

Course: **Creating a Visual Language**

Pen Applications and Drawing Approaches

Tutor: **David Braun**

Time: Monday mornings from 9.30am to 12.00pm  
Cost: \$90 Class code: M2.

Class Dates:

Mondays March 26  
April 9, 16, 23 & 30

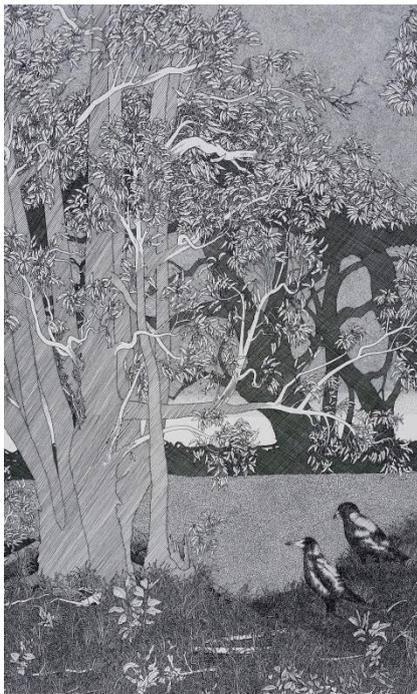
There will be five three hour classes instead of six two and a half hour classes.

## Course Description

All visual art is intrinsically a communication device designed to engage the viewer.

One of the key goals that artists aspire to develop is the ability to create imagery which demonstrates an individual style and approach.

Instrumental in achieving this is developing the habit of thinking in a range of creative ways, so the imagery created is more powerful.



## Approach

**Each Week** we will participate in a range of drawing activities designed to develop different responses to a range of challenges.

Basically, the goal is to question preconceptions, explore alternative approaches, and understand how to overcome existing boundaries in thinking.

This creative process will include:

- ...experimenting with variations
- ...exploring and challenging a range of different solutions
- ...changing perspectives
- ...refining ideas to incorporate feedback

We will then use these creative experiences to develop a critical thinking approach to the development of our artistic work.

The aim is to enhance your ability to objectively evaluate your own work, look for ways to do something new, and challenge yourself by demonstrating a willingness to explore other possibilities.

For more details and a list of materials you will need, please refer to the following pages.

## About David Braun

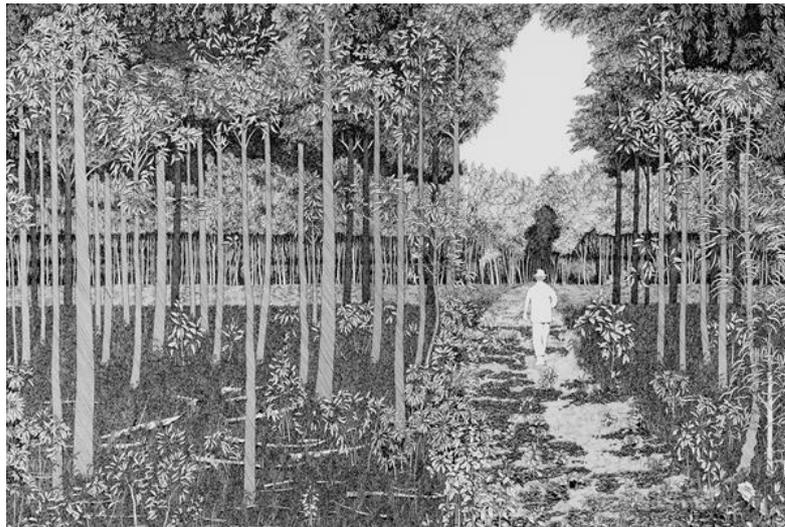
David has several degrees in fine art and design, and over 40 years teaching experience at the tertiary and post-secondary level. His exhibition record includes 17 solo exhibitions and participation in over 150 group exhibitions.

He has had commendations from the Australian Guild of Realist Artists, Victorian Artists Society, and the Royal Art Society of New South Wales. Currently, he is a member of the Royal South Australian Society of Art, and Artist's Voice.

## Artist Statement

The search for ways to express an individual approach has been in the forefront of my personal artistic development for years. I have striven to find a way of creating a personal vision that expresses the complexities found in the environment surrounding me.

My work is referential in nature and can be seen as reminiscent of the Australian tradition in visual art which attempts to capture the spirit of the land.



The approach I take when working with people who wish to be inspired and create innovative imagery, is to expose them to ideas that generate a range of possibilities.

The goal is not just to create imagery - but to develop a signature style which identifies their own personal work and makes it distinct and original.

An individualistic approach has, within its core, particular elements that personalise the communication but can still engage an audience. This requires not just skill, but an understanding of how to express oneself, and create work that stands out.

So, my approach is to aim to inspire and engage the participant, extend their abilities, and help them develop a way of producing work that is distinctive.

