

ART START DRAWING

1 videocassette 20 minutes

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OBJECTIVES

- To explore the possibilities of drawing with pencil.
- To enhance observation skills, to draw what you see rather than what you know.
- To learn reduction skills.
- To succeed in rendering an object.

TIME ALLOTMENT

• Preparation	None
• Video Media Exploration	9 min.
• Video Project Explanation	10 min.
• Set Up - Pass out paper	2 min.
• Student Media Exploration	7-10 min.
• Student Project	20 min.
• Cleanup	3 min.

TOTAL 51-53 min.

• I suggest that the "Young and Reckless" watch the video media exploration, and do the exploration, then return to video for the project explanation rather than watching the video all the way through.

SUPPLIES PER STUDENT

- Two 9" X 12" sheets of white paper.
- Pencil

CAUTIONS

- Younger students may not yet have the manual dexterity to accurately depict objects.

MEDIA EXPLORATION AS SEEN ON THE VIDEO

Students are asked to:

- Draw a straight line.
- Make two lines that are exactly the same.
- Draw curved lines, moving only your fingers.
- Draw curved lines with your whole arm, keeping your wrist locked.
- Hold your pencil at an angle and draw with the side of the lead.
- Draw a spiral, looping down and down, using relaxed and easy movements.
- Draw a very dark patch.
- Draw a very pale, faint line.
- Draw a circle shape. Pick a spot to be the palest area and use the spot farthest away (opposite) from it to be the darkest area. Change the circle into a sphere by modeling evenly, gradating from light to dark.
- Draw a rectangle and gradate it from dark at the bottom to light on top.
- Feel free to add some time for students to keep experimenting on their own.

PROJECT

- This project is to draw a flag as it is seen hanging in the room, not as a rectangle. Have the students start by drawing an outside edge. They need to examine the relationships of the vertical fold lines to each other and draw these angles. Then they can draw in the bottom edges and draw in the stripes one by one. Try to get the class to forget that they are drawing a flag; they are drawing lines and angles.

EVALUATION

- The students should be able to discern straight and curved lines. Do their flags appear to be hanging or are they rectangles? If this is a first attempt at this type of drawing, the proportions may be off. This is OK - the main point is to be able to see the lines, not just the object.
- If possible, please display all the drawings, so all students are encouraged. If wall space is limited, hang them from the ceiling or tape them to the edge of each desk.

VOCABULARY

- **ANGLE** - An angle is the shape made by the intersection of two lines. In this exercise we are looking for the angle of the lines in order to define their relationship to each other. We will recreate that relationship, the angle, on paper.
- **GRADATE** - To gradate is to change from one thing into another by imperceptible degrees. In this lesson we are changing values, light into dark, and then dark into light, in a very gradual transition.
- **LINE** - A line, a basic element of design, is the path of a point moving through space. In drawing, we are reducing the image we wish to recreate into either straight or curved lines.
- **MODEL** - To model an object is to cause it to take on a three dimensional appearance, by gradually changing the color or value.
- **OPAQUE** - Not reflecting light or not allowing light to

pass through. A layer of opaque color appears solid and cannot be seen through.

- **SPIRAL** - A continuously circling line, consistently increasing or decreasing in size. In this project, the spirals should be drawn with a very relaxed, easy motion.
- **TRANSPARENT** - Allowing light to pass through so that objects on the other side are visible. A transparent color will appear thin because the underlying ground or color can be seen through it.

MEDIA INFORMATION

- There have been crude pencils for over 300 years and pencils similar to those we use today with the writing material encased in wood, since the 19th Century. The center and writing part of the pencil, called the lead, is a mixture of graphite and clay. The tiny flakes of graphite rub off the pencil and onto the texture of the paper. Pencils are available with a variety of different leads for different purposes. A hard lead is necessary for tiny numbers and exact images while a soft lead is used for drawing and shading. The softest pencils are labeled BE for bold and the hardest are labeled H. Numbers with these letters indicate the degree of hardness or softness. A 6H pencil is harder than a 3H pencil.

