

We, as Classicists know it is one of our greatest duties to
produce and nurture a sense of normalcy.

(From Restoring Beauty:

The Good, the True, and the Beautiful in the Writings of CS Lewis

by
Markos).

As Christians we don't want to "cut down jungles but to
irrigate deserts."

As we navigate through art history and some of its movements,
the figure is
a wonderful tool to see how the arts have changed throughout
time.

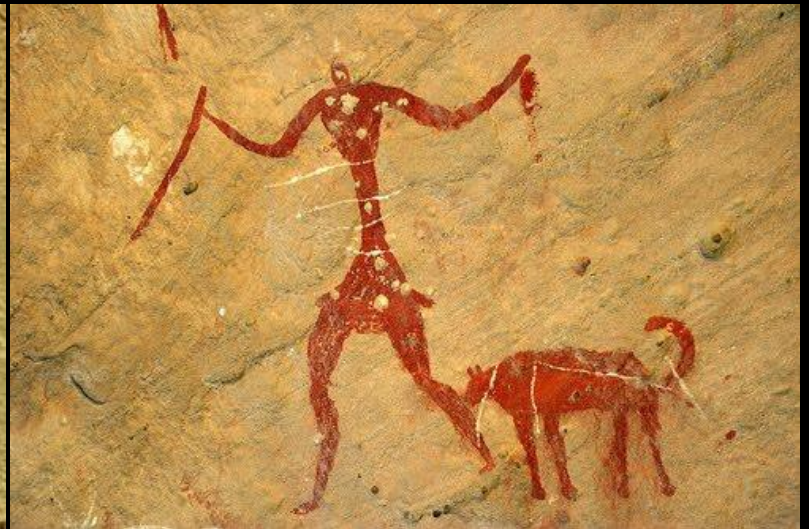
Fast forward to the future:
What will anthropologist say
about our society and culture
when they look at our art?

Cave Art



From the earliest humans it appears that it was important to record and draw. Why do you think that was?

According to some new research, cave paintings may have been completed by women. Three quarters of the hand-prints appear to belong to women



Egyptian Art

Why was the figure painted partially frontal and profile?



Greek Art



What scenes/events did the Greeks choose to paint and glorify?





Greek Sculpture: The ancient Greeks and all art before them used art for a purpose and had always been to convey some theme or interpretation of life. It conveyed a reason and that our being is justified and meaningful ...that there is a harmony, a discoverable truth...a meaningful order...a universal plan...some purpose.

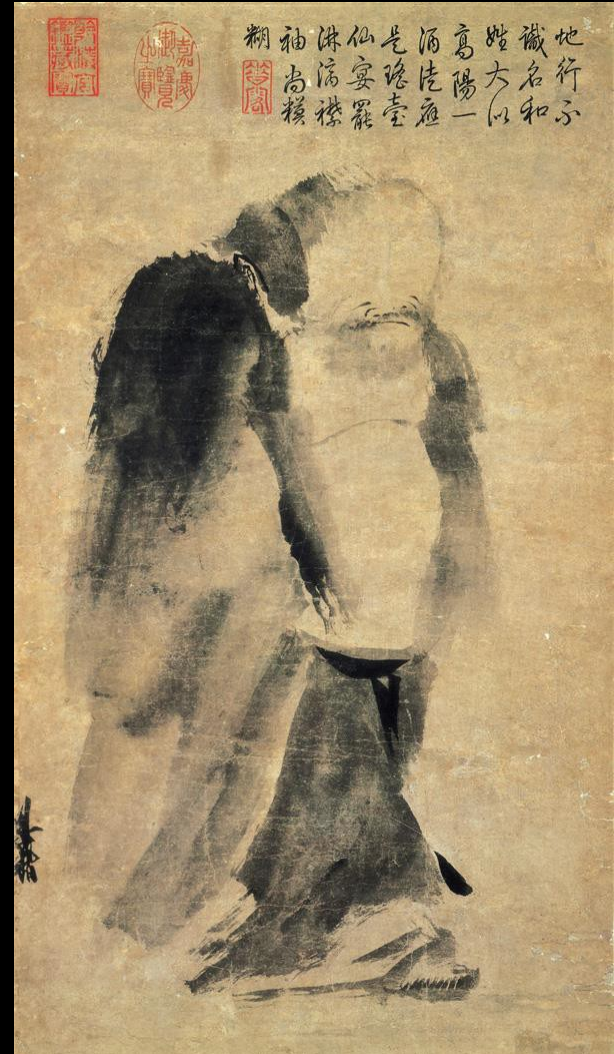
Asian Art



Shi Ke (石恪, 10th century), Five Dynasties period (907-960)

The face rendered with detail and the body expressed with a few strokes became the standard in Chinese painting

Liang Kai
1140-1210
Song Dynasty
(960-1279)

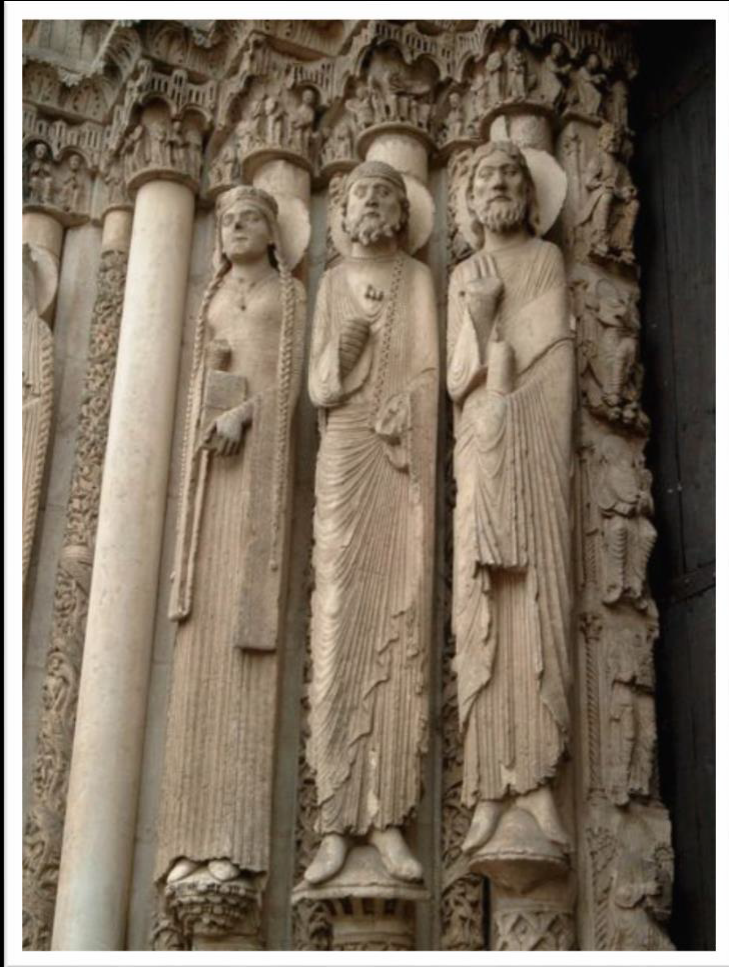




Medieval Art 5th to the 15th century

The figures
of the Middle
Ages look
stiff.

They are of
another world.



Why do was
it important
for the art to
“tell” the
story?



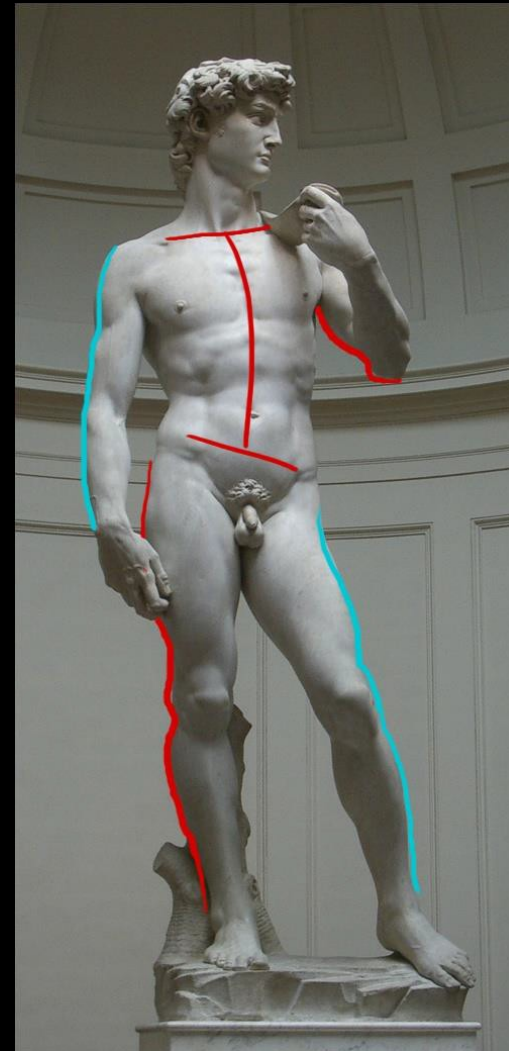
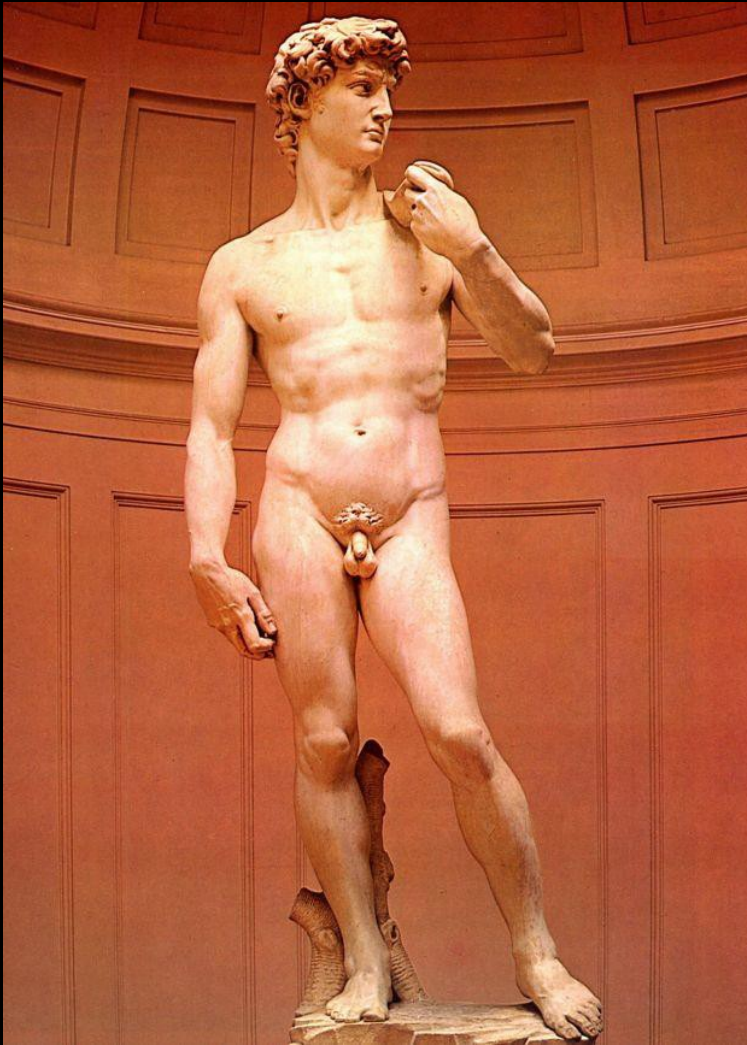
Renaissance Art

A period in European history, covering the span between the 14th and 17th centuries. It is an extension of the Middle Ages, and is bridged by the Age of Enlightenment to modern history.

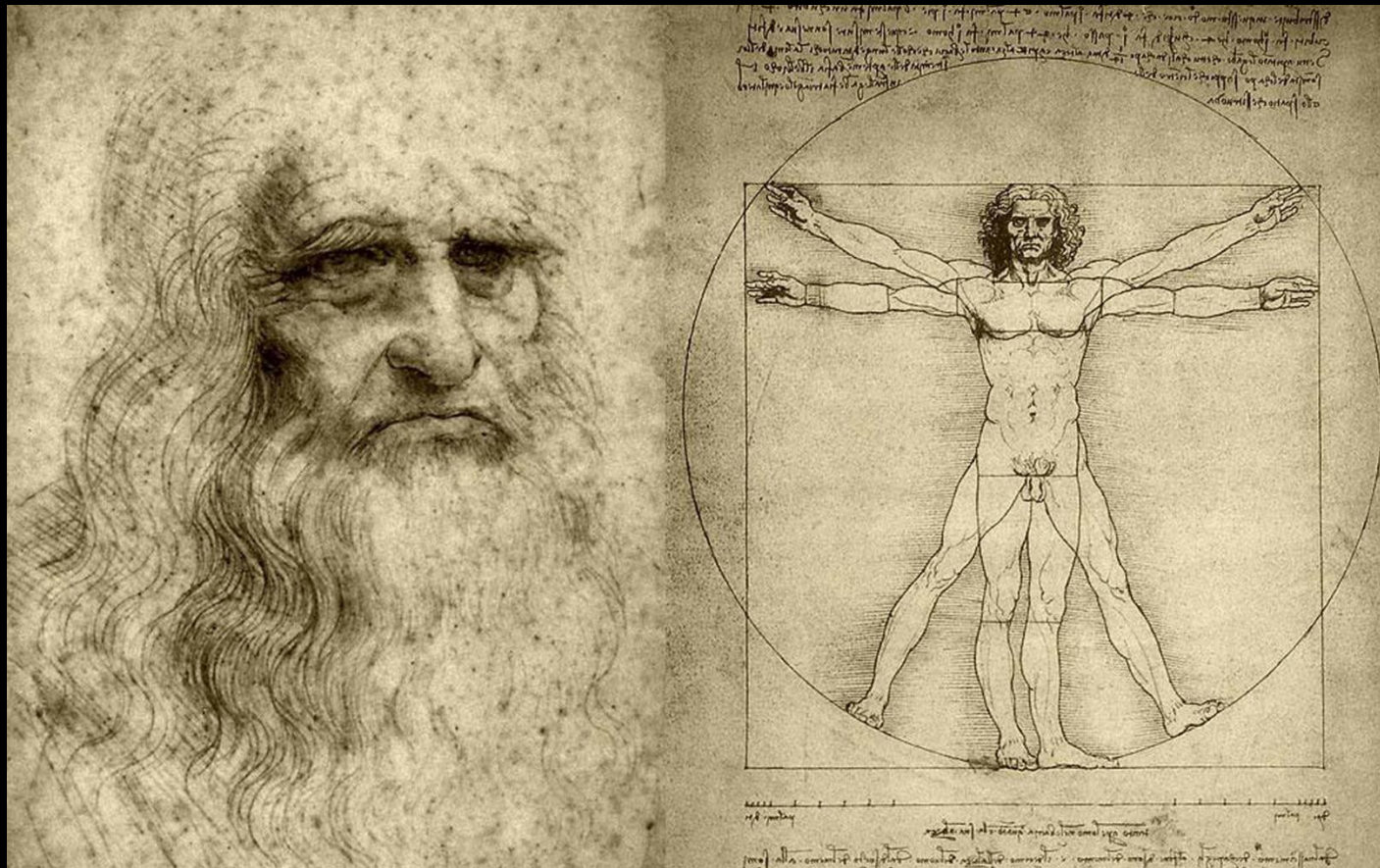
Society, (artists especially) began to turn their attention to life on earth not just the life after death. Thus the rise of Humanism.

