

EXERCISES & PROJECTS

1. VINTAGE AND CONTEMPORARY DOT AND LINES

INDIVIDUAL ACTIVITY

A. HOMAGE TO VIGNELLI: Massimo Vignelli (1931 – 2014) is well known for the clarity and streamlined quality of his design, including the NY Subway maps— geographically abstract as well as beautiful in their simplicity.

SUPPLIES: Computer and visualizing software; printer.

COMPOSE AND SHARE RESULTS

Create a map in the style of Massimo Vignelli.

- Research Vignelli's 1972 NY Subway maps.
- Select an area such as a small town or extended neighborhood as the subject matter. Use an existing printed map or online resource such as Google Maps for a base model. Alternatively, create an imaginary neighborhood.
- Use lines that are only vertical, horizontal, or at 45-degree angles. And to quote Vignelli himself, "Every line a different color, every stop a dot."
- Given that this is not a subway map, vary line thickness and color to differentiate major and secondary roads, as well as side streets, alleys, and footpaths. The names of streets and locations should be horizontally set.

B. HOMAGE TO SCHER (BUT NOT SONNY): Paula Scher (1948 –) is well known for her artfully obsessive, hand-painted typographic maps.

SUPPLIES: Substrate (such as watercolor paper), brushes, acrylic paint.

COMPOSE AND SHARE RESULTS

Create a map in the style of Paula Scher.

- Research Scher's hand-painted maps.
- Select an area such as a small town or extended neighborhood as the subject matter. Use an existing map or online resource such as Google Maps for a base model. Or create an imaginary neighborhood.

- Use lines that are meandering, flowing, dotted, dashed, twisted, and otherwise artful to expressively interpret the geography.
- Given that this is not an actual map, wildly vary line quality and color to differentiate major and secondary roads, side streets, alleys, and footpaths as well as street names and locations.

2. THE SHAPE OF LINE

INDIVIDUAL ACTIVITY

A. EMOTILINE: Without representing an object, express emotions with only line.

SUPPLIES: Drawing paper; a variety of visualizing tools.

COMPOSE AND SHARE RESULTS

- Freely interpret and express the following emotions with line: Excitement, rage, envy, happiness, love, fear, disgust, shame, anticipation, anxiety, pity, pride, hope, confusion.
- The visualizing tool selected should assist in the interpretation of the emotion.
- Share and discuss results.

B. REPRESENTING LINE: Describe an object with a shapely line.

SUPPLIES: Drawing paper; a variety of visualizing tools.

COMPOSE AND SHARE RESULTS

- Refer to page 37 of *Design Fundamentals: Notes on Visual Elements and Principles of Composition* for a palette of lines using a variety of visualization tools.
- Create a palette to test the various tools. Expand the palette as desired.
- Match the line quality created with the many tools to a particular subject matter. For instance, a line created with watercolor is fluid and can well represent soft fabric. The multiple lines resulting from drawing with a fork can bear resemblance to the feathers of a bird.
- Draw an object for each of the lines in the palette.
- Share and critique results.

3. MORE ON MAPS AND CITIES

INDIVIDUAL ACTIVITY

A. TOPOGRAPHIC SELF-PORTRAIT: Draw a self-portrait as though your face was a topographic map, with hills and valleys, high elevations and low elevations.

SUPPLIES: Drawing paper; pens/markers (color optional).

COMPOSE AND SHARE RESULTS

- Research *topographic maps* to become familiar with the particular style of map-making. (This step is absolutely essential, in order to understand how topographic maps are created.)

NOTE: In topographic cartography, comparatively thicker contour lines are known as *indexed contour lines* and are normally numbered showing elevation. Usually every fifth contour line is an index. Comparatively thinner contour lines, which fall between indexed lines, are known as *intermediate contour lines*. These lines do not have their elevation given and are usually found in sets of four between indexed contour lines. Also, the density of line changes to indicate the angle of the incline.

- Working from a photograph or a mirror, interpret and draw the forms of your face with topographic contour lines.
- Compile all the drawings. Anonymously display in order to have the class identify the individual in each portrait to determine its ultimate success in capturing the person's likeness.
- Alternate team project: Research Mount Rushmore and use it as a compositional model. Organize four-member teams and create a team portrait topographic contour drawing.

GROUP ACTIVITY

B. CITY OF LINES: Draw a cityscape using only vertical lines— no horizontals or diagonals.

SUPPLIES: Large roll of white drawing paper; black pens and/or markers.

COMPOSE AND SHARE RESULTS

- Select a photograph of a big city skyline for a model.
- Roll out the paper long enough to accommodate the entire group.

- All participants plan the placement of line.
- Drawing proceeds simultaneously.
- Vary the density of line to create light and dark areas.
- Periodically stop drawing to assess the whole.
- As an alternative, work in teams of three to five rather than one large group.

4. MASTERFUL LINE

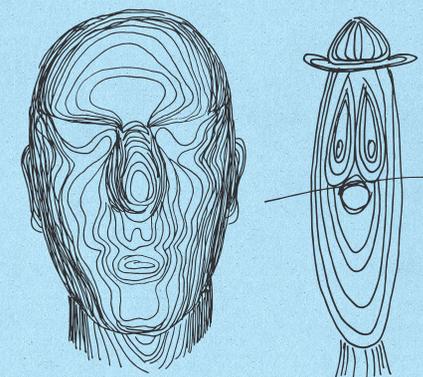
INDIVIDUAL ACTIVITY

A. STYLIZED AFTER THE MASTERS: Gain inspiration and a deep understanding of line quality by drawing the style of a master artist or designer.

SUPPLIES: Drawing paper; a variety of visualizing tools.

COMPOSE AND SHARE RESULTS

- Select and study a style of line by a renowned master artist or designer.
- Draw a single object or a panoramic environment in that style.
- Share and discuss results.



LOOKS A BIT VULCAN.
MAYBE I SHOULD HAVE
MADE THE EARS POINTED.

TOPOGRAPHIC ROY.