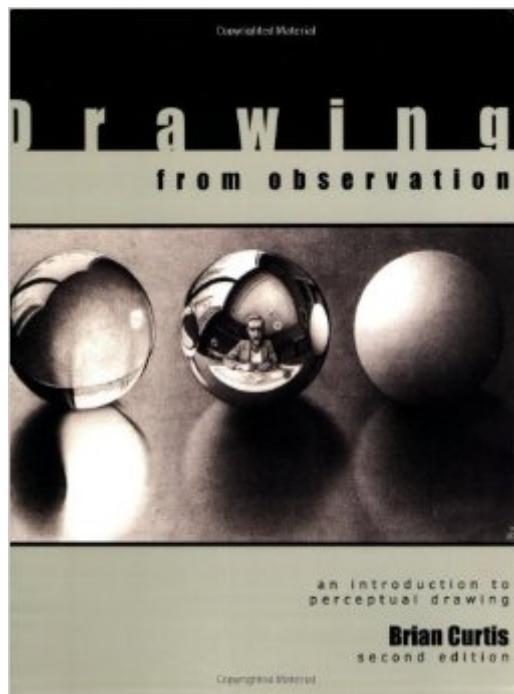


The book was found

Drawing From Observation: An Introduction To Perceptual Drawing



Synopsis

Perceptual drawing, in which one renders the physical world as it appears to an observer, is the focus of this new text for the introductory drawing course. With an emphasis on progressive skill development, Drawing from Observation offers a balanced mix of hands-on technique and perceptual theory while making a compelling argument for the long-term value of studying perception-based drawing.

Book Information

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Customer Reviews

This is a highly informative book about observational drawing. One of the recurring themes is the distinction between what you see (percepts) and what you know (concepts). â œThere is meaningful conflict between what is perceived (convergence of parallel tracks) and our traditional rational understanding (Euclidâ™s theorem that parallel lines never meet)â | To prevent your concepts from distorting your perceptions you must record the proportion you see, not the proportion you know.â •The initial step is called intuitive gesture, â œa quick, all-encompassing, simultaneous overview of the wholeness of forms and their relationship in space. It is energetic, flexible, nonlinear, nonspecific, intuitive, and constantly open to adjustmentâ | An intuitive gesture is a progressive process of perception, evaluation, correction, and reevaluation. You must be prepared to continuously make adjustments to your gesture drawing. You need to stay â "looseâ™ and resist the tendency to define emerging shapes and to fixate on details at the beginning stages. When you start with a recognizable shape of an object, it is most frequently based more on what you think than on what you see.â •The author explains a method to check the accuracy of a drawing

by imagining a grid in front of the picture plane. By holding up a straight edge, you can compare the placement of objects with the x,y coordinates of the Mondrian grid lines. à œIntuitive gesture first. Mondrian second.à •Another clever technique is to use an imaginary clock to measure angles. If you observe a receding edge lining up with 2 oâ™clock, you then draw a line consistent with that angle. Itâ™s easy to understand that if the subject moves, it will throw off the drawing.

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