

Week 3 - Drawing Continued

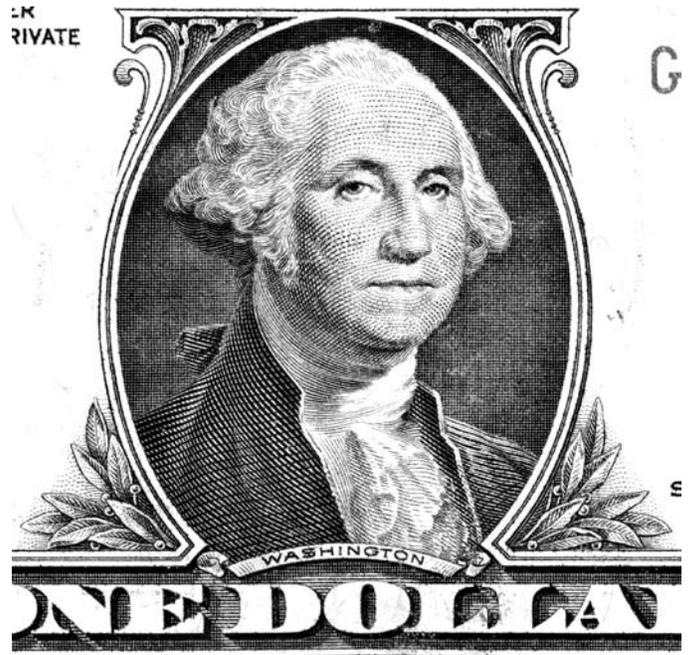
Lecture / Discussion - *Review material covered up in the first two weeks:*

*Point of View (POV),
Proportion,
Composition, Asymmetrical Balance,
Perspective,*

Refer to page 12 of Week 2's handout. It contains some notes regarding 1, 2 and 3 point perspective.

*Line Quality,
Tone/Value,
Space*

It is as important to "draw the space" as it is to draw the objects within the space. The space has shape and value just as the objects within the space have shape and value. We must consider the space within the drawing composition with as much intentional seeing as we apply to the objects within the space.



Last week we skipped the line drawing with charcoal, referred to as Studio Project 4. Let's return to it. However we'll add to the considerations: drawing the space. In fact we'll draw only the space. Do not draw the objects. Draw only the space with surrounds the objects, using line only, no value. Use the line quality (lightness and darkness, thickness and thinness) to describe the contrast which occurs at the edges of the space. Always warm up with thumbnails to acquaint yourself with seeing with the intention of drawing and consideration of your composition.

Studio Project 5 - Drawing with Tone in Charcoal, **No Line** to appear in drawing. Considerations: Composition (design), Proportion, use of Value/Tone to suggest the Illusion of Form and Light.

Lecture / Discussion - *Cross Hatching*

A lovely method of rendering form and creating values from near black through the most subtle light grays.

See samples with this hand out, as well as week 2's hand out and take a good look at the paper money in your pocket or purse. George Washington on the dollar bill. Take note of how the hatch lines and crossing of lines render deeper, darker values and how the broken lines work to render the lighter values. Also note how the direction of the lines help to define the forms. Round forms with round lines and flat planes with straight lines.

Studio Project 6 - Still life drawing

Using a Marker and Cross-Hatch Technique

- Rules:
- 1) Work out composition in quick thumbnails
 - 2) Work with entire sheet of newsprint for final drawing
 - 3) Use Line and Cross Hatch Technique

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

Review Sketch Books - Attendance

Studio Project 7 - Draw Your Hands

Compose a sheet of newsprint with drawings of your hand (at least 4 hand drawings, each with a different technique) Rules:

- 1) Use different media tools and techniques:
 - 1-a) pencil - line only
 - 1-b) pencil - line and pure tone
 - 1-c) pencil - line and cross hatch tone
 - 2-a) marker - line only
 - 2-b) marker - line and cross hatch tone
 - 3-a) charcoal - pure tone only
 - 3-b) charcoal - line and pure tone
- 2) Consider the "design" composition of the sheet

Due in class — Critique / Discussion *Composition, Shape, Form, Tone Line Cross Hatch Quality,*

Drawing by DaVinci.

Note rendering of forms using line quality, tone achieved with cross hatching, value shifts direction of cross hatch lines.

