

***Drawing
and
Painting***

2.1

(exercises)

Standard 1-Exercises

Refer to "Elements of Art; Key Terms" to complete the following exercises.

1. Experiment with "Emotional Lines"
2. Practice drawing lines with "I Can't Draw People" worksheet.
3. Practice drawing lines with "Triangles". Are there any implied lines in your sketches?
4. Use elements of art to analyze, compare and contrast the artwork of Masaccio and Raphael

Refer to "Design Principles; Key Terms" to complete the following exercises.

5. Watch the video "Principles of Design".
6. Experiment with movement by completing the "Advancing Colors" worksheet.
7. Experiment with contrast by completing the "Color Contrast" worksheet.
8. Experiment with contrast by completing the "Spreading Effect with Black or White" worksheet.
9. Experiment with contrast by completing the "Black, Gray or White Background" worksheet.
10. Describe the design principles and art theories found in the sculptures of Picasso and Calder.
11. Use elements of art and design principles to create a piece that conveys the idea of fear. Analyze your work.

Emotional Lines

**Think of 5 descriptive names for lines and draw them. For example:
slant /**

Next to each adjective, draw a line that expresses the emotion indicated. Feel the emotion as you draw the line.

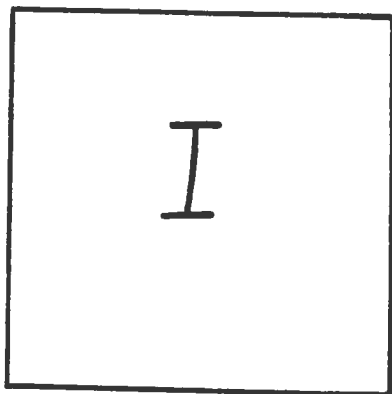
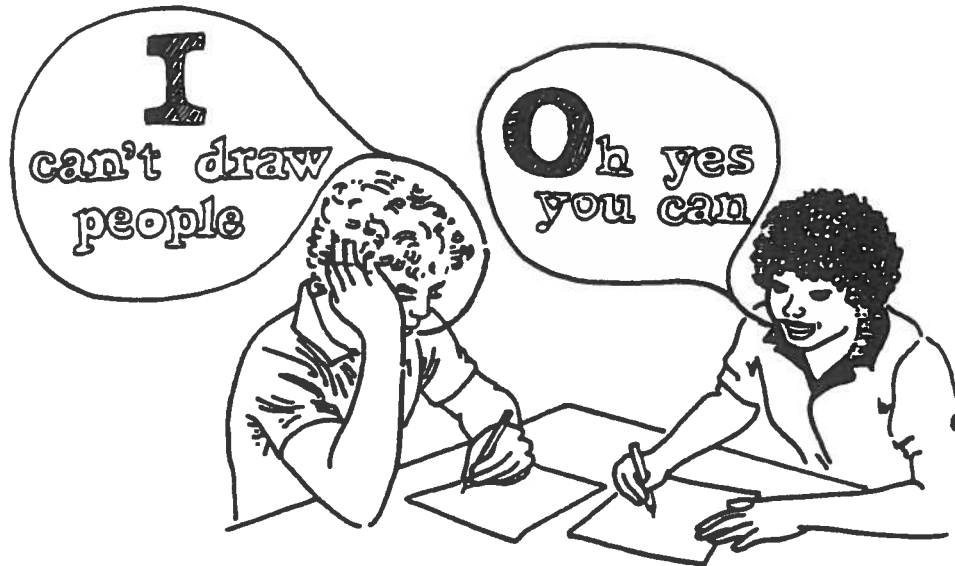
Strong

Silly

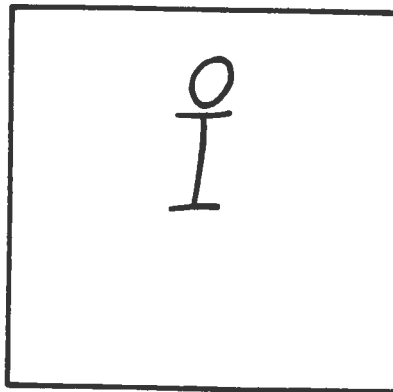
Explosive

Fragile

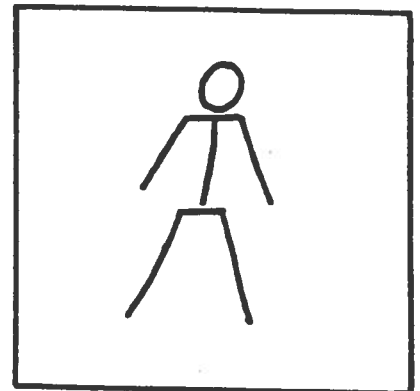
I Can't Draw People



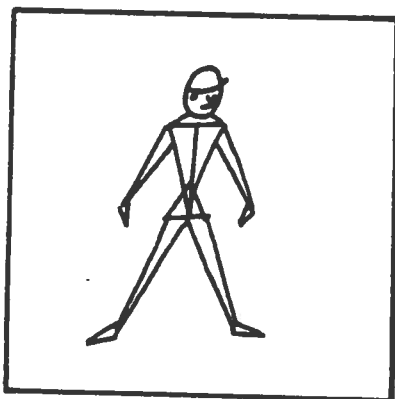
1. Write the capital letter I.



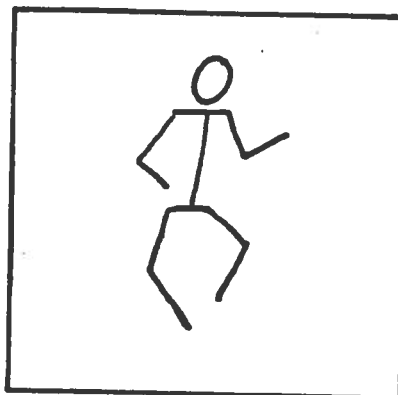
2. Put the letter O on top of the I.



3. Add four straight lines to suggest arms and legs.



4. Add V-shaped lines to suggest a more muscular shape.



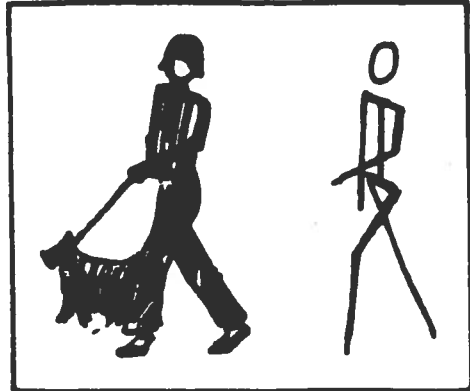
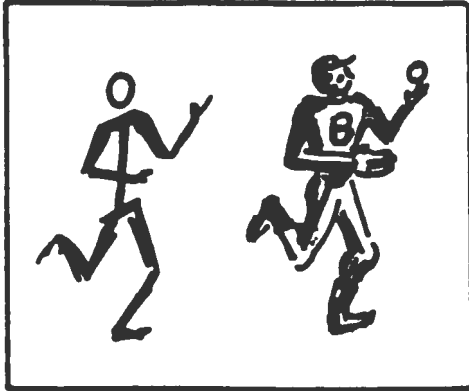
5. Bend the lines for the arms and legs to suggest movement.



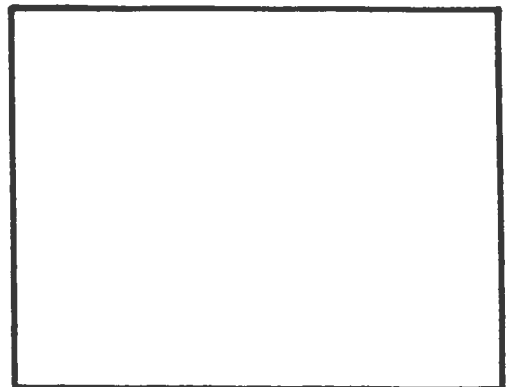
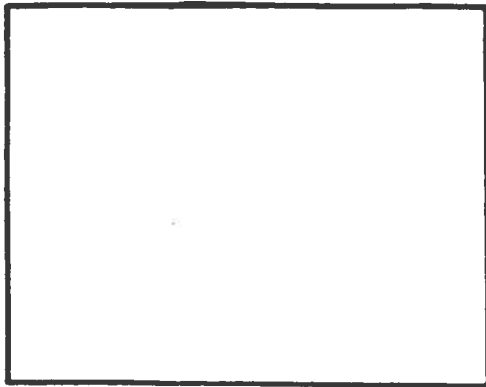
6. Try shading in the figure or adding details such as hair, hats, shirts, pants, or roller skates.