The Renaissance goal was to relate man to nature.

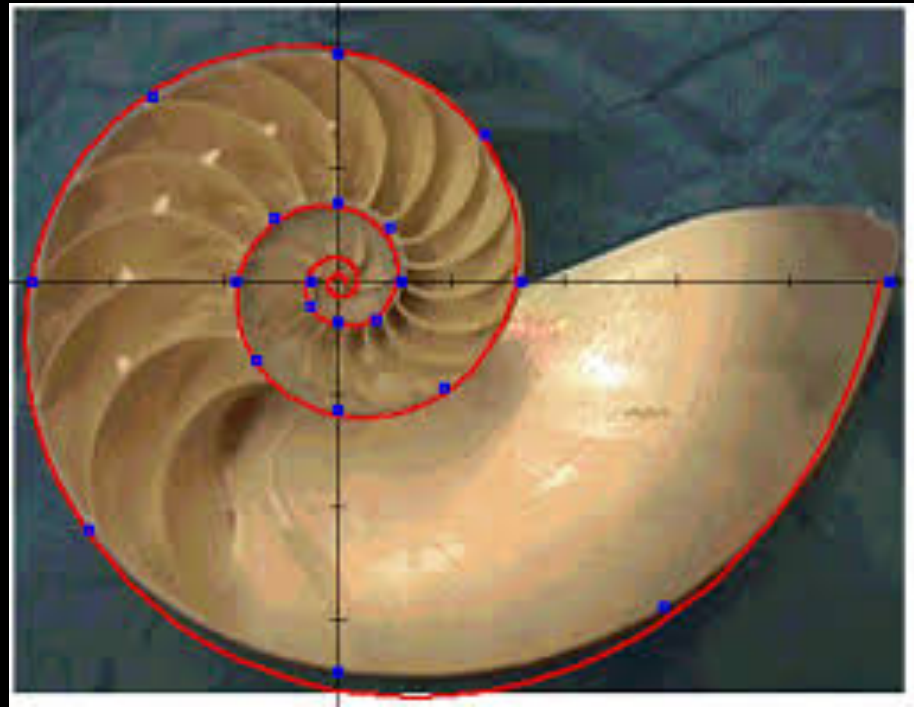
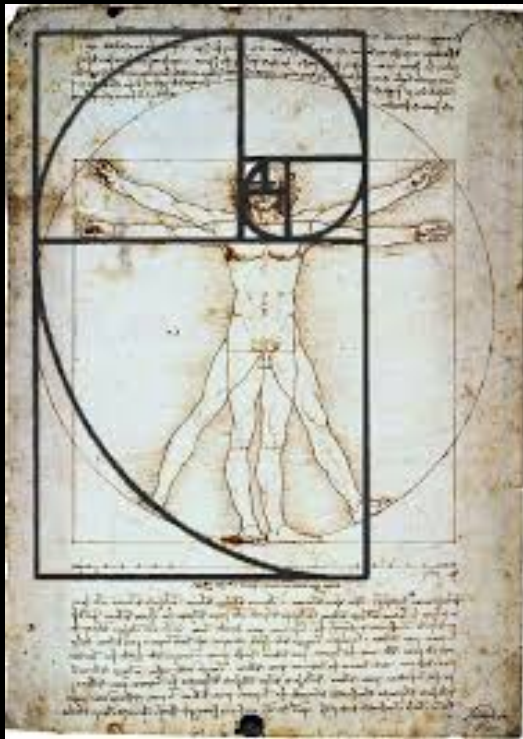




What leg bears the weight? Notice the gesture line? The alternating hips and shoulders?



Vitruvian Man (named after a Roman architect who calculated the body's ideal proportions) expresses the neo-Platonic idea that the human being is a microcosm uniting the two realms of spirit and matter. "In the iconography of the day, the square was generally taken as symbolic of the earth while the circle was representative of the eternity of heaven." In Leonardo's image the human is both "of this earth and heaven, the unifier of the universe."



The Golden Ratio

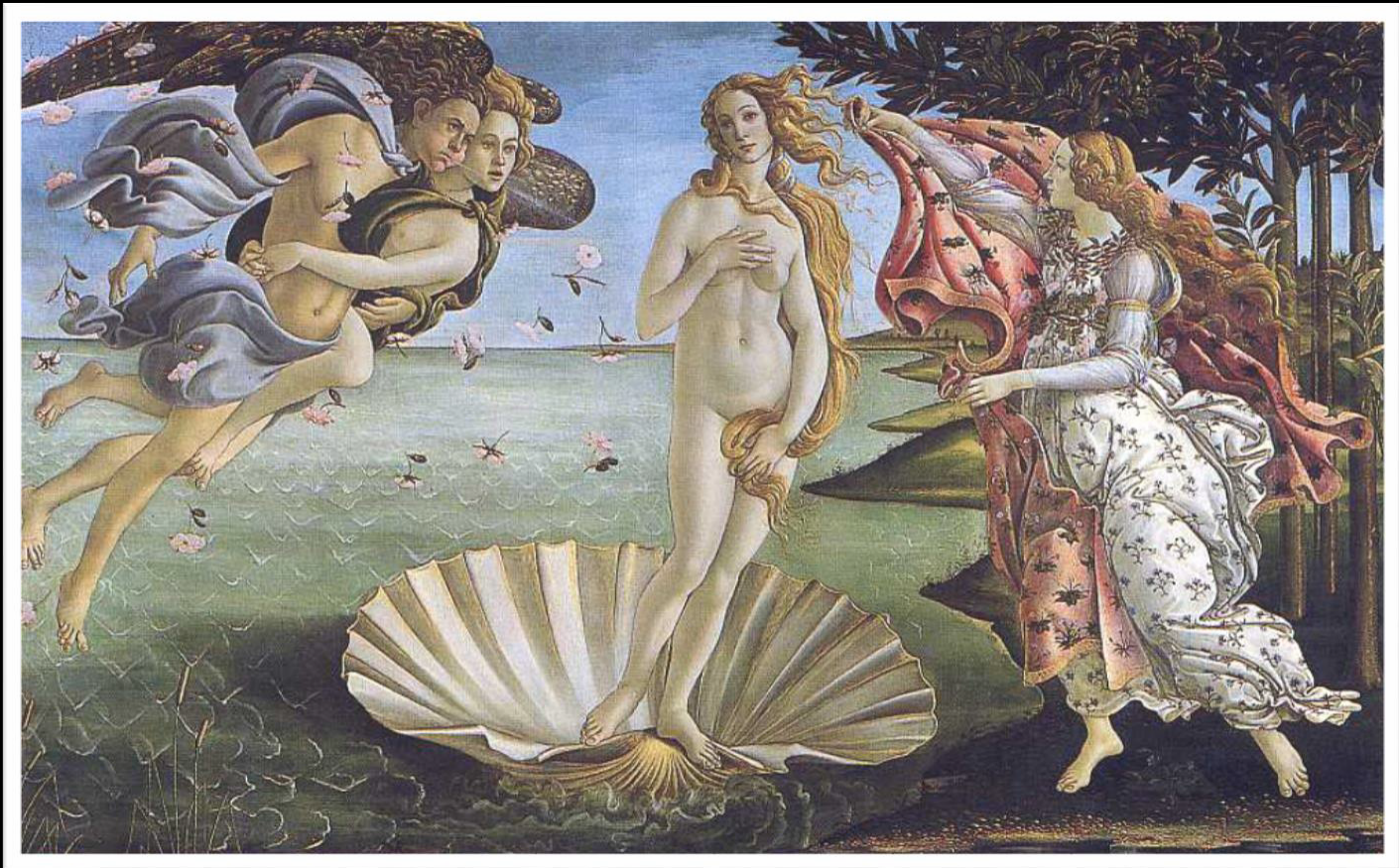
The **golden number**, often denoted by lowercase Greek letter "phi", is

$$\frac{a+b}{a} = \frac{a}{b} \equiv \varphi,$$

where the Greek letter **phi** (φ) represents the golden ratio. Its value is:

$$\varphi = \frac{1 + \sqrt{5}}{2} = 1.61803399\dots$$

The term **golden ratio** refers to any ratio which has the value phi. The image to the right illustrates dividing and subdividing a rectangle into the golden ratio. This page explores how the Golden Ratio can be observed and found in the arts, mathematics, and nature.



Botticelli The Birth of Venus

Pre-Raphaelite Art

These Romantic artists were member of a group of English 19th-century artists, including Holman Hunt, Millais, and D. G. Rossetti, who consciously sought to emulate the simplicity and sincerity of the work of Italian artists from before the time of Raphael

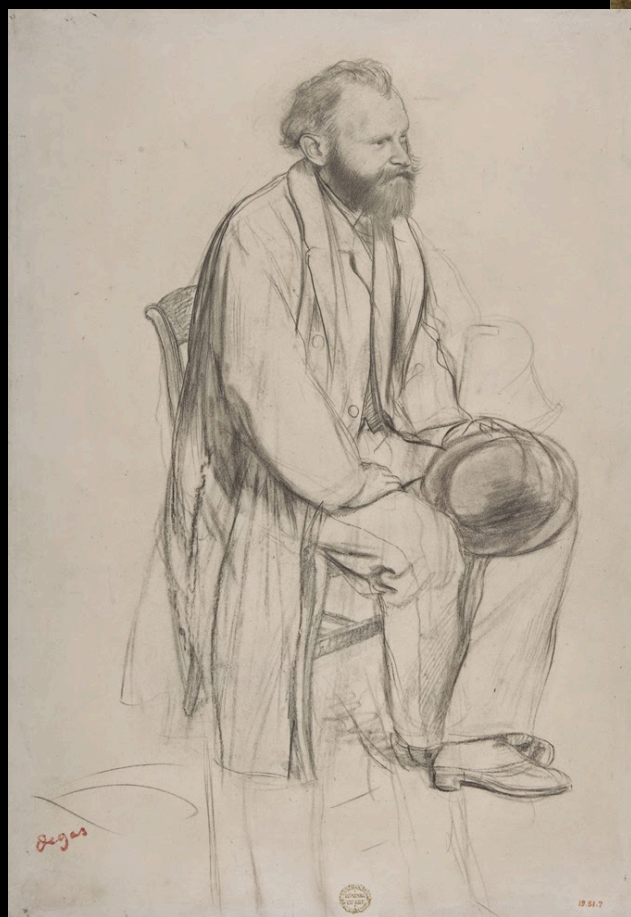
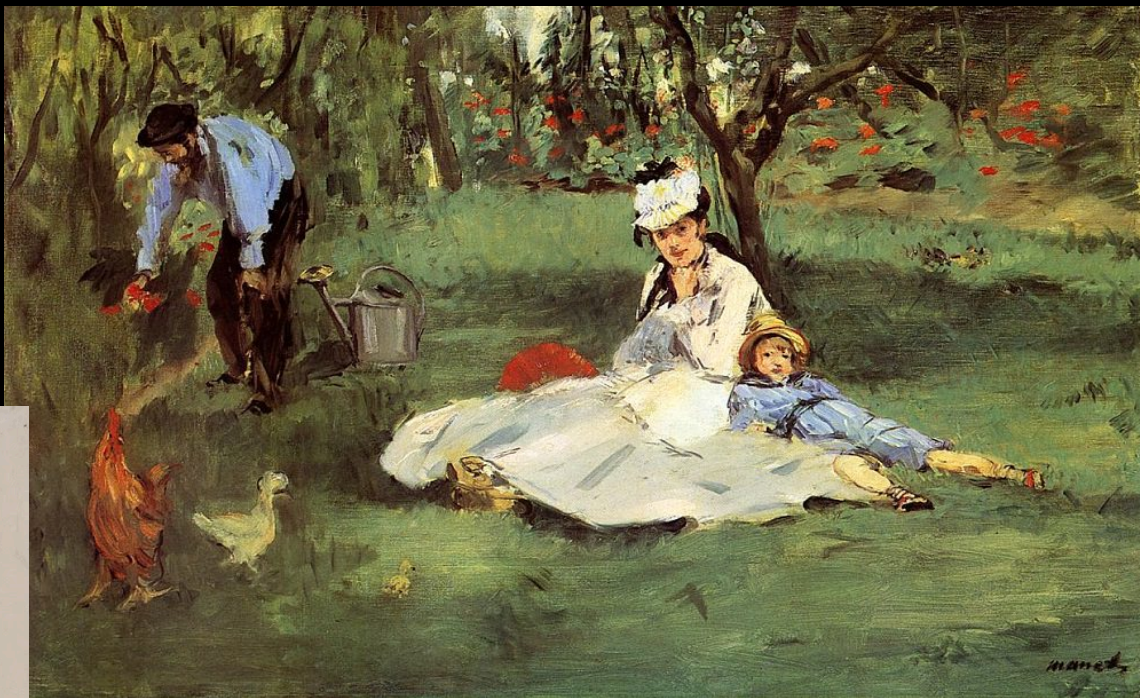


Instead of teaching that we live in a world structured by God, Kant proposed that we live in a world structured by human consciousness. "Mind is the law-giver to nature" But he did say that the meaning of life, good and evil, oppression and justice, the nature of art and beauty art cannot be answered since they are beyond the empirical realm.