Visual
Design
for
Interactive
Multimedia

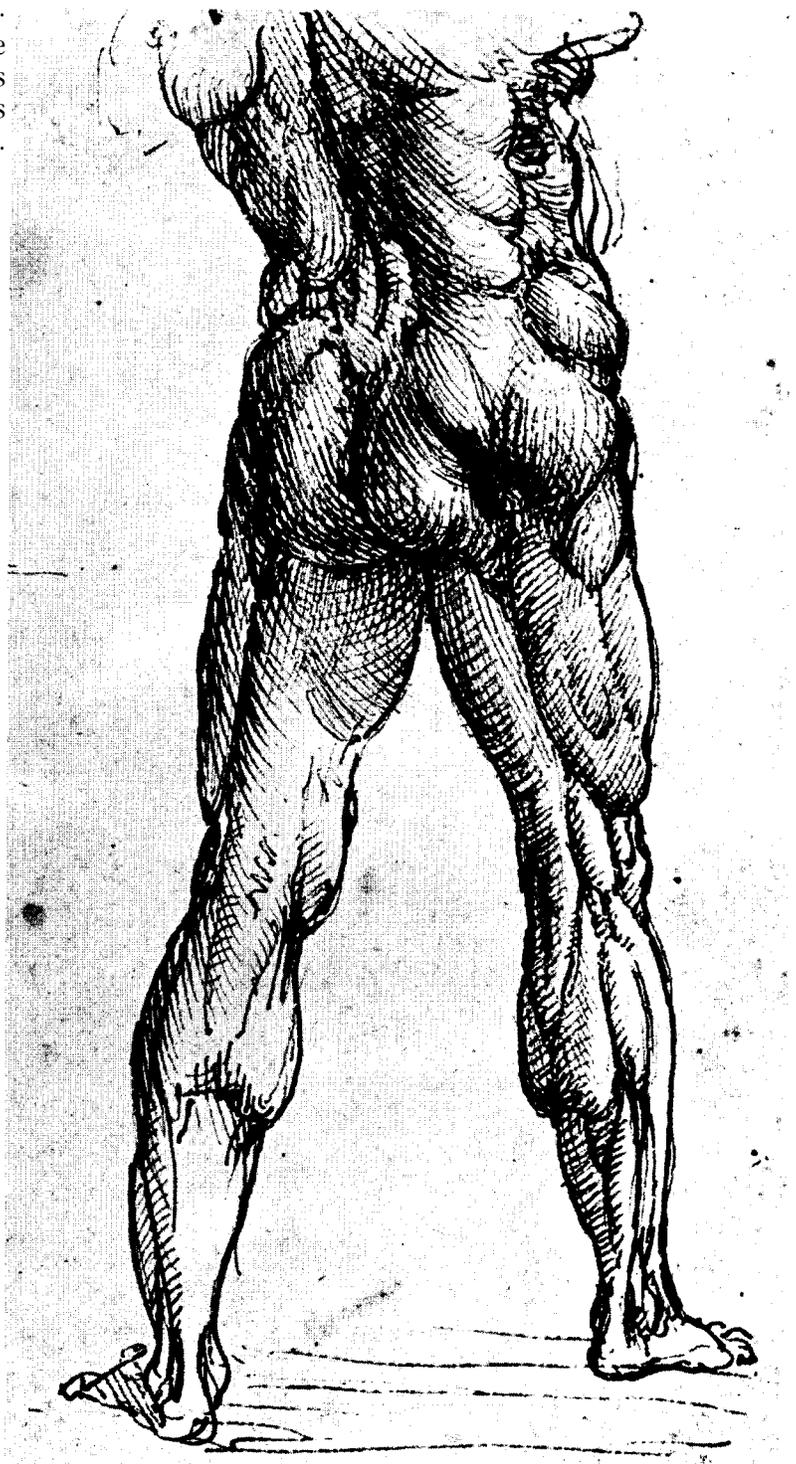
Homework Project 8 - Set up a still life

Rules:

- 1) Use at least 3 objects, plus surface
- 2) Choose objects which have "REAL Personal" meaning to you and your life. Speak visually about yourself.
- 3) Pay attention to the composition of the objects in space, background, lighting, point of view (POV) etc.
- 4) Work out final drawing composition with quick thumbnails (bring thumbnails to class with final).
- 5) Render your composition using line, hatch and cross hatching only.
- 6) Use media of choice - pencil, marker, pen, etc.
- 7) Use finest paper you have and/or can afford (better quality paper has finer color, brightness, tooth, texture, etc.) or Carolina board (supplied).
- 8) Minimum size = 11" x 14" (154 square inches)

Consider this your first opportunity to produce a portfolio quality work of art - suitable for framing - fine

— Due Week 4



Drawing by Abraham Bloemaert (Dutch, 1566-1651), attributed to), The Penitent Magdalene.

