

PROJECT 2
COMPARATIVE LINE STUDY

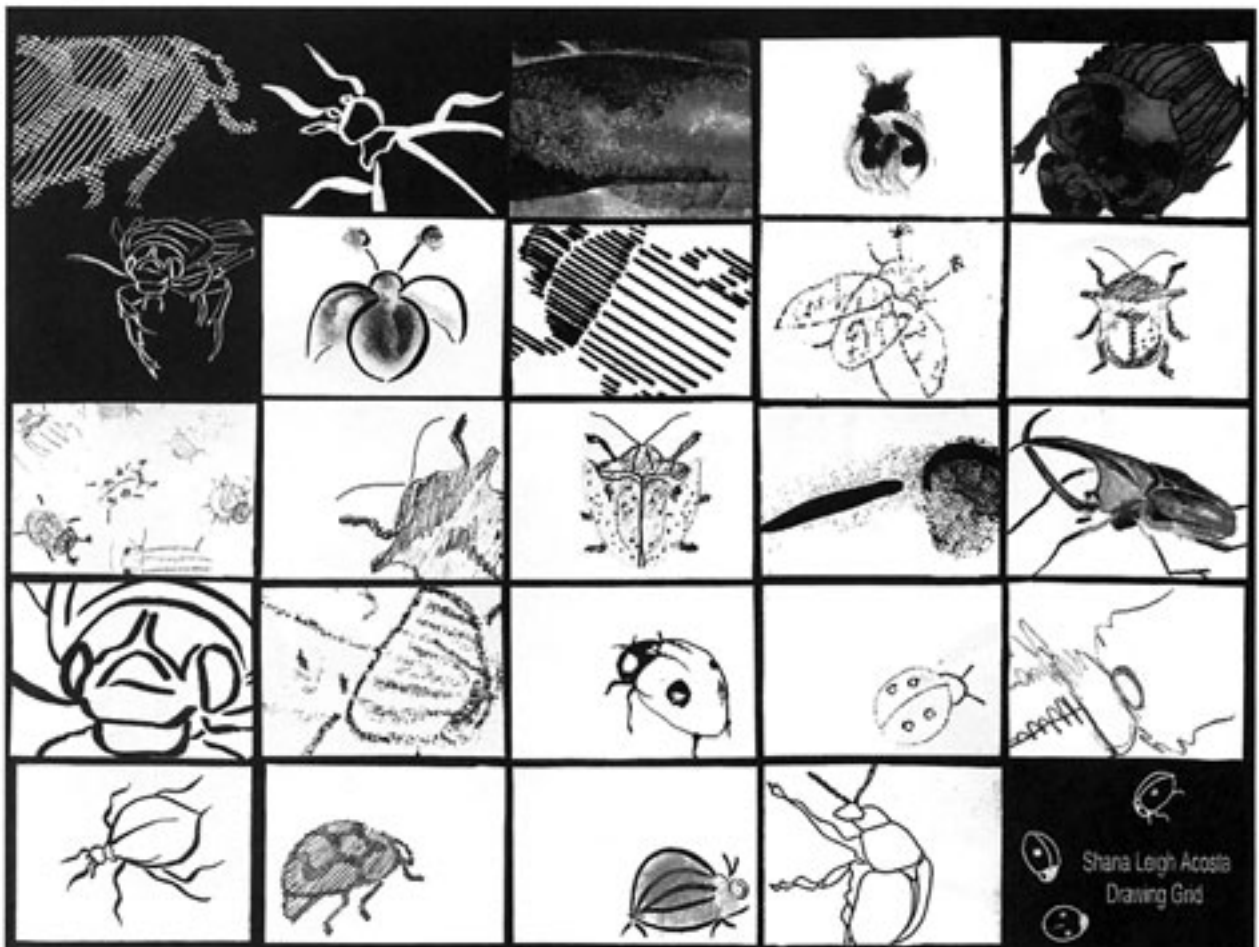
Revised from Visual Workout by Robin Landa

Colours, shapes, and textures are never viewed individually. They are always seen in a interactive composition. Fundamentally, design is the thoughtful interaction of elements composed to communicate ideas. By making comparisons, we analyze and understand the world around us. Comparisons arranged by a designer can generate ideas through unique arrangements.