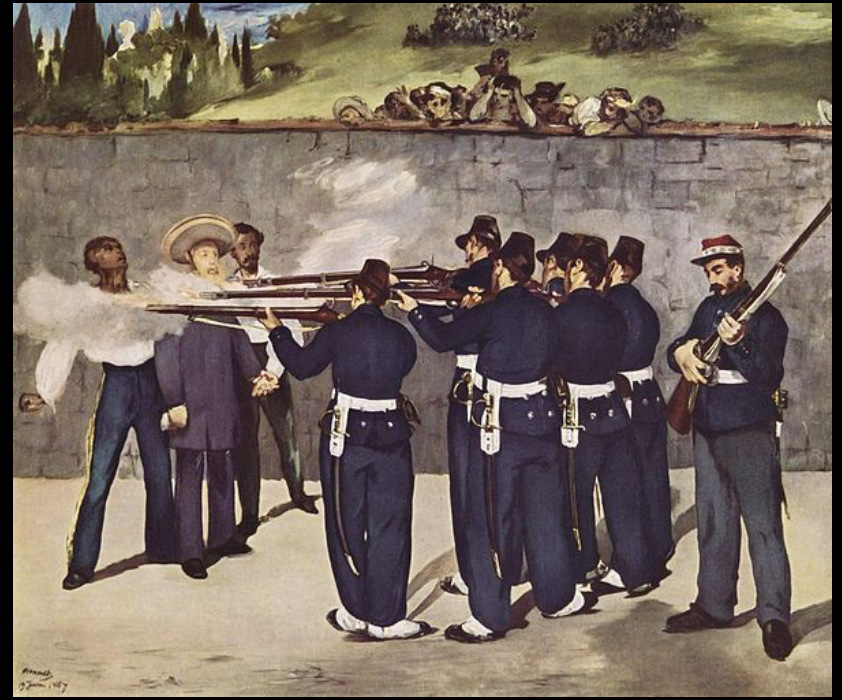
Impressionist Art



Impressionists began to abandon traditional rules of composition which bind the elements into a coherent whole. Monet said When you paint, try to forget what objects you have before you. Merely think of a patch of blue here or pink there. He said he wished he'd been born blind and received sight at the first time as an adult. That way, he would be able to paint colors "without knowing what the objects were that he saw before him. In other words, he would not interpret what he was seeing. He wanted the raw data of sensation without interpretation and the supposedly infallible foundation of knowledge.



Degas' drawing of Manet and Manet's painting of Mone's wife and child.



The Execution of Emperor Maximilian of Mexico had the visual equivalent of a newspaper report. The Spanish master Goya had not broken the long standing view that art should convey a theme, a statement of the inner truth or significance of events.

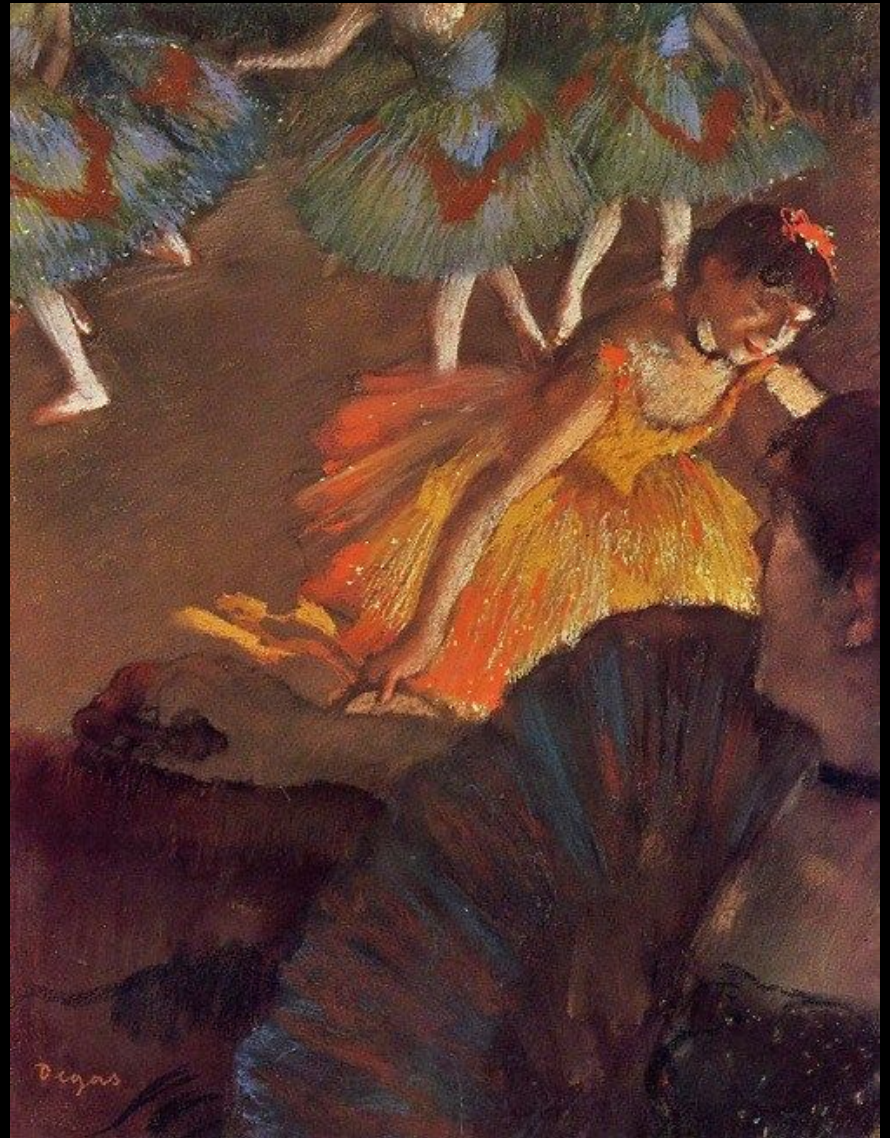
He was still following Aristotle's dictum that "the aim of art is to represent not the outward appearance of things, but their inward significance". By contrast Manet depicts only the surface of things. He drains all the tragic drama from his painting.





In Degas' Ballet Rehearsal, what's in the center" Nothing. Everything is incidental, happening on the side, partly chopped off by the picture frame. Even the ballet rehearsal is partly obstructed by the staircase. Degas was striving for an un-posed, unplanned effect.

Traditionally, an artist would use light and shadow to pull one part of the painting forward and make it the focal point-somewhat like the climax of a story-while the rest falls into the background and is clearly secondary. But in Degas's painting the light splotches do not highlight any figure. There is no focal point, no real distinction between foreground and background, no intelligible overall "shape" imposed on the subject matter. As modern people stopped believing that life itself had a coherent storyline, artists stopped seeking to tell a coherent story in their paintings. They merely tried to capture a segments of the random flux of life. This was the slice of life effect.





Where is the focal point?

Cubist Art

Cubism sought to portray nature's underlying geometric blueprint. The springboard for cubism was a remark by Cezanne that artists should "interpret nature in terms of the cylinder, the sphere, the cone" – virtually a paraphrase of Galileo. Cubists pictures were largely made up largely of intersecting straight lines and arcs, the very stuff of schoolboy geometry as practiced by means of a ruler and compass. The underlying structure was a flat grid of intersecting horizontal and vertical elements- the famous cubist grid.

As in science, mathematics represented human control over nature. "geometry was exploited as the expression of man's power to impose order in the world, to use his intellect to dominate and control nature. It represented the imposition of a rational, formal order. (Rationalism)



Can you see the figure?



The Cubist style emphasized the flat, two-dimensional surface of the picture plane, rejecting the traditional techniques of perspective, foreshortening, modeling, and chiaroscuro and refuting time-honored theories of art as the imitation of nature. Cubist painters were not bound to copying form, texture, color, and space; instead, they presented a new reality in paintings that depicted radically fragmented objects, including several sides were seen simultaneously.

School of painting, flourishing from 1910 to 1930, which proposed to represent decomposed objects in simple geometric elements (recalling the cube) without restoring their perspective. Cubism is best known for the paintings of Picasso, Braque, and Juan Gris .

Portrait of Picasso by Gris: 1912

But in reality, some artists felt that the definition of art as nothing but retinal effects was too superficial. Paul Cezanne complained that “Monet is just an eye, nothing but a walking eye. These artists wanted to revive the older ideal that art uncovers some deeper level of reality.

To uncover that structure was a way to honor the Creator. In the words of mathematician Morris Kline, “the search for the mathematical laws of nature was an act of devotion which would reveal the glory and grandeur of His handiwork.

Art became no longer the portrayal of a subject but the investigation of form. Picasso's goal was not to see five females but "merely a problem in 'space relations'."

Viewers were supposed to "look through" questionable subject matter in order to apprehend pure form.

Where empiricism puts everything in the box of the senses Rationalism puts everything in the box of human reason. Anything that does not fit into the box is denied, denigrated, or declared unreal.



Who were Picasso's influences?

Marcel
Duchamp
Nude
Descending a
Staircase
1912



Futurism celebrated the rise of the newly industrialized world. The early twentieth century was an era of rapid invention-the radio, the automobile, the airplane, the neon light. Many people were intoxicated by the new mechanical power and speed. They were convinced that nature was inferior to manufacture items-that moonlight, for example, had been supplanted by electric lamps. The founder of futurism caused a major scandal at the 1913 Armory Show in New York (the controversial exhibit that first brought modern art to America).



Expressionism embraced the victims of poverty, hunger, and war.

Christian philosopher Francis Schaeffer once remarked that if “American theologians had understood the Armory Show of 1913” they would have had a head start in interpreting modern culture. Instead they “lagged behind,” always reacting, always on the defensive. If today’s Christians hope to be proactive, they must acquire artistic literacy. Only then will they get ahead of the cultural curve and learn how to speak God’s truth anew to each generation.

Geometric abstraction was one of the “logical consequences” of cubism. According to Piet Mondrian-art was “more mathematical than naturalistic”. His goal was to replicate in his art the underlying mathematical structure of the cosmos. He even believed that “the appearance of the universal-as-the-mathematical is the essence of all feelings of beauty.

If cubists began to shift to the focus of art to Kant’s universal forms, the abstractionists completed the shift. Their goal was to turn art into a universal visual language. But “the universal cannot be expressed purely so long as the particular obstructs the path”, as Mondrian wrote. Thus geometric abstractions was seen as a means of “purifying” art by eliminating all traces of particular or individual objects

Abstract Expressionist Art

Enlightenment put the arts and humanities on the defensive. Rationalists critics began to insist that art should be stripped of anything that doesn't exist in the ordinary, everyday world.

(From Saving Leonardo: A Call to Resist the Secular Assault on Mind, Morals, and Meaning by Pearcey)

DeKooning 1952





Abstract expressionism is applied to any number of artists working (mostly) in New York who had quite different styles, and even applied to work which is not especially abstract nor expressionist.

Ashley Gorkey- The Liver -1944

Pop Art



Wayne Theibaud

Pop art is an art movement that emerged in Britain and the United States during the mid- to late-1950s. The movement presented a challenge to traditions of fine art by including imagery from popular and mass culture such as advertising and comic books and mundane cultural objects. One of its aims is to use images of *popular* (as opposed to elitist) culture in art, emphasizing the banal or kitschy elements of any culture, most often through the use of irony. It is also associated with the artists' use of mechanical means of reproduction or rendering techniques. In pop art, material is sometimes visually removed from its known context, isolated, or combined with unrelated material.

