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Beginning Drawing

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Catherine French

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Beginning Drawing

Site Name: CIW

Session: Winter 2017

Co-teaching Artists: Jamie Hudson and Catherine French

Overview of Class: The goal is to better the participants skills in drawing and help them know how to start and finish any type of drawing they would want to make in the future. This class teaches participants basic drawing skills such as shading, blending, drawing from life, and how to use a grid. Many new materials and tools will be introduced as well such as tortillions and charcoal sticks. Participants should leave with enough drawing knowledge to have bettered their skills and to feel more confident about what they can create in the future.

Student Learning Outcomes:

Technical drawing skills
Increased skills in drawing
Creative thinking and problem solving in drawings

Theme:

Introduction and foundation to drawing

List materials you will be using:

pencils with erasers
charcoal sticks
tortillions (“blending sticks”)
markers
black drawing pens or thin black markers
colored pencils
oil pastels (+Q-tips for blending)
watercolor
brushes
glue
rulers
materials for still-life
drawing paper (small to large)
newsprint paper (large)
mixed media paper (medium sized)

Printed Handouts: value worksheets (provided), perspective worksheets (provided), proportions of face worksheet(provided), pages from Lee Hammonds book “Draw Real People!” (provided), zentangle examples, black & white images, animal outline images.

WEEK 1-LINES & SHAPES

Terms: Line- contour lines, geometric lines, organic lines, horizontal, vertical, diagonal lines, implied lines, Shape- concave, cylinder, circle, square, triangle

Warm-up/mini lesson: Have participants sketch the different lines discussed (thick, thin, organic, geometric, horizontal, etc). If completed early, have them also practice drawing shapes such as cubes, cones, cylinders, etc.

Project: Contour line hand art: Trace hand in pencil, trace over pencil lines in marker using rulers (black marker by itself provides the best results). Be sure participants curve the lines on the hands and connect the curved lines to the straight lines!!! Have a Critique if possible, show everyone's unique hands.

Materials: pencil, smaller drawing paper, markers, ruler, plenty of paper for both the warm-up and the project



WEEK 2-VALUE/SHADING

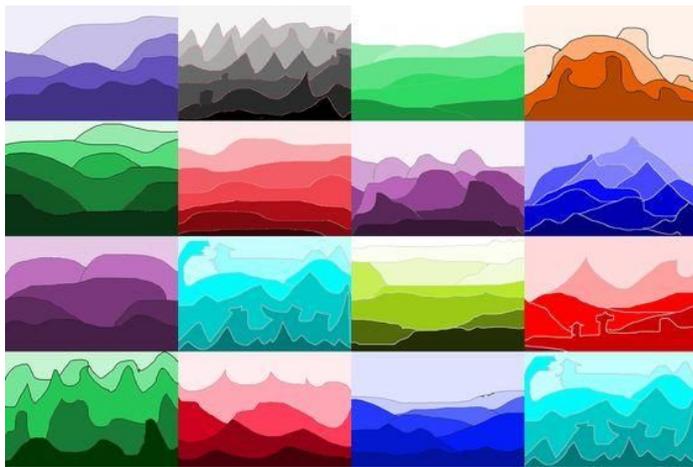
Terms: Shading, value scale, blending

Warm-up: Value scale (pencil) worksheet in pencil and colored pencil

(if enough time) sketch and shade shapes with oil pastel to create 3D shapes, to practice handling pastels and to see which color they would prefer their project to in. Create a oil pastel value scale.

Project: Color Value Landscapes: Participants will make a large value scale that resembles a landscape. Directions: draw at least 5 wavy lines that connect to both sides of the paper, choose one color, the bottom line section will be the darkest shade of chosen color and the top line section will be the lightest of their chosen color. Show participants how to make their color light and or darker by blending it with black and white..If they finish early, allow them to add unique details to the image.

Materials: oil pastels, Q-tips, pencils, mixed media paper, worksheets



← SEVERAL DIFFERENT EXAMPLES

WEEK 3-PATTERNS AND SHADING

Terms: Hatching, cross hatching, stippling

Warm-up: Hatching, cross hatching, and stippling worksheets (using a thin black marker or pen). Practice shading a shape (EX: sphere or cube) using one of the three shading methods.

Project: Pattern and value “collage”: participants will draw patterns and value throughout their paper to create a unique drawing that looks similar to a traditional collage. At minimum 5 patterns (which can be referenced from the zentangle handouts) and at least 2 shading methods.

Materials: Thin marker/pen, pencils, markers/rulers (optional), large drawing paper, worksheet



WEEK 4-PERSPECTIVE

Terms: Perspective, vanishing point, one-point perspective, 2-point perspective, horizon line, 3-D

Warm-up: All three perspective worksheets, providing rulers is helpful.

Project: Perspective drawing with shapes and abstract background: Pre-cut enough 3-D shapes for each participants (see image below). Participants will draw a horizon line on their paper using a ruler. Have them choose and mark a vanishing point on that line. Allow them to design their paper how they would like. Pass out pre-cut shapes (about 5 each), have them color each side of the shape a different color. Participants will then glue all shapes meeting at the vanishing point (shapes appear more 3D when they are slightly off the paper)

Materials: Paper, pre-cut shapes, pencils, rulers, markers or colored pencils, glue, worksheets



WEEK 5-COMPOSITION, GRID METHOD, & ENLARGEMENT

Terms: composition, rule of thirds, focal point, frame, negative space, contrast, (size, shape, shading), balance

Warm-up: Grid to grid worksheet (butterfly), grid to enlargement worksheet (dinosaur).

Project: Griding and Enlarging a Black & White Image: Participants will each be given a different picture in which they will re-draw using the grid method (preferably a 1:2 ratio). Participants will measure out their black and white image by inches and their large paper by 2 inches vertically and horizontally creating grids. Participants will then draw their image unto the larger paper. This project can be really tricky for some participants, especially the griding itself. Be sure to instruct thoroughly and make sure

each individual understands how to do it.

Materials: Plenty of black and white images to choose from, rulers, larger drawing paper (18 x 24), tortillions, pencils, charcoal sticks, newsprint (to keep the image from smudging in the portfolio)

more traditional way of copying your photo would be to divide it up into squares or rectangles and just scaling up from there. Viewing each block as a separate sketch makes the task much easier to complete.



WEEK 6-BLIND CONTOUR

Terms: blind contour, rough sketches, practice

Warm-up: Participants will practice drawing without looking objects and each other. This teaches the importance on focusing on a subject when drawing rather than correcting themselves with training exercise. Directions: Participants will be given two sheets of newsprint paper. They will fold one sheet into four sides, making four sections. They will then poke a hole with their pencils in the middle of their other sheet. The pencil will remain in the hole and their hand will be under that sheet holding the pencil. Allow them to choose three objects to draw and have them place all 3 on the table. The last drawing will be one of the people around them. They must focus and not take their eyes off of each object/person until the timer is up. Make sure to let them know to not lift the newsprint until the exercise is over (No Peeking!!). Give them 30 seconds to try to draw each object to the best of their ability. Give them 1 minute to draw someone around them. Finally allow them to lift their newsprint and see if they were able to draw what was in front of them without looking!!

Fun Project: Glue and watercolor painting: With glue (No Pencils!!), participants will create an image on mixed media paper (see example of an outlined image below), and paint it over with watercolor.

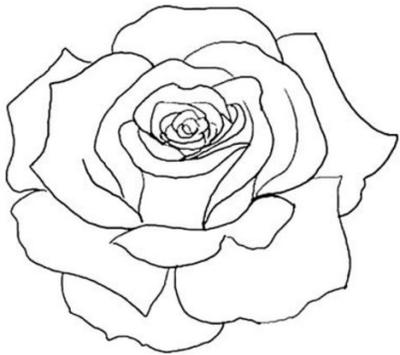
Suggestion: Have them create their image with glue before the blind contour exercise in order to allow the glue to dry.

