



ADDITIONAL ASSIGNMENTS TO ACCOMPANY:

Advanced Fashion Drawing / Lifestyle Illustration by Bil Donovan

CHAPTER ONE: LINE

Assignment 1

Do a drawing of a landscape from life. Break the landscape into two distinct descriptive areas and define each with either straight or curved lines.

Once the drawing is completed, redo the landscape reversing the line characteristics. For example, if the sky was defined in only curved lines then in the second drawing the sky would be done with straight lines.

CHAPTER TWO: ELONGATING THE FIGURE USING VERTICALS, HORIZONTALS, AND DIAGONALS

Assignment 2

Using the same principles discussed in Chapter Two (see below), apply them to the drawing of something that is the antithesis of a fashion figure, such as a bicycle, a pair of shoes, an animal, a landscape or dining utensils. Elongate these objects as you would for a fashion figure.

Principles:

Verticals – accentuate the vertical lines as a means of elongating and stylizing the object, as well as to anchor the object in a given space. This is best done by focusing on areas that allow for elongation naturally.

Horizontals – if the landscape is horizontal in nature, then extend the horizontal lines to expand and elongate the visual. If the landscape is vertical in nature then factor in the horizontals with a light value line so as not to disrupt the elongation of the landscape.

Diagonals – use the slants and angles of the object to make a dynamic drawing and to create a flow and movement to allow the eye to revolve around the drawing.

CHAPTER THREE: BEGINNING A VOCABULARY OF SHAPES

Assignment 3

Ask a group of friends to pose together – three to five should suffice. You need to make sure that they are close enough so that the forms overlap each other and that some negative space is visible.

Draw in contour line the group as one large shape. Think about straight and curved lines. Once the large shape is drawn, then draw in only the shapes of the faces of the group. Into the face shapes draw in the shapes of the features and any shapes of shadow or light that fall upon each face.

Step back and analyze your drawing. Find a large connecting shape that travels throughout the large shape of the group. For example, perhaps the top or torsos of the figures are all interlocking. Color in the shape that travels throughout the figures and helps describe the visual in a dark grey shape.

Finish off the drawing with a black shape that also helps define the visual.

CHAPTER FOUR: LINE QUALITY

Assignment 4

Using only line, do a series of drawings of simple objects and visuals. For example, you could use cooking utensils, a pile of sneakers, chairs with negative space, self-portraits, etc. Do three drawings of these visuals.

In order to recreate your sensibility of line while drawing the images, play a series of different pieces of music: one piece that is energetic, one that is soothing, and one that is quirky or disruptive. Create a separate drawing while listening to each musical variation and then compare each one to evaluate the different nuances of line quality.

Assignment 5

Create a self-portrait with line during different emotional highs and lows. For instance, if you are in a foul mood draw a self-portrait and then cover it until you draw a portrait during a different emotional feeling – perhaps when you are more carefree or excited. After you have completed the second portrait compare the line quality of both. There should be a substantial difference.

Assignment 6

Create a full body self-portrait. Place a mirror on the floor and stand directly above it to create a forced perspective. Incorporate distinctive line quality to indicate what area is near and far.

CHAPTER FIVE: COMPOSING THE FIGURE WITHIN AN ENVIRONMENT

Assignment 7

Do an on-site drawing of an environment, one that will enable you to place a figure or figures within it. Keep the environment in simple shapes. Next, peruse some fashion magazines and choose a figure or figures that can be included into the environment. (Note: Keep in mind that the perspective of the figures should mimic the on-site drawing of the environment.) Do a simple shape drawing of the figure or figures and then include these into the environment by hand or digital means. Create five different compositions incorporating the various principles of composition discussed in Chapter Five.

CHAPTER SIX: MEDIA

Assignment 8

Create a composition of your choice. This can be symmetrical, asymmetrical, vertical or horizontal. Keep it graphic and minimal. Create three finishes of this composition using a different media for each. Do one in warm colors with a cool color accent, one in monochromatic colors, and one in complementary colors.

CHAPTER SEVEN: THE COMPUTER AND ILLUSTRATION

Assignment 9

Scan one of your drawings/images into a Photoshop or Illustrator program. Use the cropping tool to crop the drawing/image in a dramatic manner, one that creates a completely different visual. Then, using the various tools of the digital program, edit and stylize the illustration. Keep the sizing similar to a large postcard. Once completed, add your name on the front and on the back include your contact information to create a business card which can be mailed or dropped off to clients with your portfolio.

CHAPTER EIGHT: FABRIC, PRINTS, AND TEXTURE

Assignment 10

Use the idea of pattern and repetition to create an illustration. Consider a theme or idea that would accommodate a pattern as a backdrop or a central part of the illustration. Think in terms of shapes and how those shapes will accommodate the patterns. For example, a beauty-face framed by a pattern that fills the hair and is played against a pattern in the background, or an illustration of a woman walking a dog with a background pattern as well as different patterns on the hosiery, shoes and clothing.

CHAPTER NINE: FINDING YOUR VOICE

Assignment 11

Do 100 paintings in one day. These can be in any size – from the size of a stamp to a poster – and done in any way you like. The paintings can be of any object, subject or visual of your choice, and can be taken from life, reference or your imagination. They can be made on canvas, paper or any drawing surface and completed with pencil, brush or any media, or combination of media, that you want. It is important to complete this exercise in one day. After you have finished, evaluate and compare the paintings completed at the various stages of the exercise.