ART HISTORY / REALISM

- Gustave Courbet is credited with being the father of an art movement called Realism which started around 1850 and was an attempt by artists to portray life in an unsentimental way, a reaction to the subjectivity of Romanticism. They

attempted to do this by using a lot of detail in an "up-close" perspective, and choosing everyday matters of ordinary people as their subject matter. Painting the working class, the realists paintings were often drab social statements not particularly pleasing to an audience. The invention of the camera occurred during the Realism period, and most of the paintings of this period had a photographic quality to them. Often the artists added a third dimension to these photographically realistic renderings by making use of the texture of the paint. This can easily be seen in a series of seascapes by Courbet, titled *The Waves*, who said "Painting is an essentially concrete art, and can consist only in the representation of real."

ARTIST MENTIONED IN THE VIDEO

Pablo Picasso (1881-1973)

"Every child is an artist. The problem is how to remain an artist once he grows up."

Picasso was exposed to art all through his childhood in Malaga, Spain as his father was both an artist and an art teacher. He studied in Barcelona, Spain's art center, before going to Paris in 1900. His early struggles to "make it as an artist" are reflected in his paintings from that time, referred to as his "Blue Period." The following "Rose Period" dates from 1905 to 1907 and reflects a more optimistic and romantic outlook. 1907 marked the premier of his first masterpiece "*Les Femmes d'Alger (O. J. R. M.)*," a very controversial work demonstrating his interest in primitive art and the beginning of cubism. Picasso was part of almost every art movement during the twentieth century and the originator of many of them. He worked in sculpture, graphic art, stage design and ceramics in addition to painting and was

one of the most prolific artists of all time.

EXTENSION AND INTEGRATION IDEAS

- Find line drawings (old greeting cards are great) and ask the class to reproduce them, first turning them upside down or sideways, to help the class draw the lines rather than the object.
- Have the students observe the lines that make up their favorite cartoon characters (Bart Simpson, Charlie Brown, Barbie), and have them draw the character, line by line.
- Use a corner of the room to demonstrate how lines converge, paying special attention to the relationships of each line to the line next to it (angles). Ask the students to draw the corner, starting with the vertical line where the two walls meet, then adding ceiling and floor lines.
- Have the students look for "texture" lines in the classroom or school yard. Examples are wood grain lines, trowel lines in cement, or brush stroke lines in paint. You may want to use a magnifying glass so teams of "Sherlocks" can observe the lines more closely.
- Reinforce reduction practice by pointing it out in other areas - breaking large words down into syllables, adding columns in math or the step-by-step performance of a science experiment.
- Ask the students to observe the differences within species of plants and to draw the differences, using the line-by-line method.
- Allow the students to draw their explanations of stages of

development or differentiation within a species.

FOOD FOR THOUGHT

"To become truly immortal, a work of art must escape all human limits. Logic and common sense will only interfere. But once these barriers are broken, it will enter the regions of childhood visions and dreams."

Giorgio De Chirico

"An artist... must be unprejudiced toward, or unaffected by, the actual nature of what he is observing. He sees, without self-conscious effort, beauty where superficial minds see only ugliness."

Charles Ephraim Burchfield

"How beautiful an old woman's skin is! All those wrinkles!"

Thomas Eakins

"A drawing must bring life to the space which surrounds it."

Henri Matisse

SCRIPT

Nancy: Okay. Today we're going to learn magic. Does anybody know magic?

Student: Poof.

Nancy: Yeah, I'm gone. See ya. Magic is illusion. Drawing is illusion. You're taking a round shape or something that has form; you're recreating it on a flat piece of paper so it still looks

like it has form. That's an illusion.

Okay. Magic is a skill; drawing is a skill. To learn a skill you have to practice and the way you practice is by learning the basics. You break it down to the basic elements.

Nancy:

If you want to be a great ballplayer you have to learn the basics. You have to learn how to catch a ball, how to throw a ball, how to run. It's the same for anything. Drawing, you're going to break it down to basics. We're going to do contour drawing; that's the edge. There's only two types of lines that you'll use on an edge: a straight line and a curved line.