NAME _____ DATE _____

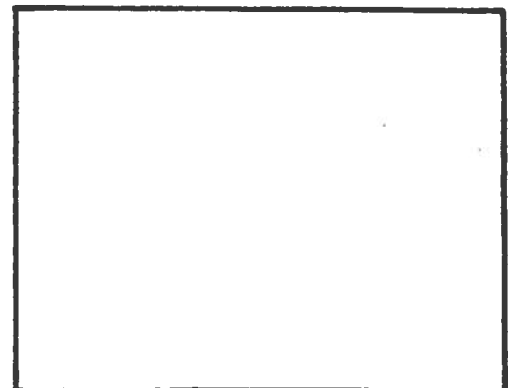
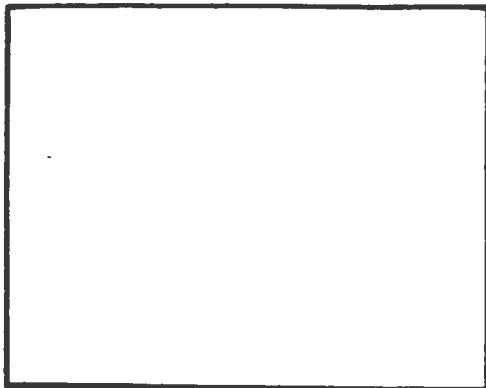
I Can't Draw People



Natalie Cook
11th grade

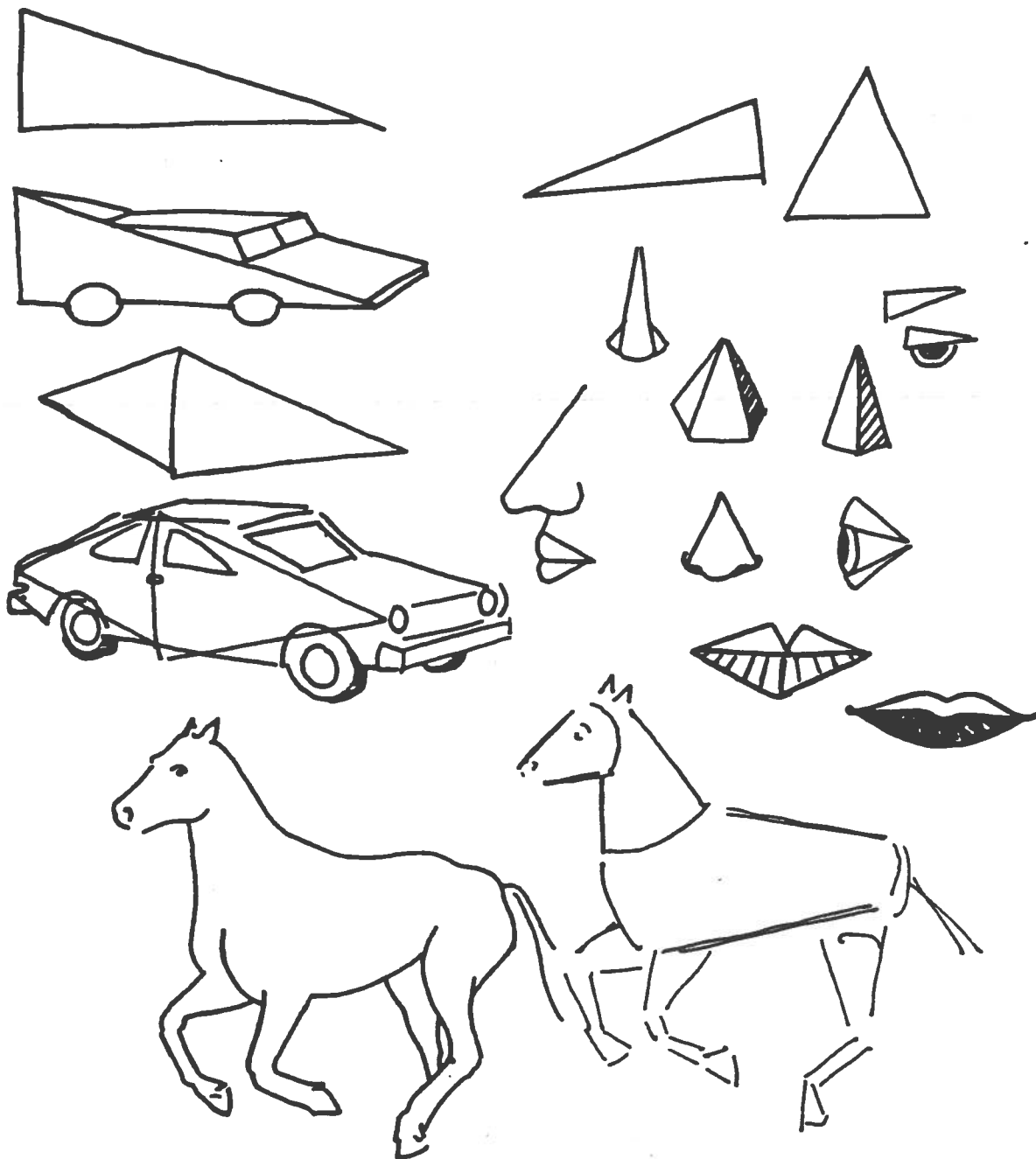


Use these spaces to develop your own characters using I and O to begin your drawing.



Triangles

1. It may be a little harder to find triangular shapes in the things around us than it is to find circles or squares. If you look for a while you will find many things.
2. When you spread your fingers apart, what kind of shape do you see between them?



NAME _____

DATE _____

Triangles



1. This drawing of mountains and rocks has many shapes that are somewhat triangular.
2. See how many triangular things you can find to draw in the space on this page.

Masaccio



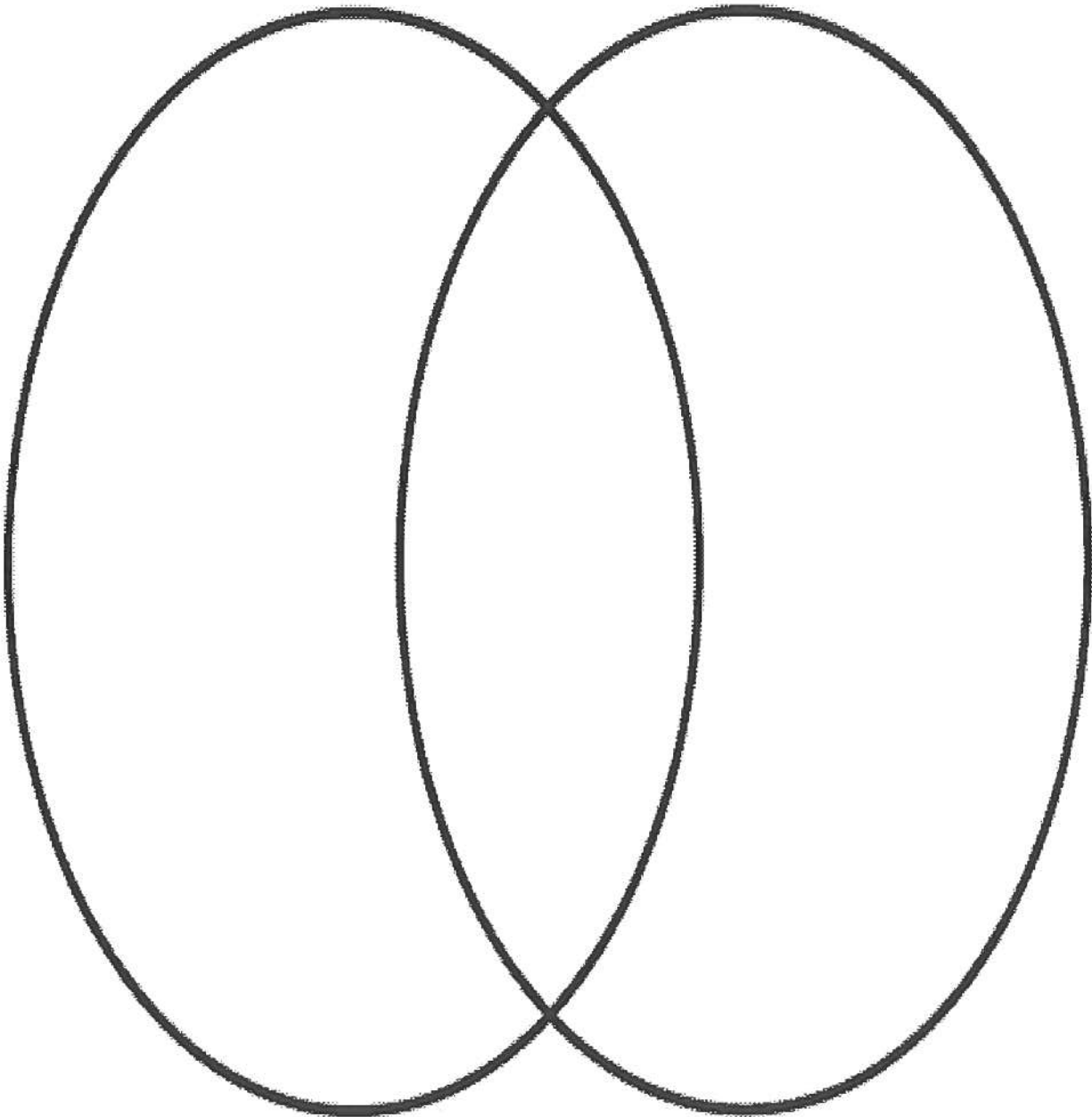
1. Describe the types of lines you see in the piece. (Are there horizontal, vertical, angular, zigzag, spiral broken, curving or diagonal?)
2. Can you see any "implied" lines"? Explain.
3. Describe the shapes that are visible in the piece.
4. Describe how the artist uses "space".
5. What colors are present? Are they dull or bold?
6. Describe the texture of the piece. How does it "feel"?

