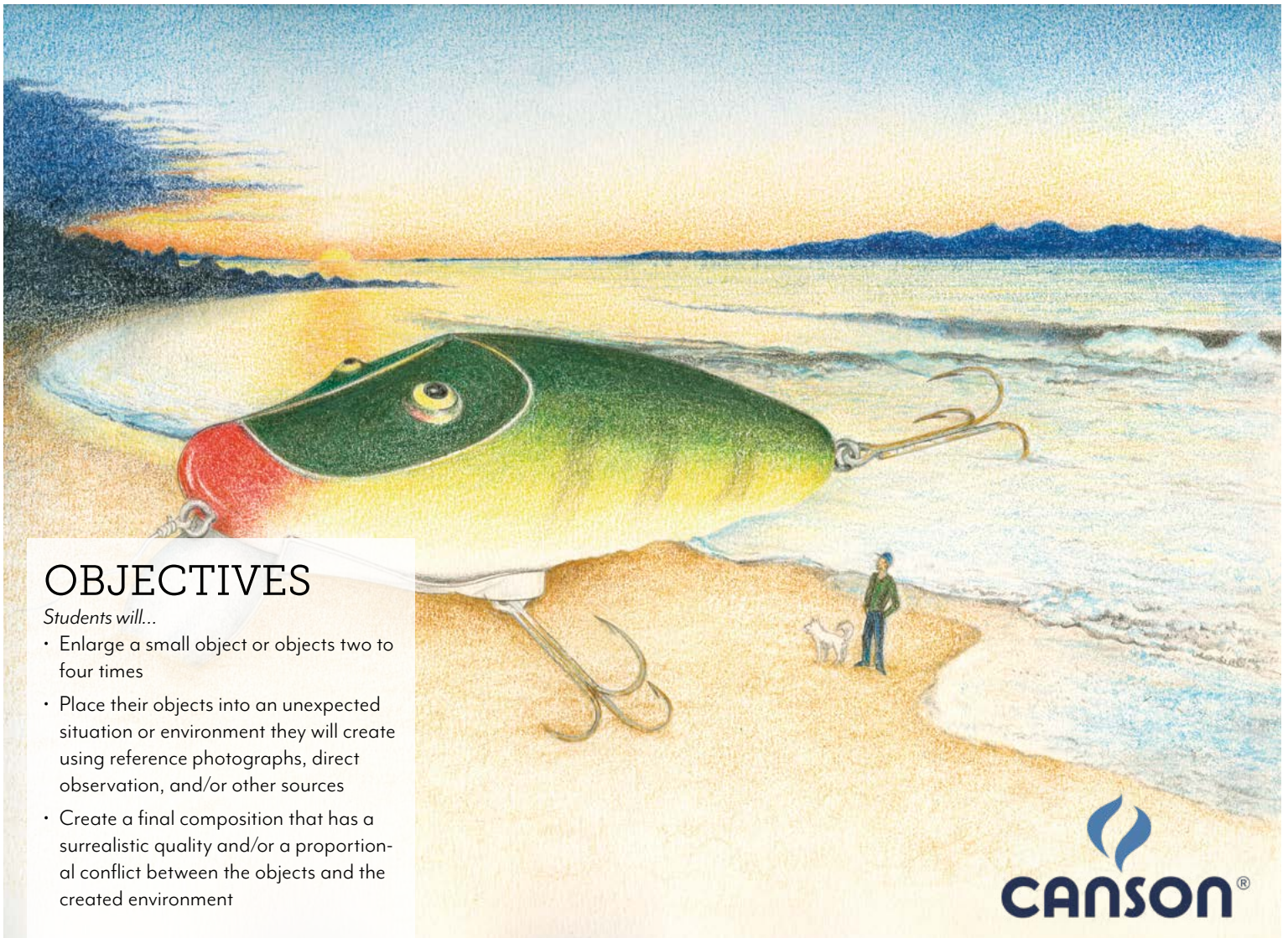


Macro Drawing with a Surrealistic Twist

Developed with Robert Hackbarth
Parker High School, Janesville, WI
Grades 9-12



OBJECTIVES

Students will...

