**COLOR LINE DRAWING**

**Objective:** This assignment will further develop the relationship between looking, feeling, and drawing. You want to create continuity in the looking/drawing process by having as small a gap as possible between looking at an object, making a decision, and responding with a line. It is important to LOOKDRAWLOOKDRAW and try to keep the pencil moving whilst looking.

**Materials:**

A fruit/vegetable of your choice

18” x 24” sheet of drawing paper

2 colored pencils (pick a color scheme – darker colors are best as colors like yellow can be difficult to see)

**Process:**

Arrange yourself, your easel and your drawing pad so that your drawing and your fruit are side by side in your field of vision, as close to each other as possible. You want to be able to just move your eyes in a LOOKDRAWLOOKDRAW continuum between the object and your drawing.

1. Select your fruit/vegetable, determine a consistent point of view, and consider your lighting.
2. Position yourself, your easel and drawing paper, and your fruit/vegetable to reduce the “memory gap”. If you are right-handed it may be easier to place your fruit to the left of your easel.
3. Position your easel so that at one step back, you can see both the object and your drawing paper simultaneously without moving your head.
4. Look more at the still life than at your drawing, and only look at your drawing to make sure you are drawing in the right place. Try to split the looking between the object and your drawing.
5. When drawing, keep looking at your fruit/vegetable and feel the mark as you make it. Make a contour line drawing of your fruit/vegetable. Trace the details of your fruit/vegetable (no shading!) and where there are areas of highlight and shadow draw a line around them. Alter the weight of your line – areas of highlight will have a lighter sensibility and areas of shadow will have a heavier sensibility. This, along with a heightened awareness of the object through careful looking, will give you a “sensitive line.” Alter your use of the 2 colored pencils to provide variety.
6. Don’t draw too fast – draw in a slow and searching way and keep in touch with the pace of your looking.
7. Let the line meander as it explores and discovers – from the outer contours to the inner shapes and forms.
8. After drawing the fruit/vegetable once alter it by peeling, breaking, or cutting it to create a new reference to build upon your composition. Repeat steps 4-7 on the same piece of paper. Think about your perspective and composition and decided how to incorporate the new reference to believably exist and balance within your current composition. Begin drawing the altered still life on the same sheet of paper. It can be composed, layered or superimposed on your existing drawing. Change the scale or angle to help solve this compositional puzzle. Perhaps it is cropped by the edge of the page.
9. Continue to alter the organic material and add to your composition until you have achieved a thoughtful, well balanced, and composed drawing.

