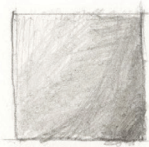


unit one Line

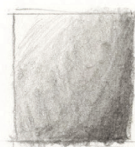
ART MATERIALS VIDEO LESSON 1: Line Weight

In this video lesson, you explore the properties of line and then make your own line drawing.

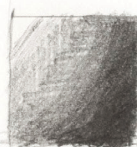
View the video, Unit One: Lesson 1. You will need a plain paper bag or similar item, graded pencils and other art materials. Your drawing will be unique as you apply the methods shown in the video to your own ideas.



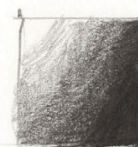
6H



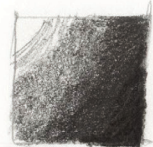
2H



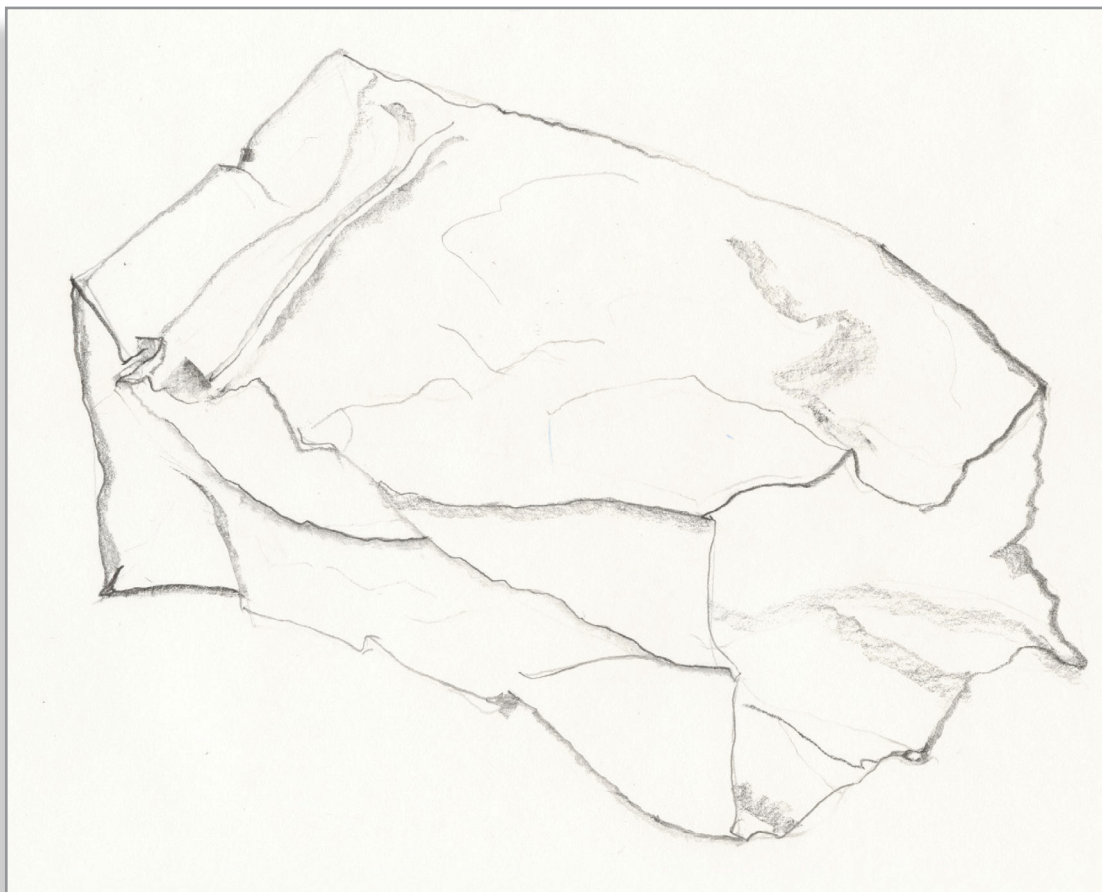
HB



2B



6B



CREATIVITY LESSON 2: Line is an Element of Art

In this creativity lesson, you explore your surroundings and draw lines that describe the objects most clearly.

