

WEEK 12

Step 4; 6 hours (wks 11 and 12): Continue to resolve 3 carefully observed drawings from your diorama. These should be direct observational drawings, informed by what you have learnt so far in your Observational drawing classes.

The main formal elements that you are focusing on are:

-line

-composition

-tone (optional)

You can explore some tonal rendering techniques with a limited range of materials such as willow/compressed charcoal. If you haven't tried cropping in on a section of your diorama, try that this week. Or, you may want to reconfigure your diorama, or take objects out of it to simplify it for one of your three drawings.

(recap from previous week)

Using tone is optional in your three (A2) drawings. In first year drawing, tone is not introduced until the second semester, so in this project we are not expecting you to be confident or fully competent with tonal modelling and rendering techniques. However, as the addition of tone may enhance the possibilities of drawing your diorama (i.e. give a sense of its three-dimensional and contribute to 'atmosphere') you may want to try out some tonal rendering.

TONE: the range of values from light to dark (white being lightest, black being darkest)

TONALITY: the overall tonal character of an object or composition, e.g. high-contrast, close-toned, dark or light

VALUE: the degree of darkness or lightness of a tone

CAST SHADOW: the shadow of an object when lit, falling upon the ground or nearby surfaces

FALL OF LIGHT: the direction and strength of a light source as it illuminates objects and creates shadow

REFLECTED LIGHT: light that penetrates shadowed areas by being reflected from or bounced off other surfaces

If you are going to explore tone in your drawings, avoid 'colouring in' or 'shading' for decorative purposes or to embellish the drawing. Only use tone if/where necessary to help describe volume/form. Tone also influences depth perception, so the use of tonal modelling can help describe the spatial aspects of your diorama in your drawings. Think about the relativity of tone which is best perceived by observing the subject (the diorama) through squinted eyes. By squinting, the aperture of the pupil shrinks, letting in less light and creating a 'blur'. This blurring effect paradoxically makes the 'true' tones of object(s) in space clearer by giving an 'all-over' picture of tonal relationships.