Using 2 of your best results from each of the exercises, we will compose a grid of your drawing experiments. Each of these drawings should be done at 3.75 x 3.75, you can cut a square from a piece of white card stock and use it as a guide. This can act as a template or window that you put over your selected images to isolate what you wish to draw. When we finish all of the exercises, you will then juxtapose them to heighten the differences between images. By placing differing images next to one another, you enhance variety and the comparative value of the whole composition.

This final grid brings together all of the various media and techniques that we will use in the following exercises. The grid we will form a good sampler and can be used as a future resource for applications of design. Grids are also good for unifying a wide variety of styles.

Sample of assembled project.



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This series of 10 exercises is to increase your awareness of the world around you and the use of line within it. You are to select one object to use as your drawing subject. Keep it simple such as a flower, bear, fish, lion, shoe, and so on. By choosing one subject it allows you to establish a “control” for your drawing experiments. Also one subject allows you to focus on the specific characteristics created by using different media and techniques. Familiarity of your subject will also help in the drawing process, rather than trying to draw a new form each time.

It is **very important** to research your selected subject and gather as many photographic references as possible. Feel free to enlarge some of your favourite images, zoom in on certain parts, cropping an image often creates a whole new perception of a image.

Exercise # 1—Linear Character using Contour lines
Contour drawings are very basic images. Often used as spot illustrations, they are a cost effective way to provide visual interest on a basic page of text. The simplicity of a black and white contour is easy to understand and therefore is universally appealing.

Primarily used to render shape or form, line also can expressively define the weight and surface character of an object. You will create four contour line drawings. Use your drawing pen for two and a 2b pencil for the other two. Draw the outline of your selected subject while carefully delineating contours. The lines you make can be long, short, thin, thick, bold or fragile. Vary the appearance of the line to capture the essential character of the object. You will choose the best one from each of the of the different media to put on the final grid presentation.

This exercise strengthens your powers of observation and sharpens your ability to draw line.



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Exercise # 2—Straight lines only

Experimenting with the greatest variety of techniques possible is not the only way of stretching your visual vocabulary. You also can push creativity by limiting your technique.

In this exercise, we will create the form of your selected subject with only vertical or horizontal lines. Impose another limit by using a fine point pen (your 01 drawing pen) that will restrict the line to one weight. Draw three different views of your selected subject in this manner; you will choose the best two for the final grid layout.

Designers are constantly dealing with limitations. When faced with severe restrictions, you can learn to be truly ingenious.



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Exercise # 3—Mark it up—creating texture with line

Line is a great way to render objects, however, line can be wiggly, bending, twisting, and be transformed into shapes that are no longer considered lines. The artist Vincent Van Gogh had an astounding ability to create simply marks to define complex forms and textures he saw in nature. His pen and ink drawings are a dense fabric of crisscrossing dots, dashes, short strokes, and curls.

For this exercise you must research Van Gogh's pen and ink drawings, gather at least six different ones to use as a reference source for your own drawings. Study his use of marks. Using your selected subject and your 05 drawing pen, draw three different examples. Draw a unique mark for each contour or texture you see within your subject on each of the drawings. You will choose the best two for the final grid layout.

The purpose of this exercise is to expand your visual mark-making vocabulary. In the process you also learn about a master graphic technique.



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Exercise # 4—Brushing the contour

Line drawings created by marker, pen, or pencil have very blunt and hard edges. The quality of line created with a brush & ink takes on a softer, smoother edge. In this exercise you will exchange the familiar pencil/marker for a softer tool, the brush.

You will need to get a mid level quality paint brush, ensure it hold a good pointed tip. Just as we did a contour drawing with the pencil, this one will be with brush and ink. Vary the pressure and shape of the line to expressively render the form. You will do three different brush contour drawings of your selected subject, choose the best two that will go on the final grid layout.

The purpose of this exercise is to stretch your drawing skill and exposure to line to include the more organic, gestural characteristics achieved by using softly flowing brush & ink.