Okay. We have examples behind us. All of those drawings were made with either straight lines or curved lines. That's all that's up there. There's no shading, there's no color; and they all have depth. You can see that there's some space created. There's an illusion there that it's real.

Student:

It looks like it's going to pop out at you.

Nancy:

Like its coming out at you. There's depth to the drawings; the placement of the lines.

Student: What would you call the crabs nose; like a bunch of straight lines or a curved line?

Nancy: Well, they look curved to me. There might be little sections in there that are straight.

Student: I'd say straight, like straight up and down.

Student: Like a zigzag line?

Nancy: Yeah.

Student: Okay. It's all the angle and how much it curves. We're going to use pencils today. You've used them a million

Nancy: times but let's see what you don't know.

Okay. Try some straight lines. See if you can get two that are exactly the same.

It's hard.

Student: It is hard. Okay. Try some curved lines. Try them without moving anything but your fingers.

Nancy:

Okay. Your palm stays in one spot and only your fingers move.

Okay. Try moving your whole arm, 9

locking your wrist tight and have your whole arm trying to do curves.
Different kinds of lines.

Okay. Go ahead and experiment. See what else you can do. Try holding your pencil differently. Instead of holding it like your writing, try holding it like this, where you can press down on the tip so your index finger is pushing down on it. You're using the side of the lead.

Student: It looks thick. Sort of transparent.

Nancy: You can see through it. It is more transparent. You can get it darker and make it opaque again.

Okay. The part that's making the mark is called lead or graphite. Okay. The part you're holding onto is wood. Pencils have been made like this for over 200 years.

Okay. Try and make a spiral. Have it loop down and down.

Take a patch and make a real dark patch. See how dark you can get it.

Nancy: Okay. The way a pencil works is the texture of the paper is catching the particles of lead and knocking them off of the lead inside the pencil. So

it's the web of the paper that's catching the particles. If you were to draw on a perfectly smooth surface nothing would come off. You wouldn't see a line. The more textured the paper; the easier it is to draw with a pencil the darker it's going to be.

Okay. See how it's shiny? These little tiny particles are flat. So as you push them down with that pressure you're putting on that pencil, the pressure that you're putting down is making these flat particles lay flat into the paper and it's reflecting the light.

Okay. That's good and dark. Okay. It's good, you've all got it.

See how faint a line you can do. Right next to it so you can barely see it. Just barely touch the page. Great. Okay. Now, draw a circle. It doesn't have to be perfectly round.

Okay. Pick a spot, any spot. Make that the faintest spot on the circle. Go the furthest away from it that you can which would be the other edge of the circle and make that as dark as you can.

Okay. If you're holding your pencil 11

sideways it's easiest. You get a wider edge of lead.

Okay. Now, you're going to try to model this circle into a ball. The point that you picked out is going to be the palest. That's where the light is shining down onto the ball. So you're going to go around, gradually making this little circle a little bigger each time you go around. Keep it real pale. Keep going until you get out to the contours of the circle that you've drawn. Keep it pale, keep it even. It's going to take a few minutes.

When you get down to the side where it's dark you're going to work your way back in. Starting with the darkest and then lighten up as you get closer to that point that you picked out. Okay. You want to show the gradation of dark to light. Make it as gradual as you can.

Okay. Lead comes in different degrees of hardness. The pencils that you have are called soft or what's also known as 2B. Artist often use soft pencils because it's faster. More lead comes off more easily. The softer B pencils are higher in numbers. So the very softest might be 8B. What you have is 2B. It's a good

writing softness or hardness. There are also pencils that come with H and that's very hard.

Nancy: A 2H would be hard and the numbers go up again the more of whatever it is. So an 8H pencil is going to be very, very hard. It barely makes a line.

Okay. How are your circles? Were you able to grade it?

Not very well.

Student:

Not very well. Okay. You're doing fine. You're doing fine. It just takes gradually easing it out. The more gradual the progression, the more it'll look like a ball.

Nancy:

Okay. Try and draw a square. Make it a rectangle. Try and do the same thing within that shape. Make the bottom very dark and as you get closer to the top lighten it up. See how gradual you can make it going from dark-to-light instead of light-to-dark.

