

Student: _____ Period: _____ Date: _____

Beginning Drawing – An Introduction to Cross Contour Lines

Supplies:

Sketchbook
Shell for still life

2B and 4B Pencils
Black felt tip pens

11"x14" drawing paper

Elements of Art

- **Line** – A path traced by a moving point or a series of points, with a beginning and an end, or two end points. A conceptual line has length but no breadth. Line as form as both length and a breadth. Line also forms the border of a place.
- **Shape** – The characteristics of a line or a plane
- **Form** – Any visual entity comprising all the visual elements of shape, size, color, and texture, suggesting embodying plane or volume.
- **Value** – refers to light and dark areas. Value depends on how much light a surface reflects.

Cross-Contour Lines describe an object's horizontal or cross-contours, rather than its vertical edge. They emphasize an object's volume or 3 dimensionality. Henry Moore's air-raid shelter drawings are excellent examples of this technique. The lines move horizontally from one side of the form to the other side, rather than up and down. In thinking about cross contour line, imagine that the line is a thread that wraps the rock horizontally, encasing its mass. Cross contour lines bend and curve as they go around the form to show volume. If they were to go straight across the form it the piece would appear 2 dimensional.



Henry Moore,
Row of Sleepers, 1941

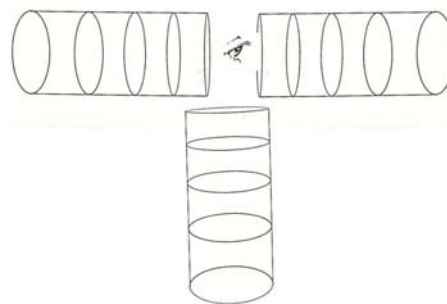


*Cross contour drawing of
rock forms with pattern*

Implied Line: A line that stops and picks up again. The viewer conceptually fills the breaks.

Elliptical Perspective:

This transparent cylinder is divided into 4 sections that are parallel to each other. Note how the elliptical shapes that define each section become rounder as they get farther away from your eye level.



The Joy of Drawing by Bill Martin

Part One: 4 sketches

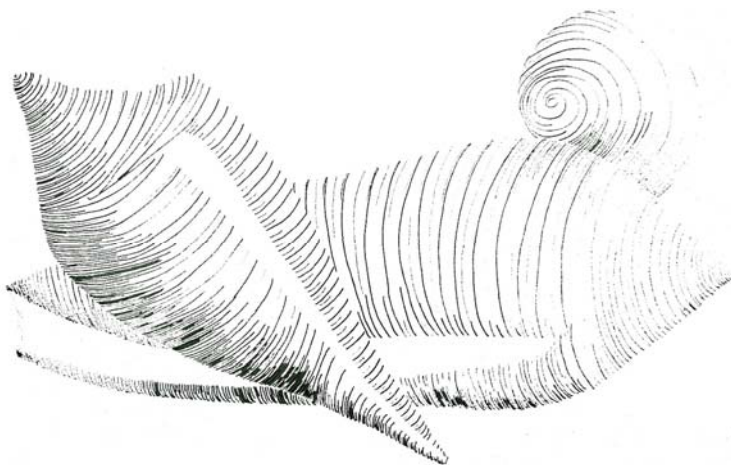
This lesson is designed to help you see and use cross contour lines in building the illusion of 3 dimensional forms and light source.

Use 4 sheets of 8.5" x 11 " drawing paper and a #2 pencil.

1. Study and work from the two shells you have been provided make 4 cross contour sketches
2. Enlarge your forms to fill the format (page)
3. Create engaging positive and negative shapes
4. Observe the shell's cross-contours and indicate accurately its undulating shape. The surface is rounded use rounded lines.
5. Many of the shells have distinct cross contour lines you may use as a guide, other areas will need you to creatively interpret the form.
6. Vary the pressure on your pencil, lines will be wider and closer together on the shaded side of the form. A high light is a total reflection and may be drawn as gaps in the cross contour lines.
7. Horizontal cross contour lines above your eye level will curve down and lines below will curve up. Similar rules apply to vertical lines to the right and left of the viewer.
8. Use a #2 pencil to lightly draw the contour lines of your still life. These lines need to be erased so draw them very lightly.
9. Use smooth and flowing lines
10. Avoid simply outlining the form

Sketch 1 – 1 shell	Sketch 2 – the other shell	Two shells together overlapping	Two shells together overlapping in a different position

5 points per study = 20 points possible



Part II – The final Cross Contour and Pattern Gradation Drawing

Objective: The subject of the final drawing will be a still life of 2+ overlapping shell forms with a pattern gradation background. The shell forms will use a cross contour line to depict volume and a distinct light source. Final work completed in black ink on white paper.

Below Eye Level View Point

When the viewer is looking at the object from below their eye level, the base of the objects and the objects in back appear higher on the picture plane. The horizon line will appear to have moved up in the background.

Composition:

- Closed composition - the subject fills the picture plane without going over the edges
- Open composition – the shapes expanding beyond the edges of your page
- The negative space should be a dynamic part of the composition.

Sketch Directions Steps:

1. Arrange your still life taking both positive and negative space into consideration.
2. Draw for the foreground to the background.
3. Keep your contour lines very light, they will be erased after inking is complete to create implied lines at shape edges.
4. Most of our shapes are rounded and will curve in an elliptical perspective, see page
5. Establish a light source: highlights, medium values, shadows and cast shadows will all vary depending on their orientation to the light source. The stronger your contrast, the greater the illusion of 3 dimensionality.
6. Your line width will vary according to the value you are trying to create, a darker area will use a fatter line or lines that are closer together, blocking out the light of the paper
7. Use pattern gradations to fill the background space. Lines and shapes will become thinner or smaller as they move away from the viewer. Light values will change according to their relationship to the light source.
8. The pattern gradation may be loosely interpreted, and should complement, rather than compete with the subjects in the drawing.
9. Erase all pencil lines, sign your work in the lower right hand corner, and label the back neatly with your name, period and date.