Module 7

Lecture-1

Memory drawing and quick sketching.

Sketching from memory is a discipline that produces great compositions and designs. Design, after all, is a creative process that involves recollection and imagination. Sketching from memory deals with the recollection of images, perhaps from many different situations, and rearranging them to make a new composition. It takes imagination to put these images together; and new images (sketches) are often the vehicles that help the designers visualize their new designs. Therefore, design effectiveness to some extent depends on the speed and fluidity of recollection and sketching. Sketching from memory requires a resourceful memory bank and the only way to fill up the memory bank is through creative seeing and on-the-spot sketching. The more we sketch, the better we can remember.

Many times we can draw trees and buildings well but find it difficult to tackle cars or people. The reason is very simple. We seldom spend time observing people and cars; we seldom observe the relationship between different parts, how they interact, how they affect textures, and how they modulate light and shadow. The physical eye is very similar to a camera's lens. It captures everything without any variation. Our eyes must search, identify, compare, isolate, and filter everything we see. This, in combination with a methodical way of sketching, will make sketching from memory an easy and natural task.

A process:
Depending on the subject matter we want to sketch. The first step in sketching from memory is to draw a horizon line across the entire page. Pick a center point on this line and draw two lines from the center towards the lower left and right corners. Then draw a second horizontal line across the page approximately one inch below the first horizon line. At the two points where this lower line intersects with the two diagonal lines, draw two vertical lines about 3 to 4 inches high. This move establishes a framework for all the recalled objects. The distances between the reference lines are all relative and must be judged with your eyes from trial and error. Likewise, the scale and size of the objects can be adjusted accordingly.

We must first establish a reference frame (a way to contain the image area).
1. Horizon: i.e., eye level
   Ground: foot level
The assumption is that the normal distance between horizon and ground is approximately five to six feet.

2 .this establishes a reference scale.

• The center of vision/vanishing point (VP) can be anywhere along the horizon.
• Diagonal perspective lines radiate from the center toward the four corners of the picture frame.

3. VP is at the middle
4. VP is off to one side.
5. Creative use of visual scale: (fig.104)
a: Take the distance between horizon and ground as five feet.
b: Repeat the same distance on the ground line three times to get 15 feet.
c: Transfer the 15 feet up as vertical reference line.

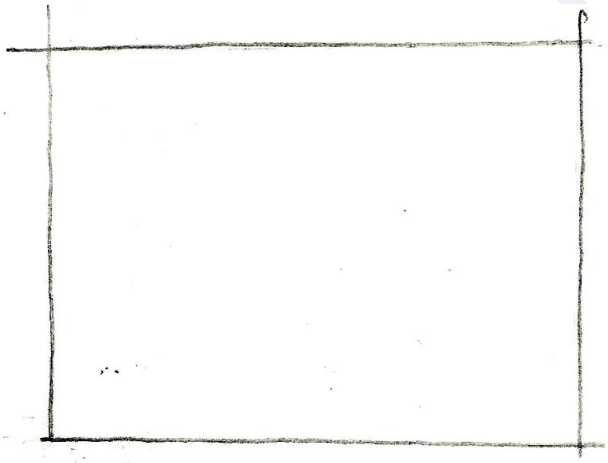
6. A: Use initial 15-feet reference to approximate the bottom of the tree canopy.

B: Put a larger human figure in front to suggest the depth of space.

C: Extend horizontal lines forward to suggest pavement.

D: Use initial 15-feet reference to construct the side of the building. Set the window at a certain height.

E: Use initial 15-feet reference to construct shorter buildings.



