

Fall 2019 Ryman Arts - Foundation Drawing

1 - 4:30pm, Sat.

Instructor: Holly Boruck

HBoruck@aol.com

Course Description

This is a foundation drawing course aimed at developing observational drawings skills using graphite, charcoal, conte crayon and Prismacolor pencils. This class will expose students to ideas and concepts about drawing that will prepare them for continued study in upper division courses. We will outline the principals of line and mark-making, texture representation, chiaroscuro, linear perspective, composition and color theory while supporting individual expression and interpretation. Introduction to figure drawing will also be a part of this class. Students will also utilize methods of critique, problem solving skills, research skills, craftsmanship, presentation and communication skills.

Homework assignments will concentrate on specific drawing topics. Each assignment will be explained in class and is designed to reinforce the concepts and materials covered during studio time. Students are required to have a sketchbook dedicated to this class and will use them for each homework assignment in addition to the main drawing assignment. They will be handed in midway during the semester for review and at the end of the semester for final evaluation.

Learning Goals

- ❖ To develop fundamental drawing skills through and investigation of specific tools, techniques and concepts.
- ❖ To develop an understanding of the principles of rendering in light and shadow.
- ❖ To learn the fundamentals of one and two-point linear perspective techniques.
- ❖ To become aware of the role of drawing in art from many periods and styles.
- ❖ To develop problem solving skills and creative solutions.
- ❖ To develop observational skills and employ them in your artwork.
- ❖ To participate in artwork critiques where students analyze and discuss artworks utilizing art vocabulary.
- ❖ To build and develop a portfolio that will be evaluated at the conclusion of the semester.

Critiques

Critiques are the way in which contemporary artists and designers relate ideas about their work to others and in the process, can more clearly analyze their own work. Critique is a group activity where artwork content, ideas, formal qualities and relationships to contemporary art practices are discussed. Feedback from critiques gives you valuable information that will increase your learning potential and improve your artwork. Use this information to your advantage, it's an important part of obtaining competency. Here are some basic rules: 1) Always be courteous and respectful of others in a critique. 2) Give honest, thoughtful and constructive feedback. 3) Speak to/about the work and not to/at the maker. 4) Try to differentiate between your taste and your critical evaluation of a work. Although the critique process can seem quite strange and uncomfortable at first, it gets easier the more one participates in the process.

Homework & Sketchbook

Drawing homework and sketchbook assignments are to be completed within the time allotted in the schedule below. There will be a critique of the drawing homework assignment every class meeting – sketchbook assignments will be checked periodically. Please pin your artwork up first thing when you get to class. All homework assignments must have your name and date on them!

Art Supplies

SOFT VINE CHARCO

PRISMACOLOR PENCIL SET 12 CLR

PEEL OFF CHARCOAL PENCIL / HARD

PEEL OFF CHARCOAL PENCIL / SOFT

CONTE CRAYON WHITE HB

CONTE CRAYON SIENNA 2B

SANDPAPER PAD

KNEADED ERASER

ART BIN 1-TRAY

400 SERIES DRWING PAD ~~18 X 24~~ 19 x 25

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

** Remember to wear suitable clothing to class and/or a smock or apron

ARTIST CLIP BOARD 20 X 26

PRESSED CHARCOAL STICK

~~PEEL OFF CHARCOAL PENCIL / MED~~

GRAPHITE PENCILS / HB, 2B, 6B

CONTE CRAYON BLACK 2B

MAGIC RUB ERASER (rectangular)

#5 BLENDING STUMP

PENCIL SHARPNER

CLASSIC WIRE SKETCH BK 7 X 10

12" PLASTIC RULER

SCHEDULE

Aug. 24: Class 1 - Orientation (shortened class time)

LINE, LINE NETWORKS, VALUE – Graphite

HANDOUT: Value

The importance of sketchbooks will be discussed and how they will be used in this course. We will work on LINE and MARK-MAKING. Gesture, contour and line networks will be employed during still life drawings of a simple form. We will practice creating value scale strips using hatching, cross-hatching and stippling.

Homework: (Artist Inspiration – M. C. Escher)

Sketchbook Activity: Choose an object of your choice. Create a drawing with a full value range using Scumbling lines only.

Drawing Assignment: Set up a still life of no LESS than three objects. Draw the still life TWO times on a single sheet of drawing paper using graphite in the following techniques:

Drawing #1 – Blending – use graphite pencil to create a highly detailed drawing with a full range of values that blend to give your drawing the illusion of 3-dimensionality.

Drawing #2 - Cross-hatching – use only cross-hatching (NO blending) to create a full range of value to give your drawing the illusion of 3-dimensionality.

Aug. 31: No Class

Sept. 7: Class 2

STILL LIFE, GESTURE, MEASURING & SIGHTING - Graphite

Homework Critique: Line & Value Still Life

HANDOUT: Measuring & Sighting

Today we'll begin working on using gesture and measuring & sighting techniques to accurately render still life forms from observation. Students will continue to concentrate on creating a full range of values with a focus on making the transitions from dark to light smooth and seamless.

