

BEGINNING AND FREEHAND DRAWING

Instructor: Tom Dowling

CLASS SCHEDULE

THE FOLLOWING LECTURES, DEMONSTRATIONS AND CLASS REQUIREMENTS ARE LISTED IN THE ORDER OF PRESENTATION. DATES AND CHANGES WILL BE ANNOUNCED BEFORE HAND IN CLASS. IT IS THE RESPONSIBILITY OF THE STUDENT TO BE AWARE OF CHANGES.

WEEK

- 1 INTRODUCTION TO THE CLASS. DISCUSSION OF SUPPLIES AND MATERIALS. DISCUSSION OF CLASS GOALS AND STUDENT REQUIREMENTS, GRADING. HEALTH AND SAFETY ISSUES. DISCUSSION OF THE ART PROCESS.

GESTURE DRAWING. MASS, LINE, SCRIBBLED AND SUSTAINED GESTURE DRAWING IN CHARCOAL
- 2 CONTINUED EXERCISES IN GESTURE DRAWING
- 3 LECTURE AND ASSIGNMENTS: SHAPE AND VOLUMN
PENCIL & GRAPHITE DRAWING OF STILL LIFE SUBJECT MATTER
- 4 SHAPE AND VOLUMN CONTINUED
- 5 LECTURE AND ASSIGNMENTS: NEGATIVE SPACE, COLLAGE TECHNIQUES
- 6 LECTURE AND ASSIGNMENTS: PERSPECTIVE TECHNIQUES; 1 POINT AND MULTIPLE POINT PERSPECTIVES
- 7 PERSPECTIVE CONTINUED
- 8 MID TERM PORTFOLIO DUE
LECTURE AND ASSIGNMENTS: CONTOUR LINE ; TECHNIQUES OF DRAWING THE FIGURE USING CONTOUR LINE
- 9 LECTURE AND ASSIGNMENTS: VALUE
VALUE SCALES
- 10 VALUE CONTINUED
ARBITRARY VALUE
- 11 VALUE CONTINUED
VALUE STUDIES IN STILL LIFE
- 12 VALUE CONTINUED
REFLECTION AND TRANSPARENCY
- 13 VALUE CONTINUED
- 14 LECTURE AND ASSIGNMENTS: COLOR MEDIA
- 15 LECTURE AND ASSIGNMENTS: EXTENDED DRAWING
TRANSFER TECHNIQUES, COLLAGE AND WET & DRY MATERIALS
- 16 FINAL: PORTFOLIO DUE

DRAWING

INSTRUCTOR:TOM DOWLING

SUPPLIES

DRAWING BOARD, MASONITE WITH CLIPS AND HANDLE

PAD OF DRAWING PAPER 18" X 24"
SMALL SKETCH PAD

CHARCOAL STICKS, VINE AND COMPRESSED

CONTE CRAYON: WHITE AND RED [SANGUINE] AND BLACK

PENCILS: 2B, 4B, 6B, H, HB, 2H, 4H 6H

GRAPHITE STICKS - "B" RANGE (2 OR 3) IN THE RECTANGULAR SHAPE

ERASERS: PINK, KNEADED AND GUM

SANDPAPER BAR OR PORTABLE PENCIL SHARPENER

ERASER SHEILD

"KRYLON": WORKABLE FIXATIVE IN A SPRAY CAN

MASKING TAPE, DRAFTING TAPE

SCISSORS

COLORLED TISSUE PAPER, 10 SHEETS

SMALL GLASS JAR

PORTFOLIO [TO CARRY YOUR FINISHED DRAWINGS]

CANSON PAPER, BLACK, GRAY AND BUFF, 2 SHEETS EACH

ART BIN

RULER OR YARDSTICK

GLUE STICK

CLASS GOALS

IN THIS CLASS I WILL GIVE YOU THE BASIC “NUTS AND BOLTS” OF DRAWING. WE WILL EXPERIENCE THE DIFFERENT ELEMENTS OF THE FORMAL ISSUES OF DRAWING: LINE, SHAPE, COMPOSITION, VALUE, AND TEXTURE. WE WILL DRAW A GREAT NUMBER OF COMPOSITIONS FOCUSING ON THESE ELEMENTS.