Raphael



1. Describe the types of lines you see in the piece. (Are there horizontal, vertical, angular, zigzag, spiral broken, curving or diagonal?)
2. Can you see any "implied" lines"? Explain.
3. Describe the shapes that are visible in the piece.
4. Describe how the artist uses "space".
5. What colors are present? Are they dull or bold?
6. Describe the texture of the piece. How does it "feel"?

Compare and contrast the elements of art in these two paintings





Quiz Questions For Principles of Design, The

Use your browser's Print page function to print this quiz.

1. Which of the following is NOT a principle of design discussed in the video?

- A. balance
- B. emphasis
- C. proportion and scale
- D. color

2. What is formal balance?

- A. Visual images that are not falling.
- B. Mirror symmetry.
- C. Radial symmetry.
- D. The Golden Mean.

3. What type of rhythm repeats identical objects, but with each element a bit closer together or farther apart?

- A. regular rhythm
- B. graduated rhythm
- C. gradated rhythm
- D. asymmetrical rhythm

4. What numbers represent the Golden Mean?

- A. 2:3
- B. 3:4
- C. 3:5
- D. 4:7

5. What is the focal point of a design?

- A. The element that is emphasized.
- B. The distance from the front to the back of the design.
- C. The middle point of the image.
- D. The place a camera is located when photographing the design.

[« Back to Principles of Design, The](#)

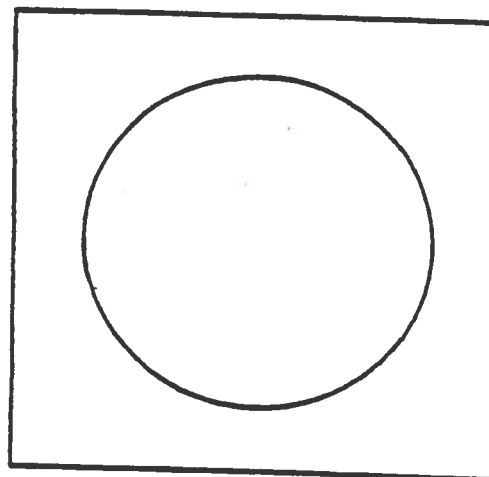
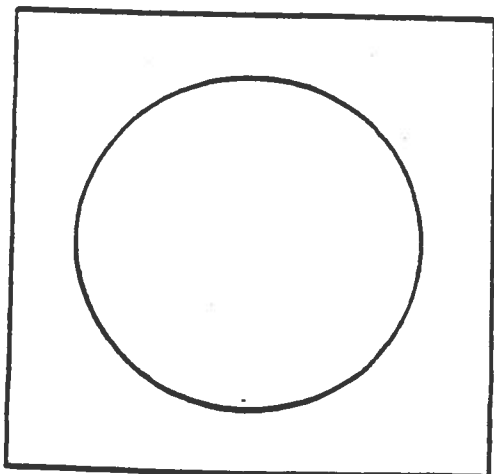
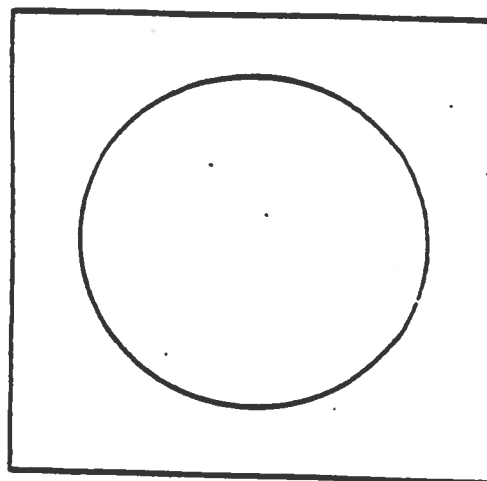
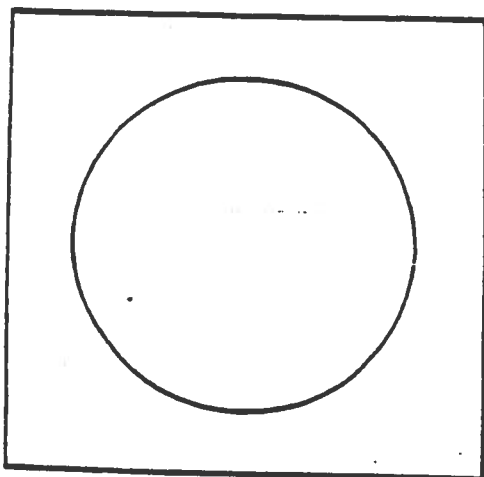
[View Answers to Quiz](#)

NAME _____ DATE _____

CLASS _____ TEACHER _____

ADVANCING COLORS

Certain colors at their full intensity and value seem to hover in the foreground of other colors even though all cover the same surface. This is especially true of full-strength red, which appears to advance slightly ahead of any color next to it. In the following two squares, notice this effect when using red and blue in combination. In one square, make the disk solid red and the background blue. Reverse the two colors in the other square. In the other squares, experiment with other color combinations.



Which of the colors seem to advance? _____

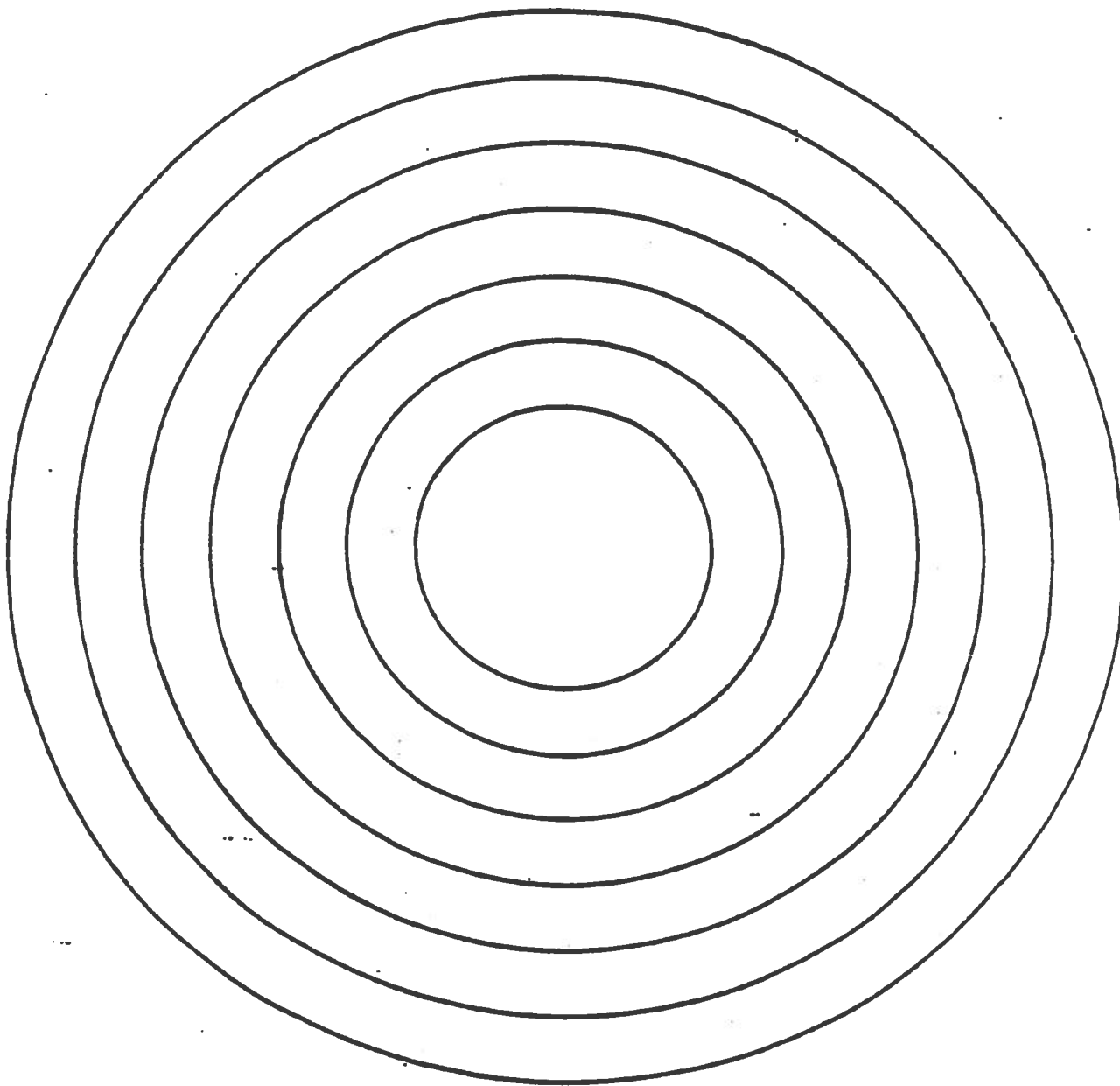
Which of the colors seem to withdraw? _____

