

SKETCHBOOK

A WORKSPACE FOR YOUR MIND

Ongoing practice

Melroy | Intermediate Drawing 201
Spring 2020 CalPoly

You will use at least twenty one individual pages to create at least 21 drawings inside a sketchbook. These drawings should be smaller in scale and time commitment than your larger projects. The sketchbook should function as a space to capture ideas about the larger pieces and a place to work out your mark making, and other crucial skills and ideas for the greater project as a whole.

MATERIALS:

9" by 12" Sketchbook or ?

Drawing tools: All and any

Extras: This doesn't have to be a bound book, this can be structured in any form that communicates a collection of images.

DIGITAL: This can take the form of an album of images you created.

Step 1: Subject - this sketchbook should be a practice space for the seven larger projects so know that you will do about three drawings per larger project.

Step 2: Review the project list and work on the sketches for each project as they come along in your work flow. Or go after all of them all at once or anything in between.

Step 3: how to start - find a sketchbook or bunch of loose paper that works for you. Perhaps make your own, there are several videos online of how to bind pages together to make a sketchbook.

Step 4: The Sketchbook is yours, you drive it and steer it to the places you need it to go. Do not let the assignments dictate the content they are there for inspiration they are not mandates to subject matter. A good drawing always tops the assignment. Feel the freedom to create drawings about any part of your life or not. All of the work will benefit the larger practice.

Step 5: This needs to be interesting to you in order for you to draw meaning from it, please make choices in this sketchbook that reflect your interests most. Making art is hard, making art you don't want to make can feel impossible. Do not make drawings that you don't want to, make drawings that you are compelled to make.

Upload an image of the sketchbook weekly to either Instagram tagging @distance_drawing or via email to pmelroy@calpoly.edu w/subject line Assignment #__ Your Last Name

Principles : Sketchbooks are a place to screw-up and practice, fall down here to avoid stumbling in the bigger project.

Theme : Research and study.

Technique : practice in ways you aren't comfortable with to gain competency

Seeing : Find moments in life and capture them in the sketchbook like a snapshot with your phone.

ODS (optimal drawing session): Either set a session time or keep it with you for improve moments. Whichever.

WHERE

MULTIPLE PERSPECTIVE

Assignment #1

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You will make a single multi point perspective drawing. In simplest terms this is a drawing which has multiple vanishing points on a horizon line.

MATERIALS:

18" by 24" paper

Drawing tools: charcoal, graphite, pencil, conté, any black drawing medium

Extras: rulers or straight edge allowed

Step 1: Subject - You are surrounded by options for subjects of this drawing. You may select an architectural element or you may assemble a still life of square things. Suggestions include, a stack of books, the corner of the ceiling, a stack of online delivery boxes, any square furniture in a room, or tables and chairs.

Step 2: You will make a drawing that has an established horizon line. You should build the drawing with overlapping shapes. The edges of each shape in the drawing should align to a specific vanishing point. Your drawing needs to fill the entire page.

Step 3: how to start - while looking at your subject, establish the horizon line which can also be your line of sight. Position yourself in a way that you can return to the specific position where you begin. Draw in some of your first vertices working with light lines and transitioning to darker lines as your layout matures.

Step 4: midway - look for shadows and determine if they are black or simply tones and shades. Fill in shadowy areas with degrees of shadow to create more subtly in the depth of the picture.

Step 5: closing the drawing - give the surface a light coat of workable fixative. Look for final places that need straightening and shading.

Upload an image of the drawing to either Instagram tagging @drawing_distance or via email to pmelroy@calpoly.edu w/subject line Assignment #__ Your Last Name

Principles : Filling the entire page with the drawing, Horizon line, choosing a mark maker, making marks, laying out the drawing.

Theme : depth, world building, show the viewer something unique to your perspective, either location or style.

Technique : thin lines, heavy lines, shadows, are shadows black, are they tones of gray, overlaying objects that break up the lines creating interest

Seeing : must be observational, looking at fixed structures, boxes stacked, corner of the ceiling, buildings or structures out a window.

ODS (optimal drawing session): Put on your soundtrack, have something to drink, determine if you have the right socks on? Give yourself permission to start over.

WHO

Negatives & Positives

Assignment #2

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You will make a portrait of the people near you or the people you wish were near you. Utilizing strong chiaroscuro, heavy dark blacks and bright illuminated whites you will transmit an image of the people near you or the people you long to be near.

MATERIALS:

18" by 24" paper, black or toned
Drawing tools: charcoal, graphite, pencil, conté, any black drawing medium
Extras: This could work as a cut stencil piece

DIGITAL: Half tones help with 3D dimensional illusion.

Step 1: Subject - Perhaps this is a group sitting on a couch, perhaps one person in the home or perhaps it's that video chat you have been on every night. Work with a person or group of people who you enjoy.

Step 2: Black paper is an easy way to go but you can also make the drawing and carry all the shadows out until they completely surround the subject.

Step 3: Strategy - it's always a good idea to lay out the full drawing as a test in your sketchbook, give yourself a chance to work out if the drawing is working for you.

