

**Part 2: Weekly 2 hour drawing assignments. Line, continuous line, movement, format and scale.**  
(Take more time over these exercises if you wish, the times indicated are only a guide.)

**Introduction**

In the last two assignments, you have explored blind drawing and texture through touch. Today I want you to think about line in terms of scale and movement in conjunction with experimenting with different formats. Line is economical, quick and expressive and is used by many reportage artists on location. I want you to experiment with line, continuous line and formats today. However, the first exercise is a quick revisit of your observed self-portrait you did last week to check proportions. Take a look at the PowerPoint pdf I have sent. It is short but highlights artists that work on a large scale and reportage artists who work in different formats.

**Brief.**

It is a good idea to challenge yourself at times. We are so used to seeing our lives through screens that are fixed at a certain size we forget we are artists with choices. We work small with a pencil when we could work large with spray paint and pastel. We work on A4 sheets and the equivalent A sizes when we could work within a different format and shape. This week we will experiment with these ideas which will enrich your visual vocabulary.

**Exercise 1: 15 minutes. Measurement, checking the self-portrait you did last week.**

Have a mirror to hand, a pencil and your self-portrait that you did last week. Explore the proportions of your portrait.

Draw yourself a 'blank' egg shaped head on a sheet of paper. (See illustration below numbers correspond to the illustration)

\*1. Look at your drawing and ask yourself where did you situate your eyes in the skull? Are they in the middle of the blank? Eyes look as if they are towards the top of the head: they are not, they are in the centre. In the mirror measure the position of your eyes with a pencil from the top of your skull (not hair, hair is an additional height to your skull) to the inside edge of the eye. And then measure from the inside edge of the eye to the chin. You will see that both measurements are the same. Draw a line horizontally halfway through the blank and lightly mark in the eyes.

\*2 Draw a vertical central axis.

\*3. Where is the end of your nose? It is less than half and more than a third between the eye level and the chin? Mark your nose.

\*4. Where is the centreline of the mouth? A third of the way between the nose and the chin? Mark the line.

\*5. What is the distance between the eyes? The width of an eye? There are approx. five widths of an eye across the eye line.

\*6. If you run a line vertically down from the inside edge of your eyes where do you come to? The edge of your nostrils? Mark them in

\*7. If you run a vertical line down from the centre of your eyes where do you come to? The corners of your mouth?

\*8. If you run along the centre line of the eyes what are they level with? The top of the ears? Mark them in.

\*9. Where do the bottom of ears come to? If you follow the line around to the front of the face? Somewhere between the bottom of the nose and the lips? Mark the space.

\*10 If you look to see where your neck line drops from the skull it is just in front of the ears. necks are wider than you think.

How correct were you with your proportions? Now test this measuring with your friends, family, measure portraits in magazines and on TV. It is surprising how we don't see the portrait correctly. Of course, we can distort what is observed to create impacts for illustrative purposes but I want you to be able to be aware of what you're doing and why.



Images left to right. Proportions of the face, Betty Edwards drawing from the right side of the brain: Durer, four heads: Leonardo, sketch checking proportion.

**Exercise 2: Five 10 minute exercises, 50 minutes in total. Using sticks and standing back.**

Think about the scale of your drawing, do you always work small? We looked at using the pencil in different ways last week, this exercise will explore scale and movement of the arm. Drawing on a larger scale is not necessarily an option when working on location in the street but it is a good to experiment to use to loosen up and you can easily use it at home.

\* a: 10 minutes. Using the 60cm stick.

Put 2 large sheets of A2 of paper side by side on the floor. (Make sure the surface beneath the paper is fairly hard a soft carpet will not do) Tape them down so they won't move. Note: if you can you could stick the paper to the wall but make sure your object is very close and observable ie on a table top beside the paper. Take a sharpened 4b or 6b pencil and tape it to the end of your 60cm stick. Make sure that only a short end of the sharpened pencil is beyond the stick. Then tape it to the stick making sure it is secure and will not twist or move. Put a complex object or group of objects of your choice on one of the pieces of paper on the floor. On the other sheet draw your object standing at arm's length. with your stick. Try and make the drawing large so that you can use the sweep of the arm from the shoulder to produce long expressive line work. Depending how tall you are and if you choose to work on the floor you may need to stoop a little. Notice the lines you make, the marks you produce for the details. You will not have full control over your drawing but standing back will help you see your subject objectively and the lines will be expressive. You can try this with ink and charcoal in your own time.

\*b. 10 minutes. Using the shorter 30 cm stick.

Take a 2b pencil and tape it to the end of your 30cm stick. You could work on the table for this session or kneel on a pillow on the floor. Replace your paper and change the object. Now draw your object working from the elbow, again the lines are expressive but you have more control over the lines.

