GRID DRAWING USING DRAWING GUIDES

1. Using a ruler draw a 1"x1" grid over the printed image.
2. Place the ruler on the edge of the paper.
3. Put a mark at every inch line.
4. SLIDE the ruler straight across the paper and repeat the steps on the opposite side.
5. If you pick up the ruler, you risk turning it and making the marks no longer align straight across.
6. Connect the marks across the paper with a ruler, draw a light line.
7. Repeat the steps on the other two sides of the paper.
8. Draw a 1"x1" grid over a blank sheet of paper the same size as the image you are recreating.
9. Recreate the printed image on the blank sheet of paper by copying the lines in each box of the printed image in the boxes on the blank sheet of paper.

TIP: Move from box to box, don’t pay attention to the image as a whole. Instead, focus on how the lines in the individual boxes intersect the grid lines and are placed within the box.
Lesson Plan: Intro to the Grid: Essential Questions, Standards, Step-by-Step Instructions
PRESENTATION:
INTRODUCTION TO THE GRID
GRID DRAWING
USING DRAWING GUIDES

1. Using a ruler draw a 1"x1" grid over the printed image.
2. Place the ruler on the edge of the paper.
3. Put a mark at every inch line.
4. SLIDE the ruler straight across the paper and repeat the steps on the opposite side.
5. If you pick up the ruler, you risk turning it and making the marks no longer align straight.
6. Connect the marks across the paper with a ruler, draw a light line.
7. Repeat these steps on the other two sides of the paper.
8. Draw a 3"x3" grid over a blank sheet of paper the same size as the image you are reproducing.
9. Remove the printed image on the blank sheet of paper by carrying the line in each box printed image in the boxes on the blank sheet of paper.

TIP: Move from box to box, don't pay attention to the image as a whole. Instead, focus on the lines in individual boxes intersect the grid lines and are placed within the box.

POSITIVE & NEGATIVE SPACE
ACTIVITY TWO

Learn about contour lines, positive, and negative space through this warm-up activity.

You will need:
- Your sketchbook
- Pencil
- An object or image to reference

Complete the following steps:
1. Find an object to draw from life. Look for something with an interesting contour line. A contour line is the outline of an object. You should be able to tell what the object is by just looking at the outline. TIP: Find an object with negative space within the object as well to provide clues as to what the object is and add interest to the negative space.
2. Complete three sketches of the object from different angles in your sketchbook.

Introduction to the Grid Checklist

1. The image of the girl was redrawn: __________
2. The redrawn image is accurate, and all details are included: __________
3. The proportions are correct in the redrawn image: __________
4. The image of the dog was redrawn: __________
5. The redrawn image is accurate, and all details are included: __________
6. The proportions are correct in the redrawn image: __________
Drawing with the Grid: Collaborative Grid

BIG IDEA: Collaborative grid and Exhibiting artwork

ESSENTIAL QUESTIONS:
- How does using the grid help enlarge an image when drawing it?
- How can you affect a space by displaying a work of art in it?

OBJECTIVES: Students will...
- Learn the process of enlarging an image using the grid method.
- Practice the enlarging process by participating in a group drawing.
- Learn about installation art and how that can relate to displaying art.
- Learn how a work of art can impact a space and how to choose the place to display a work of art.

STANDARDS: http://www.nationalartsstandards.org/

LESSON PLAN:

LESSON PLAN: COLLABORATIVE GRID: ESSENTIAL QUESTIONS, STANDARDS, STEP-BY-STEP INSTRUCTIONS

- Grid all three copies of the image and label them on the back with letters and numbers (example: top row A1, A2, A3, A4; second row B1, B2, B3, B4, etc.). Make sure they are identical. (Tip: Grid the back rather than the front to make it easier to label.)
- Tip: Determine how many times the image needs to be divided in order to give each student at least 2 squares to redraw. Make the final image at least 3-4x larger.
- Cut up TWO of the labeled pictures and store in separate zip lock bags.
- Keep the third grided labeled picture as a guide when you are piecing the enlarged image back together.
- Meet with your principal and discuss possible locations the final image can be displayed (gym, cafeteria, lobby, etc.). Have a few locations in mind.

