Form 1

Visual Arts Units

The following are the units you will be exploring this year in compliance with CXC regulations. Complete each assignment to the best of your abilities using all the skills you have learned.

	Term 1	Term 2	Term 3
Form 1	Pre-unit: Learning to draw	**Unit 3:** Color Value	**Unit 5:** Value/Tone
	Introduction to Visual Arts	**Unit 4:** Color Schemes	**Unit 6:** Texture
	Unit 1: Line		
	Unit 2: Color Wheel		

Practice on a separate sheet if you have to, before filling in/submitting the assignments. All video links are there to support your learning, you can watch them as often as you need/want.

All assignments and artwork must be uploaded into sycamore for grading or submitted in class as directed by your teacher. Be conscious of the time you have for each assignment, deadlines are firm.

Write with a pen, draw with a pencil!

Work neatly!

Wishing you an amazingly artistic school year, good luck and have fun,

Silvia Rozema-Carty

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TERM 1

PRE-UNIT: LEARNING TO DRAW
Introduction to the basic drawing skills
1. Getting started
2. Lines
3. Ellipses
4. Imagination warm-ups

1   Getting started
The 50% rule
At least half of the time you spend drawing **must** be devoted to drawing purely for its own sake. Not to learn, not to improve, not to develop your skills, not even to apply what you've already learned. There are no restrictions on medium, no specific techniques you must use, no subject matter you must focus on. Draw the things you'd draw if you were the most skilled artist in the world; draw the things your brain insists you're not *ready* to tackle just yet.

The other half of your time consists of whatever lessons, courses or tutorials you might be following.

What does Visual Arts teach?
o **Confidence**. The willingness to push forwards without hesitation once your preparations are complete.
o **Control**. The ability to decide ahead of time what kind of mark you wish to put down on the page, and to execute it as intended.
o **Patience**. Living in this day and age, we are pretty used to getting the things we ask for instantaneously. Unfortunately, this leads to us being rather impatient, and when an exercise does not yield immediate results, or when we're not immediately able to do an exercise correctly, it can be quite frustrating. Here we face that frustration head-on.
o **Spatial Reasoning**. This is the primary focus of the course overall - being able to understand the things we draw as being three dimensional forms that exist in and relate to one another within a three dimensional world.
o **Construction**. The ability to look at a complex object and break it down into simple components that can be drawn individually and combined to reconstruct our complex object on a page.
o **Visual Communication**. The skills required to take a concept, idea, or amount of information, and to convey it clearly and directly to an audience using visual means.

Important rules to follow:

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- Read and follow instructions carefully
- Use only fine liners for the exercises, ideally size 0.5.
- Use preferable size A4 paper, copy paper is fine.
- Other tools like rulers, French curves, etc., can come in handy.

Video Link Drawabox Lesson 1, Part 1A: The Basics of Markmaking:
https://www.youtube.com/watch?v=4jDtwkoiBT0

2   Lines
Understanding Drawing

Major skill set

- Mechanical
  - These are composed of everything we require to command our muscles to make specific movements, resulting in particular marks on a page or canvas.
- Analytical
  - These consist of the skills required to truly see and understand the world around you.

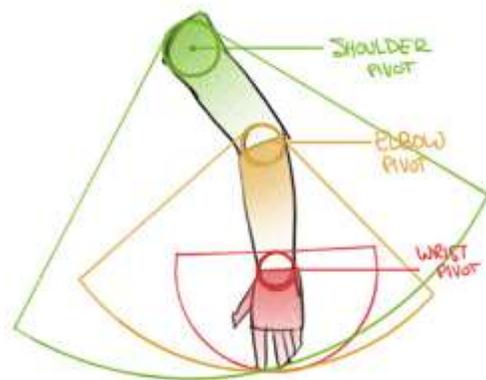**Marks must flow continuously, smoothly, and maintain a consistent trajectory**.

- First off, if a line must stretch all the way from one side of the page to the other, it must be made up of a single continuous stroke.
- Secondly, a line should not wobble back and forth with an unsteady hand.
- Thirdly, if you are drawing some kind of detail that zigzags back and forth, following distinctly different directions (like a tuft of grass or fur), wherever the trajectory changes, the stroke should end and a fresh one should begin.

Using your arm

- Wrist – small range of motion
- Elbow
- Shoulder – large range of motion

Train yourself to draw from your shoulder to create smooth, flowing lines.

Video Link Drawabox Lesson 1, part 1B: Using your arm: https://www.youtube.com/watch?v=gAtmiQgW6As

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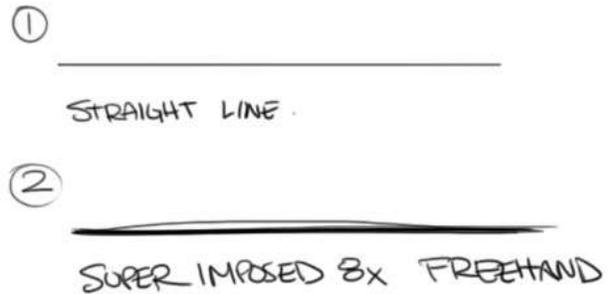Silvia Rozema-Carty

Homework/Class work assignment:

- o   2 filled pages of the Superimposed Lines exercise

**Superimposed Lines** (For Confidence)

This exercise is pretty straight forward. As shown here, start out with a simple straight line with a ruler or a straight edge of some sort.

Now, I want you to draw directly on top of that guideline and repeat the stroke freehand 8 times. Pretty simple, right?

① _____

STRAIGHT LINE .

② _____

SUPER_IMPOSED 8x FREEHAND

First try it with a relatively short line of a couple of inches. Once you've done a few of these and feel more confident, double the length. Then try half the page, and the full width of the page. As the stroke gets longer and longer, it will get more and more difficult. Also try some arcing lines, and even some waves - though the waves will definitely be very difficult.

Example:
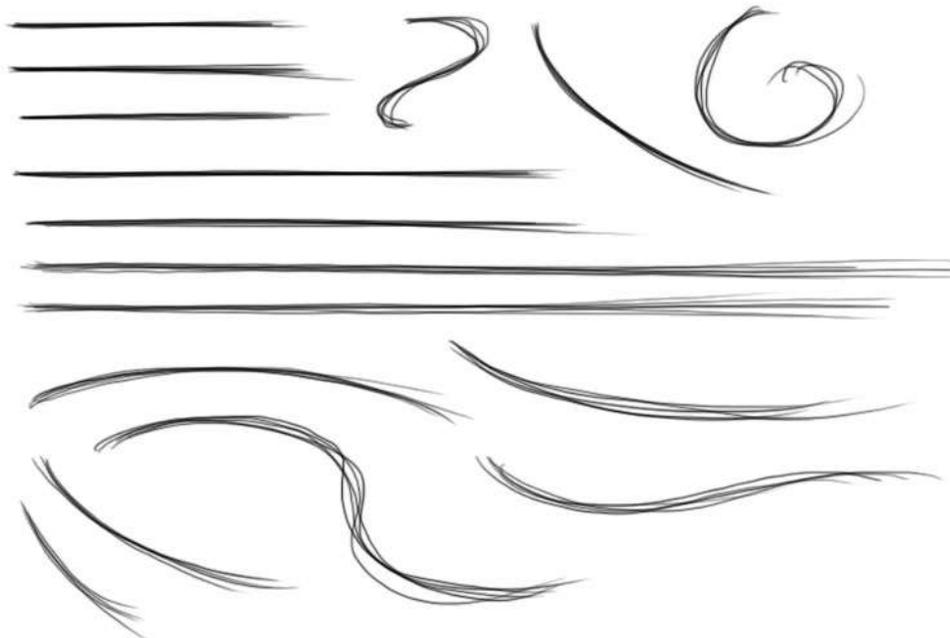
Homework/Class work assignment:

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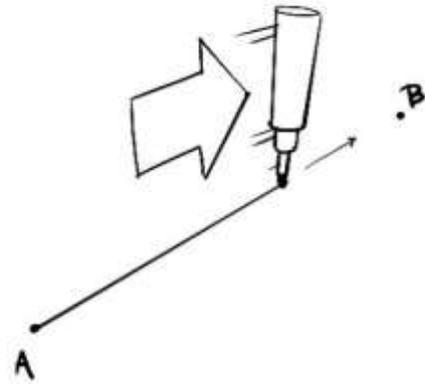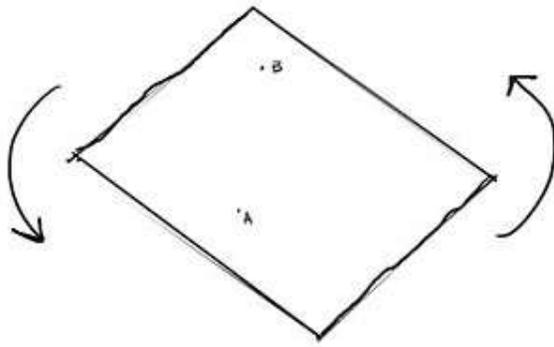
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- 1 filled page of the Ghosted Lines exercise

Ghosted Lines (Think before you draw)

Planning

For this straight line, we're going to establish where we want it to start and where we want it to end, and we'll mark these points out on the page itself.
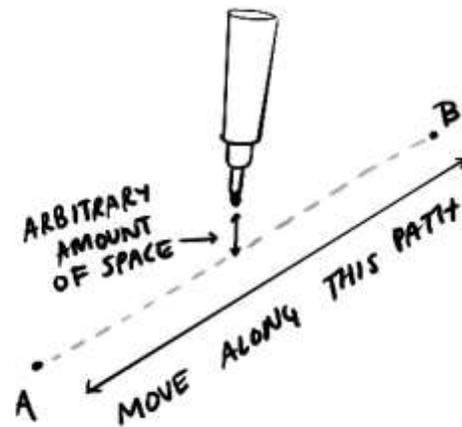
Rotating the page

Find the most comfortable angle of approach for the line you've planned out - so feel free to rotate the page as needed.

Both rotating the page and ghosting over the line make up the "preparation" phase of the 3-step process.

Ghosting

Ghosting basically means going through the motion of drawing your line, over and over, without actually touching the page. You engage your shoulder muscles just as you would if you were actually drawing the mark, and in doing so, you gradually build up muscle memory.

Note: While ghosting, do so only in one direction. Don't go back and forth.
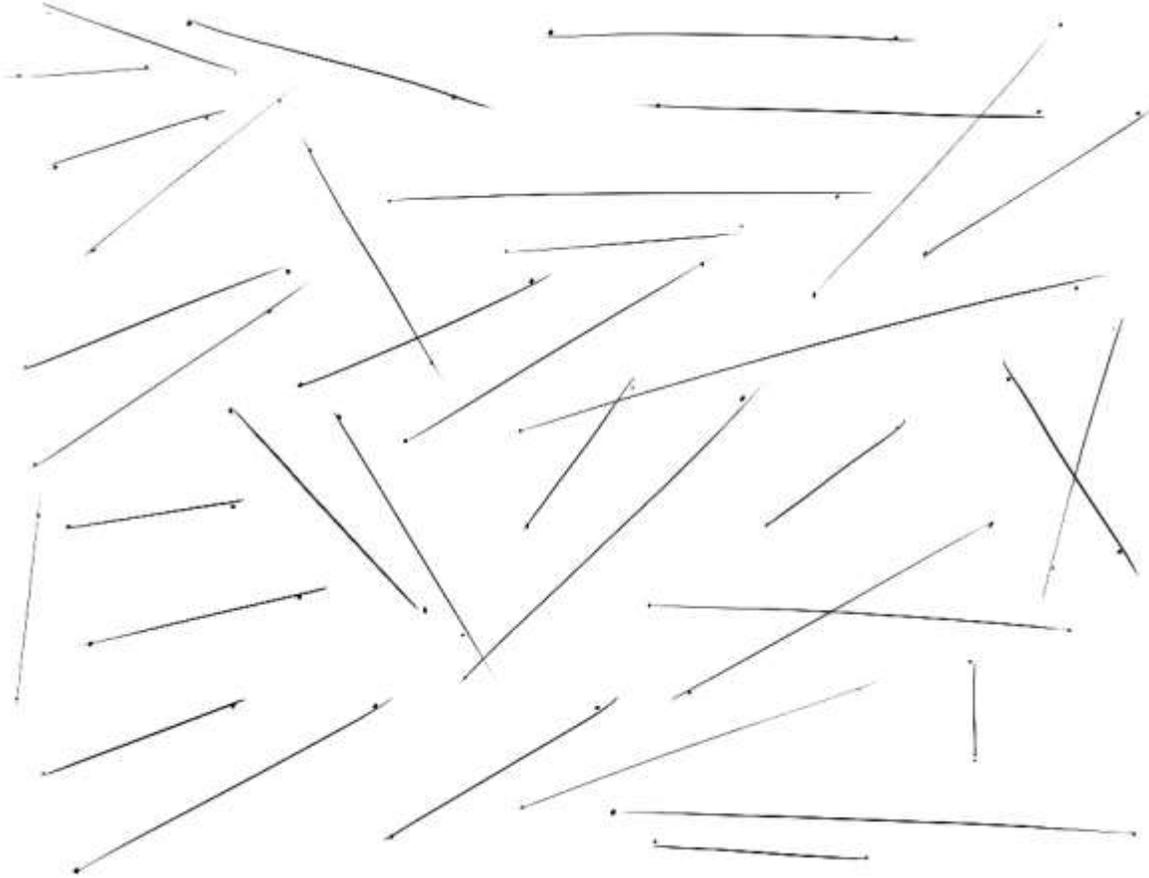
Execution

Once you feel comfortable with the motion, without missing a beat or breaking the rhythm of repetition, lower your pen to the page and go through the motion **one more time**.

