

MANILLA CENTRAL SCHOOL

STAGE 4

Year 7 + 8

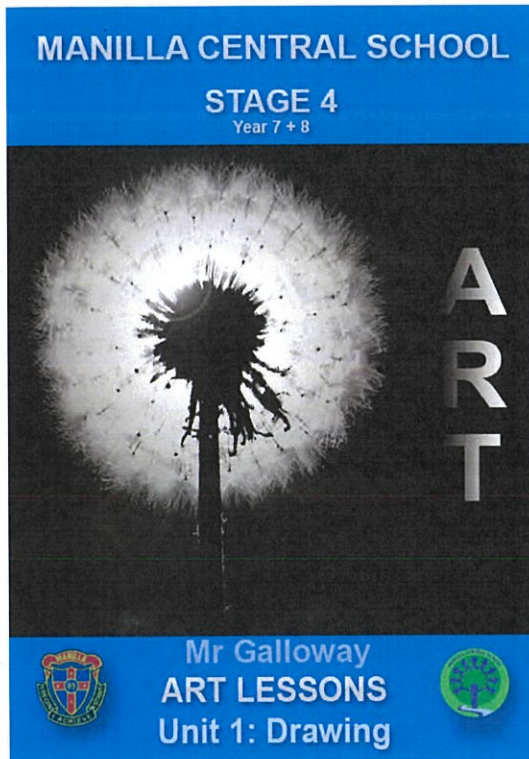
ART



Mr Galloway ART LESSONS Unit 1: Drawing



Overview



Welcome to the Visual Arts lessons booklet.

This booklet contains art tasks that you can complete at home.

For most work you will need pencils and paper.

All lessons in this booklet are placed on Google Classroom.

You can photograph and email me any of your work so I can offer tips and suggestions.

Don't forget to complete a reflection at the end of each Exercise about what you like about your work and what you would change if you were to do it again.

The main things in art is:

- To keep practising
- Learn from your mistakes
- Never practise on the main art work.
-

If you have any questions feel free to email me on james.galloway@det.nsw.edu.au

Take care, Mr Galloway 😊



Google Classroom codes

7-8 VA1 2020: jzoxahf

7-8 VA2 2020: lu4jgnb

7-8 VA3 2020: jl2zinb

DRAWING

Chapter 2

2.1

WHAT IS DRAWING?

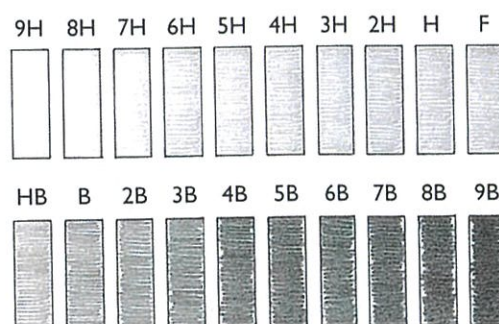
Introduction

Drawing is the oldest and perhaps the most important of all the major art forms. From the beginning of time to today people have used drawing to record and communicate their ideas and feelings about the world in which they live. Whether it is to draw a realistic representation of a subject, explore an idea or react to a feeling, drawing allows people to respond and express themselves visually.

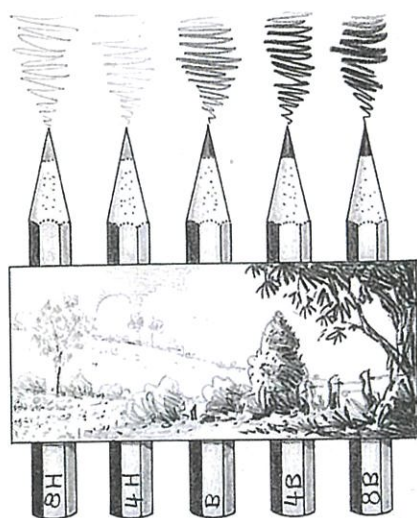
Drawing is used as a starting point by many artists in the creation of their artwork. They use it as a means of recording and experimenting with their initial ideas, as well as helping them plan the production of their finished work. Sculptors, painters, printmakers and ceramic artists often use drawings to plan their final pieces. A drawing can also be a finished artwork. Throughout history, artists have used a variety of drawing materials.

DRAWING MATERIALS

Drawing is making a mark on a surface. You can draw with just about anything: a pencil, pen or even a stick in the sand. Traditional drawing materials include pencils, charcoal, pastels and ink. Each of these materials produce different effects and usually require different techniques.



The different tones that lead pencils produce



The different effects that lead pencils make

Pencils

Lead pencils are the most common drawing materials. They come in a variety of types ranging from soft to hard lead. The softer the lead, the darker the mark. Guide lines are used to describe the type of mark that each pencil can make. A pencil with a B on the end is made up of a large amount of graphite and a small amount of clay. These pencils produce soft, dark lines and are good for free-hand drawings. They range from B through 2B, 4B, 6B to 8B. The higher the number, the softer the lead and the darker the mark. A pencil with an H on the end is made up of a small amount of graphite and a large amount of clay. These pencils produce hard, sharp, faint lines and are good for technical drawing. They come in a range from H through 2H, 4H, 6H to 8H. The higher the number, the harder and fainter the line.



The different effects of charcoal



The different effects of pastels



Some of the different effects achieved by using a variety of nibs and brushes and ink

Charcoal

Charcoal is made mainly from burnt wood. Although it has been used since primitive times as a drawing material, it is now produced by manufacturers and comes in a variety of different colours, sizes and levels or degrees of hardness. Just as you can achieve different effects with pencils, you can also do the same with charcoal. The most common forms of charcoal used in schools are willow (burnt wood) and compressed (ground and combined with gums, etc.).

Charcoal is ideal for large-scale drawings, but can also be used for smaller, more detailed work. It can be used to give a very expressive feel to a drawing, but can also become messy if care and control are not taken. When you have completed a drawing in charcoal, it is wise to spray it with **fixative** to prevent it from smudging.

Pastels

The two main types of pastel that are used in drawing are oil and chalk. Both of these types come in a variety of colours and textures. Soft chalk pastels blend together very easily and generally produce soft images that can be bright in colour. Oil pastels tend to produce bolder, more intense colour and produce images that are stronger and less refined. They are more difficult to blend.

Ink

Ink has been used as a drawing **medium** for thousands of years. It was initially used by the Chinese, but now it is a very popular drawing material with students and artists.

Ink is usually drawn onto a surface using a pen and nib. **Nibs** are available in a variety of sizes and shapes that allow artists to achieve different thickness and quality of lines. Ink can also be drawn on with a brush. Artists commonly water down ink and wash it onto the surface of their drawings with a brush. By adding more or less water they can change the intensity of the ink colour they are using. Some artists then highlight different aspects of their drawings in pen and ink using the wash as a background. In fact, ink can be applied with almost anything that can be dipped into it including wire, feathers and sticks.

TASK: Explore the different drawing materials that you have available to use

1. Experiment to see how many different effects you can create using the same material. Try pressing down hard, then press softly to see the difference it makes.
2. Draw the same object using many different drawing materials and note the different effects created. These works may be cut out, labelled and pasted into your sketch book to be used for future reference.

fixative: a spray that is used to prevent drawings from smudging
medium: material used to create an artwork
nibs: the tip of a pen. These can sometimes be changed.

ART
WORDS

2.2

LINE, SHAPE, TONE AND TEXTURE

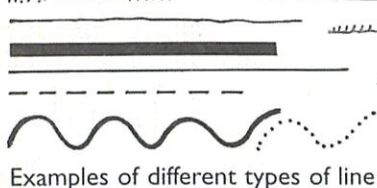
Introduction

Line, shape, tone and texture are four of the five elements of design. The other element, colour, is discussed in the next chapter. These elements are the ingredients that form the basis of any artwork. An artist can choose to concentrate on only one design element in a work or may choose to use a combination of elements. If you created a drawing by using a variety of lines and then added shapes, tone or texture, the effect of the piece would entirely change. By understanding these artistic elements you will learn how to enhance the design qualities within your work.



LINE

The use of line in a drawing has endless possibilities. It can lead the viewer's eye towards a selected section of a drawing, create depth through perspective, create pattern through repetition, divide a drawing into different sections of interest and create the illusion of movement or the feeling of emotions.



Examples of different types of line



Lines can be thick, thin, horizontal, vertical, straight, curved, strong, bold, transparent, repetitive, natural, or created.

TASK: Explore creating different lines

1. Try drawing a line that looks like it is
 - (a) moving fast
 - (b) moving slow
 - (c) really angry
 - (d) sad
 - (e) happy.
2. Look through some magazines and/or art books and find examples of:
 - (a) lines that are used to create the illusion of movement
 - (b) lines that are used in a drawing or photograph to lead your eye to a selected section of the picture
 - (c) lines that are used in a drawing or photograph to help create the illusion of depth.



SHAPE

Different types of shape

Shape can be thought of as a line that is joined, but shape can also be created using a block of colour or tone which actually does not have a line around the outside. Objects are recognised by their particular shape. When creating a drawing you can use shape to give structure, meaning and purpose to your picture. Shapes are usually two-dimensional (for example, a circle, square or triangle). By adding tone to a shape you can convert that shape into a form, or three-dimensional image (for example, a ball, box or cone).

Interest in a drawing can be created by using a variety of shapes. Shapes can be natural, organic, geometric, imaginative, bold, subtle, common and unusual.

TASK: Explore shape

1. Draw as many common shapes as you can (e.g. circle, square, etc.).
2. Draw a number of shapes that represent objects (e.g. a house, a heart, an apple).
3. Draw five new imaginative and interesting shapes.

TONE

The degree of lightness or darkness in a colour is referred to as tone. Tone is important in transforming shapes into forms and also adds interest and variety to a drawing. In a pencil drawing, for example, it is possible to create numerous tones of grey to help enhance your image rather than just using black and white.

Tones can be soft, harsh, contrasting, subtle, subdued, blended, limited or varied.