Note rendering of forms using line quality, tone achieved with cross hatching, value shifts direction of cross hatch lines.





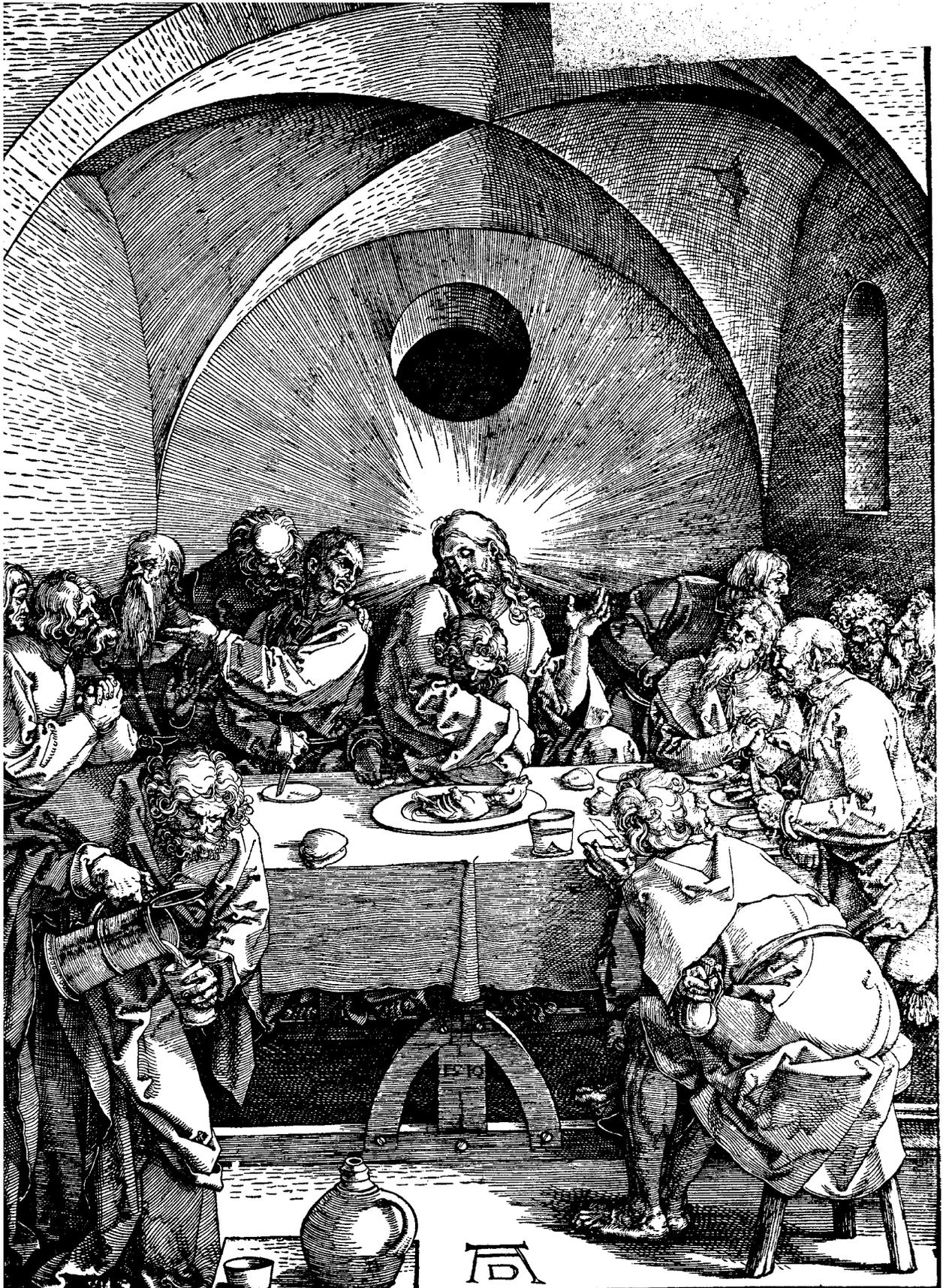
And John Szarkowski
recently wrote regarding
the process of fine art photography -

**“it’s not a matter
of knowing
what you mean
and then
thinking of a way
to say it.
It’s a way
of discovering
in the process
of trying to say
something
that you find
what it is
you mean.”**



Drawing by Eugene Delecroix.