Just once.

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Example:

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Homework/Class work assignment:

- o   2 filled pages of the Ghosted Planes exercise

Ghosted Planes (Planning and confident strokes)

Just like with the ghosting exercise, we start out by planning out our marks. Here we're doing so for more than one line at a time - we want to produce some sort of quadrilateral.

For each pair of points, rotate your page to find a comfortable angle of approach, ghost through the motion as much as is needed to feel comfortable, and then execute the stroke with a confident, persistent pace. No hesitation, no thinking about the plane as a whole, focus only on the mark you're making at that moment.
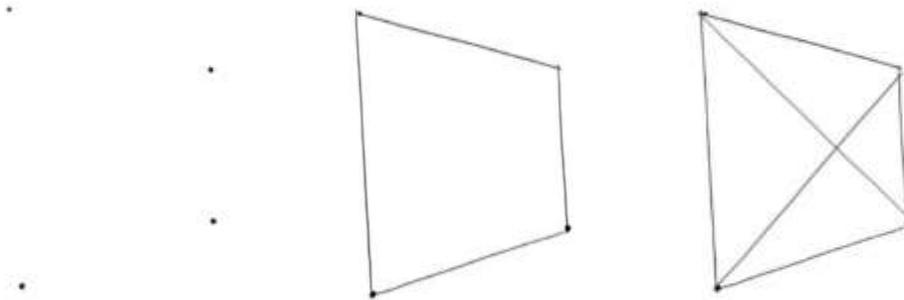
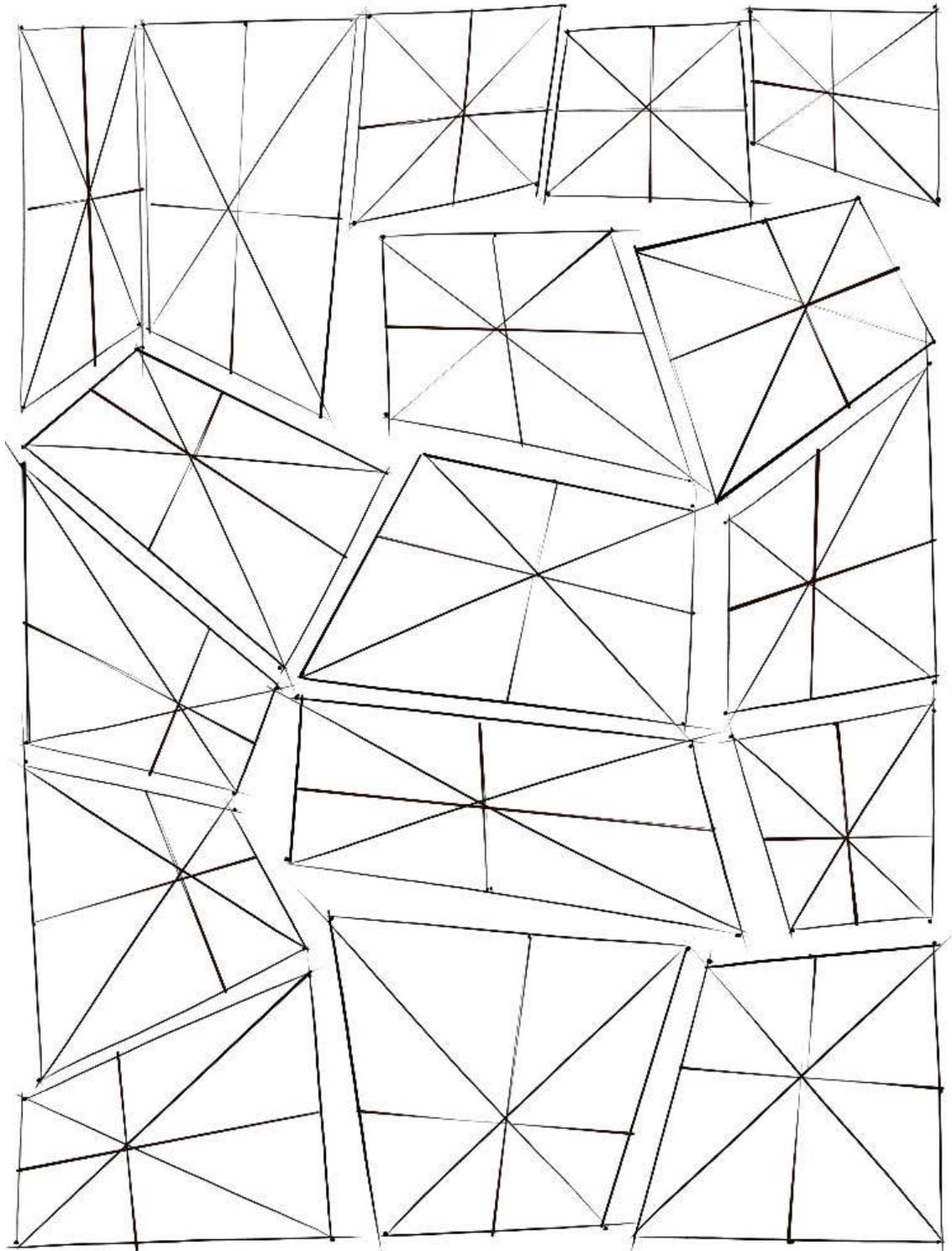To add some more practice with ghosting, go ahead and construct lines between the corners of our plane.

Finally, let's bisect the plane in both dimensions, drawing a cross through the center of the X we created in the previous step.

Student name: _____Class: 1A1 / 1A2
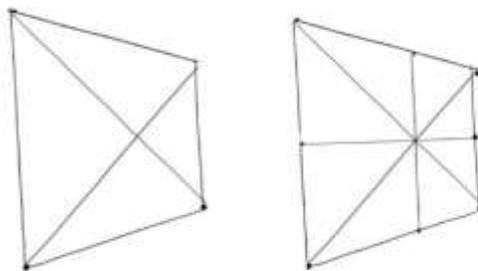
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Example:

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3   Ellipses

Are so prevalent because they allow us to, with relative accuracy, represent a circle as it sits in 3D space.

The anatomy of an ellipse

An ellipse has several specific properties:
- o   Its **scale**, the overall size of the ellipse
- o   Its **orientation**, the angle at which it is positioned
- o   Its **degree**, effectively the width of the narrower dimension of the ellipse

You'll also see here that there are two axes:

- o   The **major axis**, which defines the widest span of the ellipse
- o   The **minor axis**, which defines the narrowest span of the ellipse (which is also its degree)
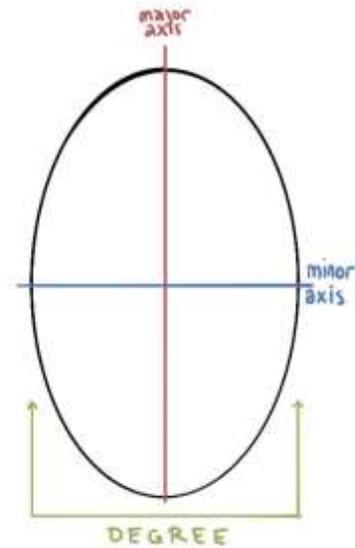
These two axes run perpendicular to one another. **The major axis does not, and will never, matter**. The **minor axis is extremely important.**
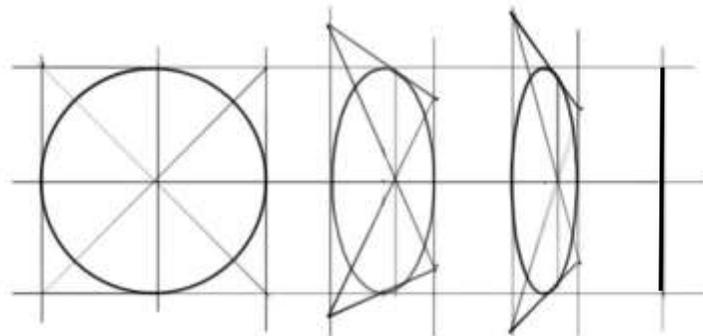
90°   0°

The degree

 If you take a coin, and hold it up facing you, you're going to see a circle. It's still an ellipse (a circle is an ellipse after all), but the degree of this ellipse (literally measured in degrees) is going to be 90°.

As this disc or coin turns however, the degree of the ellipse gets smaller, and therefore the ellipse gets narrower and narrower, until finally you're looking at the edge of the object, or an ellipse with a degree of 0°, as shown with the image above.

Far left is 90°, far right is 0°.

The minor axis

Now, while the major axis is largely irrelevant, the minor axis is critical when we start thinking about 3D space. The reason it's so important is that while the minor axis represents something in 2D space (the narrowest span across the ellipse), it also represents something important in 3D space as well.

In 3D, the minor axis represents a line, or in math terms a *vector* that points straight off the surface of the circle. It runs perfectly perpendicular to that surface.
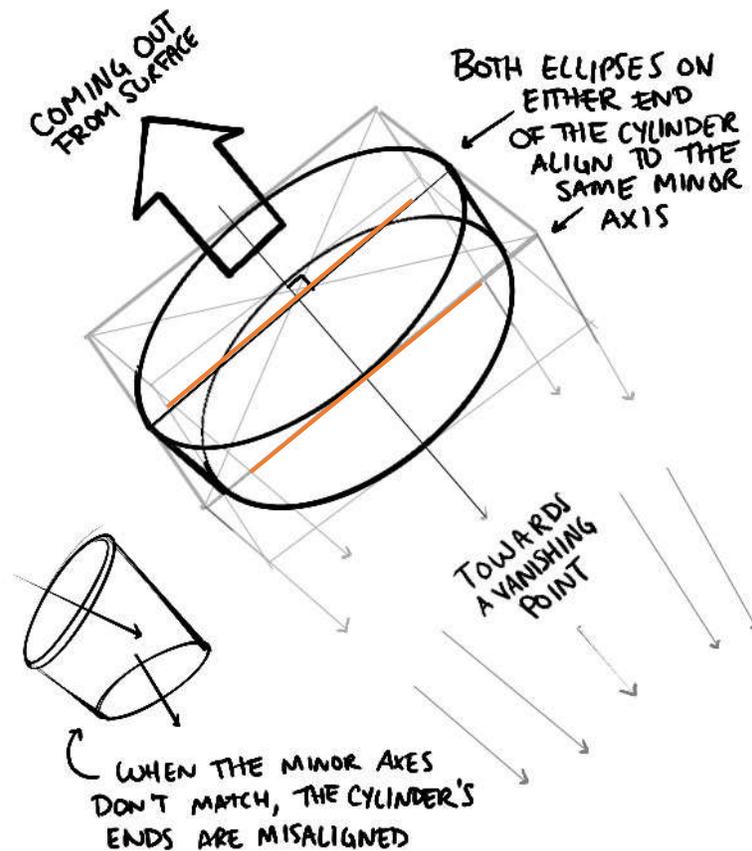
Student name: _____Class: 1A1 / 1A2
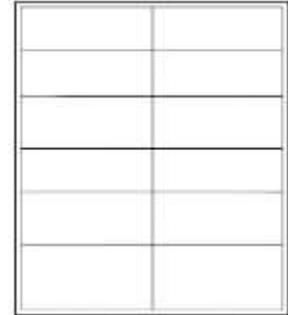
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**Homework/Class work and exercises:**

- o 2 filled pages of the Tables of Ellipses exercise

Tables of Ellipses

Start off by taking your piece of paper and dividing it into a table with two columns and a bunch of rows. Each of these sections will contain a different variation on the exercise.

For this one, you draw a circle starting from the far left of the box. Then, draw another beside it. Keep repeating it until you fill in the whole box. Strive to make your circles touch the top and bottom of the box, as well as the line to the left of it.
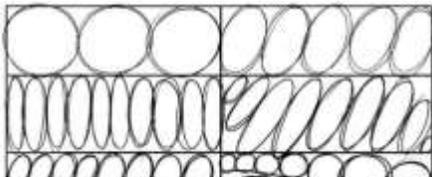
Next, same idea, but with ellipses. Within the same section, you should aim to draw ellipses of the same degree. You can also play with the angle of the ellipse, and this should also be consistent within the same section.

