

Course Number and Title: **ARCH 155 / Basic Architectural Drawing**

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See website for more information: [www.pages.drexel.edu/~ldk29](http://www.pages.drexel.edu/~ldk29)

### ASSIGNMENT 1: STILL LIFE

Drawing what you see – rather than what you think you see – is perhaps the most complicated part of drawing. This suggests that it is not the *skills of drawing* which require attention but rather the *skills of perception*. Complete the assignment outlined below, paying attention to the following:

- Perception of edges
- Perception of spaces
- Perception of relationships
- Perception of light and shadow
- Perception of the “whole”

#### Directions:

1. Prior to beginning this assignment, set up your studio space with only the tools needed for this assignment nearby: paper, pen and the still life objects. Note that you *may not* use a straightedge or ruler – this is a *freehand assignment*. You may do a quick layout in pencil on the page prior to starting your final black pen drawing. However, no pencil marks should be visible in the final composition.
2. Create a still life using a piece of fruit, a piece of fabric, a tool or piece of equipment with operable parts, a book and a desk lamp (turned on). Position the lamp in relation to the still life to allow interesting shadows to fall within your composition as well as portions of the objects to be shaded. The lamp itself can be in or out of the field of view.
3. Before committing to a still life arrangement, experiment with several configurations to achieve a single interesting still life arrangement that will work with the four drawing techniques described below. To test the composition for visual interest, do quick, small sketches in your sketchbook using the four drawing techniques for each potential configuration. These sketches should take no more than 30 seconds each.
4. Your four final drawings should be drawn on individual sheets of paper torn from your sketchbook and trimmed neatly into squares of 11” x 11” (remove the spiral-bound edge from each page). The final drawings will be in black ink with no added color. Omit any text or graphics that appear on your objects.
5. Write your name *neatly* in pencil on the back of each drawing.

Drawing 1: Draw the outlines of the composition and of the spaces between the objects, ignoring any overlapping elements.

Drawing 2: Draw the still life as you see it. Use the techniques discussed in class of hatch and cross hatch to define edges, represent shade and projected shadows from the light source to achieve a realistic drawing.

Drawing 3: Draw the still life by representing only the *negative space* surrounding and between the objects. Use the hatch or cross-hatch techniques define the edge and to tone the negative space in the drawing.

Drawing 4: Draw the still life using a series of contour lines. Imagine these lines as slices taken through each object. It might be helpful to visualize each object as a geometric solid. Do not draw the objects' *edges*: instead, allow the *ends* of the contours to define the edges of the objects. By eye, try to space the contour lines evenly to accurately describe the surface curvature of the objects in the still life.

Assignment due: 01-11-10

**\*\*\* NOTE: BRING THE TOOL FROM YOUR STILLIFE DRAWING TO OUR NEXT CLASS MEETING \*\*\***