NAME _____ DATE _____

CLASS _____ TEACHER _____

COLOR CONTRASTS

A target is a good design with which to study color contrasts, since the visual field is even all the way around. Choose two contrasting colors and use them to color the bands of this target. The contrasting colors might be complementaries or some similar combination. They need not alternate from band to band. Adjacent bands can be of varying values or intensities. Experiment with coloring such a design until you reach an interesting arrangement of two contrasting colors and their values and intensities.

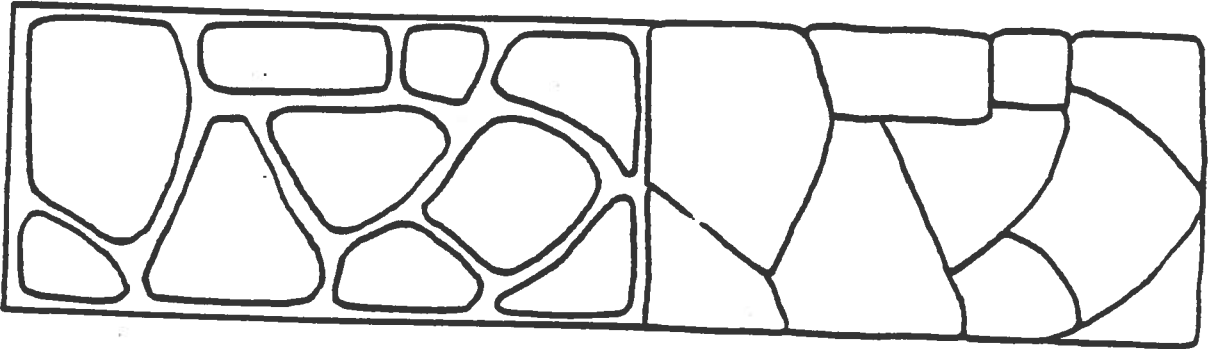


NAME _____ DATE _____

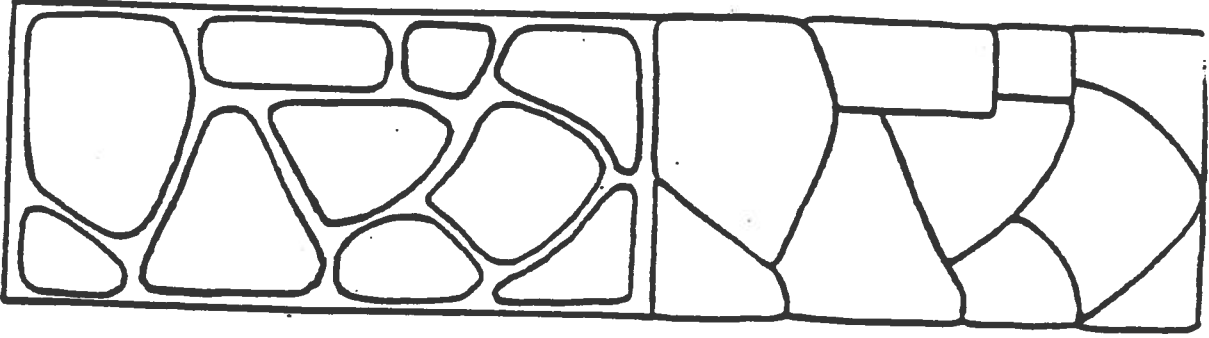
CLASS _____ TEACHER _____

SPREADING EFFECT WITH BLACK OR WHITE

Colors, including black and white, can spread their influence into adjacent colors to change their appearance slightly. Normally, a colored picture inside a black frame will make the colors appear lighter; in a white frame, the colors will appear darker. If black and white mingle with the colors, the effect is just the opposite. Black mingling with other colors will make the other colors appear darker; white will make them appear lighter. Here are two bands of abstract shapes. The shapes to the left in each band are separated by broad white borders; to the right, the colors nestle next to one another. In the upper band, leave the borders white; in the lower band, color them black. Color the shapes any two contrasting hues, such as blue and red, blue and orange.



Leave the borders on this half white.



Color the borders on this half black.

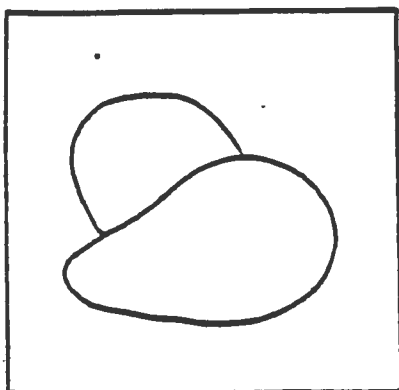
Do you notice a difference in the colors of the shapes in the different parts of the bands? What is the difference? _____

NAME _____ DATE _____

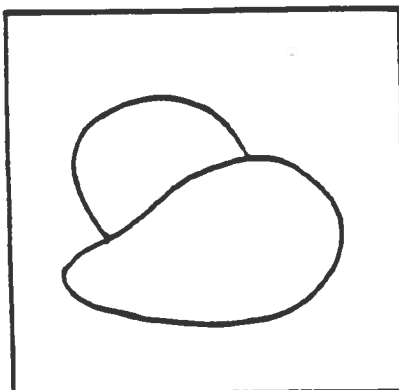
CLASS _____ TEACHER _____

BLACK, GRAY, OR WHITE BACKGROUND

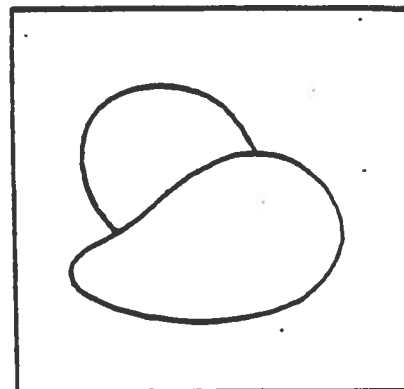
Colors of the same intensity or brilliance will appear more intense or brilliant in front of some backgrounds than others. You can test the effect by trying three different backgrounds—black, gray, and white. A gray background will also represent a textured background—that is, a white background covered with black cross-hatching or other black-on-white pattern. First, color in the two shapes of each of the squares below with the same two full-intensity, full-value colors. Then color in the background of one square with solid black and the other with solid gray; leave the third white. Finally, state which background you think makes the colors appear the most intense.



**black
background**



**gray
background**

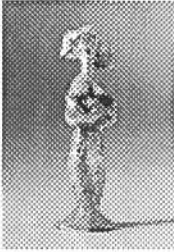


**white
background**

1. Which of the three backgrounds makes the two colors appear more intense and brilliant?

2. Why does this background effect occur? _____

Describe the design principles found in the sculpture by Picasso



1. Does the sculpture have a sense of balance? What creates this feeling?
2. Which elements of art create contrast in the piece?
3. Where does your attention tend to focus? Which elements of art create this focus?
4. What combinations of "elements of art" make the piece more interesting to look at?
5. Describe the movement of the piece. Does your eye glide smoothly across the piece or jump rapidly from point to point.
6. Which elements are repeated in order to create a rhythm?
7. Does the sculpture have a sense of unity? Explain.

Theory or Theories Most Prominent

| Imitationalism | Formalism | Emotionalism |
|----------------|-----------|--------------|
| | | |

Describe the design principles found in the sculpture by Calder



1. Does the sculpture have a sense of balance? What creates this feeling?
2. Which elements of art create contrast in the piece?
3. Where does your attention tend to focus? Which elements of art create this focus?
4. What combinations of "elements of art" make the piece more interesting to look at?
5. Describe the movement of the piece. Does your eye glide smoothly across the piece or jump rapidly from point to point.
6. Which elements are repeated in order to create a rhythm?
7. Does the sculpture have a sense of unity? Explain.

