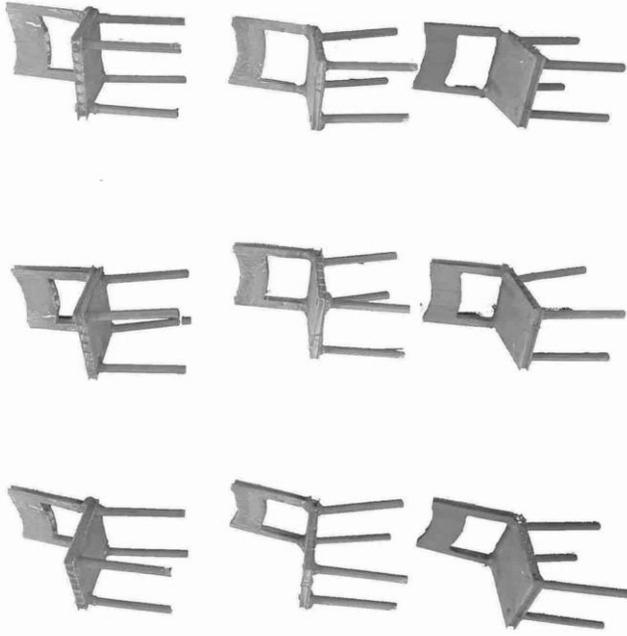
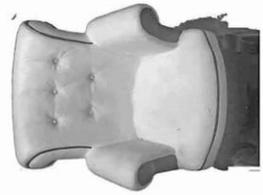
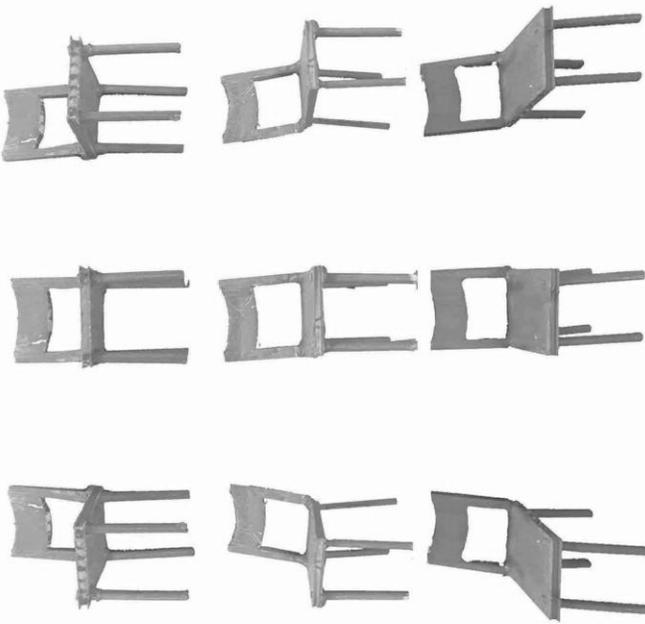


TWO POINT

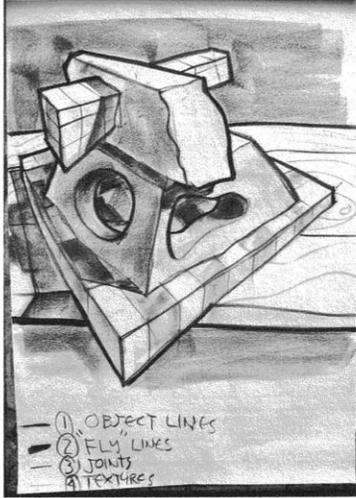


ONE POINT



Some of the Tools for Suggesting Depth in Drawings

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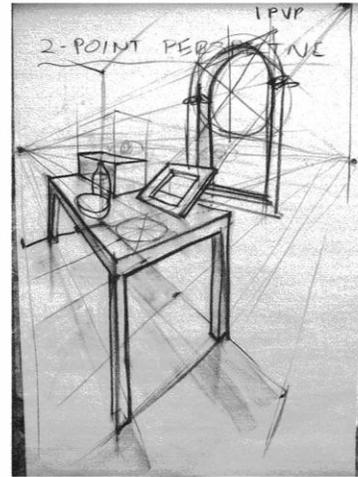
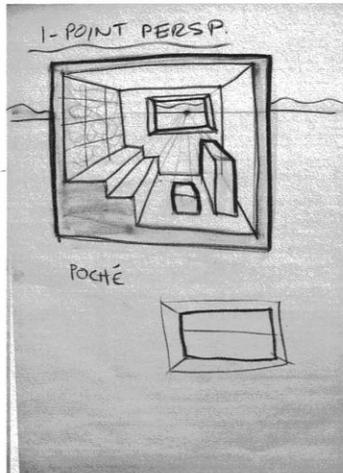
OVERLAPPING
DIMINUTION
CONVERGENCE
LINEWEIGHT

