

Week 2 - Drawing

Lecture / Discussion: *Point of View Point = POV = Our Unique Place in Time and Space*

Visual POV - The position of our eye in relationship to our subject.

Normal POV's = standing, sitting, comfortable distance, human scale seeing

Fresh POV's = above or below where human eyes normally reside, child's view, insect's view, bird's view, closer than usually comfortable to the subject, or even within the subject, etc.

Psychological POV - Keep in mind that we can shift our point of view and / or our sense of being ON PURPOSE, and arrive at a state of, or attitude of play and joy. And when we do this our efforts improve the quality of our craft and our creative spirit. When you feel a lack of energy at a particular point in time and space, check your purpose and intentions, see if you've attached some labels and / or judgements to the time, place, people or other elements.

When discussing either Visual POV or Psychological POV - A shift in your point of view, the changing of your experience of the subject or the issues with a fresh perspective will result in fresh expressions on the subject. If you've explored every conceivable point of view and negative feelings persist - it probably means you should move on - but not until you've examined all points of view.

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Lecture / Discussion: *Thumbnails - Small, quick drawings which explore composition, POV, proportion, value, and other visual principles and elements before developing a larger drawing or design.*

Developing the habit of working through thumbnails allows you to make better informed decisions regarding your visual response and commitment to any particular subject. Once you're satisfied with the "best" thumbnail you can move forward with more confidence to the finished drawing and/or design.

Lecture / Discussion - *Develop your skills in:*

A) Use of Drawing Tools

1) Explore what each tool can do in your hand. The point, the broadside, different ways to hold the tool, how the tool moves across the surface, different sizes, sharpening tips

2) Loosening up exercises. Just as a singer would go through the scales, or a musician would do the same on an instrument, or a runner or any other athlete would stretch and warm up; so should an artist exercise and stretch before getting to the serious effort.

EXERCISE: Fill a page of newsprint with gestures - experiment and demonstrate a wide variety of gestures, line weights, thick, thin, straight curved, etc.

3) Relationship between gesture and personal style. Each of our bodies will create a unique style. Our mind/eye sees uniquely. Our hands move in unique ways. We hold tools in unique ways. We want to develop our skills of observation, and through practice, the movements of our arms, wrists, and fingers.

B) INTENTIONAL Observation - Intending to Look and See for the PURPOSE of DRAWING:

C) Use of and understanding Language of Drawing and Design:

1) **Point** - A location in space. A mark made with a sharp object to indicate a location.

2) **Line** - The path of a moving point. A drawn line suggests edge between.

3) **Plane** - The path of a moving line. A drawn plane suggests a surface.

3) **Edge** - Where a form meets another form or a space.

4) **Shape** - Defined by an Edge where form meets form, or where form meets space.

5) **Form** - Defined by Light falling upon an object's Shape.

6) **Space** - Defined by an absence of objects, shapes, lines or forms.

7) **Scale and Proportion** - Defined as the relative size of one shape or form to another.

8) **Perspective** - Defined by the appearance of objects in depth as perceived with normal binocular vision relative to

D) Use of Composition

1) Arrangement of objects in space — three dimensional. Symmetrical and Asymmetrical. As designers we always seek a sense of balance.

Balance — One of the principles of Design

2) Arrangement on page, within frame (screen) — two dimensional. Symmetrical or Asymmetrical. As designers we always seek a sense of balance.

3) Use a "frame" to consider compositional possibilities.

4) Use "thumbnail drawings" to explore and test asymmetrical "framing" and compositional possibilities.

E) Trust your hand eye coordination

Exercise - looking only at your subject - draw it - do not look at your drawing.

F) Rendering Shape and Form within Space using:

- 1) Line - thick, thin, broken, long, short - Qualities of line can suggest light and form
- 2) Tone - A range of values from the white of the paper to the deepest black our tool can offer.
 - a) pure tone - smooth, without texture, without tooth - requires very smooth paper for drawing.
 - b) halftones created by:
 - b1) the tooth of the paper combined with the pressure we apply to the tool and amount of “build up”
 - b2) cross-hatch techniques
 - b3) stipple (dot)
- 3) Contour - combining line and the “shape” of shadows (high contrast look)

Studio Project 3 - Still Life Composition - Drawing with Line only in pencil.

Emphasizing Line Quality and Variation.

Considerations: Composition, Proportion, use of Line Variation to suggest the Illusion of Form and Light.

Due in class — Critique / Discussion: *Composition, Shape, Form, Line Quality*

Studio Project 4 - Still Life Composition - Drawing with Line only in charcoal,

Emphasizing Line Quality and Variation.

Considerations: Composition, Proportion, use of Line Variation to suggest the Illusion of Form and Light.

Due in class — Critique / Discussion: *Composition, Shape, Form, Line Quality*

“A line is amazing. A person’s hand is the person. If you ask ten people to draw a line, how different each will be. Someone’s straight line can be very crooked. Another person’s line may not look straight, but is very straight inside.”

“You can’t hide anything in a line. You are there whatever line you draw. And you will stay there, even if you go somewhere else. If your personality is interesting enough, the line will be interesting. To do this, you have to be fearless.”



“Usually a line is serious, part of a square. This makes funny lines valuable.”

“The quality of the line is what matters most — how deep, strong, or honest it is. It doesn’t matter how good or unusual it looks.”