- Enlarge a small object or objects two to four times
- Place their objects into an unexpected situation or environment they will create using reference photographs, direct observation, and/or other sources
- Create a final composition that has a surrealistic quality and/or a proportional conflict between the objects and the created environment

INTRODUCTION

Macro drawing is a great way to gain a new perspective on a small commonplace item. The artist selects an object and enlarges it two to four times. When placed into an unexpected environment, what is normally perceived as small might become quite large or vice versa, creating a surrealistic effect. This technique has been used by surrealistic artists and book illustrators to create unusual feelings of space and proportion in their compositions. For examples of this style of artwork, consult the books *Two Bad Ants* by Chris Van Allsburg, and *A Day with Wilbur Robinson* by William Joyce, or the painting *Personal Values* by Rene Magritte.

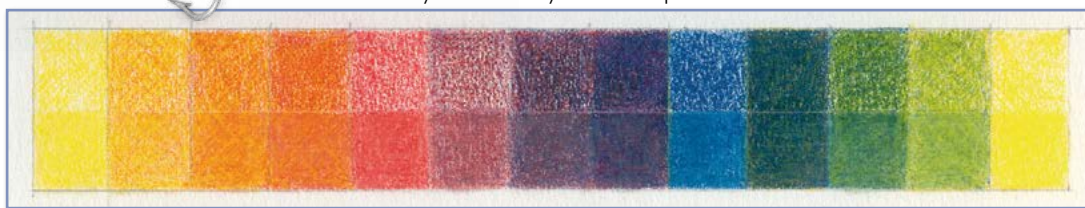


DIRECTIONS

1

Select an item to enlarge. Natural objects such as insects, small flowers, shells, and fossils work quite well. Manmade objects like circuitry, watch or clock gears, fishing lures, and small mechanical devices can be quite interesting.

Primary Color Study of Color Spectrum



Unburnished

Burnished

2

Have students practice mixing hues with the colored pencils. Start with primary colors only and create a color wheel, a spectrum of hues, value studies, or color mixing studies. Emphasize layering of several hues to create the final color desired.



Lines scratched into paper prior to adding color



Yellow, blue, and green overlay blend



Blue, red-violet, blue-violet overlay blend

3

After students have successfully solved the color mixing challenge, introduce a full range of colored pencil hues. Many hues will be available, but emphasize layering of these colored pencils as well. Thin white lines can be retained by scribing into the surface of the paper with a wooden stylus prior to adding color or by using an X-ACTO® knife to scratch away color.

4

Choose one of the following drawing processes and compose a preliminary drawing on newsprint.

a

Draw from a macro photograph of the object.

b

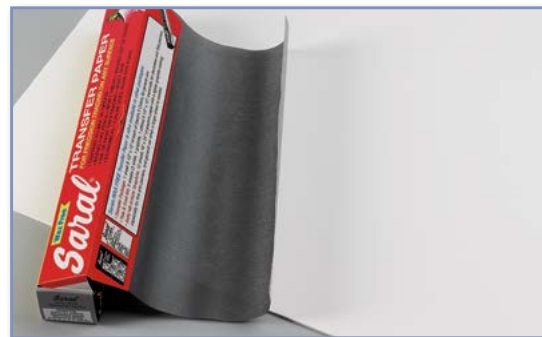
Grid directly on a photograph of the object using a ¼"-1" grid.

c

Draw from direct observation and/or use a magnifying glass.

5

Transfer the preliminary drawing onto Mi-Teintes® drawing paper using black or white Saral® transfer paper.



6

Determine highlights on the object. If white or cream papers are chosen, carefully draw the highlights onto the surface of the paper by using a wooden stylus or other hard-pointed object to press a relief into the paper. On darker-toned papers, the highlights can be drawn using lighter hues of colored pencil.



Light foundation base hues



Overlapping layers to create final lights, mid-tones, and shadows

7

Begin to add colored pencil marks to the drawing in three stages: lights, mid-tones, and shadows. Start with a light foundation of each hue to establish a base for additional colored pencil layers. Continue to add overlapping layers of colored pencil using a variety of hues to establish the final lights, mid-tones, and shadow areas of the drawing. Alter directions of the strokes and/or use a circular motion.

tips

- To create the greatest amount of detail, keep the colored pencils sharp by using an X-ACTO® knife, colored pencil sharpener, and/or sandpaper block.
- Protect the drawing with a sheet of paper to prevent smudging.
- For a smoother finish on specific objects in the drawing, use a colorless blender to push the pigment into the surface of the paper. Textured surfaces may not need to be blended.

