

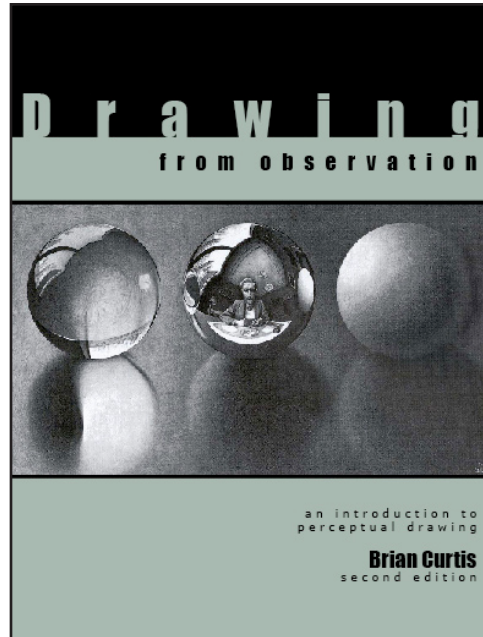
Drawing from Observation

An Introduction to Perceptual Drawing

Second Edition

Brian Curtis

MATERIALS
DRAWING MECHANICS
INTUITIVE GESTURE
INTUITIVE PERSPECTIVE
POSITIVE/NEGATIVE SPACE
THE PERCEPTUAL GRID
PROPORTION
THE "GOLDEN MEAN"



CROSS-CONTOUR
FORESHORTENED CIRCLES
BIOMORPHIC FORM
CHIAROSCURO
HISTORICAL PERSPECTIVE
LINEAR PERSPECTIVE PART 1
LINEAR PERSPECTIVE PART 2
COMPOSITION

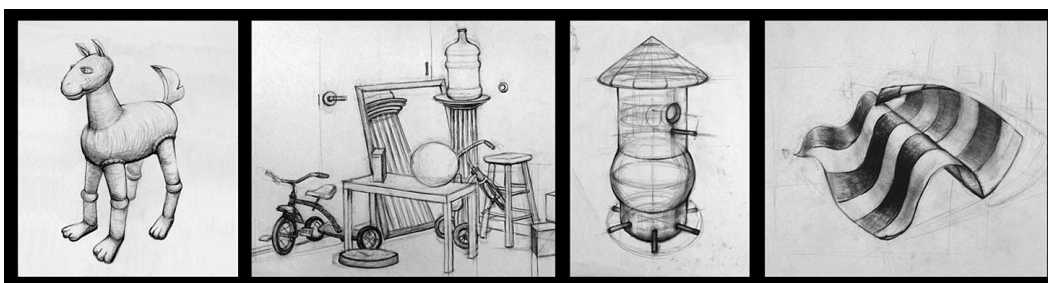
A focused, intelligent, and thorough introduction to the principles and techniques of perceptual drawing with over 600 illustrations (student works, technical illustrations, and master works). Published by **McGraw-Hill Higher Education**.

The **Second Edition** contains a new chapter on Pictorial Composition, 60 new student works, 100 new technical and master works illustrations, and fresh new look throughout.

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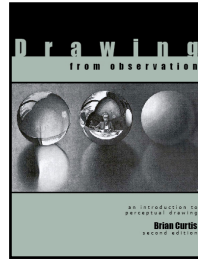
EXAMPLES OF STUDENT ASSIGNMENTS



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SAMPLE PAGE SPREADS

CHAPTER 5: INTUITIVE PERSPECTIVE

CLOCK ANGLE TRANSFER

5.4 Holding the straight edge of arms length and perpendicular to the line of sight (parallel to the picture plane), it can be rotated like the hand of an imaginary clock and it is aligned with the reading edge of the rectangular object.

read clock face. Once the tool is aligned with the reading edge, you can transfer the angle to your drawing in one of two ways. You can either estimate where on the imaginary clock face the straight edge (inside hand), is pointing and then use this estimated clock position to reproduce the angle on the drawing surface (Figs. 5-4, 5-5) or you can lock your hand at the correct angle and then pivot slowly and deliberately until the accurately angled straight edge comes to rest in the appropriate location on the drawing surface (Fig. 5-6).

When aligning the clock-angle tool with a reading edge mimic the apparent angle of the edge but **do not mimic the actual recess**.

5.5 You can use an imaginary reading clock face on the drawing surface to duplicate any angle you observe in your visual field.

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CHAPTER 5: INTUITIVE PERSPECTIVE

MECHANICAL TRANSFER

5.6 By carefully rotating your body with keeping your hand and wrist locked, the clock angle of a reading edge that you observe in your visual field can be transferred directly to the drawing surface, (with transferring the clock angle to your paper take special care not to allow your wrist to rotate as you pivot toward the paper).

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CHAPTER 10: CROSS-CONTOUR

UNDULATING SURFACES

10.11 This drawing is an excellent example of being able to follow conceptual cross-contour movement across the square of an object's surface. From the viewing angle most artists attempt to draw with the undulation in the surface that the visible as to experience both tactile and something (movement) variations. These variations and considerable follows to our understanding of the visual character of the objects being presented.

information that you see when you look at the world around you: a considerable amount of information is always lost when we translate our binocular (two-eyed) vision to a two-dimensional drawing surface that is capable of recording only monocular (one-eyed) information. For example, our everyday experience of spatial depth relies heavily on two binocular mechanisms: our sensitivity to the changing pressure on the muscles in and around our eyes as they focus on objects that are at varying distances (feel how your eyes cross when you look at things very close to your face), and our brain's ability to

10.12 Setting up the flag so that the receding edges are commonly converging, emphasizes the dimensionality of the form on the leading edge.