IN ORDER TO DO ART WELL YOU HAVE TO DO IT A LOT!

WE WILL DRAW NEARLY EVERY DAY OF CLASS. TOWARDS THE END OF THE SEMESTER I WILL GIVE YOU SOME EXTRA CREDIT ASSIGNMENTS TO HELP YOU MAKE UP FOR ANY LOW GRADE ON AN ASSIGNMENT.

YOU MUST DO, [FINISH], ALL THE ASSIGNMENTS TO PASS THE COURSE.

THERE WILL BE NO WRITTEN ,FINAL BUT YOU WILL TURN IN A PORTFOLIO OF YOUR DRAWING ASSIGNMENTS AT MID TERM AND AT THE SCHEDULED FINAL.

IN ADDITION, YOU WILL BE REQUIRED TO ATTEND 2 EXHIBITIONS AND WRITE A SHORT ANALYSIS OF A CONTEMPORARY EXHIBITION AT A GALLERY OR MUSEUM. THESE PAPERS SHOULD BE NO SHORTER THAN 2 TYPE WRITTEN PAGES. THIS WILL BE DISCUSSED IN CLASS BEFORE IT IS DUE.

GRADING

A: REPRESENTS EXCELLENCE IN TECHNIQUE AND IMAGERY. SOMEONE WHO PUSHES THEMSELVES BEYOND NORMAL EXPECTATION.

B: GOOD, BETTER THAN AVERAGE. SOMEONE WHO GOES BEYOND FULFILLING ALL THE REQUIREMENTS AND HAS PARTICIPATED ACTIVELY IN CLASS.

C: COMPLETING ALL REQUIRED WORK FOR THE COURSE AS WELL AS CONTRIBUTING TO THE CLASS. IF YOU DO ALL ASSIGNMENTS THIS EQUALS A "C" GRADE.

D: A PERSON DOING LESS THAN SATISFACTORY WORK. NOT MEETING COURSE REQUIREMENTS BUT STILL MAKING AN ATTEMPT.

F: NOT FULFILLING COURSE REQUIREMENTS OR ATTENDING CLASS.

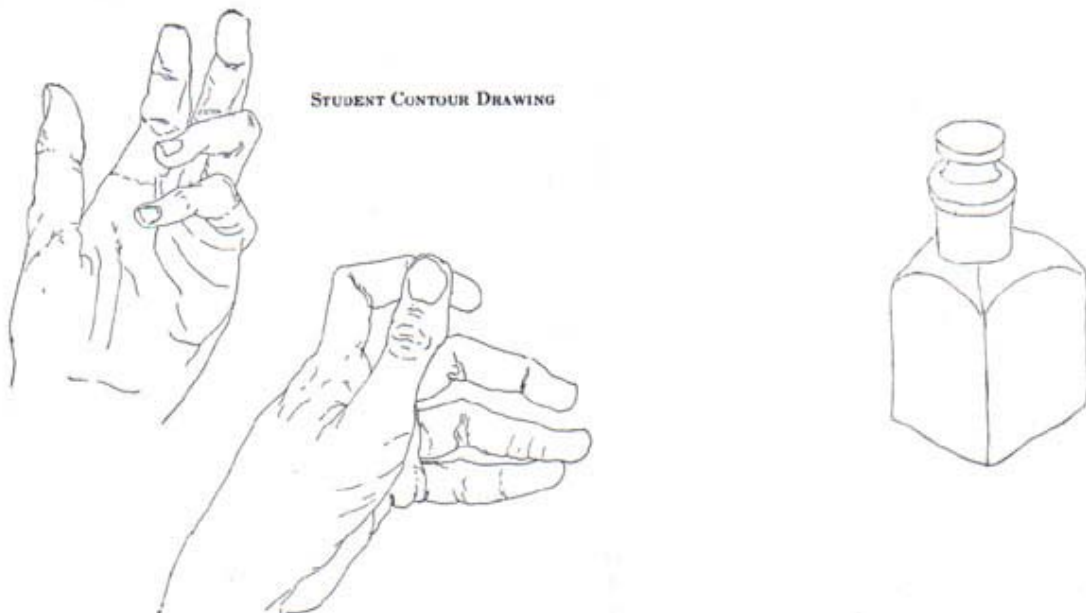
NOTES ON CONTOUR DRAWING

CONTOUR DRAWING IS A DETAILED LINE DRAWING OF THE SUBJECT, NOT EMPLOYING SHADING OR LIGHT LOGIC. IT IS NOT A SIMPLE OUTLINE. CONTOUR DRAWING CAN BE DONE WITH ALMOST ANY DRAWING MEDIA.