Theory or Theories Most Prominent

| Imitationalism | Formalism | Emotionalism |
|----------------|-----------|--------------|
| | | |

Use elements of art and design principles to create a piece that conveys an idea of fear. Analyze your work.

1. Describe the types of lines you used in the piece. (Are they horizontal, vertical, angular, zigzag, spiral broken, curving or diagonal?)
2. Did you use any "implied" lines"? Explain.
3. Describe the shapes that are visible in the piece.
4. Describe how you used "space".
5. What colors are present? Are they dull or bold?
6. Describe the texture of the piece. What does it "feel" like?
7. Does your work have a sense of balance? What creates this feeling?
8. Which elements of art create contrast?
9. Where does your attention tend to focus? Which elements of art create this focus?
10. What combinations of "elements of art" make the piece more interesting to look at?

11. Describe the movement of your work. Does your eye glide smoothly across the piece or jump rapidly from point to point.

12. Which elements are repeated in order to create a rhythm?

13. Does your work have a sense of unity? Explain.

Theory or Theories Most Prominent

| Imitationalism | Formalism | Emotionalism |
|----------------|-----------|--------------|
| | | |

Standard 2 Exercises

Refer to "Key Terms" as you complete the following exercises.

1. Practice aerial perspective by completing the "Dimension with Intensity and Value" worksheet.
2. Find an example of aerial perspective in a painting.
3. Practice curvilinear shapes by completing the "Circles" worksheet.
4. Practice curvilinear shapes by completing the "Ovals" worksheet.
5. Create a non objective composition entirely of curvilinear shapes.
6. Practice "Measuring Faces"
7. Practice drawing "Eyes, Nose, Mouth"
8. Sit in front of a mirror while you sketch a self portrait.
9. Practice contour by completing the "Mapping the Figure" worksheet.
10. Practice contour by completing the "Draped Figure worksheet.
11. Follow 7 steps to complete a "Gesture Drawing" exercise.

Refer to "Anti-Drug Collage" as you complete the following exercises.

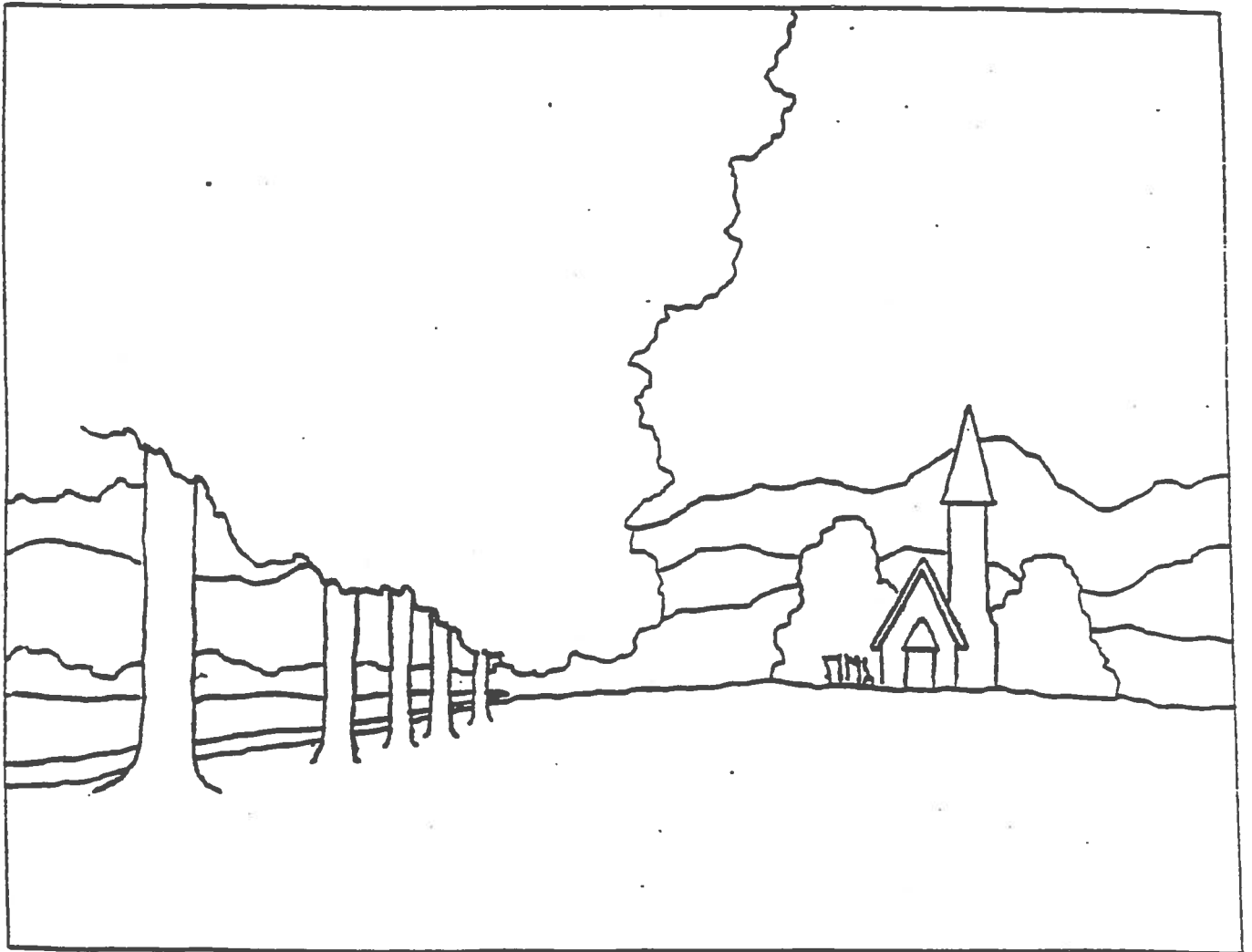
Final Project. Make a collage that projects an anti-drug or alcohol message.

NAME _____ DATE _____

CLASS _____ TEACHER _____

DIMENSION WITH INTENSITY AND VALUE

In realistic art, dimension is provided more through adjustment of color values and intensities than hue choice. The subject provides the color selection—green foliage and blue sky, for example. By weakening the values and intensities of those natural colors, objects will appear to recede into the distance. Strongest color values and intensities make objects in the foreground appear more advanced. In the drawing below of a country church before a mountain backdrop, color the objects to create a sense of natural dimension by varying the values and intensities of color.



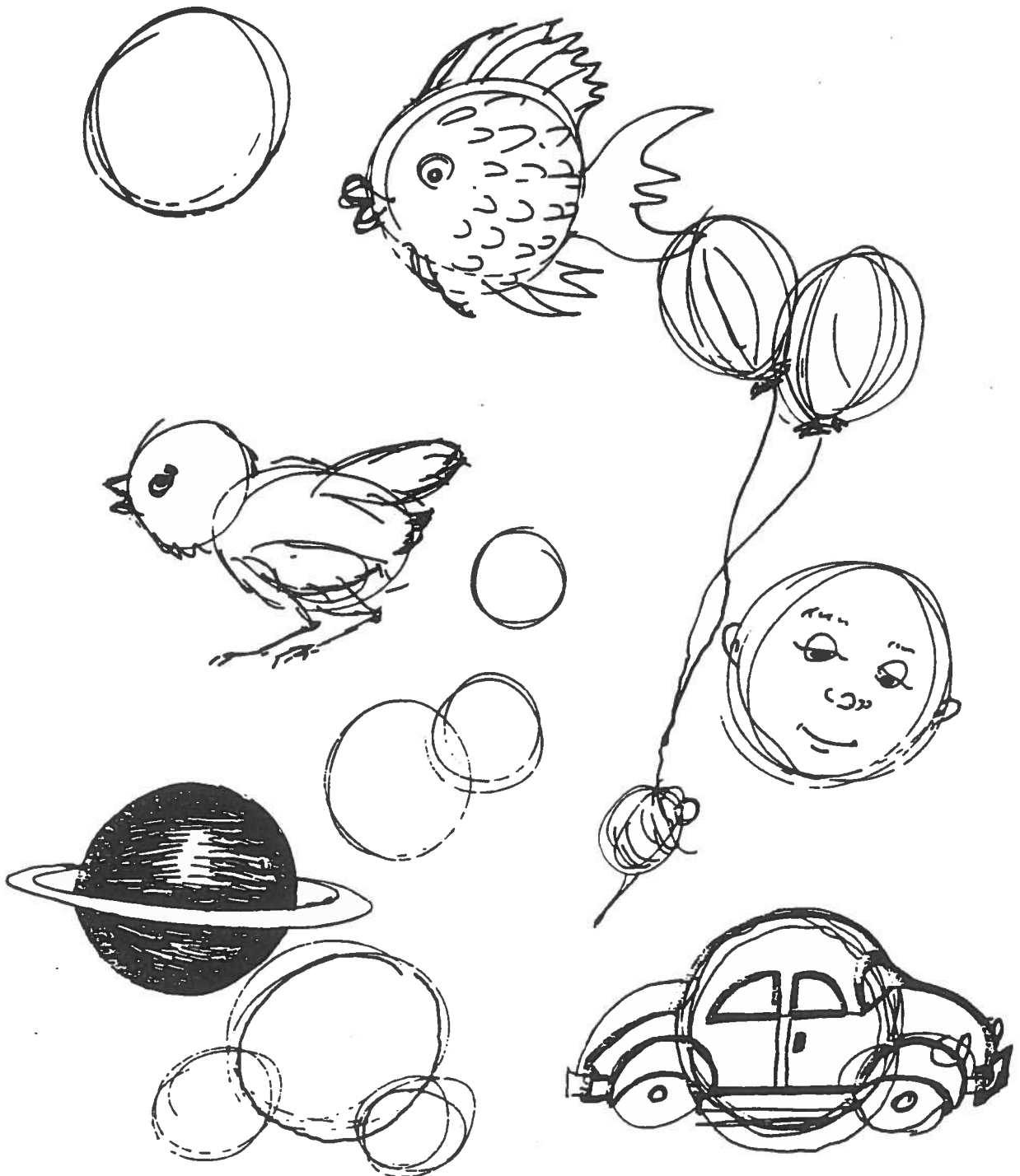
Find an example of aerial perspective in a painting. Sketch the painting here.

