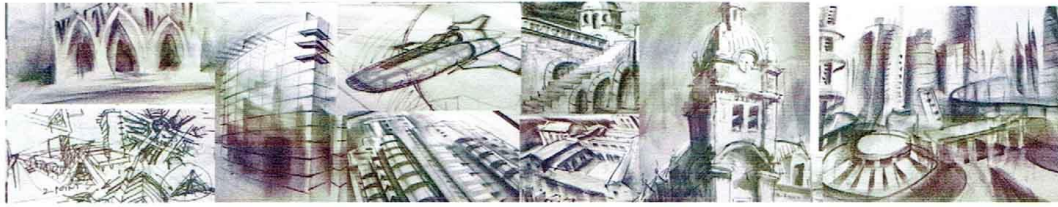


RESOURCE IMAGES DISCUSSED IN SESSION 1 OVERVIEW (CDA)

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.

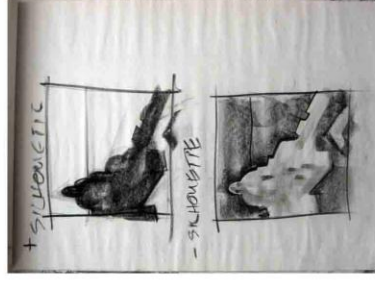
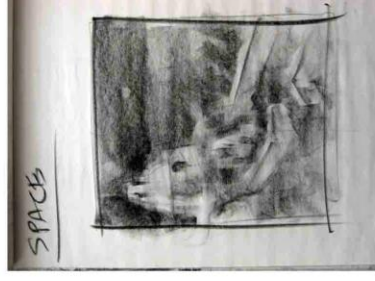
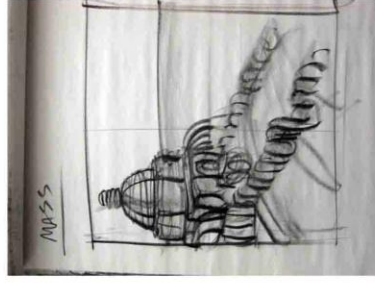
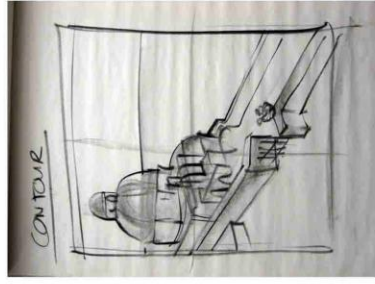
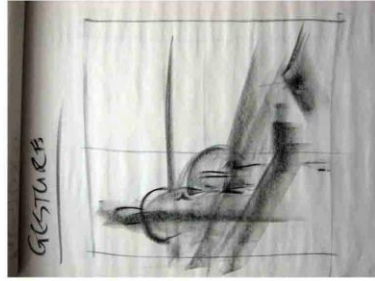
Figure Ground: A shape or object has 3 main ways to contrast with the background using tone: darker than, lighter than or transitional (part darker and part lighter). The 'transitional' is also called a "figure-ground reversal". You take control and choose in any situation.

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.



GESTURE

CONTOUR

MASS

SPACE

SILHOUETTE

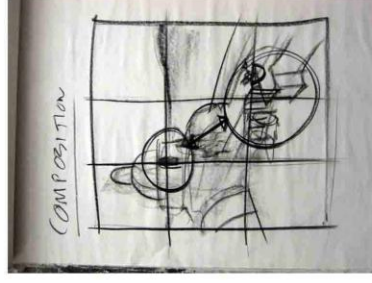
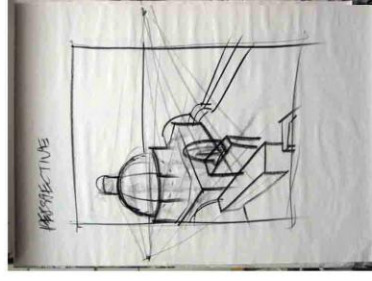
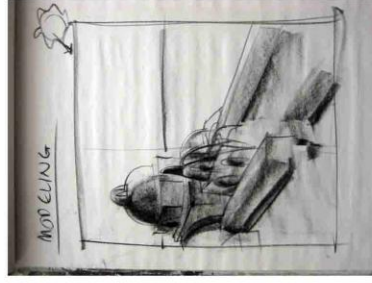
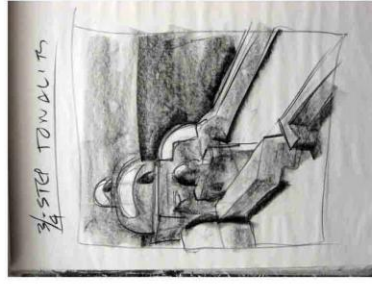
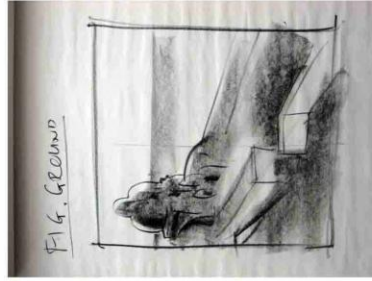