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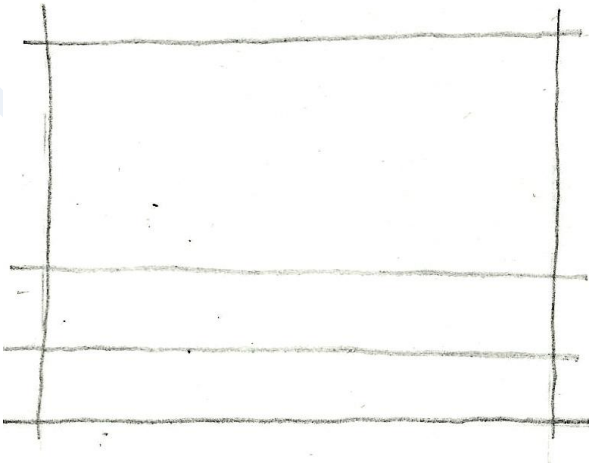

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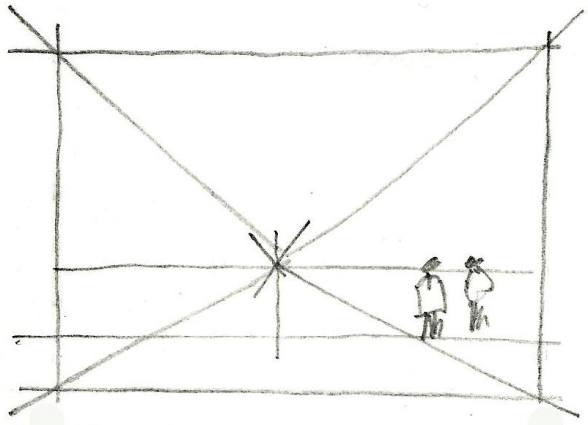

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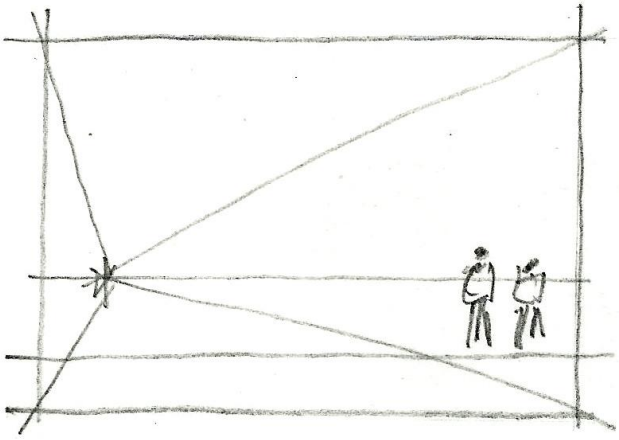

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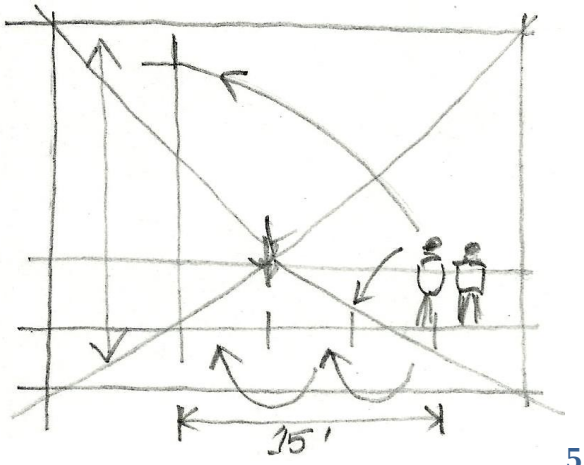

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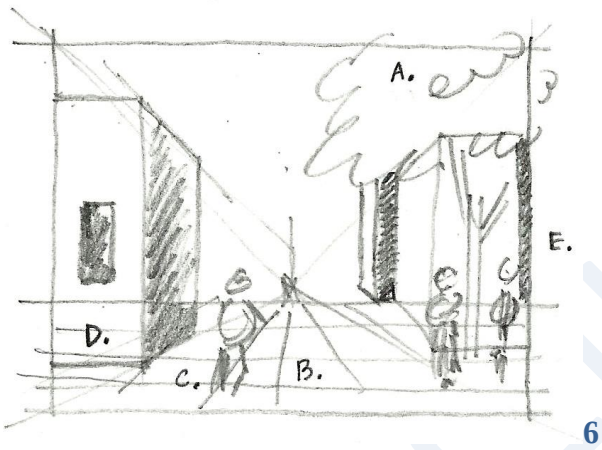


Fig. 104: Memory drawing and quick sketching.