Title of painting:

Artist:

Circles

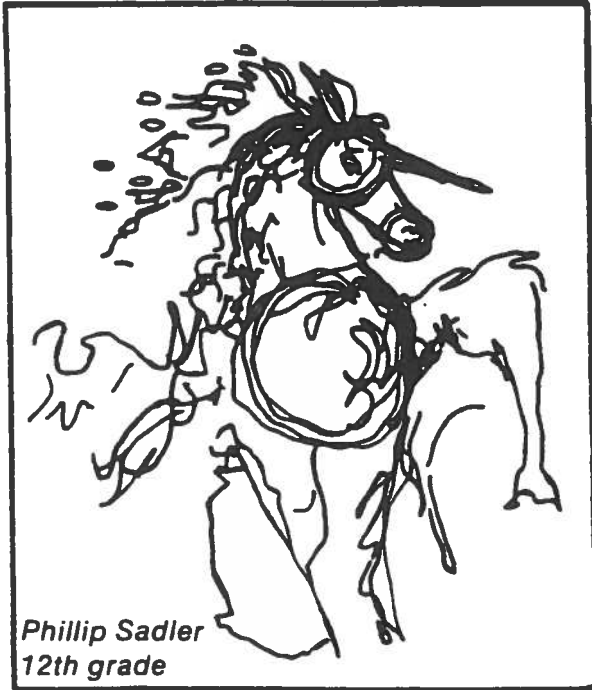
1. Many things can be drawn by starting with a circle.
2. Circles don't have to be drawn perfectly. Lopsided ones often work better.



NAME _____

DATE _____

Circles



1. Draw a bunch of circles on this page. Turn them into different things.
2. Let some of your drawing look as free as the lines in Phillip's unicorn.

Ovals

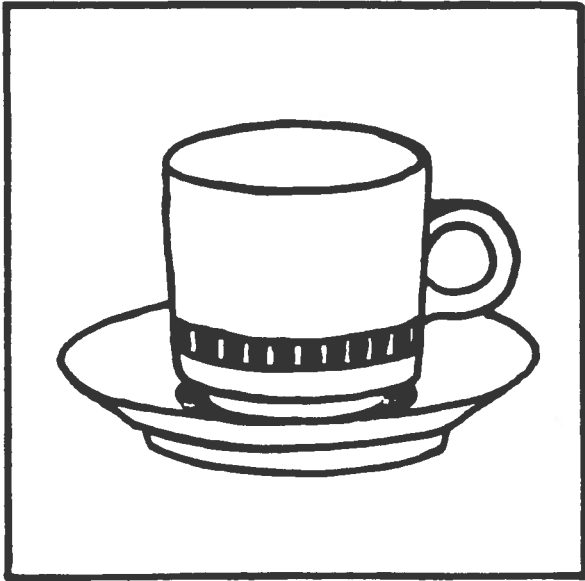
Petals, planes, glasses, cups, animals, and people can all be drawn by starting with an oval shape.



NAME _____

DATE _____

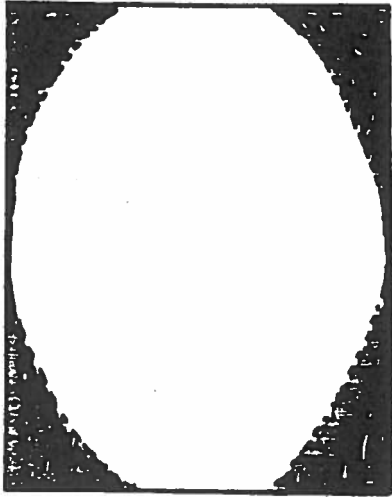
Ovals



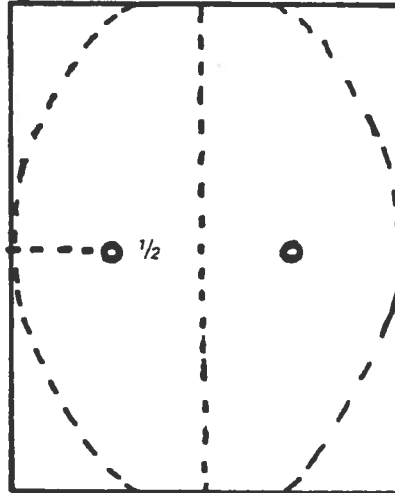
1. See how many things you can draw starting with an oval shape.
2. If you think you may have trouble drawing ovals, remember that the letter **O** is usually written as an oval shape.

Create a non objective composition entirely of curvilinear shapes. Color.

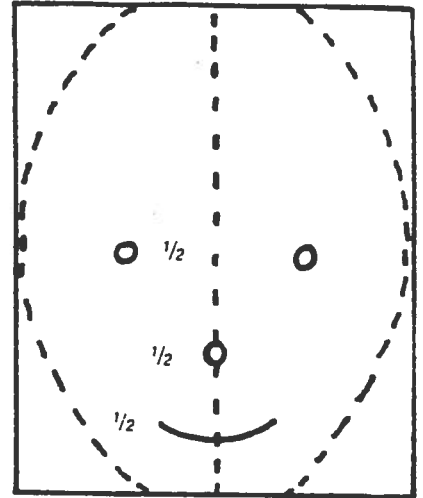
Measuring Faces



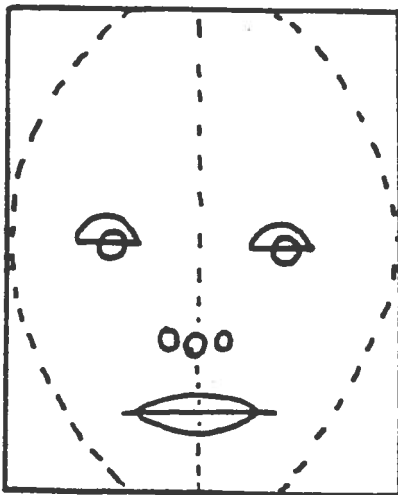
1. The head is a blocklike shape with rounded corners.



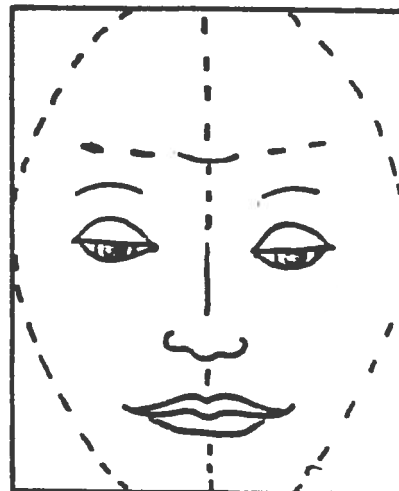
2. The eyes are halfway down the head.