Different types of tone

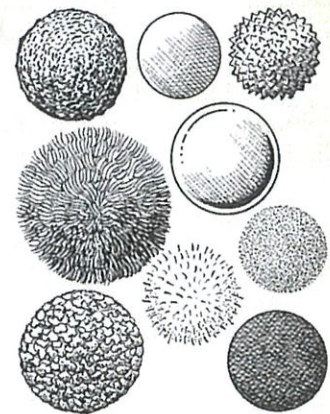
TASK: Explore tone

1. Using a 2B lead pencil, create as many different tones as you can, ranging from very dark to very light.
2. Using a coloured pencil, create as many different tones as you can, ranging from very dark to very light. Try the same thing using two similar colours.
3. Look through a magazine and find a black and white photograph or drawing. Cut it out and glue it into your sketch book. Highlight each of the different tones in the picture. Count and record how many tones of grey are used.

TEXTURE

Texture refers to the roughness or smoothness of a subject. Texture can add a tactile quality to shape, tone and form. It can give depth, character and realism to an image. A strong tonal range will help reveal the surface quality of an image. Texture can reveal the nature of a surface, enhance the quality of an image or it can even become an image or subject itself.

Textures can be rough, smooth, sharp, soft, furry, prickly, scaly, slippery, dull, shiny or grained.



Different types of texture

TASK: Explore texture

1. Draw a basic shape five times, then use a lead pencil to give each shape a different texture.
2. Find five surfaces that have different textures. Place a small piece of paper over each surface and rub over it using a lead pencil to record each texture. Label your rubbings so that you know where they came from.

2.3

RENDERING: DEVELOPING SHAPES INTO FORMS

Introduction

Rendering is the technique of adding tone to a shape to help create the illusion of form. Basic shapes such as circles, squares, rectangles and triangles can become spheres, cubes, cylinders and cones through the use of rendering. Adding basic lines to shapes also helps to turn shapes into forms.

The idea behind rendering is to pretend that light is hitting your chosen shape from a selected angle. As light falls onto the shape it will light up areas within its path. Some areas will receive more light than others, and some may not get any light at all. The light may also cause your shape to create a shadow and by including this in your drawing it will help to make it look more realistic.

A good way to understand how rendering works is to place a tennis ball near a strong light and carefully observe how light and shade make the form stand out.

TECHNIQUES

There are a number of different ways you can render a form. The most common method is shading using a pencil. Other popular techniques are hatching, cross-hatching, smudging, blending, lines and dots.

The techniques shown below may all be used to render a form.

Parallel lines



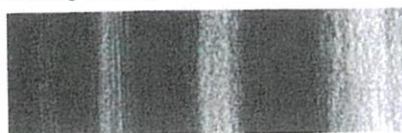
Using dots



Smudging



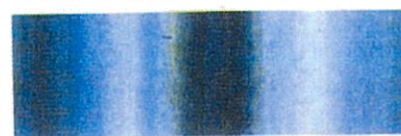
Shading with a pencil



Hatching



Washes of colour



Shading and erasing



Cross-hatching



Techniques used to render a form

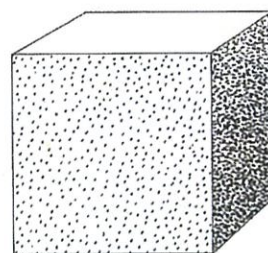
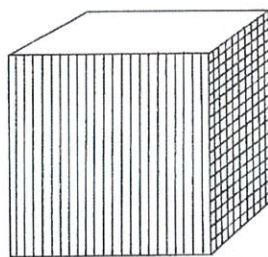
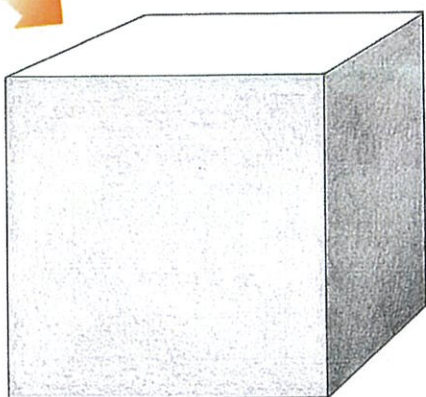
TASK: Draw the following shapes as forms using line and tone

Equipment and materials

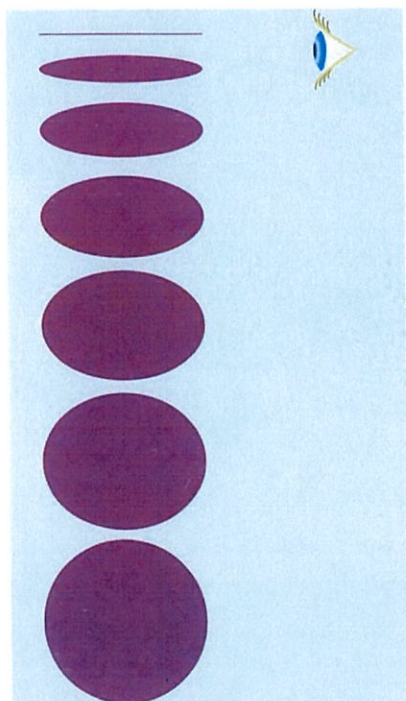
You will need a sheet of A3 paper, 2B, 4B and 6B lead pencils and an eraser.

Drawing a square as a cube

A square can be drawn to look like a **cube** with the use of **parallel lines** and three different tones.



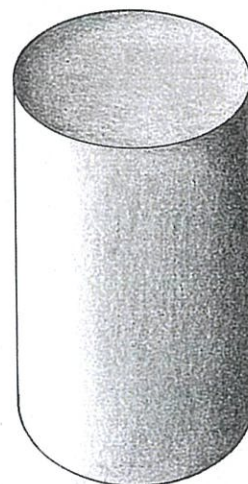
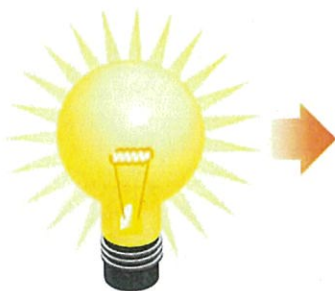
Three cubes, showing the light source, parallel lines and three different tones



The shape and angle of the ellipse will depend entirely on the angle you are viewing the object from.

Changing a rectangle into a cylinder

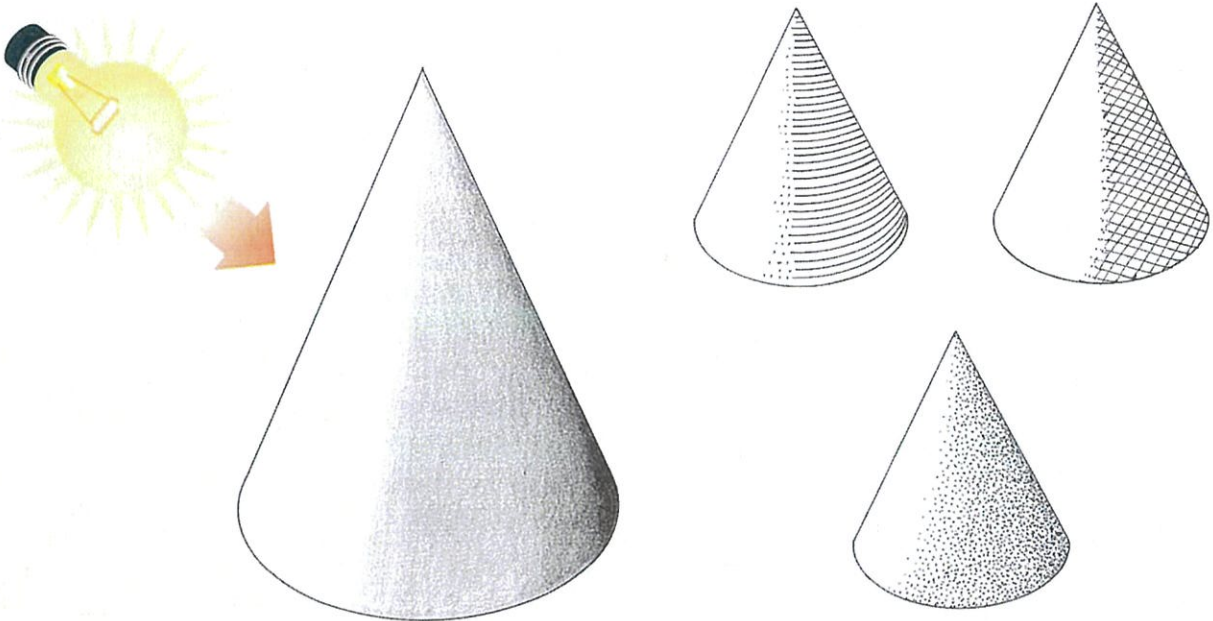
You can draw a cylinder by modifying a rectangle. By using a variety of tones, making the top and bottom lines curved and adding an extra line (known as an **ellipse**), the rectangle shape will soon look like a cylinder. Be aware of the direction your light source is coming from and ensure that your shading is gradual to gain maximum effect.



A cylinder, showing the light source, curved lines, an ellipse and different tones

Changing a triangle into a cone

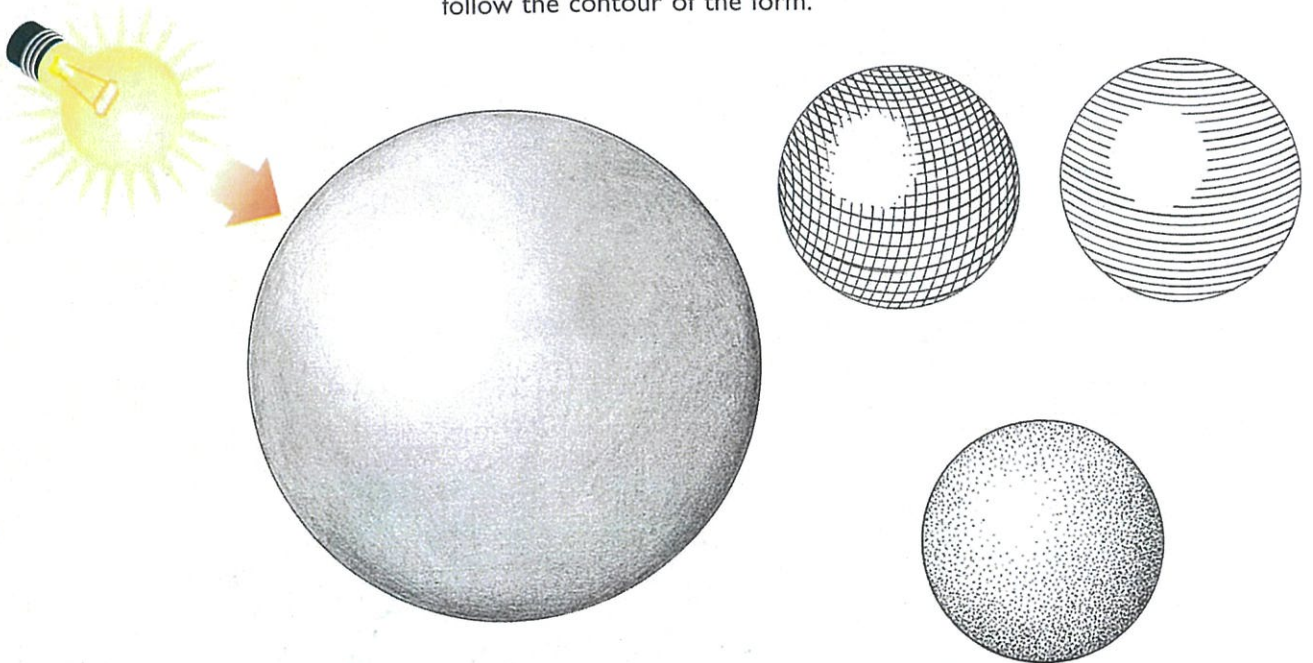
You can draw a cone by modifying a triangle. Make the bottom line curved and use a variety of tones. Ensure that you know where your light source is coming from and that you always add the rendering from the tip of the cone to the bottom. Do not start shading from one side to the other.



