

RYMAN ARTS
SPRING 2017

CLASS: Beginning Drawing
DAY: Sunday, 9:00 a.m. – 12:30 p.m.
LOCATION: Otis College of Art and Design, Room 609
INSTRUCTOR: Luis Serrano
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I. COURSE DESCRIPTION

Description

This beginning drawing course will introduce you to the art and science of drawing. It will emphasize various techniques, materials, and approaches necessary for practicing drawing from observation, which is one of the keys to developing insights into the mechanisms of visual perception. Observational drawing is a basic tool for visual problem solving in artistic disciplines.

In this course you will be involved in three types of weekly activities to support your learning process of drawing: Classwork assignments, homework assignments, and the keeping of a sketchbook/visual journal. These activities will serve to provide the necessary guided and individually minded practice needed to gain proficiency in the skills of drawing. Each week, you will be assigned tasks that follow a progression of the necessary drawing skills for training in traditional studio practices. This course will prepare you to integrate all drawing skills necessary for more advance work.

All classwork, homework, and specified drawing assignments are designed as basic components of the craft of drawing that can, with guided and individual mindful practice, help you acquire proficiency of traditional drawing.

Course Goals:

- To become aware of the act of seeing.
- To learn to draw the observed world (landscape, human figure and portrait) utilizing line, shape, space, value, texture, color and Chiaroscuro.
- To understand the principles of perspective (1 pt., 2 pt., and elliptical) and be able to apply them to observed objects, figures and landscape.

II. ART SUPPLIES

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|-----------------------------------|----------------------------------|
| • 12" PLASTIC RULER | • EAGLE PENCIL / HB |
| • SOFT VINE CHARCOAL | • CONTE CRAYON WHITE HB |
| • FIBERSTOCK PORTFOLIO 31 X 23 | • CONTE CRAYON BLACK 2B |
| • ARTIST CLIP BOARD 26 X 20 | • CONTE CRAYON 2/PCKG |
| • PRISMACOLOR PENCIL SET 12 CLR | • MAGIC RUB ERASER (rectangular) |
| • PRESSED CHARCOAL STICK | • SANDPAPER PAD |
| • PEEL OFF CHARCOAL PENCIL / HARD | • #5 BLENDING STUMP |
| • PEEL OFF CHARCOAL PENCIL / MED | • KNEADED ERASER |
| • PEEL OFF CHARCOAL PENCIL / SOFT | • PENCIL SHARPNER |
| • EAGLE PENCIL / 2B | • ART BIN 1-TRAY |
| • EAGLE PENCIL / 6B | • CLASSIC WIRE SKETCH BK 10 X 7 |
| | • 400 SERIES DRAWING PAD 24 X 18 |

Available as needed: Newsprint, additional sketch paper, Canson grey paper

III. COURSE REQUIREMENTS

1. **Attendance.** It is important to attend every class session in order to learn new concepts, practice your drawing skills and receive guidance and feedback on your work in development.
2. **Homework.** There will be weekly homework assignments to further develop your skills and understanding of observational drawing concepts.

3. **Critiques.** Participate in the analysis, interpretation and evaluation of your own work and the work of your peers at the beginning of each class period.

IV. ASSIGNMENTS

1) Classwork

Each week you will be introduced to concepts important to observational drawing and will develop understanding and expertise as you practice the skills in class.

2) Homework

There will be two types of homework assignments: sketchbook exercises and formal exercises.

- Sketchbook exercises. In order to hone the skills of drawing, you must *practice* basic exercises on a regular basis. Begin with warm-up drawing exercises to increase dexterity: straight vertical and horizontal lines, perfect circles, cubes, cylinders and spheres. By combining these forms you are on the road to mastery of the most important elements of the visual language: spheres, cubes, and cylinders, cones, etc... You should have thousands of marks by the end of the semester.
- Formal exercises will expand on the skills introduced in class and are designed to build your observation and drawing skills. These exercises will be critiqued at the beginning of every class and you will need to be ready to discuss your own and your classmates' work (See assignment 3).

