

Spring 2010 Ryman Arts  
Beginning Drawing  
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### **Introduction:**

Drawing is a search for form. Michelangelo wrote, “What the eye can see the hand can Draw.” The search for form involves learning to see, to observe, which are essential aspects of the drawing process. Discover the world around you as you fall in love with the process of drawing.

*“As you draw any subject-something you see, feel, or imagine-it is not enough to only render its shape, size, and position in space. You must also think of its intrinsic nature: its purpose, meaning, and how it feels to the touch. Know the texture, temperature, depth, and opacity of your subject. Imagine these qualities so strongly that you feel them in your mind and at your fingertips. Whatever the material-wood, silk, bone, metal, fire, or ice-you must actually feel it beneath your fingers as you draw. As your hand meets the paper to make a mark, it should be responding to the sensation and meaning of the subject it draws. If you can do this, your marks will become the subject on the paper. This is the alchemy of drawing.”*

*Sarah Simblet*

### **Objectives:**

Beginning drawing deals with the knowledge of line, form, structure, lighting, tone, texture, mass, space, perspective, composition and color, explored through a variety of challenging assignments using various media and disciplines. Class work will consist of demonstrations, critiques, with a focus on drawing in class and outside assignments. This process will aid the student to master essential drawing skills as well as develop and organize ideas, with an emphasis on individual mark making while exploring formal and innovative art concepts. Students will learn in class assignments and homework to analyze drawings of contemporary artists, master artists, and their own artwork. Topics of composition, value, line, texture, color, perspective, Chiaroscuro, various media, will be used while drawing still life, portraits, landscape and the human figure. The goal of the class is expansion of visual vocabulary to use as the student works towards a unique and individual artistic expression. **Edgar Degas wrote, “The secret is to follow the advice the masters give you in their work while doing something different from them.”** John Lincoln drew Degas. Degas drew Ingres (Degas owned 90 Ingres works), Ingres drew Reubens, Peter Paul Reubens drew Raphael, Raphael drew Michelangelo. Ingres said to Edgar Degas **“Draw lines, young man, many lines; from memory or from nature-it is in this way you will become a good artist.”**

### **Week One: January 30** *Composition and basic shape to form and volume*

Class introduction consists of a discussion and sharing of sketchbooks. Sketchbooks will be checked at the beginning of each month and are an important part of the class requirements. Demonstration of the basics of drawing using gesture and simplified shapes first and how even complex forms break down into simple shapes. Also composition basics. Class work is a drawing using gourds in a composition after analyzing form and

structure, and using previous drawing principals with the focus on lighting and a value chart and scale change.

*May I repeat what I told you here: treat nature by means of the cylinder, the sphere, the cone, everything brought into proper perspective so that each side of an object or a plane is directed towards a central point. Lines parallel to the horizon give breadth... lines perpendicular to this horizon give depth. But nature for us men is more depth than surface, whence the need to introduce into our light vibrations, represented by the reds and yellows, a sufficient amount of blueness to give the feel of air."* Paul Cézanne to Emile Bernard, 15 April 1904

*Homework:*

Homework is essential to the success of your experience as an artist in this class. Draw one or three objects or more objects that interest you. Observe the objects from different angles. Leonardo da Vinci made many of his drawings from three different angles. He wrote that was the way to see a subject completely. Using graphite, make at least 6 thumbnail (quick and small) sketches of different composition. Try to make the composition interesting, not clustered in the middle of the page, floating, or drawn all in a line. Experiment in creating depth by overlapping at least one object. Thumbnails are small quick sketches that give you a place to experiment quickly and organize ideas. Bring your thumbnails to show the class how you decided your final composition. Once you have decided upon a composition make your drawing on a full sheet of paper. Set up your still life with one strong light source to help you see the core shadow. Make sure the value is not similar but has some punch to it (dark to light). Also begin practice sheets of hatching and cross-hatching. \*\*Due February 6. Please put drawings on the wall when you arrive in class.