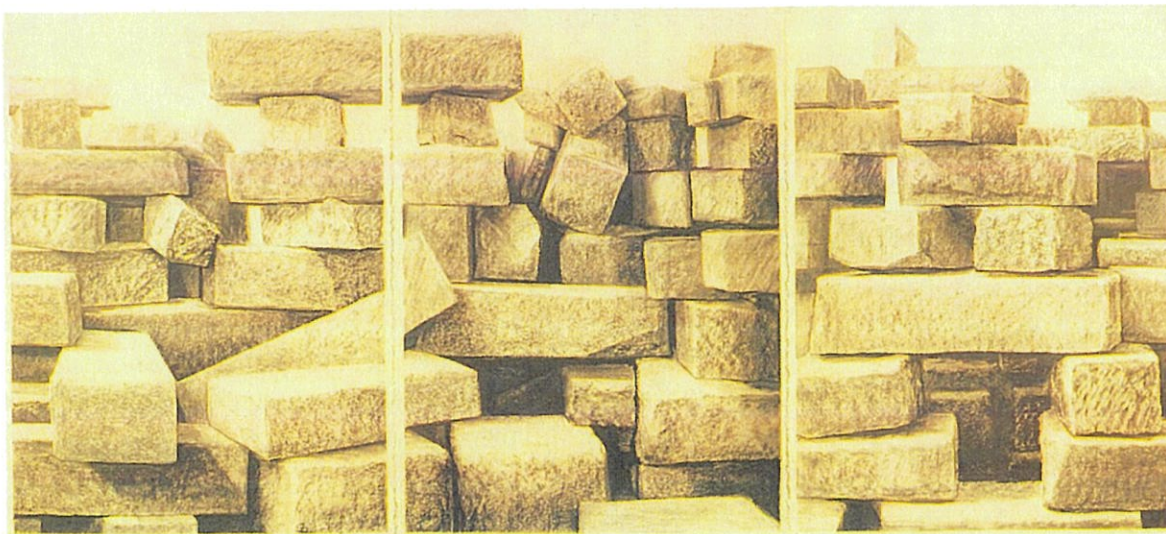
Four cone shapes, showing the light source, curved lines and a variety of different tones

Drawing a circle as a sphere

A circle can be made to look like a **sphere** with the use of curved lines and a variety of different tones. Ensure that you know where your light source is and that you gradually add your tone in a curved motion to follow the contour of the form.



Four spheres, showing the light source, curved lines and a variety of different tones



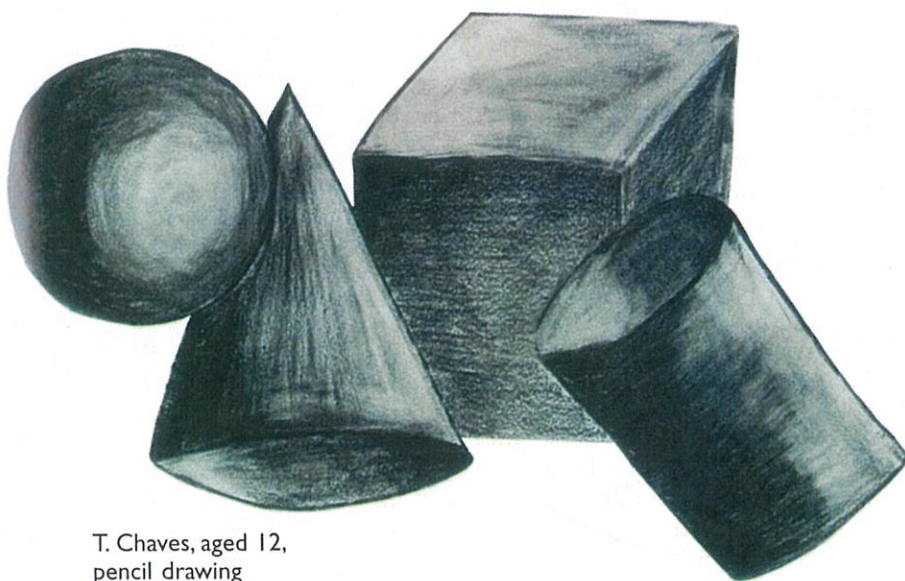
Noel Thurgate
Untitled triptych 1983

Charcoal

74 × 162 cm

Private collection

© Noel Thurgate, 1983/VISCOPY. Reproduced by permission of
VISCOPY Ltd, Sydney, 1998



T. Chaves, aged 12,
pencil drawing

IMPORTANT POINTS TO REMEMBER

- Ensure that you know the direction that your light source is coming from.
- Always make sure that your rendering is gradual and that you cannot see where one tone starts and the next one finishes. This is called blending.
- Use various pencils to gain different tones; for example, use your 6B to get the darkest tones and your 2B to get the lighter tones.
- Do not press down too hard when using your pencils. Draw lightly and then you will be able to easily rub out any mistakes you make.

cube: a form similar to a box

ellipse: a symmetrical oval that is commonly used when drawing three-dimensional cylinder-shaped objects

parallel lines: lines that run at an even distance from one another

sphere: a form similar to a ball

ART
WORDS

2.4

DRAWING A FACE

Introduction

Normally all faces have the same basic features: two eyes, a nose, a mouth and two ears. These features are usually located in the same general place on each face. For this reason there are a number of basic rules that you can learn that will teach you how to draw a face. Once you have learnt these rules you can then adapt them to capture the different characteristics of people's faces.

TASK: Draw a portrait of an imaginary person

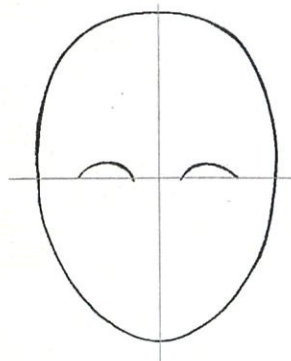
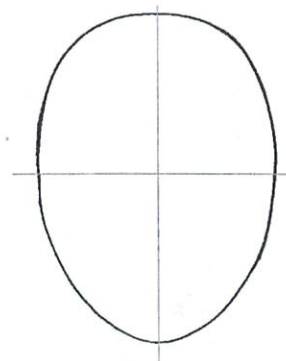
Equipment and materials

You will need a sheet of A4 cartridge paper, 2B, 4B and 6B lead pencils, coloured pencils, an eraser and a ruler.

Procedure



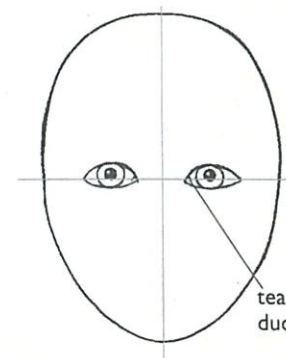
On the A4 cartridge paper, draw an upside down egg shape. Draw it so that it takes up most of the page. Using your ruler, draw two soft, pale lines, the first vertically through the centre of the shape, the second horizontally.



The eyes on a head are normally located halfway down the face. To draw the eyes, place a small half circle either side of the **vertical** line on the **horizontal** line halfway down the face. It is important to make sure that these lines are in proportion and the correct distance apart. *Suggested guideline:* make the space between the two eyes the same size as each of the eyes.

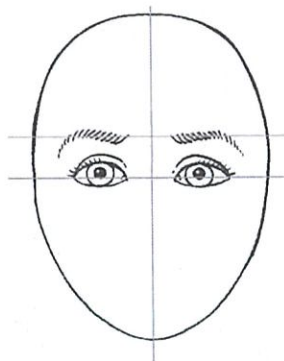
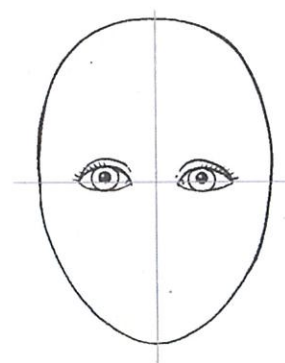


Draw another two half circles; make these the opposite way around and place them up and into the half circles you drew for step 2. Now draw a small full circle placed between the two half circles to create the iris. Draw a circle in each iris to create the pupils. The pupils should be one-third of the width of the iris and be centred in the iris. Add a small arc in the corner of each eye to make a tear duct. *Suggested guidelines:* Fill in the pupils with black, leaving a small white square within each pupil to create the illusion of light being reflected off the eye.



4

To form an eyelid draw a line from the inside tear duct, up and outwards. The eyelashes should be drawn with a very sharp pencil. Use this pencil to create the illusion of individual hairs coming from the rim of the eye outwards.