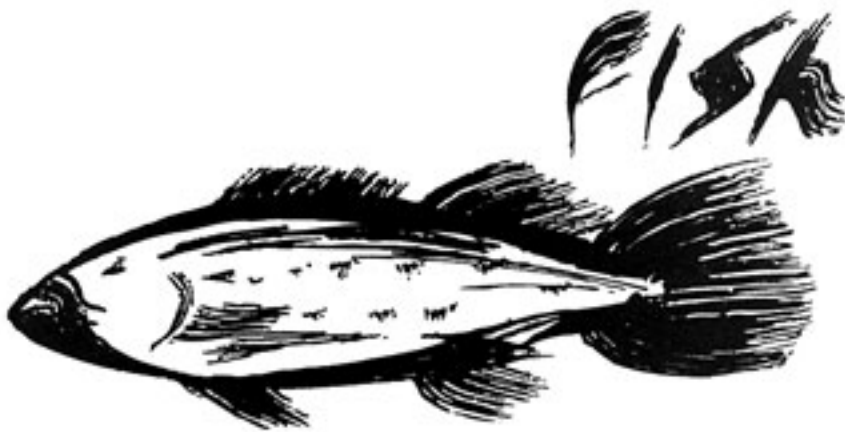
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Exercise # 5—Brush drawing & hand lettering

In the business of design, images are most often accompanied by some kind of type. Gestural graphics created with ink & brush can be complemented by set type. Or, they can work equally well with hand lettering.

In this exercise, draw your selected subject with brush & ink three different ways. Hand letter the name of your subject using the same method as the drawing. You may do more than the required three for this exercise, in order to get the best duet that works together well. You must choose two of the best solutions to be added to the final grid layout.

The purpose of this exercise is to gain awareness of how one technique can be used to unify different kinds of shapes. You also practice relating type & image.



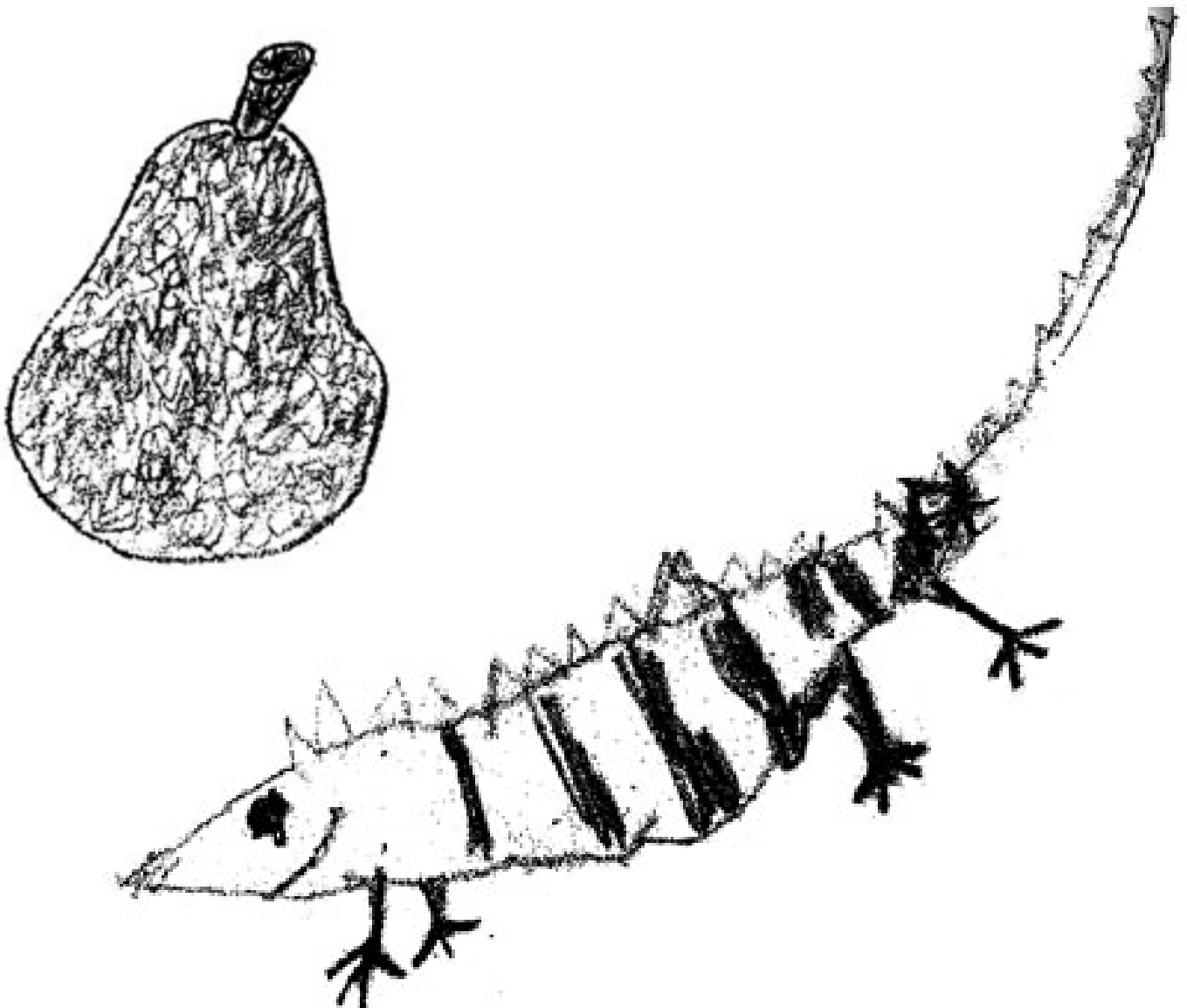
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Exercise # 6—Revisit childhood