Materials: Plenty of newsprint, pencils, mixed media paper, glue, watercolor, animal/object outline printouts

Homework: Find objects to use for next week's still life!



← SAME IDEA, EXCEPT USE LARGE NEWSPRINT PAPER



(EXAMPLE: ROSE OUTLINE)



(OUTCOME)

WEEK 7-STILL-LIFE (2 weeks)

Terms: Still-life, depth, shadow

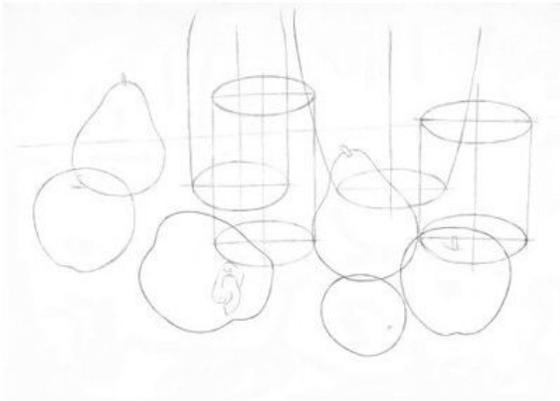
Discussion: Bring in still-life image(s) for discussion. What is a still life? What techniques do you see? Can you tell what the object are in the picture? How do you think the artist started this still life?

Project: Still Life: Have participants place their the objects they chose (HW from last week) in front of them. Teachers will hand out sketch paper so the participants can draw their objects to warm up while the teacher is setting up the still life. Once the teacher is done, students can place their own objects in the still life if they would like. Students will then decide which angle of the still life they like the best and

sketch the entire thing on large drawing paper with as much detail as possible

Suggestions for participants: Start still life slowly and pay attention to where the objects are on the table, start by drawing a horizon line, make sure to use very light sketching, do not start shading until everything else is first sketched. Once done with light sketching, start by erasing extra lines and then start adding darker details and shading.

Materials: Large drawing paper, small sketch paper, pencils, tortillions, charcoal sticks, anything needed for discussion, any still life materials



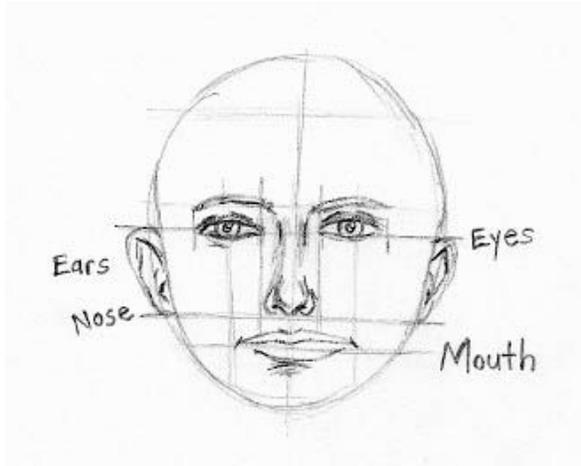
WEEK 8 - STILL-LIFE CONT. / FACIAL FEATURES

Project: Finish up drawings/ details for the still-life. Allow participants to color it in if they would like. Have a critique!! Begin talking about facial features and pass out “Draw Real People” packets with extra paper in order for them to practice and study for the final project. Give them time to practice drawing facial features from packets and or try drawing the different people around them while following along with the packet.

Practice sketching: Participants will practice sketching the people around them. participants will be given newsprint paper and will then fold the paper in 4 parts. They will then make rough sketches of at least 4 of the people around them focusing on the shape of the person’s face and basic details (face area only). This exercise will be timed per each of the 4 sections (teacher decides how long the timing will be).

Homework: Take packets home, read and practice some of the exercises for the following week.

Materials: sketch paper, charcoal, tortillions, pencils, still life materials, “Draw Real People” printouts, newsprint paper



WEEK 9-FINAL PROJECT (2 WEEKS)

Terms: portrait, collaboration, quick sketches

Warm-up: Sketching practice from the previous week (give them a little more time than last week)

Project: Drawing a friend's portrait: Participants will pick a partner and take turns drawing each other's portrait (face only). Participants should be encouraged to take their time on this project and put as much detail in as they can. Then if some participants finish early, participants will create and color an abstract background for the portraits. This should be a fun and friendly experience! Give them positive feedback!

Materials: pencils, newsprint paper, large paper, tortillions, charcoal, Markers or colored pencils, zentangle (just in case)



WEEK 10-FINAL PROJECT CONTINUED/COMPLETED & WORK-DAY

Work day: Students will finish their portraits and place them on the side for now. The

instructor will pass out portfolios and participants will be given time to finish incomplete work. Towards the end of the class, participants will put all their work together (everything from the 10 weeks) and the instructor will begin a critique.

Final Critique: Can you see improvement from your first projects compared to the projects you had towards the end of the class? What was your favorite project? What was a technique you enjoyed learning? What technique was the most challenging for you? Do you plan on drawing after this class? Do you plan on using any of new techniques you learned from this class in the future? What are some things you would want to learn or practice in the future (art)?

Citations

Hammond, Lee. *Draw Real People!* Cincinnati, OH: North Light, 1996. Print.

NAME _____

Colored Pencil Value Practice

Value: an element of art that deals with darkness or lightness. Value depends on how much light a surface reflects or if there are shadows that overlay the object.

I would like you to create the largest range of values you possibly can in the set of squares below. Each box should be a different value going from darkest to lightest. Choose 3 very different colors (not black or white) and create a value scale for each.

Your darkest value should be the leftmost box. Your lightest value (the color of the paper) should be the rightmost box.

Values for colored pencil 1:

--	--	--	--	--	--	--	--

Values for colored pencil 2:

--	--	--	--	--	--	--	--

Values for colored pencil 3:

--	--	--	--	--	--	--	--

NAME: _____

VALUE

practices

HATCHING

--	--	--	--	--

CROSS HATCHING

--	--	--	--	--

STIPPLING

--	--	--	--	--

SQUIGGLING

--	--	--	--	--

↑
WHITE
0%

↑
LIGHT GRAY
25%

↑
MEDIUM
GRAY 50%

↑
DARK
GRAY 75%

↑
BLACK
100%

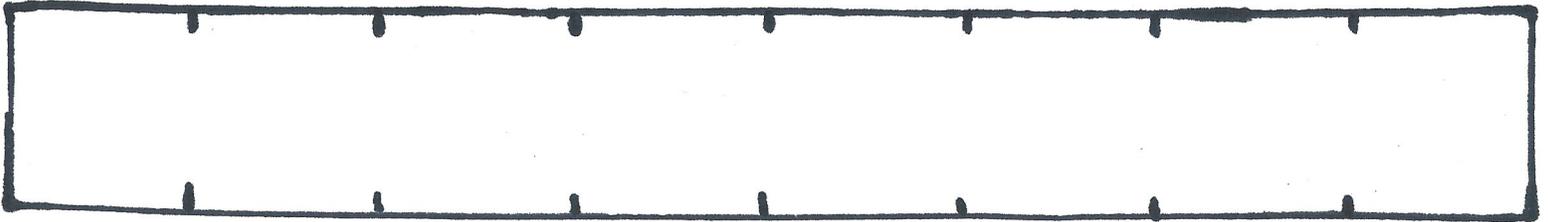
Value Worksheet

NAME: _____

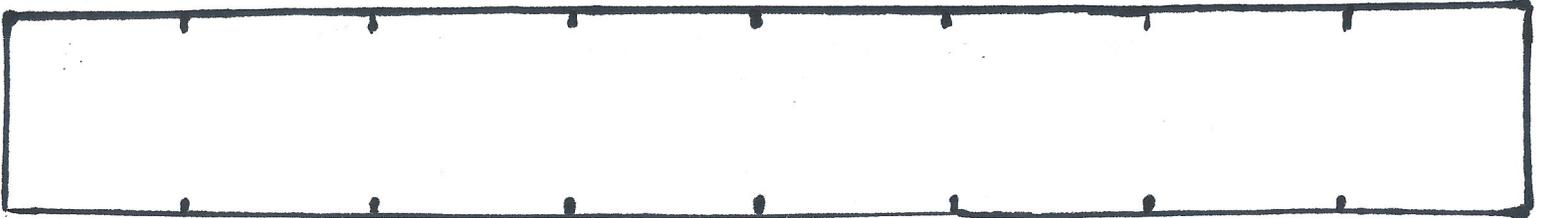
A. **OBJECTIVE:** To practice rendering and recognizing a range of value differences.