Lichtenstein 1963



Romare Bearden: Harlem Renaissance



Digitally Altered Art

Sandy Skogland



Contemporary
Realist Art

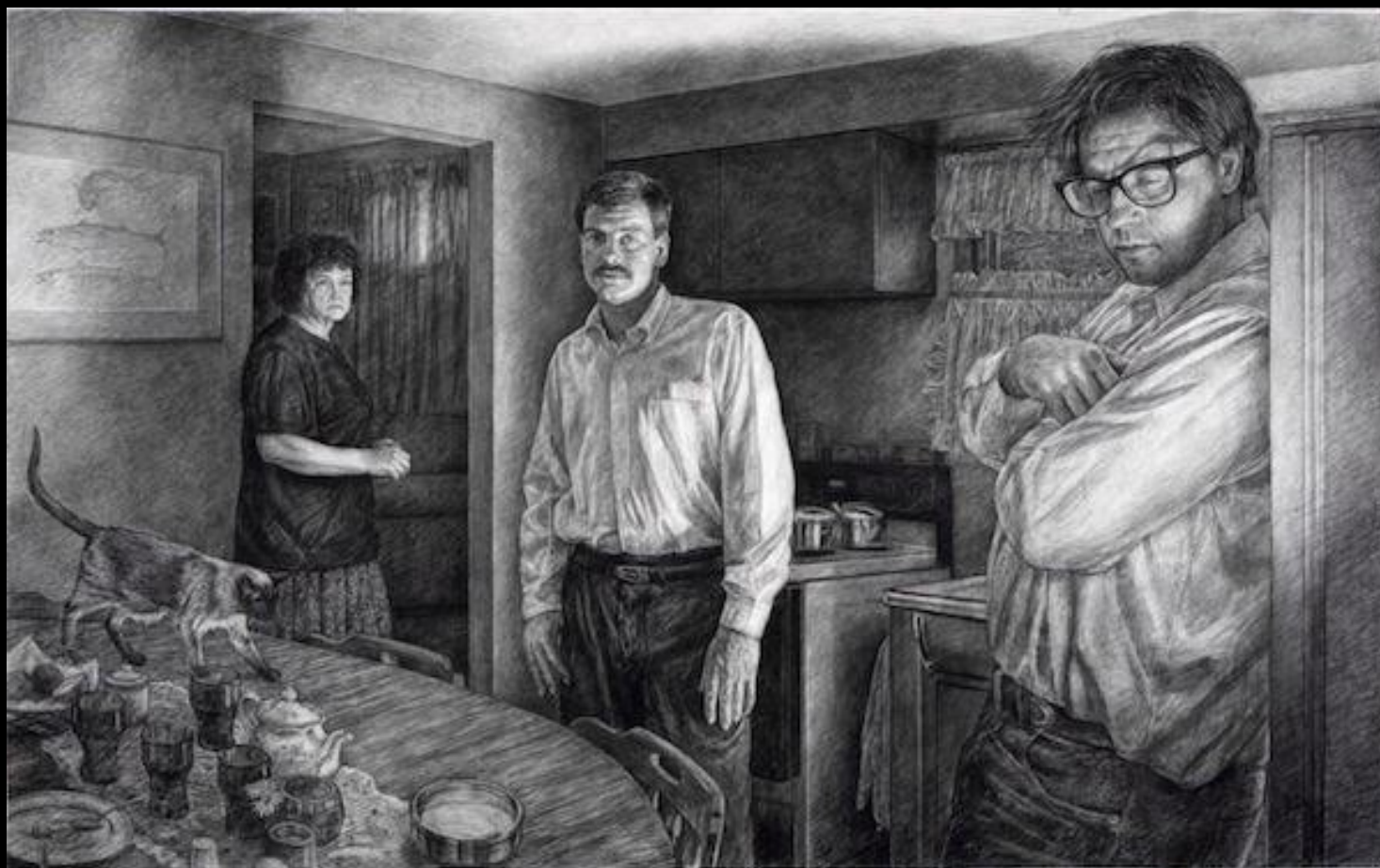
Lucian Freud



Bo Bartlett



Kent Bellows



Edgar Jerins



Edgar Jerins

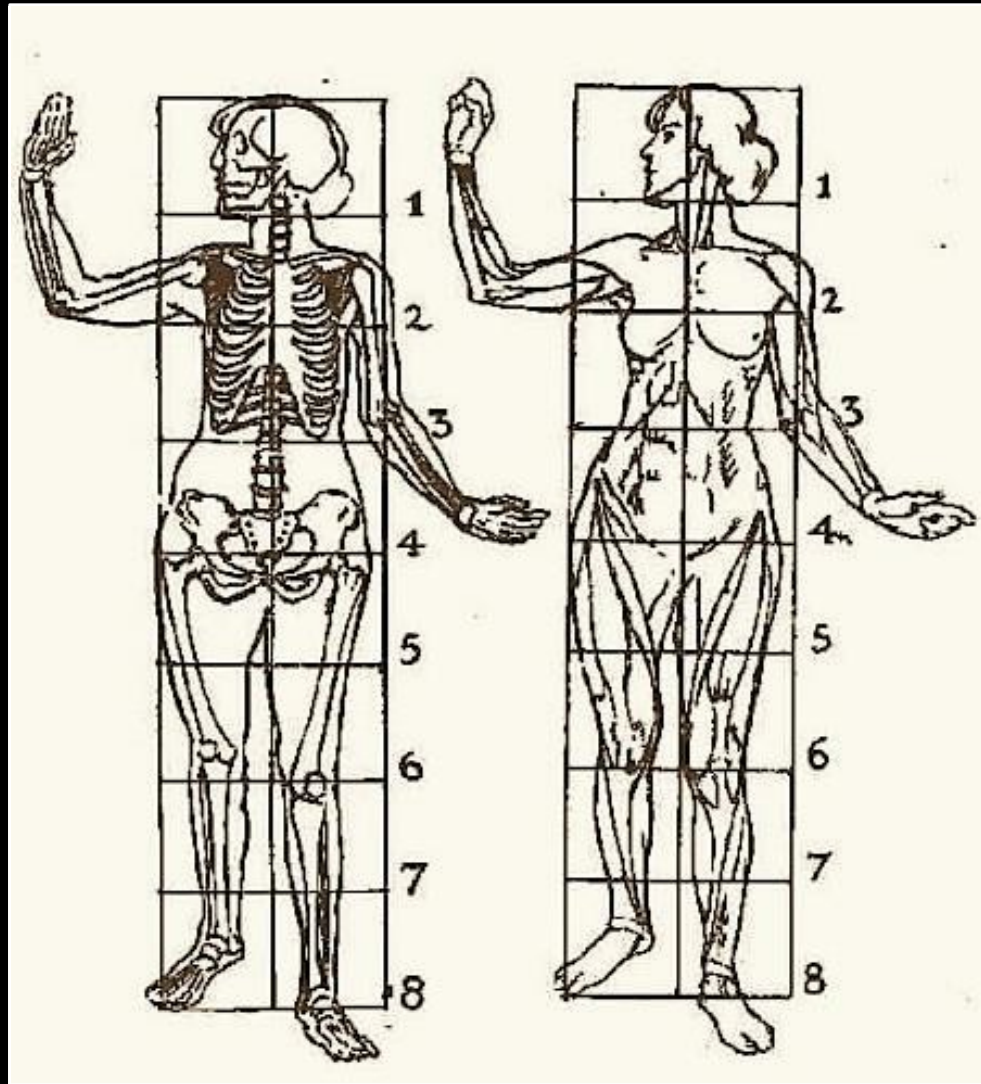
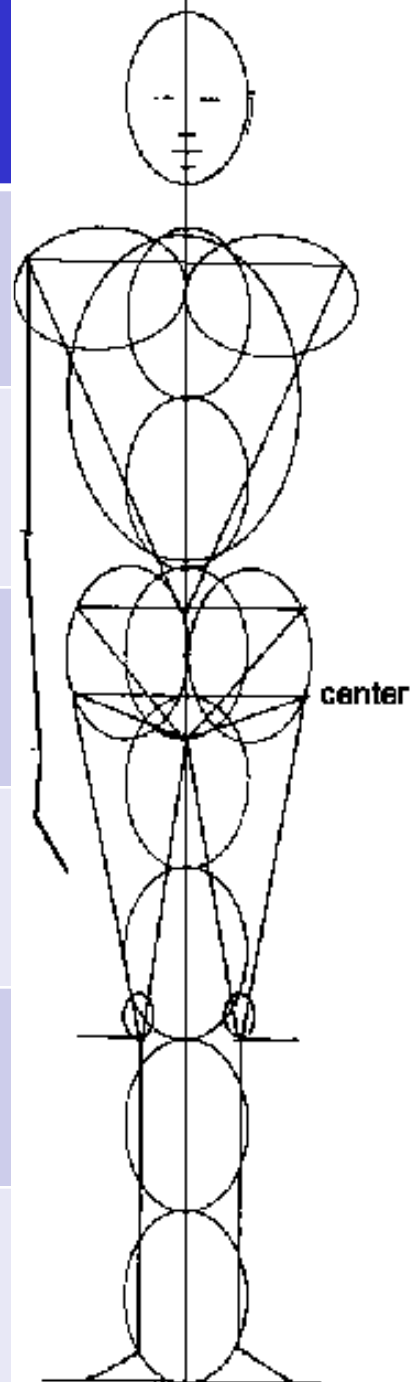
Supplies: Day 1 with NO model

- 4B Pencil
- 8 Heads high worksheet:
 - Use either one from the packet or
 - Use the ppt: the model or The David

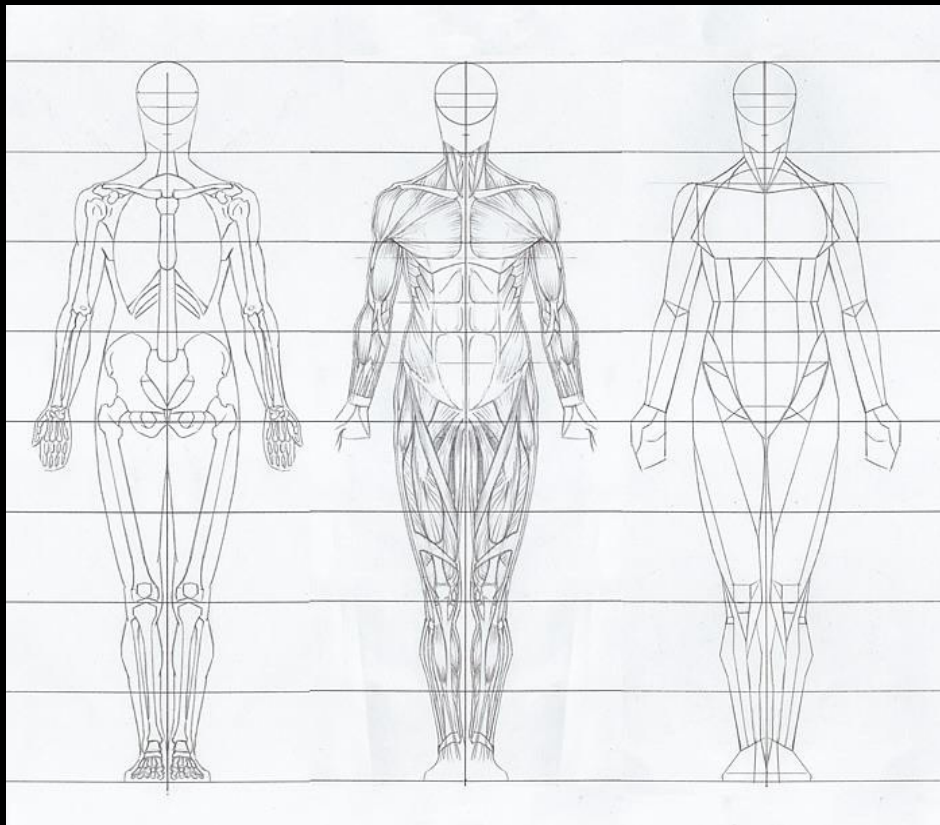
Quick/Art History and Practice

Gesture Drawing: You Tube

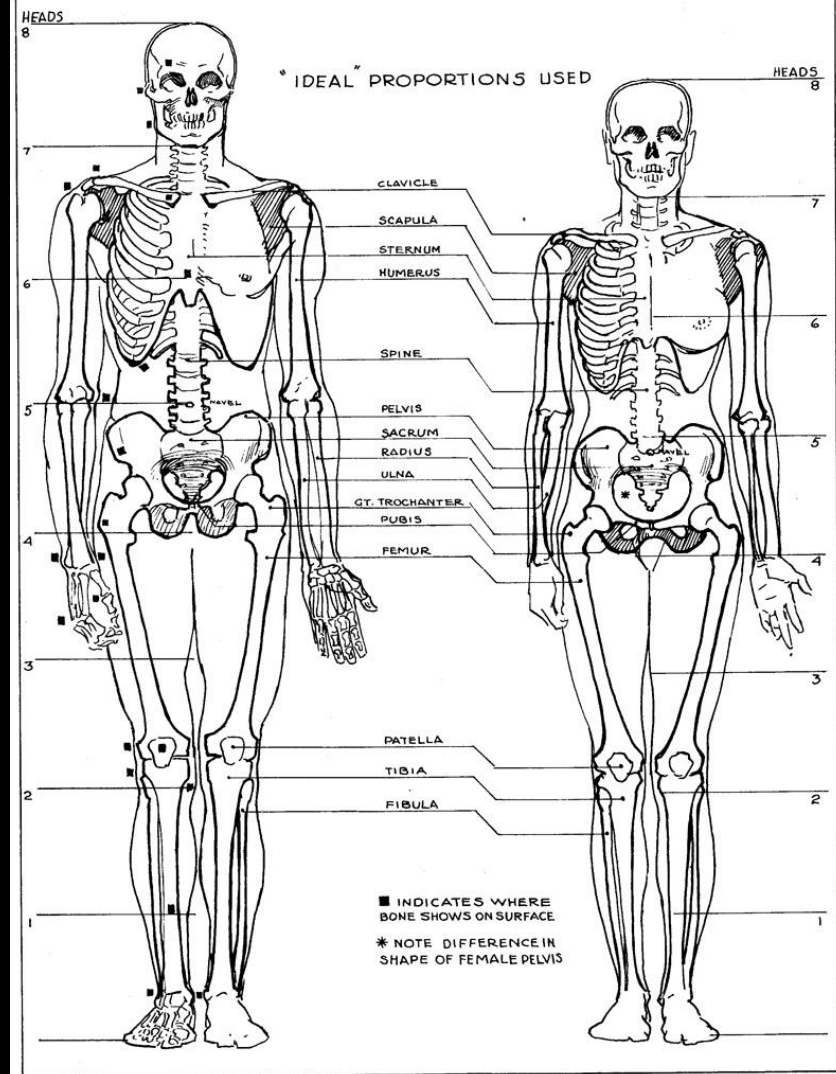
What is the unit of measure?