Lecture-2

Another process:

Quick sketching and memory drawing:

Memory drawing is a skill set one has to develop through constant practice of usual objects one sees around and remembering them by remembering the key points of highlight lines one remembers in them. One of the key to memory drawing is to understand what are the points in that object, which make the object so special, and to remember them and try to replicate in a scene.

1. Recall Images: Here is it expected that one would try to re-gather information about an image and try to understand and recognise it in the way one observed it in some other location.

2. Select /Scale images: In this stage it is very important that one selects the scale or size of the image to sketch so that the whole composition reflects originality and a sense of reality in the image.

3. Sketch: This phase is about sketching the object after having practiced various means of developing forms, understanding nature, light, shadows, perspective etc. Which are mentioned in earlier chapters.

4. Compose and rearrange: This phase is about rearranging or creating the type of composition we want to have in the drawing sheet. Any disproportion in the earlier stages should be rectified in this stage to get the best clear picture.

5. Sketch and visually judge: Also it is important to visually judge the possibility of the appropriateness of the image / picture while sketching it.

All this steps if taken care of will help us generate good sketches and images rendered from memory.

An example of a Step by Step process would be:

Fig. 105: Steps in memory drawing and quick sketching.

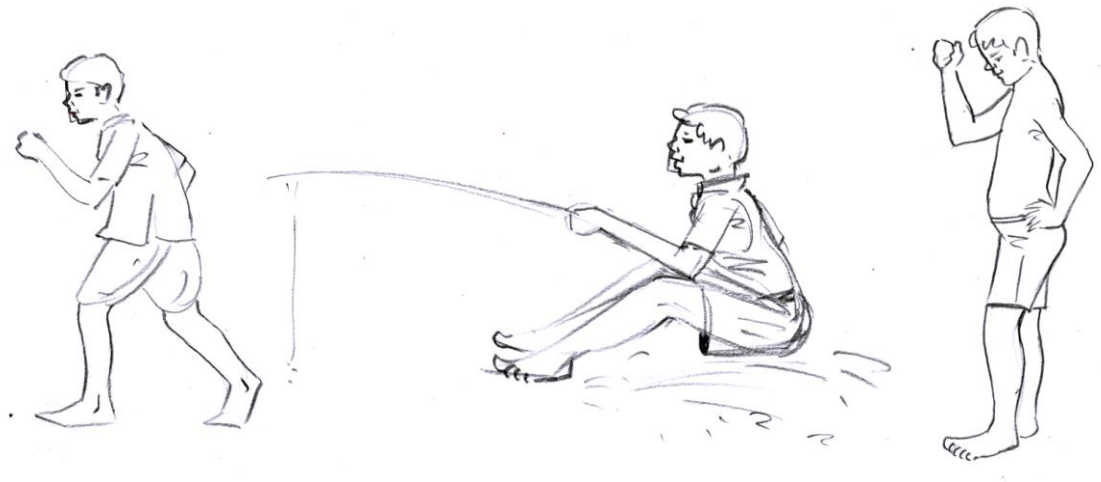