Nancy:

It's easier.

Student:

It's easier than the circle.

Student:

Yeah, it is. 13

Student:

Nancy: Do you think that's because of the shape or because you're going dark-to-light?

Student: Because we're going dark-to-light.

Student: Both.

Student: Because we're going dark-to-light.

Nancy: So it's easier to lighten up on pressure than to gradually get harder. It's just what you're used to.

This is a sketching pencil. Okay. There's all different kinds. We've talked about different leads.

Okay. This is called a sketching pencil. You see how it's flat. Artists use that often to sketch. You want to try it; a sample? See what it does. There's also mechanical pencils that you have to wind up and this real thin lead comes out of the end.

Student: It's like holding a pencil on its side.

Student: Why is it shaped like that?

Nancy: Because of the way it sits in your hand. So that it's comfortable for a long period of time.

Student: This is yellow and our pencils are 14

plain red, at least mine are. It's lighter.

Nancy: Yeah. The yellow is painted on there.

Do you see how the lead is wide?

Student: Yeah.

Nancy: Okay. You get different types of lines with that. You also can't put it in a regular pencil sharpener.

Okay. There's a school of thought that says you have left-brain and right-brain capacities. Now, the left brain categorizes things, it lets you know the names of things, it is your speech. It is basically your learning center, it's your rational thought.

The right-brain is considered your creative side. When you want to draw, you want to use the right-brain because that's the side that really looks. Pablo Picasso said, "Every child is an artist. The problem is to remain one once you grow-up."

Nancy: What he means is that children are curious. They're very open minded. They don't know what everything is yet and so they really look to try and figure out what's going on. They're looking for a name, they're looking

for a way to classify everything that they see. As you get older, you have more of a reference base. So you'll see something and you say, "I know what that is," and you quit looking. Children tend to look harder and that's what an artist does. He really looks, he sees what he's looking at. Where as most of us kind of glance at it, figure out what it is and ignore it.

Nancy:

Okay. If you were to draw a flag; you know what a flag is. Okay. It's a rectangle shape, it's made out of stripes. They're all straight lines; there's stars in the corner. Those are made out of straight lines.

Okay. If you were to draw a flag, your left-brain would say this is a flag.

Okay. It's a rectangle. There's stripes that go across. There's a square here and there's little stars in the square. And that's right; that's a flag.

Your right-brain, when it sees a flag, wants to know more. Okay. It's the part that's really going to break it down and look at it. If you look at this flag that's not what I just drew, is it?

Students: No.

Nancy: It's not the same.

Student: It's wavy.

Nancy: It's wavy. Those straight lines are now curvy lines. Okay. This is part of the magic of drawing. What you're going to do is draw the illusion that you see. You know a flag has straight lines but when you look at it what you're seeing are curved lines. So if you're going to draw the flag you need to really look and be able to draw each of those curves.

Okay. That's going to be our project today. To really study this flag. You're going to draw what you see not what you know. Okay? Let's start - -

Nancy: —bless you, with a fresh piece of paper. Okay. We're going to go through and map it out together to help you get started.

Okay. Let's take a look at this flag. How about if you draw this line first; this outside edge? Is this a straight line right here?

Uh-uh... Yes.

Students: It's horizontal. 17

Student:

Nancy: It's horizontal?

Students: It's diagonal.

Nancy: It's diagonal. Okay. Draw it on your paper; what sort of angle do you see?
This is a straight line.

Okay. Let's move in. How about this line right here?

Students: Straight. It's straight.

Nancy: Okay. Draw this straight line, however it's angled in relation to the one you just drew.

Student: Seems to be about the same.

Nancy: Okay. It's going to appear different to each of you because you're looking at it from a little bit different view point.

Okay. So we all have these two. All right. How about this line here?

Student: It's straight. It's

Nancy: straight?

Student: It's more of a diagonal line. Is it a

Nancy: curved line or a straight line? 18

Student: It's a straight line.

Nancy: Okay. So draw the straight line.