Making lines is the most common way of showing what an object looks like on paper. The darkest lines grab attention and hold it. Lines are used in a variety of thicknesses and values to give emphasis to areas that need to stand out. The repetition of vertical lines in the chair add interest to this view and contrasts with the roundness of the pumpkin. Drawing the whole chair is unnecessary. Look for contrasts of round and straight, soft edges and hard edges, or light and dark. Notice that the darkest lines are in the center of the picture, capturing our attention and keeping it there.



As you explore your world to find subjects to draw, keep in mind that your ability to see good design is conditioned by your habits. In our lives filled with screens, we train ourselves to focus only on the things that are moving or most prominent. We rarely stop and ponder the more common, but visually interesting objects around us. Of course, anyone is capable of seeing these things when pointed out, but we are simply unaware. An important part of training in art is to become aware of the views that make good art. This is a study in seeing the elements of art. They are not just ideas. They are tools for seeing.

Look for objects with contrast in your surroundings. Make a line drawing of a group of three objects that sit in the room you are in right now. Focus your attention on the areas that show the outside edges of the objects. Draw lines that describe those edges using hard lines or soft lines as demonstrated in Lesson 1.

ART APPRECIATION LESSON 3: European Artist and History

In the art appreciation lesson, you see how an artist uses lines and integrate the idea into your own work of art.

Perhaps, like many others, you've picked up the idea that a good artist draws perfect lines in the perfect place and the whole drawing just magically fits together. This idea is a myth. If you sat in the studio of the great European master, Leonardo da Vinci, you'd observe how lines are used in the process of making a drawing. (1) You'd notice that the artist initially uses lines to map out the outline of the face, shoulder, and head piece. The placements of these lines were changed as he continually looked at the relationships of the parts. He did not erase the first lines because they were drawn lightly. We can see these first lines in the finished drawing. (2) Look at the woman's back and hair. He filled these areas with lines to identify light and shadow. Leonardo worked carefully around the facial features. (3) He uses dark lines around the upper eye lid to show dynamic changes in values. He used lighter lines on the lower portion where skin meets eye. (4) He does not outline the lips, but makes the darkest line at the opening of the mouth. Drawing is a process of moving lines around so that they get closer and closer to what we see. You can learn a lot about drawing with lines by studying this drawing further.

THE ARTIST Leonardo da Vinci (1442-1519) Renaissance painter from Vinci, Italy

Within his city's churches and public buildings, Leonardo, born in the city of Vinci, had access to the best art in Europe. When he was about fifteen, his father apprenticed him to the renowned workshop of Andrea del Verrocchio. Artworks at this time were often a collaboration of master and student. The master painted the main figures, while apprentices filled in backgrounds. It is recorded that Leonardo's talent surpassed Verrocchio's quickly. Competition between artists was fierce during the Renaissance period. Patrons, who financed works of art, gave assignments to only the best painters. Experimentation was common and boundaries were pushed as patrons wanted bigger and more impressive art and architecture. Leonardo made line drawings of his ideas and his observations of the world. Artists' sketches were often casualties of wars, fires, or floods. Leonardo's meticulously illustrated notebooks survive, allowing us to see his accomplishments in science, painting, architecture, mathematics, and design.

THE TIMES

If you think that the true test of good art is measured by how realistic it looks, you are dealing with a longstanding European expectation that began in the Renaissance Period during the 15th to 17th centuries. Human figures in medieval times had been stiff and lifeless. During the Renaissance, artists broke from this tradition and began to study the human body by asking fellow artists to pose for them or by cutting into corpses to see for themselves how muscles were composed. In that day, dealing with the human body in such a manner was an immoral practice. However, artists were willing to risk the consequences for the knowledge it would provide. They felt that a closer likeness to reality would move the viewer to a greater connection with the meaning of a painting. Their aim in art was spiritual and moral, like the medieval artists that went before them, but the method had changed. Perspective lines, drawing to scale, and small details took on important roles when portraying the reality of the world seen by the Renaissance artist.