B. **DIRECTIONS:**

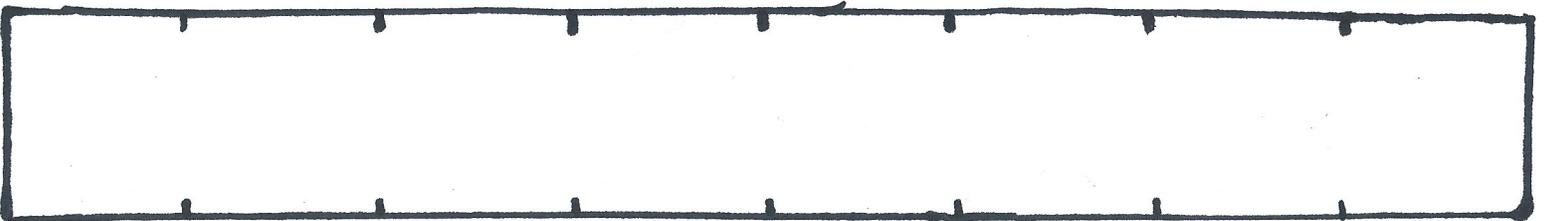
1. Using a pencil (not mechanical), fill in each of the blocks directly below with an increasingly darker shade of value (ex.: #1 should be white paper, #2 very, very light, each box getting darker until #8, which is black). These should be **SHADED** smoothly.



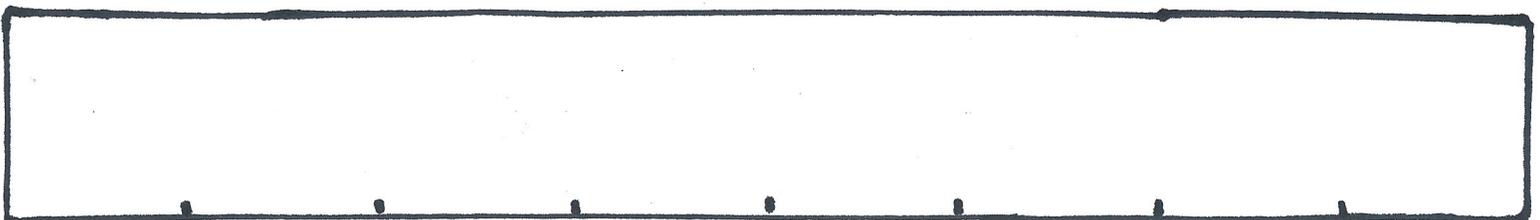
2. Now, make the same value scale using **HATCHING** lines. Again, your boxes should show a gradual increase from light to dark.