3. The tip of the nose is halfway down from the eyes. The lowest lip line is halfway down from the nose.



4. Look for the simple shapes that you can see in the eyes, nose, and mouth.



5. Notice that the line between the lips is not usually straight.



6. Erase lines that you do not want. Add details that will make your drawing seem to come to life.

NAME _____

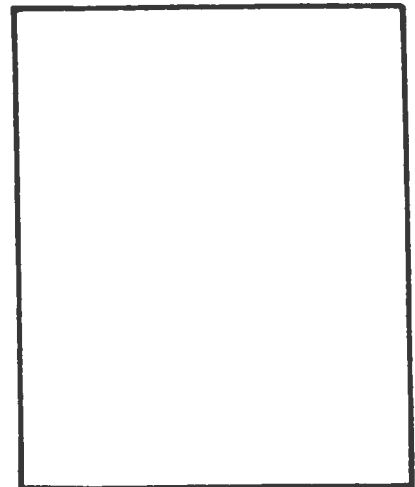
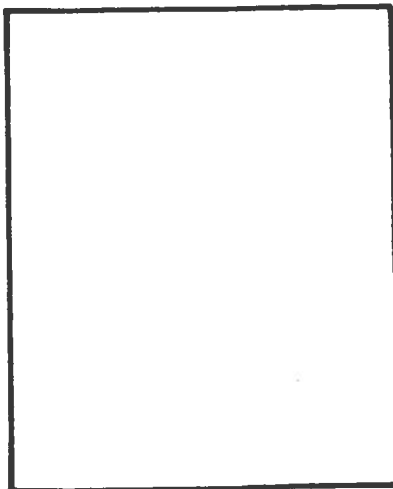
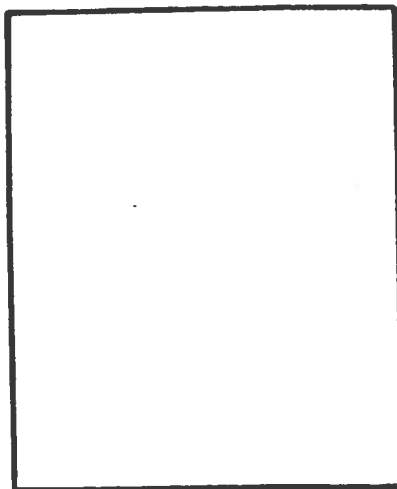
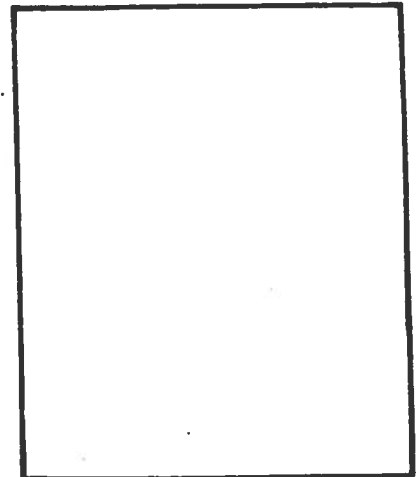
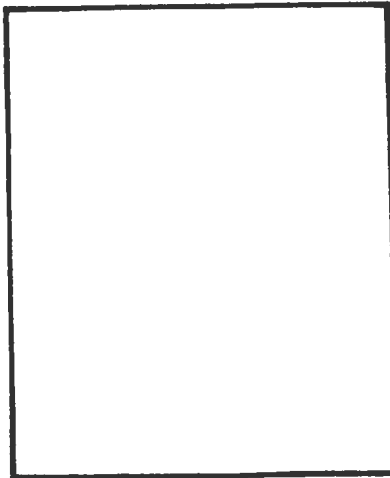
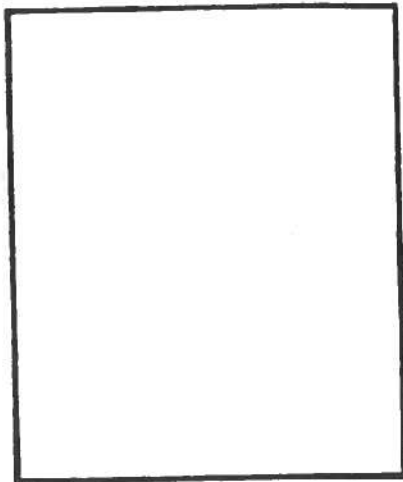
DATE _____

Measuring Faces

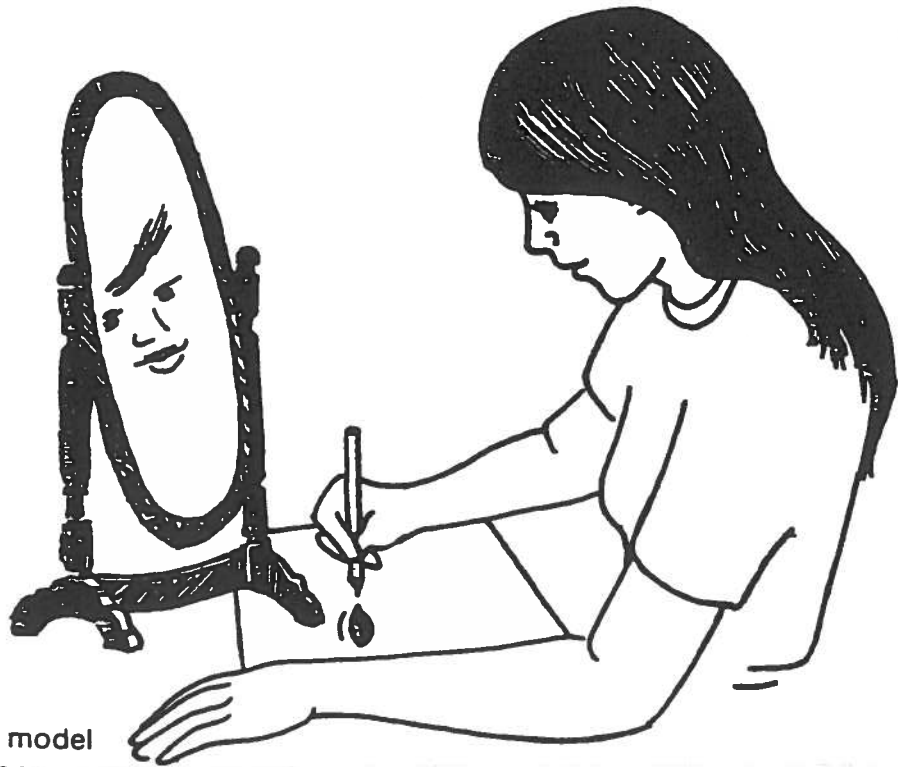


1. Use the spaces below to draw different kinds of faces. Use your memory of faces you have seen. Use your imagination.

2. If you have difficulty getting a man's face to look masculine, try using squared and angled lines, particularly on the jaw. Emphasizing the curved and rounded shapes in a woman's face can make it look more feminine.

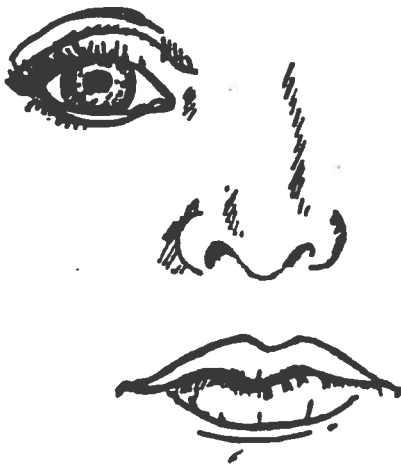


Eyes, Nose, Mouth



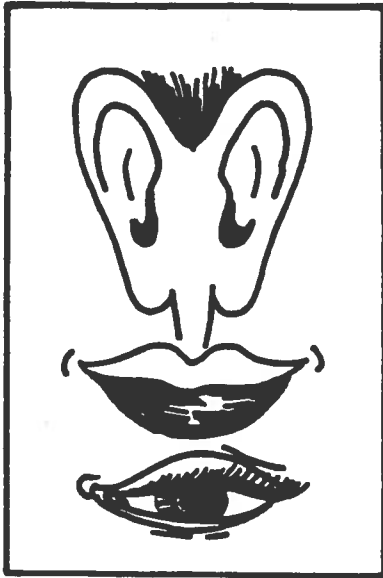
1. You can be your best model because you know when you need to hold still.
2. Use a mirror to study the details of your face.

3. Draw one feature at a time. Start with a light general sketch. When you know you have the lines angled correctly, start adding details and shadows.
4. Creases and folds around the eyelids make definite linelike shadows.
5. Shadows along the nose are usually softer and broader. Light pencil lines smudged with your finger can suggest soft shadows on a face.
6. Add strong dark lines and shadows as you finish your drawing.