Complete this worksheet for HW!



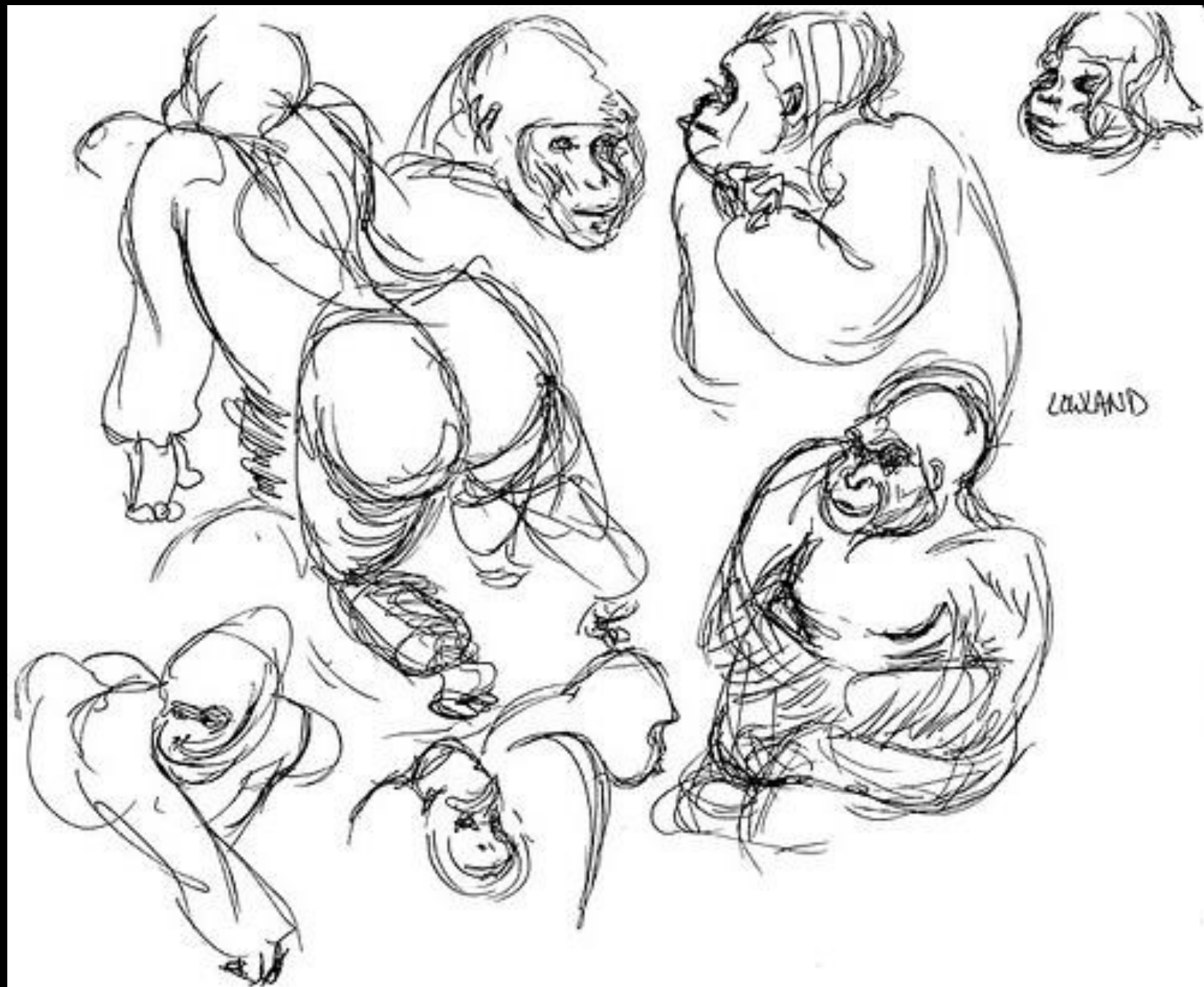
THE MALE AND FEMALE SKELETONS





Gesture Studies From Marc McDonnells Class at The Disney Company





No Model:

SUPPLIES:

- 3-4 Sheets Newsprint and Charcoal
- Handout
 - Gesture Drawing/Measured Pose
 - You Tube Video's

These techniques are a way to break down this monumental task into steps (figure drawing is the Mt Everest of art!)

Tools of the Artist:

- Gesture
- Contour Drawing
- Negative Space
- Measuring Proportions with Sighting and Plumb Lines

“Let Your Sketches be Swift and the Limbs not too Finished, but Limited to their Positioning” (Just tell me the Gesture)

- **“Consider with the Greatest Care the Outlines of Every Object, and the Character of their Undulations” (Contour)**

- **“With Slight Strokes, Take Note in a Little Book Which You Always Carry with You... Keep these Sketches as your Guides and Masters” (Make sketches any where any time!)**

- **Leonardo da Vinci**



Gesture is in everything!

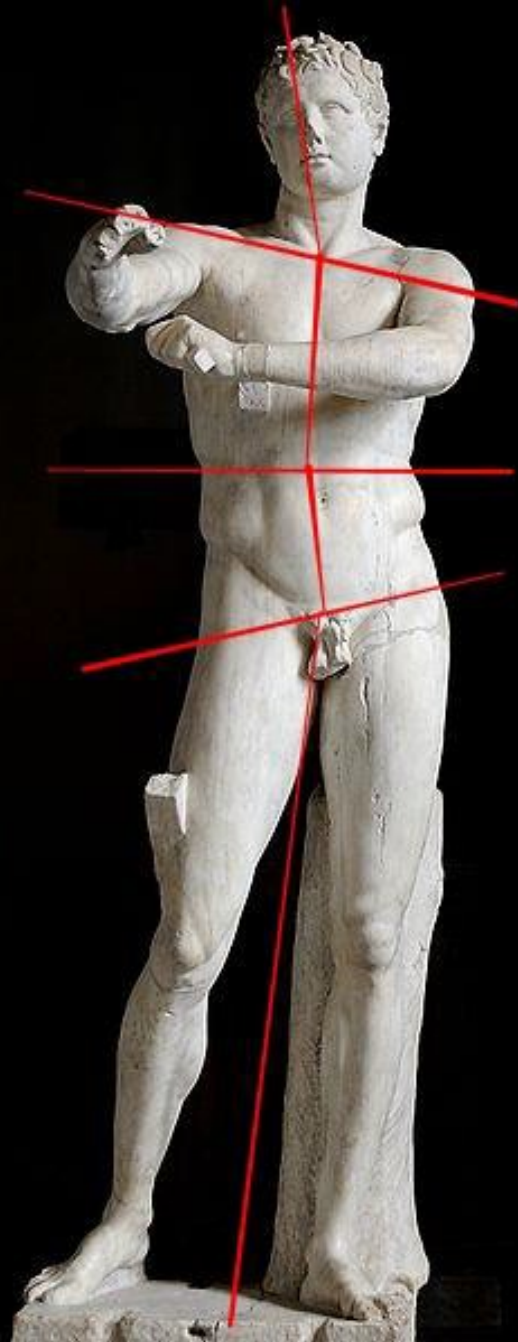




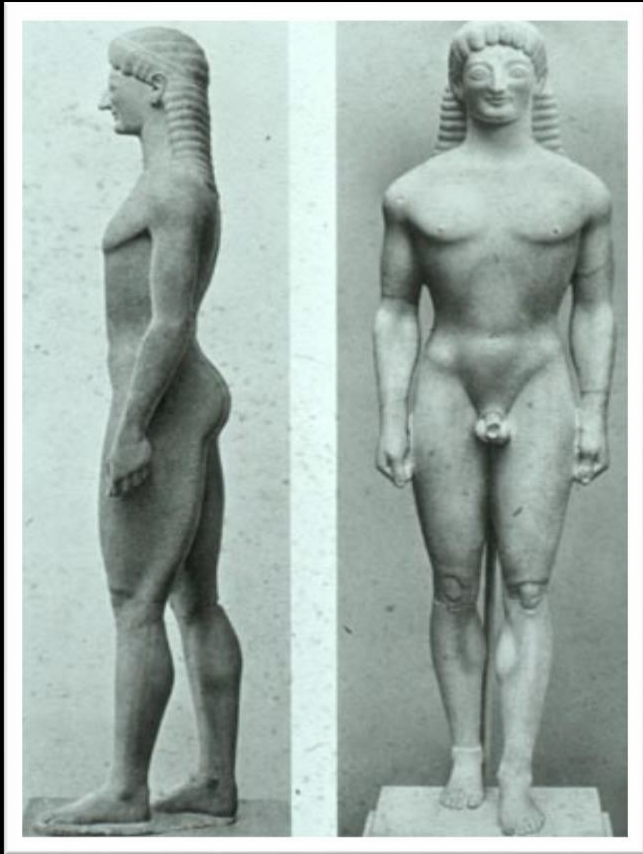


Contrapposto

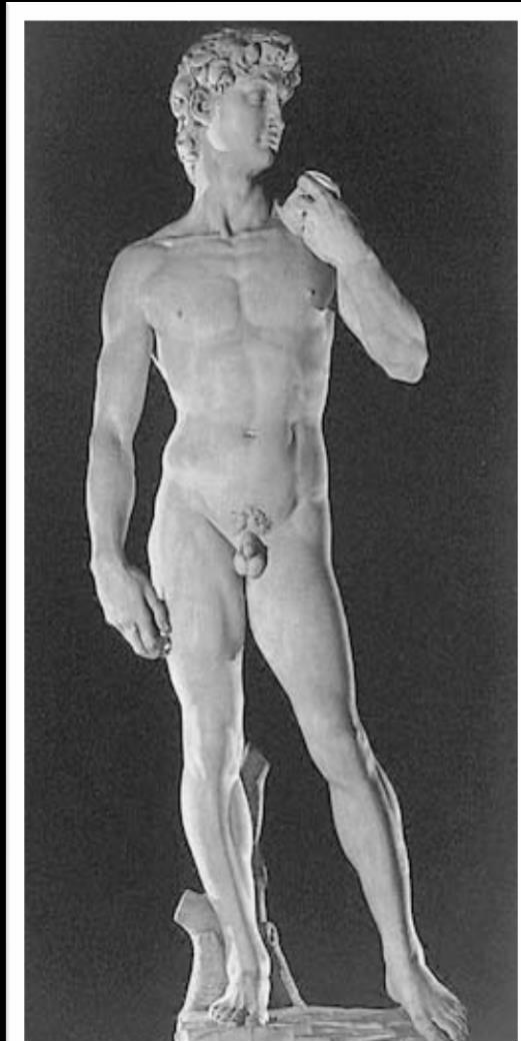
Look for the **Opposing Axis** of the hips and shoulders



Contrapposto= In his classic pose the figure's hips and shoulders rest at opposite angles, giving a slight s-curve to the entire torso. Weight is on one leg, shoulders and hips move in opposing direction.



In the Kouros there is static and unnatural movement







Notice the Contrapposto



Gesture Drawing

Types: Mass, Line and a Combination of 2

- **Stand:** Move from the shoulder, not wrist
- **Scan the Pose:** Draw the Line of Action= LIO
- **Add Volume:** “Flesh out” around the LIO
- **AVOID OUTLINES!**
- **Aim for Continuous Contact:** Keep the Eye on the model; Hand moving on the Paper



Mass Gesture

Gesture drawing
describes an action:

It's not about the
model BUT what
the model is
DOING!



George Seurat and Sidney Goodman





SUMMARY not an essay

Line Gesture

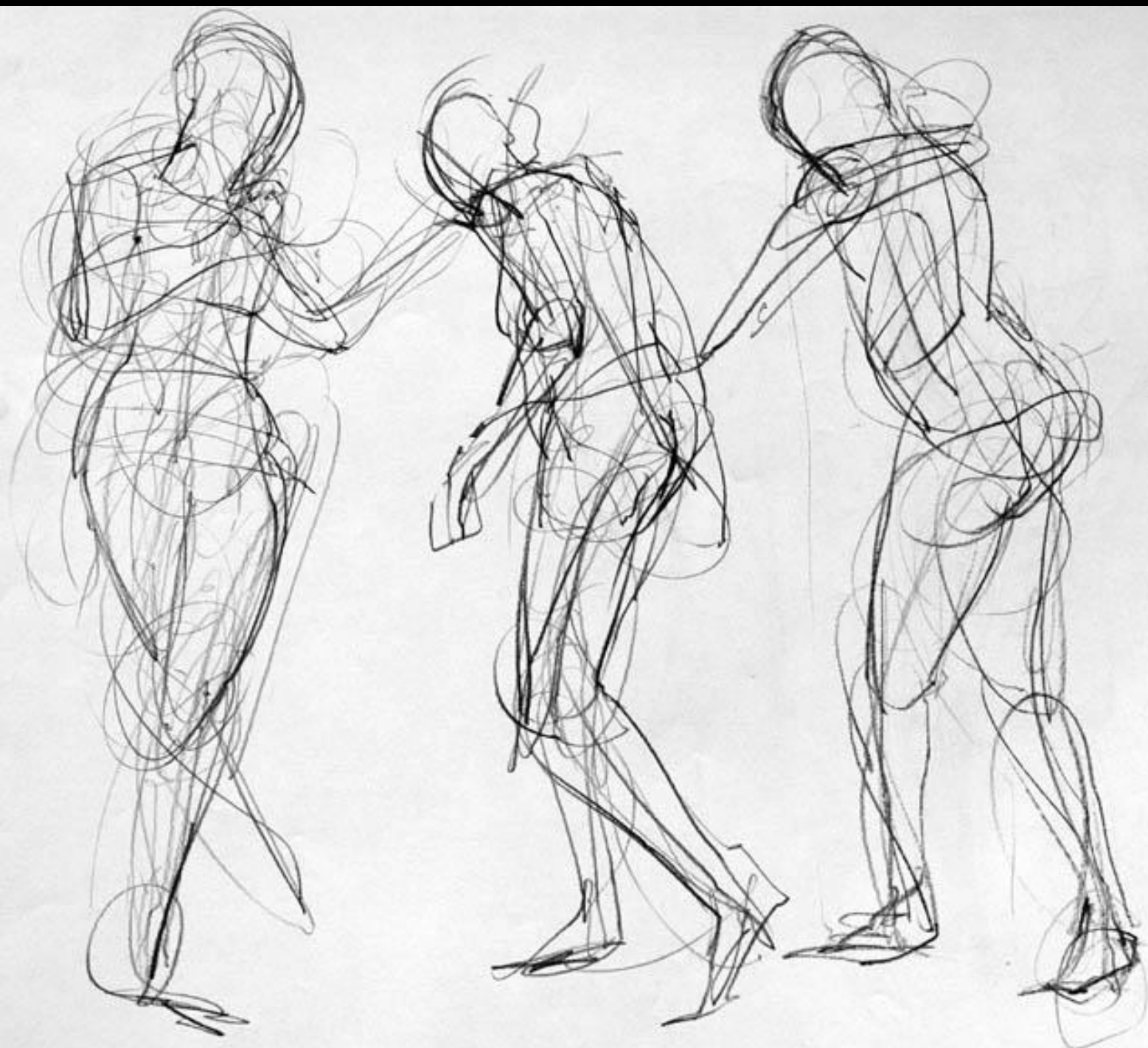
Uses “line of action”, not necessarily the spine.

