

project 1. hands on hands off

objectives: To explore drawing through the use of line, contour, and reduction using separate addition and removal processes. Students will work with basic observation drawings made of contour line forms that separate spaces, indicate line direction and suggest emphasis. Alternative drawing methods and skill applications with specific media will also be addressed, through interpretation of line/line forms and in composition (medium/ground).

the project

part 1. observation drawings

materials: white paper, markers.

make a minimum of 10 observation contour drawings of the non-drawing hand.

as these drawings provide information to the reading of the form, the reduction in detail should be careful and reflect the object. The drawings should indicate all surface breaks and overlaps with shapes and marks necessary to specify the object in position.

the marks should be solid lines (no 'sketchy' or hatched marks) and be proportionate and specific to the object.

students should know the following terms: contour, proportionate, blind contour, perceptual, actual line, implied line, line direction (curved, straight, perpendicular, parallel, diagonal), emphasis, medium, ground, composition. (read the chapters on line and shape in *Launching the Imagination*)

part 2. drawings from drawings

materials: white paper, xacto knife + cutting board,
12x12 contrasting background, glue stick

select a minimum of five drawings to use as reference. be sure you select your most interesting drawings.

the next drawing process is another contour--this time through the removal process. drawing stays--contour goes. (do not cut these drawings, they are your resource)

using the knife as a drawing tool, remove the equivalent of the line, reading from each of five (or more) observation drawings. there may be places where groupings of line are separated from others, through broken and/or implied line. cut out the most continuous line (or line groupings) possible, then assemble in a composite to be attached to the selected 12"x12" background.

composition considers the visual configuration of forms, which may include scale, overlap, partial images, directional applications and contrast. (of course there are other things that would be included). the composition reflects the way that your viewer sees/reads/interprets the work. when composing the objects on the background, address the way that you intend your audience to look at this work.

students should know the following terms: overlap, scale, tension, contrast, configuration, form, craft, density.

part 3: connect the drawings

contour lines (removed forms), glue stick, 12x12 background

upon completion of making the composition, time for good skill and craftsmanship. be sure the lines are what they need to be prior to attaching them to the background surface. the purpose of the background piece? both to hold the glued pieces in position, and to contrast them to make the forms visible. select an appropriate color for the background and be sure it's cut to 12"x12", the grid square.

glue the pieces on, making certain that the glue is not visible. poor craft affects the visual 'readability' (and interpretation) of the work. if it is necessary to substitute pieces, be sure they are consistent with the form and are off the same paper stock as the original. also be sure the glue is working.

part 4: the critique

review of the work, comments and constructive criticism.

due date: next class period. critique begins halfway through the class.

first portion of class : completion of projects (if you're finished you're free until the critique begins)

second portion of class: critique and display of work. your name should be on the back--first and last name, also include the semester/course. if there is no name, there is no grade.

next class time. minimum of 12 observation sketches, reasonably complex objects (no packs of gum, candy, marbles, you know. . .), sketches need to be applicable to contour, but shade them if you like.