AT IT'S MOST EXPRESSIVE, THE CONTOUR LINE APPEARS TO DESCRIBE THE MOVEMENT OF THE DRAFTSPERSON'S EYE AS IT SLOWLY FOLLOWS THE "TOUCHABLE" EDGES OF A FORM, AND ANY INTERIOR EDGES WITHIN THE FORM. ANOTHER WAY TO THINK OF THIS IS AS RELATED TO TOUCH, ANY EDGE OR PART OF A FORM THAN CAN BE FELT SHOULD BE DRAWN. THIS LEAVES OUT COLOR, VALUE OR SHADING AND SOME TEXTURES.

TO DEVELOP SENSITIVITY AND SKILL AT CONTOUR DRAWING, THE DRAFTSPERSON TRIES TO DEVELOP AN EXACT AND ALMOST UNCONSCIOUS CORRESPONDENCE BETWEEN THE MOVEMENT OF HIS/HER HAND HOLDING THE DRAWING TOOL.

THIS FACULTY OF EYE AND HAND COORDINATION IS MOST VALUABLE IN ALL DRAWING ACTIVITIES AND FOR THIS REASON, PURE CONTOUR DRAWING IS OF GREAT IMPORTANCE IN TRAINING THE BEGINNING DRAFTSPERSON. AN ACCURATE OR REALISTIC DRAWING OF THE SUBJECT IS NOT THE POINT OF CONTOUR DRAWING IN MOST CASES, IN FACT THE FINISHED DRAWING MIGHT BE VERY DISTORTED.





GESTURE DRAWING

GESTURE DRAWING IS A VERY QUICK STUDY USED TO LOOSEN UP, BUT MORE IMPORTANTLY TO CONSIDER THE FUNCTION, THE ACTION, THE MOVEMENTS, THE EXPRESSION. QUICK STUDY (GESTURE) DRAWING SHOULD INDICATE A REAL STUDY OF THE MODEL, A "FEEL" FOR THE POSE. CONCENTRATION IS IMPORTANT EVEN THOUGH THE STUDY IS QUICK. THE WAY TO CONCENTRATE IN A SHORT SPACE OF TIME IS TO CONCENTRATE ON ONLY ONE PHASE OF THE MODEL, THE MAJOR GESTURE.

AS THE MODEL TAKES THE POSE, YOU ARE TO DRAW, LETTING YOUR PENCIL SWING AROUND THE PAPER ALMOST AT WILL, BEING IMPELLED BY THE SENSE OF ACTION YOU FEEL. DRAW RAPIDLY AND CONTINUOUSLY IN A CEASELESS LINE, FROM TOP TO BOTTOM, AROUND AND AROUND. LET THE PENCIL ROAM, REPORTING THE GESTURE.

YOU SHOULD DRAW, NOT WHAT THE MODEL LOOKS LIKE, NOT EVEN WHAT IT IS, BUT WHAT IT IS DOING. "FEEL" HOW THE MODEL LIFTS OR DROOPS-PUSHES FORWARD HERE-PULL BACK THERE-PUSHES OUT HERE-DROPS DOWN EASILY THERE. THE DRAWING MAY BE MEANING LESS TO A PERSON WHO LOOKS AT IT, OR TO YOU YOURSELF IF YOU HAVE FORGOTTEN THE POSE. THERE MAY BE NOTHING IN IT TO SUGGEST THE SHAPE OF THE FIGURE, OR THE FIGURE MAY BE SOMEWHAT APPARENT, THAT DOES NOT MATTER.



STUDENT MODELLED DRAWINGS
Bulk up the form as if you were modelling with clay.



STUDENT DRAWING OF MOVING ACTION

INK TECHNIQUES

THE USE OF INK, A LIQUID GRAPHIC MEDIA, HAD UNIQUE CHARACTERISTICS YET IT HAS SIMILARITIES TO ALL THE DRAWING PRINCIPLES. INK HAS THE CHARACTERISTICS OF DRAWING AND PAINTING.

