

## Edward Burke - Drawing Class - Lesson 2

### Drawing Lesson 2: Semi-Blind Contour Line Drawing

#### Guidelines

- Begin with a series of 5 to 7 "**thumbnail sketches**" of subject to crop, focus, and organize your composition. Leave out any objects, details, or areas that do not enhance your composition (simplicity/selection). Organize your composition with attention to the negative as well as the positive shapes (see definition below.) Try to avoid boring / pedestrian compositions, develop creative and innovative compositions.
- The first step in this drawing is to very lightly "**blocking in**" the main shapes of the subject in pencil. These lines will guide you when you draw in your contour lines.
- The same guidelines practiced in "blind contour line" drawing are to be carefully followed for semi-blind contour line drawing with the following exception: You may **look at your drawing, but you may not "draw" while you "look."** Your pencil must stop when you look down! Begin moving your pencil when your eyes go back to the subject. Make use of line quality to help achieve volume and space (using thick, thin, dark and light lines).
- With a little practice, (this involves learned behavior and coordination!) you will be looking rapidly up and down from the subject to the drawing, stopping and starting your pencil appropriately to create a "semi-blind" contour line.

#### Notes:

Cross contour lines will help you to define the forms and create a sense of volume and dimension to the objects. Semi-blind contour line drawings are amazingly detailed.

**Material Skill Handling:** Sharpen and Shape Points. How to sharpen and shape graphite drawing instruments with a single edge razor blade and sanding block.

#### **Studio Skill Exercise** (optional)

Exploring some of the properties of graphite wood and woodless pencils and the variety of makes and lines that can be achieved. Media and Support: 2B, 4B 6B Wood or Woodless Graphite Pencil, 9 x 12 drawing pad. See page attachment for layout and specifics of exercise.

### Studio Drawing Assignment 2

Complete **3 semi-blind contoured line drawing** working from a still life that has been arranged in the studio. Start with creating several "**thumbnail sketches**" to organize your composition, balance positive and negative shapes and to develop creative and innovative compositions. You will follow the guidelines for the process for creating a semi-blind contour drawing (*see Drawing Problem 2 guidelines above*) to complete this drawing in the studio.

#### **Media and Support**

Drawing 1 - 4B Wood or Woodless Graphite Pencil, 18 x 24 multipurpose drawing paper

Drawing 1 – Sharpie Markers (Extra Fine – Fine – Broad), 18 x 24 multipurpose drawing paper

Drawing 1 - Experiment, choose any different drawing instrument and different paper surface 18 x 24

## Home Drawing Assignment 2

Complete **1 semi-blind contoured line drawing**. Working from a still life that you have arranged with several objects that have a lot of curves (such as cabbage, broccoli, bananas, kitchen gadgets, garbage can content, houseplants and overstuffed furniture) paying attention to the negative space. You will explore different angles of view (vantage points and complete several "thumbnail sketches" organizing and arranging forms, balance positive and negative shapes, to develop innovative composition. You will need to follow all the guidelines for the process of blind and semi-blind contour line drawing (see Assignment 2 and guidelines above and Assignment 1 guidelines for blind contour drawing.

**Media and Support:** 6B Wood or Woodless Graphite Pencil, 18 x 24 multipurpose drawing paper

**Reading Assignment:** Chapter 4: "Negative and Positive Space", pages; 29 - 35.  
Appendix: Critiques, pages; 123 – 125  
Glossary, pages; 126 – 127 (Refer to this as needed.)

Be prepared to discuss the reading in class.

Your home assignments are due next class for critique and evaluation.

### Skill Development

Eye-hand coordination, intense observation, attention/concentration, using thumbnails to devolve picture composition, understanding negative and positive space, and avoiding preconceptions