Keep the tool moving,
Avoid outlining...try to
describe the “structures
inside”

Use large arm movements







Combination: Mass and Line



Supplies: Day 1

- 3-4 sheets newsprint
- Vine & Charcoal Pencil
- Viewfinder
- Stick

Day 1

Tools of the Artist:

- Gestures
- Contour Drawing
- Negative Space
- Measuring Proportions with Sighting and Plumb Lines

Day 1 with Model

- 6 gestures Mass then Line
- 1 - Negative Space Exercise
- 1 - 15 min pose: Measuring



Mass Gesture

Gesture drawing
describes an action:

It's not about the
model BUT what
the model is
DOING!

Line Gesture

Uses “line of action”, not necessarily the spine.

Keep the tool moving,
Avoid outlining...try to
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Use large arm movements



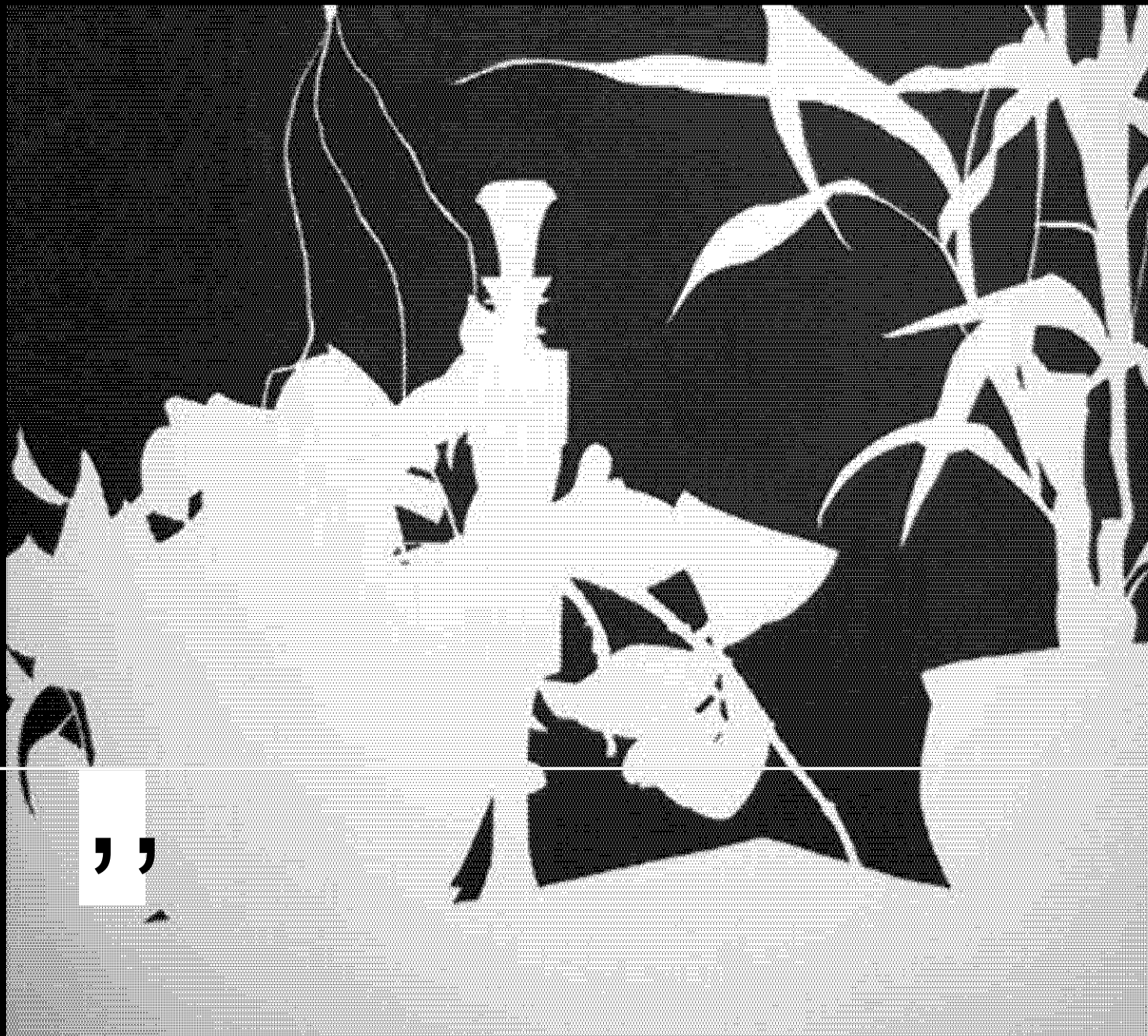
Target Objective: Role of negative space in art and design



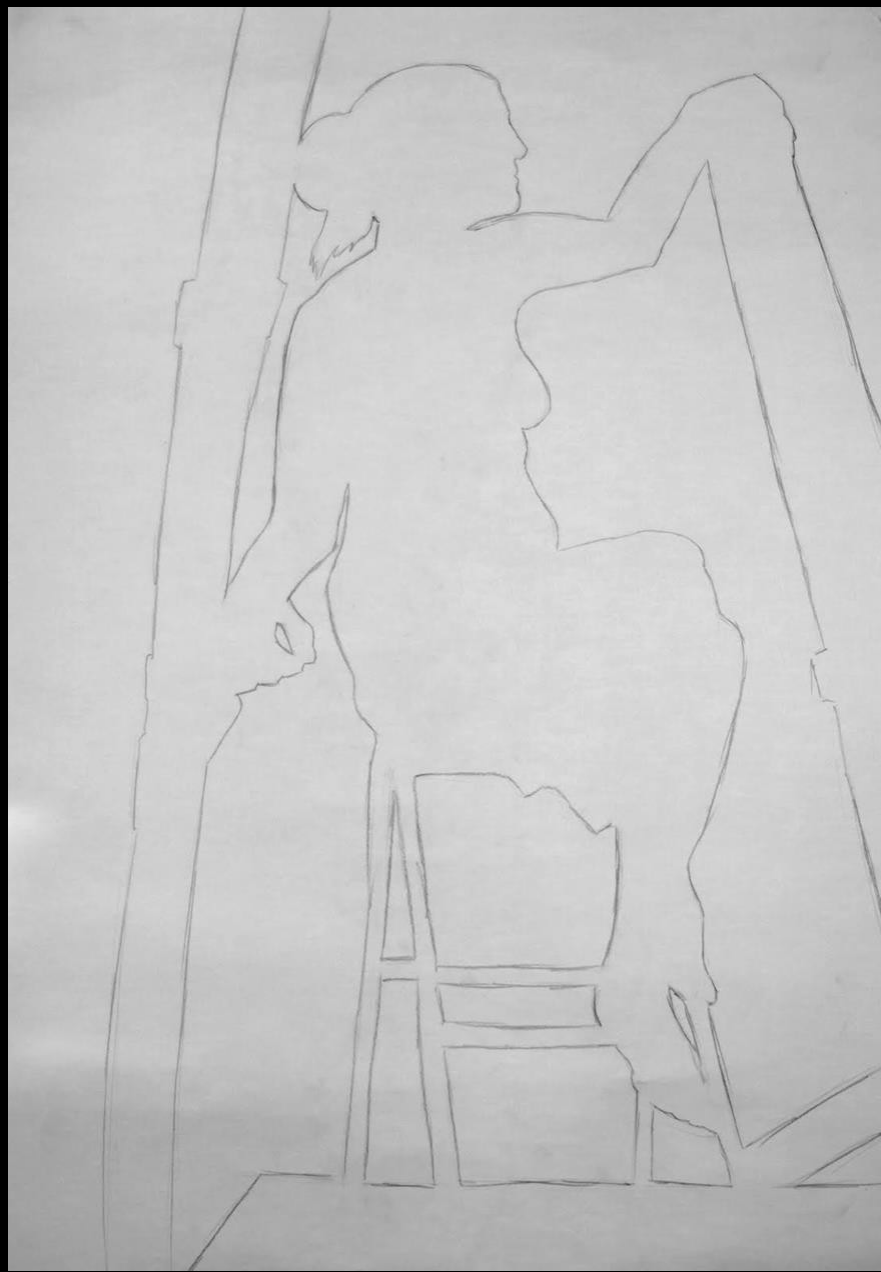
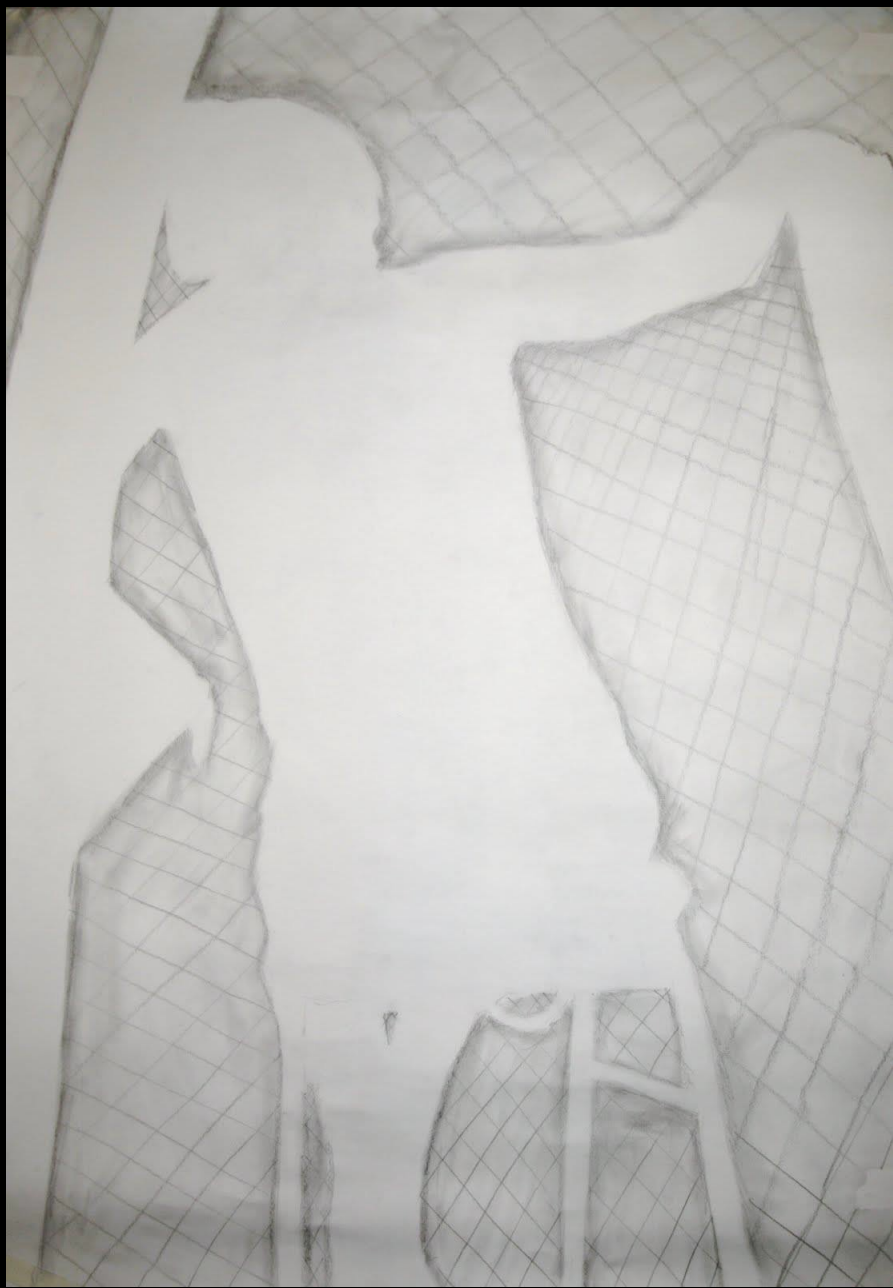
Renowned Illustrator/graphic designer Noma Bar