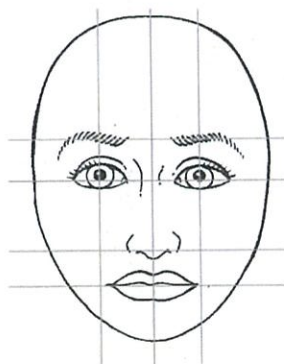
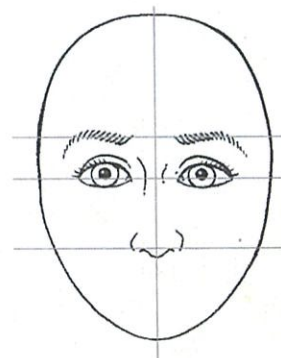
5

The eyebrows are placed approximately a quarter of the way up from the centre of the eyes to the top of the head. Using a sharp pencil, draw a number of lines flicking up and outward to create the illusion of the eyebrow hairs.

6

Draw two curved lines vertically down from the eyebrows beside each eye to suggest the bridge of the nose.

Draw a soft, pale horizontal line one half of the way between the centre of the eyes and tip of the chin. To create the outer edge of the nostrils, draw two small curved lines vertically up from the horizontal line, corresponding with each tear duct. Now draw two curved horizontal lines to form the opening of the nostrils.

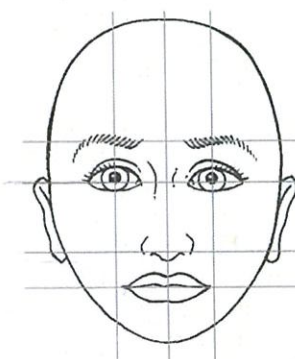


7

The centre of the mouth is located one-third of the way between the end of the nose and the tip of the chin. Draw a soft, pale line to indicate this position. The size of the mouth is shaped by drawing a vertical line straight down from the centre of both eyes. Draw another two soft, pale lines to give you an indication of what size to make the mouth. The upper lip is often thinner than the lower lip. Start by drawing a curved line to indicate the upper lip, then another to indicate the lower.

8

The ears are placed at each side of the face on an imaginary vertical line between the centre of the eyes and the tip of the nose. Carefully draw a curved line on either side of the face between these two points to indicate the ears.





9

Hair does not normally stem from the top of the head, but approximately a third of the way down toward the eyes. When drawing the hair make sure that you use your pencil to create hair texture. There are a variety of types of hair. Look around your classroom, or use your family at home to decide what type of hair style you will use for this drawing.

The neck protrudes from either side of the chin and the shoulders are an extension of the neck. Carefully draw two lines to create the illusion of the neck and shoulders. Make sure that you get them in correct proportion to the rest of the face.

10

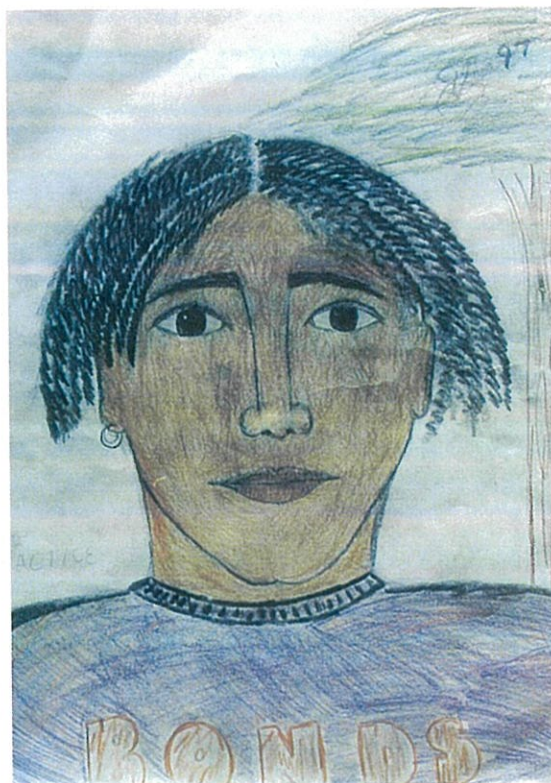
Decide what kind of clothing might be seen on your portrait — perhaps a T-shirt, collar of a dress, a shirt and tie, whatever you wish.

Now use your coloured pencils to add detail to your portrait. The secret to making the eyes look realistic is tone. Use different pencils to add tone to the eyes to make them look as realistic as possible. Include a white dot in the coloured iris; this should be slightly larger than the pupil highlight dot. Use your pencils to tone the lips to make them look more realistic. Add soft tone to the tip of the nose.



S. Fennell, aged 12, coloured pencil self-portrait

T. Chaves, aged 12,
coloured pencil portrait



Thomas Griffiths Wainewright
The Cutmear twins, Jane and Lucy c. 1840
Pencil, watercolour on paper
32 × 30 cm
Collection: National Gallery of Australia, Canberra

IMPORTANT POINTS TO REMEMBER

- The eyes are positioned halfway down the head.
- Make sure the size of the eyes and nose are in correct proportion to the rest of the face.
- Create the texture of hair by using a sharp pencil.
- Use tone to make the eyes look more realistic.
- A common mistake is to make the neck and shoulders too small in proportion to the rest of the body. Have a good look at someone close to you and make sure that you draw the person their true size.

horizontal: a line moving from left to right
vertical: a line moving from up to down

2.5

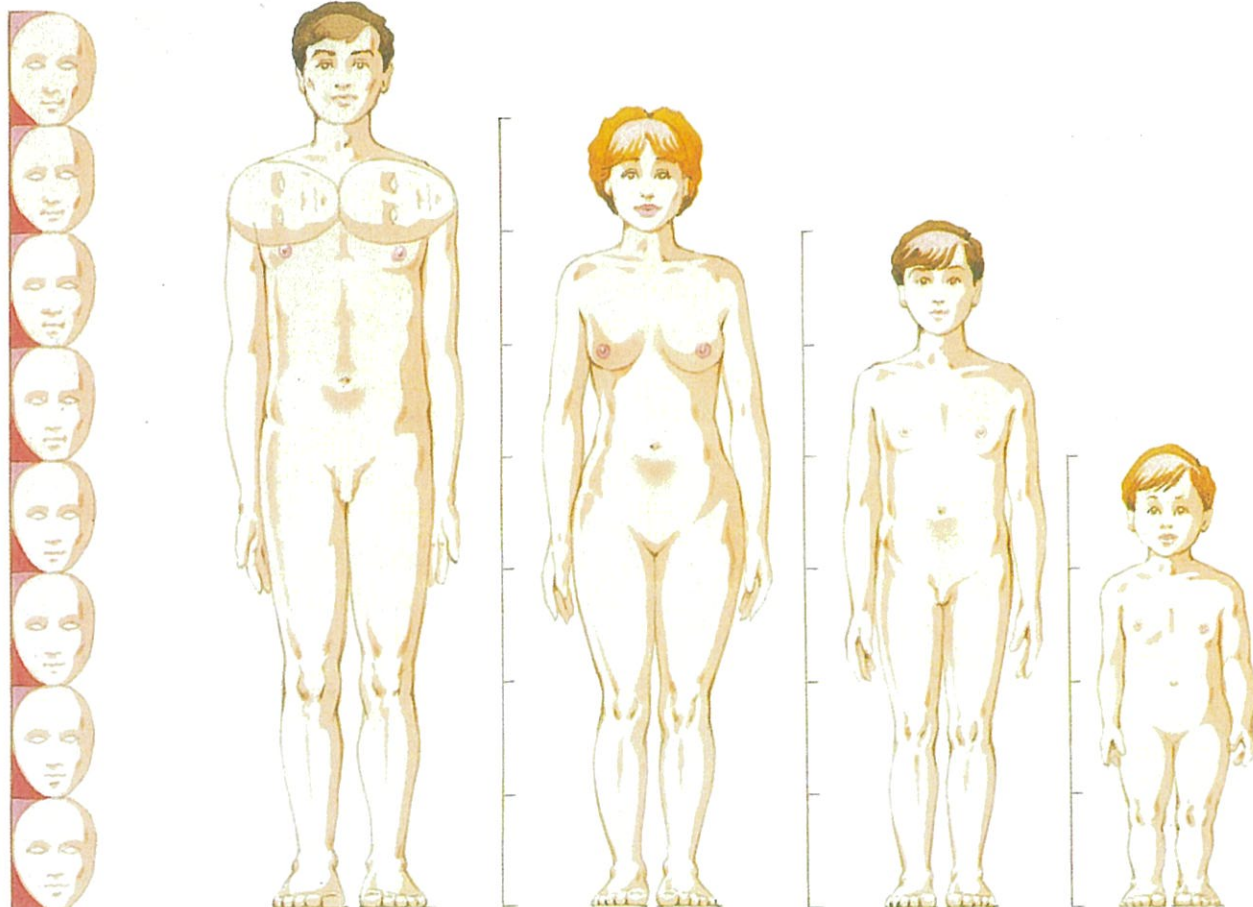
DRAWING A FIGURE

Introduction

In art, a figure drawing generally refers to a drawing of a human being. Most people have the same basic features: a head, body, arms and legs. These features vary from person to person; however, the ratio between them is generally similar. When drawing a figure, the most important aspect is to draw each of the different features in correct proportion to each other. When learning to draw the figure it is important to gain an understanding of the basic proportions of men, women and children.

PROPORTIONS OF THE FIGURE

The different proportions of a figure are generally found by comparing the size of the head to the rest of the body. An adult male's head will usually fit into their body seven times. A 13 or 14 year old person's head would normally fit into their body about five times, depending on their size.



TASK: Complete a number of figure drawings

Equipment and materials

You will need a sheet of A3 paper, 2B, 4B and 6B pencils, an eraser and a ruler.