FIGURE GROUND

STEPPED TONALITY

MODELING

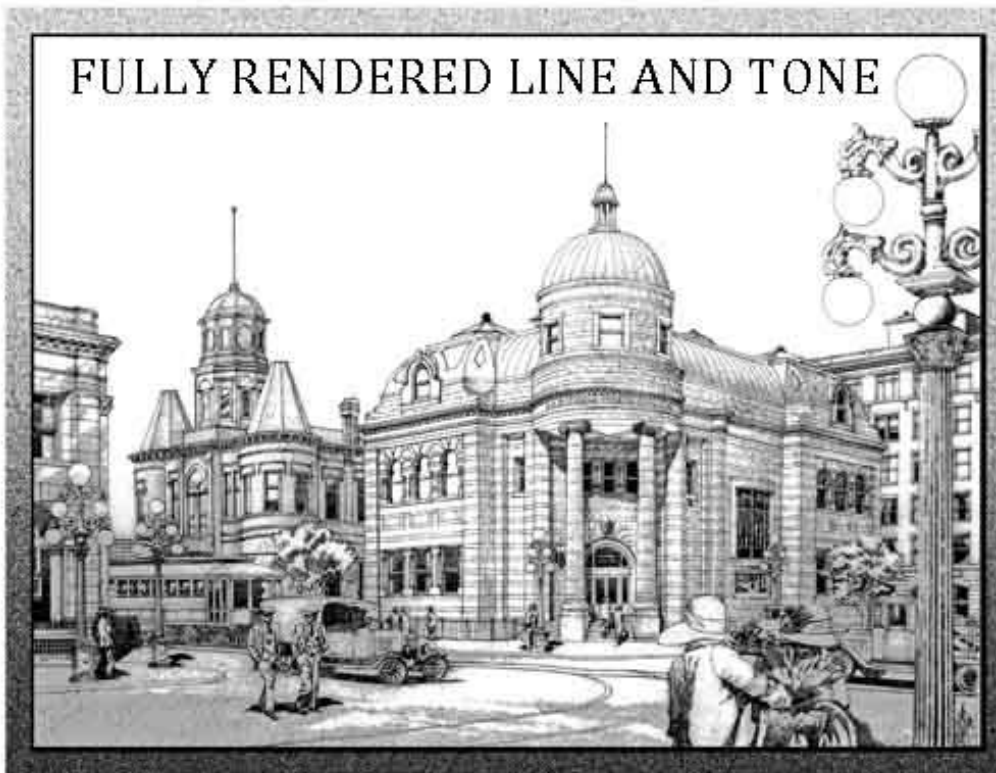
PERSPECTIVE

COMPOSITION

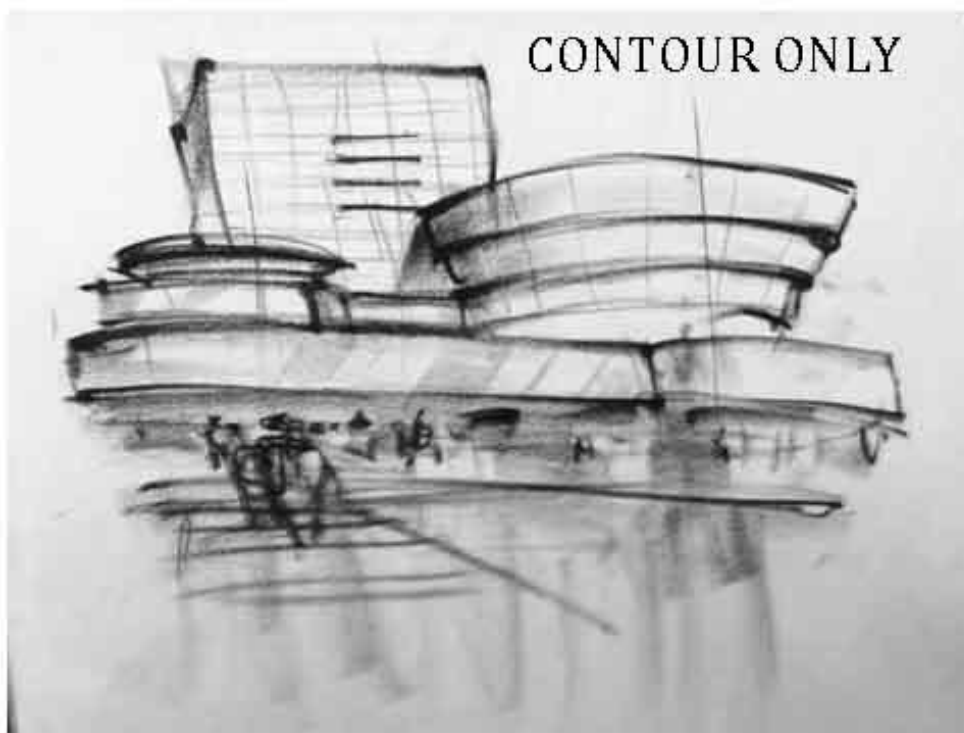
TEN WAYS OF SEEING AND DRAWING

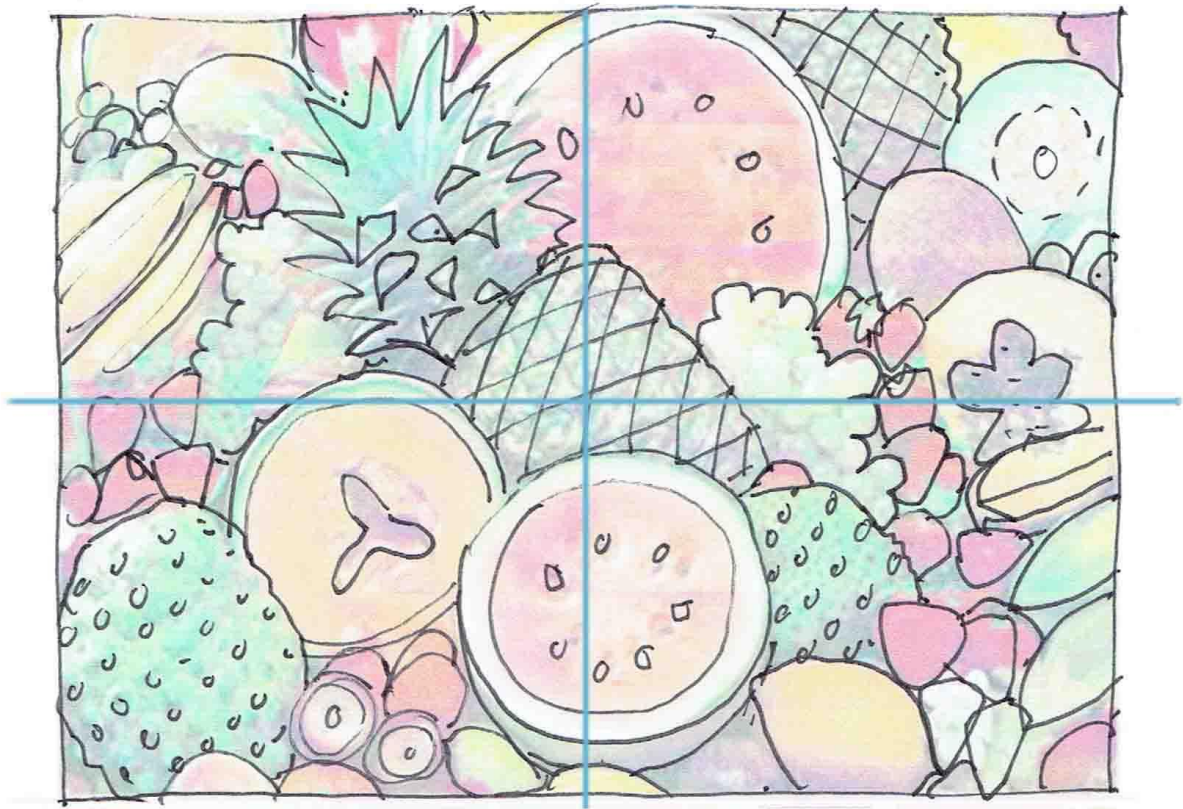
TONY O'REGAN

FULLY RENDERED LINE AND TONE