- Ask students why they used the grid to redraw their images:
  - Guide the conversation to helping to accurately break the image down into lines.
  - Explain that the grid simplifies the process.

- Display the artwork in the selected location. Once up, visit it as a class and have them complete the critique sheet and add it to the “exercises” section of their art notebook.

BONUS:
- PowerPoint (included in ZIP file)

VOCABULARY:
- Value: The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.
- Highlight: the lightest spot or area, any of several spots in a modeled drawing or painting that receives the greatest amount of illumination.
- Contrast: art experts refer to it as the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece. So consider a principle of interest, excitement and drama. Consider a principle of contrast of a

DAY 2:
- When they finish redrawing their larger square they must turn in both the small square and the large square to you. If they lose their small square they will lose participation points. Use the backup set of small squares to pass out just in case one is lost in the drawing process.

- Pass out the small squares and large blank squares.
  - Optional: Tell them they can trade their square with a neighbor if they want.
  - Remind them to take their time and include every detail. They will have at least one more to draw.

- The last few minutes of class allow students to clean up. Remind them to keep up with their small squares, pass out paperclips to attach them to the large squares to help.

- Day 3:
  - When they are finished, collect them. Double check the letter and number are on the same direction as it is on the small square. Send the squares back to the office if they are still with you.
  - Tell the students the squares are the finish. The counts as a participation grade. With all the squares they can work in their visual journals.

- Up the last few minutes of class.
PRESENTATION: COLLABORATIVE GRID-DISPLAYING LARGE ART

What is installation art?
- Designed to be the space itself for a specific work.
- Designed to be the environment or the form as well.
- Although installation pieces are not mobile, they move the viewers.
- Mainly made from natural materials.
- When looking at installation art, consider:
  - Where it is located
  - Which is the main focus
  - How it's displayed in the space
  - How it moves in the space
  - What it's made of

Why are we looking at 3D art?
- Although we are looking at sculptures as examples, drawings can also transform a space.
- For our last assignment, we worked on creating a large scale drawing as a class, now you will work on scouting out a space and transforming the space by introducing the work of yours to it.
- As you look at these 3D artists, consider how they planned the piece for the space.

Check out his work here.

Displaying Artwork
- Although a lot of two-dimensional art designs for a specific space, the space where the artwork is viewed.
  - The light, size of the space, size of the location of the piece can affect the experience with the viewer.
  - If a work of art has a lot of details, how does the viewer experience it?
  - If a work of art is very bright, how does it affect the viewer?
  - If the lighting is very bright or low, how does it affect the work of art?
  - Can the color of the wall affect the artwork or change anything?

Your assignment...
- As a team you created a large work of art.
- Now as a team you will determine the best space to put the work of art on display.
- Things to consider:
  - Foot traffic
  - The size of the artwork in relation to the size of the wall
  - Lighting
  - Texture

### Brian Brush and Yong Ju Lee
- Were a commission to install a work of art in Freedom Park, in Atlanta, GA.
- Every year a new installation is put up.
- In 2012 the installation was called "SEAT".

### Richard Serra
- Created this work, which is featured at the Museum of Modern Art.

### Andy Goldsworthy
- Born in England, he is famous for his works with nature.
- Uses large scale sculptures of natural materials in buildings.

Check out his work here.
Collaborative Grid Critique

1. What is your first impression of the artwork now that you see it on display? What are the first words that pop into your head?