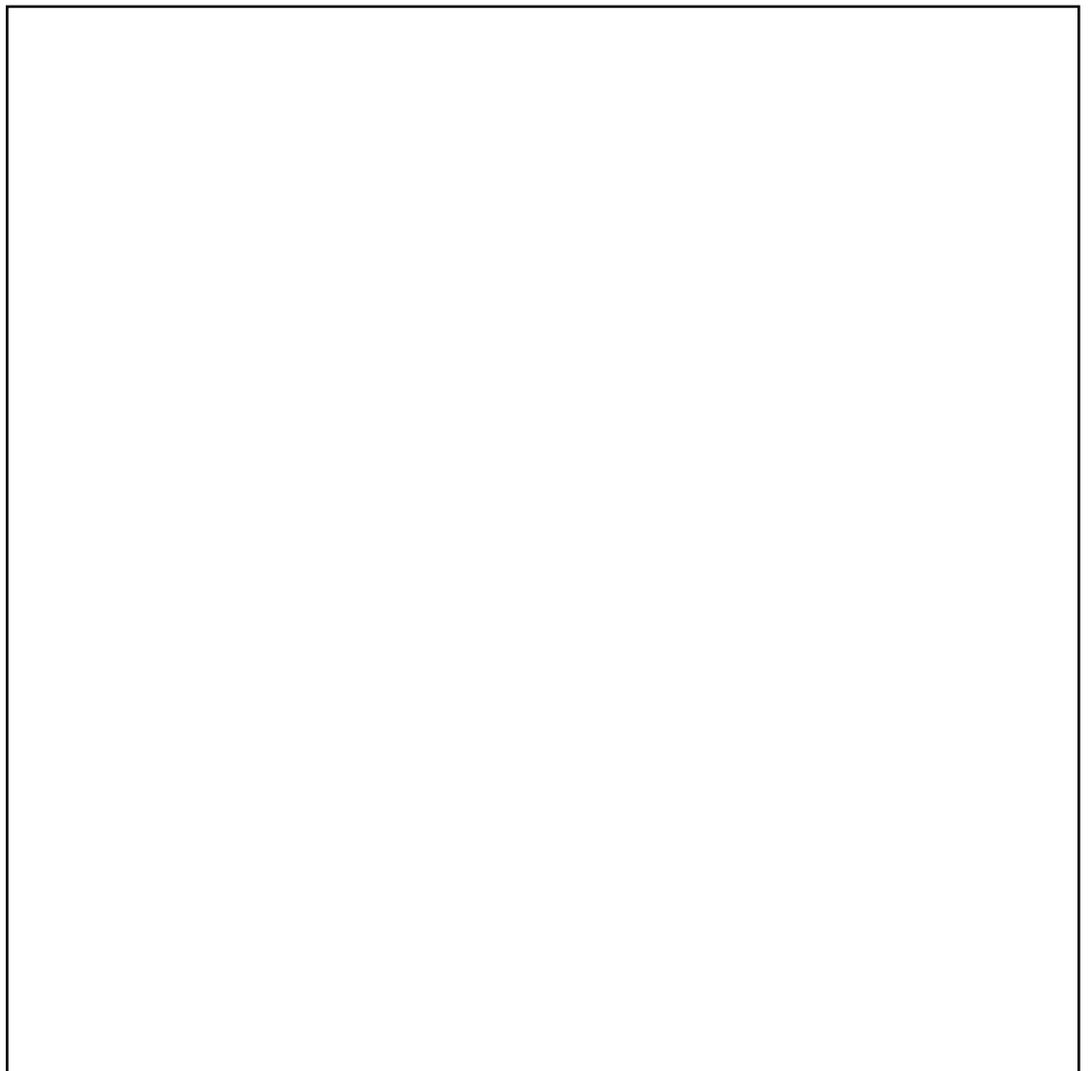
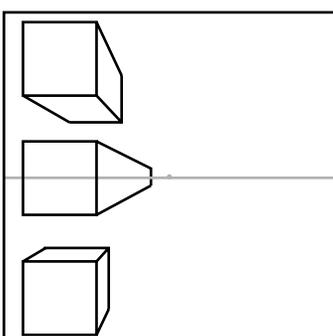
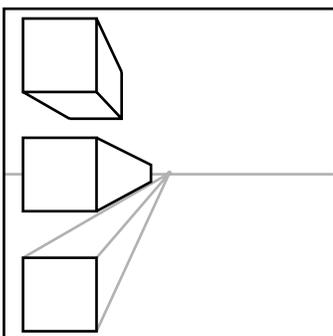
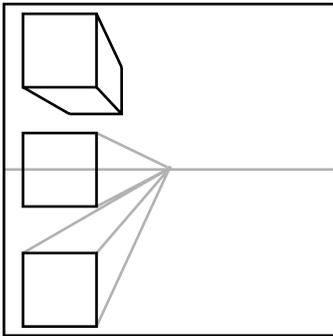
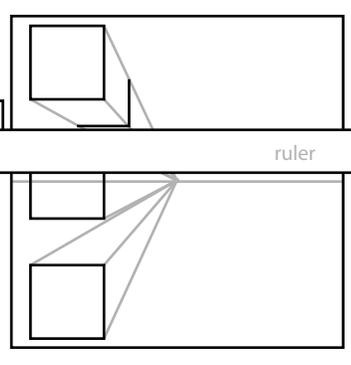
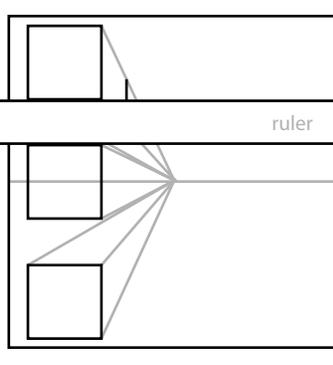
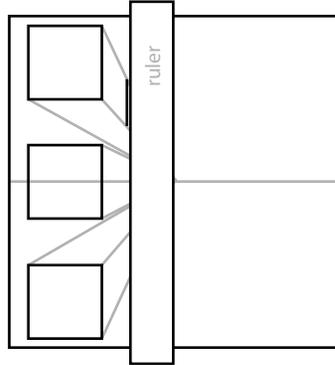
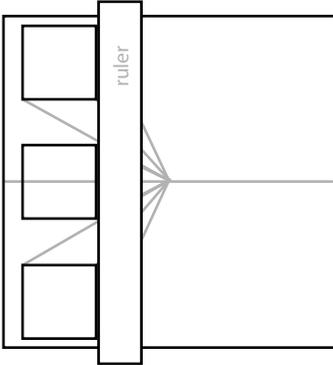
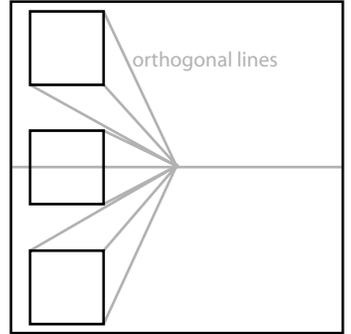
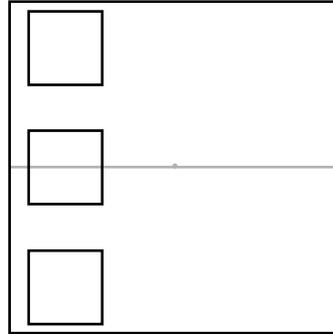
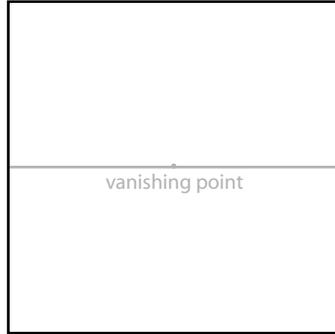
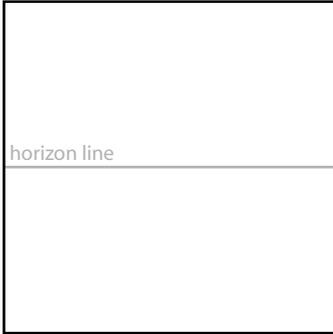
3. Now, make the same value scale using **CROSS-HATCHING** lines. Again, your boxes should show a gradual increase from light to dark.



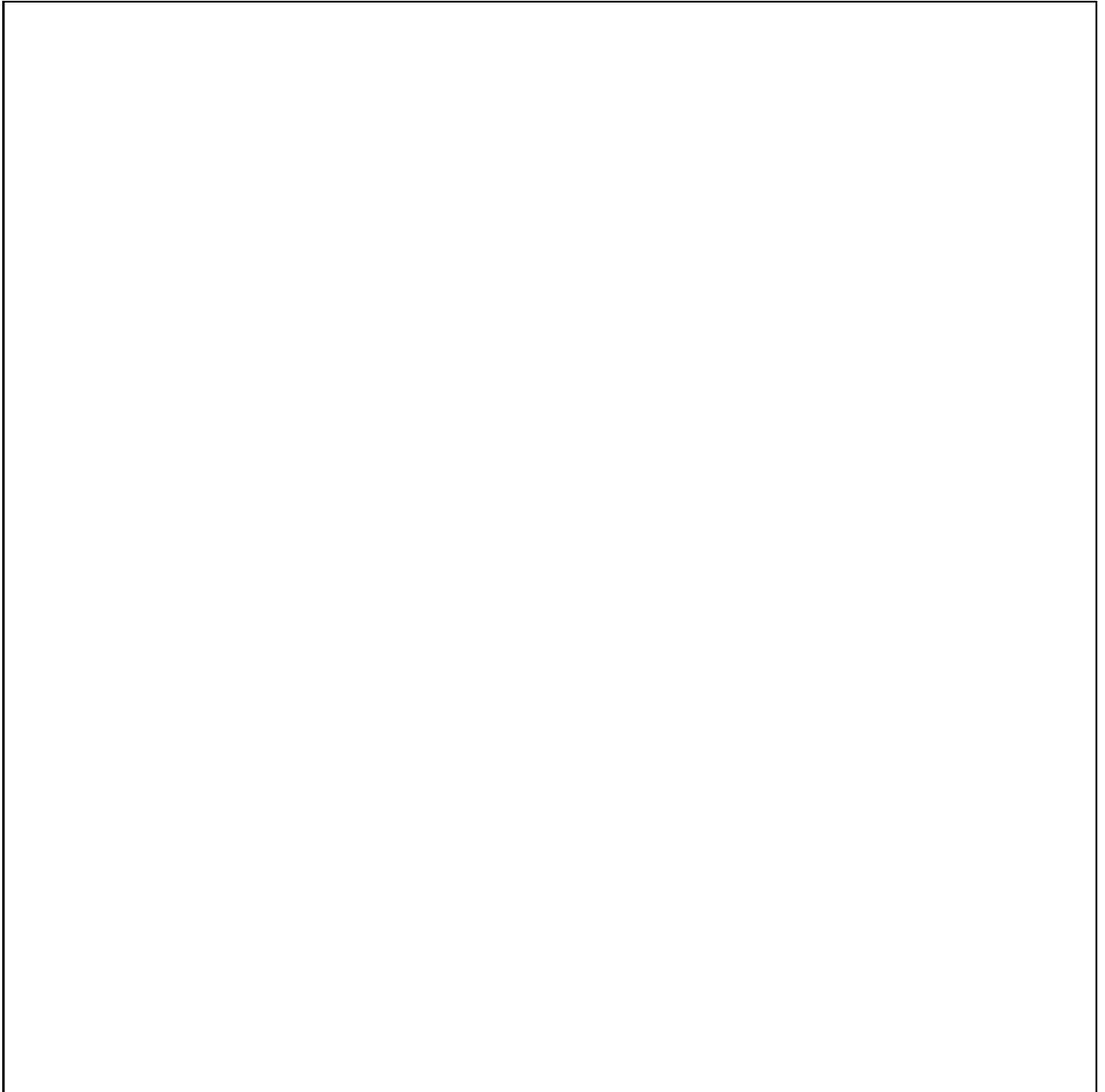
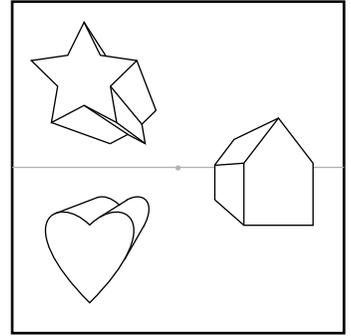
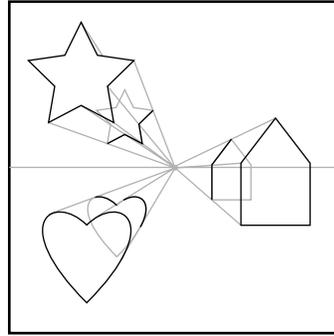
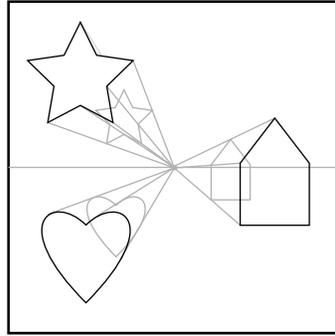
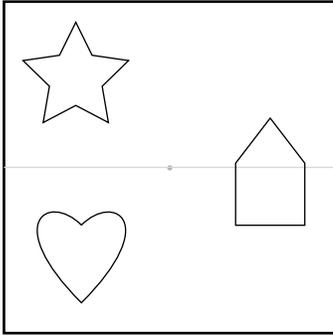
4. This time complete the value scale below using a fine black marker using a **STIPPLING** technique.