- ① OBJECT LINES
- ② FLY LINES
- ③ JOINTS
- ④ TEXTURES

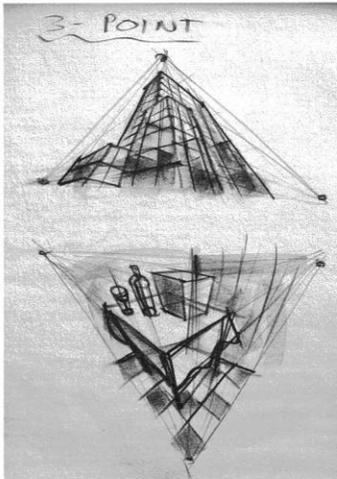
Perspective

ONE POINT

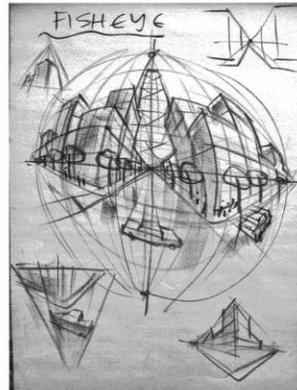
TWO POINT



3-POINT ▲



FISHEYE



3-POINT ▼



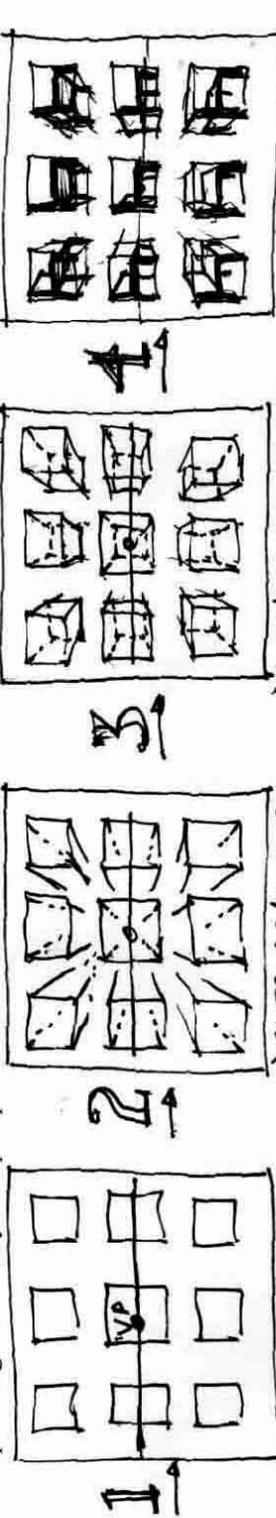
9-Square Grid Exercise (THESE ARE STEP-BY-STEP TO PRODUCE 2 DRAWINGS)

Follow the steps 1, 2, and 3 needed to produce the drawings in column 4.
The results should be one 8x11 for the 2-point, and one 8 x 11 for the 2-point drawings in column four at the right.

PART A — ONE POINT BOXES BECOME ONE POINT CHAIRS FINAL DRAWINGS

Video of Part A of Exercise:

<http://toregan.com/day-one-perspective-overview-nine-chair-exercise-part-a-ecquad-4-of-5-june-11-2016/>



HORIZON / VP / RECTANGLES

EXTREME BOXES TO VP.