USING A PEN POINT AND HOLDER, BAMBOO PEN, OR A SHARPENED STICK, INK MAY BE USED AS A MARKING TOOL SUCH AS A PENCIL OR OTHER DRY MEDIA. CROSSHATCHING, STIPPLING, THICK AND THIN LINE ETC., ARE LINE TECHNIQUES USED WITH INK TO SHOW FORM AND VOLUME.

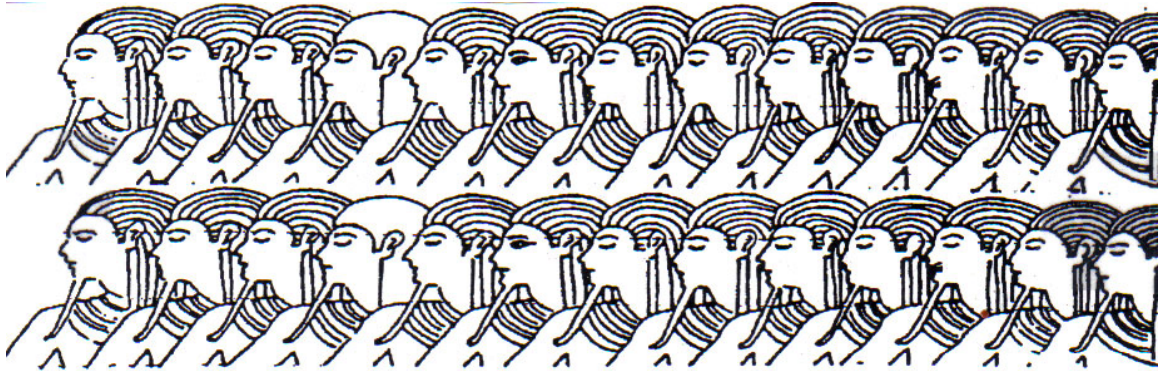
BY ADDING WATER TO A SMALL AMOUNT OF INK, VARIOUS VALUES OF INK "WASHES" CAN BE PRODUCED. WORKING LIGHT TO DARK, PRODUCING A FULL RANGE OF LIGHT AND SHADE AREAS. THE WASHES CAN BE USED IN CONJUNCTION WITH INK AND LINE OR ON THEIR OWN. THE WASHES ARE APPLIED WITH A POINTED BRUSH.

WET-IN-WET IS A TECHNIQUE OF DRAWING WITH WASHES ON A WET SURFACE. THIS TECHNIQUE CAUSES THE INK TO QUICKLY DISPERSE ON THE PAPER, LEAVING NO HARD EDGES. THESE SOFT, FUZZY EDGES CREATE A VERY DIFFERENT EFFECT THAN THE OVERLAY TECHNIQUE IN WHICH EACH WASH IS ALLOWED TO DRY BEFORE THE NEXT VALUE IS APPLIED.

DRY BRUSH TECHNIQUE IS ONE WHICH USES THE END OF THE STROKE, LEAVING THE TRACKS OF THE HAIR OF THE BRUSH. THIS TECHNIQUE USES DRY PAPER AND A BRUSH WHICH HAS VERY LITTLE INK IN IT. DRY BRUSH MAY BE USED TO SHOW VARIOUS TEXTURES.

ANOTHER CONCEPT IN INK TECHNIQUES IS SILHOUETTE PAINTING. BY PAINTING THE CONTOURS OF AN OBJECT AND FILLING IN THE FORM, A QUICK RENDERING OF THE OBJECT MAY BE ACHIEVED. THIS TECHNIQUE HAS ITS TRADITION IN WATERCOLOR AND ORIENTAL CALLIGRAPHY.

THE STUDENT SHOULD ALSO CONSIDER THE POSSIBILITY OF COMBINING MANY OF THESE TECHNIQUES IN ONE DRAWING. MIXING MEDIA AND TECHNIQUE BRINGS VARIETY INTO THE ART WORK. THE STUDENT MAY ALSO CONSIDER THE USE OF COLORED INKS AND OTHER MEDIA ALONG WITH INK.