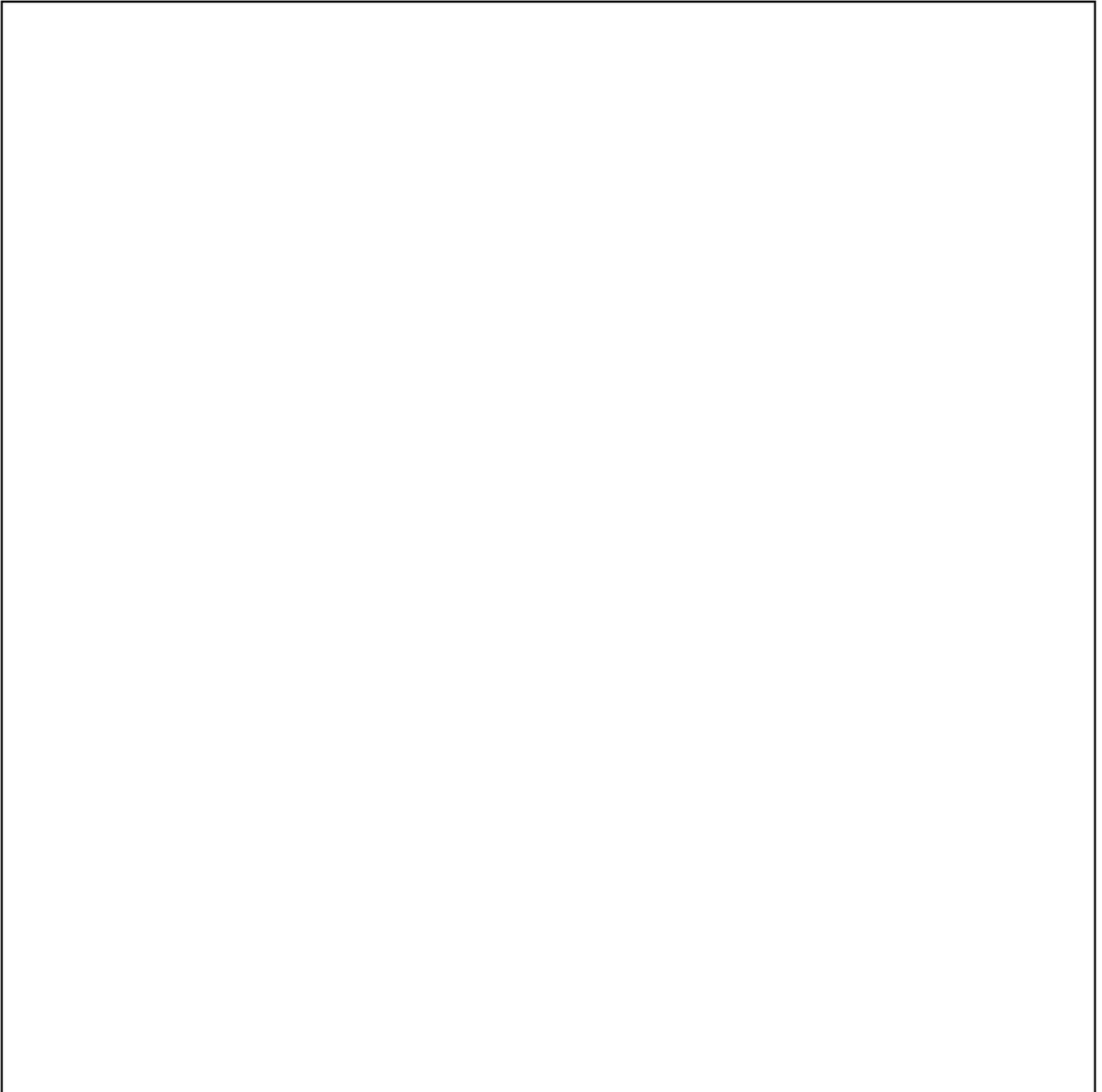
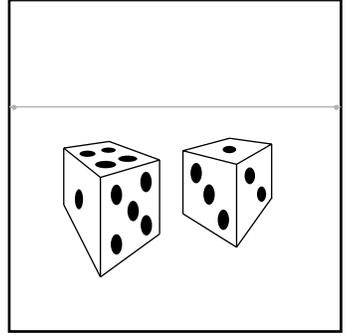
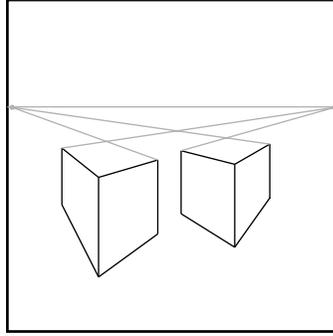
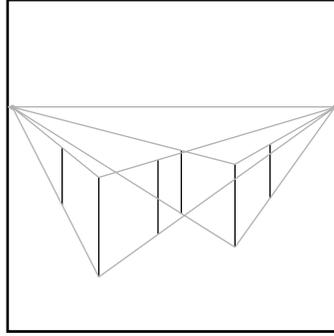
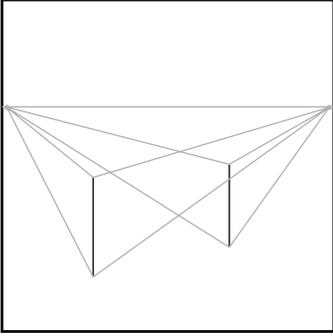
ONE-POINT PERSPECTIVE: BOXES



ONE-POINT PERSPECTIVE: SHAPES

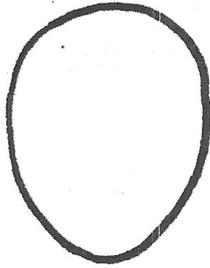


TWO-POINT PERSPECTIVE: DICE

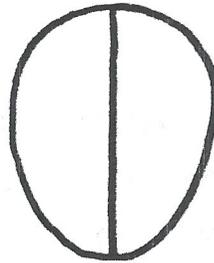


= PROPORTIONS OF THE FACE =

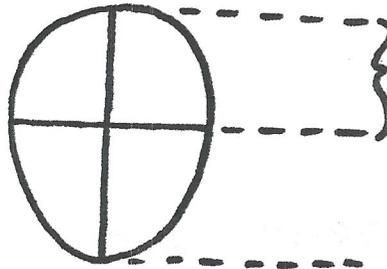
1. DRAW AN OVAL.