Procedure

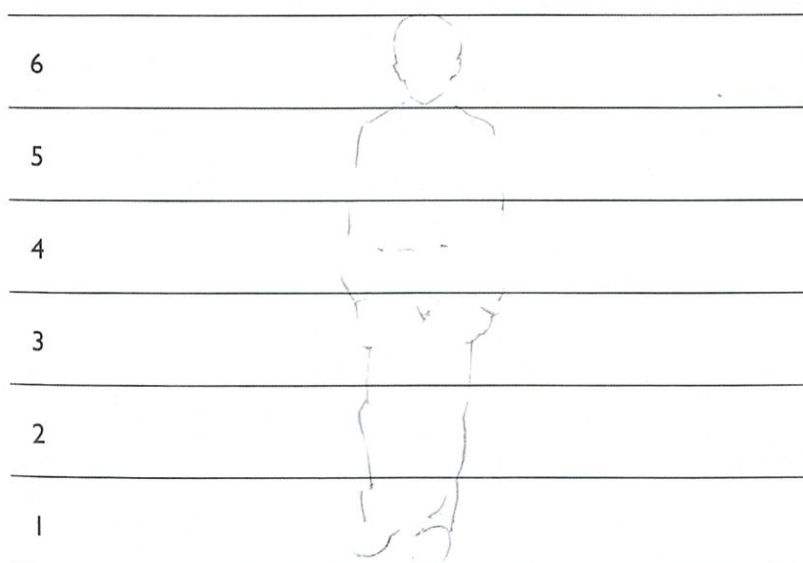
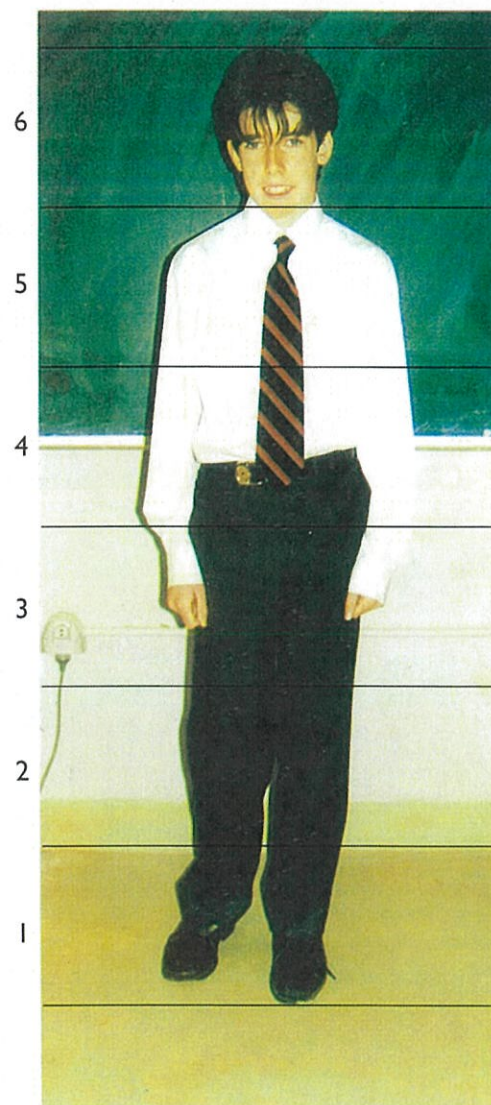
1

With your A3 paper positioned in a horizontal (landscape) format, draw seven horizontal lines 3.5 centimetres apart.

2

As a practice exercise look closely at the figure on the right and attempt to draw it. Use the grid lines as a guide to assist you with the correct proportions.

3.5 cm

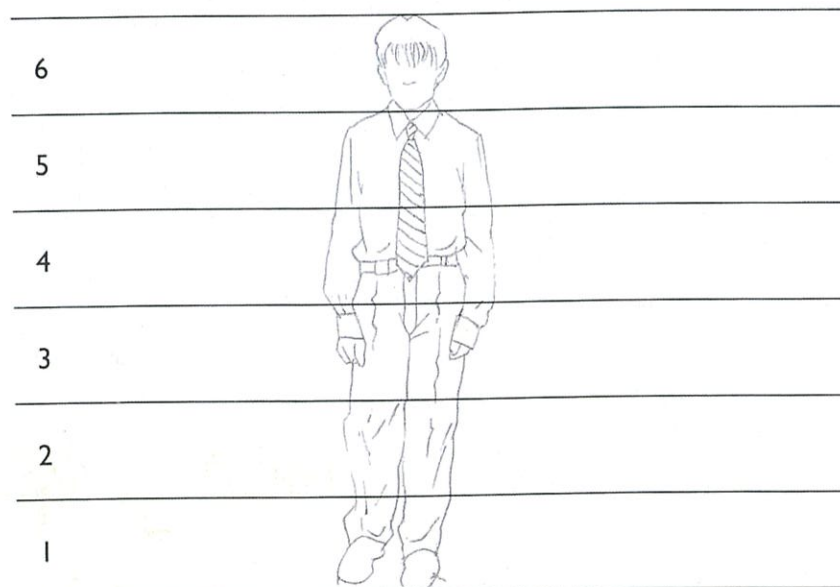
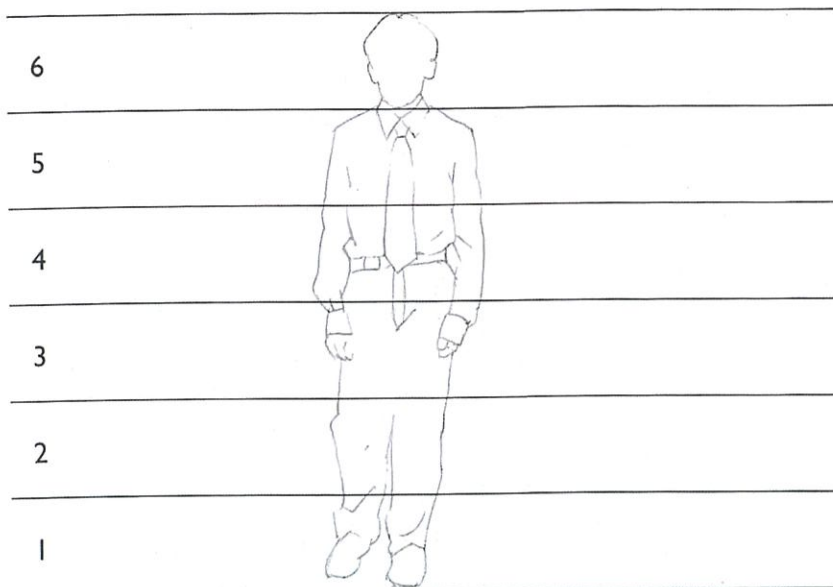


3

Using your ruled piece of paper, outline the main features of the body in correct proportion to each other. An outline of the head should be drawn in first, then mark in the position of the waist, arms, legs and where the clothing starts and finishes. Ensure that all features are in correct proportion to each other.

4

Build up the contours of your figure based around the marks you have made. Constantly look at the model to ensure that you are drawing exactly what is there.



5

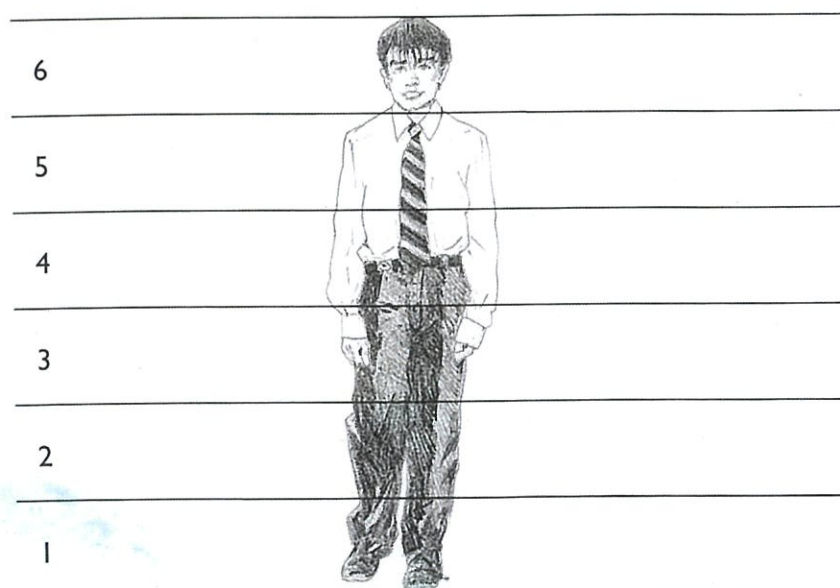
Add more detail to the figure and clothes and add hair.

6

Using different pencils, add tone and refine facial features, hair and clothing.

7

Drawing directly from life can be much more challenging. Select a class member to act as a model and ask the person to stand upright in front of the class. Look closely at the model and consider how many times their head fits into their body. To assist the class to achieve the correct proportions, the model's height and head length can be measured by another class member with a tape measure.

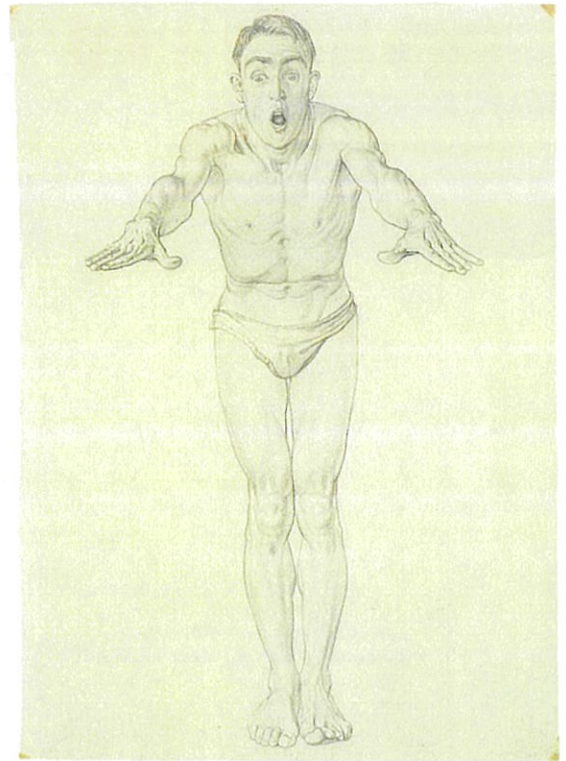


8

Now using the same process attempt to draw another class member in a more difficult pose. You may like to complete this activity by drawing a member of your family for homework. Remember that the more you practise your drawing the better you will become at it.