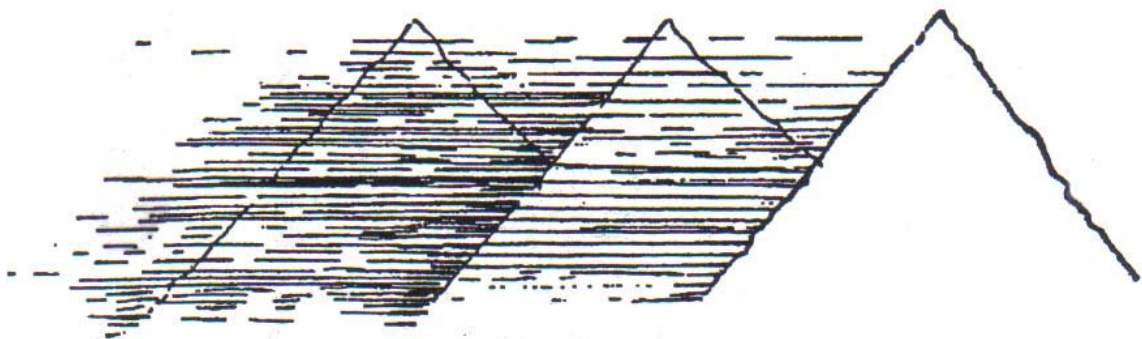


PERSPECTIVE

MANY CULTURES HAVE DEALT WITH THE PICTORIAL DEPICTION OF DEPTH (DEEP SPACE) ON A FLAT SURFACE. THE PERSIANS AND EGYPTIANS USED A STACKING OR OVERLAPPING TECHNIQUE TO SUGGEST DEPTH. FOR INSTANCE, AN ENTIRE ARMY CONSISTING OF HUNDREDS OF MEN WAS PORTRAYED BY PLACING ONE SOLDIER BEHIND ANOTHER OF THE SAME SIZE.

THE CHINESE USED A METHOD OF CREATING THE ILLUSION OF DEPTH BY A MEANS CALLED AERIAL PERSPECTIVE. FOR EXAMPLE, LANDSCAPES OF TREES AND MOUNTAINS WERE DRAWN WITH "ATMOSPHERE" BETWEEN THEM, GENERALLY IN THE FORM OF MISTS OR RAIN.

