**WEEK 5: SIZING UP THE WORLD—Proportional Drawing**

**Critique of Assessment #4 (Pencil Value Drawing)**

**Pin Up** your Value Drawing still life assessment from last week to the class and instructor. **Pin your thumbnail sketches below the finished piece for comparison.** When you are showing your work, be prepared to discuss your subject matter, your light source, the media you used, your composition, and your use of value. Also discuss how you feel about the assignment (the process), and the overall look of your finished piece. (Are you satisfied? What did you like/dislike? What did you learn?)

Since we had some people interested in redoing their previous week’s project- you may also post them- but make sure to show your thumbnails with it for comparison. Be open and receptive to this feedback if you are serious about improving your skills as an artist and designer. Take notes for your next sketch.

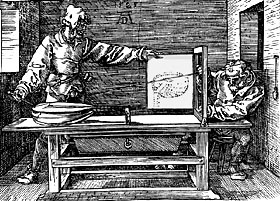
You have until the **end of class today** to make any necessary changes or additions. Sketchbooks are collected at 9:45.

PRESENTATION: Proportion and Appropriation

**Discussion about Copying Works**

Copying is a legitimate activity for artists, not for the purpose of imitation, but as a means of learning—learning to see as other artists see—learning about their styles and techniques—as well as stimulating your imagination by experiencing the expression in the work of other artists. 19th-century French artist Degas described his own art as “the result of reflection and study of the great masters.” So keep in mind that when you are copying another artist’s work, your intention should not be simply to duplicate it, but to study and learn from it.

**Activity K** Copied Drawing10 points

In your sketchbook, copy the drawing on the **hand out** as closely as you can in whatever medium you feel matches the original artist’s medium —graphite or ink, or both. (The drawing can also be found on page **121** in your textbook.) Try to maintain the size, proportion, and composition of the original. Study the artist’s use of line as you work.

**Discussion on using Reference Photos**

Most professional artists use reference photos when creating artwork. These photos can be obtained from the internet,   
cut from old books or magazines, or shot with your own camera. To be a successful artist, you should not just “make things up in your head” all the time, even if you are not drawing in a realistic style. For example, before you can simplify something into a cartoon drawing, you first have to study the subject matter and understand what it looks like in the “real world.” As the saying goes, you have to understand the rules before you can break them. I encourage you to draw from life whenever possible, but reference photos can be very useful too. Studying good photographs can **inspire and enhance your creative instincts**. Reference photos can also **help you to quickly capture the perfect pose,** expression, prop, or angle. But remember, your photos are just references. Do not feel the need to copy them exactly.

Be influenced and affected by them, but do not let them dictate your artwork. (After all, many photos have poor lighting or mediocre composition.) Also, be sure to **use unaltered photographs of real subject matter, not illustrations**. You want to reference your subject matter directly, not some other artist’s interpretation of it. You want to “get the whole story,” then YOU can decide what to include (or leave out).

**Presentation on the Dürer Grid**

One of the challenges of drawing is recognizing that the 3-dimensional world we live in must be “decoded” into   
2 dimensions that can then be drawn on our page. The Dürer Grid is a tool used to help with accurately drawing proportions. Renaissance artist Albrecht Dürer first used it in the 15th century. The subject is broken down into equal parts, or cells, so you as the artist can better see how each part relates to the whole. By closely examining and drawing each cell, you can more accurately render proportions. The grid technique can also be useful for scaling (enlarging or reducing).

**Assessment #5** Dürer Grid Drawing50 points

Using the grid technique discussed in class, you will create a proportional drawing of a reference photo of your choice. Your final drawing should be **about 8x10**”. You will be supplied with drawing paper for this Assessment. (You can’t use your sketchbook because you will be turning it in for grading today). The **reference photo** can be of any subject matter you like, but it must be a photograph, not artwork. (The photo can be your own or someone else’s.)

**Helpful Notes:** Printing out your reference photo at **full size (**8x10”) may simplify this process for you, because it is easiest to work from a reference grid that is the exact same size as your final drawing. Printing out your reference photo in **black & white** will help too, as it is easier to pick out value changes in a black & white photo than in a color photo. Here is the process you will follow:

* **First,** you will use a ruler to create a grid on your reference photo. (If your reference photo does not have a great composition, crop it **before** you create your grid!) Your grid can contain as many rows and columns as you like, but the squares must all be the same size, such as 1 x 1” or 1.5 x 1.5”. It is important to **be precise**. (Option: You could   
  work with a digital image and create the grid in Illustrator or Photoshop, and then print it out.) Be sure to bring your reference photo with grid to class next week; you will need to show it and submit it.
* **Second,** you will use a pencil and a ruler to lightly draw a grid on your drawing paper. You must draw the **same number** of rows and columns as your first grid. The squares can be the same size as on your reference photo grid or larger (if you want to enlarge your reference photo.) Again, be precise. Be careful not to press too hard and accidentally “carve” into your paper. Option: You could use a **non-photo blue pencil** for the grid.
* **Third**, you will sketch in the basic elements of the reference photo, paying close attention to positive and negative space, and how each element fits into each square. Draw lightly and don’t put in too much detail at this point. You are just giving yourself a framework for your value drawing.
* **Lastly,** once you are happy with your initial sketch, then you move on to using your hard and soft pencils to render all the different lights and darks that define the forms in your reference photo. Represent all the elements of **chiaroscuro** that you can see, including highlights and cast shadows. There should be no evident line work in your drawing (like hatching or crosshatching); use blending stumps or your fingers to create smooth transitions between values. You can also use the technique of **subtractive tone**. Avoid falling back into old habits of using only one pencil or drawing heavy outlines around your objects first and then shading them in. Be sure to include some **background**—you may simplify it if you like, but don’t leave it all white. Also **try not to completely erase the grid as you work**! I need to see it for grading purposes.   
  (It’s okay if it becomes partially erased as you work.)

**You will be assessed on the following criteria:**

• Assessment is complete at time of critique. (5 points)

• Both grids are perfectly proportioned; cells are square. Final drawing measures at least 8x10”. (10 points)

• Proportions of final drawing are accurate and faithfully represent the reference photo. (10 points)

• Final drawing demonstrates chiaroscuro and a good range of value. (10 points)

• Media was utilized effectively, with no heavy outlining, no evident line work, and smooth transitions from light

to dark demonstrated. (10 points)

• Final drawing shows composition and completion, including some background. (5 points)

**For Next Week:**

**• Sketchbooks will be returned.**

**• Complete Assessment #5 for critique. (You can tape it into your sketchbook next week.)**

**• Read Chapter 10 (Texture and Pattern) in your textbook.**

**• Bring in 4 objects with very different textures.**

**• Bring in your graphite pencils, your erasers, and your blending stumps. Grey markers (if you have them) are also an option for next week.)**

**• Reminder: If you haven’t already purchased your colored pencils and colorless blender pencil, you will need them in 2 weeks.**