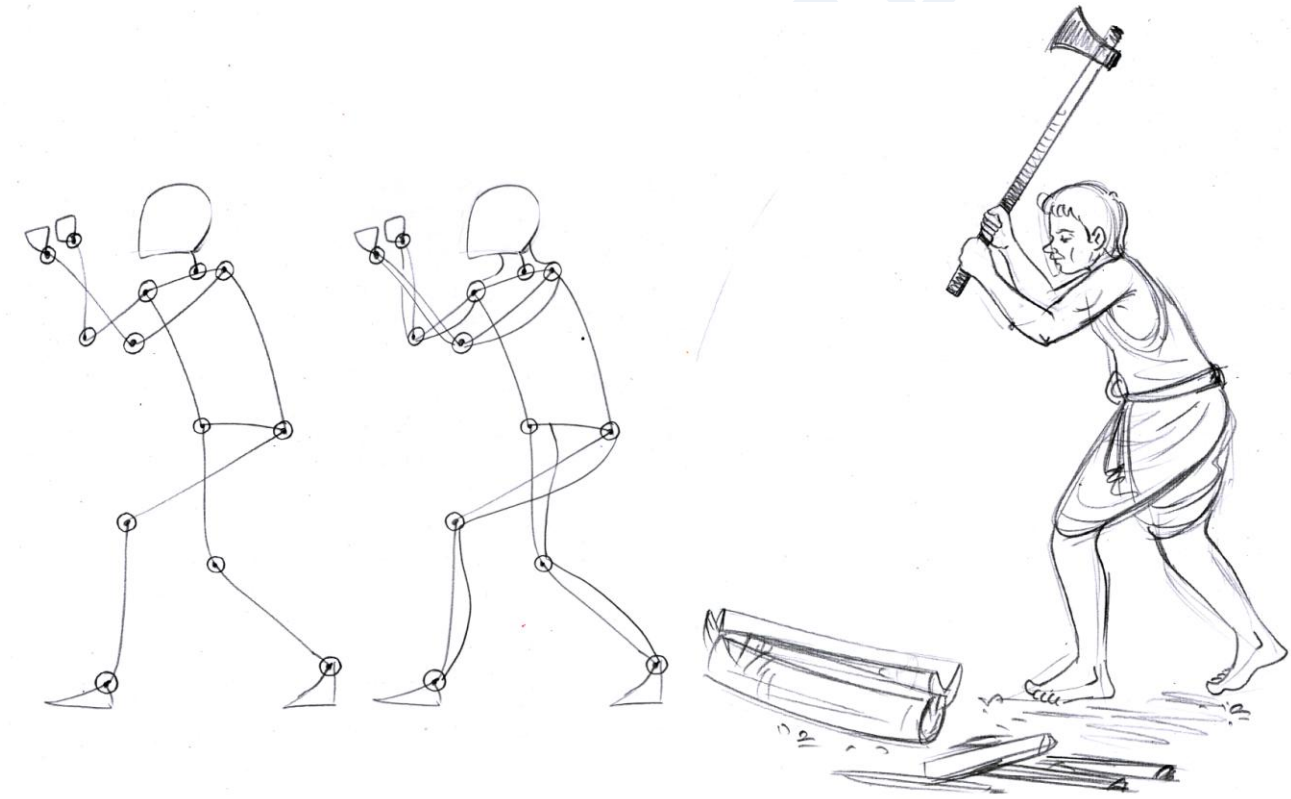
Fig. 106: Steps in quick sketching.

In the above image we can see how the lines are being constructed in order to have the action or activities of three human. Initially through lines try to establish the basic structure of the objects (human). One has to do it very spontaneously and quickly to capture the action of the subject e.g. The first figure is in running movement and the second one is fishing with a fishing rod and the third one is standing with a relaxed mood. Once you complete sketching the subject, you can develop a good detail drawing out of this sketch by finishing the contour line of the subject. Through sketch the designer or artist capture the image as quickly as possible because the subject may change their posture any time. Therefore, before

doing a detail drawing one must capture the required image through sketches quickly so, it is important to practice how to sketch well within a short time. Another good process of sketching

Wire frame sketching:

Explaining here is that first you identify every joints of the human body like shoulder, elbow, knee etc. Initially you draw a wire frame of the body along with various joints with the help of small circle to spot them out for your sketch see the fig.107a, b, c, a man is in action and how his whole body and joints are bending according to his body posture. Now you find out the various joints and mark them with small dots or circle, after this step try to develop the muscles of the body like showing in fig.107(a) once you develop muscles of the whole body, put on cloth on that as fig.107 (a). same way showing few more sketches for your easy understanding fig.107 (b, c).