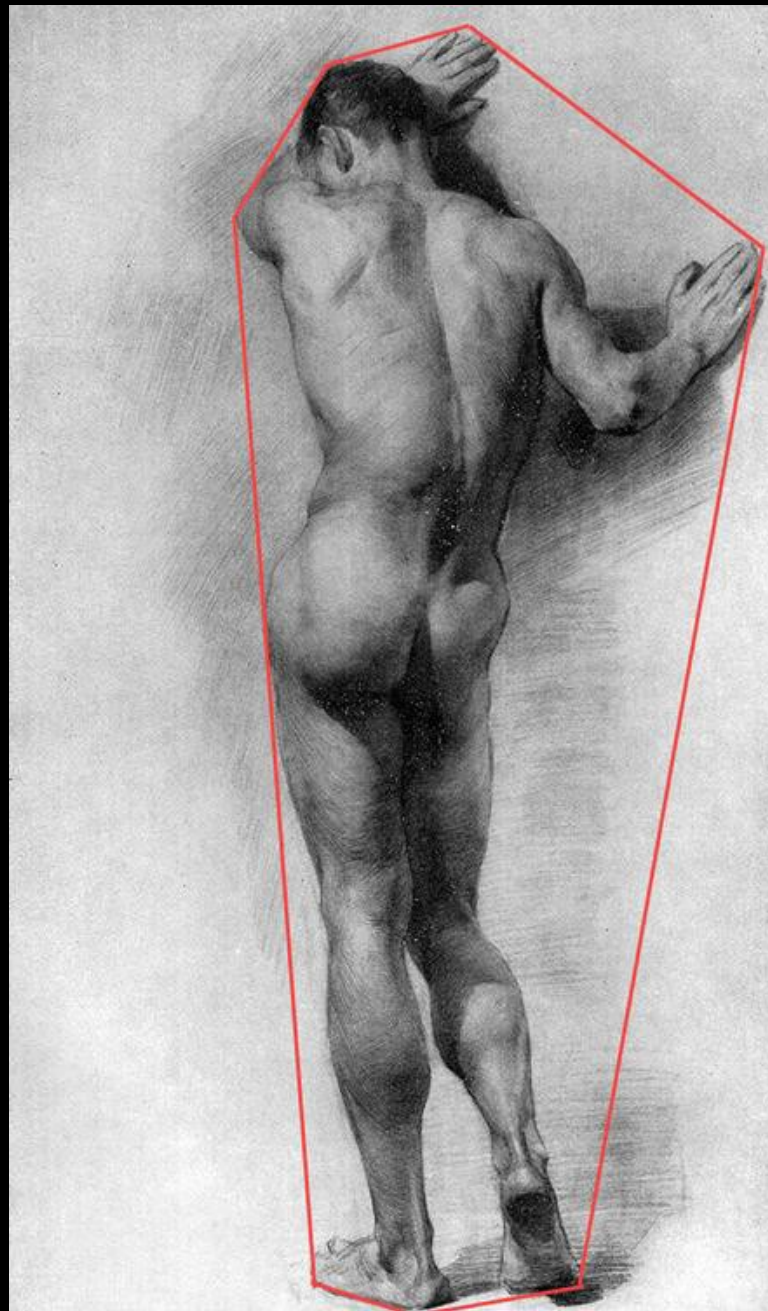
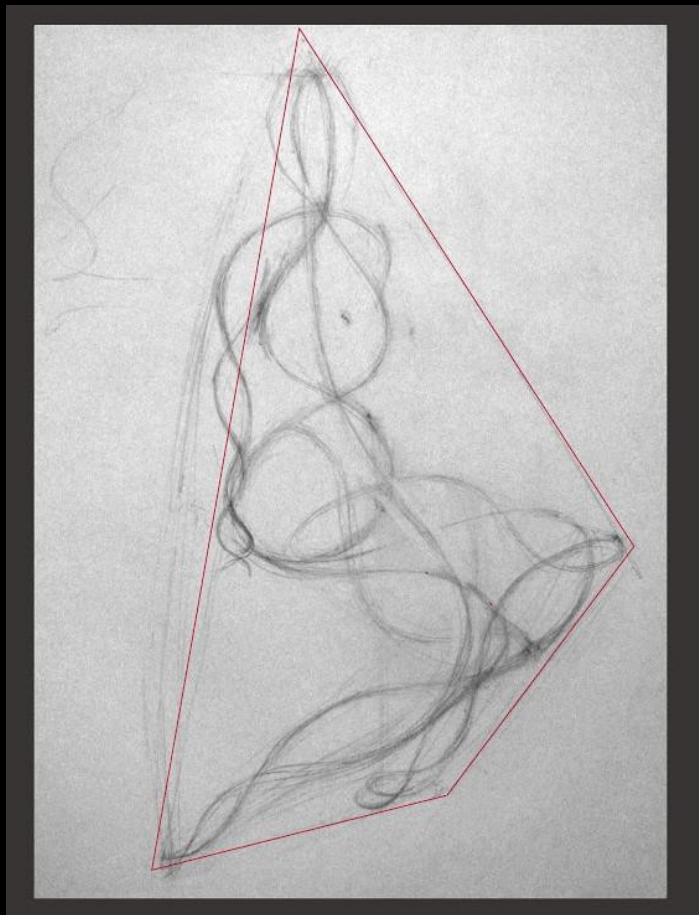


Approaches to Longer Poses

Long Pose....

Begin loose

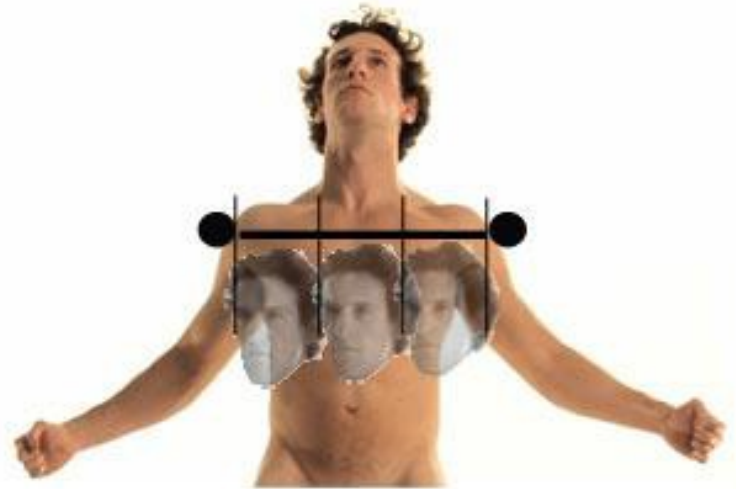
Consider the
Envelope!



Begin the
head, mark
heads down



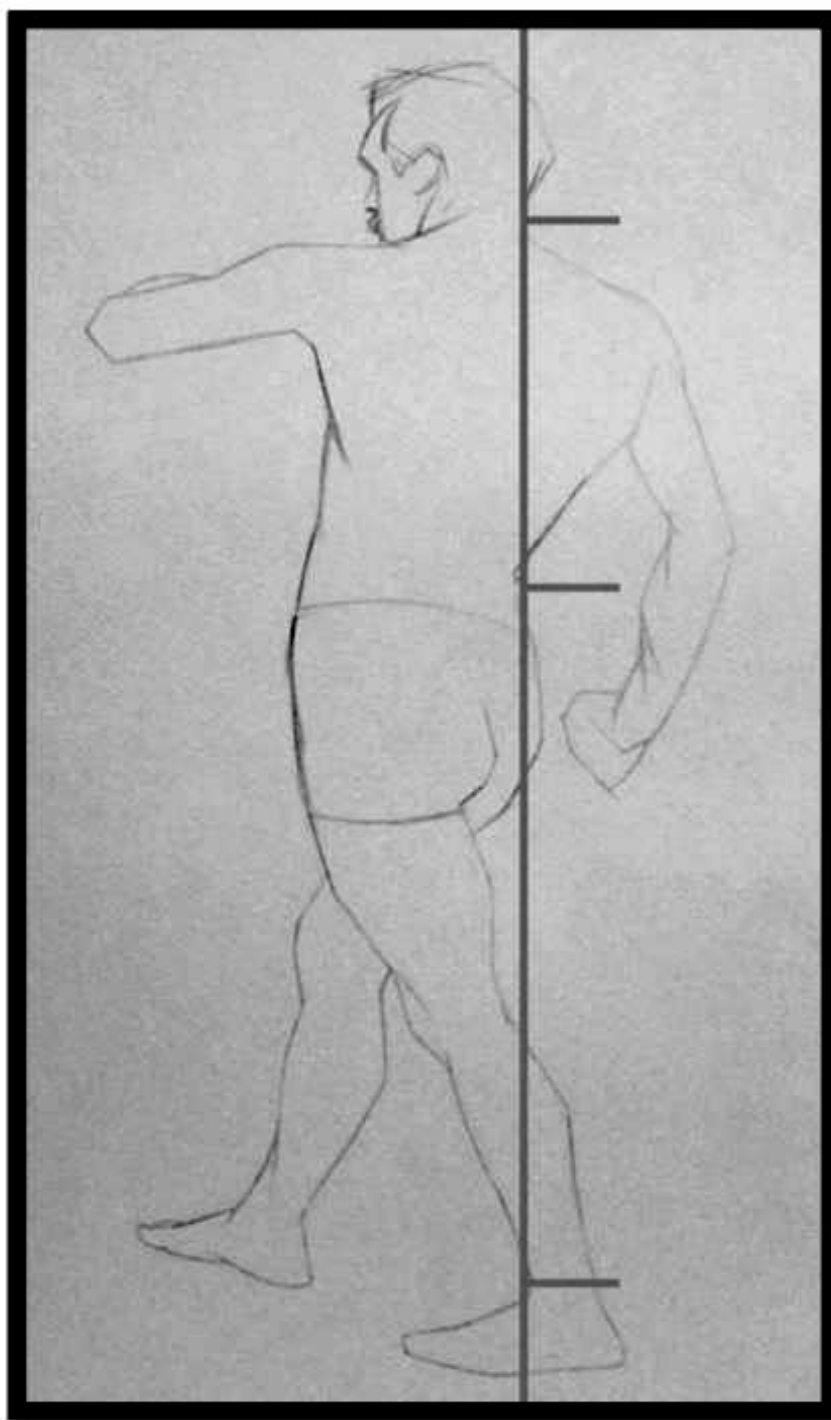
**Average human figure
is 7.5 heads high**



**Width from shoulder
to shoulder is 3 heads**

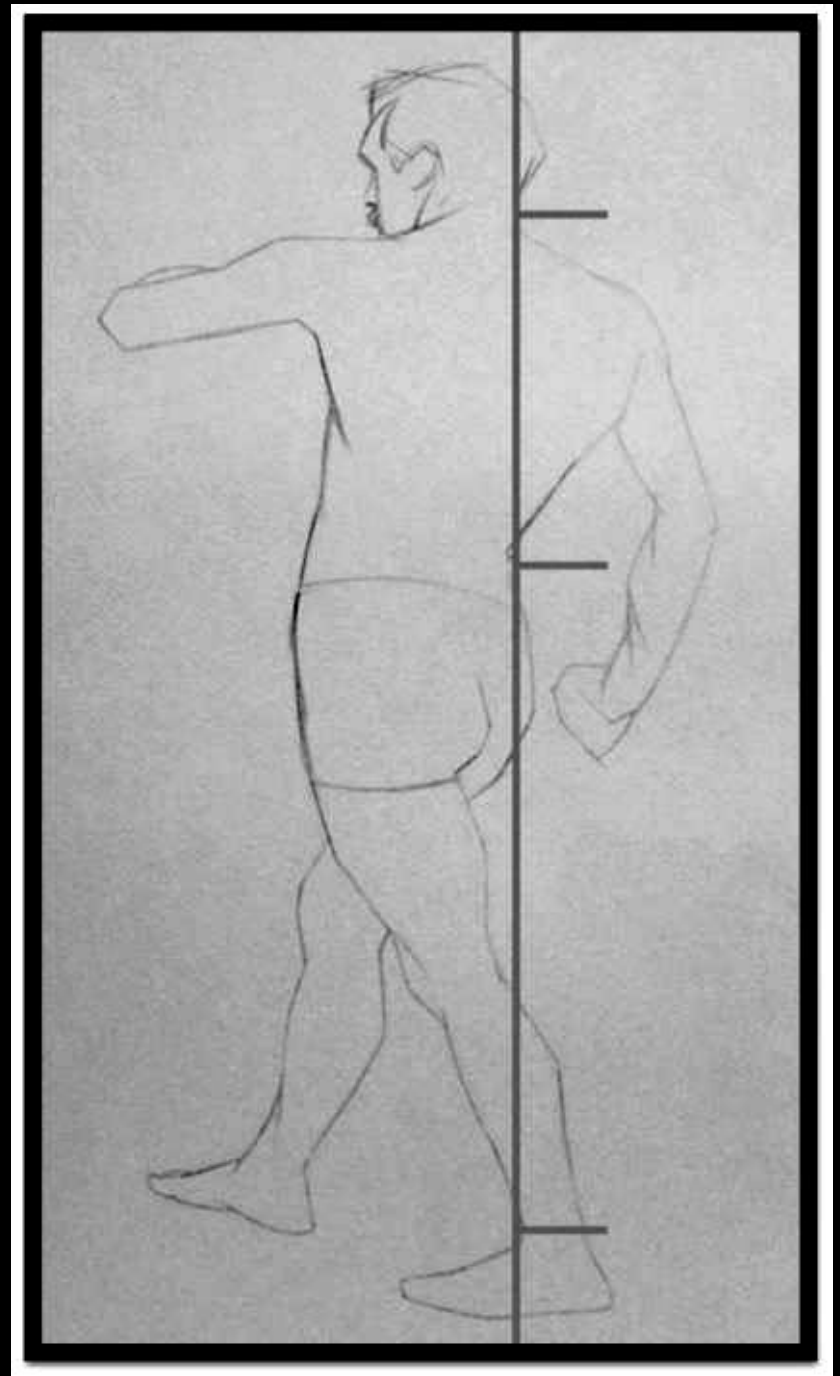
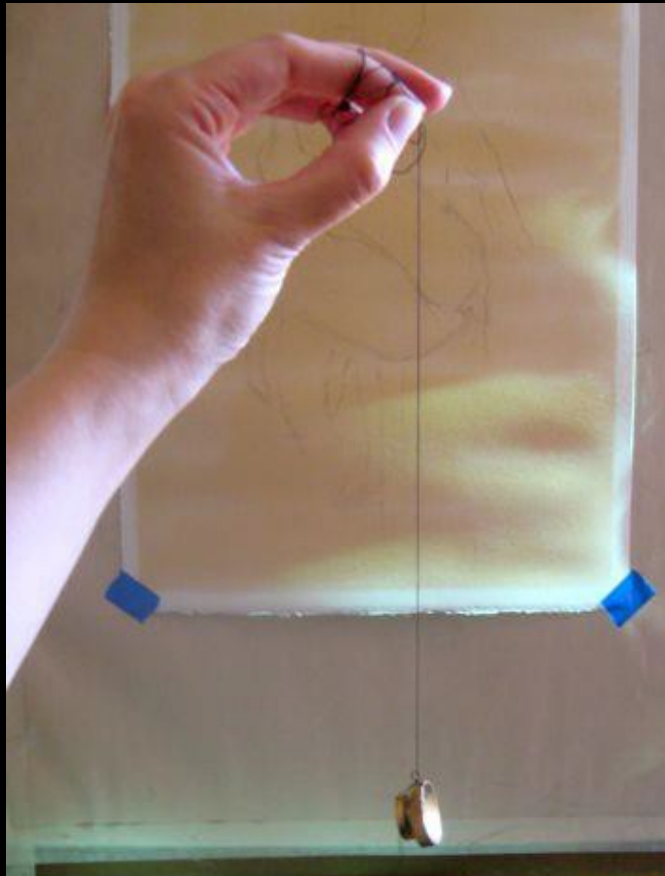