Leonardo da Vinci, Study for the “Virgin of the Rocks”, 1483.



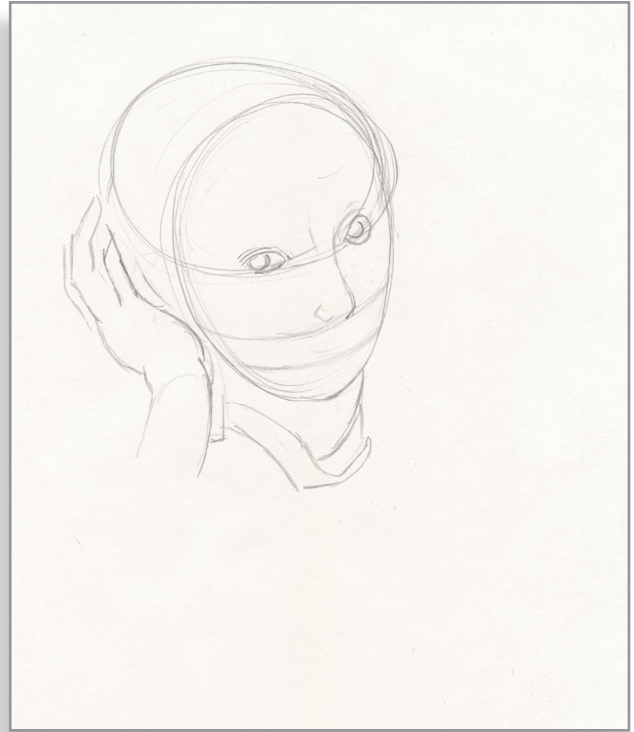
Today you can use any subject that you find of interest. Some people prefer to draw still life objects and others might prefer drawing a face. In this drawing, focus on how you use lines. Use a middle range pencil such as HB or 2H and use a light pressure to draw the first light lines of the outline. Look at the placement of light and shadow and make marks similar to the ones shown above. You can use a softer pencil in the B range to finish the drawing with darker marks. Like Leonardo, keep the darkest marks to the center of the picture and lighter marks at the edges of the picture.

MASTER LESSON 4: Apply the Element of Line

In this master lesson, you show what you know about lines as you create an original work of art. Your drawing will be unique as you apply the methods shown below to your own ideas.



1



2



3



While working within the subject guidelines for each lesson, you should select the specific object for your drawing that is most interesting to you. You'll need to find a reference since you won't copy examples from this book. A reference is something we look at to get information for our drawing. A reference can be another work of art, a photograph, or a real object. On the opposite page, a work of art was used. *Self-Portrait* by European master, Correggio, makes a good reference for a drawing. It was painted in 1510 when the artist was about your age.

Draw a portrait of yourself as you focus on the outline or edges. You can use a photograph or a mirror. Do not worry about how much it does or does not look like you. Simply focus your attention on lines. On the previous page we show an approach that you might take when making your drawing. (1) In the first step, a hard pencil in the H family is used for a light line. Light lines are easily erased or simply not noticed once the darker lines are drawn. The general shape of the head is placed on the page and curved lines are added to guide the placement of the features on the rounded face. (2) The 2B pencil makes a darker line as outlines of features and clothing are solidified. (3) The third step shows us that once the details are in place, dark or thick lines made with the flat edge of a soft graded pencil can be used. Use lines in ways that feel best to you.

Student Gallery

Matt Paulsen and Andy Getz

The two students used very different kinds of lines to express something of their personalities. Matt uses light lines throughout, while Andy uses a heavy hand as he renders his image in wide, dark marks.