CONTOUR ONLY

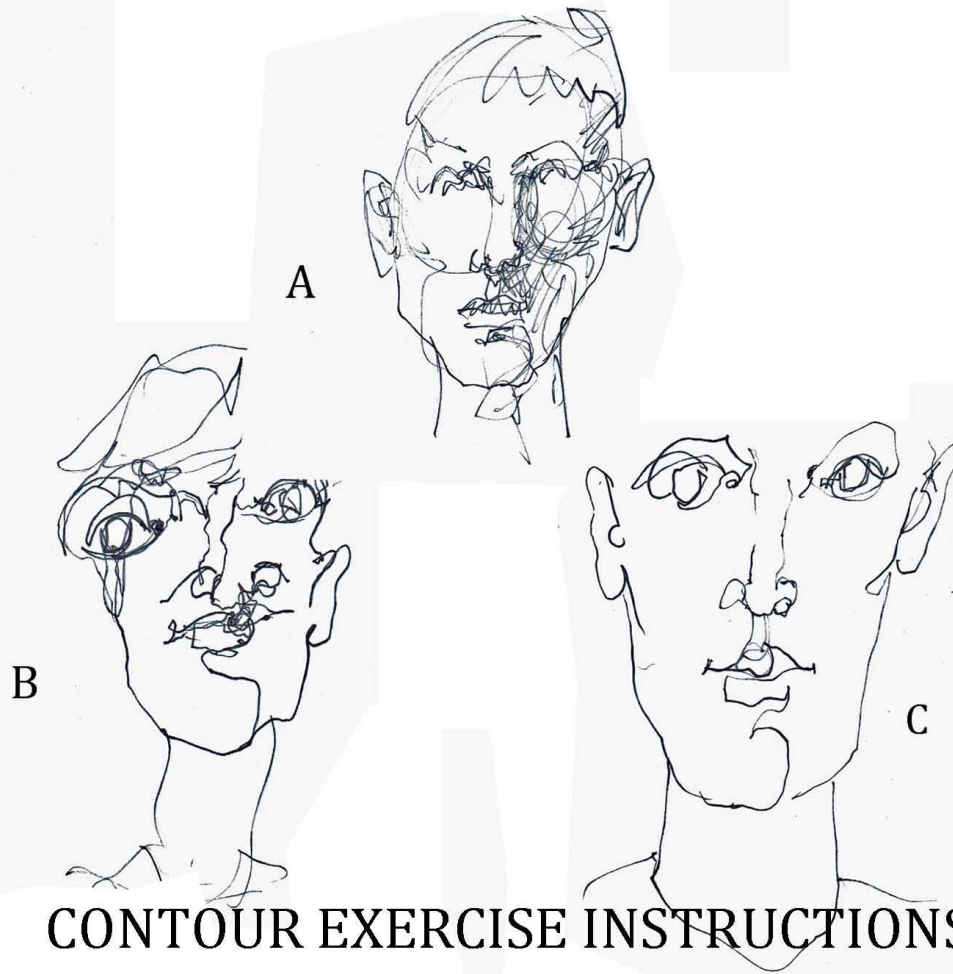




CONTOUR LINES OVER FRUIT



STYLIZED CONTOURS



CONTOUR EXERCISE INSTRUCTIONS

A - Sketch a face (any face) in any way you want .

B - Re-draw the face with one continuous line, slowly 1/4 inch per second. Believe you are touching the face with your pencil tip where you are looking. Push harder or softer as you may wish.

Do this step **WITHOUT LOOKING at your drawing**. Called "blind contour".

Hide the drawing with a sheet of paper over your drawing hand.

this may take 15-20 minutes.

