

Drawing II

Unit Name: Perspective

Lesson Name: Observational Perspective- Starting with Accuracy and Observation

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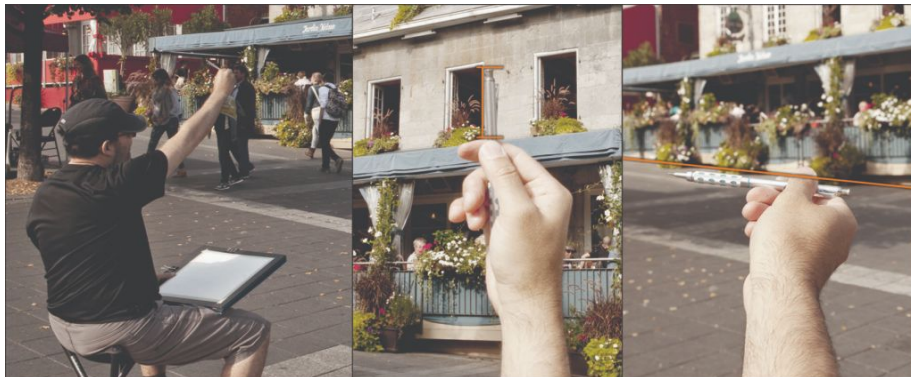
Objective:

The student will create an original drawing that correctly shows linear perspective by utilizing vanishing points and horizon lines as well as observational skills. Students will identify and understand urban sketching. Students will start conceptualizing what their perspectives might be amongst COVID19 constraints. Students will brainstorm and draft out ideas of locations they can use as references while being safe.

Bell Ringer:

As urban sketchers we want to tell a story and show people as many descriptives in a simplified sketch. We want the viewer to not only see what we are seeing but, to feel what it is like to be there. We may not feel comfortable to draw faces, architecture and may avoid things like cars because of it's complicated form.

First thing that will help is to be more comfortable at drawing, making an attempt, and find something you can achieve and feel comfortable. Your goal here is to continue practicing. Today, we will go over sight-size drawing, measuring and angle checking. Have you seen artists hold and extend a pencil or hand to measure what is in front of them? Have you used this technique?



Lesson/Activities:

[Measuring with sighting](#)

[Measuring methods](#)

[Observational sighting techniques](#)

Using sighting techniques:

It is important to make sure your artwork is parallel to your observation, you may need a drawing surface that is propped up.

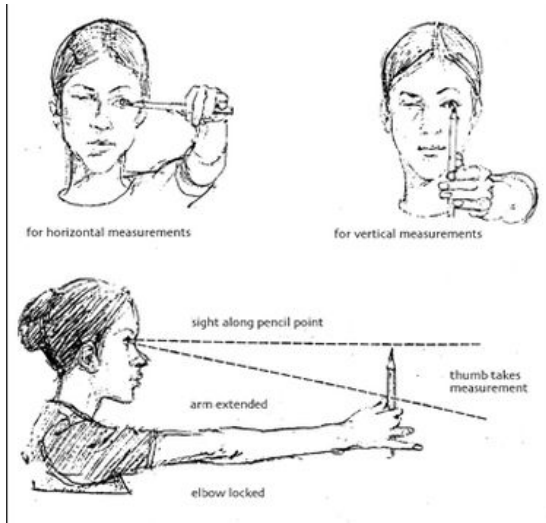
You must extend your arm in some way out in front of you, typically locking your elbow. This helps ensure your measurements are correctly placed onto the paper each time. Try not to

move your feet or position too much because if you don't lock your elbow or shift your feet, you will skew your view and measurements.

