

Emerging Order

Fall Sketchbook Assignment

Weeks 1-5

The Sketchbook Assignment has two purposes. One is to provide an opportunity for you to develop fluency in drawing so that sketching out an idea or something interesting that you've seen becomes as easy as writing your name. As you increase your use of drawing tools and techniques to observe and note the world, you will strengthen your visual thinking and design skills. The other purpose is to give you a space in which to visually explore the ideas and phenomena you encounter in the program as you complete a series of directed exercises.

To make the most of this opportunity, you should draw every day, working on some aspect of the week's assignment. This is a physiological process. Just as with any exercise, the more you practice it, the more drawing becomes an extension of yourself. Even if a week's assignment might have only one or two parts, you should still draw every day, developing different approaches to the same idea.

Please follow these guidelines for the assignment:

- Use a spiral bound sketchbook, a minimum of 8" in any dimension.
- Put your name on the cover.
- Date each day's work, and number it to indicate what part of the assignment it is (for example, Week 2's drawings could be labeled 2.1, 2.2, or 2.3).
- Bring it to every Tuesday afternoon workshop and on the field trip.

Week 1: In class we worked with mark making and drawing basic shapes. This week continue exploring those elements in the following ways:

1. Explore/invent as many different ways you can to make marks with these tools: a 2B pencil, a water based felt tip (preferably Pentel sign pen) and a bamboo watercolor or sumi brush. Fill at least two pages.
2. Find examples of lines in the environment and draw them. Use your pencil or pen to express different line qualities of the object or being.
3. Draw two pages of spheres as we practiced in class. This means keep your drawing arm always in motion creating spherical gestures, and practicing different weights of your pencil to create a greater sense of volume. Overlap spheres, alter their sizes, or elongate their shapes so they become ellipses.
4. Find four objects in the environment that have some geometric (spherical, triangular, rectangular, etc.) quality and draw them. Sketch at least three versions of each one. Use the weight of your pencil to indicate shadow, and different ways of making marks to indicate texture or other details.
5. In class we talked about lines in time: paths of action. Watch something that moves, then draw what it's path is (you don't need to draw the object itself, just a simple shape to indicate where it is, or how it follows its path). Repeat with different types of moving objects 3 more times.

Week 2: In class we explored the principles of perspective. This week apply these principles to every day objects and environments around you. Don't try to draw everything in the environment, but see what you can do to just generate a sense of the space. Do not use a straight edge to draw your perspective lines, although you may use a straight edge to find out where they are.

1. Practice shading to create atmospheric perspective: On the bottom of a page, draw a dark, wide horizontal line using the side of the pencil. It does not need to be straight. Repeat the line, above but decrease its weight. Decrease each lines' weight as you move up the page.
2. Do a drawing from inside the camera obscura. Choose one part of the projected image and trace it. Then use shading to create atmospheric perspective that separates foreground, middle ground and background. (You may want to pull a page from your sketchbook and pin it to the wall to do this...)
3. Draw three objects using two point perspective. You can put them on separate pages, or arrange them together on the same page.
4. Draw a scene from real life that conveys the sense of deep space. It could be exterior, or interior or a combination of both. Use framing techniques from the thumbnail exercise to sketch out your composition first.
5. Create an artificial environment that follows perspective laws, and uses iteration (repetition of form).

Week 3: In David's workshop, we explored gnomonic growth.

1. Find three different examples of this type of growth in the environment. Draw them each in two ways: as a diagram and then using your own choice of expressive modes.
2. Invent a shape that will be the basis of the gnomonic growth of an imaginary form. Following a rule you make up for it, "grow" the form on the page.

Week 4: This week, use your sketchbook to record your experience on the Field Trip. In addition to that, do the following:

1. Find and draw at least ten patterns or phenomena in the coastal environment. These could be cobbles on the beach, tree bark, feathers, ripples in the sand, leaves, etc.. Write notes about each of your subject: time, location, what it is, what might be its cause, what other objects or patterns are near it.
2. Choose one of your subjects from #1 and investigate it further through drawing. Sketch at least five pages of studies of it. You could do close-ups from different angles, detail studies of one or two small parts of it, and then a picture of it in its larger context.
3. Do three drawings that express the scale of the beach environment. These could be on the same page, or on sequential pages.

Week 5: Realism to Abstraction

1. Following Verdi's description of how Paul Klee's understanding of nature informed his approach to abstraction, choose a single image from your collection of field trip drawings and redraw it as an abstraction that says something about how that object formed, or the dynamics that influence it. Repeat this exercise every day this week.
2. Before workshop week 6, select two pairs of drawings (the original and the new abstraction) from 5.1 that you might want to develop into an animated sequence. (You will have to redraw the image many times, so the complexity of the original drawing will affect our work load somewhat.)

Emerging Order
Fall Sketchbook Assignment
Weeks 6-10

Week 6:

1. Return to the four objects you drew in exercise 1.4. Redraw them, one a day, on new pages, following the same guidelines (three versions of each using different tools, ways of making marks, etc.). If I gave you suggestions about directions to take your drawing, try to incorporate these into these new sketches.
2. Compare these new drawings to the ones you did week 1. How are they different? How are they the same? Do you feel you have more or less control over the drawing process? Did you see anything new in the objects themselves while drawing them this time? Is there anything else you notice?
3. Write one to two paragraphs in your writing journal comparing between those first drawings and the ones from this week.

Week 7: This week you are finishing up your Realism to Abstraction animated sequence and may find your drawing hand, and your eyes getting fatigued. As an antidote to this, each day do three blind contour drawings of some object or person. Use a whole page for each one. Each day use a different type of drawing tool: graphite pencil, sign pen, brush pen, oil pastel, ball point pen, charcoal pencil, colored pencil, sharpie, etc.

Week 8: Use your sketchbook this week to explore tiling and patterning.

- 1) Find a man-made decorative pattern (on an object, fabric, wall covering, etc.) and do two studies of it: a) do a diagram that shows the pattern's basic symmetry. b) Then do a more expressive study that takes into account how the pattern appears in context, whether that be in the folds of fabric, in perspective or with shadows cast across it, etc.
- 2) Design three additional Escher-type tessellation tiles. Chose one and fill a page with it

Thanksgiving Break: Catch up on all sketchbook assignments.

Week 9: Looking ahead to winter quarter when we investigate motion, each day this week, do a sequence of at least four thumbnail sketches that explore screen direction and repetition of movement gesture.

Week 10: In class sketchbook assessment.