E. Paterson, aged 12
Lucy and David



Eric Wilson
Australia 1911–46
Self-portrait as a bather posing ready to dive 1937
Pencil on paper
76.2 × 56.2 cm
Collection: National Gallery of Australia,
Canberra

IMPORTANT POINTS TO REMEMBER

- The head of a 12 year old can normally fit into the rest of their body approximately five times.
- Always start with simple marks that outline the position of the main features and build up the figure slowly.
- Use a model whenever possible to assist you when drawing the figure.

figure: the subject matter of a human body in art
proportions: the relationship between the size of one part against another

ART
WORDS

2.6

DRAWING FROM OBSERVATION

Introduction

It is a real challenge to develop the skills to draw directly from an object and make that subject look realistic. The first decision you need to make is what to draw. Initially it is best to select a simple subject. As your skills progress you can make the subject matter more and more complex. The secret is to look carefully and to draw exactly what is in front of you. A common mistake is to make things up and to change things in your drawing from what is actually in front of you. Too often we rely on our memory rather than our eyes. Getting everything in the right proportion — making sure that the size and placement of one object is correct in relation to the others — is also critical.

You should complete section 2.3 on rendering (pages 30–3) before attempting this exercise.

TASK: Draw basic objects

Examples of the objects you may wish to draw include pieces of fruit, a vase with flowers or some soft toys.

Equipment and materials

You will need a sheet of A3 paper, a 2B lead pencil, an eraser and coloured pencils.

Procedure



Select and position your objects in a creative manner.

The objects in this photograph have been positioned for a **still life** drawing.



2

On your piece of paper map out the major points of reference using small faint lines. Pay attention to the size of each object and how the objects relate to each other. Make sure that everything is in the correct proportion.

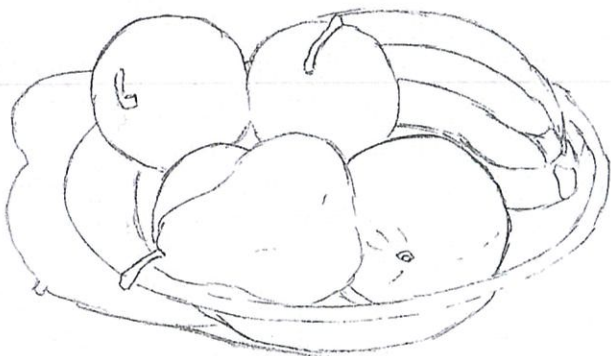


This sketch indicates the major points of reference.

3

Look closely at the major shapes of the objects; draw the outline of the shapes.

To ensure that the objects are in the correct proportion to each other use your pencil as a ruler.



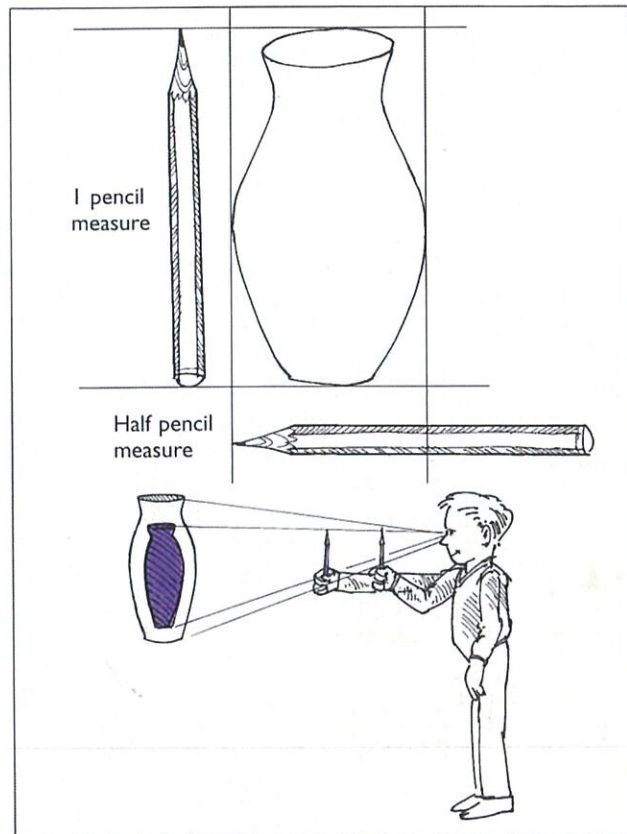
A sketch showing the main outlines of the objects

4

On your drawing indicate where the light source is coming from by using a small arrow. Start to add tone and rendering to your objects.



A sketch showing the light source and rendering on the shapes



Use your pencil to help judge the size and proportion of the shapes in your drawing.

5

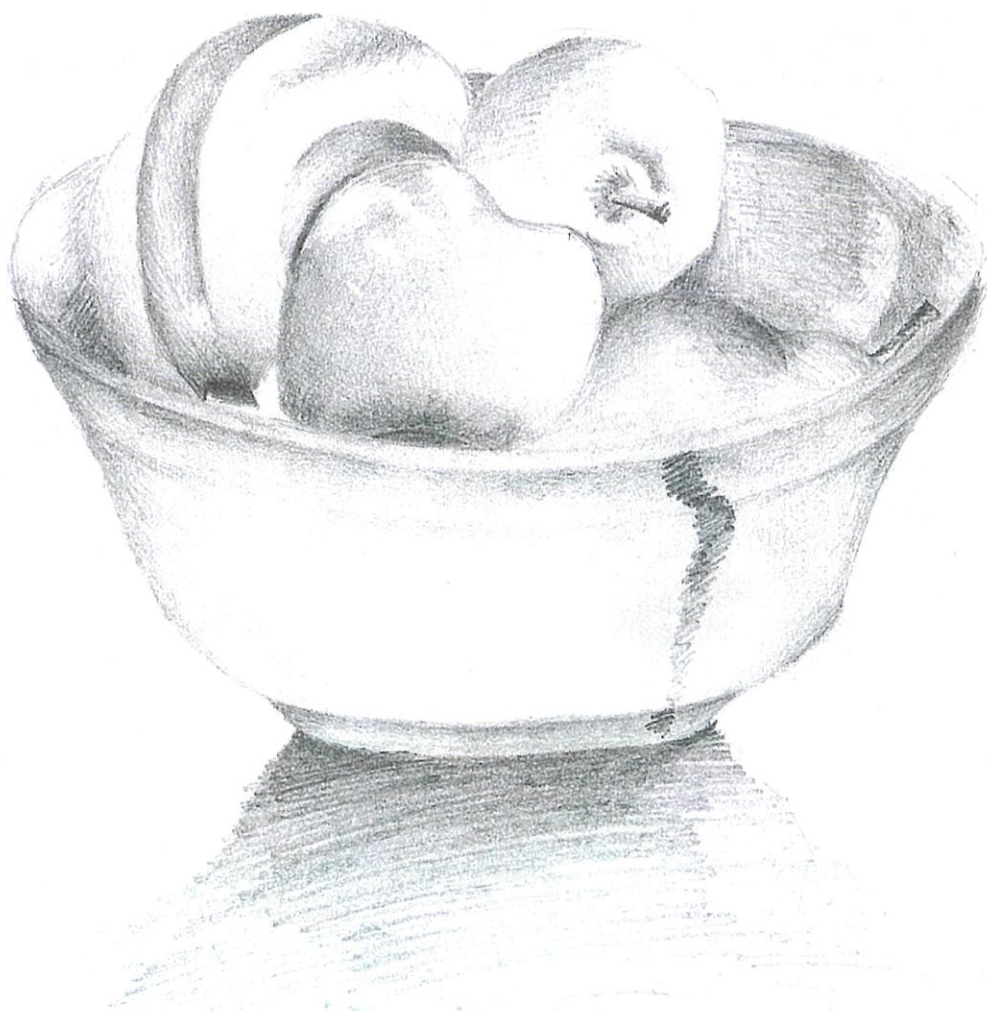
Play close attention to the details of the objects, then start to add detail to your drawing.

6

Finish your drawing by adding colour and any remaining detail.



The finished drawing



H. Zhang, aged 14. Bowl of fruit



C. Algie, aged 14
Bowl of fruit



William Delafield-Cook
Pumpkin I 1982
Conte crayon and ink on paper
75.6 × 69.2 cm
Collection: National Gallery of Australia, Canberra

still life: a drawing or painting of a number of objects

2.7

ONE-POINT PERSPECTIVE

Introduction

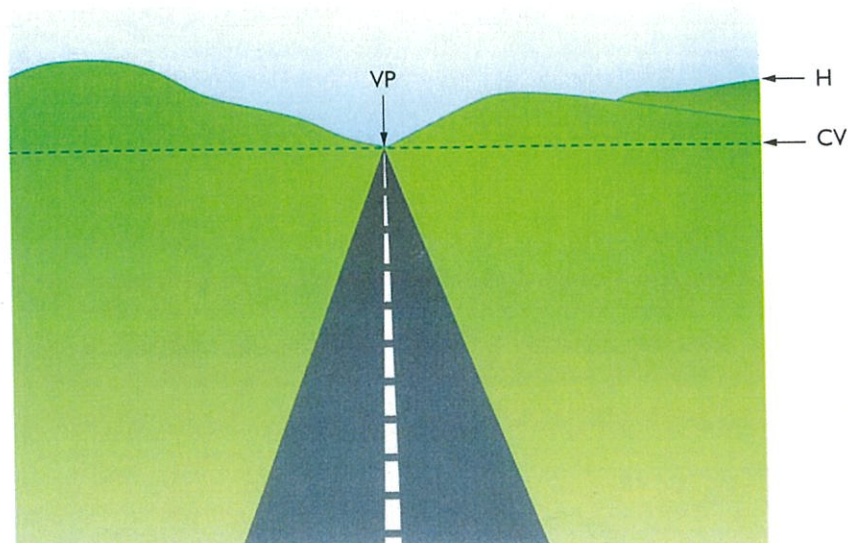
One-point perspective is a common technique used by artists to create the illusion of depth and/or distance in a drawing or painting. Initially invented in the fifteenth century by renaissance artists, this technique is commonly used today.

If you look closely you will notice that objects appear smaller and closer together as they move into the distance. The rules of perspective allow you to develop a structured technique to assist you in creating this effect.

TECHNIQUE

Although **perspective** can appear to be very complicated, understanding a few of the basic rules allows you to use it in your own artwork.

1. All horizontal lines moving into the distance (for example, roads and the tops and bases of buildings) are drawn to a distant **vanishing point**.
2. All vertical lines are drawn straight up and down, for example, telegraph poles, the corners of buildings, sign posts, etc.
3. Objects become smaller, lose detail, become lighter and move closer together as they move towards the vanishing point.
4. In your drawing you need to establish a horizon line (that is, the line where the sky and land meet).
5. You must also be aware of your centre of vision (that is, the point on the horizon where your eyes are focused).