**Week Two: February 6:** *lighting, line, value plumb level*

Critique homework. Class participation is required, as it aids you in the presentation of ideas in front of people. When you arrive to class immediately post your homework on the board. Individual class drawings from selected assignments will be collected for your portfolio. Drawing from a still life using plumb and level (horizontal and vertical lines to find proportions).

**Homework:** Finish still life. Due February 13

**Week Three: February 13:** *Form to volume, composition, viewfinders* **Natural History Museum**

Critique of homework. Bring drawing boards to draw animals/bones in schematic sketches. At the museum we will bring our drawing boards and draw from the T Rex skeleton with concern for form and composition, value.

**Homework:** Finish skeleton. Due February 20

**Week Four: February 20: Natural History Museum**

Critique homework. Drawing from the Dioramas

**Homework:** Finish museum drawings

**Week Five: February 27 Perspective**

Critique homework. After drawing and discussing one and two point perspective we will draw inside hallways or outside buildings.

**Homework:** Finish drawings. Due March 6

**Week Six: March 6: Portraits from the inside out**

Critique homework. Before Portraits. Working with skulls, Planar head and mirrors for structure. Drawing the skull is the beginning of a head study self -portrait. Students will also draw a Planar head which will allow the understanding of spatial planes to create volume and lighting. Building your drawing from the inside out with the skull and understanding the planar analysis which is where form turns in space will strengthen your drawing skills. After a demonstration the students will draw with an emphasis on the overall form first, before going to detail. The basic planes of the skull will be drawn. Draw cross contours of the skull and objects that show cross contour. Study simple muscles and the facial features and how the shape of the skull allows you to recognize a person's likeness. The skull will then be drawn from imagination. Ways of drawing features will be shown. Various ways of measuring such as sight measuring, grids, axis alignments, positive and negative space will be taught.

*Homework:* Draw another self- portrait with your knowledge from drawing the planar head and skulls. Draw a few quick studies with just line, before you begin a finished drawing. Observe, capture the overall form before going to details. Use lightly applied graphite and colored pencils, or just colored pencils. Do the color wheel handout. Use colored pencils creating one portrait, and another portrait in drawing media of your choice from your tool box. Make two self portraits, one in line only and another in line with a little shading. Make it life size so you can draw it true to your own proportions. This is a challenging exercise so a quote by the painter Eugene Delacroix is helpful to remember when drawing becomes difficult, "*Artists who seek perfection in everything are those who don't achieve it in anything.*" Due March 13

**Week Seven: March 13 Portraits Dan Sweetman guest artist**

Critique homework. After Portraits. Structure and features continued.

**Homework** Make a finished self- portrait Due March 20

**Week Eight: March 20 Reapplication forms distributed**

Drawing trees as a preparation for drawing the human figure, Volume, core shadows, texture and mark making the focus.

**Homework:** Finish tree drawings. Due March 27

**Week Nine: March 27:**

Critique homework. Discuss the symbolism of nature in art. Draw replicas, cut and collage into another animal. Draw another creature from these ideas. Draw dimensional shapes in space to aid drawing from imagination. Research for this creature will come from Nature and its Symbols. Celtic Zoomorphics. The Celts used animals, birds, reptiles in Zoomorphic images and the human body in anthropomorphic images. Additionally, Egyptian hieroglyphics and film designs, student imagination will be some of project research. Draw two drawings using value to change the focus in the drawing.

*Props:* Realistic replicas of Iguanas, Insects, Reptiles, Ravens, Chickens, to draw from.

*Artists drawings:* Dick Oden, Heinrich Kley, Nicola Hicks. Goya, Hieronymus Bosch, Books about symbolism in art. Dante's Inferno will also be a source of images and ideas and creatures and animal designs on Mudd Hall. Draw ideas for creating a creature of your imagination using your animal, insect, reptile drawings.

**Homework:** Finish creature Due April 17

### **APRIL 3: SPRING BREAK NO CLASS**

#### **Week Ten: April 10: Field Trip 9am-3pm**

An assignment will be given for the field trip.