2. How does the artwork change the space it is hanging in?

3. How does the ability to see the artwork up close or far away affect the viewer’s perception of the piece?

4. Do you think this was the right location for the artwork?

5. Why do we put artwork on the walls?

Installation Art and Displaying Art Notes

- The Installation Art Displaying Art PowerPoint should be shown at the end of the collaborative grid assignment.
- The purpose of the PowerPoint is to build a connection between three-dimensional art and two-dimensional art in showing examples of ways artwork can be displayed. And why specific locations are chosen to display artwork.
  - Richard Serra: The purpose of his work is to make the viewer hyper aware of their space. His work is often placed in smaller spaces, to make his steel sculptures feel even larger, or they are placed in open spaces making it more difficult to move around the space because of the location of the sculpture.
  - Andy Goldsworthy: The purpose of his work is to focus on the natural elements and how art can be temporary. His work is often created in nature and left in nature. People may stumble upon his work or it may slowly fall apart without being seen.
  - Claes Oldenburg: The purpose of his work is to bring attention to mundane, everyday objects by making them larger than life. His work is often placed in outdoor, public spaces, which brings his larger than life artwork back into the everyday environment.
- The students just completed an oversized collaborative drawing. Like the installation artists, they must consider where their artwork will be displayed and why they are choosing that location. There needs to be purpose behind their decision-making. Things to consider:
  - Could you place it in a space in terms of the subject?
  - Will it make the viewer think about the subject?
  - How much space do you have to hang a large work of art?
  - Can you get the viewer to stop and look at it?
  - Will the viewing be up close or from a distance?
  - Will the person see it from all angles?
  - How does the way the viewer experiences the

Collaborative Grid Checklist

1. Drawn square was turned in with original square:
2. Square was labeled with the correct letter and number:
3. Letter and number were written in the right direction, image was drawn in the correct direction:
4. All squares were completed:
5. All squares were accurately drawn and included all the details in the original image:
6. Student participated in exhibit discussion:

Name: ____________________________

HANDOUTS:
CRITIQUE, CHECKLIST, TEACHER NOTES
LESSON PLAN:

HERO PROJECT: ESSENTIAL QUESTIONS, STANDARDS, STEP-BY-STEP INSTRUCTIONS
About the artist...

- Most of his early work is photorealist.
  - Photorealism is a type of art created by tracing an image of a photograph, typically glued or projected onto the canvas. The end result is a very realistic, exact copy of the photograph, but larger.
- Chuck Close also uses a grid and works cell by cell to achieve a very realistic, precise image.
- His early images were typically portraits of family and friends.
- His later works differ from his early work, but he continues to use the grid method.

Prosopagnosia

- a.k.a. face blindness: the ability to recognize people's faces is impaired.
- Close believes he was born with this condition, because of this his condition he is known that he paints portraits of people.
- He claims he recognizes famous people instantly that family and friends who have shown him faces.

The “Event”

- On December 28th, before giving a speech for an art event, Chuck Close felt a strange pain in his back.
- He quickly gave his speech, and immediately after went to the hospital where he was diagnosed with a new form of spinal cord collapse.
- He was paralyzed from the neck down.

Your assignment...

- Consider a photo to be used in that you took or.
  - Would be a family member, friend, member, celebrity, musician, athlete, etc.
- You can lengthen an original portrait to twice its original size.
- Print a portrait of your “price”
- Grid using 1/2” box
- Outline the original at same size of original.
- Grid pasted at same size of original.
- Grid pasted over canvas or blind sheet of paper
- Redraw the image of your photo.
- When you think the basic drawing complete, then the grid has help you start shading.
- Shade your cubes with thin strokes.
- Work on your own or with someone who you have this person as your base.

Your grade...

- Correct use of the grid to redrew the image
- Correct use of proportionally enlarging your image
- Realistic drawing and shading
- Effort
- Craftsmanship
- Creativity

PRESENTATION: PORTRAITS WITH GRID-DISPLAYING LARGE ART
**Hero Portrait Critique**

Take a quick look at the drawings. Do not read the artist statements yet.

1. Which work of art jumps out at you first? Why did it grab your attention?

2. Which drawing is the most realistic?

3. Which drawing do you think is the best?

4. Which artist do you think did the best job?

5. Did reading the artist statements change your opinion of any of the drawings?

**Hero Portrait Rubric**

<table>
<thead>
<tr>
<th>Category</th>
<th>Expectations</th>
<th>Possible Points</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contour drawing</td>
<td>The drawing is accurate, large, and detailed. It looks realistic and like the original image.</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Shading</td>
<td>There is a wide range of value, the shading looks realistic, a range of shading techniques are used.</td>
<td>25</td>
<td></td>
</tr>
</tbody>
</table>

**Viewfinder**

1. Fold in half along dashed line.
2. Cut along solid line to cut out a square.

1. Fold in half along dashed line.
2. Cut along solid line to cut out a square.

1. Fold in half along dashed line.
2. Cut along solid line to cut out a square.