C - Re-draw the face identical method to step B but this time you can look down at the drawing when you need to re-locate your pencil, for example to get the eyes next to each other or nose in the middle. 15-20 min.

The point is to create strong hand-eye coordination and to get a more tactile feeling into your line.

Do this exercise with flowers, fruitbowl, landscape, etc..

It will improve your drawing. Repeat often for max value.

Show evidence of practice with jpeg sent to instructor: toregan@ecuad.ca

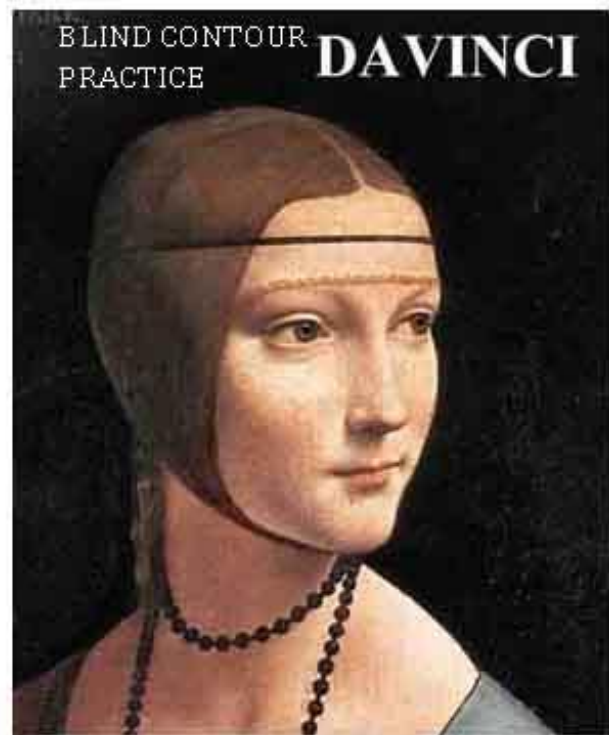
(Adapted from B.Edwards "Drawing on the Right Side")