This one's a little different. Draw a wave through the section, dividing it into irregular pockets of space. Then fill these spaces with circles or ellipses, trying to keep them touching the bounds of the section as well as the curve. Everything should fit in there snugly, and nothing should be floating around.
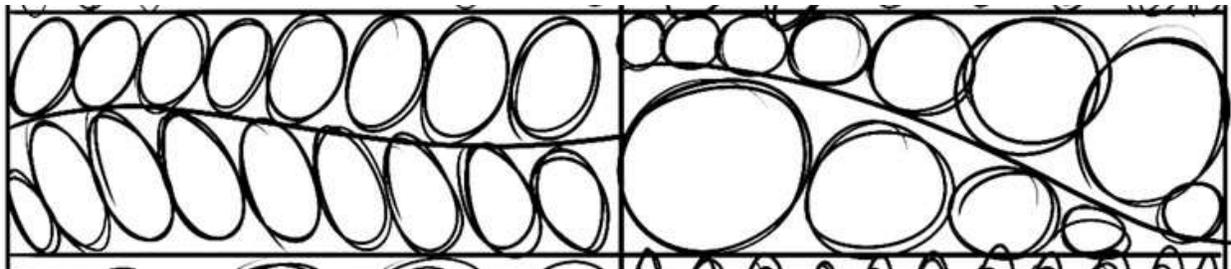
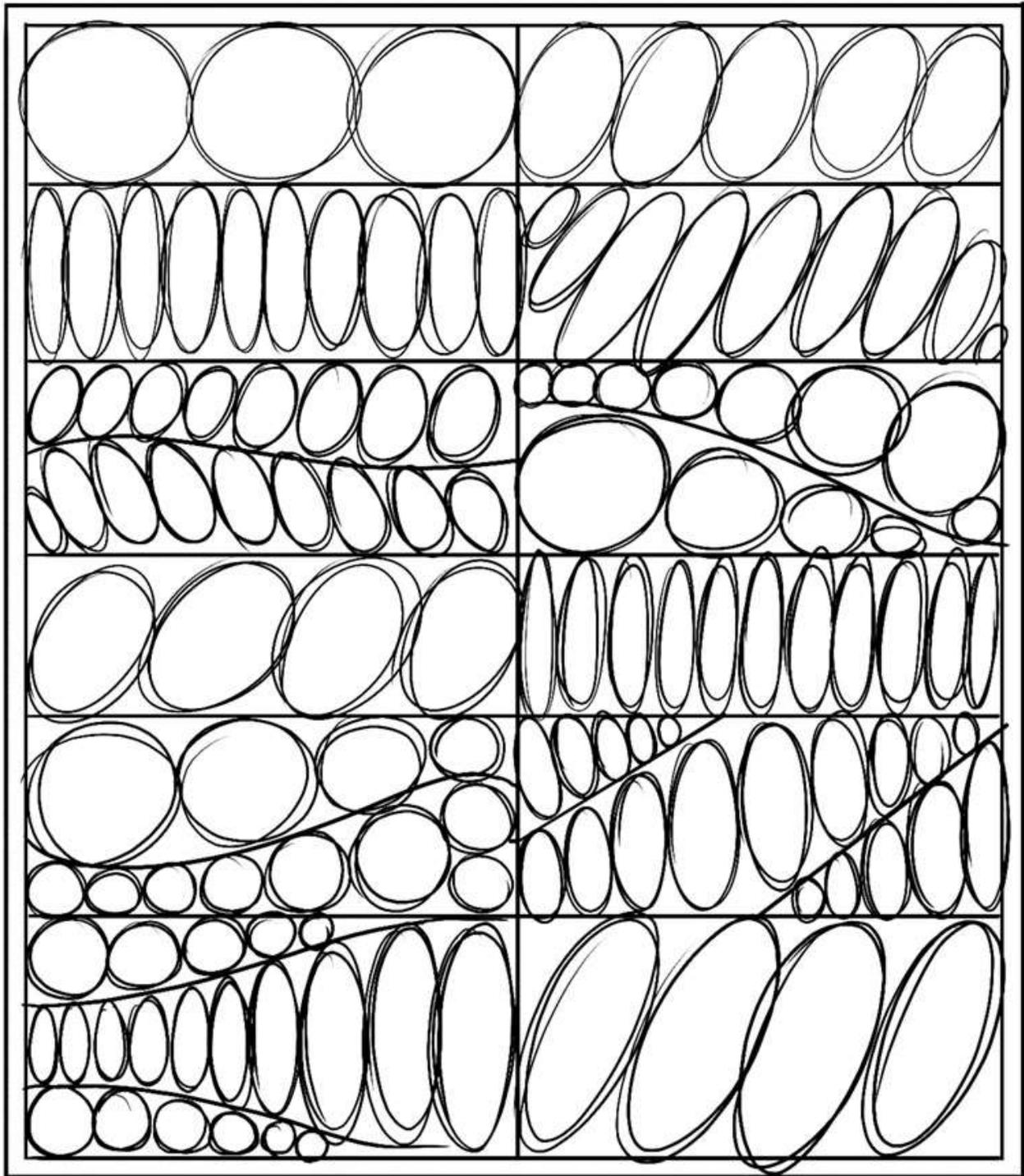**The purpose of this exercise**

This exercise is meant to get you used to drawing ellipses, in a variety of sizes, orientations and degrees.

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Example homework

Video Link **Drawabox Lesson 1, exercise 4: Tables of Ellipses:**
https://www.youtube.com/watch?v=OOboZKB033U&feature=youtu.be

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Homework/Class work and exercises:

o   2 filled pages of the Ellipses in Planes exercise

Ellipses in Planes

So, you've got your plane. Or as the case probably would be, a page full of them, but here we're going to focus on just the one.

It's kind of an awkward shape to work with - this one's not too bad, but they can definitely get a bit crazy on account of being arbitrary quadrilaterals.
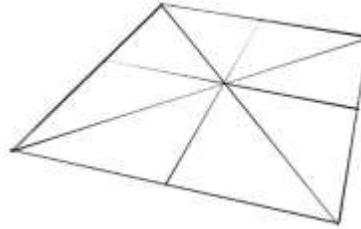
Put an ellipse in there. That's all.

Don't worry about anything aside from getting the ellipse to be smooth and evenly shaped, and having it touch all four edges of the plane as snugly as you can manage.

Be sure to make use of the ghosting technique. Don't worry if you mess up - you'll have plenty of planes to practice with.
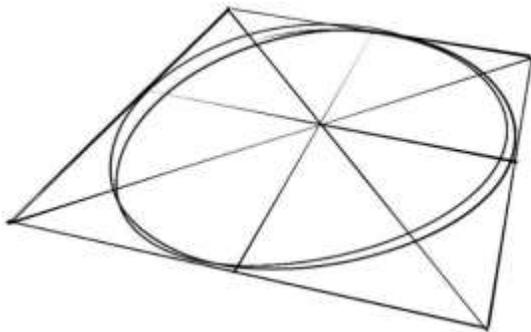
Purpose of this exercise

The purpose of this exercise is just about maintaining the smooth, even shape above all else. That is your first priority. Second to that is, as mentioned above, fitting it snugly within the plane, touching all four edges.

Example homework
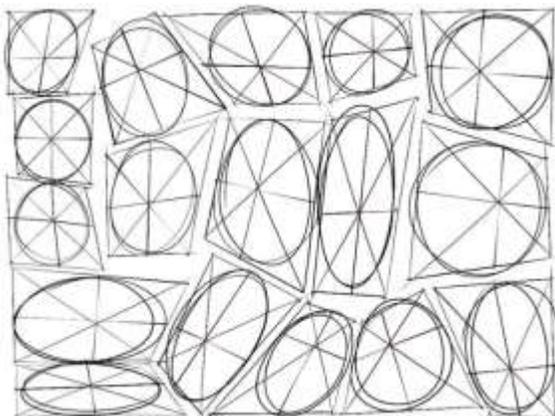
Video Link Drawabox Lesson 1, exercise 5: Ellipses in Planes:
https://www.youtube.com/watch?v=Ge_-s2SYGqs&feature=youtu.be

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Homework/Class work and exercises:

o   1 filled page of the Funnels exercise

Funnels

Start out by drawing a long line with a shorter one across it marking out its middle (roughly). This long line is going to be the minor axis we use to align the ellipses we draw later.

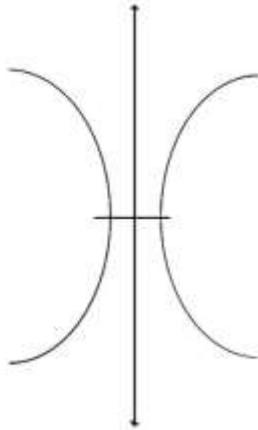It's worth mentioning that you should use a ruler or straight edge to draw these two lines. The ellipses will be freehand, and we want to focus on one thing at a time.

Along either side of the long line, draw an arc. This can actually be pretty difficult - it may be easier at first to just draw the arcs first and then place a line in between them. Alternatively, if you can find a large circular object, or something else to help you draw those curves, by all means, go ahead. Again, we're not practicing our freehand curves right now.

You'll find that in between these two arcs, we've created a sort of funnel shape.

In the space inside of the funnel, draw your ellipses. Strive to keep them aligned to the central minor axis line, such that each ellipse is cut into two equal, symmetrical halves down their narrower dimension by it.

Optionally, you can try to get the degree of your ellipses to increase as you move outwards from the center - keeping the middle one at a low degree (very narrow), and towards the outside, much more circular.

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Purpose of this exercise

This exercise is really about getting used to the use of the minor axis line, as well as continuing to work on getting those ellipses to fit snugly within a set space.

Common mistakes:

- Not aligned
- Poor spacing
- Being too loose

X ellipses are not aligning to the minor axis.

X ellipses are not snug up against each other. Use space better.

X ellipses should fit inside the funnel snugly.
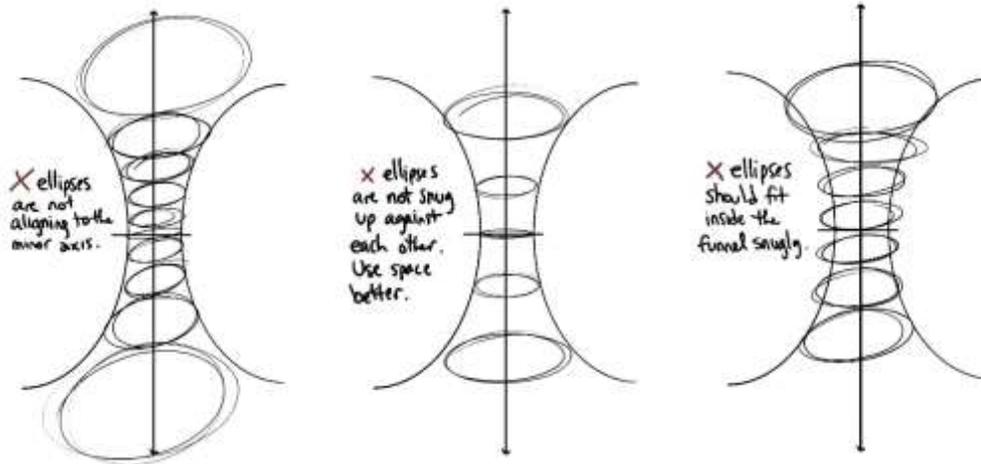
Example homework
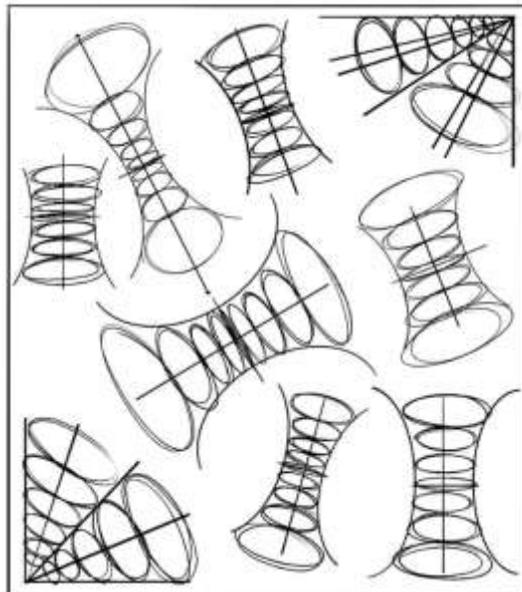
Video Link Drawabox Lesson 1, exercise 6: Ellipses in Funnels:
https://www.youtube.com/watch?v=GmNZn5E6mUk&feature=youtu.be

4   Imagination warm-ups

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A - Use your imagination to finish this picture (fill the space) feel free to add color.

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B -Use your imagination to finish this picture (fill the space) feel free to add color.