2. NEXT, DRAW A CENTRAL AXIS.

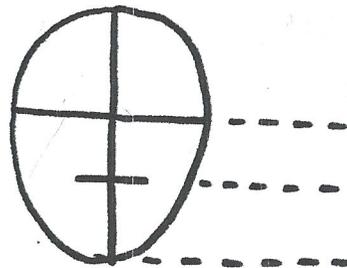


3. DRAW AN EYE LEVEL LINE.



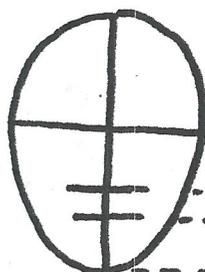
(ALMOST HALFWAY DOWN THE HEAD)

4. DRAW A NOSE LINE.



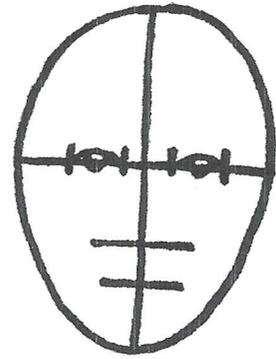
(LESS THAN HALF, MORE THAN A THIRD)

5. DRAW A CENTER LINE OF THE MOUTH.

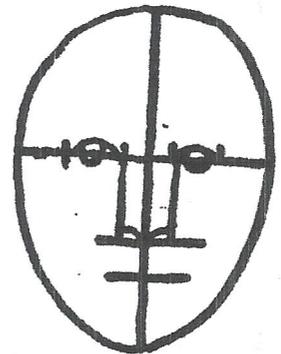


(ABOUT A THIRD BETWEEN THE NOSE AND THE CHIN)

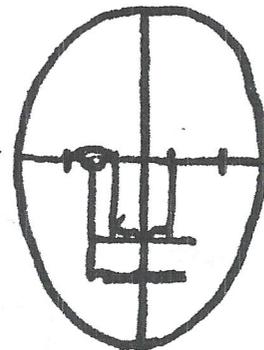
6. DIVIDE THE EYE LEVEL LINE IN FIFTHS, THE DISTANCE BETWEEN EYES IS THE WIDTH OF ONE EYE, MARK THE CENTERS OF THE EYES,



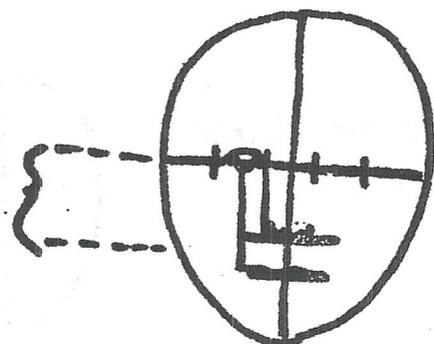
7. DROP A STRAIGHT LINE DOWN FROM THE INSIDE CORNERS OF THE EYES AND MARK THE EDGES OF THE NOSTRILS,



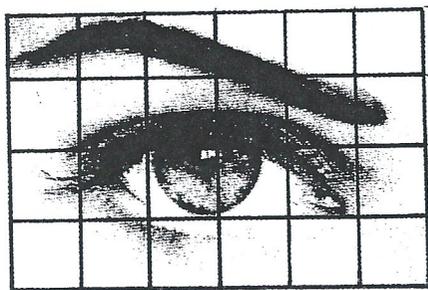
8. DROP A STRAIGHT LINE DOWN FROM THE CENTER OF THE PUPIL AND MARK THE EDGES OF THE MOUTH,



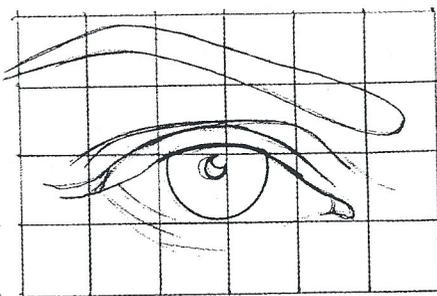
9. TOP OF THE EAR STARTS AT EYE LEVEL LINE AND BOTTOM ENDS BETWEEN NOSE and MOUTH LINE.



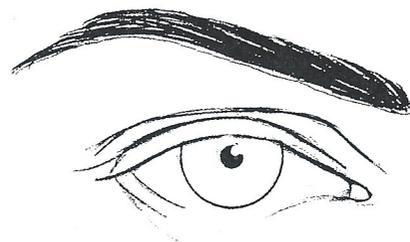
DRAWING THE EYE STEP BY STEP



Graph this eye out on your drawing paper.

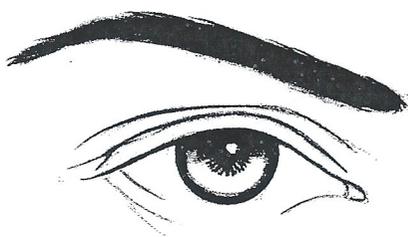


Not only do you need to see the eye as just shapes, you need to see the shapes created with the graph lines. This is where you will use your circle template, or stencil. The iris and the pupil are perfect circles in nature. The reason many drawings of people don't look right is because the eyes aren't drawn with good circles.

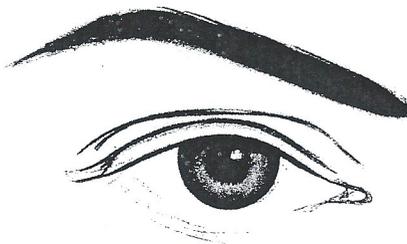


Remove the graph. Lightly draw the circles in the eyes by hand. Then crisp up the circle with the stencil. If you are drawing two eyes, remember to use the same circle for both eyes. The catchlight should be placed half in the pupil and half in the iris.

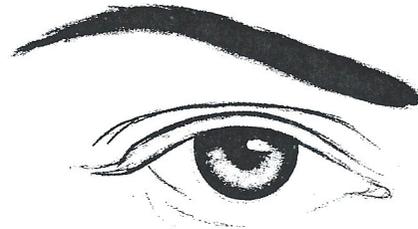
Start to fill the eyebrow with pencil strokes and darken the pupil.



Add some #1 dark around the outside edge of the iris and around the pupil. Blend out the eyebrow.



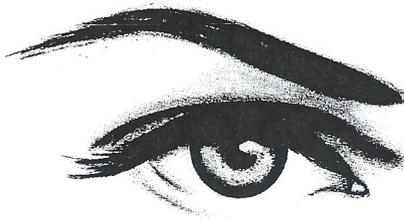
Blend out the iris until it is a #3 half-tone. Don't lose your catchlight!



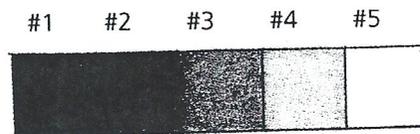
Lift some light out of the iris with your kneaded eraser to make it look shiny and enlarge the catchlight.



Fill in the lash line #1 and #2. (It is lighter in the middle above the iris.)