VP = vanishing point
H = horizon line
CV = centre of vision

TASK: Draw a landscape showing one-point perspective

Your landscape could include a road, telegraph poles, white road posts, a sign and a small mountain range in the background. If you feel adventurous you can also include other objects.

Equipment and materials

You will need a sheet of A3 paper, 2B, 4B and 6B pencils, a ruler and an eraser.

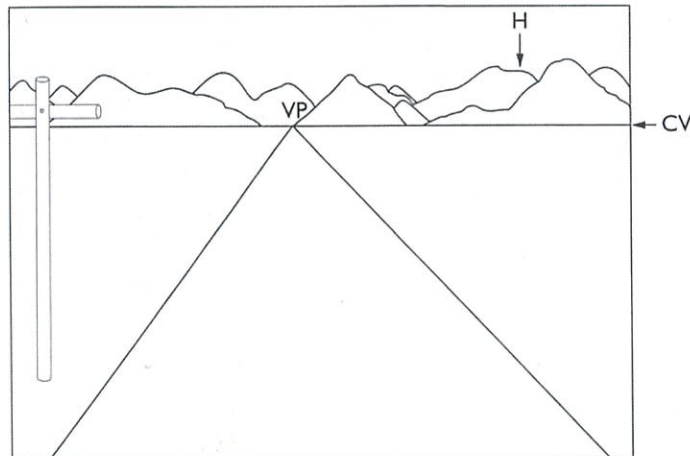
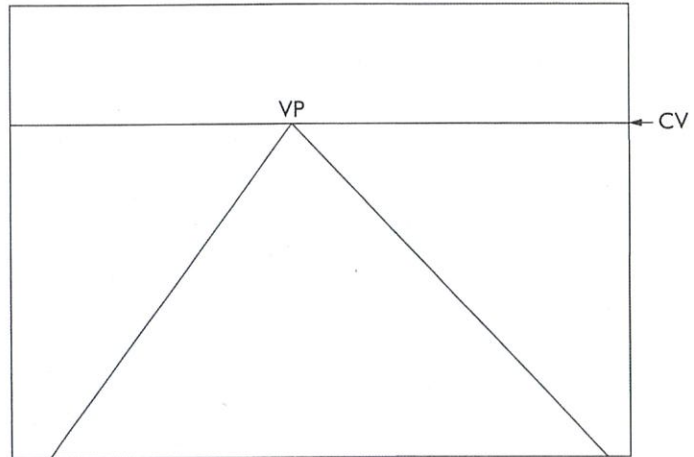
Procedure

1

On a piece of A3 paper, use your 2B pencil to lightly draw in a centre of vision line. Using the tip of your pencil, mark a selected vanishing point somewhere near the middle of your horizon line.

2

Use your ruler to draw a converging line from each bottom corner of your page to the vanishing point to create a road.



3

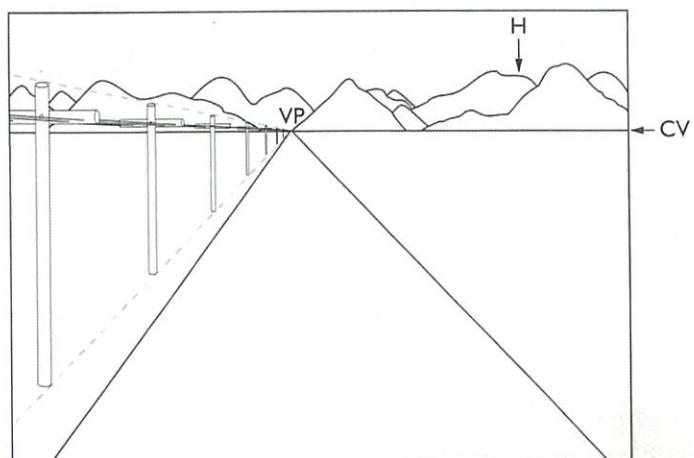
Using free hand, draw in a mountain range along the centre of vision line.

4

Using a ruler draw a large vertical line on the left-hand side of the road, near the bottom corner of the page. This line will indicate the size of the closest telegraph pole.

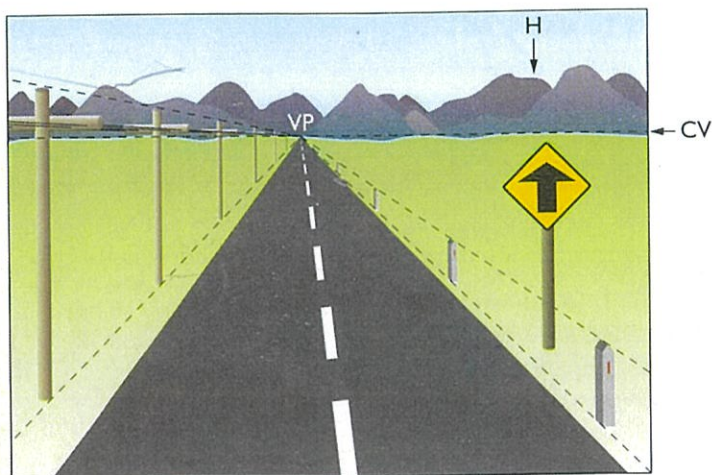
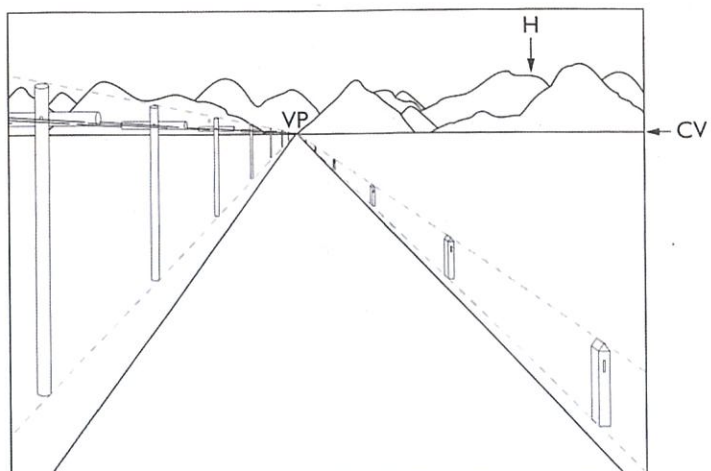
5

To decide the extent to which the telegraph poles will become smaller as they move towards the vanishing point, use your ruler and draw a faint line from the top of the vertical line you drew in step 4 to the vanishing point. Then draw another faint line from the bottom of the vertical line to the vanishing point. Using these lines as a guide, draw in another five vertical lines (these will become other telegraph poles), becoming closer together as they move towards the vanishing point. Add detail to the telegraph poles.



6

Using the same process, draw in a number of white road side posts on the other side of the road.

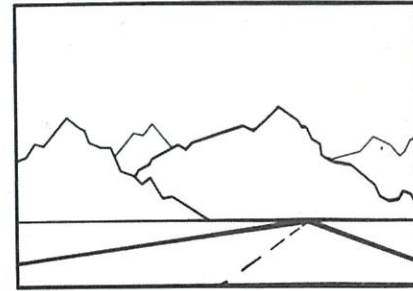
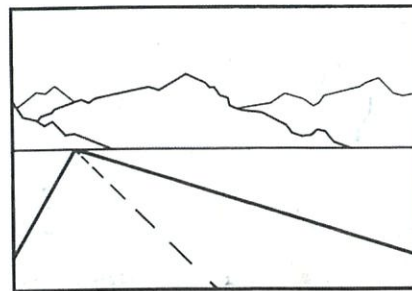
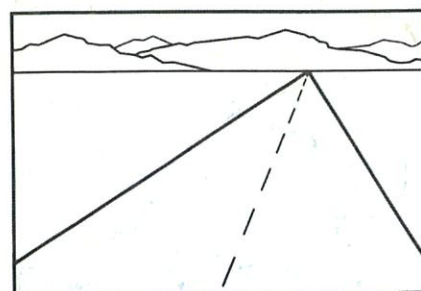
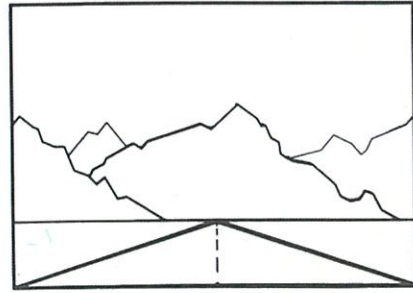
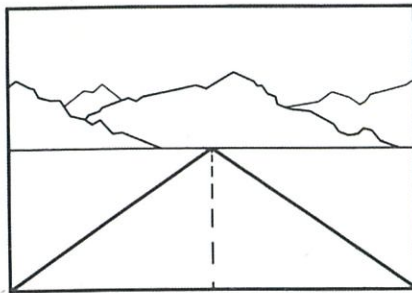
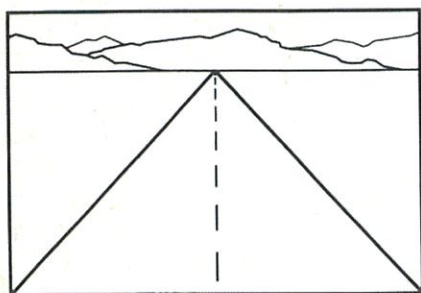


7

Draw in a large street sign.

8

To complete your drawing you can now add further detail, colour in or render it.



The position of the centre of vision line will have a direct bearing on the appearance of your drawing.

S. Fennel, aged 13



Iso Rae
(*Nocturne with tents, Normandy*) 1915
Pastel, charcoal on paper
46.2 × 38.2 cm
Collection: National Gallery of Australian,
Canberra



IMPORTANT POINTS TO REMEMBER

- Use a ruler when drawing lines towards the vanishing point.
- All vertical lines should be drawn straight up and down the page.
- Objects become smaller and closer together as they move towards the vanishing point.
- Objects tend to lose detail and become lighter in tone as they move towards the distance.
- The position of your horizon line will have a direct bearing on the appearance of your drawing. Refer to the following images as a guide.

perspective: a technique used by artists to create the illusion of depth on a flat surface

vanishing point: an imaginary point in a drawing or painting where the perspective lines meet in the distance

ART
WORDS

2.8

TWO-POINT PERSPECTIVE

Introduction

Two-point perspective works on the same principles as one-point perspective. However, rather than all horizontal lines moving towards one vanishing point, they move towards two. One-point perspective makes it appear that you are looking down a street, two-point perspective allows you to look down two streets.