BLIND CONTOUR

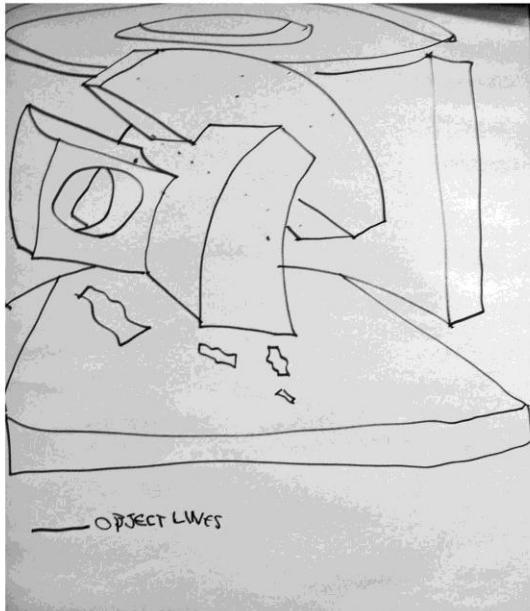


PARTLY BLIND + SOME LOOKING

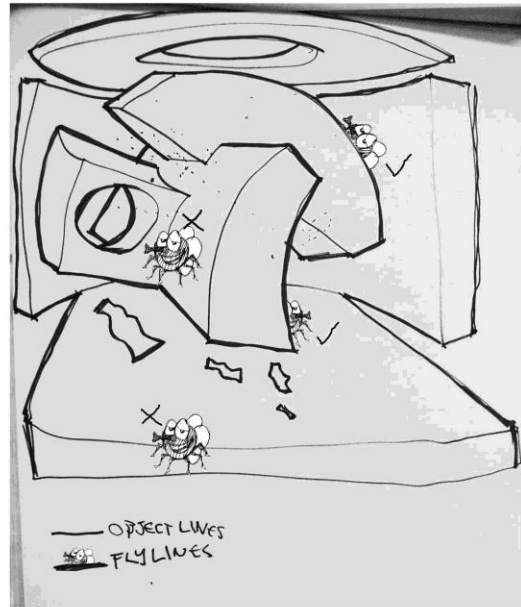
CONTOUR PRACTICE



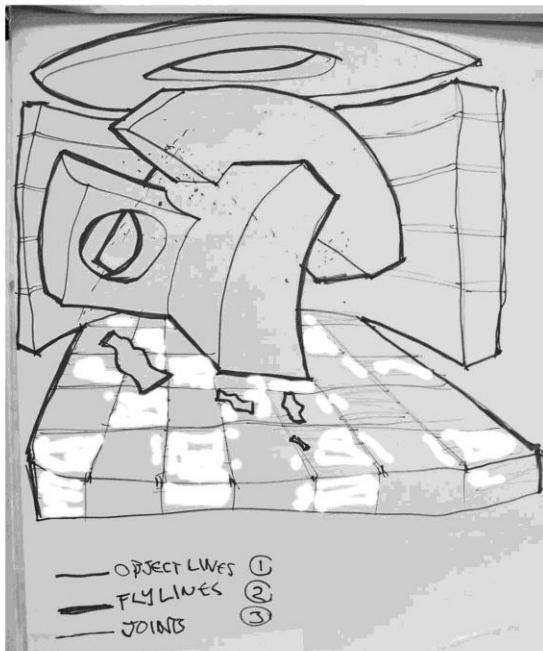
LINE ENHANCEMENT - MEANINGFUL HIERARCHY OF LINEWEIGHTS



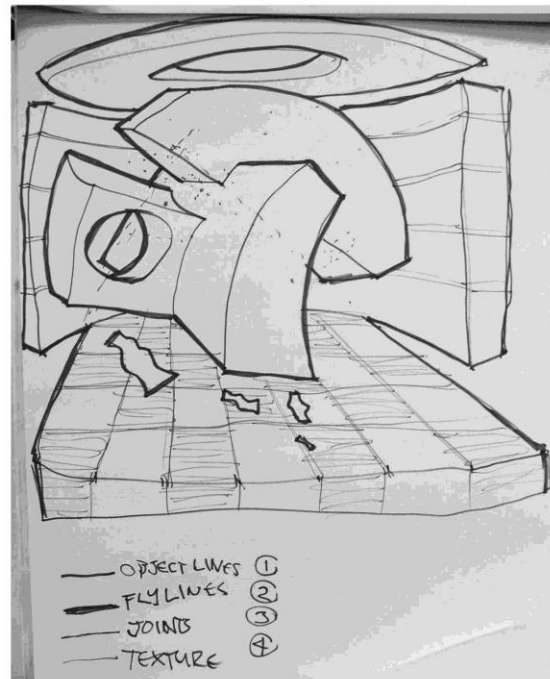
**STEP 1 - DRAW OBJECT LINES
AVERAGE LINEWEIGHT**