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CHAPTER 10: CROSS-CONTOUR

EXAGGERATING CLUES

10.13 Although simple this drawing is extremely effective at creating the illusion of receding space because the flag appears spatially consistent. This consistency was generated through use of fluid-like lines, geometric measurements, and clock angles. The sense of space was also considerably enhanced by sensitive line variation.

LINE VARIATION

Line variation not only engages the eye (making the drawing more enjoyable to look at) but also contributes directly to the illusion of space.

Creating space by varying the thickness and darkness of lines

1. When line is closer to the observer
2. When line is underneath object to indicate weight
3. When the line represents the edge of an object that overlaps another object
4. Contour lines (outside edge of 3-D forms) should vary from thick to thin

organize two slightly differing images into a three-dimensional experience of depth. Since neither of these mechanisms comes into play when you are looking at a flat image, you will need to compensate for the loss of this important spatial information by maximizing the spatial expressiveness of **unmistakable cues**. These very effective, spatial illusion creating, two-dimensional, one-eyed visual techniques include chiaroscuro, cross-contour, contour line variation, overlap, and converging parallel edges (Figs. 10.11-13). By purposefully exaggerating any or all of these cues, we can increase the illusion of depth and construct satisfying approximations of the fullness of our real world experience of three-dimensional space (Figs. 10.14-15).

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CHAPTER 12: BIOMORPHIC FORM

THINK VOLUME I

12.12a To maintain a sense of structural integrity be sure to add structural supporting and surface irregularities only after you have established clearly defined geometric forms at a specific eye-level. Evolve toward complexity.

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CHAPTER 12: BIOMORPHIC FORM

FAMILIAR SCHEMA

12.13 To render a complicated form it is essential to identify the underlying schema. Other the subtle contouring, maintain as well as underlying forms. Concentrate on the cross-contour transitions when the forms come together.

integrity you need to establish your eye-level as soon as you begin to draw. Your choice of eye-level affects every aspect of your drawing. A consistent eye-level allows your simplified schema to appear as unified and integrated form in space. Be sure to apply a generous and delicate grid of cross-contours over and around each of the basic geometric forms. Where you position your eye-level has a direct impact on movement of each and every cross-contour. The greater your familiarity with the three-dimensional surface of the simplified schema, the easier it will be for you to determine how any surface irregularities can best be depicted (Figs. 12.12a-b, 12.13, 12.14).

The imaginary form can go in any number of directions. Especially in your initial attempts it is recommended that you let it grow spontaneously. Enjoy your freedom. Try every combination you can think of, and don't be afraid to fail. That's what creators are for. Your job is to accumulate information about the ways that imaginary geometric forms can be put together into a clear and readable three-dimensional illusion.

As the core evolves, you are encouraged to gradually add irregularity to the schema. Apply new cross-contours to each new

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CHAPTER 17: COMPOSITION

TRADITIONAL FORMS FOR CREATING UNDERLYING GEOMETRIC STRUCTURE

Clear underlying geometric organizational structure provides clarity and a sense of purposefulness to a composition

GEOMETRIC STRUCTURE

- Circle: perfection, complete will being, plenty, opulence
- Square: order, Modest, butynicity, extension
- Triangle: strength, permanence, most stable, team-structure
- Square: orientation, earth, stability
- Star: excitement, significance

PSYCHOLOGICAL FACTORS AFFECTING VISUAL WEIGHT

Figure recognition (being able to name something) attracts attention.

Among recognizable things that have considerable visual weight are:

- Suggestion of presence of figures outside the picture's edges
- Voices (if it bleeds it leads)
- Lines
- Beauty
- Power
- Cubism
- Children
- Family members (personal)
- Spencer
- Ethnicity (people of other races)
- Humans in general
- Face
- Favorite things (personal)
- Food
- Phobias (personal)
- Spatial noise
- Work animals
- Primates
- Exotic animals
- Vegetables
- Fish
- Insects

(Images are drawn by author/illustrator)

17.23 The arrangement of the pictorial elements in the oil painting 'Timekeeper' are based entirely on relative segments, no proportional measurements whatsoever were used at any stage of the painting's production. The artist's focus was to create a composition that produced a dynamic equilibrium. Interestingly, though not intentionally, given the artist's goal, multiple visual elements of contrasting importance also directly at the golden ratio. It is also worth noting that the ratio of dark areas to light areas falls in or around a 60:40 ratio that again references the Golden Mean.

In terms of underlying structural organization it is worth taking another look at the Golden Ratio (1.618) that was discussed in depth in Chapter 9. This ratio is uniquely effective for generating dynamic tension in a composition that are both engaging and satisfying (Fig. 17.23). Not only can this unique proportion be applied to the distribution of visual elements across the pictorial field but

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CHAPTER 17: COMPOSITION

PHI (RHO) REGISTERED

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Features

- ✓ **Progressive Skill Development:** begins with the fundamentals: holding a drawing tool; positioning oneself and one's work; making sensitive and expressive marks. It introduces intuitive and analytical gesture and builds on this foundation with techniques of gradually increasing complexity. By the end, students have the skills to accurately render anything they see, including irregular forms and objects in one-, two- and three-point perspective.
- ✓ **Well Illustrated:** Over 600 illustrations demonstrate principles, depict methods, and show results. Additionally, fine art drawings and paintings from a broad historical range complement an inspiring portfolio of student work.
- ✓ **Appendix of Activities:** A series of assignments, keyed to each chapter, is offered in the back of the book.
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