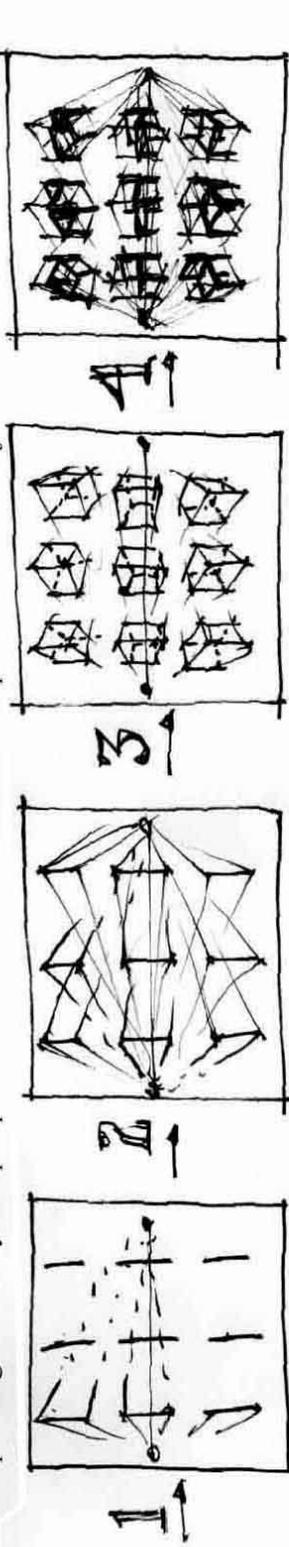
CHOP THE EXTENSIONS INTO BOXES

LASTLY, MAP SOME INTERESTING CHAIR DESIGNS INTO THESE ARCHITYPAL BOXES.

PART B — TWO POINT BOXES BECOME TWO POINT CHAIRS

Video of Part B of Exercise:

<http://toregan.com/day-one-perspective-overview-nine-chair-exercise-part-b-ecquad-5-of-5-june-11-2016/>

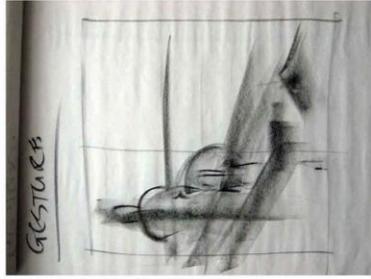


HORIZON - 2 VP'S / LEADING CORNERS

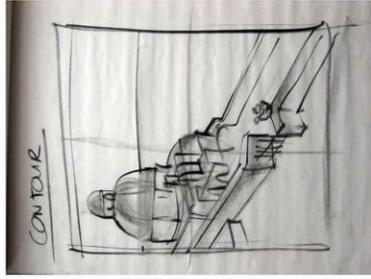
INFINITE WALLS TO VANISHING POINTS

CHOP EXTENTS TO CREATE BOXES
PUT BOTTOMS OR TOPS ON BOXES

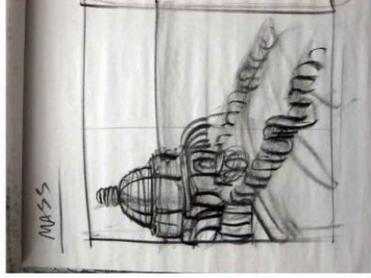
LASTLY, MAP SOME INTERESTING CHAIR DESIGNS INTO THESE ARCHITYPAL BOXES.



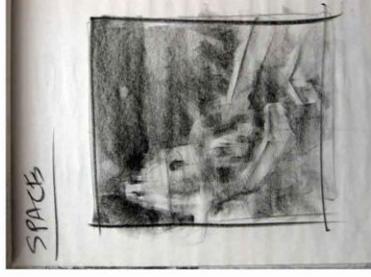
GESTURE



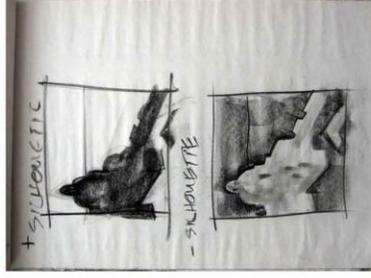
CONTOUR



MASS



SPACE



SILHOUETTE

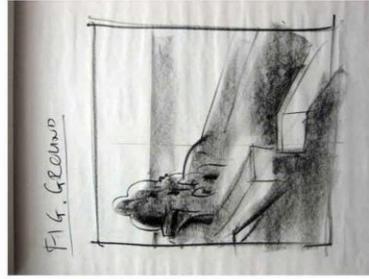
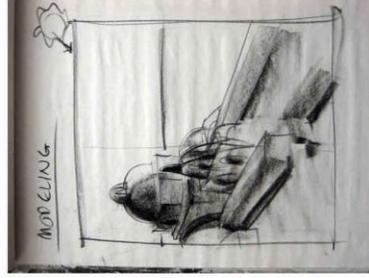