3) Critiques

Critiques are used to review and critically analyze drawings in order advance our understanding of the process. The process of critiquing work is collaborative and includes the analysis of the elements of drawing (e.g., line), the interpretation of drawings (e.g., technical choices), and evaluation of the drawings (e.g., emotional/psychological strength).

V. COURSE OUTLINE

Week 1	February 5	Orientation
<u>Introduction to Class—Graphic Elements: Point, Line, Area</u>		
-Course overview and review of syllabus		
<u>Content</u>		
<ul style="list-style-type: none"> • Introduction to drawing tools and their characteristics: <ul style="list-style-type: none"> - Use, history and terminology. - Method for the use of different pencils and erasers • Drawing mechanics <ul style="list-style-type: none"> - Fixed drawing position, standing at the easel, drawing grip, etc. - Mark making characteristics • Introduction to elements and concepts: <ul style="list-style-type: none"> - Point, line, plane. - Picture frame intro - Picture plane intro - Recognizing basic structures of objects (cube, cylinder, cone, and sphere) 		
<u>Activities:</u>		
<ul style="list-style-type: none"> • Drawing straight lines • Drawing lines freehand • Holding the pencil • Angle and directions of lines • Regular division of the picture plane exploring vertical, horizontal, diagonal, and curved lines. • Division of the picture plane. Exploring vertical, horizontal, diagonal, and curved lines. • Study of compositional still-life arrangement from observation. Identifying and reflecting on the basic structure of the objects (placement, size, and relation). 		

HOMEWORK (These exercises should be done at home and brought to the following class meeting on September 18)

“Nothing is more primal than making pictures. Drawing is a universal language, and we routinely use marks, signs and symbols to communicate simple and complex ideas. Despite today’s computer generated images, the act of drawing has not changed since our ancestors on the *lascaux* cave walls” (Steven Heller, 12/15/2013).

Sketchbook Exercise: “Line for Line’s Sake”

Divide your 10” X 7” sketchbook page into two equal 7” X 5” rectangles. Use pencils and erasers to make as rich a variety of marks as possible in each 7” X 5” rectangle. Each 7 X 5 rectangle should be a unique and original drawing. Experiment with your drawing tools and familiarize yourself with mark-making characteristics. Explore the variety of lines you can create with the tools and do not worry about imitating the appearance of anything recognizable. Essentially, you are playing with the tools to find out what each can render. Repeat the same instructions four times so that you will have a total of eight 7” X 5” different and original drawings made up by your experimentation with the tools.

Google the definition of perspective and copy the definition onto your sketchbook. Google Lascaux to familiarize yourself with early drawings. For an overview on perspective watch “What is Perspective” on Youtube: http://www.youtube.com/watch?v=_11NueQGOqQ

Formal Exercise: (Formal exercises are to be done on 24” X 18” drawing pad)

Create a collage on your 24” X 18” drawing pad using the eight drawings generated in your sketchbook.

Take a sheet from your 24” X 18” drawing pad and draw a 20” X 14” rectangle using a red Prisma color pencil. Tear out the four sketchbook pages on which you drew and cut them into eight individual 7” X 5” drawings. Reassemble the eight drawings and create a collage within the red picture frame (rectangle) you drew.

Week 2 February 12

Introduction to Perspective

Eye Level: Foundation of Perspective “Perspective is a way of constructing how the world appears to a single person. It’s appearance in art coincided with the rising philosophical idea that all we can know about the world must come through the senses of our uniquely located bodies. Neither divine revelation nor divinely sanctioned earthy authority would trump the claims of the individual’s perceptually informed reason (New york times January 17 20014, Faith in early age of reason).”

√ Critique of the collage done from the eight homework exercises

Content

- Basic principles of perspective: A) Diminution B) Foreshortening and C) Convergence
- Changing shapes and eye level
- Vanishing points
- Objects below eye level
- Identifying the axes within an object

Activities:

- The class exercise will be done on a 24” X 18” paper and 2h pencil, HB
- Study the still life and identify the x-y axis. Draw the still life made up of boxes on your large paper. Make sure to identify the edges within the form and establish the form in space.