\*c. 10 minutes. Using the 30cm stick and 2 pencils.

Now tape two pencils together at the end of your 30 cm stick 1B and 3B. Draw an object of your choice. Vary the mark making, work with both pencils and twist and turn the pencils to get a variety of marks and densities of lead. You will notice that you can hold the stick in a variety of ways to get a different set of marks from the different hardness or softness of your pencils.

\*d. 10 minutes. Using 30cm stick and mark making implements of your choice.

Now take any two or three different implements of your choice tape them to your stick and choose an object and draw from this. You can use the stick dipped directly into the ink if you wish.

\*e. 10 minutes. Mark making implements of your choice with or without an extension.

Experiment taking different implements together with or without a stick holding them with your hand and now look at the different marks that you have made during this exercise.



Left to right: Expressive mark making using ink and pencil sketch by Catherine Goodman and Timothy Hyman

### **Exercise 3: 20 minutes. Using Continuous line in any medium pencil is easy at this stage.**

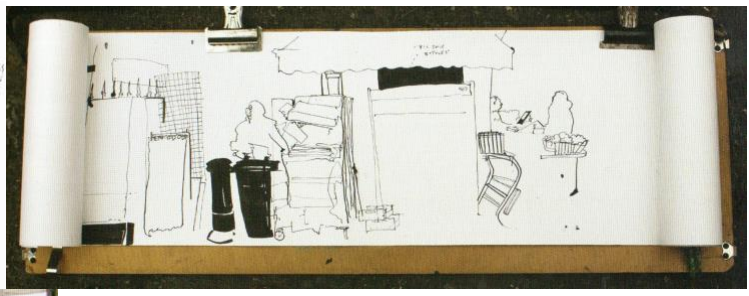
Now you are to draw with the continuous line which means that once you start you don't take your pencil of the paper. Choose an object to draw it can be another self-portrait if you wish. Settle yourself down, place the object beside you or look in the mirror if you are doing a self-portrait. Draw the object/subject of your choice not taking your pencil of the paper. Keep your line and looking synchronised. Keep looking at the object/subject and draw keeping at a fairly steady pace. Look draw look draw look.

### **Exercise 4: 20 minutes. Continuous line changing the format to a scroll or concertina. Any medium.**

Having got used to drawing in continuous line I want you to now change the format (shape) of your paper. Cut your paper and tape it together to produce either a long scroll or folded concertina, see illustration below. Having given yourself a long length of paper to work with I want you to draw a continuous line drawing of a space related to your reportage project. A room, town, garden or park etc. If you are in lockdown just draw a room but make sure there are things distributed around your room that are interesting to record. Starting at one point with a continuous line, draw what you see and what you find interesting. You might start with the light switch then move on up to the light shade, down to the window and on down to your shoes on the floor, along up to the chair and onto your mother sitting at the desk and so on recording the salient objects and people in the room as you turn a full 360° to return to the starting point.

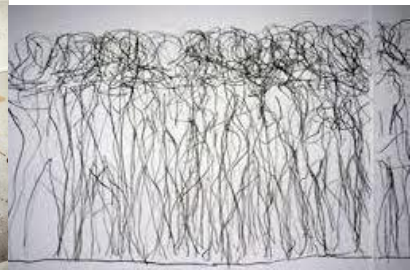
### **Exercise 5: 20 minutes. Continuous line scroll or concertina a journey. Any medium.**

Now do another long drawing, scroll or concertina format, as a walking journey. If you go for a walk draw in continuous line as you go on your journey stopping when you want to draw an object that catches your attention. If you are shut in your house, walk around from room to room and draw something or several things in each room as you take a trip around the house.



From top left to right: continuous line drawing from the book Drawing projects by Maslen and Southern. Scroll reportage drawing by Harry Morgan. Harry Morgan drawing on location with his scroll of paper. Concertina drawings by reportage artist Jill Gibbon.

These exercises get you to start thinking about a journey and space. This helps you focus on selective looking when doing reportage documentation work and helps you focus on different aspects of the scene in front of you. Too often we only focus on the main subject and miss the other salient points within the view we observe.



A selection of images of reportage artists/artists using expressive line. The last Image bottom right from framed [https://www.ucl.ac.uk/slade/scemfa/framed/2006/scemfa\\_framed2006.pdf](https://www.ucl.ac.uk/slade/scemfa/framed/2006/scemfa_framed2006.pdf)

**Hand in date Midnight Sunday 25<sup>th</sup> October 2020.** Send as scanned images via email the usual way. Please don't forget to put your name on each sheet.

### Materials needed for next week.

A2 paper if you have it. A drawing board. Masking tape. An eraser. Pencils ranging from B to 4B. Charcoal if you wish.