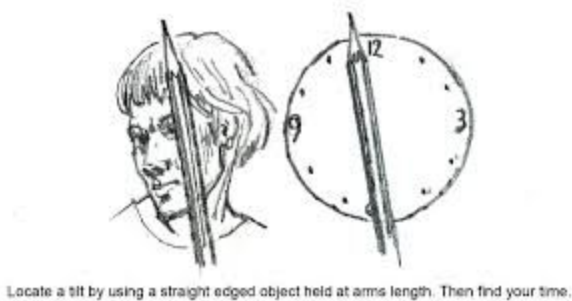
Hold a pencil to measure the height or width or angle to an item in relation to other objects in the composition.

Slide your thumb down until it's lined up with the base. Keep your thumb in position on the pencil to preserve the measurement you have marked.

There will not be a perfect match on each thing so you might have to estimate.



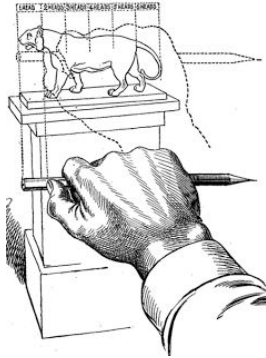
Do angle checking with your sighting reference. It is ideal for finding the degrees within roof lines, narrowing streets, fence lines, and other diagonal lines. Measure the slope between the two points. Place the base of the pencil on the first point, holding the pencil vertically, then rotate the other end until it lines up with your second point. Now lock your wrist. Don't move the angle of the pencil. Simply place it over your drawing and see how well the angle lines up with what you have drawn.



When using this sighting technique, it is easier to quickly mark or box out with larger items first, then go smaller when everything is mapped out. Typically, I encourage mapping the boxed out items, I don't really use measurements at that point, then with sighting correct larger items dimensions, and angles.

This will help establish big shapes before investing time on the details. Remember to work lightly for this initial sketch/planning process. The reason why you want to work lightly is so that you can quickly and easily solve and correct an outline rather than immense details and you waste little time.

Try to correct most proportions within the first five to ten minutes of your sketch. You don't want a lot of details and realize later that it's an incorrect observation and you will need to erase or it doesn't match up with the whole composition. Trust me it happens to everybody! This is where sighting will be a huge help.



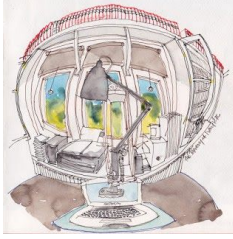
Practice one sketch using only sighting techniques. Get a feel for it, identify what was a difficulty and a success.

Check for Understanding:

1. How did the sighting technique work for you?
2. Did you extend your hand out in front of you?
3. Did you succeed to replicate your measurements and size corrections accurately to observation? Why or Why not?
4. What have you recognized about your compositions? Are they all vertical and in portrait layout? Or are they horizontally placed? Have you tried different approaches?
5. Did you start with the bigger shapes?
6. What sketch locations did you think were the stronger or weaker examples?

Resources and Supporting Materials:





Typically paper and whatever you can use as a drawing utensil.

Could use but not limited to pens, markers, pencils, and colored pencils.

Some people even use a combination of home items to color like coffee and spices. Cardboard, styrofoam, leaves, and other common items at home can be used as a drawing surface if there is no paper.

Urbansketchers.org

[The Curiously Creative](#)

Urban Sketchers Manifesto: (from UrbanSketchers.org)

1. We draw on location, indoors or out, capturing what we see from direct observation.
2. Our drawings tell the story of our surroundings, the place we live and where we travel (in this case no traveling... for obvious reasons)
3. Our drawings are a record of time and place.
4. We are truthful to the scenes we witness.
5. We use any kind of media and cherish our individual styles.
6. We support each other and draw together.
7. We share our drawings online.
8. We show the world, one drawing at a time.

[Urban Sketching Series Pt. 1 Basics](#)

[Urban Sketching Series Pt 2- 3 ways to frame your scene](#)

[Urban Sketching Series Pt. 3- Tips for breaking shapes up](#)

[Urban Sketching Series Pt 4- Tips on how to create emphasis](#)

[Urban Sketching Series Pt. 5- Tips on how to simplify what you see](#)