

Solution to "What and How to Draw" in Quick Sketch by Clay Sculpture

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Abstract: In the current context of examination-oriented education, quick sketch teaching in colleges and universities encounters many problems. Concerning how to solve such problems, this paper elaborates the purpose, significance and effective training methods of quick sketch teaching in the 3D modeling method by clay sculpture to focus on training abilities to observe, generalize, represent and quickly capture a shape structure, which is of practical significance in quick sketch teaching practice of colleges and universities.

1. Introduction

The current context of education oriented at college entrance examination has brought out many training institutions oriented at college entrance examination. Such training has also caused students to rely on some drawing techniques and highlight drawing effects while neglecting solid fundamental training. As a result, the current quick sketch shows the following problems:

1.1 Single stereotyped training and lack of fundamental training

Stereotyped practice, rote memorization, and superficial format of representation unify fine arts of various forms of arts. Students of the same class manifest the same form of representation and accord with each other in figure understanding and use of lines, light and shade, whose artistic individuality is eliminated. A teacher shows and students copy. Students lose their personal interest and shrewdness in spite of learning a little bit from the teacher.

1.2 Too much emphasis on the local than the global

Quick sketch training mostly starts from the local. It shows how to draw hair, clothes and shoes, which seems to be a practical teaching and learning method. As a result, students may take it for the purpose of quick sketch. They consider quick sketch to be concerned with proficiency in patterns but fail to realize that the most fundamental philosophy in quick sketch comprises a vivid image, accurate structure and vision communication as a whole.

1.3 Incorrect habits brought to colleges and universities teaching

Art examinees developed by stereotyped college entrance examination training bring all kinds of drawing styles and fixed techniques to universities and colleges. Though sketch in fundamental teaching in the freshman year promotes senior high school quick sketch in combination with basic training requirements in specialized courses instead of echoing senior high school training, many students in conventional thinking show their problems in specialized fundamental sketch and quick sketch teaching, who repeat their previous drawing techniques for being reluctant to change or confused about change. Hence, they need correcting in a more efficient way and thought, which will help diversify quick sketch to some extent.

2. Students' Deviation in Perception of Quick Sketch

In quick sketch training in class, students mostly draw a real model in front of them and think that it will work out if they draw the target in front of them as a landscape. They forget their target is vivid, forget their target has a soul and rhythm of shape change and forget, above all, the

movement of big pieces cause development. Instead, they merely remember hair, shoes, patterns and texture of clothes. As a result, they generally produce inaccurate shape models and make many mistakes in the treatment of a big shape. And what's worse, they are accustomed to such mistakes. Thus, such mistakes will definitely last if not fixed. And such a wrong situation must be corrected by some measures taken.

3. Nature and Significance of Quick Sketch

Quick sketch may be born with genes of vividness, simplicity, representation and quick record, which helps artists and designers collect data, experience and record life and capture details neglected by others at a moment.

3.1 Training students' observation ability

The observation ability refers to a painter's ability to deconstruct an image. For instance, artists and architects treat shabby houses and winding paths differently. Artists are concerned with aesthetics resulting from shape irregularity while architects may give thought to repair. Artists are supposed to have their own unique angle of observation. Similarly, those engaged in drawing are advised to have the observation ability distinct from the ordinary people.

Besides, the Chinese idiom of "dismembering an ox as skillfully as a butcher" is a great enlightenment. An ox seems to be an ox for others; whereas, from a butcher is standing, an ox is concerned with a skeleton and how to dismember. The idiom indicates that when facing an image, it is supposed to be regarding size and association relationship between pieces, which is just an essential modeling demand. Different observation methods lead to difference in the drawing ability. Hence, students need training to develop a correct observation ability, which is a major issue at the moment. First of all, importance should be attached to the relationship between big pieces, their ratios, and directions of movement--an impression in rhythm. Initially, a rough impression takes shape in one's mind, without which, one will draw at his/her disposal and certainly influence his/her drawing effects.

3.2 Training students' ability to make generalized representation

Ability of generalization: Human body is a pretty complicated shape. In order to grasp the key content and key shape to be represented and make drawings presentable and accurate in modeling in a short time, students are required to have the ability of generalization. Firstly, they need some abilities to observe and understand. If they make no observation, they will not know what the keys are. If they make no analysis, it will be hard for them to grasp essentials and methods to start with in drawing. And if they make no generalization, they will tend to start with the local, leading to drawings in fragmentation, disunity and disorder. Such drawings will have no focus or crucial method of representation and thus barely move their visitors at heart. Therefore, training on the ability of generalization is integrated training.

With regard to where generalization starts from, Mr. Bridgman gave an inspiring description by geometric pieces in a contrast diagram. In addition, the key is how to intuitively understand and grasp such a method which as a 3D and visible method available for repeated description can be easily accepted and grasped by students only in 3D clay sculpture. In such a 3D intuitive teaching method, students can better understand the method of generalization, which ought to be a beneficial teaching practice.

3.3 Training students' ability to quickly capture shape development

Quick sketch is different from sketch but is directly related to sketch. Ancient grotto painting has simple model, vivid and powerful means of depiction, rough lines, and unrestrained image, which can help understanding about the significance of posture and the inner relationship among some instant images and communicate a clear purposefulness. A careful revision is impossible as some phenomena and developments are a matter of moment, like a flash in the pan. One has no choice but depict developments, manners and rhythms as quickly as possible. As a result, it is necessary to

grasp the ability to treat something in a global view and understand the interaction among structures and virtual-real relationship among pieces. Though one may choose representation by lines or surfaces as his/her preference may be, he/she is required to do substantial observation and practice to correctly understand and grasp such an ability. It is hard for students to understand by reading interpretations in the book. In contrast, students will learn better and faster in the 3D format and 3D method combining both the abstract and intuitive.

4. Solution to How and What to Draw in Quick Sketch by Clay Sculpture

Students can be inspired to understand shaping methods by dynamic shaping in clay sculpture. For instance, Jurassic Park helps understand varieties and habits of dinosaurs. However, it will be not easy for humans on the earth to have a basic understanding the look of dinosaurs by lots of talk without the aid of pictures, films or TV series. Assuming text and archaeology did not exist, children would necessarily deem someone telling them about the life of ancient people as a fraud. As the saying goes, seeing is believing. By body structure of clay sculpture, students can repeatedly experience shape of big pieces in an intuitive way from all the angles and will be allured by body development at each angle and its resulting subtle change in vision to think and explore. Models, particularly those detachable and fabricated at will, can produce shape changes among big and small pieces whose interactions cause size and perspective illusions and form very interesting perceived shape structure and movement relations.

But how to help students actually experience and perceive shape constitution and movement principle by clay sculpture? A beauty is often described to have a face like peach blossom and legs like lotus root, which is a vivid metaphor in fact. By clay sculpture, students are shown how to segment surfaces, how to draw squares and rounds from the local to the global and from the global to the local, and metaphoric and real transitions. And students can experience the movement and relationship while being interpreted and manually making models on their own in class.

5. Summary

In conclusion, concerning all the bad habits of students who have experienced the college entrance examination, correct global observation and training on mode and method of thinking to make generalized representation are required in the current college quick sketch teaching to train students' abilities. In this aspect, development shaping of clay sculpture is used to inspire students to understand and shape and help them practice and experience and perceive the 3D space of shape, which is a very pragmatic teaching method favored by students in practice.

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