We all once were freely creative, with no fears about being right or wrong. In experimenting with media and techniques, use this exercise to revisit your childhood in search of that playful ability to create unique abstract forms.

Children are concerned with the expressive and essential nature of their subject rather than an exact representation. With a black crayon and a playful attitude in mind, draw your selected subject four different times in a childlike manner. If you are right handed try using your left hand for these drawings and see how it affects the line. Do 4, choose best 2.

Tapping into a childlike vision of the world adds a whimsical level to your visual awareness.



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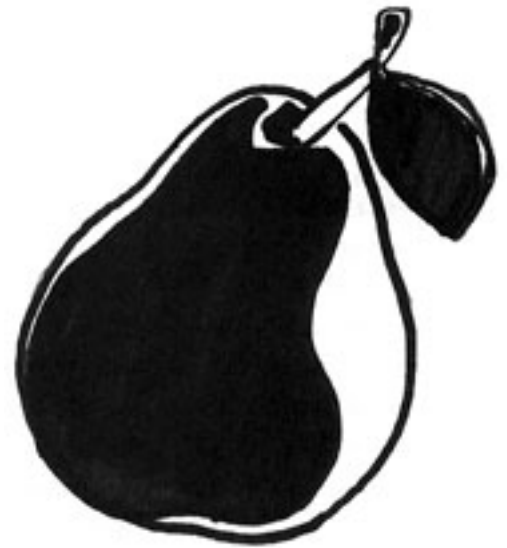
Exercise # 7—Limited Range

High contrast drawings containing only black & white colours, are called upon for many applications: representational illustration, signage, symbols, pictograms, and logos.

Take a your selected subject and photocopy it so it is black and white, once you have mechanically simplified your subject, you can then individualize the high contrast image by redrawing it yourself and adding your own stylistic interpretations. Do 4, choose the best 2.

Place your Rag paper over the photocopy and draw with a black marker those parts of the form you find most interesting and essential.

This exercise teaches you how to edit a form to its simplest form and have black and white impact.



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Exercise # 8—Draw with your fingers

Drawing is usually done with some kind of tool, with your hand as the guide. In this exercise, you will eliminate the tool and work directly on the surface with your hands and fingers. You will discover that this direct method yields formal characteristics that are wonderfully unique.

For this exercise you will need to bring your bottle of black ink (the one you used to fill your pen), also a few cotton balls. Squirt a small amount of ink on the cotton balls and dab your fingers or thumbs in the ink. Then dab, drag, and press your fingers onto the paper to create a likeness of your chosen subject. Think about light and shadow areas, use the white of the paper as highlight and create darker areas by building density of ink. You may add a line if you need to define an edge. Do 3 and choose the best 2.

This exercise steers you away from the habit of thinking of drawing as form created by a line with a pencil. Using your hand as a tool gives you the opportunity of approaching drawing from a fresh direct method.



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Exercise # 9—Homage to Alberto Giacometti

There are some individual artists and designers who are geniuses. Their vision is so unique as to be a language unto itself. Alberto Giacometti's technique of drawing a continuous line to amass form has an emotionally charged, rugged aesthetic. Some of you may have done this in art class, known as gestural drawing.

