited pre-write**

\_\_\_\_\_/ **10 Error free, properly labeled, and mounted reflection**

\_\_\_\_\_/ **100 Project Points**

## The 7 Principles of Art

The way the elements of art are organized, or arranged, in a work of art

- Balance or Visual Weight** – Elements are arranged to create a sense of stability.
- Focal Point or Area of Emphasis** – Combines elements to point out their differences. The area of greatest difference gets our attention.
- Gradation** – Elements are combined using a series of gradual changes.
- Movement** – How the viewer's eye moves throughout the work of art. Some artist combine elements to create the illusion of action, others create a sense of perspective and space
- Proportion** – Elements are combined to create size relationships
- Rhythm/Unity** – Elements are repeated to create a visual tempo, our eye moves throughout the piece gathering similar elements. Rhythm creates visual **unity**; it is what holds the work together.
- Variety** – Contrasting elements are combined to create visual interest. These are the parts of the image that stand out, to establish a figure ground relationship, the subject and a background.

## THE PROJECT REFLECTION

- Part I: Reflection Pre-write**: You need a minimum of 2 editors, use two different colors of ink so I can see the evidence of editing on your pre-write.
- Part II: Typed and edited reflection paragraph**

### Reflection Paragraph Format

Font: Times New Roman

Size: 12 point

Format: double space

**Your name**

**Period**

**Date**

### Leaf Drawing Reflection

Your **reflection paragraph** should respond to the following questions, though not necessarily in the same order.

1. Describe the focal point of your drawing, what draws your eye into the work?
2. Explain the visual movement through your work, start at the focal point. How does your eye move throughout the composition? If there is no visual movement, explain what could be changed to create it.
3. Explain how you have created visual unity, or rhythm, in this work of art.

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## Reflection Paragraph Worksheet

Blissful	Relieving	Upsetting	Reflective	Judgmental	Awed	Confused	Disillusioned
Satisfying	Inquisitive	Confusing	Peaceful	Faithful	Inspired	Incredulous	Startling
Beguiling	Tantalizing	Disgusting	Sympathetic	Relaxing	Hardened	Incongruous	Distressing
Fulfilling	Insistent	Rational	Belligerent	Philosophical	Symbolic	Insufficient	Uplifting
Contemplative	Harsh	Petrifying	Pugnacious	Depressing	Agitating	Inadequate	Joyous
Passive	Disturbing	Calming	Contentious	Spiritual	Indignant	Manipulated	Judgmental
						Appalling	Combative

1. Describe the visual impact, or mood, your work evokes, this will serve as your introductory sentence.

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Elements	Select those that apply			
<b>Color</b> Subtle Neutral Unpretentious Sumptuous Extravagant Distinctive Pale	Hue Brightness Muted Neutral Shocking Complementary Analogous Monochromatic Vivid	Startling Saturated Bright Lavish Profuse Stark Faint Warm Cool	Faded Dull Vibrant Simple Rich Lively Intense Modest Deep	
<b>Line</b> Stroke Mark Precise Blended Mechanical Hatched Contour Cross contour	Gradual Long Short Soft Hard Bold Agitated Straight Angular	Intermittent Harsh Irregular Wispy Decisive Dominant Curving Hesitant Expressive	Elegant Geometric Repetitive Jagged Random Wandering Interrupted Calligraphic Continuous	
<b>Texture</b> Repetitive Rough Shiny Jagged	Scabrous Scurfy Furry Hairy Smooth	Squishy Subtle Slick Irregular Spongy Corrugated	Harsh Rugged Uneven Bumpy Moderate	
<b>Space</b> Deep Vast Flat Expanding	Overlapping Elliptical Atmosphere Perspective Claustrophobic	Scale Roomy Shifting Contracting Proportion	Range Cityscape Landscape Infinite Crowded	
<b>Shape or Form</b> Abstracted Convincing 3 Dimensional Realistic Representational	Contrasting Light Source Complete Dramatic Expanding Positive Sculpted Mechanical Geometric Negative	Curved Angular Geometric Organic Ordered Bulky Volume Mass Precise	Light Heavy Massive Textured Modeled Stable Solid Curved Scattered Random	
<b>Value</b>	Light Surface Chiaroscuro Dramatic Gradual	Minimal Graduated Medium Controlled Blended	Changing Dominant Established Transitioning Subtle	Deep Slight Dark Light Subdued

2. What is the first thing your eye is drawn too? You may want to ask a neighbor to tell you what they see first.

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3. Explain to the viewer where your eye travels from the focal point. Describe your path and the elements you see. If there is no movement, explain why that is.

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4. What holds this piece together? Describe how you have created visual unity, or rhythm, in this work.

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