Step 4: Negative space and positive space will be key to the success of this drawing. More than just high lights look for the plains of the person's shape to define the..

(step 4 cont.) ...parts of them you will leave bright white vs the shadowy bits that are in between the light and the dark.

Step 5: Turn down the lights, get the people in the dark, often just the glow of a phone screen or TV screen can be enough illumination for drawing like this. But if they are game work your lighting to the extreme.

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Principles : Filling the entire page with the drawing, full dark and light, choosing a mark maker, making marks, laying out the drawing.

Theme : bold shadows and drama, show the viewer how you feel about the subject with your framing and line choice.

Technique : bright whites in islands over inky blacks, fine lines create depth and interest, shadows that fill rooms and create atmospheres.

Seeing : Look at your subject in new ways, decide if you will show their entire body or just a small part, do you select a group or a single person.

ODS (optimal drawing session): Put on your soundtrack, have something to drink, determine if you have the right socks on? Give yourself permission to start over.

WHAT

ORGANICS

Assignment #3

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This drawing will be in the world of round and naturally chaotic. You will make a drawing of vegetation. Plant material of some kind, i.e. the yard, a house plant, a tree visible on the far off hill next to the place you aren't allowed to go while Rona runs her wild course.

MATERIALS:

18" by 24" paper

Drawing tools: charcoal, graphite, pencil, conté, any drawing medium, colored pencil, crayon, markers, recommended Extras: blurry and fuzzy are good, don't draw every leaf or blade of grass, imply them.

DIGITAL: In the digital world zooming in allows revealing, maybe it looks like a leaf from a distance but zoomed in reveals a truth.

Step 1: Subject – Simple is a house plant that gets to be the center of your attention. But this could also be the time for the nature walk. Picking one plant to highlight will allow you to budget your time well.

Step 2: Lighting – as always take into consideration your lighting, could a simply placed lamp provide an amount of drama that would enhance the entire picture? If you are outside be sure to use the highlights and shadows to drive the narrative of the picture. Long shadows tell us something, figure out what it is.

Step 3: how to start – this is a project that lends itself to heavy sketchbook preamble. Do some practice work before you dive in to the main drawing. Get the plant from many angles before you decide on what POV. Also think of the unorthodox views, looking down at the plant in a bathtub?

Step 4: midway – choose mark making that creates a sense of the plant, long leaves equals long flowing marks, hedges might get smudgy hash marks, adjust your drawing tool to be in harmony with the subject of the drawing.

Step 5: closing the drawing – any plant will do but think about the longevity of the plant and the picture of the plant, I have a Christmas cactus that was grown from a clipping from my mom's that she got from her mom that she got from Irene who got it from her mom Ada Mills who started the plant from a starter in the late eighteen hundreds. Is your plant going to be around in a hundred plus years? What has it seen and what will it see? Put that in the drawing.

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Principles : make it feel more than look

Theme : it's not just a plant

Technique : leave stuff out

Seeing : stare for longer than you think

ODS (optimal drawing session): good sox

WHEN

PATTERN BEHIND RHYTHM

Assignment #4

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"The conference table was toothed with high-back chairs, only one had arm rests."
Erik Larson.

We need a drawing from you that features patterns and rhythms. Repeating elements that drive story. This can be a series of crisscrossing couch cushions or the vertical pickets in the fence viewed from behind the horizontal blinds. Objects which are laced together to create interwoven patterns. The shadow of the caning of a chair cast on the pattern of the wallpaper.

MATERIALS:

18" by 24" paper

Drawing tools: charcoal, graphite, pencil, conté, any black drawing medium

Extras: Repeated objects aren't always the same.

DIGITAL OPTION: Scale shift will give or steal depth.

Step 1: Subject – find the repeating rhythm in the world near at hand. Look for the pattern to provide the contour of something else, sofa covering, striped shirts on people, plaid socks through the holes in the laundry basket.

Step 2: You do not need to make a flat thing but you can. The image should adhere to our every constant attempt at the illusion of depth in our picture plane and the atmosphere of a place. Look for lines that bend but remain a uniform distance apart, we can call this Chromal Distancing. Two colors kept apart by an arbitrary rule.

Step 3: how to start – Once again we turn to our sketchbook for advice. Collect several patterns before you select the one to be your subject. Then complicate the issue by looking through another pattern, the colander from the kitchen or a slotted spoon.

Step 4: midway – add the anomaly, the little moment when the pattern misfires and goes sideways. A place of subtle breakdown in the system you established.

Step 5: closing the drawing – give the surface a light coat of workable fixative. Look for final places that need straightening and shading.

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Principles : How many repetitions makes a pattern?

Theme : patterns wrap our world which allows us to understand thickness.

Technique : thin lines, heavy lines, shadows, are shadows black, are they tones of gray

Seeing : You can find this or organize it.

ODS (optimal drawing session): Put on your soundtrack, have something to drink, determine if you have the right socks on? Give yourself permission to start over.