Note rendering of forms using line quality, tone achieved with cross hatching, value shifts direction of cross hatch lines.

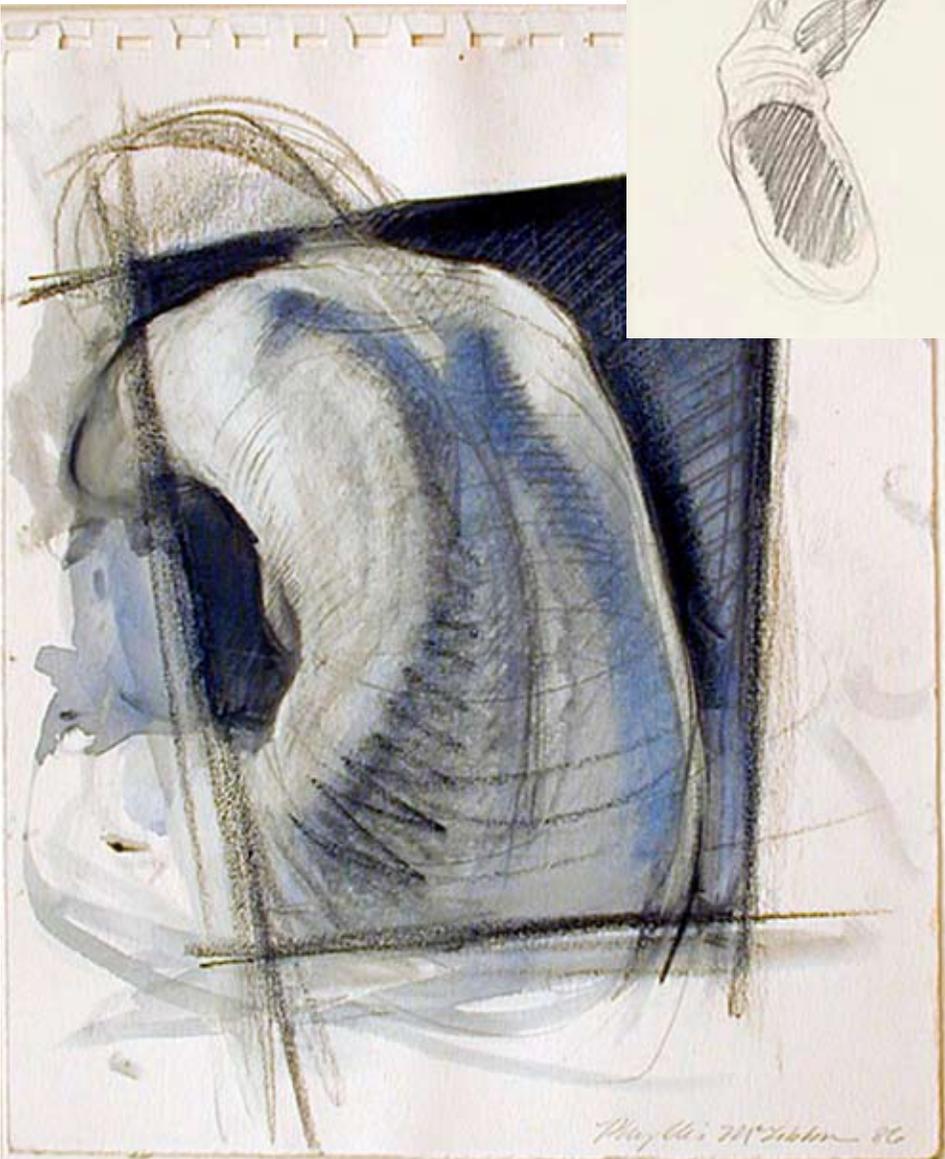


Drawing by Albrecht Dürer.

Note rendering of forms using line quality, tone achieved with cross hatching, value shifts direction of cross hatch lines.

Claes Oldenburg
Drainpipe -- Dream State
1967

Visual
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Phyllis McGibbon (American),
Study for the Small Back.
Watercolor, 1986.