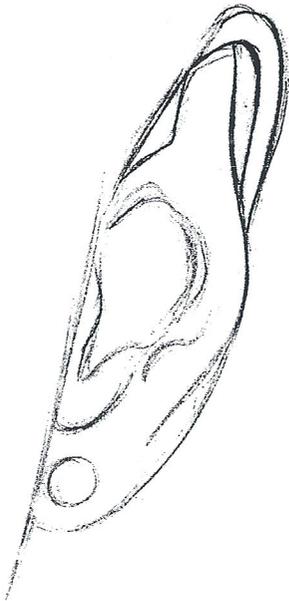


The finishing touches! Blend some tone above the eye. Soften the lower lid thickness. Blend a little into the white of the eye to make the eye look round. Pull some light hairs out of the eyebrows. This eye doesn't have many eyelashes showing, just a few coming off the sides.



DRAWING THE EAR STEP BY STEP

Let's try an ear, step by step. By now you should have this procedure memorized!



Take your graph and place it over the above illustration. Draw off the ear on your drawing paper. Be sure it is accurate. When you feel good about it, remove the graph lines.



Add your #1 darks where indicated.



Add your #2 areas.



Blend until the whole ear is a gray half-tone.



With your kneaded eraser in a point, lift out some lights to make the ear look shiny in places.

#1 #2 #3 #4 #5



THE NOSE

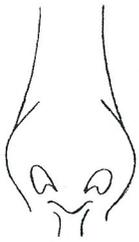
The nose may seem like a funny place to start when learning to draw the face, but it is so much like the ball exercise in chapter four that you will soon see why I do it this way.

The nose is really like three balls hooked together, one in

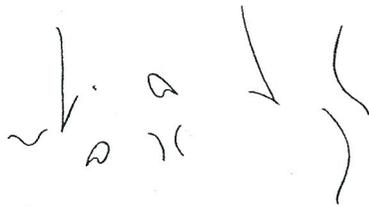
front, with one attached to each side. Although this drawing of a nose doesn't look very *real*, it shows how the nose can be seen as *shapes*.

Magazines are the place to find practice pictures. Each picture will be different, so study it care-

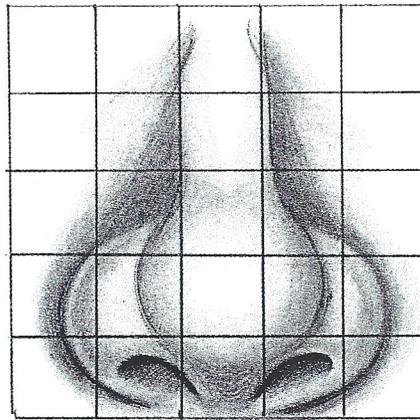
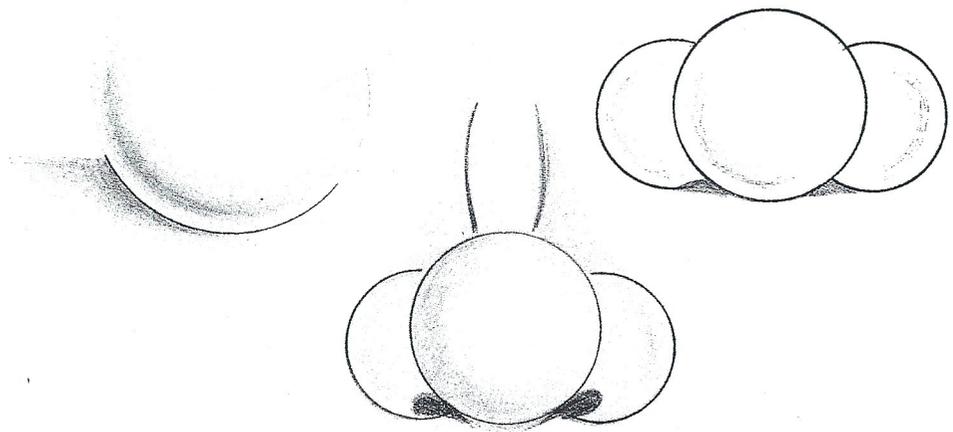
fully. Look at each pose and see how the direction of the face changes the way the nose and other features look. Also, notice how the skin tone is different and the lighting is not the same on each one. Use your graphs and practice drawing different noses.



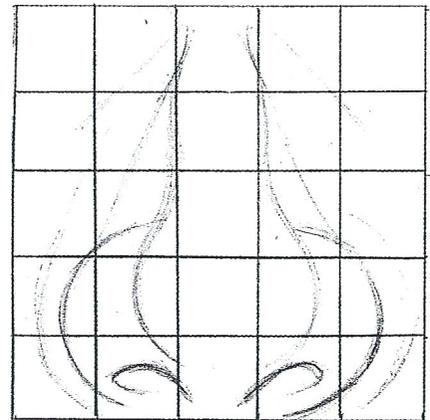
This is a very simple line drawing of a nose, merely showing the nose's overall shape. It is important to see all the various little shapes that make up this drawing.



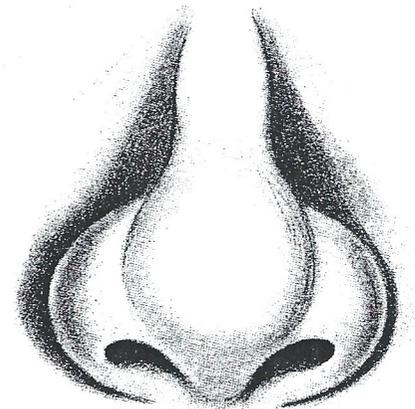
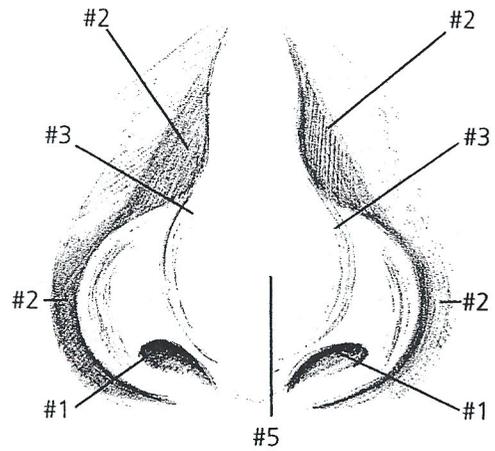
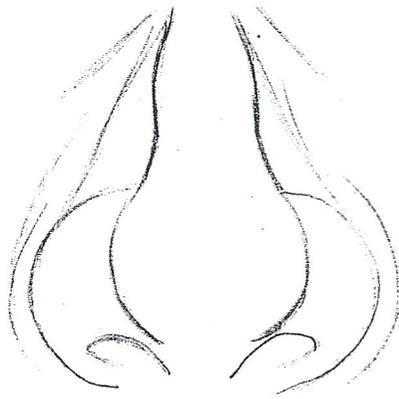
All of these shapes shown here fit together to create the line drawing above. See how simple they are? Drawing each shape by itself is easy, but when we put them all together, it gets harder. Why is that? It's because we then recognize the overall shape as a nose and our minds tell us that drawing noses is hard!



This nose is similar in shape to the one above, but I changed it a little bit to make its shape look more real.