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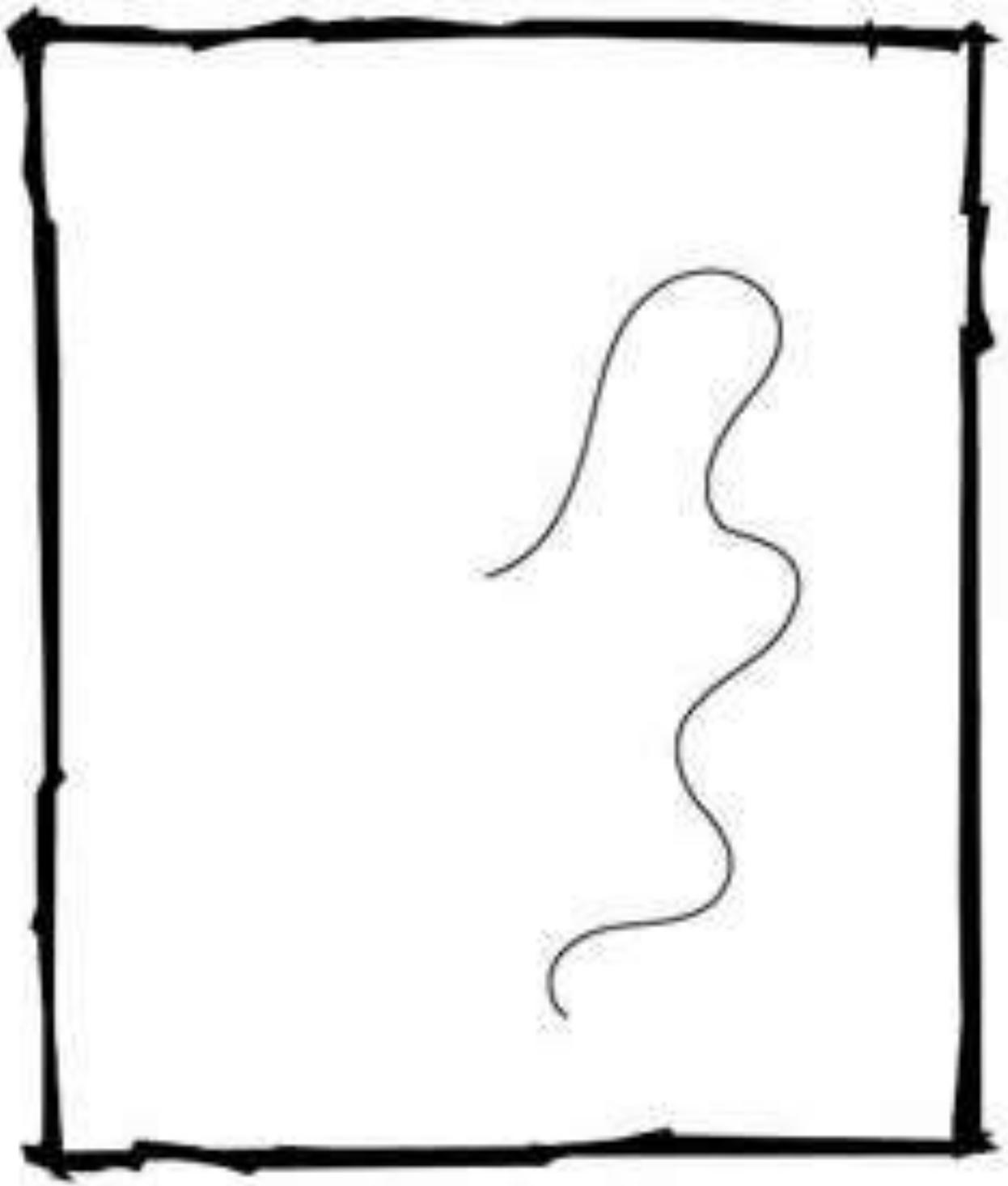
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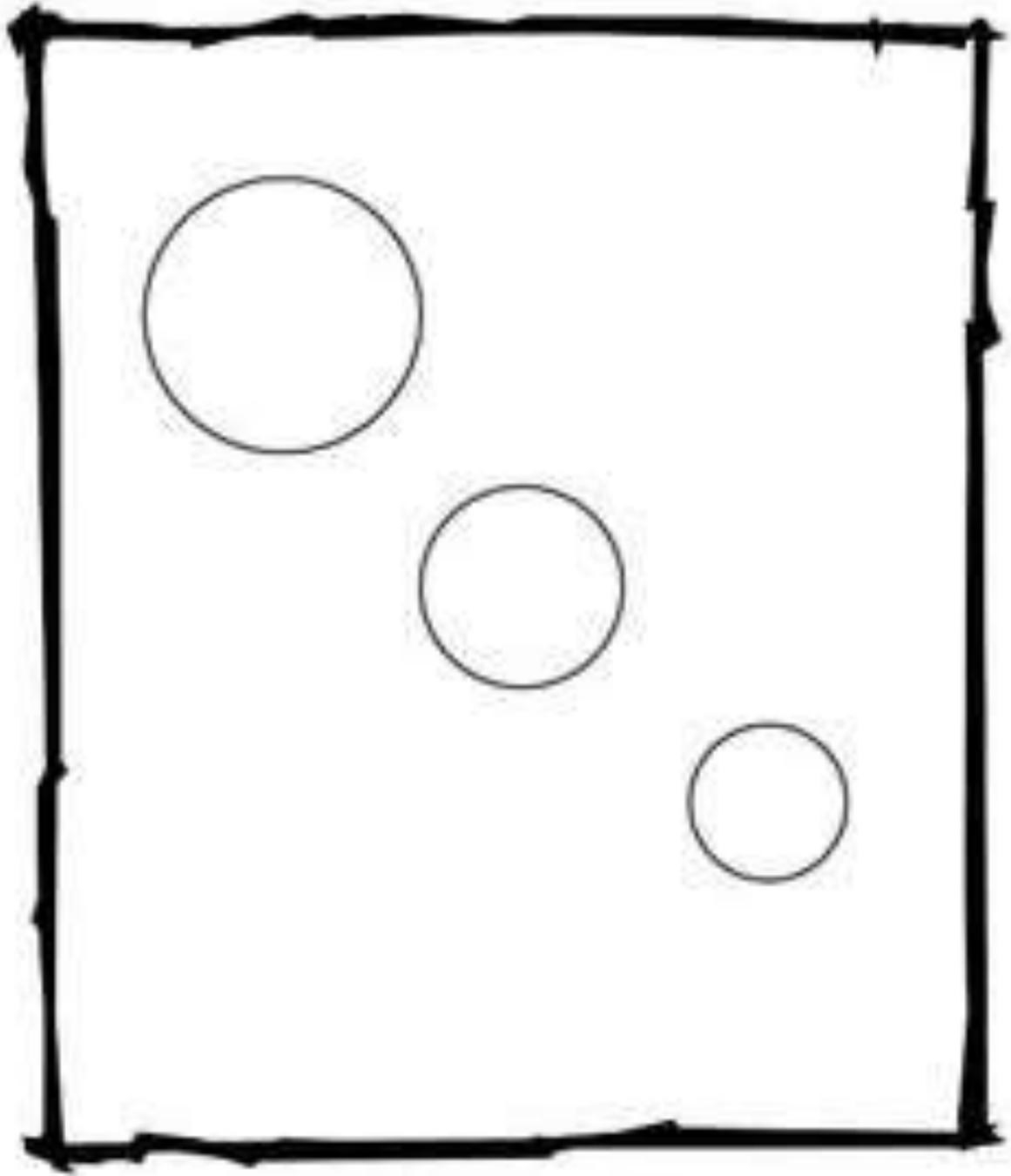
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INTRODUCTION TO VISUAL ARTS

Students will be able to identify the different types of Visual Arts around them and learn about different careers in art. Discussion

Three forms of Visual Arts;
For copyright purposes, **visual arts** are original pictorial, graphic, and sculptural works, which include two-dimensional and **three**-dimensional works of **fine**, graphic, and applied **art**.

Visual Arts is;

Pictorial Art

Pictorial art attempts to capture the three-dimensional structure of a scene—some chosen view of particular objects, people, or a landscape. The **artist's** goal is to convey a message about the world around us, but we can also find in **art** a message about the workings of the brain.

Graphic Art

Traditional category of fine arts, including any form of visual artistic expression
(e.g., painting, drawing, photography, printmaking), usually produced on flat surfaces. Design in the graphic arts often includes typography but also encompasses original drawings, plans, and patterns for the decorative arts
(e.g., furniture, tapestry, ceramics, interiors, and architecture).

Sculptural Art

Sculpture is the branch of the visual arts that operates in three dimensions. It is one of the plastic arts. Durable sculptural processes originally used carving and modelling, in stone, metal, ceramics, wood and other materials but, since Modernism, there has been an almost complete freedom of materials and process.

Two-dimensional   Three-dimensional

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Fine art

In European academic traditions, fine art is art developed primarily for aesthetics or beauty, distinguishing it from decorative art or applied art, which also has to serve some practical function, such as pottery or most metalwork.

Graphic art

A category of fine art, graphic art covers a broad range of visual artistic expression, typically two-dimensional, i.e. produced on a flat surface.

Applied art

The applied arts are all the arts that apply design and decoration to everyday and essentially practical objects in order to make them aesthetically pleasing.

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Careers in art

- Accessory designer
- Advertising designer
- Animator
- Architect
- Art administrator
- Artisan
- Arts administration
- Baker
- Ceramics artist
- Chief creative officer
- Colorist
- Concept Artist
- Curator
- Dancer

- Design director
- Essayist
- Event planner
- Fashion designer
- Fine artist
- Floral designer
- Graphic designer
- Hairstylist
- Illustrator
- Tattoo artist
- Interior designer
- Jewellery designer
- Lyricist
- Make-up artist

- Musician
- Party planner
- Penciller
- Photographer
- Photojournalist
- Potter
- Production designer
- Sculptor
- Set decorator
- Set dresser
- Singer
- Web designer
- Wedding planner
- Writer

Career Research:

In the list above you will find a selection of available careers in the Arts, from which you can choose one. After you have made a selection you will research this career and answer the following questions, you can of course add more questions if you like.

20 _____

1. What does this person do?
2. What kinds of tools and materials does this person work with?
3. What are some other that this person collaborates with?
4. What kinds of products does this person make?
5. Is there a strong demand for this career?
6. What skills, education is needed for this career?
7. Will this job pay well?
8. Will there be local jobs in that field, or will you have to relocate?

When you have found all your answers create a mind map to put in all your information. Make it fun so others can learn about the career you researched.

Let your creativity shine.

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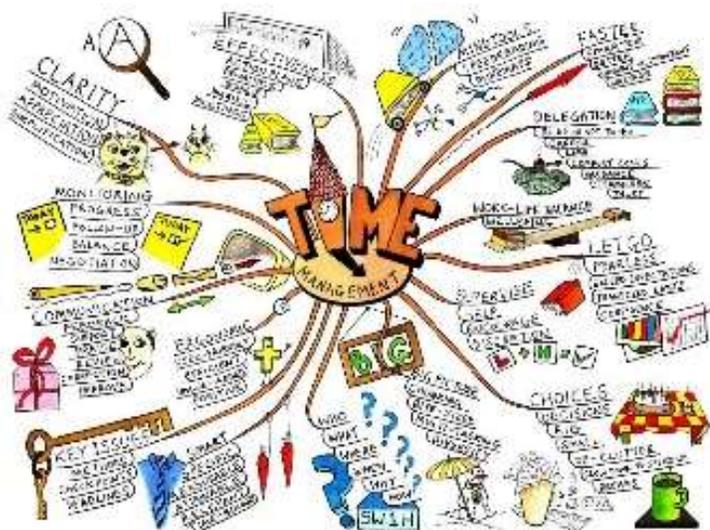
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UNIT 1: LINE

- **Introduction to Elements of Art / Principles of Design**
- Introduction to LINE. What is Expressive line? Descriptive Line?
- Vocab Words: line, pattern, contour, expressive, descriptive
- Expressive line Worksheet
- Expressive line Project
  (**Presentation of Expressive Project**)

(Intro to Contour Line drawing Blind Contour drawing
Still life drawing using Contour and Blind Contour). Some of these will depend on COVID 19.