In this exercise use your soft lead pencil to create your selected subject in four different styles, using continuous line. Practice how to play continuous line before you try it on your chosen subject renderings. Choose the best 2 from the 4 you do for this exercise, these will be used for the final grid layout.

Emulating a master artist stimulates creative muscle.



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Exercise #10—Stylize it

Throughout history numerous artists and designers invented original ways of depicting form. Familiar objects can be rendered in a variety of ways to communicate ideas, emotion, or simply to present a fresh, new formal variation.

Using your chosen subject, quickly sketch the subject's basic form (step 1). Now study it. Working from your quick sketch see if you can develop an abstract view of the form (step 2, 3 & 4) see example below. Use your Rag paper and the light table to build as many layers as you need to tweak your stylization. You will develop two different stylizations of your subject choose the best **one** to use in the final grid layout. Use your choice of tools, to create these stylized drawings.

Step 1: basic sketch of subject



Abstracting or stylizing a familiar form leads to interesting and often dramatic graphic effects.

Step 3: refined stylization



Step 4: finished graphic



Step 2: rough stylization



Alternative stylization



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Project Schedule

Week 1—Introduction of Project #2
Review of entire project in class. You are to gather numerous images of your subject, remember to keep it simple. You will need at least 20 different images, these images can be enlarged to crop a specific area of the image. Variety is the key. Bring these images to class for week 2. We will begin to draw them in week 2.

Date TBA _____

Week 2—Exercise 1, 2, 3
We will spend the class working on these three exercises. If you do not complete them all in class, you must complete them outside of class before week 3. Supplies to bring are as follows;
2b pencil & erasers
your pack of drawing pens
your selection of images & rulers
bring your Rag paper pad to class

Date TBA _____

Week 3—Exercise 4 & 5
We will spend the class working on these two exercises. If you do not complete them all in class, you must complete them outside of class before week 4. Supplies to bring are as follows;
your paint brush and black ink
small container to hold the ink
your selection of images & rulers
bring your Rag paper pad to class

Date TBA _____

Week 4—Exercise 6, 7, 8
We will spend the class working on these three exercises. If you do not complete them all in class, you must complete them outside of class before week 5. Supplies to bring are as follows;
a black crayon
bottle of black ink and cotton balls
black marker from your kit
your selection of images & rulers
bring your Rag paper pad to class

Date TBA _____

Week 5—Exercise 9 & 10
We will spend the class working on these exercises. You must complete these two exercise outside of class before week 6. Supplies to bring are as follows;
your pencils & eraser
your chosen tools for this exercise 10
your selection of images & rulers
bring your Rag paper pad to class

Date TBA _____

Week 6—Project is due at the **START** class, so you will mount your drawings during the week on your own. Since we rendered our drawing on Rag paper, you will have to mount each of the 3.75 x 3.75 drawings on a piece of white paper of the same size. This will stop the blackness of the board showing thru the paper. Follow the grid layout on the next page. You will mount your drawings on a Black Bainbridge board that is 16 x 20 inch—this means landscape. Cover your work with a tissue overlay.
Submit all your remaining original drawings in a plastic envelope, please trim them to size each of them should be 3.75 by 3.75 inches, neatness counts. Make sure you label each drawing with the correct exercise number. Put a label on the flap side in the lower right-hand corner.

Date TBA _____

We will be starting project #3 on the day you hand project #2 in, so be prepared to do thumbnails in class.

Ask questions if you are confused. We can't help you if you don't ask. This is a fun, but big project, if you work steady in class, we can get most of it done in class with your teachers assistance.

		<p>Right margin is 3/8 inch</p>	<p>Design a distinct label in this square. Incorporate your selected subject with your label. Include your name, group & project name. Do this label by hand, create unique hand lettering.</p>
<p>Top margin 1/4 inch</p>			
<p>Top margin 1/4 inch</p>		<p>Your board is a black 16 x 20 Barnbridge board. Cover with a tissue overlay when you are done mounting your drawings.</p>	
<p>Left margin is 3/8 inch</p>	<p>Grid space 1/8 inch</p>		<p>Bottom margin is 3/8 inch</p>
<p>Each box is 3.75 x 3.75</p>			