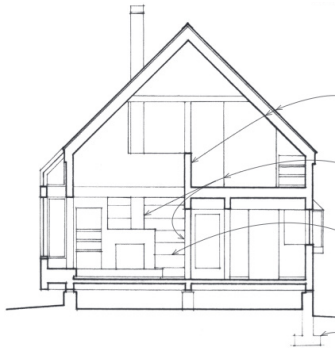
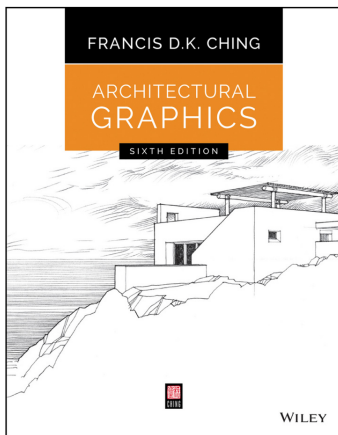


critical cyborg

ISSUE DATE _11/2/18 3.30pm
DUE DATE _11/5/18 1.30pm



Please refer to all the drawing conventions that you have been introduced to in 62.122. They are in the RTB Course Content. There are numerous scans from the reference books.

image Douglas Darden
Clinic for sleep disorders 1987

DELIVERABLES

Put up your drawings in CFA214 in animal groups ready for studio on Monday 11/5. Fix a separate sheet with dimensions behind the vellum drawing.

refining the nest drawing

In this exercise you are to continue to work on your current vellum nest drawings using architectural line-drawing conventions. The plan and vertical sections are conceptually CUTS through the objects you draw.

You should use at least three pencil hardnesses to achieve clear differentiation between solid lines which describe;

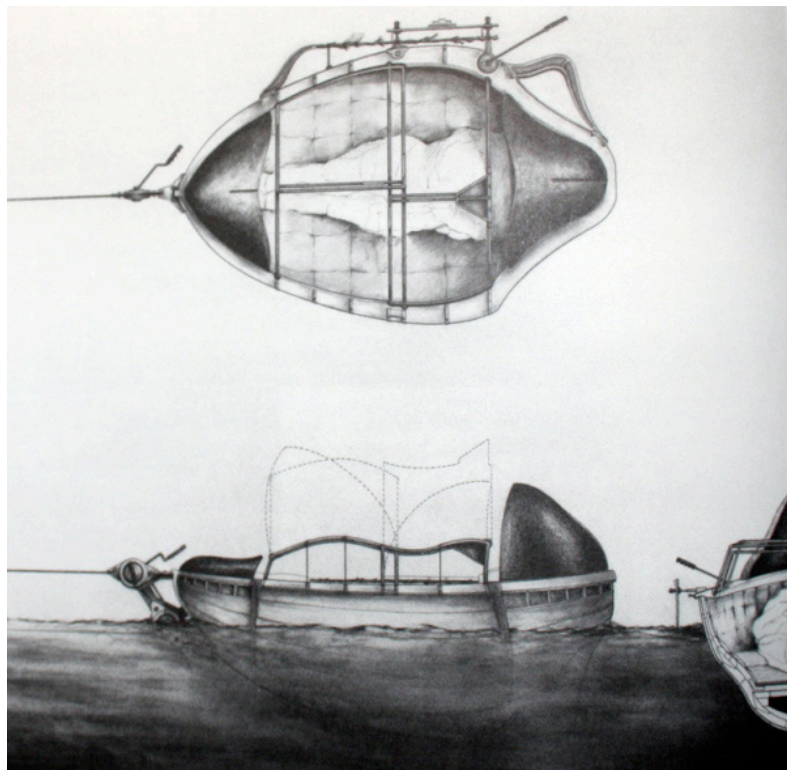
- the edge of material in section
- edges of material close to the section cut
- material edges in far distance

Dotted lines in differing patterns can describe;

- edges of objects behind the cut line (above or below)
- edges hidden behind other objects.

You will have agreed the size of your creature and the nest dimensions in discussion with your group. This is a full scale drawing. Dimensions will be useful information if in future it is scanned/reproduced and not at the drawing scale. Do not apply dimensions on the sheet but use another sheet as overlay to indicate dimensions, the section lines, the drawing titles. This second sheet should be pinned up underneath your drawing in studio on Monday.

Do not attempt material 'fill' in hatch or tone. Do not cast shadows or give materials tone. These next stages of drawing will be included in later refinements.



critical cyborg

ISSUE DATE _11/3/18 3.00pm
DUE DATE _11/5/18 1.30pm

refining the nest drawing pt 2

Talia Perry reiterates these instructions

I photoshopped a drawing someone else did of a beaver dam section to talk about a few issues we ran into yesterday.

Since I didn't make the original drawing, it's not a pure line drawing, there is some tone to show mud, but as we discussed the other day, a hatch is a symbolic and repeating pattern, so the drawing of the individual sticks within the dam and the reeds along the bank are OK.

The heaviest line on the page is the section cut line. Because the dam is made of sticks and mud, I chose to represent the darkest part as "solid" with a single continuous profile line, but added some little cuts of the stray sticks that might be sticking out near the edge (that's what those little circles/ellipses are). If you have a loosely packed nest or bed of twigs, you might consider defining each individual cut piece, as shown by the little circles.

The second heaviest lines should be the profile lines in elevation (e.g. the top of the bank beyond). Thought this doesn't have any dashed lines, an example would be to show the extent of a profile BEHIND the cut plane (e.g. the shape of the dam on the side this drawing does not show).

Contour lines in elevation would be the next heaviest (e.g. sticks within the dam that are not cut through might be counted as contours in this case). This doesn't show much in the way of depth, but consider varying weight slightly to show contours receding from the cut plane.

Notice that though I am cutting the section through the water, I've represented it very lightly, similar to an elevation contour line - the water is an element that moves/changes over time, so we don't want to give it the kind of weight and permanence of the other materials.

There is a similar light weighted line between the built beaver dam and the silty ground of the river - this is to signify a change in the material type within the section cut.

You might add detail (but not a symbolic hatch!) to further characterize the material composition within the section (e.g. the mud-packed "solid" stick construction of the dam), but these should be very light and should not distract from the rest of the section cut.

Animals, dimensions, titles etc. should all appear on a separate sheet BEHIND the vellum.

Also attached is a short selection from Ching's book, specifically defining different views and their relationships.

Additional tips we talked about: Cross corners all the way. No sprinkler lines. Keep your pencils sharp (and roll as you draw, especially for straight lines). Be consistent within your drawing.

Please read and refer to the attached file :
[wk2reading_ChingF_MultiviewDrawings.](#)