Elements of Art (EOA)   **Principles of Design (POD)**
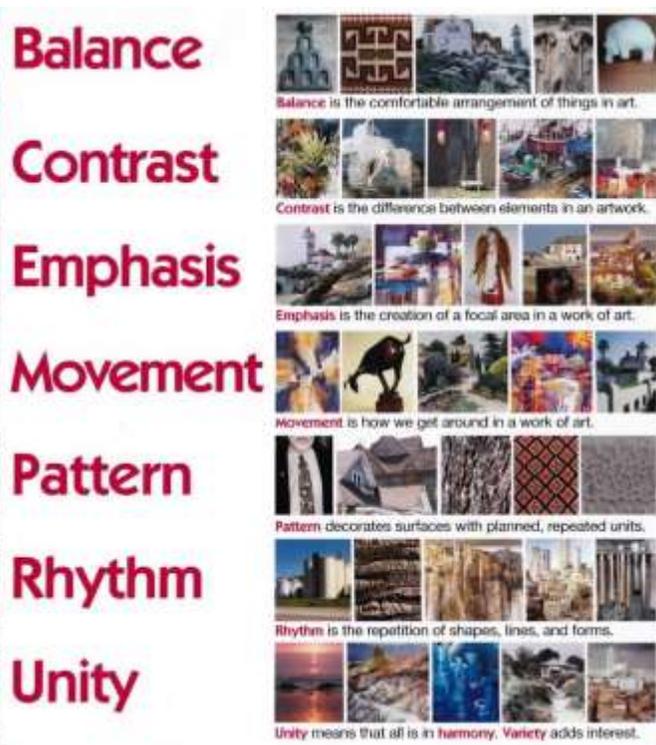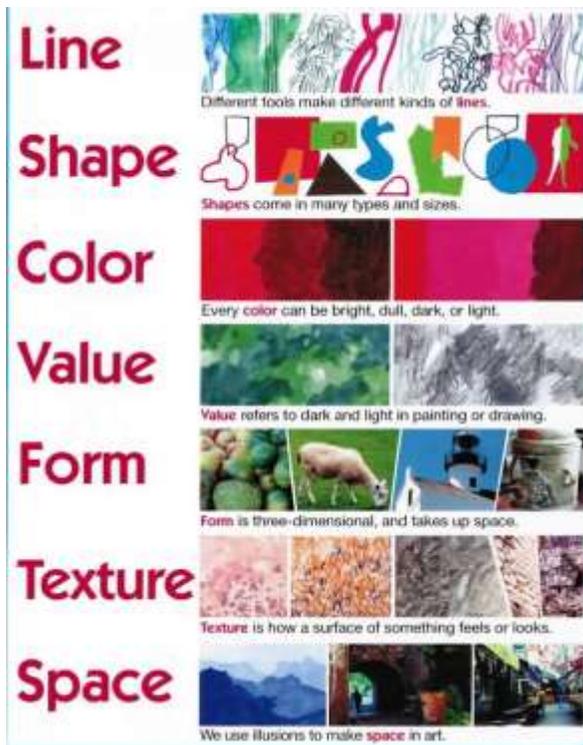
Art has many kinds of lines; the main ones that we will talk about are…

- Descriptive
- Implied
- Expressive

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DESCRIPTIVE LINES: tell you what something looks like

IMPLIED LINES: is a **line** that suggests the edge of an object or a plane within an object.

EXPRESSIVE LINES: send us messages about what the artist wants his or her work to make us feel.

Vocabulary

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Line	Pattern	Contour
A long, narrow mark or band	A repeated decorative design	An outline representing or bounding the shape or form of something.

Expressive Expressive lines are the lines produced to show an idea mood or quality. They may vary in shape, size and thickness to express the desired effect. Effectively conveying thought or feeling. Expressive lines are often rounded and follow undetermined paths. ... Outline, or contour line is the simplest of these. They create a path around the edge of a shape. In fact, outlines define shapes. **Expressive lines** are curved, adding an organic, more dynamic character to a work of art.	Tired Hungry Stress Sleepy Frustrated Happy Good Energetic Calm Relax
Descriptive Descriptive lines are the lines that the object's shape form or detail: the main types are… **Outlines**: an outline is a line that surrounds a shape. **Contour Lines**: contours define the outer edges of a shape and any details inside, like creases or folds. **Individual Lines**: these lines stand alone. **Hatching and Crosshatching**: Hatching uses closely or widely spaced parallel lines to create values. Crosshatching uses lines that cross and overlap multiple times or fewer times to create values.	

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**The line is the heartbeat of a work of art!**

Horizontal lines reflect emotions that are slow, quiet, and peaceful. The contours of desolate. Clam desert and meandering, tranquil river are horizontal in nature.

Vertical lines signify strength, power, and leadership, much like giant redwoods, or the tall buildings of a large city.

Diagonal lines suggest movement and speed, like an airplane taking off or a sprinter coming out of the blocks.

Free-form lines express freedom, individuality, and creativity.

In this unit we will explore all types of lines and will complete several assignments where we get to further explore how to apply the different types of lines.

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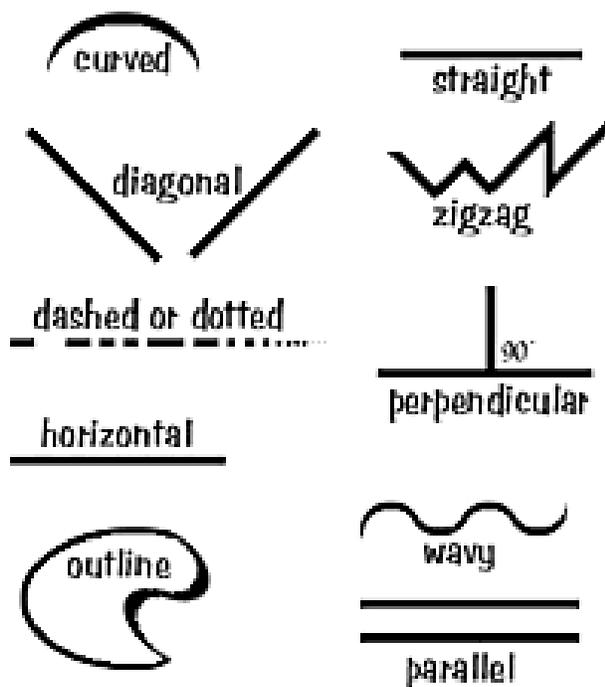
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Fill the following blocks with the line type as indicated, use a pencil, no rulers allowed. Be creative!

Horizontal	Vertical	Diagonal
Curved	**Wavy**	**Zigzag** (Sharp corners)
Thick & Thin	**Hatched**	**Cross-Hatched**
Broken	**Rough**	**Spiral**

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Contour	Contour drawing is drawing the edges of an object. Draw a contour line that reaches from the edge of the space to another edge. Choose which space will be your positive and which your negative space. Draw a patterned design is the positive space and color the negative space with a solid or blended color.

Line value	**Continues line**
Line value refers to the lightness or the darkness of your lines. Draw lines of differing values. Be creative with your design	Draw a line that doesn't end, make sure not to cross over your line or have your lines touching.

Pattern: Is the repetition of the elements of art or anything else. Create 6 different patterns.

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| 1	2	3

4	5	6

Expressive Lines	Express the artist's emotion or feelings, or try to make the viewer experience a certain emotion. Draw the emotion in each block without repeating the line type you used. Draw lines, NOT smiley faces!!!	
Tired	**Sleepy**	**Frustrated**
Energetic	**Calm**	**Relaxed**
Stressed	**Hungry**	**Happy**
Implied	Are lines that are not drawn but your eye follows because of other objects/lines that are there. Give 3 examples.	

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Drawing Assignment: Finish the picture drawing.

In this assignment make use of some of the line types you have practiced above (at least 5 types). Make sure to fill the entire square with your drawing, no coloring.

1	2	3
4	5	6
7	8	9

28

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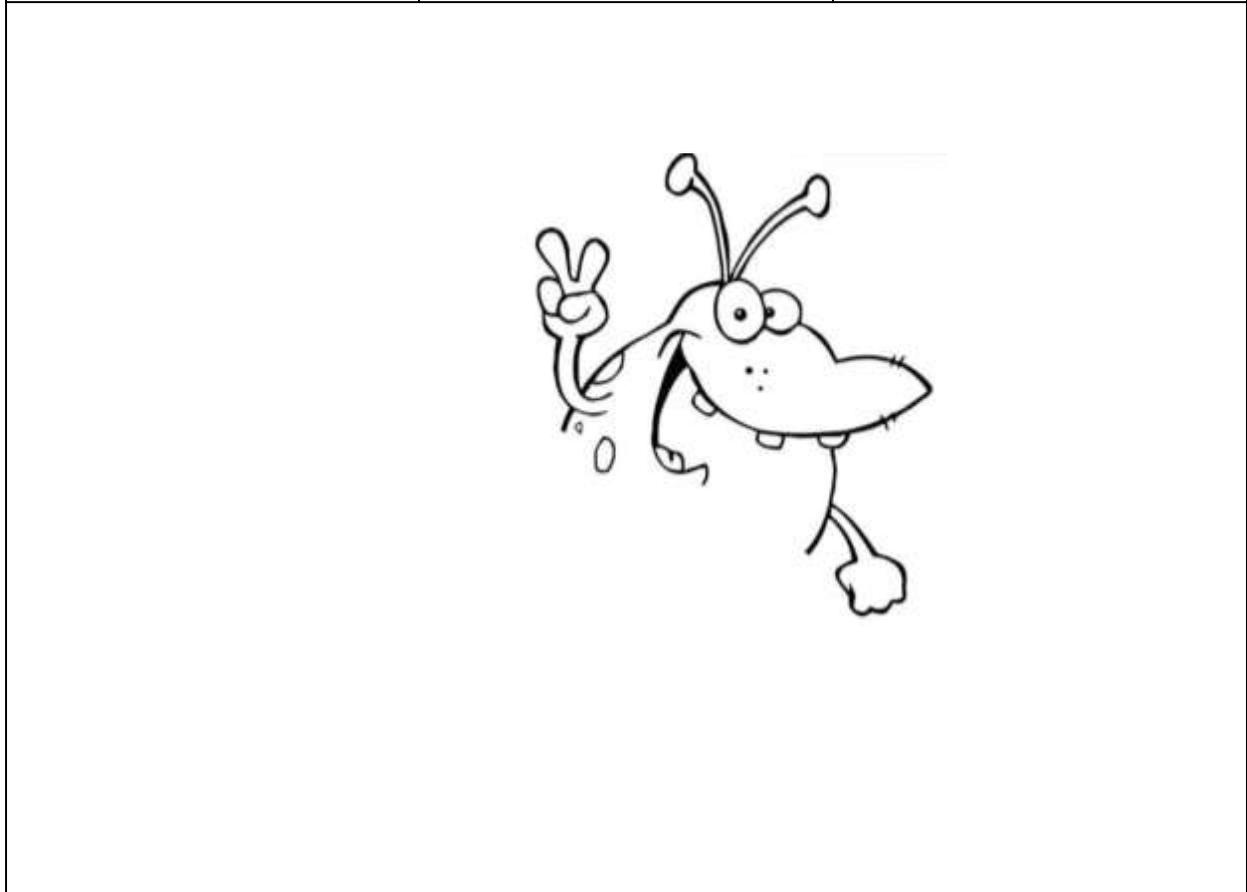
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UNIT 2:   **COLOR WHEEL**
o   Introduction to COLOR
o   **Discuss Isaac Newton**
o   Vocab words: hue, color, primary, secondary and tertiary
o   Color theory Review - worksheet
o   Color Wheel Worksheet

The renowned mathematician Sir Isaac Newton invented the first color wheel. While studying white light reflecting off prisms, he noticed that the light reflected
a spectrum of colors. Noting down the different hues, he believed the rainbow of colors shared a harmonious relationship.

Video Link: Creativity Express Newton's discovery,
https://www.youtube.com/watch?v=3ButdiKfJLU

The Newton disc, also known as the Disappearing Colour Disc, is a well-known physics experiment with a rotating disc with segments in
different colors (usually Newton's primary colors: red, orange, yellow, green, blue, indigo, and violet) appearing as white (or off-white or gray) when it spins very fast.
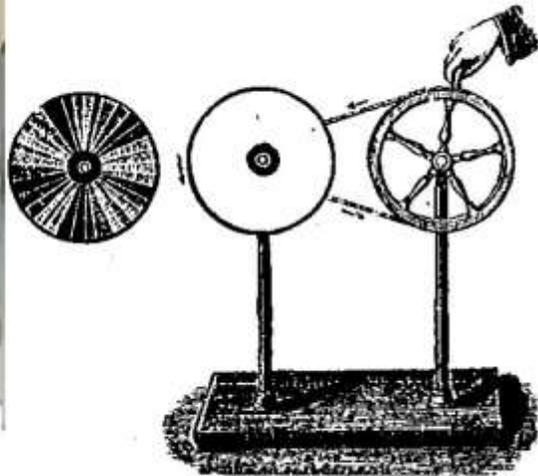
Bonus; Build yourself a Newton's Disc (see video link)
Video Link: Newton's disc – reverse Rainbow,
https://www.youtube.com/watch?v=_z7BDab3N7w

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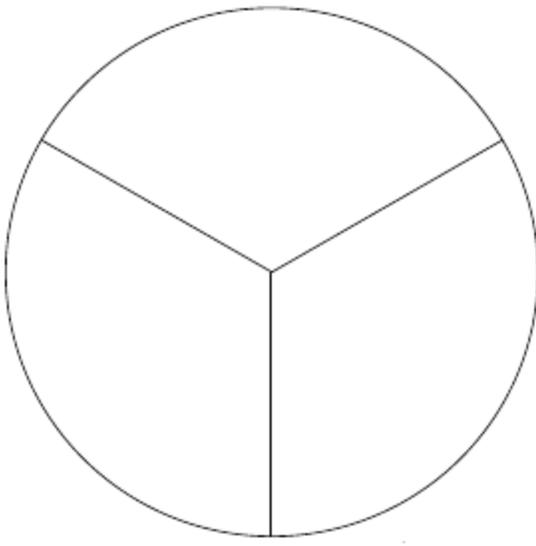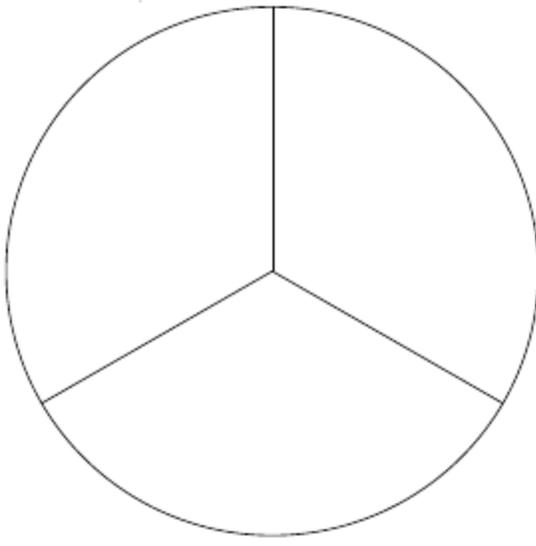
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Fill in the following;

Primary colors

- _____
- _____
- _____

Secondary colors

- _____
- _____
- _____

Tertiary colors

- _____
- _____
- _____

- _____
- _____
- _____

Color in the following;

Primary colors

Secondary colors

30 _____

Tertiary colors

1	4
2	5
3	6

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Color this color wheel in the correct order, blend with your pencils where necessary. Only use color pencils, NO crayons or markers.