HOMEWORK (Due on February 19)

<http://www.nytimes.com/2014/01/17/arts/design/piero-della-francesca-in-devotion-at-the-met.html>

Sketchbook Exercise:

See what happens to a cubic form as you turn it. Place a cubic form (e.g., cereal box, small camera, book) on a table just below your eye level and draw the form from three different angles (You can turn

the cubic form or move around it) making sure you study and identify the changes that occur to identical shapes as they recede into space.

Formal Exercise: (Formal exercises are to be done on 24" X 18" drawing pad)

Set up a still life made up of multiple cubic forms of different sizes placed just below eye level on a table-top and do a linear drawing (this means no shading). Keep in mind to work large and think about the composition before you start.

Week 3 February 19

One-point Perspective

√ Critique the still life with cubic forms

Content:

- Six principles of linear perspective, 1) Relative scale; 2) Overlapping or blocking; 3) Position and relative distance; 4) Convergence; 5) Cross-section; 6) Light and shade.
- One-point perspective: principles and terms.

Activities:

- Exercises involving perspective boxes and environment.

HOMEWORK (Due on February 26)

Sketchbook Exercise:

Find at least two photos or pictures from magazines that utilize a one-point perspective. With a ball-point pen or permanent marker, identify eye level, find and mark the vanishing point, and trace orthogonal (parallel lines that recede to the VP). Fold and place into your sketchbook and bring to class for discussion.

Formal Exercises: (Formal exercises are to be done on 24" X 18" drawing pad)

Draw a free-hand interior view from observation in which your knowledge of one-point perspective is utilized.

Week 4 February 26

Two-point perspective

√ Critique of one-point perspective homework

Content:

- Two-point perspective exercises and building drawings (interior and exterior).

Activities:

- Exercises involving perspective boxes and environment

HOMEWORK (Due on March 5)

Sketchbook Exercise:

1) Find at least two photos or pictures from magazines that utilize a two-point perspective. With a ball-point pen or permanent marker, identify eye level, find and mark the vanishing point, and trace orthogonal (parallel lines that recede to the VPs). Fold and place into your sketchbook and bring to class for discussion. In the case of two-point perspective, the vanishing points are likely found beyond the edges of your photograph.

2) List what element(s) change between one-point and two-point perspective and identify what makes the determining factor of the difference(s) between the two.

Formal Exercises: (Formal exercises are to be done on 24" X 18" drawing pad)

Draw a free-hand interior view from observation in which your knowledge of two-point perspective is utilized.

Week 5 March 5

Chiaroscuro: Light and Shade (Modeling)

√ Critique two-point perspective drawing

Content

- The use of modeling to emphasize depth
- Squinting to compensate involuntary fluctuations of perceived values
- Values: contrasting neighbors

Activities:

- We will begin working with vine charcoal to draw a still life made up of a single white object on a white ground proceed to develop with compressed charcoal and use charcoal pencil for final delineation.
- We will repeat this exercise, but will begin by toning the paper. We will lay down a medium-dark tone over the entire surface of the paper and create the tonal drawing by erasing out the highlights and adding dark areas when necessary.

HOMEWORK (Due on March 12)

Sketchbook Exercise:

Do a series of thumbnail sketches of toilet paper roll to develop a strong compositional element before starting on the still life for the homework.

Formal Exercise: (Formal exercises are to be done on 24" X 18" drawing pad)

Set up a still life of a single white toilet paper roll. Place it on a white ground in front of a white backdrop. The room should be moderately darkened. Shine a light on the toilet roll so that the light shines on the vertical edges of the objects more directly than the horizontal surfaces. Draw the roll. Then, apply both the value range that you see when you squint and the one you see when your eyes are wide open.

Week 6 March 12

Value: The Use of Light and Dark to Depict Dimensionality

√ Critique of Chiaroscuro: Light and Shade

Content:

- Light logic, form and value
- Use of charcoal to explore values
- Foreshortened circles (ellipses)

Activities:

- Still Life made up of white simple geometric forms
- In-class drawing in which you apply understanding of light, form and value.
- Introduce tips for drawing ellipses.
- Drawing through the form.

