

## **Observational drawing Syllabus\Course outline**

The course “Observational drawing” is dedicated to those who need a basic knowledge in shaping three-dimensional space in two-dimensional works. The outline is designed to make smooth transition from simple geometric shapes into portraits and figure drawings. The skills obtained during the course will significantly help students to create their art works in general and improve their figure studies in particular.

### **The course outcomes:**

Students will learn how to:

1. Effectively use the space within a list, applying the basic principles of composition, searching the most expressive and effective silhouette of the image
2. Draw objects close to their actual appearance by catching the right proportions and understanding the internal structure of the depicted objects
3. Do not copy or depend on the model, but rather use model (does not matter if it is a person or inanimate object) as a material for creative and interpretive drawings, being able to draw convincingly from memory and imagination

### **During the course students will cover the following subjects:**

1. Principles of composition
2. Perspective (linear and atmospheric)
3. Proportions
4. Effective way of drawing – from general shapes into the details and not otherwise
5. Shading that creates volume and depth

### **Through drawing the following in a given order:**

1. Geometric shapes
2. Simple objects and still life (combinations of two or three)
3. More complicated objects and still life (combinations of one complicated and few simple ones)

4. Parts of face
5. The skull
6. Hudon's Head
7. Plaster Heads
8. Portrait
9. Gestures
10. Human figure

**The course fee:**

	<b><u>members</u></b>	<b><u>Non-members</u></b>
Full course (20 classes)	300	350
4 classes (any classes from the course except human figure section)	80	90
Human figure section (4 classes)	120	140
Drop in (any class from the course except human figure section)	25	30
Drop in for human figure section	40	45

All of the participants are allowed to attend only one chosen section or even only one chosen class. However, it is highly recommended, especially for those who are not quite experienced yet, to attend all the sections in a given order as long as the course is designed to gradually develop student's skills through completing all the assignments, from the most basic ones to more complicated. The fundamental knowledge about shaping the volume, obtained while drawing geometric shapes and simple objects, will make the transition into portrait and figure drawing significantly smoother.

**Resource materials:**

1. pencils from 8B to 2B
2. Thick paper
3. Office paper
4. Soft materials: charcoal, sanguine, pastel etc.

**The sections of the course are:**

1. Geometric shapes and still life
2. Parts of face
3. Skull and Plaster casts (preparation for the portrait)
4. Portrait
5. Human Figure

**The course calendar**

<b>November 17- December 8 2013</b>	<b>Geometric Shapes and Simple objects</b>	<b>Subjects covered</b>
November 17	Geometric Shapes	composition within the list, construction of geometric shapes, linear and atmospheric perspective, chiaroscuro
November 24	Simple objects	
December 1	More complicated objects	
December 8	Realistic drawing from the imagination	
<b>December 15 2013- January 5 2014</b>	<b>Parts of face</b>	
December 15	Eye	Anatomy of given parts of face; variations, physiognomic,
December 22	Lips	
December 29	Nose	
January 5	Ear	
<b>January 12 - February 2 2014</b>	<b>Skull and Plaster casts (preparation for the portrait)</b>	
January 12	Skull	Anatomy and structure of the head; proportions;
January 19	Hudon's Head	
January 26	Plaster Head	
February 2	Plaster Head	
<b>February 9 - March 2 2014</b>	<b>Portrait</b>	
February 9	Female portrait	Anatomy and structure of Head, proportions, Differences between female and male portraits
February 16	Female portrait	
February 23	Male portrait	
March 2	Male portrait	

<b>March 9 – March 30</b>	<b>Human Figure</b>	
March 9	Male figure	Basic anatomy, proportions, sense of weight, Differences between female and male figures;
March 16	Male figure	
March 23	Female figure	
March 30	Female figure	

The course content:

**1. Geometric shapes and still life**

**Geometric shapes**

Subjects covered: composition within the list, the construction of the geometric shapes, linear perspective, shading;

Assignments:

- a. make a few thumbnails from different angles of the composition of geometric shapes in order to find the best arrangement (after – group discussion and choosing three best ones from every student)
- b. develop those three thumbnails into three linear drawings showing the internal structure of the geometric figures – 15 minutes for each one (after the group discussion and choosing one best linear drawing from each student)
- c. apply gentle shading into this tonal drawing in order to create volume (45 minutes)
- d. draw imaginary architecture consisting of geometric shapes out of your imagination

**Simple objects and still life (combinations of two or three);**

Subjects covered: atmospheric perspective, silhouette, more about composition

Assignments:

- a. sketches in order to divide objects into a few geometric shapes
- b. cutting the silhouette out of coloured paper (without outlining anything with pencil or pen) and sticking it into another paper – instead of thumbnails, the exercise helps to develop the sense of the most effective composition within the list.
- c. Three accurate drawings from different angles according to the principles of linear and atmospheric perspective.

## **More complicated objects and still life (combinations of one complicated and few simple ones)**

Subjects covered: the effective way of drawing – from general shapes into the details and not otherwise

### Assignments:

- a. thumbnails from different angles
- b. group drawings: each drawing is going to be done by three students. At the beginning all of the students are placed around the still life and first 15 minute they all arrange the composition and check the proportions of the big parts. After this all of them switch their places clockwise and continue their classmate drawing. For the following 15 minutes they work on the dividing the object into simple geometric shapes, drawing the internal structure, altering the proportions. Then switch again and add shading and little details for the following 15 minutes.
- c. Drawing complicated object out of imagination

## **2. Plaster casts of the parts of the face (four lessons; one for the each part: eye, ear, nose, mouth)**

Subjects covered: general anatomy of the given part

### Assignments:

- a. simultaneous sketches from different angles. All the participants are sitting around the plaster cast. Every five minutes the instructor turns the cast 45 degrees clockwise. Students start by catching the proportions of each of the eight drawings they are working on, continue each by adding the structural elements and finish them with shading and a little bit of the most important details.
- b. Two accurate drawings from different angles, 45 minutes each

## **3. Skull and Plaster casts (preparation for the portrait)**

### **The skull**

Subjects covered: the proportions of the skull, the anatomy etc

### Assignments:

- a. sketches from different angles

- b. three structural drawings from three different angles trying to capture the most important shapes
- c. sketches from each other in order to find the skull structure.  
The task is design in order to help students to apply their anatomical knowledge into their drawings.

### **Hudon's Head**

Subjects covered: Hudon's Head, its history and why it is helpful for the understanding of the structure of human's head.

#### Assignments:

- a. sketches of the Hudon's Head from different angles
- b. sketches from the model trying to find the surfaces from the Hudon's Head,
- c. three drawings of the model's portrait, applying knowledge about the skull and the surfaces from Hudon's Head.

### **Plaster Heads (2 classes for male and female head)**

Subjects covered: a little bit of art history about the given head and proportions from the classic greek sculptures

#### Assignments:

- a. sketches of the head from different angles,
- b. blind contour drawing
- c. accurate study of the head (60 min)

## **4. Portrait (four classes: two with a male and two with female model)**

Subjects covered: reminding the previously discussed subjects, such as composition, proportions, the effective way to draw, the anatomy of the head

#### Assignment:

- a. sketches from different angles
- b. draw a head according to the knowledge about the skull and the surfaces from Hudon's Head
- c. Draw a caricature of the model, trying to capture the most characteristic features of her or his head
- d. Draw exactly what you see
- e. Draw stylized portrait
- f. Draw one accurate realistic, three-dimensional portrait

## **5. Figure drawing**

Male and Female figure drawings (2 classes for each)

Subjects covered: proportions, sense of weight, gravity, the main principles and techniques of gesture drawings

### Assignments:

- a. Blind contour drawing
- b. Drawing from memory: one minute observation of the model followed one minute of drawing from memory
- c. Gesture drawings using different materials
- d. 15 minutes group sketches
- e. Three 45-minutes studies from different angles
- f. One accurate drawing to show friends (3 hours)

**Examples of my drawings:**

