Homework: (Artist Inspiration – Melissa Cooke - melissacookeart.com)

Sketchbook Activity: Write a paragraph about what you like and/or dislike about Melissa Cooke's artwork. Make sure you refer to specific artworks in your discussion (please print out the artwork you discuss and glue or staple into your sketchbook).

Drawing Assignment: Find a PAPER bag and crumple it into an interesting form. The bag you use should be large, like a grocery bag. Choose an object and place it next to the crumpled paper bag. Remember to light your objects from one side (lighting is VERY important!). On a sheet of your drawing pad paper begin your drawing with graphite, gesture lines and measuring & sighting techniques to find the correct proportions. Finish your drawing by erasing what's not needed, creating smooth value transitions and details (lots of details!).

Sept. 14: Class 3

CHIAROSCURO, DRAPERY - Conte

Homework Critique: Paper Bag & Object

HANDOUT: Drapery

This class will focus on chiaroscuro using conte and toned paper with drapery and still life objects. We will continue to work on measuring & sighting techniques to create accurate drawings from observation.

Homework: (Artist Inspiration – Michelangelo Merisi da Caravaggio)

Sketchbook Activity: Do 3 – 5 preliminary sketches of *different* ideas for the drawing assignment. These sketches do not have to be fully rendered in value but should give the viewer a clear example of the composition for each drapery set up. Try using different kinds of fabrics, arrangements and lighting scenarios.

Drawing Assignment: Create a drapery drawing of fabric - it MUST have a pattern or print on it. Use conte on toned paper.

Sept. 21: Class 4 - Student Assembly (shortened class time)

COLOR – Color Pencils

Homework Critique: Drapery

HANDOUT: Basic Color Theory

The first section of this class will be about color theory. We'll look at the color wheel and color relationships. For our still life drawing activity we will learn how to mix colors, creating additional colors and how to create neutrals, all by using our color pencils.

Homework: (Artist Inspiration – Anda Chance: www.andachance.com)

Sketchbook Activity:

1. Before you begin the drawing assignment, go to artist Anda Chance's website (see the address above). Look closely at her artwork (click on the artworks to see close-up images) and analyze how she uses her color pencils and renders fine details to achieve realistic images. Practice blending the color pencil complementary color combinations (yellow-purple, blue-orange, red-green). Do several blending tests trying to achieve a true brown for each combination of complementary colors.

2. In preparation for the drawing assignment, get in front of a mirror (or have a model, or both!) and make several sketches of a variety of mouth positions and expressions.

Drawing Assignment: On a large sheet of drawing paper create a series of FIVE drawings of mouths. Draw the mouths in LARGER than life size and overlap them. You may overlap the mouths in any way you wish (even if your drawing starts to look more surrealistic and abstract). Focus on fine detail and realistic rendering by blending

color pencils to create lips colors. As you did with drawing your mouth in your sketchbook, think about what the mouth poses will communicate. Be inventive!!

Sept. 28: Class 5

FORESHORTENING - Graphite

Homework Critique: Color Pencils - Mouths

We will focus on foreshortening with still life objects. Using measuring & sighting techniques is essential! Discuss the upcoming field trip and homework assignment.

Homework: (Artist Inspiration – Charles Wilbert White)

Sketchbook Activity:

1. Research the artwork of Charles Wilbert White. Write a paragraph about one of his artworks (print out an example and glue/staple into your sketchbook) telling why you chose it.
2. Choose a minimum of three objects that have some length of height to them (for example: spoons, lamps, arms & legs, chairs etc.). Create a foreshortened sketch of each object. I'll be checking your sketchbooks next class meeting so please make sure you've completed all the assignments given so far.

Drawing Assignment: Choose one of the objects from your sketchbook activity (or another one if you wish). You may use any media you choose. Draw the same object twice on a single sheet of drawing paper following the instructions below:

Drawing #1 - A 'normal' view showing the length/height of the object.

Drawing #2 - A drawing of the same object showing an extreme foreshortened view.

Consider how you will organize the two drawings on a single sheet of paper - make it INTERESTING! Think about changing the scale relationship between the two drawings, or use of media, or placement on the paper (composition), etc.

Don't forget that we have class on SUNDAY (not Saturday) next week for our field trip for Make Your Mark in the Park!!

Oct. 5: NO CLASS - Students are required to come to class TOMORROW!

Oct. 6: Class 6 - **SUNDAY** - Field Trip - Make Your Mark in the Park

Class activity and Homework: TBD

Oct. 12: Class 7

LINEAR PERSPECTIVE - Graphite

Homework Critique: Foreshortening

Sketchbook Homework Check

HANDOUT: Linear Perspective

We will learn about one & two-point linear perspective focusing on creating cubic forms. During the second half of class (weather permitting) we will go out onto the campus and draw the exterior of the buildings in perspective and discuss how using clear foreground-middleground-background elements also creates depth in an artwork.