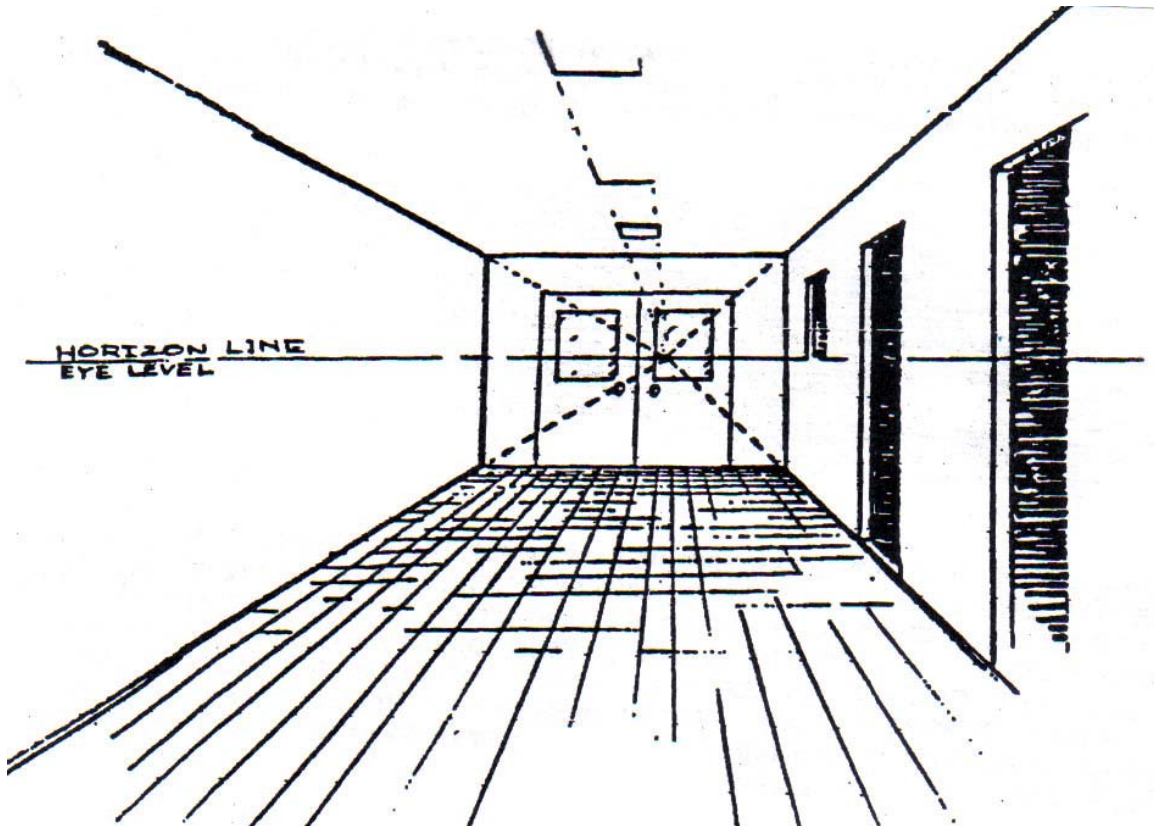
BEGINNING IN THE FOURTEENTH CENTURY, WESTERN CULTURES ENHANCED THE ILLUSION OF THREE-DIMENSIONAL SPACE THROUGH *LINEAR PERSPECTIVE*. LINEAR PERSPECTIVE HAS TO DO WITH THE DIRECT OBSERVATION OF NATURE AND IS BASED ON THE REALIZATION THAT SOMETHING CLOSE TO AN OBSERVER APPEARS TO BE LARGER THAN THE SAME THING VIEWED AT A DISTANCE. THE PRINCIPLE TO KEEP IN MIND WHEN USING THIS TECHNIQUE IS TO DRAW WHAT IS *SEEN*, NOT WHAT IS *KNOWN* ABOUT AN OBJECT IN THE FIELD OF VISION. (FIELD OF VISION HAS TO DO WITH LOOKING DIRECTLY AHEAD -- NOT UP OR DOWN OR SIDEWAYS. FIELD OF VISION DOES NOT INCLUDE PERIPHERAL VISION.)



ASSIGNMENT: IN LOOKING DOWN A HALLWAY WE KNOW THAT A WALL IS THE SAME HEIGHT ALL ALONG ITS LENGTH, BUT WE PERCEIVE THAT IT BECOMES SMALLER AS IT MOVES AWAY FROM US. THIS GENERALLY OCCURS IN A GRADUAL MANNER RATHER THAN AN ABRUPT ONE.

THEREFORE:

- A. PLANES THAT RUN PARALLEL TO ONE'S FIELD OF VISION DIMINISH AND CONVERGE.
- B. THE EDGES OF THESE PLANES CONVERGE AT A POINT DIRECTLY IN FRONT OF YOU.
- C. A VANISHING POINT IS THE PRECISE PLACE WHERE CONVERGING PLANES RUNNING PARALLEL TO ONE'S VISION DISAPPEAR.
- D. THE VANISHING POINT IS ON THE EYE LEVEL, OR HORIZON LINE.
- E. PLANES THAT ARE RIGHT ANGLES TO ONE'S VISION REMAIN HORIZONTAL AND VERTICAL.