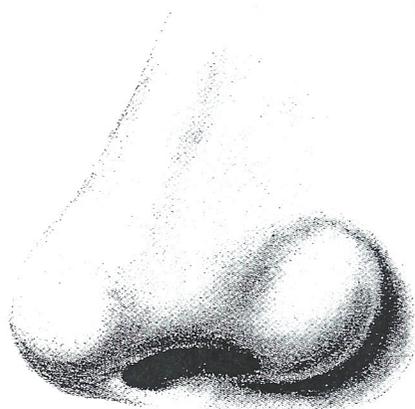
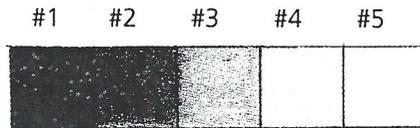
Make a grid with 1/2-inch squares on your drawing paper. It should have five boxes across and five boxes down. Draw the line drawing of the nose like I have. The graph helps you see the nose as just shapes.



Once you are sure your line drawing looks right and is accurate in its shape, erase your graph lines.

Start by applying dark and medium tones with your pencil. See how the tones are numbered to match the five-box value scale (see page 23)? You must see the tones as *shapes*, too.

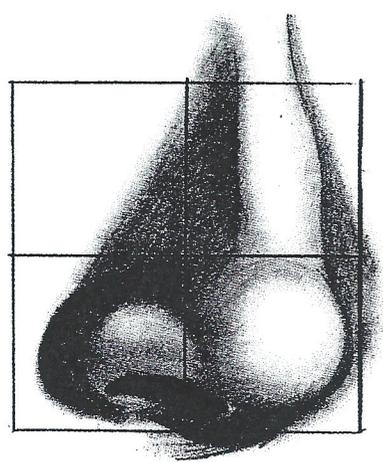
Blending creates your halftones (#3) and light gray areas (#4). Be sure to bend *around* the curves as you did with the sphere.



Pale skin. The light is coming from the left.



Dark skin. The light is coming from the right.

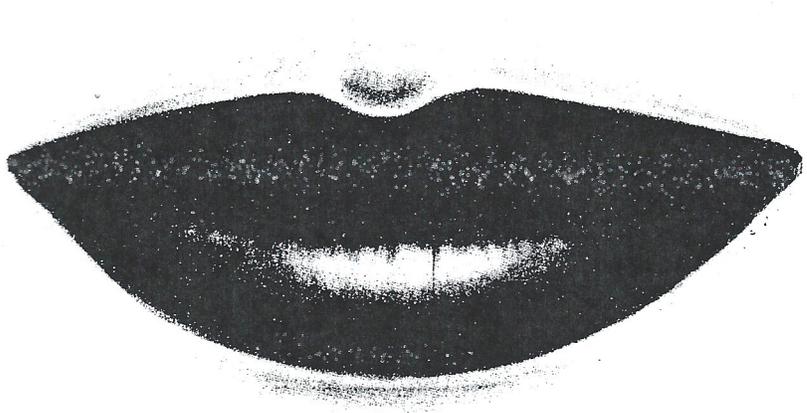


Medium skin. The light is coming from the front.

THE MOUTH

When drawing a mouth, remember these guidelines:

1. The top lip is usually darker than the bottom one.
2. The bottom lip has highlights.
3. There are light shadows all around the mouth.
4. *Never* draw an outline around the mouth.



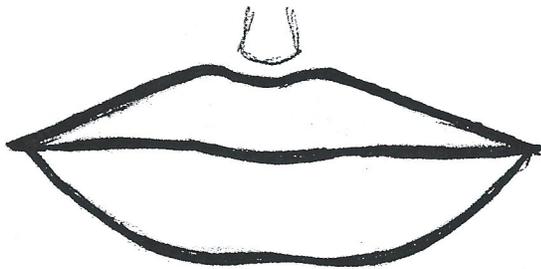
See the bright highlight? It makes this mouth look moist.



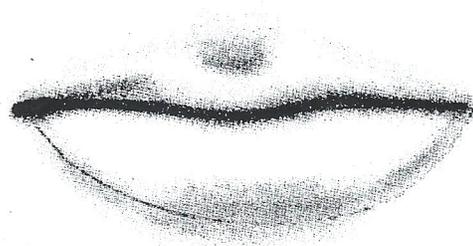
The top shape of the upper lip looks kind of like a squashed *M*. The little space between the nose and the mouth resembles a *U*.



The line between the lips is very irregular. In some places it looks thick and fat, and in others it seems very thin. The corners of the mouth resemble a comma, or tear shape. This is called the "pit." This is a very important thing to include in your drawing, because it makes the mouth look like it goes *in*, not flat and pasted on the front of the face.

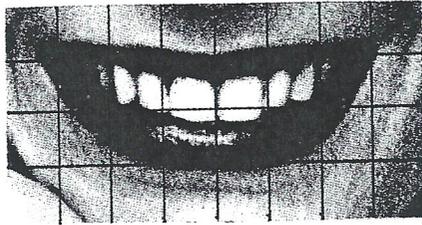


Never draw a hard line all around the lips like this! These lips look like a cartoon. Women's lips will look darker, and sometimes it will look like there is an outline due to makeup, but be sure to soften it out to an "edge," not a bold line.

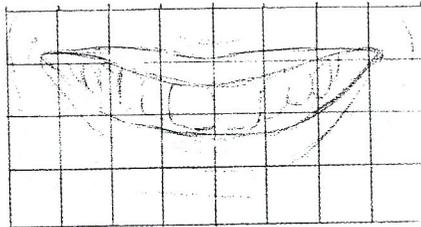


Sometimes men's lips are very light in color. These lips were drawn not with lines, but with shadows above and below. Except for the line between the lips, I drew this mouth with a used tortillon.

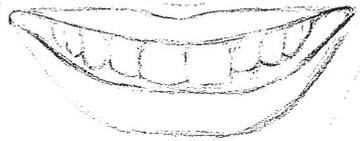
DRAWING THE OPEN MOUTH STEP BY STEP



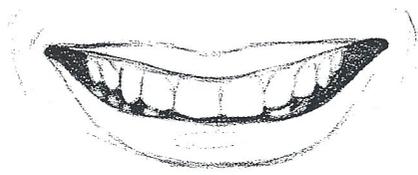
I used a smaller graph with this one. This is helpful for placing the teeth. Each tooth has to be the right size, the right shape, and in the right spot.



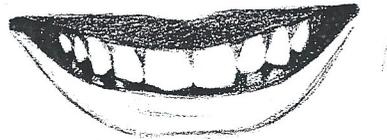
Watch your shapes! (Remember these aren't really teeth after all; they are little shapes that go together to look like a mouth.)



Look at this line drawing. Can you see the little shapes that are *between* the teeth? Can you see the little triangular shapes created by the gums? These shapes will help you get the shape of each tooth. Also, don't ever draw a dark line between each tooth. This makes them look like corn on the cob or piano keys.



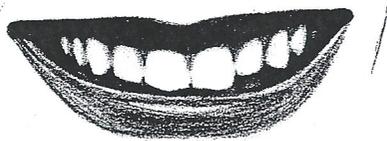
Darken the inside corners of the mouth (#1) and under the teeth. Look for the small shapes of the bottom teeth. Even though they are hard to see, they are important.



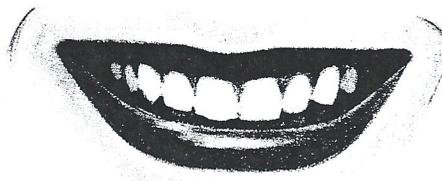
Apply #2 to the upper lip. With a dirty tortillion, put some blending into the gums. Blend below the teeth.



Blend the upper lip until it is smooth.



Apply #2 to the lower lip, leaving reflected light around the edge and the highlight in the center.



Blend out the lower lip. Don't worry if you go into the highlight area. You can use the kneaded eraser to lighten the highlight, to make it look shiny. Take a dirty tortillion and apply shading around the mouth where you see it.

Note: See how many mouths you can study in magazine pictures. Look at all the various expressions you can find. Practice, practice, practice!