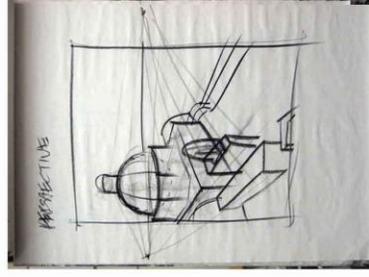
FIG. Ground



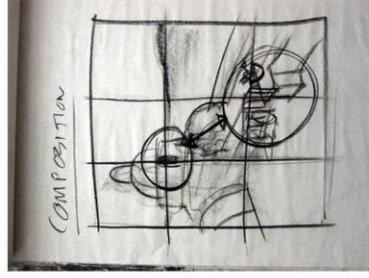
3/4 STEP TONALITY



MODELING



PERSPECTIVE



COMPOSITION

FIGURE GROUND

STEPPED TONALITY

MODELING

PERSPECTIVE

COMPOSITION

videos on : www.toregan.com

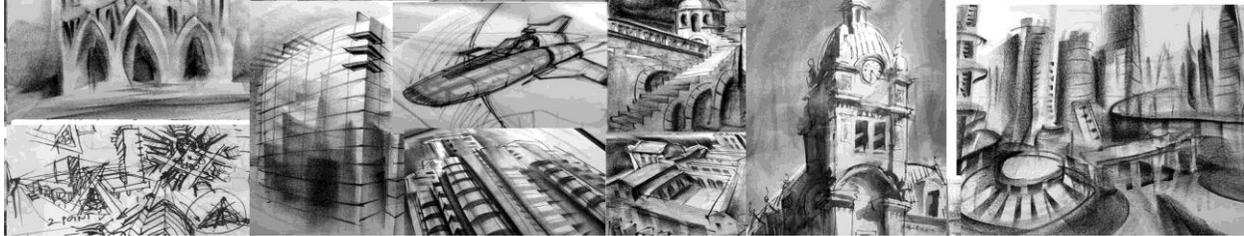
TEN WAYS OF SEEING AND DRAWING

TONY O'REGAN

Ten Ways of Seeing and Drawing

Tony O'Regan

Video Website: www.toregan.com



We can think of drawing as being comprised of 10 different 'perceptual filters', abilities or ways of seeing. Like the filters a photographer might use with a camera, we can use them individually or in combinations on a single drawing to achieve a near-infinite variety of effects. When you have mastered them, even at a basic level, you will have a powerful "tool kit" for use in drawing and design.

Gesture: Like the miming gestures one might make with the hands and arms when describing, for example, a vase of flowers or a building. Lines of life.

Contour: Draw the lines in a subject with enhanced tactile content by strong belief that you are 'touching' with finger tips or flats. This belief is transmitted into the marks and on to the viewer. Edges (finger tips) become lines; surfaces (finger flats) become textures.

Mass: The 3D volumetric 'heft' of a Form – like a wireframe but with more feeling of weight.

Space: Space is an important 3D entity, not just the negative emptiness between positive Forms. Think of a subject immersed in water. Draw the water, encountering the subject and pausing the medium where it stops against the subject. The sum total of stoppages implies the form. The water metaphor helps. Positive Form and negative Space are equal partners in 3D perception.

Shape: The *positive* 2D silhouette-shape is like the shape of a leaf or cloud (seems to be the subject and often has a name). The *negative* 2D silhouette-shape is just the shape between leaves or clouds (between the main subjects and usually has no particular name). Positive Shapes and negative Shapes are equal partners in 2D perception.

Figure Ground: A shape or object has 3 main ways to contrast with the background using tone: darker than, lighter than or transitional (part darker and part lighter). The 'transitional' is also called a "figure-ground reversal". You take control and choose in any situation.

Tonality: Translate a continuous toned image into 3 or 4 tonal values: The lights give Sparkle. The darks give impact. The mid-tones give subtlety and richness. This creates a 'tonal design' versus a mere 'documentation'.

Shading: Select a light source and logically create shade sides and cast shadows. This is what we normally try to do when shading naturalistically.

Geometrics : Apply geometric techniques, such as *Perspective* (as in buildings) and *Proportion* (as in faces & figures) to creating the 3d spaces/forms with whatever level of accuracy desired. The three main visual cues for depth are: overlapping, diminution, convergence. These are supported by 'position on a background plane',

atmospherics, lineweights, colour temperature, degree of detail and sharpness of focus, etc., to create the illusion of 3d space. There are many other specific 'geometric techniques' for dealing with specific problems such as forms with compound curves.

Composition: Apply an ordering concept, a 'design', to the elements in the picture. There are many traditional systems, or you may create one of your own through observation or informed intuition. This involves proportion, scale, format, cropping, focal points, placement, eye path, dominance, balance, numbers, rhythm, hierarchy of shapes, and other general design principles.