

## Beginning Drawing Class - Online Homework Assignment, Master Copy Drawing

### Project Description:

Choose a master copy image from the class notes website, [www.dawnsartnotes.com](http://www.dawnsartnotes.com). Copy the drawing as closely as you can, using graphite and pen on white drawing paper or bristol. (Approximate size of your copy drawing: 8.5" x 11") (Make sure the copy drawing is proportional to the original image. Ex. If the original drawing was 12" x 12", then your copy drawing could be approx. 8" x 8")

Begin by watching the Master Copy drawing demo: (enter the class password)

<https://vimeo.com/404806860>

**Materials:** Bristol paper, (cut to approx. 9" x 12"), or your white 18" x 24" drawing paper, HB graphite pencil, 18" ruler, fine point black pen

### Project Details:

Print out your master copy image on a sheet of 8.5" x 11" paper. If you want, you can grid the image, to help with developing proportions (watch the video for instructions on how to grid and transfer an image.) Do your underdrawing in graphite, separating the light and shadow masses using line. After you have completed your underdrawing, begin to develop the values (ex. using hatching, cross-hatching, etc), trying to copy the original image as closely as you can. Once you have finished developing the values using your black pen, erase your graphite underdrawing.

Project Objectives: To think about how artists throughout history have understood and used line direction, line spacing, and cross-contour drawing to develop value and form / structure.

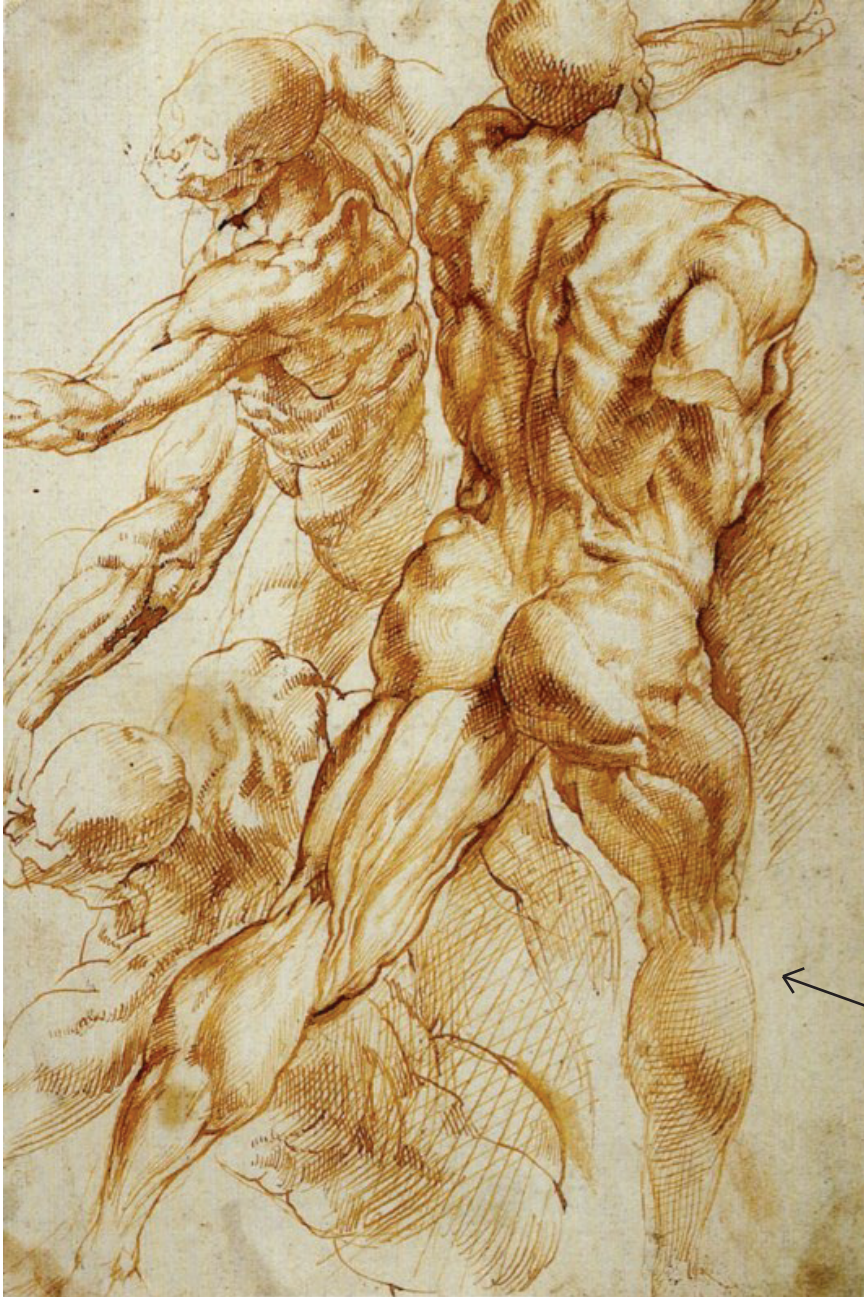


visit [www.dawnsartnotes.com](http://www.dawnsartnotes.com) to select your master copy image  
<http://www.dawnsartnotes.com/master-drawings.html>



# HATCHING

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**Hatching** - Shading or filling in with finely spaced parallel lines.

**Cross Hatching** - When more sets of parallel lines are drawn criss-cross over the first set.

In the drawing to the left by Peter Paul Rubens, you can clearly see that the value and light logic has been created primarily with the use of hatching and cross hatching.

When you are building the value range with hatching there are some things to always be aware of:

**1.** The hatching lines should not be drawn arbitrarily. If you apply your marks randomly they can actually work against the solidity of the drawing.

Your hatching marks, whether they are done with a single hatching approach or in cross hatching, should follow the form of the subject.

Look at the way Rubens built the form of the calf muscle to the left. Every mark is clearly describing the turning of the muscle from back to side.

**2.** Make sure to give your hatch marks variation in their line weight. As an area moves from the shadow towards the light, your lines should vary from heavier to lighter. Study the Rubens drawing and the Rembrandt etching on the other page. Notice the variation in line weight from the shadow into the light.