# REALITY TO ABSTRACT


1. Using a graphite pencil, draw an object as REALISTIC as you can.
   - Use the FULL RANGE OF VALUES to establish form from very dark to light.
   - DON'T LEAVE A HARD OUTLINE! Objects are defined more by value change than outlines.
   - Use interesting LINE QUALITY. For example, some solid lines, some broken, some light, some dark, some straight, some curved, etc.
   - Craftsmanship. Don't smudge, bend paper, wrinkle edges....be neat! Use a scrap of paper to rest your hand over — this will keep your initial shading as is without smearing with the heel of your hand.

2. You will recognize all of the original objects, but they will be starting to show:
   - FLATTENING – less perspective
   - SIMPLIFICATION – not so detailed
   - DISTORTION – create new shapes based on the original ones
   - STRONG VALUES – create more distinction between shapes based on the original ones
   - LINES – these tend to be more solid, less natural and expressive than STEP #1
   - ENLARGING – expand the shapes slightly to fill the space more
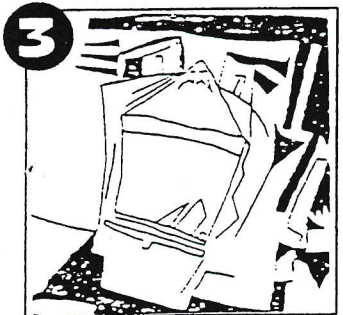
3. Continue to move to more abstract drawing by:
   - more ENLARGEMENT
   - INTRODUCE BACKGROUND LINES AND SHAPES – create simple lines or shapes to break up the white background
   - FRAGMENT YOUR OBJECTS – let the objects start to break apart and continue to flatten even more, losing more perspective
   - OBJECTS LESS RECOGNIZABLE – you should still be able to tell what the original objects were, but recognition should ALMOST be gone in this stage
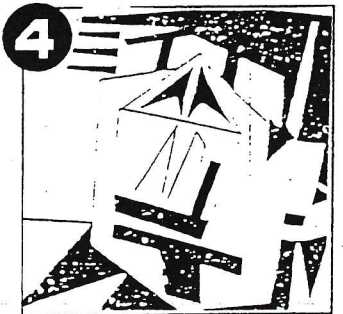
4. Refer to STEP #3 and some of the objectives mentioned in STEPS #2 and #3 and:
   - MORE DESIGN – LESS OBJECT ORIENTED – now your training in design takes over! Work more to flat design shapes, created by the influence of the original shapes (and the variations in STEPS #2 and #3)
   - BACKGROUND AND OBJECTS HAVE NEARLY THE SAME DEGREE OF IMPORTANCE
   - INTRODUCE GREATER VARIATIONS OF SHAPES – AND USE DESIGN TEXTURES TO BREAK UP THE FLAT SHAPES
   - REMEMBER VARIATION – avoid similar sizes, similar shapes, equal spacing, and keep a wide range of values
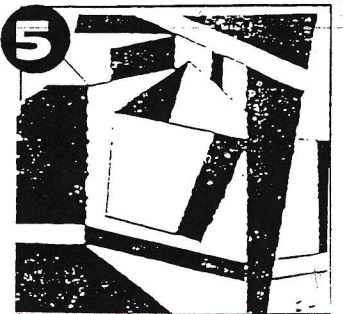
5. If you have met the objectives of this lesson, each drawing will have strongly influenced the next one – each gradually moving more to the abstract. The correct artistic definition of these final two drawings is NON-OBJECTIVE DRAWING, meaning less subject matter recognition. Any variation from what actually exists can be considered abstract. The ultimate abstraction of subject matter is a NON-OBJECTIVE composition.
   - CONSIDER ALL SHAPES EQUALLY – the shapes influenced by objects and those created in the background have equal importance now
   - FLAT – no perspective, all flat forms and shapes
   - VALUES – strong contrast, LINES – basically used to divide space and shapes
     SPACE – vary values and sizes of spaces to balance and harmonize your drawings
     TEXTURE – add variation to flat forms by suggesting some design textures

With the exception of the element of color, you are now working with the basic ELEMENTS OF ART. All art creations can be explained with the understanding of these basic "building blocks", regardless of whether the object (drawing, painting, sculpture, etc.) is real, abstract, or non-objective.