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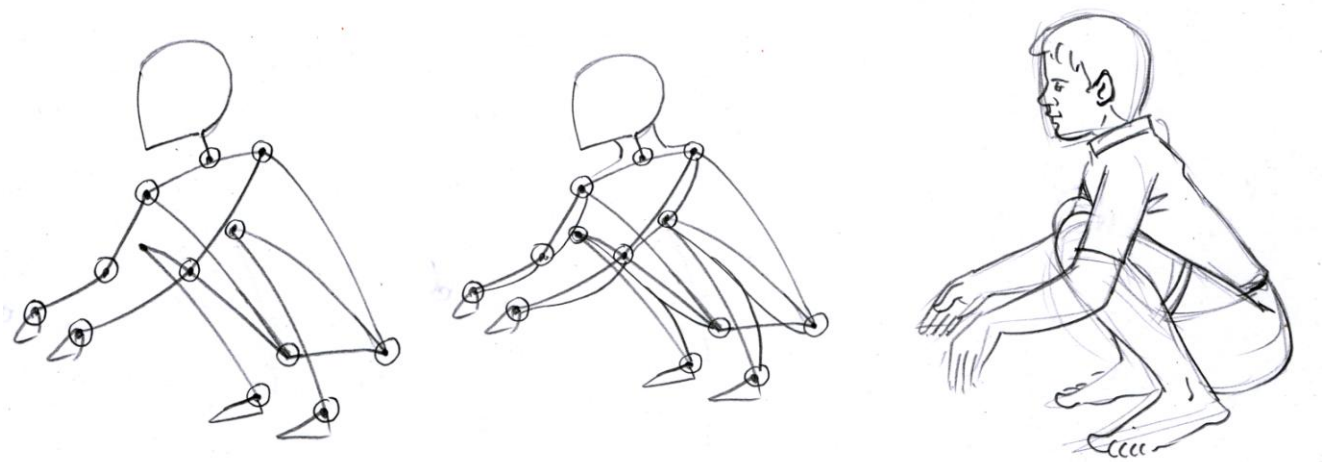

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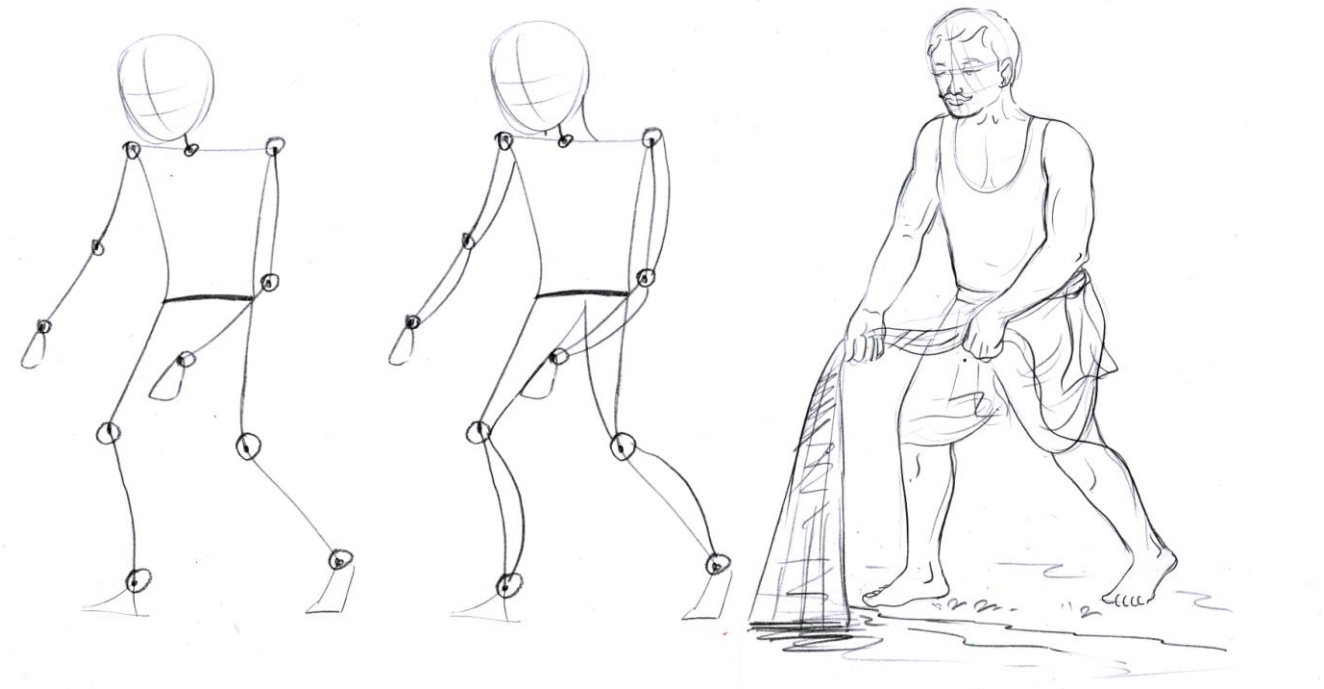