**STEP 2 - DARKEN "FLY-LINES"
HEAVIER/THICKER THAN OBJECT LINES**

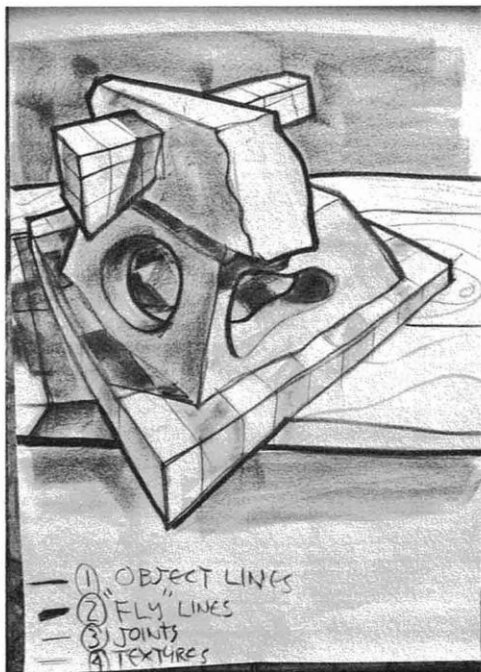


**STEP 3 - DRAW JOINTS - LIGHTER
THAN OBJECT LINES**



**STEP 4 - DRAW TEXTURES LIGHTER
THAN JOINT LINES**

FULLY RENDERED LINE AND TONE



SYSTEM OF LINE ENHANCEMENT

GESTURE AND CONTOUR



SAGRADA
FAMILIA

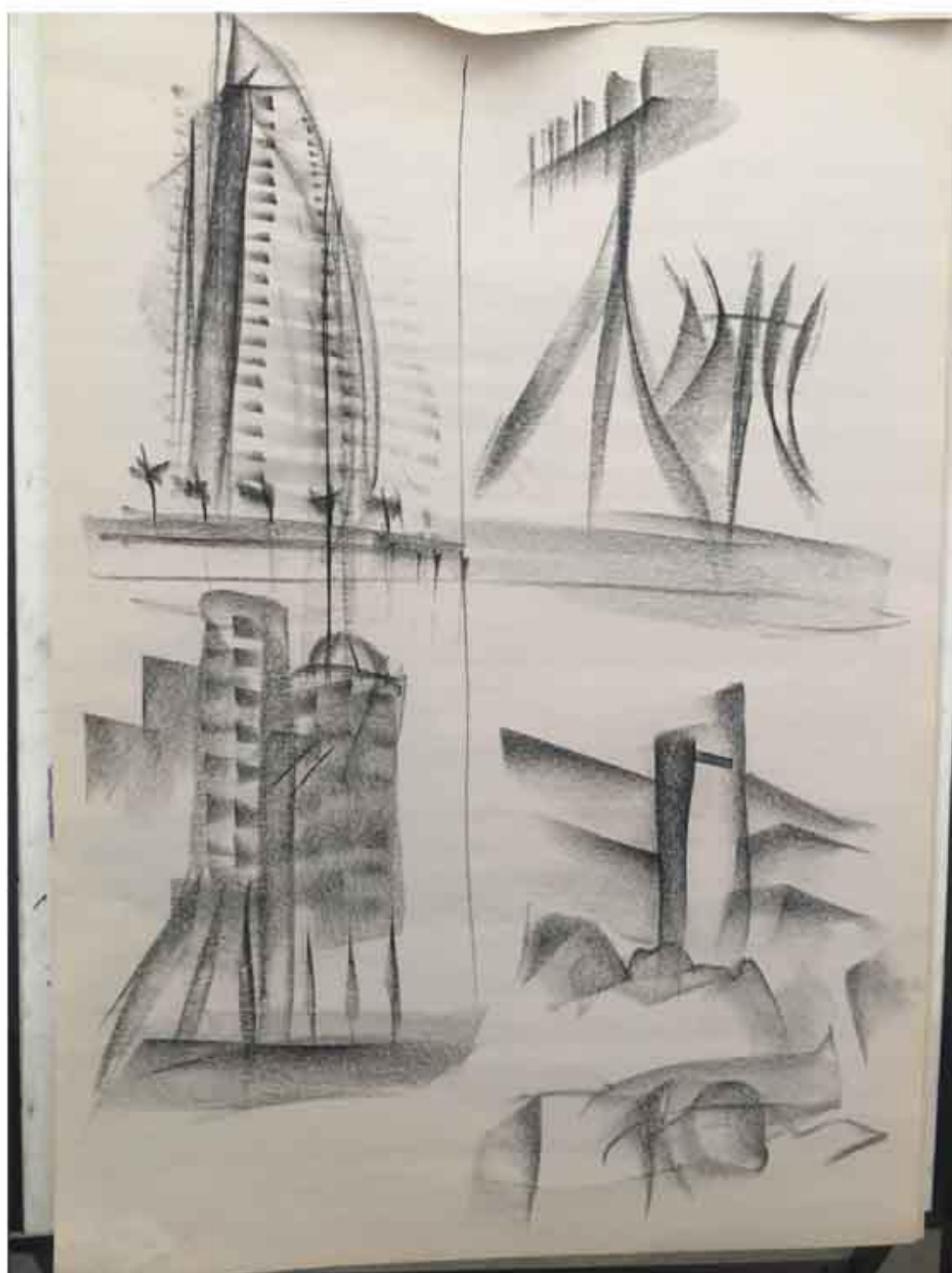


SAGRADA FAMILIA
GESTURE





PURE GESTURES OF BUILDINGS







BRIDGE USEFUL FOR GESTURE AND CONTOUR PRACTICE

CHARCOAL SKETCHES

Live at the Blues Festival,

30" x 40" - 15 -20 minutes each,

Combining Gesture, Contour, and Tone.