NAME _____ DATE _____

Eyes, Nose, Mouth



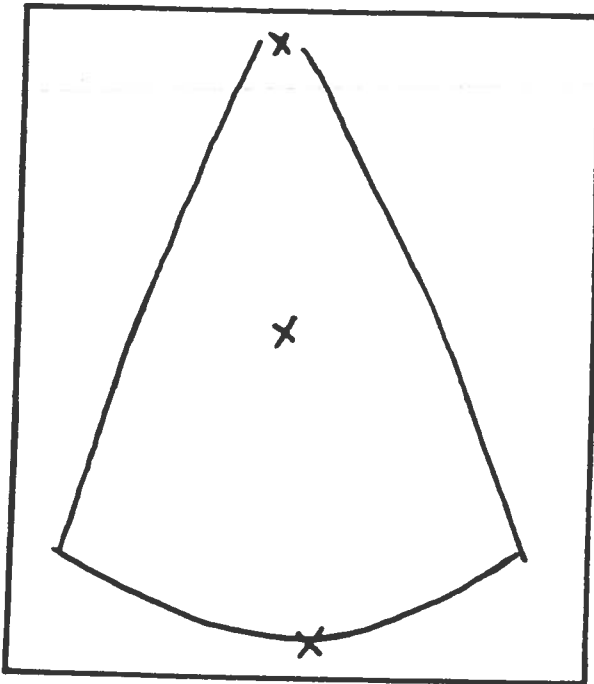
1. Use this blank page to practice drawing eyes, noses, mouths, ears, eyebrows, chins, and other facial features.
2. Use your own face as a model by looking in a mirror, or look at someone else's face.
3. Look very closely.

Sit in front of the mirror while you sketch a self portrait.

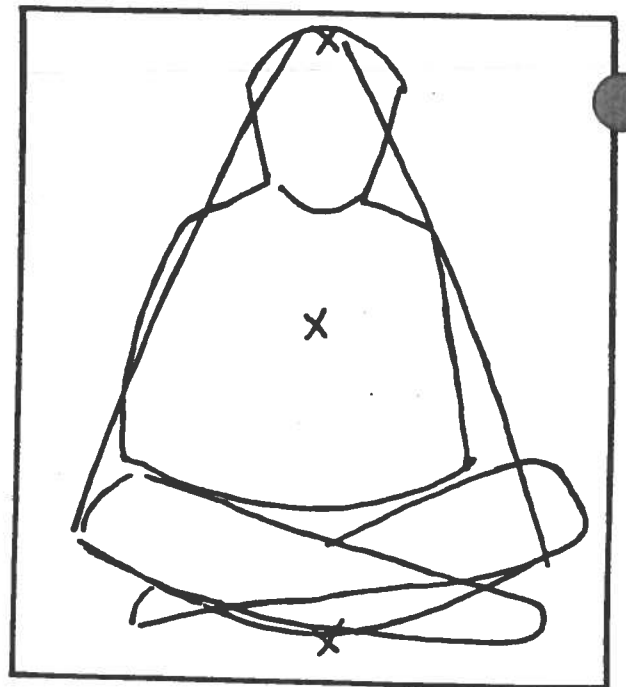
Mapping the Figure



1. Whether you are drawing from a photograph or from life, it helps to "map" the position of the main shapes before you actually start drawing.



2. X's are drawn at the top of the figure, at the lowest part of the figure, and halfway between the other two points. The body of this seated figure is widest through the knees and narrower toward the head. This is shown here by a large triangle.



3. The largest areas of the figure are sketched in very lightly. Remember, you can use a straight edge such as your pencil or an old envelope to help you check the angles.

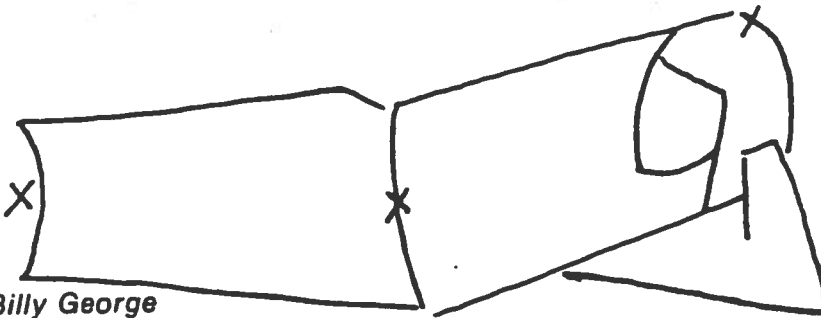
NAME _____

DATE _____

Mapping the Figure



1. Notice the many triangular and rectangular shapes in this life drawing by Billy.
2. Use the space on this page to "map" a figure. Try to follow exactly each step on the first "Mapping the Figure" sheet. Remember to keep your pencil lines light while mapping so you can draw more exact details right on top of your first lines.



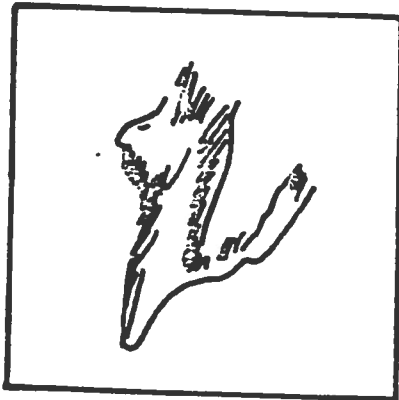
Billy George
9th grade

Draped Figure



1. Have a friend or classmate wrap a sheet around himself or herself covering the entire body. Ask the person to assume a comfortable position so the pose can be held for a long time.

2. Look at one small area of the sheet. Notice the direction of the edges and folds. Draw the shape of one of the corners.



3. Draw the shadows and edges you see in one section.

4. Continue drawing, section by section, until you think you have enough drawn to suggest the position of the person underneath the sheet.

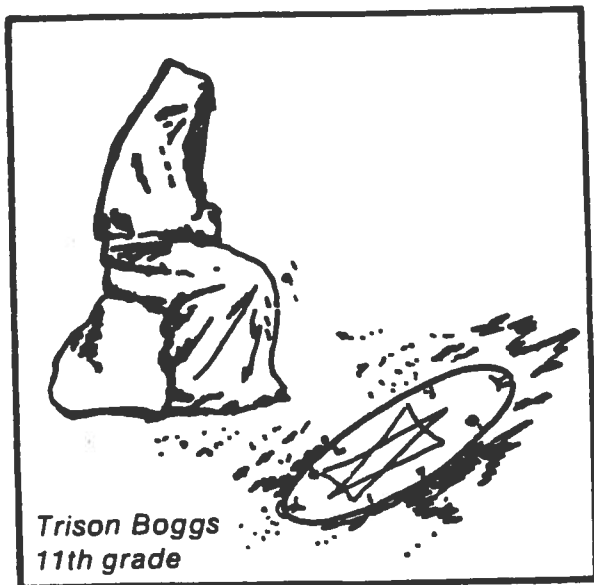


Kim Conner
12th grade

NAME _____

DATE _____

Draped Figure



1. On this page draw the shadows you see on a sheet draped over a person.
2. Trison added a rock and personal symbol to his finished drawing. You may think of details and add them to your drawing.

Steps to Completing a Gesture Drawing

Choose a subject. In most art curricula, gesture drawing is associated with figure drawing; that is drawing the human figure.

Observe your subject. The single most important part of gesture drawing, perhaps of any kind of art, is observing your subject carefully. You will, of course, want to glance down at your paper to get your bearings once in a while, but these should be quick glances, nothing else.

Find the line of the subject. It may be said that every subject has a certain line that defines its essence at any given point. All you want to do when you first start drawing is observe your subject and think about what it's doing, how it looks, and what the simplest representation of it would be.

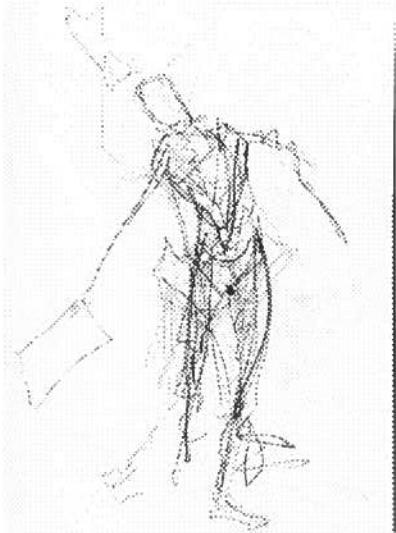
Draw in contour lines. When drawing the human body, *contour lines* may be drawn to represent the limbs, torso, and even the head. In a way, these are just outlines

Draw mass. It can be difficult for any artist to represent mass. One technique that is sometimes used in gesture drawings is to represent mass by making circular motions.

Keep your hand moving. The entire time you are drawing a gesture drawing, your hand should be in motion. The idea is that you let the image transfer directly from your eyes to your hand without thinking about it.

Set a time limit. When gesture drawing is taught in classes, a model will usually switch poses every 30 seconds to two minutes.

Example of Gesture Drawing



Your Drawing



Make a collage that projects an anti-drug or alcohol message.

.....