

Course Number and Title: ARCH 156 / Graphic Communications I / 3.0 Credits

Instructor: Paul Schultz

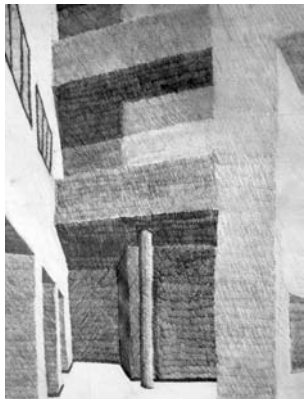
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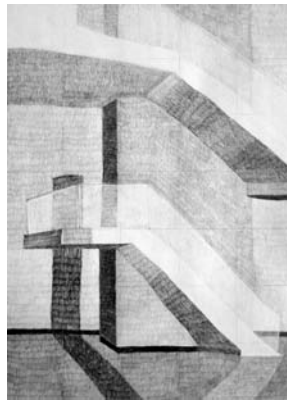
Project 3 – Observe, Sketch, Draw, Render

Freehand sketching is a powerful means towards visual literacy. It empowers us, as designers, to graphically express ideas quickly. Sketching affects *how* we see, allowing us to become more aware of our surroundings: *Every environment is a composition if it is framed and composed properly.*

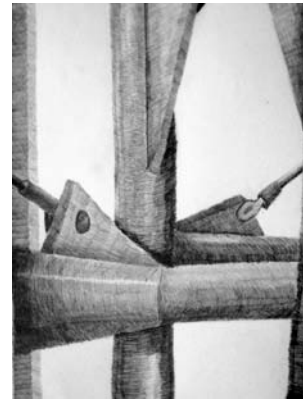
When away from our drafting tables, drawing a three-dimensional composition can be both challenging and rewarding. The difficulties lie in determining relative proportions, framing a view, adding layers of information, and being able to focus on the *whole* and its *parts* simultaneously.



Drawing by Colleen Owens, Student



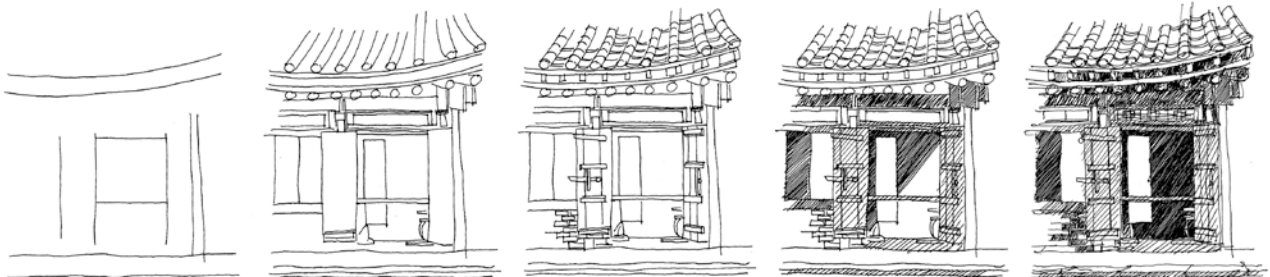
Drawing by Jen Shin, Student



Drawing by Alex Lamberti, Student

It is common practice to use a “viewfinder” to capture a view. A viewfinder can be a constructed object that physically frames a view, centering on a composition and editing out other information. Or, a viewfinder can simply be a fixed object with X, Y and Z components within the scene from which relative proportions of all other objects can be judged. Often we must use a combination of these to recreate a 3-dimensional scene on a 2-dimensional page.

There are three basic steps when initiating a freehand sketch: **Construct** the sketch (grid, shapes, frame); Indicate **details** and **patterns** for texture and depth; Model space and form with **tone** based on light, shade and shadow. Remember, the objective of sketching is to draw *what you see*, not what you think you know.

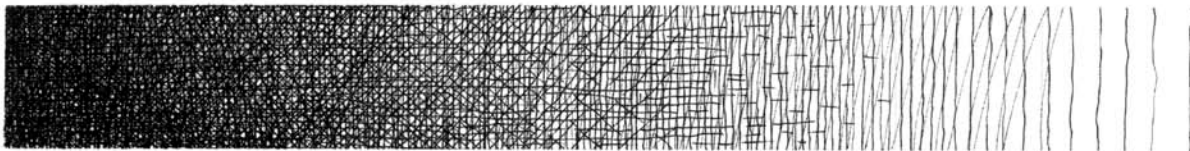
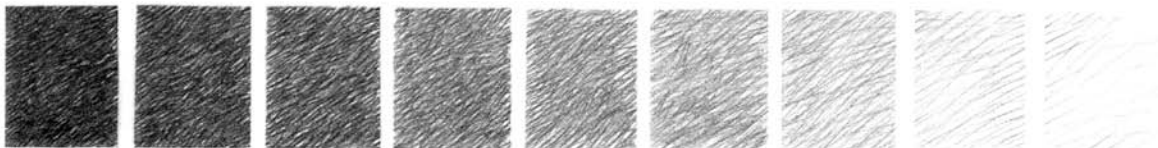
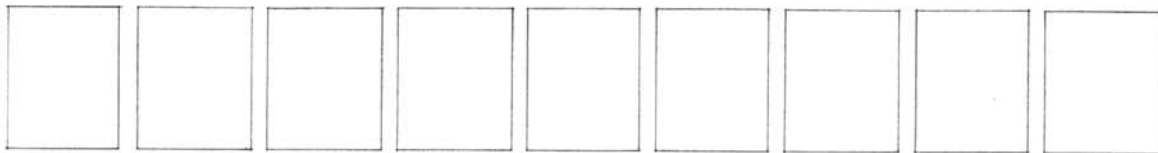