HOMEWORK (Due on March 19)

Sketchbook Exercise:

Build a ten-step value scale containing gradations of gray. Start with white at the top and black at the bottom. Directions will be given in class. Try this exercise with charcoal, pencil and common ballpoint pen black or blue.

Formal Exercise: (Formal exercises are to be done on 24" X 18" drawing pad)

Set up a still life that consists of a coffee pot or kettle, a coffee cup, a napkin, a glass and something on which can place them (table). Have the light coming from the upper left. Using charcoal pencils begin drawing their underlying geometric structure keeping in mind that their proportion will be depend on their relation to the horizon line, in other words, perspective. The drawing should reflect depth and volume.

Week 7 March 19

Texture and Color

√ Critique of still life drawing

Content:

- Preview of the use of texture
- Actual, invented and simulated textures
- **Color Wheel, characteristics of primary and secondary colors, warm and cool colors, complimentary and analogous colors**

Activities:

- Drawing from a still life made up of old tree trunks in which textures are highlighted. We will

work with Prismacolors on regular paper. Use contrasting effect between warm and cool properties found in observable color scheme.

HOMEWORK (Due on April 2)

Sketchbook Exercise:

Place a piece of white paper over a coarse textured surface. Rub over the paper with a soft pencil or crayon. The rubbing technique will bring out a negative impression of the textured surface. Repeat the procedure on a variety of surfaces. Assemble these textures in a chart.

Formal Exercise: (Formal exercises are to be done on 24" X 18" drawing pad)

Draw a portrait (self or other) in which you focus on different textures (e.g., texture of hair, clothing), as well as the use of color. Explore the drawings and paintings of the following artists: Lucian Freud; Jean-Antoine Watteau; Stanley Spencer. Samples will be shown in class.

Week 8 March 26 Field Trip to MOCA--Kerry James Marshall: Mastry

-There will not be a critique this week

Week 9 April 2 College Day 11:30 – 2:30

The Human Face

√ Critique of self-portrait with focus on color and texture

Content:

- Revisit line and contour
- Explore line qualities as produced by various mediums

Activities:

- Begin working from each other. Gesture drawing of a partner.
- Contour drawing of the same partner.

HOMEWORK (Preliminary studies and Sketchbook Due on April 9)

Sketchbook Exercise:

Draw quick observational portraits

Formal Exercise: (Formal exercises are to be done on 24" X 18" drawing pad)

Draw a portrait or self-portrait strictly from observation (do not use a "selfie" or any type of photography). You can select to draw using graphite pencil or charcoal pencil. You will work on this assignment for three weeks—it will be due and critiqued on **April 30**.

Week 10 April 9

Figure Drawing

-There will be no formal critique this week. We will have one-to-one informal assessment of your progress of your portrait.

Content:

- Introduction to basic anatomy
- Define the volume of a form by using contour line.
- Define the structure and volume of the form using light and dark

Activities:

- Working from the model

HOMEWORK (Due on April 23)

Sketchbook Exercise:

Do a series of hand drawings holding objects in different poses.

Formal Exercise:

Continue working on your self-portrait and add tones. Use the same medium that you started with last week to further develop your portrait (Due on April 30).

April 16

No Classes—Spring Break

Week 11 April 23

Figure Drawing

-There will be no formal critique this week. We will have one-to-one informal assessment of your progress of your portrait.

Content:

- Revisiting Chiaroscuro to interpret the figure
- Blocking large areas using light and dark and focusing on contrasting tonalities
- Add details to accentuate forms

Activities:

- Working from the model
- Working from light to dark with Conté crayon

HOMEWORK (Due on April 30)

Sketchbook Exercise:

Do gesture drawings of figures in public spaces.

Formal Exercise: (Formal exercises are to be done on 24" X 18" drawing pad)

Continue working on your self-portrait.

Week 12 April 30

Still-life Drawing

√ Critique of self-portrait

Activities:

- Draw from a still-life
- One-on-One Portfolio and Sketchbook Reviews