TASK: Draw a two-point perspective view of a house

Equipment and materials

You will need a sheet of A3 paper, 2B, 4B and 6B lead pencils, a 40 cm ruler and an eraser.

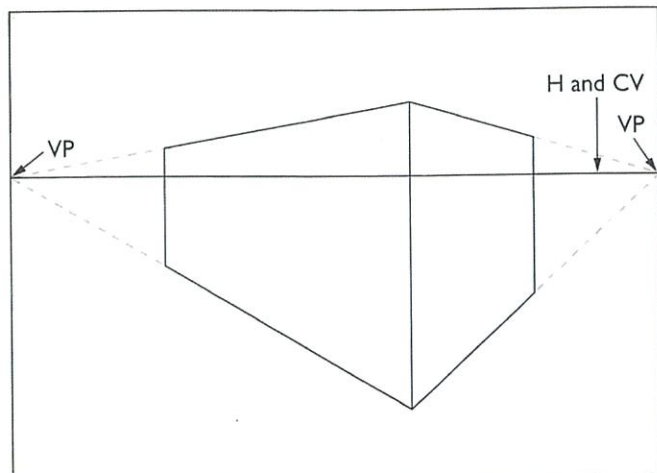
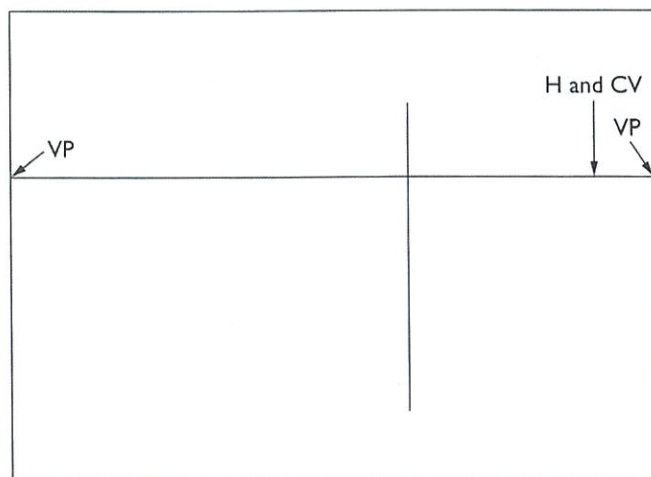
Procedure

1

On an A3 sheet of paper, draw a horizontal line approximately one third of the way down the page, to indicate the horizon line and centre of vision. Using the tip of your pencil, draw a point on either side of this line to indicate the two vanishing points.

2

Draw in a vertical line slightly off centre, to indicate one of the sides of the house.

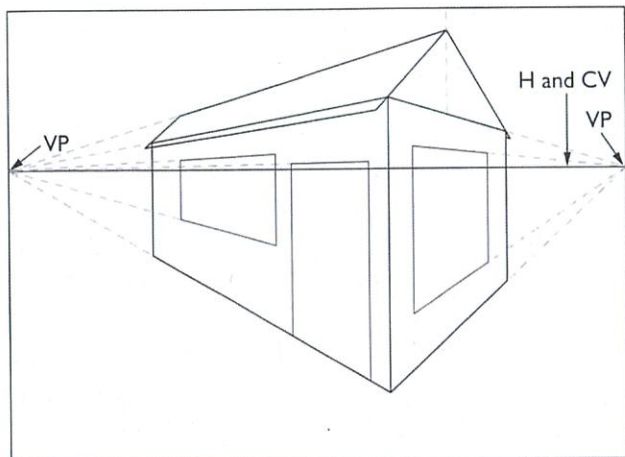
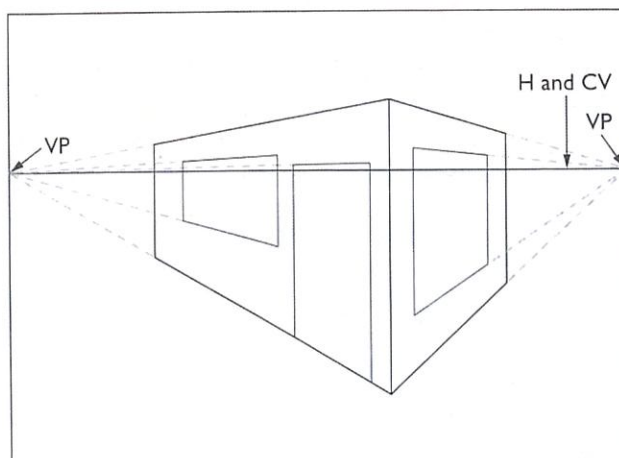


3

In order to draw in the two sides of the house, you will now need to draw faint lines from the bottom and top of the vertical line moving towards both vanishing points. Having done this you can then make a personal judgement about the size of the walls and then draw in two firm, vertical lines to indicate where they end. You may now also make the top and bottom lines on the walls stronger.

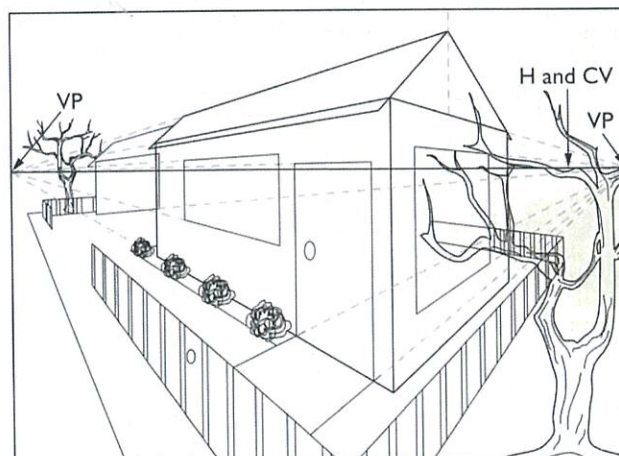
4

You are now ready to put in the door and some windows. When doing this keep in mind the rule that all vertical lines should be straight up and down and all horizontal lines move towards a vanishing point. Also keep in mind that it is best to initially draw all lines lightly, so that they can be erased if they are wrong or not required.



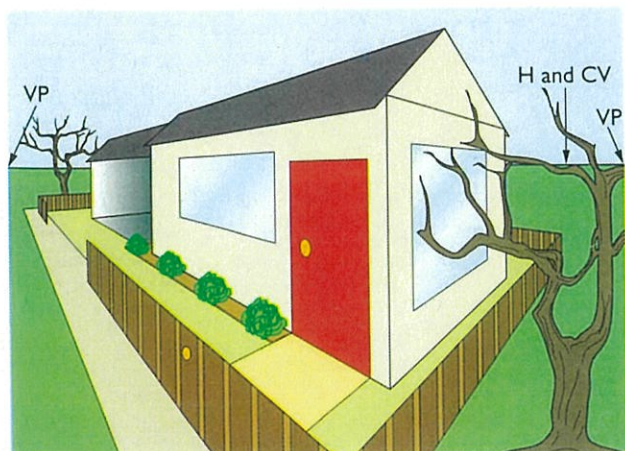
5

Add a roof by measuring halfway along one side of the building and placing a faint vertical line on the roof line to indicate its height. Then draw a firm line from the tip of that line to the two corners of the house. Draw another faint line from the tip of the roof to the vanishing point. This will allow you to include the roof line of the house. To finish off the roof, draw a line running parallel to the existing roof line.



6

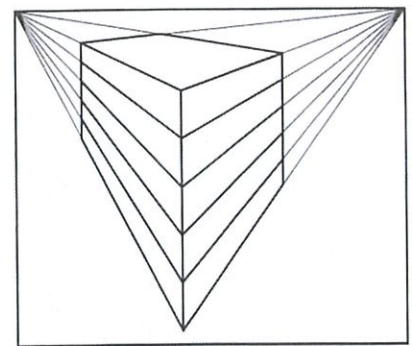
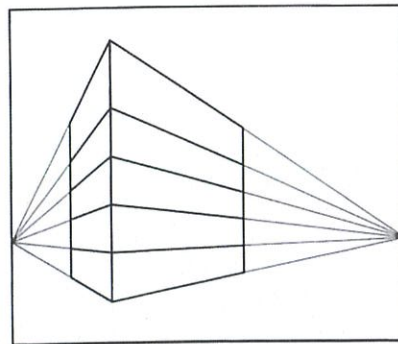
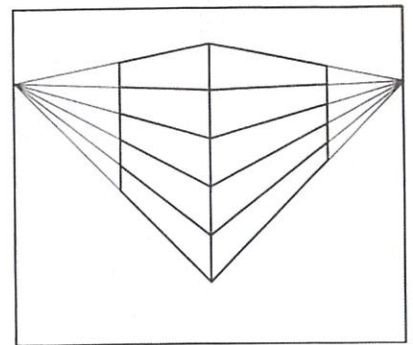
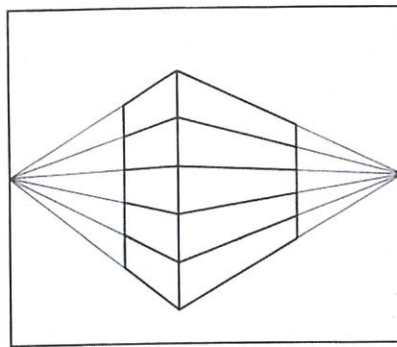
At this stage you should be ready to add further detail to your drawing, for example a road, fence, carport and trees. Always ensure that you use the rules of perspective with any new objects you include.



7

Erase all unwanted construction lines.

Variations in the placement of centre
of vision, horizontal lines and
vanishing points



Donald Friend
The pub at Kelly's Gully 1982
Pen and ink, pastel
48 × 65 cm
Collection: Philip Bacon Galleries



S. Fennell, aged 13



R. Whitty, aged 13
Homestead

IMPORTANT POINTS TO REMEMBER

- Always start by drawing your lines faintly. This will allow you to easily erase lines that you will not require.
- Use a sharp pencil to ensure that your lines are accurately drawn.
- When completing your drawing you may wish to add a variety of tones and rendering techniques. Refer to section 2.3.
- The position of the vanishing points will have a direct impact on the way an image appears.