I have been given the nickname of '88', which came about because my signature of 'db' formed an 88, which seemed to just catch on.

My work can be seen on my website at [www.rw88.com.au](http://www.rw88.com.au)

### Materials List

1. A good quality Sketch Book (size A4 or larger);
2. A pad of good quality drawing paper, A4 or larger. Try to get the acid free stuff which won't turn yellow over the next few years.
3. Cheap pad of tracing paper, size A4, usually available at discount shops.
4. Pens. There are some very nice and expensive pens available for drawing. I tend to purchase Uni-ball (eye) fine point Black pens in an 8 pen pack, which costs about \$15, and that usually lasts me about a half a year.

Students do have the option of going the next step and using a Rotring rapidograph pen, which is what I use to do my major work. I use size .25. They start around \$70 for the individual pen and then \$30 for a set of 3 ink replacement cartridges. Because of the cost, someone just starting might prefer to stick with the Uni-ball.

5. Staedtler or similar drawing pencils, H, and 6H.
6. Pencil sharpeners and erasers.
7. Masking tape.

### Course Outline

#### Week One

After several creative process exercises, the group will work on a number of projects, covering:

- 1. Everything Starts with the Sketch**
  - a. Reasons for sketching
  - b. Seeing for dramatic sketching
  - c. Determining format
  - d. Types of sketching approaches
  - e. Edge control
  - f. How Important is negative space
- 2. Object Drawing**
  - a. Types of composition
  - b. Determining direction of light
  - c. Establishing tone
  - d. Playing with edge control
- 3. Repeating image experimenting with:**
  - a. Open composition

- b. Open tonal sketching
- c. Meandering line approaches
- d. Range of techniques to create impact

**4. Contour drawing applications**

- a. Scale and proportion
- b. Dropping verticals and horizontals
- c. Creating drama in the work.

## Week Two

After reviewing the work covered in lesson one, we will proceed to a number of creative process drawing exercises. The group then will cover the following:

**1. The four approaches to sketching accurately**

- a. Contour
- b. Mass
- c. Negative forms
- d. Reference point approach

**2. Tones, half tones, and shadows**

**3. Sight size method of drawing.**

**4. Ellipses**

## Week Three

After reviewing the work covered in lesson two, we will do a number of creative process drawing exercises. We will look at:

**1. Drawing simple objects to include:**

- a. Working out what's right and what's wrong
- b. Improving the object
- c. Experimenting with object to include rhythm
- d. Working from rough sketch, reinforcing line work, composition and depth

**2. Drawing more complex objects:**

- a. Working out what's right and what's wrong
- b. Improving the objects
- c. Experimenting with objects to include rhythm
- d. Working from rough sketch, reinforcing line work, composition and depth

**3. Looking at different drawing styles:**

- a. Gesture approaches
- b. Continuous line
- c. Posterization
- d. Overlaying techniques
- e. Cross hatching approaches
- f. Stipple

- g. Modulated Line
- h. Directional line approaches
- i. Rhythmic drawing
- j. Notan

## Week Four

After reviewing the work covered in lesson three, we will proceed to creative process drawing exercises, and cover the following:

1. Composition and cropping
2. Counterpoint
3. Creating visual paths and vectors
4. Using perspective to create impact
  - a. One point perspective
  - b. Two point perspective
  - c. Three point perspective
  - d. Other ways of creating visual depth

## Week Five

After reviewing the work covered in lesson four, we will do a number of creative process drawing exercises and then will cover the following:

1. How line can make up contour
2. How line and tone can make up contour
3. Counterpoint
4. Advanced compositional approaches
  - a. Seven types of balance
  - b. The Law of Direction
  - c. Lines of continuity
  - d. Lines of relationship
  - e. Directional relationships
  - f. Vectors and hot spots
  - g. Stabilizing factors
  - h. Establishing a hierarchy of importance
5. Distance vs Space

## Week Six

After reviewing the work covered in lesson 5, and creative process drawing exercises, we cover:

- 1. Point of view**
  - a. Attitude
  - b. Differentiation
  - c. Context vs content
- 2. Dominant and subdominant forms**

- a. Determining focal point
  - b. Keeping light direction consistent
6. Review of the program's salient points
  7. How to produce a body of work for exhibition

## Enrolment

To check availability of places in the class, and to book your place, please contact our enrolments officer by email: [burnspaintenrol@gmail.com](mailto:burnspaintenrol@gmail.com)

To enrol in classes, you will need to be a member of the Burnside Painting Group.

Fees must be paid in full at least two weeks prior to the start of the term, by:

- Cheque, mailed to Burnside Painting Group, PO Box 27, Kensington Park SA 5068, or
- Electronic funds transfer (E.F.T.) B.S.B: 105073. Please provide your surname, then first initial and then class code eg JohnSE W3.

Annual membership fees (\$60) can be paid by EFT too.

## Location

Classes are held in the hall at 67 Bridge Street, Kensington.