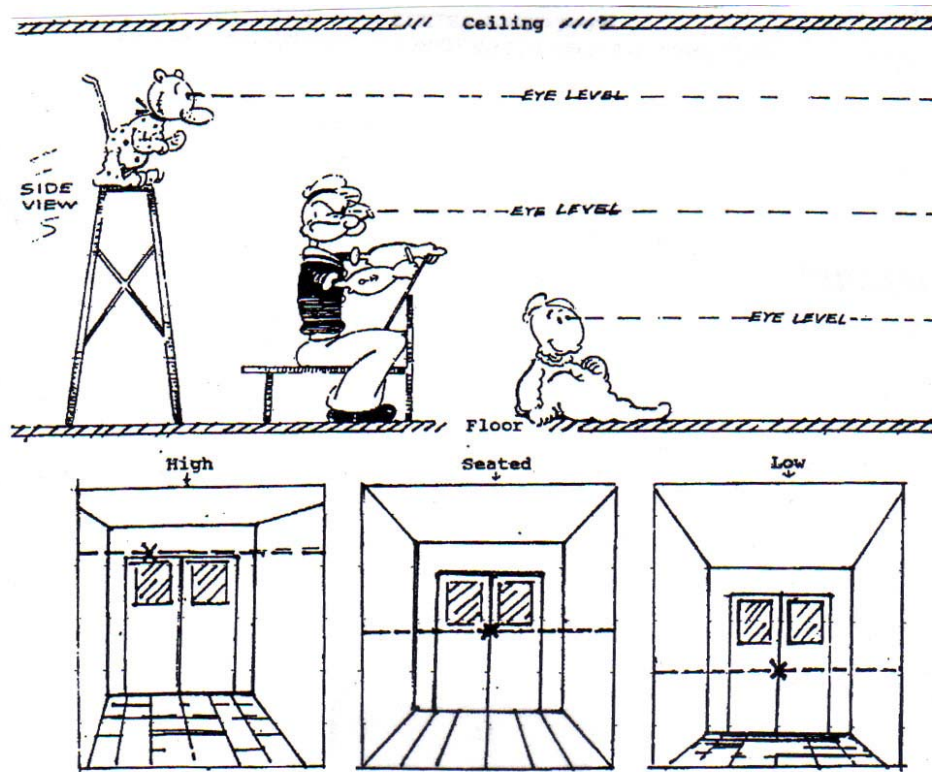
ONE POINT PERSPECTIVE

ONE POINT PERSPECTIVE IS BEST EXPERIENCED BY VIEWING DOWN AN AREA THAT IS CONSIDERABLY LONGER OR DEEPER THAN IT IS WIDE, SUCH AS A HALLWAY, WALKWAY, RAILROAD, PIER, ETC.

WHEN LOOKING DOWN A HALLWAY, THE WALLS, FLOOR AND CEILING TEND TO CONVERGE TO A SINGLE SPOT -- OR VANISHING POINT -- ON THE HORIZON LINE -- OR EYE LEVEL.

EYE LEVEL IS DETERMINED BY YOUR VERTICAL POSITION IN RELATION TO THE SUBJECT (HALLWAY) THAT YOU ARE VIEWING.

THE VANISHING POINT IS DETERMINED BY YOUR LATERAL (HORIZONTAL) POSITION IN RELATION TO THE SUBJECT THAT YOU ARE VIEWING.



VALUE USED TO DESCRIBE LIGHT

LIGHT FALLING ON AN OBJECT MAKES PATTERNS THAT OBEY CERTAIN RULES. IF LIGHT FALLS FROM ONE DIRECTION ONTO AN OBJECT, THE VALUE PATTERNS CREATED REVEAL THE STRUCTURE OF THE OBJECT -- ITS VOLUMETRIC AND PLANAR ASPECTS. FOR EXAMPLE, A SPHERE UNDER A SINGLE LIGHT SOURCE WILL HAVE AN EVEN EXCHANGE OF VALUE OVER ITS SURFACE. IN THE GRAPHIC ARTS, MODELING -- THE GRADUAL BLENDING OF LIGHT TO DARK TO CREATE THREE DIMENSIONAL ILLUSION -- IS CALLED CHIAROSCURO. ON THE OTHER HAND, A CUBE OR ANY ANGULAR FORM WILL HAVE AN ABRUPT CHANGE FROM LIGHT TO DARK ON ITS SURFACE. ITS PLANES ARE EMPHASISED BY THE LIGHT.

GENERALLY LIGHT CAN BE REDUCED TO SIX CATEGORIES AS IT FALLS OVER A FORM: HIGHLIGHT, SHADOW, CORE OF SHADOW, REFLECTED LIGHT AND CAST SHADOW. MULTIPLE LIGHT SOURCES ON AN OBJECT CAN RESULT IN AMBIGUOUS SPACE BECAUSE THE FORM REVEALED BY ONE LIGHT MAY BE CANCELED BY ANOTHER.

WHATEVER THE LIGHTING CONDITIONS, ARTISTS MUST CREATE THEIR OWN VALUE PATTERN TO PRODUCE UNITY IN THEIR ARTS OR TO HELP ESTABLISH THE MOOD THEY WANT.

