

BASIC DRAWING TECHNIQUES

SAR 2021, Section 001 & Section 002
Sister Helen David Brancato, IHM

Fall Semester 2015

Tuesday/Thursday, Vasey, Easel Room 207
1:00PM - 2:15PM (Section 001)
11:30AM - 12:45 (Section 002)

Office Hours: After Class (in studio) or SAC Office 221 (Wednesday 9:00AM-12:00pm)

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Course Description:

Drawing is the fusion of line and form. The hand, eye and mind move as one. Drawing helps us to really know the person or object in front of us by focusing and contemplating...realizing that nothing is ordinary when we really learn to see.

Course Requirements:

This is a hands-on laboratory course with individual instruction. If you are absent, I cannot say, "just read chapters three". Therefore, no cuts are allowed. If you must be absent, it must be for a sound reason; the courtesy of an e-mail is expected.

Every week there will be a home assignment due for the purpose of putting demonstrations into practice and for building a portfolio.

Constructive criticism is essential to the creative process; it is the dialogue between student and teacher concerning the technical and aesthetic qualities of the work in its completed form.

Course Objectives:

- To develop a new way of seeing through drawing.
- To develop a basic hand/eye connection in response to each student's perception of the physical world.
- To produce a body of works that are finished renderings.
- To encourage students to recognize their own creative giftedness.

Materials:

- 1 - 18" by 24" newsprint pad - about 50 pages
- 1 - 18" by 24" pad of good paper
- 2 - black china markers (a.k.a. grease pencil)
- 2 - white conte
- 2 - sepia conte
- 2 - 3B drawing pencil
- 2 - kneaded erasers
- 5 - sheets of grey drawing paper
- 2 - sheets of black drawing paper
- 2 - "flair pens" or thin felt tip markers for writing
- 1 - pigma brush/pen (waterproof)
- 1 - box of charcoal per each student
- 1 - stick of compressed charcoal
- 1 - box of pastels

Grades:

Unlike most classes where grades are based on objective norms (true/false tests, etc.) the grading in this class is based on the subjective opinion of the professor. Every effort will be made to be fair and impartial. While improvement over the course of the semester is a significant factor in determining the final grade, one must also achieve an appropriate level of skill to warrant a “high grade”. The official University grade definition guidelines are observed in this course. **PLEASE SEE THE UNIVERSITY HANDBOOK.** Your grade depends on the following: class assignments, home assignments, and attendance.

Office of Disabilities and Learning Support Services:

Students with disabilities who require reasonable academic accommodations should schedule an appointment to discuss specifics with me. It is the policy of Villanova to make reasonable academic accommodations for qualified individuals with disabilities. You must present verification and register with the Learning Support Office by contacting 610-519-5176 or at learning.support.services@villanova.edu or for physical access or temporary disabling conditions, please contact the Office of Disability Services at 610-519-4095 or email Stephen.mcwilliams@villanova.edu Registration is needed in order to receive accommodations.

Academic Integrity:

All students are expected to uphold Villanova’s Academic Integrity Policy and Code. Any incident of academic dishonesty will result in an “F” for the assignment and will be reported to the appropriate university officials, per regulations in the Graduate Studies (Liberal Arts and Sciences) Catalog. You can view the Academic Integrity Policy and Code, as well as other useful information related to writing papers, at the Academic Integrity Gateway web site: <http://library.villanova.edu/Help/AcademicIntegrity>

Suggested Readings:

Drawing on the Right Side of the Brain - Betty Edwards
St. Martin’s Press, N.Y. 1989 Revised Edition

Drawing A Contemporary Approach - Claudia Betti
Holt, Rinehart and Winston 1986

Keys to Drawing - Bert Dodson
North Light Books 1985

Classical Drawing Atelier - Juliette Aristides

Drawing Lessons from Great Masters - Robert Beverly Hale

Drawing - American Artist Magazine

The Language of Drawing - Sherrie McGraw

Weekly Class Syllabus for Basic Drawing 2021 (Section 001 & 002)