8

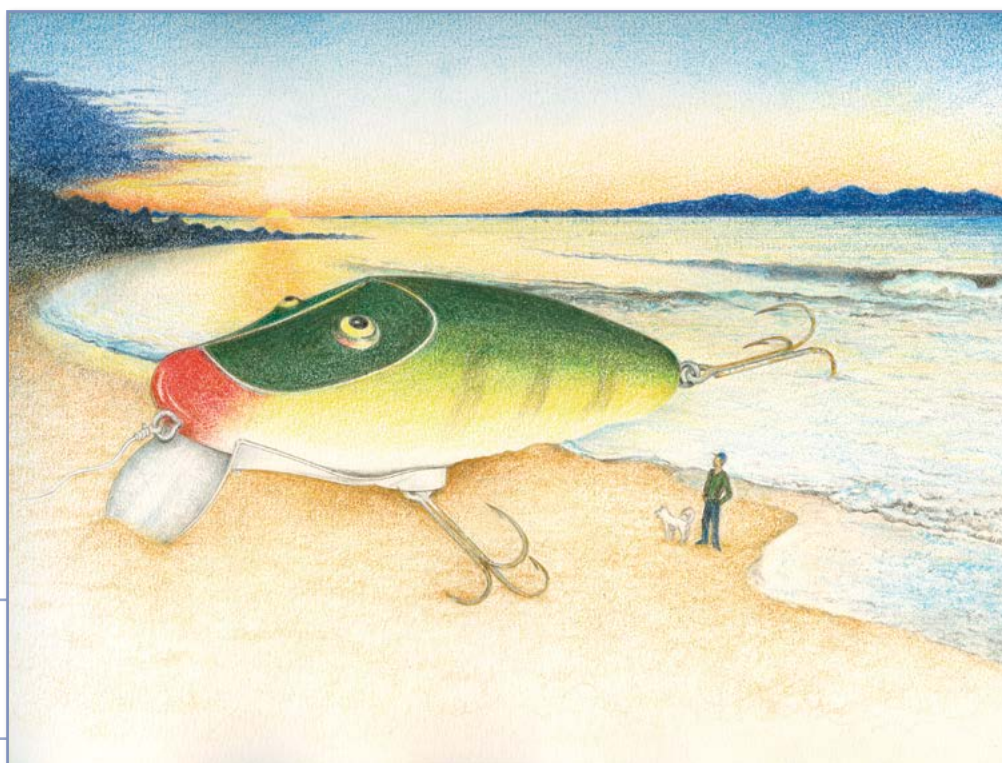
Carefully erase any smudges using a pink pearl eraser and an erasing shield. (White gum erasers tend to smear the colored pencil.)

9

Sharpen the edges on hard surfaces by using a very sharp 4H pencil and circle templates, rulers, and French curves. Blend into the colored pencil.

tip

While assessing the final drawing, squinting helps to identify areas of unequal color, blending, and shading.





MATERIALS

- Bruynzeel-Sakura® Design® Colored Pencils
Set of 12 — 9732814
Set of 24 — 9732815
Set of 48 — 9732816
- Canson® Mi-Teintes® White Paper, pkg. of 10, 19" x 25", 98 lb. — 9719974(A)
- Nasco/General's® Student Drafting Pencil, 4H, pkg. of 12 — 9715415(G)
- PaperMate® Pink Pearl™ Eraser, 2⅜" x ¾", Medium — 9701030
- Round Glass Magnifier, 3" dia. — SB16441
- Stylus Sticks, pkg. of 100 — 0900846
- Sandpaper Block, pkg. of 12 — 9702856
- X-ACTO® No. 1 Knife with No. 11 Blade — 9701147
- PRISMACOLOR® Premier® Colorless Blenders, box of 12 — 9715215
- General's® Little Red™ All-Art® Sharpener, set of 3 — 9726311
- Saral® Transfer Paper, black, 12" x 12 ft. — 9722550
- French Curves, set of 8 — 9701077
- Helix® Combo Circle Template — 9729550
- Erasing Shields



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