Perspective and Vanishing Points.

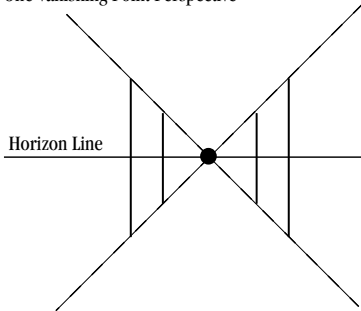
a) **One Point Perspective:** One horizontal axis represented by lines perpendicular to the picture plane; the other horizontal axis and the vertical axes are parallel with the picture plane. One vanishing point.

b) **Two Point Perspective:** Horizontal axes represented by lines oblique to the picture plane; vertical axes remain parallel to the picture plane. Two vanishing points.

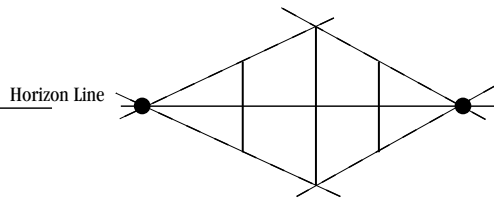
c) **Three Point Perspective:** Three major axes of forms represented by lines oblique to the picture plane. Three vanishing points.

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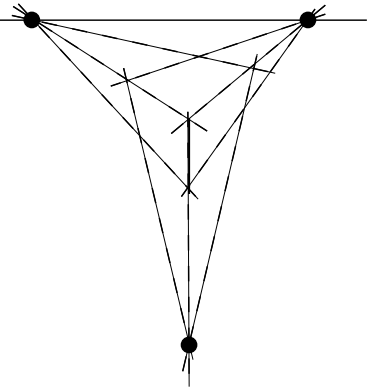
One Vanishing Point Perspective



Two Vanishing Point Perspective

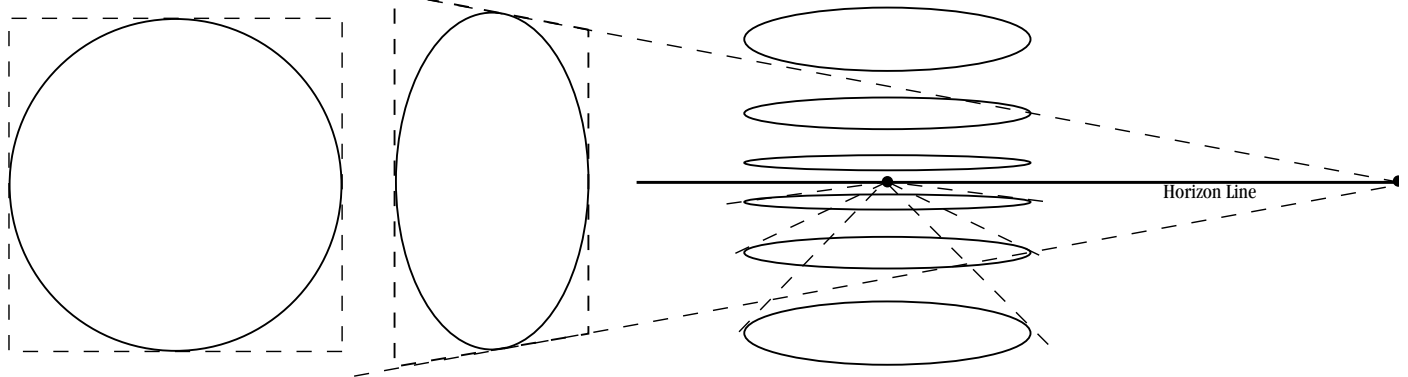


Three Vanishing Point Perspective



1. Horizon Lines Always Horizontal
2. Oblique Perspective Lines Always Converge at the Vanishing Point

A Circle seen in perspective creates an ellipse.





Drawing by Rembrandt.
Note rendering of forms using line quality, composition, tone, value shifts.



Plate 107. *Bartholomeus van der Helst*



Fig. 6-10
Matisse marks.



Fig. 6-11
Kokoschka marks.



Fig. 6-12
Delacroix marks.



Fig. 6-13
Rembrandt marks.



Fig. 6-14
Ben Shahn marks.



Fig. 6-5
HENRI MATISSE (1869-1954)
Figure Study. Pen and ink.
The Museum of Modern Art, New York.
Gift of Edward Steichen.



Fig. 6-6
OSKAR KOKOSCHKA (1886-1980)
Portrait of Mrs. Lanyi. Crayon.
The Metropolitan Museum of Art,
New York.



Fig. 6-7
EUGÈNE DELACROIX (1798-1863)
Detail, Studies of Arms and Legs, after
The Crucifixion by Rubens. Pen and
sepia ink. Courtesy of the Art Institute
of Chicago.



Fig. 6-8
REMBRANDT VAN RIJN (1606-1669)
Jan Cornelius Slytius, Preacher:
Posthumous Portrait. Reed and quill
pen. The Metropolitan Museum of Art,
New York.



Fig. 6-9
BEN SHAHN (1898-1969)
Dr. J. Robert Oppenheimer, 1954.
Brush and Ink. Museum of Modern
Art, New York.



Drawing by Man Ray (most widely known as a photographer).
Note rendering of forms using line quality, composition, tone, cross hatching, value shifts.