Homework: (Artist Inspiration – M.C. Escher, even though his drawings of buildings are fantastical, notice how he still follows the linear perspective 'rules').

Sketchbook Activity: Find an object that is primarily made from a cubic form. Make two different sketches of the object. Drawing #1: A sketch in one-point perspective. Drawing #2: A sketch of the same object in two-point perspective.

Drawing Assignment: Assemble a VERY tall stack of objects (that will stay put!). You will draw these objects from a midpoint eye level POV using graphite pencils. When you are finished with your artwork draw a line to show where the horizon line is in your scene. Create your drawing on a large sheet of drawing paper that is orientated vertically (portrait style).

Oct. 19: Class 8

LINEAR PERSPECTIVE - Graphite

Homework Critique: Perspective Stacked Boxes

HANDOUT: Perspective Vignettes Grid

We'll continue to focus on linear perspective, drawing from a still life and we'll prepare the grid for the homework drawing assignment.

Homework:

Watch this YouTube video from Drawing Art Academy - <https://www.youtube.com/watch?v=KoOBsmYMGgM> (It's a little dry but has a well-rounded body of information about drawing in perspective - I will also email this web address to you - check your email!)

Sketchbook Activity: Take notes while watching the Drawing Art Academy video. Circle any of your notes that are most interesting to you and/or that you learned. We'll discuss your notes in class.

Drawing Assignment: Study the Perspective Vignettes Grid - notice that there are three drawings of one-point perspective and three drawings of two-point perspective. Use your ruler to make 5" x 5" squares on a sheet of large drawing paper. You will create 6 drawings of exterior or interior scenes of buildings in these squares using graphite

pencils with as much detail as you can and a full range of values. You MUST have 3 drawings of one-point perspective and 3 drawings of two-point perspective.

Oct. 26: Class 9

LIVE MODEL: GESTURE, LANDMARKS & TORSO – Conte - Day 1 Pose

Homework Critique: Perspective Vignettes Grid

HANDOUT: Landmarks & Rib Cage Homework

Working from a live model, we'll start with learning gesture and line of axis and the landmarks of the human anatomy. We will begin a 2-class session pose using toned paper and conte.

Homework: (Artist Inspiration – Dirk Dzimirsky)

Sketchbook Activity #1: Research Dirk Dzimirsky 's artwork. You will see the exquisite level of detail that he employs using graphite and/or charcoal! Print out one of his artworks (and attach it in your sketchbook) and a brief paragraph of what you like and/or dislike about the artwork.

Sketchbook Activity #2: Start brainstorming about the rib cage large homework drawing by doing several sketches of different ideas. These sketches will show me your thought process and will help you to create a well thought-out and more successful finished artwork.

Drawing Assignment: Study the handout on the ribcage that you received in class. Then take a look at all the wonderful examples of ribcage artworks included at the back of the handout. After you've brainstormed in your sketchbook begin lightly laying out your rib cage drawing using graphite pencil on a large sheet of drawing paper. For our next class meeting you do NOT need to finish the drawing but should accomplish a solid 'in-progress' sketch so we have a good idea of your intentions for your artwork and can give each other thoughtful critiques.

Nov. 2: Class 10

LIVE MODEL: GESTURE, ANATOMICAL LINES & LANDMARKS – Conte – Day 2 Pose (same model)

Homework Critique: Rib Cage (In-Progress)

We will continue to focus on the figure looking for the landmarks and the connections between axes and finish our drawing from last week on toned paper.

Sketchbook Activity: None this week

Drawing Assignment: Finish the rib cage drawing and bring it to our next class.

Nov. 9: Class 11 - College Day - Student attendance is REQUIRED (even though there will not be any class time)

Nov. 16: Class 12 - Begin Student Conferences

LIVE MODEL: HEAD CONSTRUCTION - Charcoal

Homework Critique: Rib Cage (Finished Drawing)

HANDOUT: Head Construction

This class will focus on methods of head construction and how to use this knowledge when drawing the head of a live model.

Homework: (Artist Inspiration – Kathe Kollwitz, Francis Bacon, Agnolo Bronzino)

Sketchbook Activity: Do several preliminary sketches of your portrait subject. Try different angles, body positions, lighting scenarios and expressions. Next class I will check your sketchbooks for all assignments given this semester.

Drawing Assignment: Create a head and shoulders (not the entire body) portrait drawing of an individual of your choice. Use charcoal on a large sheet of drawing paper. You must create this drawing from observation, not a photo. When you pose your subject, remember to notice the **lighting and angle of the head**. Use charcoal for this drawing. Cover your finished drawing with a clean sheet of drawing paper to protect it from smudging.

Nov. 23: Class 13 - Last class - Student Conferences

STILL LIFE

Homework Critique: Portrait (Finished Drawing)

Final Sketchbook Check

Students will work with the media of their choice from a large and intricate still life.