Tuesday Aug. 25 & Thursday Aug. 27	Intro to materials and techniques; History of Drawing; the Artist's Vision; Ways of seeing; Explanation of syllabus and Assignments
Tuesday Sept. 1 & Thursday Sept. 3	Simplifying forms; Seeing simple geometry in complex forms; Research still life with Diego Rivera, Frida Kahlo, and Paul Cezanne
Tuesday Sept. 8 & Thursday Sept. 10	Breathing life into line - research the intelligent line of Albrecht Durer, Matisse, Klee, and Vincent Van Gogh; Intro to blind contour; Seeing vs. looking; Trusting your eyes; Hand, eye and mind move as one
Tuesday Sept. 15 & Thursday Sept. 17	Making the connection between the beauty of line and the beauty of form; Research Ingres, Degas, David, Tooker, Michelangelo, Leonardo da Vinci
Tuesday Sept. 22 & Thursday Sept. 24	Sculptural Drawing; Using line and shading; Drapery; Research Sidney Goodman, Degas, Ingres; Eraser drawing
Tuesday Sept. 29 & Thursday Oct. 1	Gesture Drawing - action and movement; Research Daumier, Rembrandt, and Delacroix
Tuesday Oct. 6 & Thursday Oct. 8	The drama of black and white; Contrast, shadow and light with Vermeer, Caravaggio, Kollwitz, Rembrandt, Rivera, and Michelangelo
Tuesday Oct. 14 & Thursday Oct. 16	Mid Term Break
Tuesday Oct. 20 / Thursday Oct. 22	Perspective basics with Escher and David MacCauley; Crosshatching in pen and ink
Tuesday Oct. 27 & Thursday Oct. 29	Portraits; Research Durer, Picasso, Leonardo, VanGogh, Rembrandt, Alice Neel, Mary Cassatt
Tuesday Nov. 3 & Thursday Nov. 5	Portraits con't; Toned paper; Gray as middle value
Tuesday Nov. 10 & Thursday Nov. 12	White conte on black paper; Transparency; Seeing light rather than shadow
Tuesday Nov. 17 & Thursday Nov. 19	Drawing on the beauty of color; Pastel and colored pencil; Research Mary Cassatt and Toulouse Lautrec
Tuesday Nov. 24	Figure drawing; Figure in costume; Research Monet
Thurs. Nov. 27	Thanksgiving
Tuesday Dec. 1 & Thursday Dec. 3	Final class; Prepare presentations
Tuesday Dec. 8	Friday schedule
Thursday Dec. 10	Final day of class; Presentations

Assignments Due for Basic Drawing 2021 (Section 001 & 002)

Tuesday & Thursday

Section 001 – 1:00PM – 2:15PM

Section 002 – 11:30AM – 12:45PM

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Fall 2015

September 10	Still life - “show me what you can do”
September 17	Cloth & drapery using line and form (charcoal-soft and compressed)
September 24	Detail of a Masterpiece (China Marker)
October 1	Upside-down drawing of a masterpiece (soft and compressed charcoal)
October 8	Erasing as a drawing method
Mid Term Break	
October 22	Enlarge a plant or flower in the style of Georgia O’Keefe (sepia conte)
October 29	Pen and ink-buildings, stairways, cars, doorways using crosshatching or houses with personality in colored pencil and pen and ink
November 5	Create a collage, make a black and white Xerox copy, then do a drawing of your collage (matching shade for shade and shape for shape, texture for texture, background is just as important as foreground.)
November 12	6 portraits of one artist - see Picasso portraits for reference or self-portrait from a mirror image
November 19	Gesture drawings of animals (Philadelphia Zoo or Elmwood Zoo) from Life
November 24	Pastel Landscape
November 27	Thanksgiving
December 3	Figure in costume
December 10	Trees are like people

List of Masters for Your Reference:

Line

Durer
Leonardo DaVinci
Ingres
Degas
David
Klee
Vincent VanGogh

Gesture

Rembrandt
Toulouse Lautrec
Daumier
Delacroix

Volume - Contrast

Kathe Kollwitz
Michelangelo
Diego Rivera
Caravaggio
Max Escher
Philip Pearlstein
Paul Cadmus

Rene Magritte
Peter Bruegel
Paul Gauguin
Modigliani
Marc Chagall
Paula Moderson - Becker
Sidney Goodman
Lucian Freud
Chuck Close
George Seurat
Rubens
Dali
Tooker
Alice Neel
Frida Kahlo
Picasso
Renoir
Mary Cassatt

"because she is full of life, her drawings mirror that same quality"
David A. Liffel
about Sherrie McGran

In drawing, the most important skill is making line come alive.

Drawing is an intimate language; it reveals the heart and soul
of an artist. McGran

A drawing should be a verdict on the model. Don't confuse
a drawing with a map.
Robert Henri

Mastering the basic principles of art does not limit expression,
distinctiveness, or personal freedom in our work. Rather, it strengthens
these qualities by giving them structure
Preface Juliette Aristides

I believe that in seeing/drawing there is a way of awakening
the "Third Eye", of focusing attention until it turns into contemplation
Fredrick Franck

Eye, heart, hand become one with what is seen and drawn;
things are seen as they are
The Zen of Seeing
Fredrick Franck

You must realize that there is no royal road to drawing.
It is practice, practice all the way.
Robert Hale

When you are learning to draw, it is most important to
cultivate the habit of forcing everything you see into its
simplest geometric form.
Robert Hale

A contour drawing is like climbing a mountain
rather than flying over it in an airplane.

Contour drawings often have a vitality lacking in works that are
too carefully considered or fussed over.
Kimon Nicolaides
Conita Kent