HOW

DRAW THE DELICIOUSNESS

Assignment #5

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The hardest part of this drawing will be not eating your subject. Select a delicious confection of your confinement. Or bake something beautiful that is worthy of a drawing or even falls flat. A flat soufflé can be an inspiration in disaster. Cookies, cakes, breads, anything that is as fun to look at as eat. Even a Twinkie would do.

MATERIALS:

18" by 24" paper

Drawing tools: Colored pencil, crayon, markers, charcoal, graphite, pencil, conté, any drawing medium color recommended

Extras: Is this the project that gets 3D with heavy application of material?

DIGITAL: Blowout the saturation and go to the limit with brightness.

Step 1: Subject - Food has been little the life providing staple of this confinement. Now is the time to display for everyone the passionate gluttonous treat that is your desert preference.

Step 2: Lighting still plays an enormous role, set your still life up with dramatic natural lighting or a positioned lamp. Snap a reference photo if you are worried the light will shift on you.

Step 3: how to start - lay out the scene like all the past drawings. Find the area on the page the subject will sit, develop the background horizon line, establish your POV above or below the subject.

Step 4: midway - small light marks will give way to darker more specific lines and shapes to define the subject. Investigate all the surfaces and textures for how they look not just how they seem to you. Try to make the piece look like it tastes, make the viewer's mouth water with your colors and mark making.

Step 5: closing the drawing - don't neglect the background. Give the desert a place to reside an atmosphere to lounge within.

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Principles : Mastering color to create texture. Picking a pallet that entices.
Theme : food for the eyes, telling a story of you through your choices in food.
Technique : thin lines or heavy lines, shadows don't have to be black or gray, contrasting colors vs. complimentary
Seeing : must be observational, looking at fixed subjects, select the food for its interest but also place it in an interesting manner sliced or dropped on the floor?
ODS (optimal drawing session): Put on your soundtrack, have something to drink, determine if you have the right socks on? Give yourself permission to start over.

WHY

UNDERSTANDING VIA PARTS

Assignment #6

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You will disassemble a whole thing. You will draw the cataloged elements. Make an inventory, see the pieces that are important or not.

MATERIALS:

18" by 24" paper

Drawing tools: charcoal, graphite, pencil, conté, any black drawing medium

Extras: rulers or straight edge allowed

DIGITAL OPTION: This is the digital chance to explode and create schematics

Step 1: Subject – perhaps this is all the baking ingredients of a recipe or all the parts of a flashlight. You can pull a part apart most things that seem complete. You do not have to destroy the structure of the thing but simply bring place space between the segments that make the thing whole.

Step 2: The drawing may be scientific in nature and have no shadowing, you may label each of the pieces, but you must still make an interesting composition. Avoid simply drawing shapes down one side of the paper. Organize the drawing to look intentional.

Step 3: how to start – ask questions of the objects, which are in harmony which feel alien, should those pieces sit further away in the drawing. How can the distance between objects tell a story?

Step 4: midway – what are the pieces sitting on? Do you need to give a neutral ground or some active pattern to improve the drawing.

Step 5: closing the drawing – Put the thing back together and capture a version of its likeness in your sketchbook.

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Principles : the mystery of boring things pulled apart.

Theme : small pieces deserve attention

Technique : outlines are fine for this but tonal drawings are more respected

Seeing : this is like trying to hear every instrument in the band individually.

ODS : be sure to set a sign not to disturb on your workspace.

BECAUSE

DO NOT ANSWER STUPID QUESTIONS

Assignment #7

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This drawing should be absurd. You should make a drawing completely outside your comfort zone in a style you are not sure you can accomplish. Pick a drawing tool you can't control or a subject that you find abject and abhorrent. This should be the hardest and strangest drawing.

MATERIALS:

18" by 24" paper

Drawing tools: the wrong ones

Extras: enjoy the ugliness for a change

DIGITAL OPTION: Rules and manners can breakdown, break the rules and manners.

Step 1: Subject - You have been cooped up for too long and you have lost your sense of humor for most things. Find something that is driving you crazy and put it on paper. Capture that annoyance that aggravation, own the disgust you have for the very existence of the thing.

Step 2: The drawing may be in a natural style but with the wrong hand, take hold of the pencil in the wrong way, crumple the paper and then make the drawing fighting the folded bits. Search for accidents and exploit them.

Step 3: how to start - You likely already have, continue your feelings of frustration and give them a villain to blame. Capture that villain in the best light, show the warts the loose hairs, the grimy mold of the things soul.

Step 4: midway - when you can't take looking at it anymore find ways to erase its strengths, erase, whiteout, tape over glue on, cut out with the scissors, see if that improves it.

Step 5: closing the drawing - say thank you to the thing that you poured your disgust into and let go of it. It served its purpose and provided the anti-muse for you. We must investigate the things we hate with as much vigor as we pursue our passions if only to be able to tell the two apart.

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Principles : Knowing where we stand by knowing where we don't.

Theme : The ugliest things can be very interesting to draw.

Technique : Mixed media, outside influences and objects

Seeing : Look right at the thing you want to forget.

ODS : Eye protection, always eye protection.