Yellow

Green-Yellow

Yellow-Orange

Green

Orange

Blue-Green

Red-Orange

Blue

Red

Violet-Blue

Red-Violet

Violet

Green

Yellow

Orange

Blue

Red

Violet

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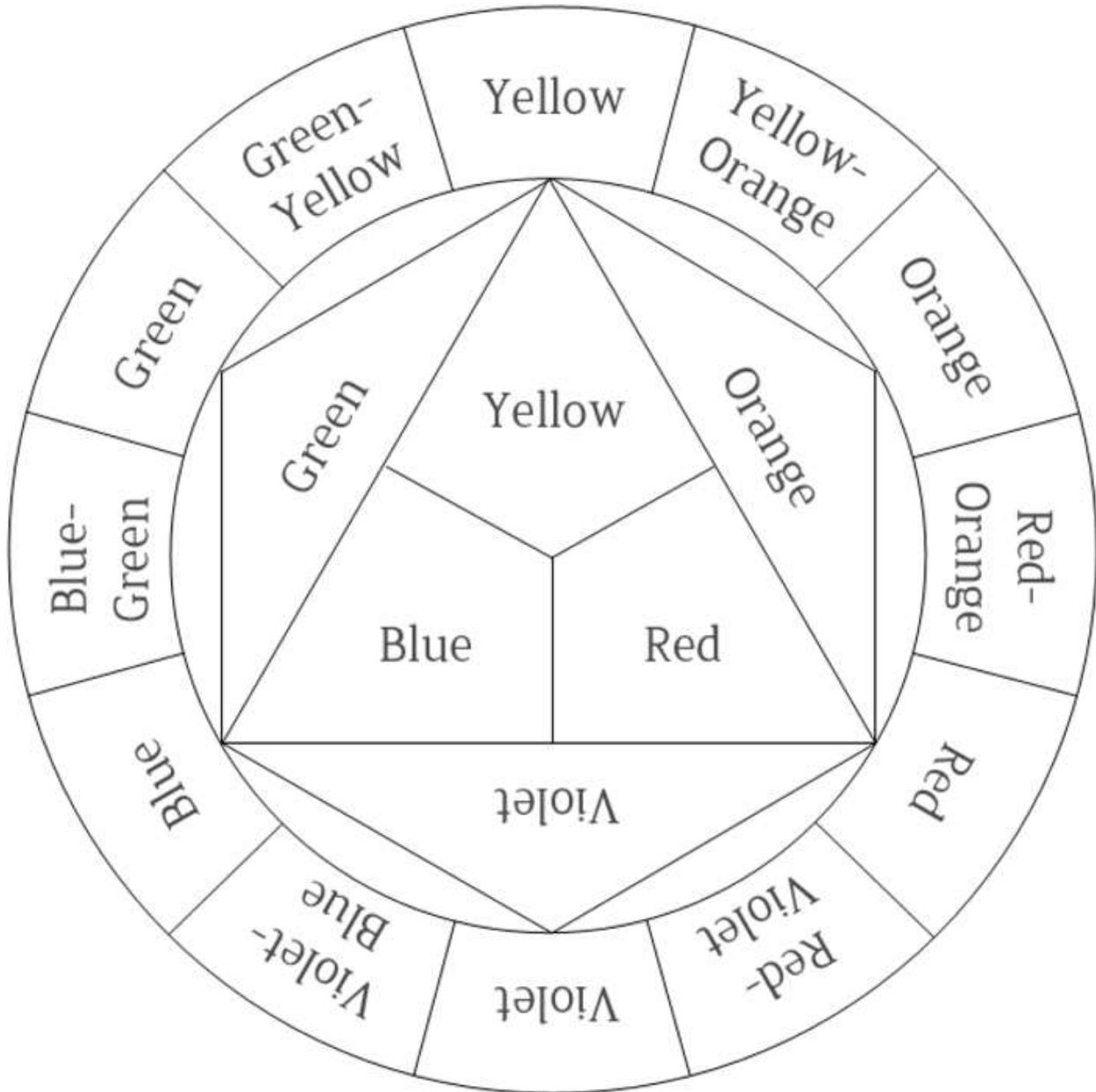
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Hue

Is another word for color, it is the name of colors. Do some research and find the names of 50 different Hue's.

1	26
2	27
3	28
4	29
5	30
6	31
7	32
8	33
9	34
10	35
11	36
12	37
13	38
14	39
15	40
16	41
17	42
18	43
19	44
20	45
21	46
22	47
23	48
24	49
25	50

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UNIT 3:   **COLOR VALUE**

Colors can be described as warm (red, yellow) or cool (blue, gray), depending on which end of the color spectrum they fall. Value describes **the brightness of color**. Artists use color value to create different moods. ... Light colors often describe a light source or light reflected within the composition.

Value defines how light or dark a given color or hue can be.

For every color, there are **light, middle, and dark values**. One way to change the lightness or darkness of a pure hue is to add black, white, or gray to the color.

Hue, Tint, Tone & Shade

Hue refers to the origin of the colors we can see. Primary and Secondary colors (Yellow, Orange, Red, Violet, Blue, and Green) are considered hues; however, tertiary colors (mixed colors where neither color is dominant) would also be considered hues.

Tint refers to any hue or mixture of pure colors to which white is added. Pastel colors are generally tinted colors. Tinted color remains the same color, but it is paler than the original. When mixing a tint, always begin with white paint and gradually mix in small amounts of color until you've achieved the tint you want.

Tone is a hue or mixture of pure colors to which only pure gray is added (equal amounts of black and white). Adding gray to a color will make the intensity much duller. Beware of mixing too much gray into a hue as it can become over-dulled and virtually impossible to restore the brilliance.

Shade is a hue or mixture of pure colors to which only black is added. It contains no white or gray. Shade darkens the color, but the hue remains the same. When mixing a shade, begin with the color itself then add black one drop at a time.
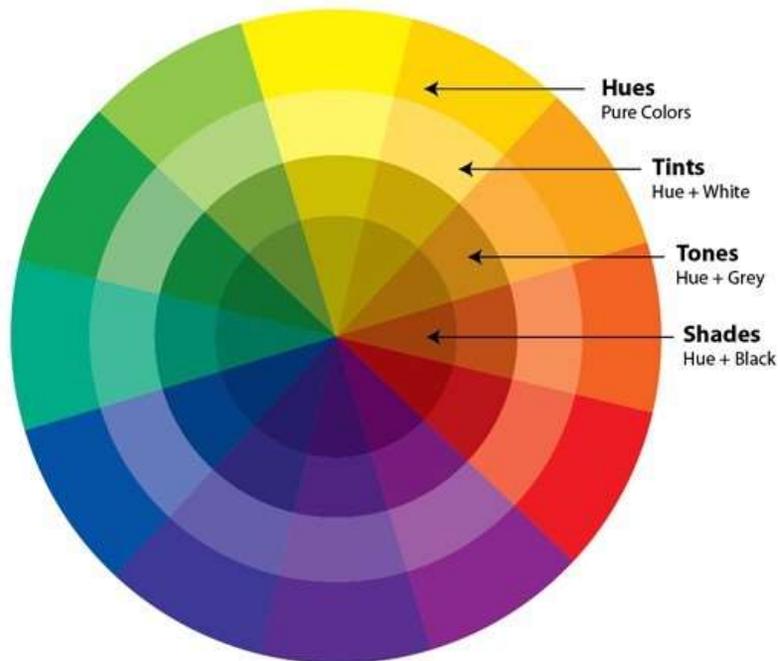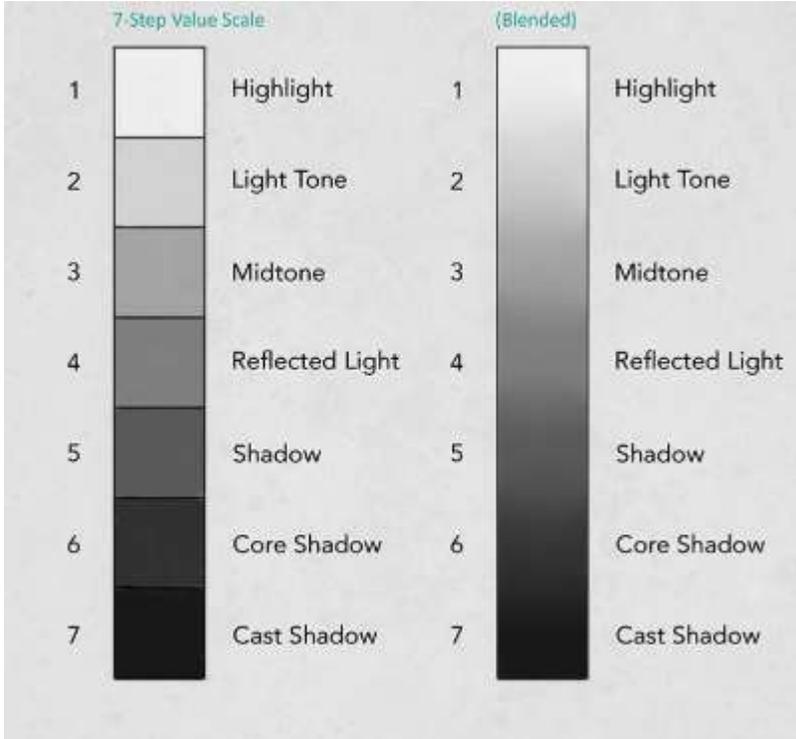
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A hue can come in different values, lighter and darker and can be colored in steps or as a blended gradient.

Recreate this on both sides using only a drawing pencil.

7 Step Value Scale	Example	Blended
1		
2		
3		
4		
5		
6		
7		

Work neatly and keep your paper clean.

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Now create a 7 step Value Scale using the following Hue's, only using colored pencils.

Yellow	Orange	Red	Violet	Blue	Green
Darkest/Pure hue					
Lightest					

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UNIT 4:   **COLOR SCHEMES**

The seven major color schemes are;

1. **monochromatic,**
2. **complementary,**
3. **rectangle (or tetradic)**.
4. **analogous,**
5. **triadic,**
6. **square, and**
7. **split complementary.**
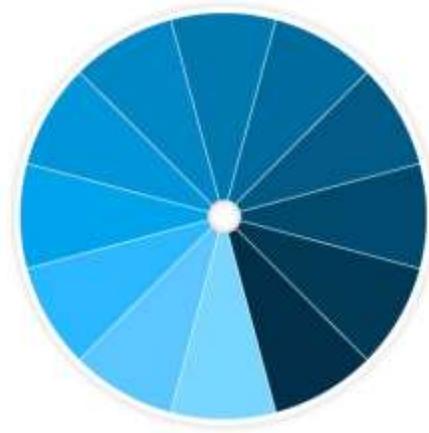
Color Schemes

Complementary color scheme
Colors that are opposite each other on the color wheel are considered to be complementary colors

(example: Orange and Blue).

Rectangle (tetradic) color scheme
The rectangle or tetradic color scheme uses four colors arranged into two complementary pairs.

(example: Orange, Red, Blue and Green)

Analogous color scheme
Analogous color schemes use colors that are next to each other on the color wheel.

(example: Green, Blue-Green and Blue)

Triadic color scheme
A triadic color scheme uses colors that are evenly spaced around the color wheel.