Assignment 1, begin in class Week 5, due 2/9/10 (Section 1) or 2/11/10 (Section 2)

- In class, visit the Bossone Center on Drexel's campus. Bring the chipboard viewfinder, large sketchbook, pencils and sharpener for sketching.
- Outline, in your sketchbook, a "sketch frame" that corresponds to the interior rectangle of the viewfinder, including the tick marks (hint: trace the interior of the viewfinder frame). Use this as a guide to transfer the information viewed through the viewfinder onto your page. Repeat for each sketch.
- Draw a minimum of 3 freehand perspective sketches in your sketchbook of framed viewfinder views.
 - Sketches must be neat and accurate, using pure lines (not "sketchy" lines).
 - All sketches must contain notes about light, shade and shadow.
 - All views must utilize concepts of perspective drawing with vanishing points and eye height, allowing the viewfinder to guide you in the setup of the drawing.
 - One drawing must be a detail view.
- Draw a plan from your observations of the Bossone lobby space (fill one page of your sketchbook). Pay close attention to details and the overall geometry of the space, using relative proportions as a guide.

In-class assignment, Week 6, 2/9/10 (Section 1) or 2/11/10 (Section 2)

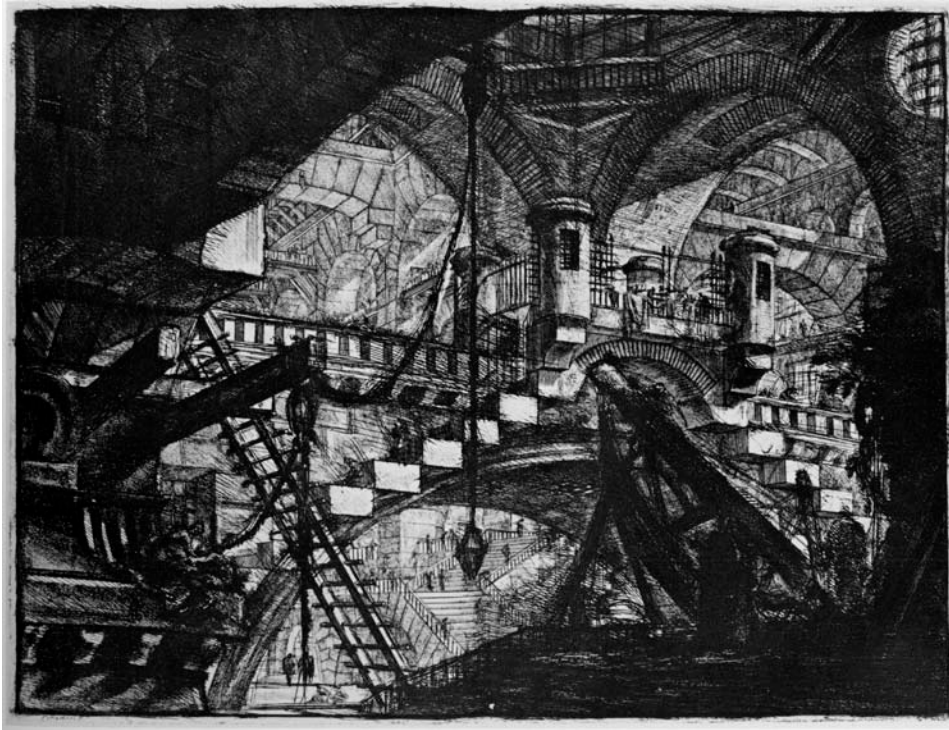
Rendering adds depth to a drawing and gives the viewer a sense of spatial qualities, materiality, the presence (or absence) of light in a space and other important experiential information about a space. Use the chart below to develop your own value chart in ink, moving from white to black, using only cross-hatch:



Note: Hatches may only be 1/8" or 3/16" long, angled approximately 30 or 45 degrees from horizontal, drawn freehand. Build up tone in stages, adding additional strokes to generate darker, denser areas (more lines, more overlap). Avoid the temptation to: space lines far apart, make longer lines or rush the hatching.

Project 3, Assignment 2, begin in class Week 6, due 2/16/10 (Section 1) or 2/18/10 (Section 2)

Project 3, Assignment 2, begin in class Week 6, due 2/16/10 (Section 1) or 2/18/10 (Section 2)



Piranesi Plate, *Carceri XI, Second State*

1. From the freehand drawings you have completed, select one to enlarge to double its original size (8"x12"). Use trace paper to compose this 8"x12" drawing along with the two smaller 4"x6" drawings and the plan drawing for a final composition of your observations of Bossone. Think about the narrative you wish to tell through this compositional page arrangement.
 - Leave space between drawings and at the edges of the sheet for legibility - align drawings accordingly
 - Leave space at the bottom of the page for your hand-lettered name, the date and the drawing title.
2. Once this layout is approved by your instructor, lightly lay out each drawing in pencil on the page. The lines you use must disappear under rendering or ink line work, so draw lightly on the page at this stage.
3. Render the large 8"x12" drawing in ink, demonstrating gradients of light, shade and shadow.
 - Use only the technique of hatch and cross-hatch as shown in class to produced rendered tone.
 - The Piranesi images are available online for reference.
 - In the large rendered drawing you must not trace the pencil line work in ink. Instead, use areas of rendered tone to form the edges of planes.
 - Some areas must achieve true black through hatched tone; other areas must remain pure white.
 - Hatching takes time, be sure to plan ahead to accomplish this assignment.
 - Use the tick marks or a grid on the sketch as a guide when enlarging the drawing.
4. Trace the linework of the 4"x6" drawings and plan as freehand ink line drawings, using appropriate line weights. Note: the 4"x6" views are line drawings, and need not be rendered with hatching unless you wish to do so for extra credit. The plan should remain a line drawing.