c

Fig. 107 a, b, c: Wire frame in quick sketching.

Spiral line sketching:

The process of doing good sketching through spiral lines in order to understand the basic anatomical structure of the subject as shown fig.108 through this process it is easy to depict even the 3 dimensional

effect of the subject matter. Left side of the image showing how one should practice spiral lines in pencils which are like a spiral wire frame of human figure.

Fig. 108: Spiral line sketching

Lecture 3

In the example fig109 for another process of a quick sketching method through which you can draw a proportionate and accurate sketch in a short time. Here showing a wall clock as our subject. First you have to measure the object's width by a pencil as showing bellow. Remember it does not have mathematical calculation but it gives a correct visual proportion by using pencil by which you are going to draw the object. When you get the measurement of the width (A and B) put a mark there with your thumb finger, and now again you measure the length of the object by the measure of the width of the object (A and B) and find out till how many times you need to measure the length based on the width size. By measuring this way we found that the length of the object is two times more than width size (D, E and E, F) that means the length ratio is 1:3 (a b: c d, d e and e, f) see the fig. 109.

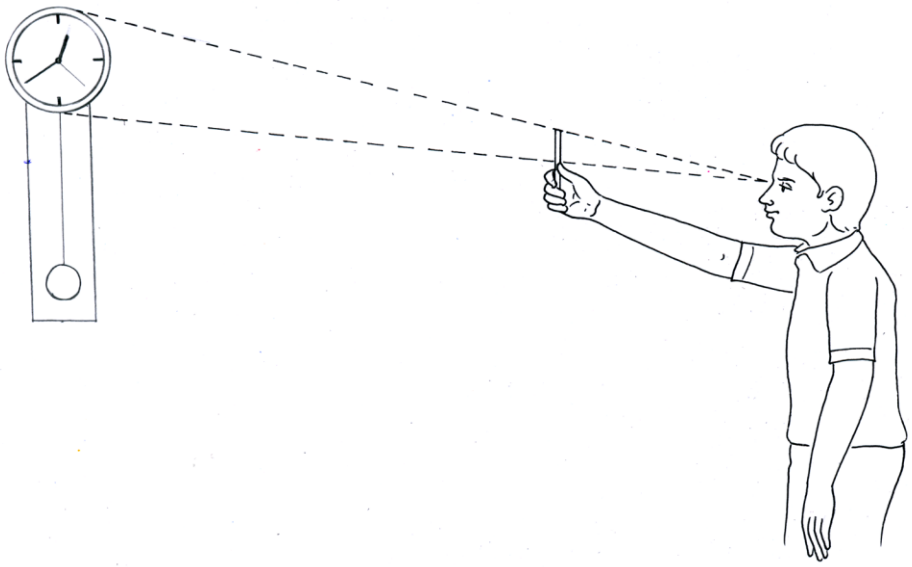


Fig. 109: Spiral line sketching:

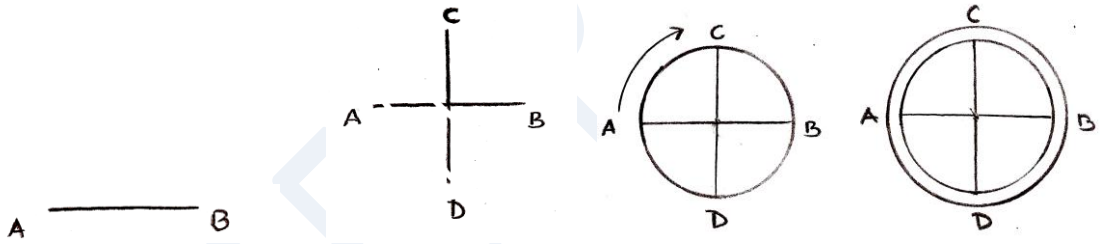


Fig.110(a):Proportion ratio of an object (wall clock)

In the illustration showing various steps of the process to understand the proportion ratio. This process gives a very proportionate ratio of any object. It has been showed in fig. 110 how a wall clock can be drawn proportionately just calculating the measure by pencil tip without any mathematical calculation.

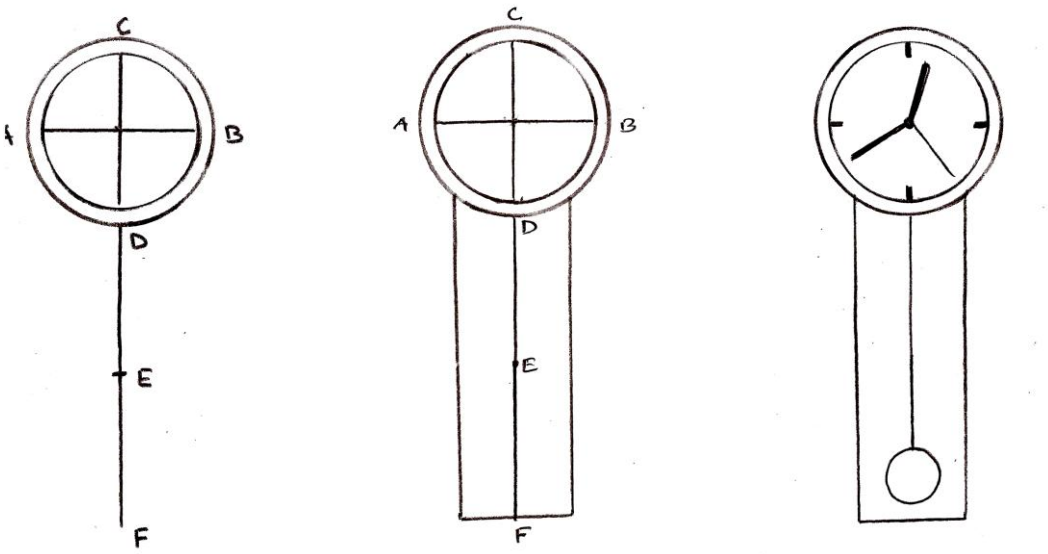


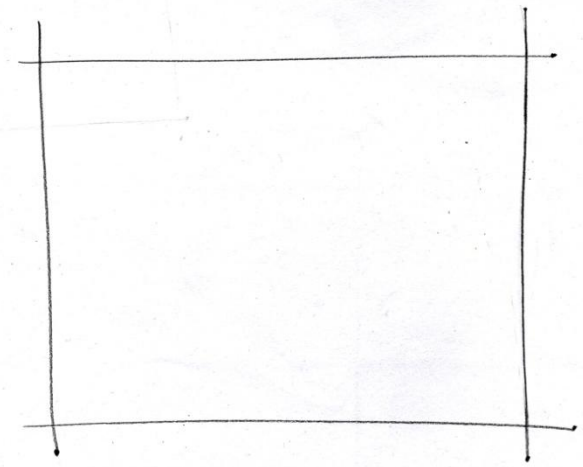
Fig.110(b): Proportion ratio of an object (wall clock)

Question & Answer

Module 7

1) Composition framing showing in figure 104. Referring the same draw a different composition format for a landscape layout.