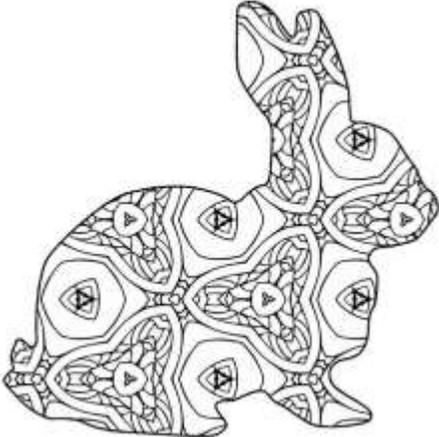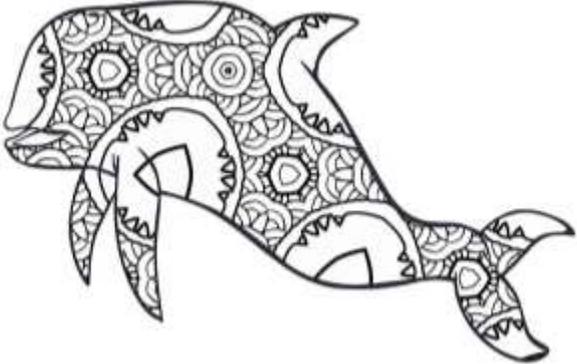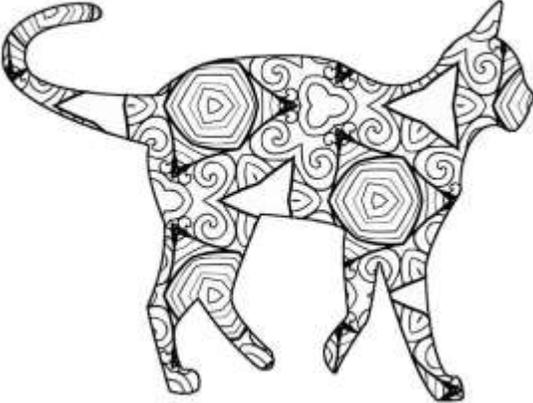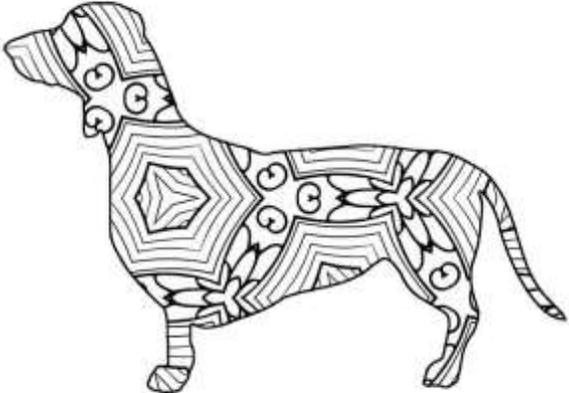(example: Yellow-Green, Red-Orange and Blue-Violet)

Square color scheme
The square color scheme is similar to the rectangle, but with all four colors spaced evenly around the color circle.

(example: Yellow, Red-Orange, Violet and Blue-Green)

Split-Complementary color scheme
The split-complementary color scheme is a variation of the complementary color scheme. In addition to the base color, it uses the two colors adjacent to its complement.

(example: Yellow, Red-Violet and Blue-Violet)

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Using the 7 color schemes, color each image neatly using only colored pencils. Identify which colors you used.

monochromatic	**complementary**
Colors used: - - - -	Colors used: - - - -
rectangle	**Analogous**
Colors used: - - - -	Colors used: - - - -

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Triadic
Colors used:
-
-
-
-

Square
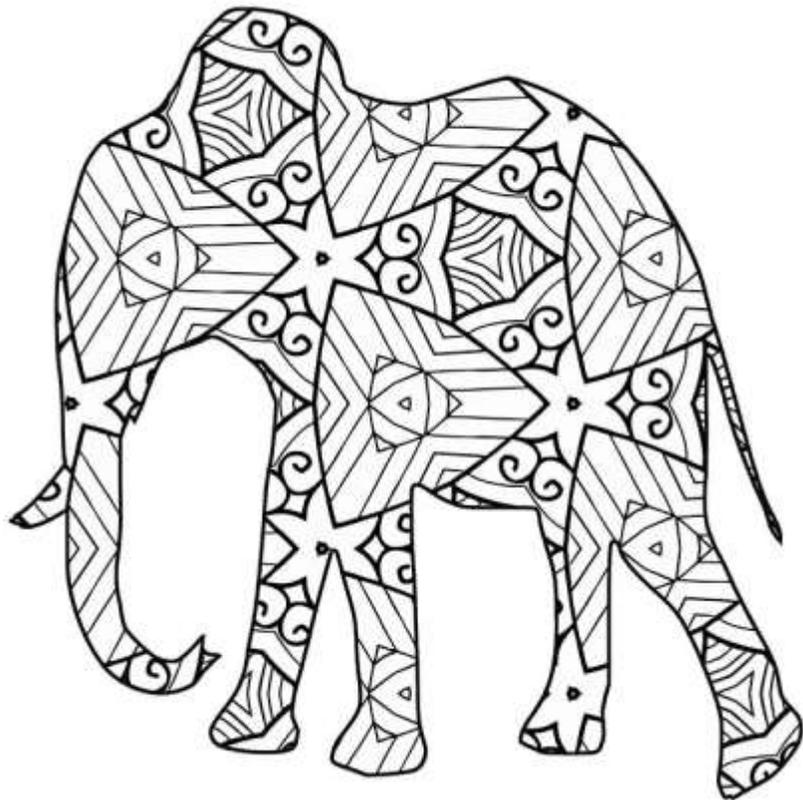Colors used:
-
-
-
-

**split
complementary**
Colors used:
-
-
-
-

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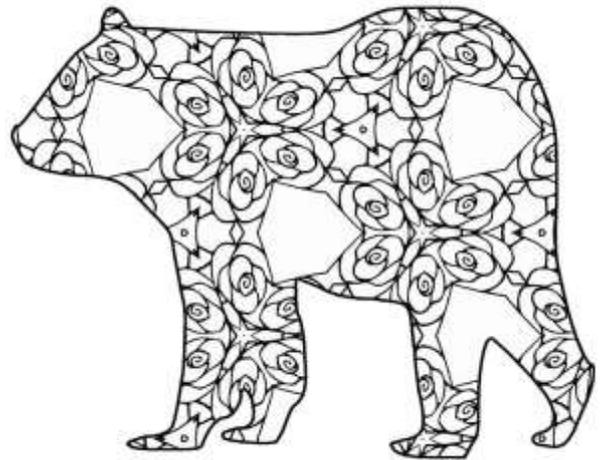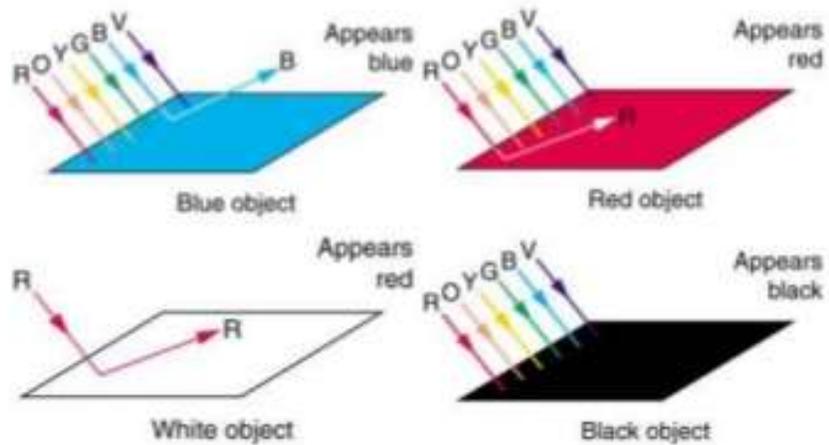
Color Subtraction

White light consists of a mixture of red, green and blue wavelengths (these are the so called 'primary colors' of light). When white light shines upon an object that is not a light source, some of these wavelengths get absorbed by the object. Only the wavelengths/colors that pass through or get reflected will be interpreted as a color.

Red objects looks red because they reflect red and absorb green and blue.

Blue objects looks blue because they reflect blue and absorbs green and blue.

Color Subtraction

- The primary pigment colors are:
  1. Magenta
  2. Cyan
  3. Yellow
- They can combine to produce any other color.
- When mixed they create black

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UNIT 5: **VALUE/TONE**

Color Value is how light or dark a color is, depending on where that value is on an object it has a different function.
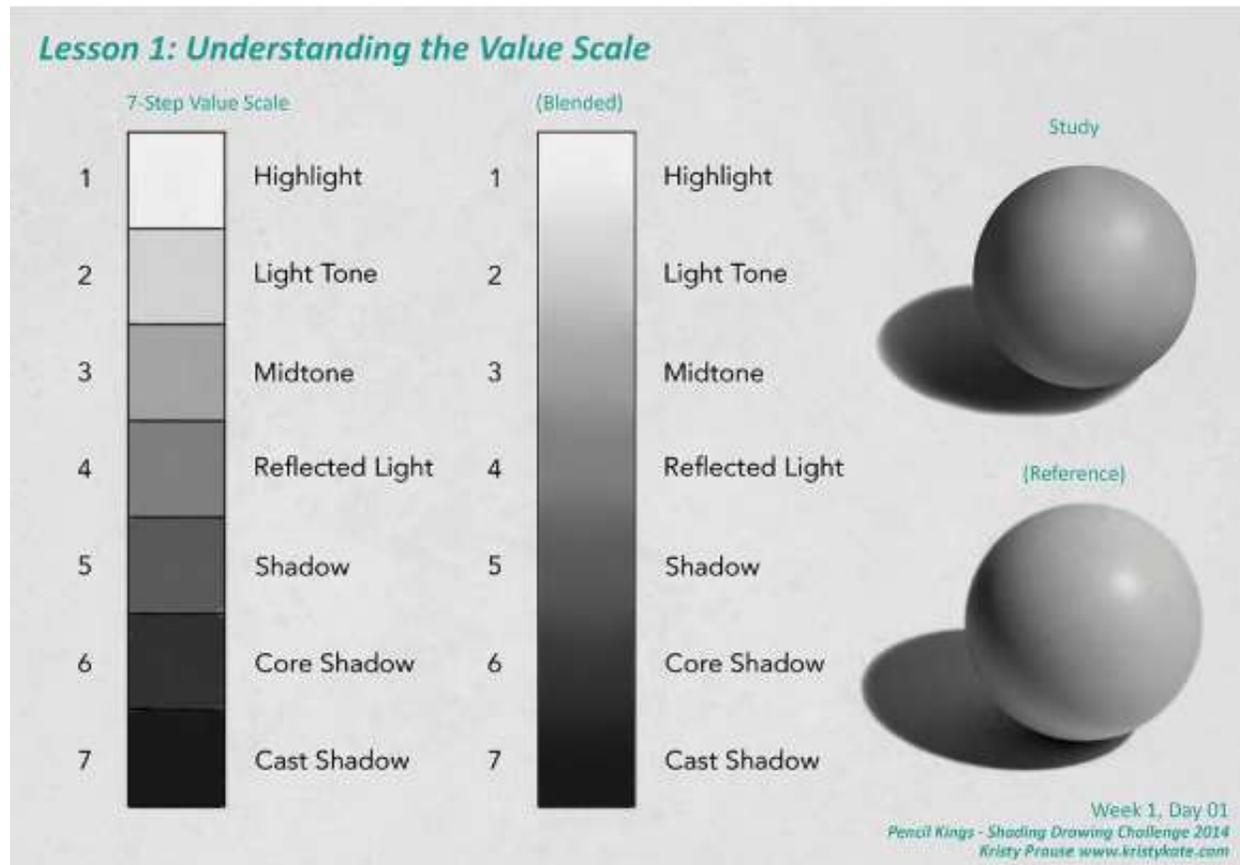
1. **Highlight** – The reflection of the light source.
2. **Light tone** – The area of the object that's receiving light from the light source.
3. **Midtone** – The value that sits between light and dark.
4. **Reflected light** – Light that has bounced off other surfaces and lights the shadow area.
5. **Shadow** – Area not receiving any light.
6. **Core shadow** – The darkest area of the shadow, appearing on edges, where the plane turns away from the light.
7. **Cast shadow** – The darkest value, where light is entirely obscured (typically where the object touches a surface).

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Lesson 1: Understanding the Value Scale

1		Highlight
2		Light Tone
3		Midtone
4		Reflected Light
5		Shadow
6		Core Shadow
7		Cast Shadow

Week 1, Day 02
Pencil Kings - Shading Drawing Challenge 2014
Kristy Prause www.kristykate.com

The following assignments will help you to better understand values and how to apply it to the different drawings you will be making.

Read and/or listen to the directions carefully and when you are done make sure you review to see if you completed all that was asked of you to do.