Student: Okay. How about where it attaches to the flag pole?

Student: It's straight.

Student: It's diagonal. It's at

Nancy: an angle.

Okay. A straight line can be a diagonal. It can be horizontal, vertical or diagonal. Okay. A curve line is just a straight line taking a scenic route, taking a longer way to get there!

Okay. So you have these basic straight lines. All right, now, take the outside; connect them along the bottom. The line you see that follows the bottom. Okay. You're blocking in the flag. You're drawing the very outside edges. Are these straight lines or are they curved?

Curved.

Student: Okay. These are looking good.

Nancy: Okay. Does everybody have the bottom? Almost.

Nancy:

Student: No. Can we shade it in if we need to?

Nancy: We're only doing lines. Okay.
From this bottom edge you can start following the stripes of the flag. Notice how the stripes, the angle of these curves, is related to each other.

Student: Yeah.

Nancy: Okay. That's going to make it a little easier. Spend most of your time with your eye on the flag. Okay. What you're doing is drawing exactly what you see.

Nancy: It may not make a lot of sense because your left-brain's going to be saying, "A flag has straight lines." Don't listen to it. Okay. Your right-brain knows what you see and will draw it. It doesn't matter what it is. You're only drawing what you see.

There was an art movement in the 1850's called realism and at that point artists were very interested in depicting exactly what they saw.

Nancy: Their work was very unsentimental. They weren't interested in letting you know how they felt about it. They were trying to show you exactly as it appeared. That coincided with the invention of the camera.

People were very excited about being able to get a photograph of something and it was an exact duplicate. So artists were trying to show that they could achieve that same result. Think of yourself as a camera. All you're trying to do is reproduce exactly what your eye is seeing. How one line's angle changes from an other line. Take your time. Just relax into it.

Nancy: Now, would you have ever thought that a flag would have lines going in all different directions like that?

No.

Students:

Kevin, that looks great.

Nancy:

Is it hard? Makes you think. Your eye will get used to seeing things like this if you train it. It comes easier and easier each time you do it.

Can we start on the stars?

Student:

Sure. Go ahead and start on the stars.

Nancy:

Go ahead and finish your flag. You need to approach things like you're scientists.

Student:

Nancy:

I'm done.

Great. And it looks good. Aren't you

pleased? They look good.

Student: I didn't figure a flag would look like
Nancy: this.

When a scientist comes across something that they aren't sure what it is they break it down into its basic elements. That's all that you're doing with drawing. You don't want to know what it is, you want to know what it's made out of. What kind of line makes up all those edges. You can do this to draw anything. You just break it down line-by-line. If you see a drawing you'd like to copy that's very complicated, you can duplicate it by reducing it down and just taking it one line at a time.

Okay. Some artist use a trick where they'll tip something onto its side. That way they are not so concerned about what it is. If they're trying to draw a nose, they turn the picture of the face on its side so they're not drawing a nose so much as they're drawing the angle of the line.

Student: Like a hump.

Nancy: Like a hump. Then it's more of a hump. Okay. And that works great in a studio but if you're trying to draw a picture of your friend and their new

puppy it's going to be pretty hard for you to get that little puppy to lay on its side long enough for you to draw it. So you have to be able to break it down line-by-line.

Student: Do we have to get all of these stars?
There's so many.

Nancy: How many?

Student: A lot.

Students: Fifty.

Nancy: Fifty!

Student: I can't see all of them.

Student: It's not showing all of them.

Nancy: No. Just because you can't see it doesn't mean it's not there. If you're drawing someone and you have a side view, just because you don't see that one arm that's in the back doesn't mean that arm's not on the body.

Nancy: Okay. You're only drawing what you see.

Nancy: Really keep your eyes on what you're looking at more than on your paper.

Student: It's easier than I thought it would be.

Nancy: If you break it down line-by-line it is. See, and some of you didn't think you could draw.

Student: I still can't.

Nancy: It's just an illusion. You can do it fine. The more you practice the better you'll get, just like any skill, and drawing is definitely a skill.

Close: music and credits