- See lecture 1, and see the illustration given bellow



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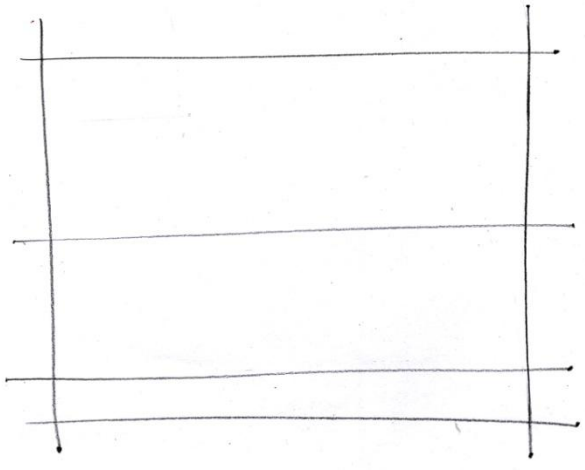

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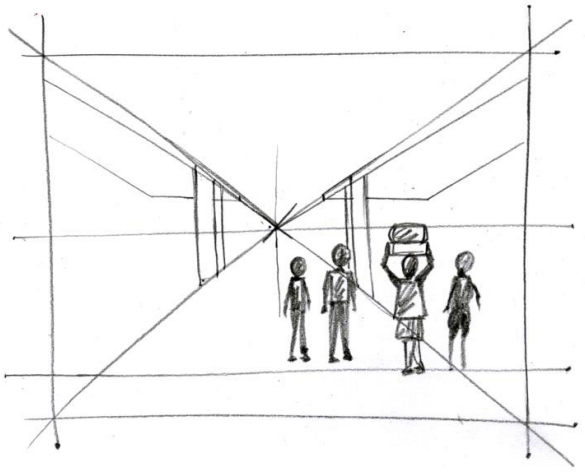

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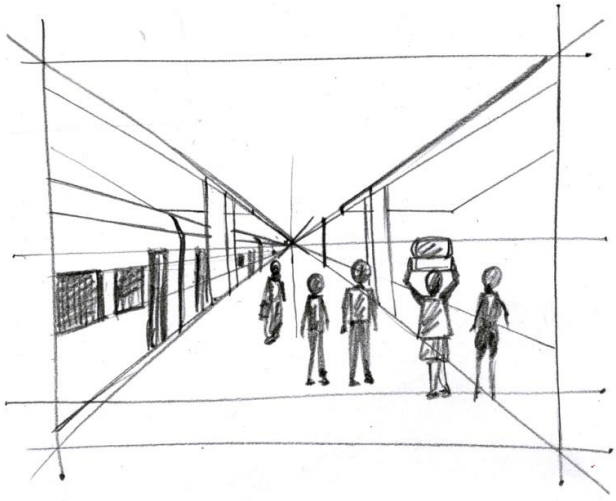

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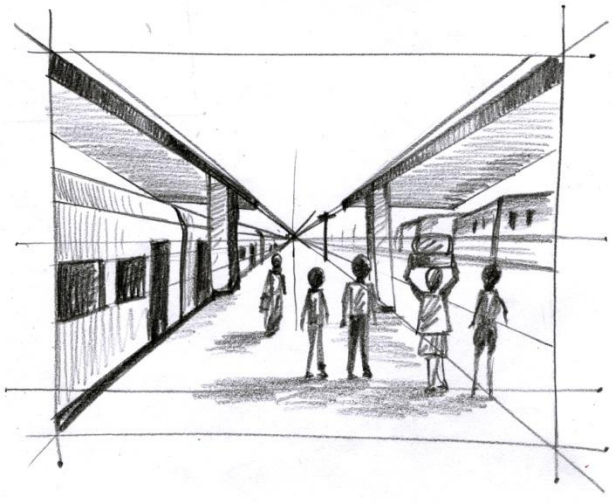

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2) How you develop a wire, spiral frame quick sketching? Do an illustration.

- See lecture 2 , and see the illustration given bellow