

Course Number and Title: ARCH 151 / Architectural Drawing I / 3.0 Credits

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Continuous Line Drawing



Der Man mit dem Mundwerk, drawing by Paul Klee, 1930

“A line is a dot that goes for a walk” – Paul Klee

### PROJECT 1, ASSIGNMENT 2: The Role of the Line in Drawing

In architectural drawing, a line is never just a line. Whether freehand or drafted, a line always represents something else. Sometimes it is a change in the floor plane, the outline of a tree, the profile edge of a building, or an indication of a desired alignment between objects. Making a line is easy but making a *good* line takes patience and concentration. For the next two assignments we will focus on creating lines with *intent* that describe the object you have selected and its function.

Create two drawings, each on a separate page of your sketchbook, that describe the relationship between your hand and the object when it is being held and the object's function. Look for lines on the object and lines on your hand that are now *related* to one another. Look for *juxtapositions* as well.

- **Drawing 1:** One view of your hand holding the object at full scale (1:1)
- **Drawing 2:** One detail view (zoomed in) of your hand and the object

**You may only use a total of three lines in each drawing to graphically describe these relationships.** To achieve this, you will need to complete concept (strategy) drawings prior to starting the final drawings. Strategy drawings must include composition ideas, written notes, and tests of line weights and types.

Assignment continued on reverse...

Seek out **primary visual information** that describes the relationship between your hand and the object. Look again for **secondary information** that reinforces and refines this relationship:

- An example of primary information may be the outline of your hand and the object together, and profiles of the knuckles on your hand and knobs on the object.
- Primary information should be drawn in a heavy line weight using a sharpened soft-lead pencil.
- Secondary information could be subtle detail such as lines on the object like surface marks and textures or indications of shade and light.
- Secondary information must use a noticeably lighter line weight.

The third and final line you may use is a **dashed line** which will represent the movement or function of the object. Moving parts or the way you manipulate to object to use it may aid in determining this line.

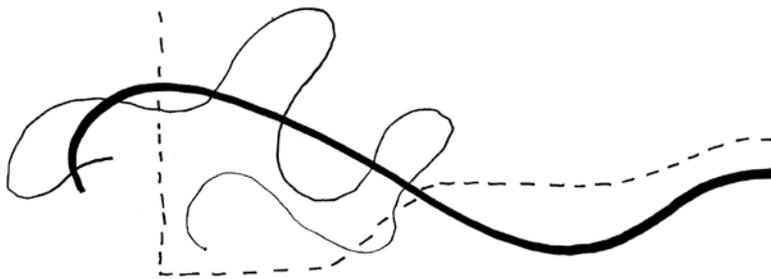
- Lines must extend to the edges of the page, engaging the entire drawing surface.
- Fine craft is a must. Freehand drawing only. Dashes must have equal length and spacing.

### Strategy Drawings:

- Clearly label and date pages in your 11x14 sketchbook for the strategy drawings.
- We will discuss your process and your end product and it will be factored into your grade.
- Use the strategy drawings and the sketchbook to try out compositional ideas and analyze the requirements prior to starting your final drawings. Add written notes as well.

### Requirements for the assignment:

- Use one sheet of Canson paper from your kit for the final drawings. Use a straightedge and light line to draw a 2" margin around the sides of the page, and 2" between the two drawings.
- You may only use a total of three continuous (uninterrupted) lines in each drawing: 1 continuous heavyweight primary line, 1 continuous lighter weight secondary line and 1 dashed line.
- You may use very light layout lines in pencil prior to starting the final drawing and 3 final lines.
- Imagine, as you draw, that your hand and the pencil are tracing exactly what your eyes see.
- Go slowly, drawing with a clear mind and intent.



- Be prepared to discuss your drawings and process sketches in the next class.

- Bring your object with you to class next week.

- Scan your progress and final drawings at 300dpi as Grayscale images. Save the images as .JPGs and email these files to

[DrexelDrawing@gmail.com](mailto:DrexelDrawing@gmail.com)

### Assignment Due:

2pm Tuesday Oct 6 (Section 1) or Thursday Oct 8 (Section 2)

### Assignment Objectives:

Focus on the skills of perception as an initial step in learning how to draw; understand the use of line weights and types as a tool towards the conveyance of differing sets of information; begin to think of the pencil as an extension of the self, tracing what the eyes sees and translating that onto the page; utilization of the sketchbook as a place for graphic record-making and analysis.