**Homework:** Draw at least 7 drawings from master drawings, and figures in magazines. Due April 17

#### **Week Eleven: April 17: *Gesture, Simplification & Drawing from the inside out* Reapplication forms due**

Critique homework. Cover simplified forms of the figure. Identify and learn bony landmarks. Brief introduction of human skeleton for life drawing. Identify the bony landmarks and the underlying structure of the skeleton in preparation to drawing the figure. *The bones don't lie," says Porcu, a phrase his students recognize as his mantra. "Drawing the figure is a thinking-person's game. Our perceptions can sometimes be mistaken when we are looking at the model or when the anatomy is obscured by overlying fat and overlying muscle formations. We have to learn to ignore surface distractions and begin with what we know is true. The bones are the life of the form, from its deepest to its most superficial aspect.* "Additionally Gottfried Bammes writes, *"If the forms that make up the body, the skeletal structure in particular, are to be drawn as distinctive and memorable, this can only be done by seeking for simplicity, reducing forms to elements, distilling them, reaching the essence of form; this is completely different from reproducing their mere outward appearance."* Figure model. Begin with gesture poses moving into longer poses. The emphasis is on capturing the essence of the figure with knowledge of the underlying structure and simplification of the muscle masses and building the form from the inside out. As Henri Matisse wrote about drawing, *"Fit the parts together, one into the other, and build your figure as a carpenter builds a house."* Additionally Gottfried Bammes writes, *"If the forms that make up the body, the skeletal structure in particular, are to be drawn as distinctive and memorable, this can only be done by seeking for simplicity, reducing forms to elements, distilling them, reaching the essence of form; this is completely different from reproducing their mere outward appearance*

**Homework:** Draw at least 7 quick gesture drawings of hands. Due Apr. 24

#### **Week Twelve: April 24: *Final Class***

Figure model. Begin with gesture poses moving into longer poses. The emphasis is on capturing the essence of the figure with knowledge of the underlying structure and simplification of the muscle masses and building the form from the inside out. Class portfolio review.

#### **Goals**

1. Improvement.
2. creativity, inventiveness.

3. Mark making: experimentation of marks and mastery of the quality of line, mark.
4. Pose/gesture: The ability to capture the essence of the pose; the balance, movement, angle of the figure.
5. Proportion/Foreshortening: The ability to use visual principals (sighting, relative, comparative measurement, negative space etc.) to achieve correct proportions.
7. Volume/Structure: Evidence of the ability to visualize the essential three-dimensional spatial organization of forms, color sensibility.
8. Light, Shade, Cross-contour, cross-hatching: The ability to create light on form and describe form with the aid of cross contour the skill of shading and cross-hatching.
9. Pictorial concept

**\*Talent and Expertise**

*“The difference between the expert and novice is the expert knows “how to know” more than the novice. Further, the expert but not the novice recognizes useful patterns when presented with a problem, sort of like seeing the outlines of the forest, rather than being entrapped by details, akin to seeing the trees one by one. Newer studies have shown that expertise is not all process, however. It can take as many 5,000 hours engaged in a practice and relevant activities to become an expert. The need is obvious for motor expertise. Think of the endless hours of practice to become an Olympic class ice skater. The need for practice also is true of intellectual expertise. When closely examined, the process used by experts are found to draw upon an extensive memory of individual facts and previous learned patterns. Of course, part of expertise is that facts are organized in interconnected groups relevant to their application. Clearly, much of what may seem to be remarkable intellect is more than anything else the result of long hours of practice.” Mark Dubin How the Brain Works*

*“Conceive each surface as the outside of something that presses from within. Experience all forms as directed toward you. All life originates from a central core: it sprouts and begins to blossom from the inside out. “Rodin*

*“Shadow is not an addition to the contour but makes it.”*

*“A reflection on the shadows of the contour is unworthy of the majesty of art.”*

*“One must master the inner structure in order to express the planes.”*

*“Muscles I know; they are my friends. But I have forgotten their names.” Ingres*