Practice 1: Copy the example

EXAMPLE

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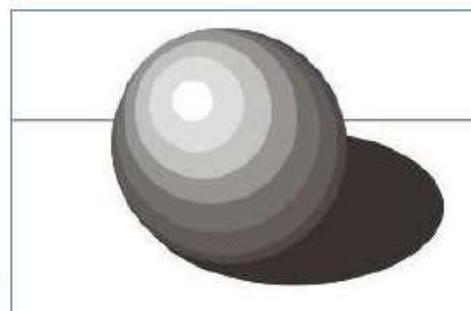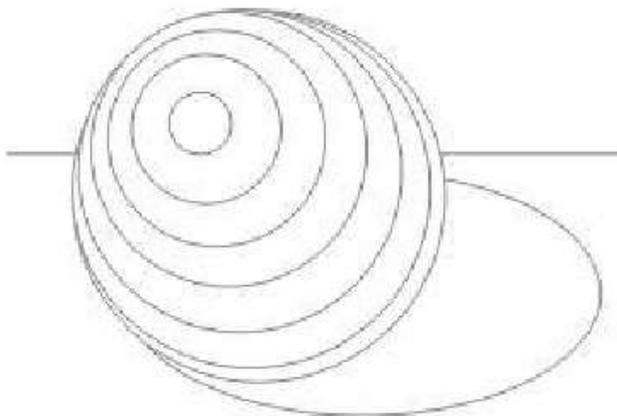
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Unit 3: **Value Shading Worksheet 1**

Copy the example:
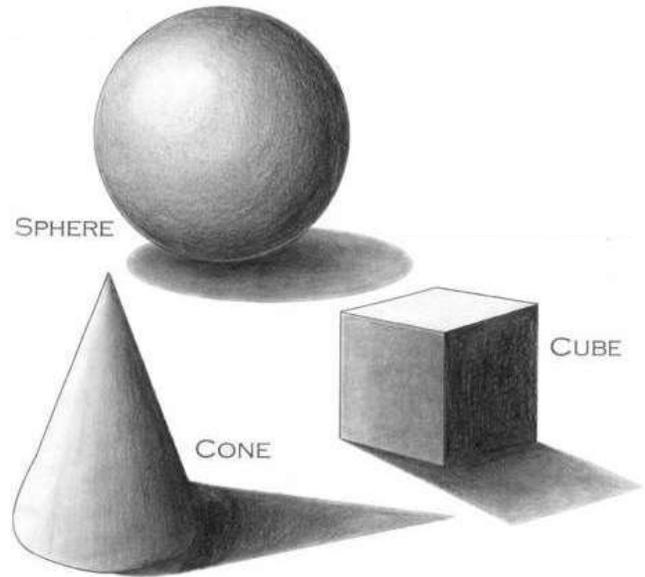
SPHERE

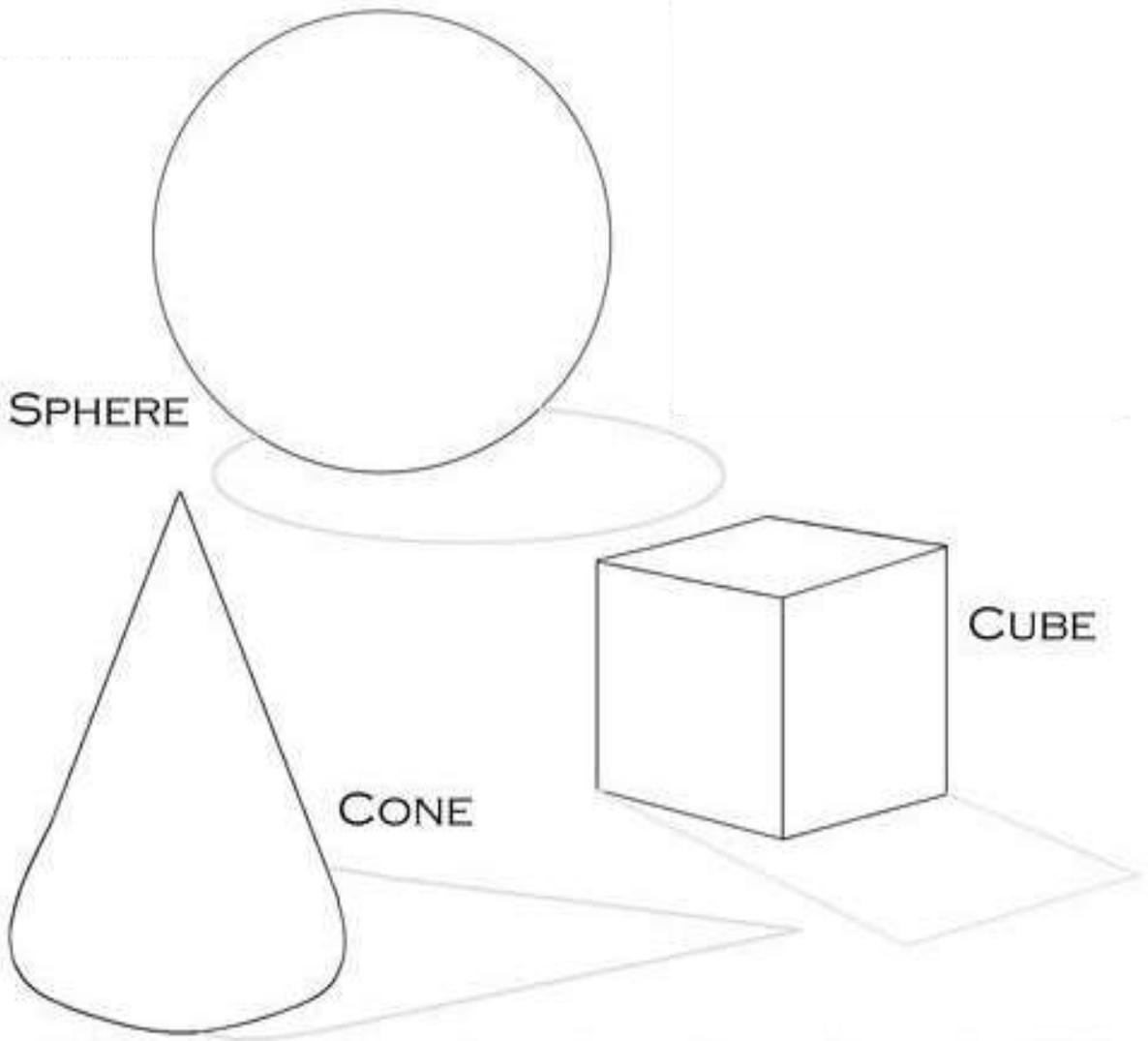CUBE

CONE

SPHERE

CUBE

CONE

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Unit 3: **Value Shading Worksheet 2**

Student name: _____Class: 1A1 / 1A2
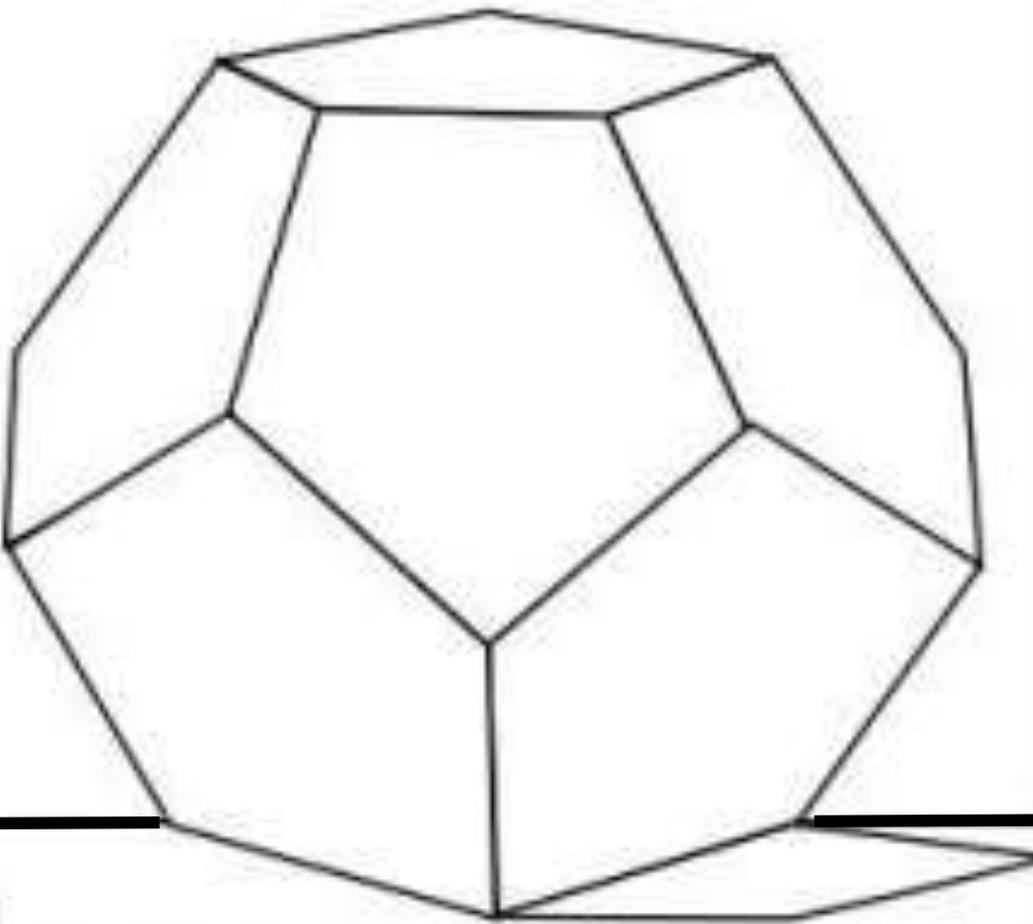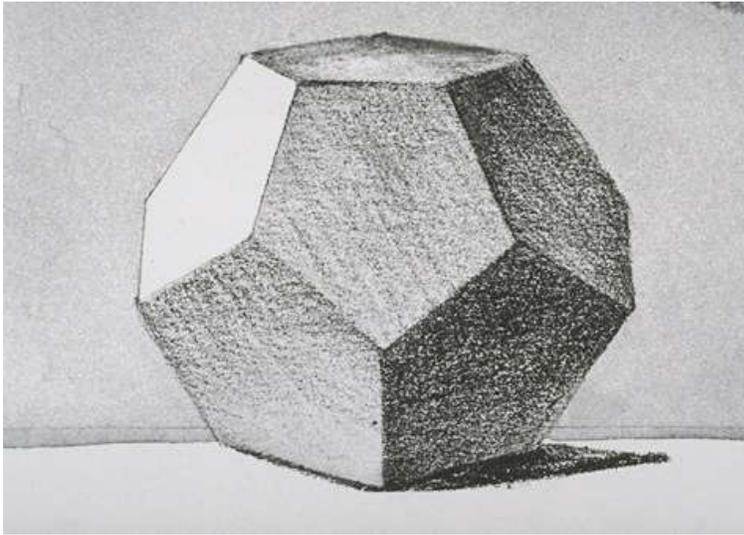
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Unit 3: **Value Shading Assignment 1**

Recreate the following example, using 5 of the following words;			
• Best	• Keep	• Rest	
• Calm	• Kind	• Rich	
• Cool	• Love	• Safe	
• Dear	• Life	• Save	
• Fame	• Like	• True	
• Fine	• Nice	• Wise	
• Glad	• Open	• Will	
• Grow	• Peak	• Wish	
• Heal	• Plus	• Work	
• Hope	• Pure	• Zest	
• Joke	• Real	• Zing	

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UNIT 6:   **TEXTURE**

There are **2 types of Texture:**

1. **Tactile** (what you can feel) **and**   2. **Visual** (what you can see).

There are **4 types of texture** _in art_: actual, simulated, abstract, and invented **texture**.

1. Actual: texture you can feel
2. Simulated: looks like the real texture
3. Abstract: based on a real texture
4. Invented: Looks like a texture but is not based on anything real

Actual

Simulated

Abstract

Invented

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Texture Board

Option 1

For this assignment you need a piece of cardboard that you can glue things on. You can use the side of a box for instance. The cardboard should be **no less than** 30 cm x 40 cm, but **no bigger than** 40 cm x 50 cm.

o It needs to be at least A3 sized
o Label one side Tactile and the other Visual
o Use each texture only once
o Each texture should occupy a space of 5 x 5 cm

On one side you will stick **Tactile Textures** and on the other side you will place **Visual Textures.**

Option 2

You use a shoe box, on the inside you will collect all sorts of tactile textures, and the outside you will decorate with visual textures. The shoebox needs to be from an adult sized pair of shoes (so use a large shoe box).

o Tactile textures can be anything you can touch and feel; sticks, pebbles, leaves, textile, sponges, etc.
o Visual textures can be anything you see in 2D form; like pictures from a magazine or even pictures you draw.

For both option 1 & 2:

• Label your project with your:
    o Name
    o Class
    o Date
    o Project/Unit title
• Label all your textures neatly and legible
• Glue your items neatly and securely

On the following page you will find examples of the names of textures, use each name/texture only ones!

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Each texture must be clearly labeled with a name as follows;

Use each name only once

Flat, polished, smooth	Raised, rough, coarse	Hairy, sticky	Soft, hard
Cut, incised, pitted, scratched, uneven	Shiny, glossy, reflective	Semi-gloss, satin, silk, frosted, matte	

Wrinkled	Grainy	Fuzzy
Hairy	Rough	Shiny
Bobbly	Furry	Patterned
Uneven	Prickly	Wooly
Crumpled	Bumpy	Scruffy
Spiky	Criss-crossed	Sharp
Cracked	Repetitive	Indentation
Ridged	Fractured	Smooth
Velvety	Lined	Fluffy
Soft	Jagged	Rhythmic
Light	Pitted	Creased
Wavy	Sticky	Tangled
Glossy	Grooved	Dull

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