**Outstretched hand from wrist
to fingertips is the length
of a face**



Using
Plumb
Lines

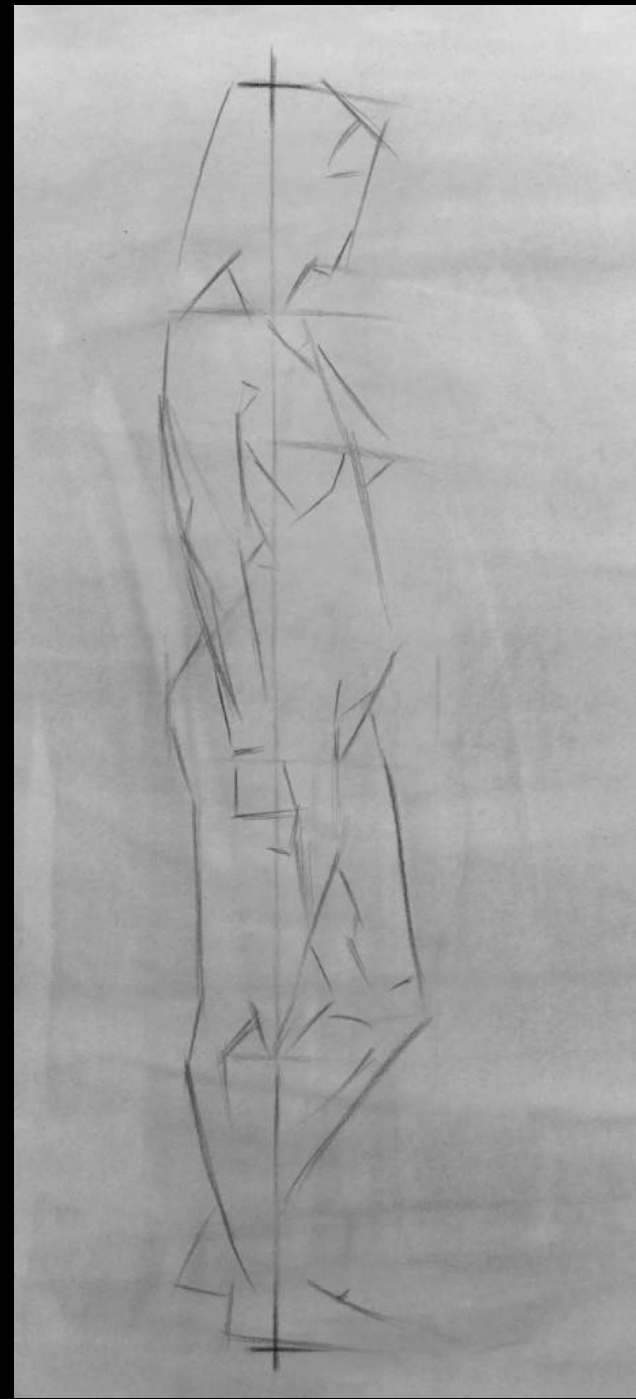
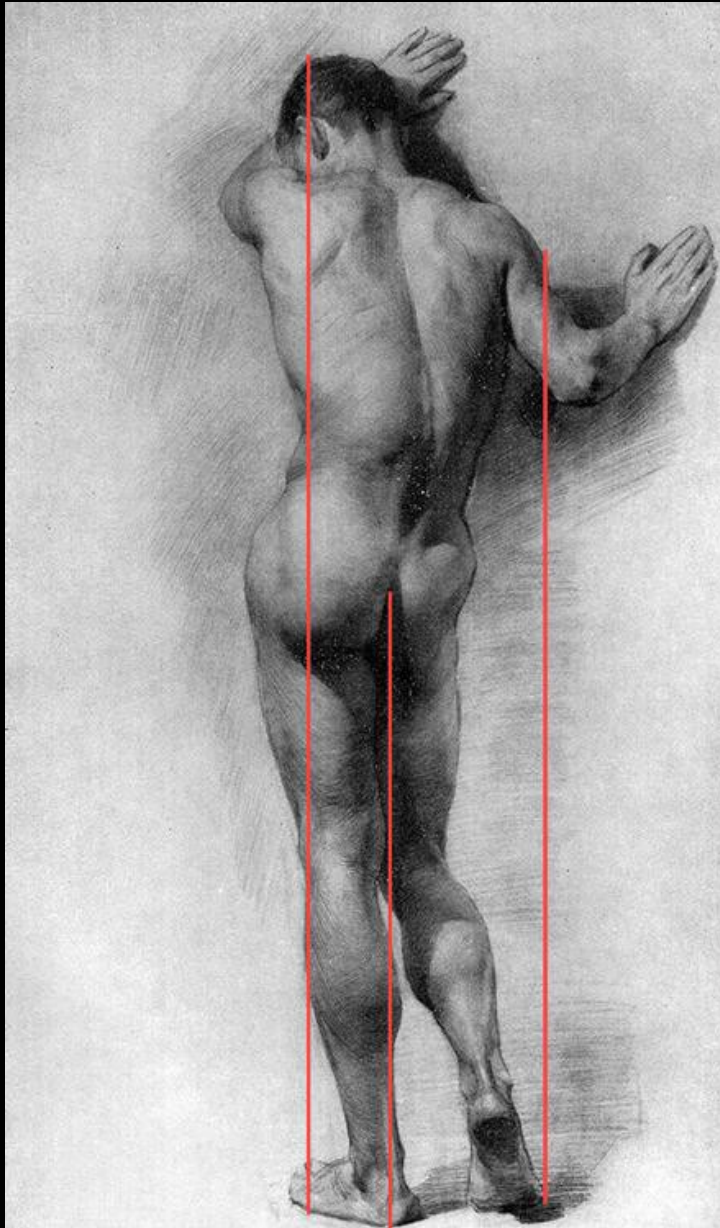
Using Plumb Lines, Enveloping and Plotting Landmarks



Don't forget
Contrapposto



Use the stick to make comparisons!



Envelope, plumb line and lines of measurement to compare relationships, use the stick!



•“Triangulation”

- Establish lengths and “heads” measurements
- Establish the “envelope”
- Block in shapes
- Check Verticals/plumb line
- Check Horizontals
- Use Triangulation to plot angles and points
- Check Negative Spaces



Supplies Day 3 & 4

Drawing Painting and AP

- Grey paper
- Vine
- Stick
- Eraser

Day 3 and 4

Drawing and Painting

- Begin the long pose:
 - Orient the paper (landscape...portrait?)
 - Envelope
 - Begin the head...mark off the paper
 - Keep it Loose No Details yet
 - Use Vertical and Horizontal Plumb Lines
 - Look for Mark the key Landmarks

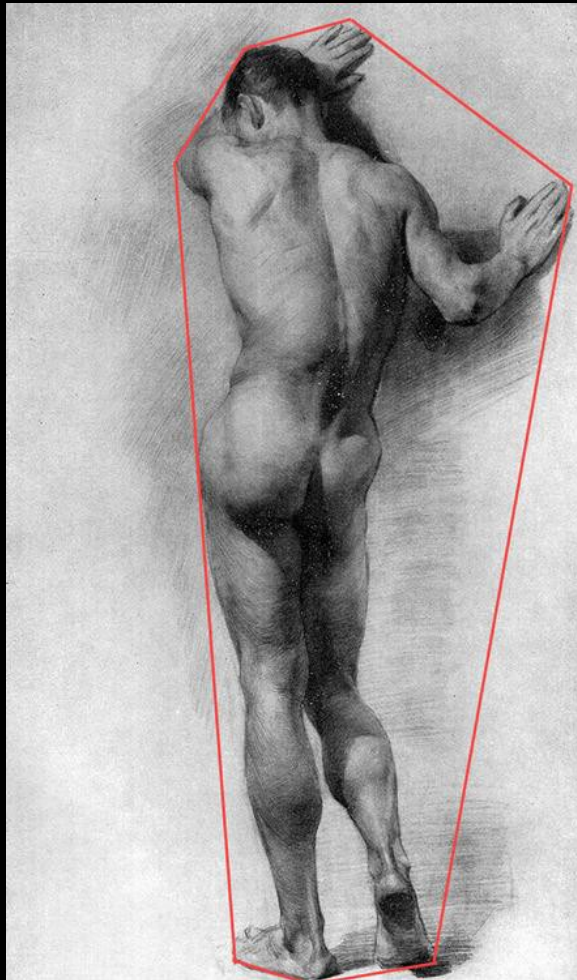
Day 4

Drawing and Painting

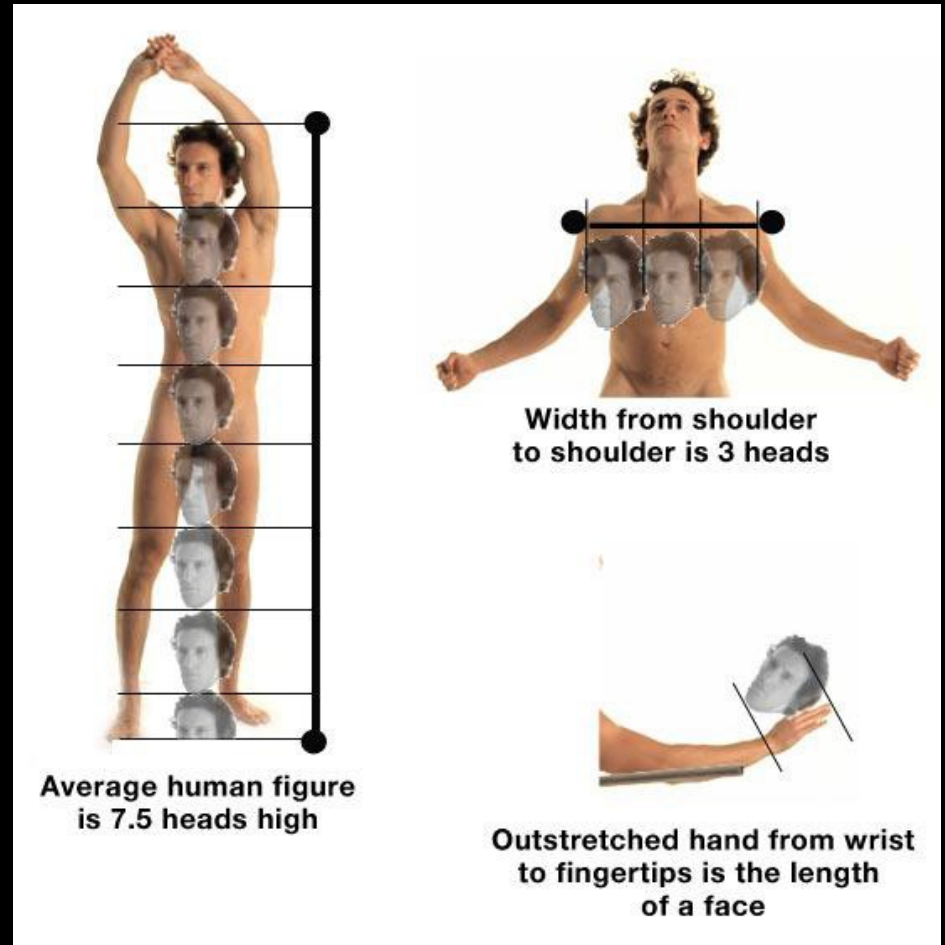
- Drawing from Yesterday
- Vine Charcoal
- Charcoal Pencil
- Stick
- Eraser

Orient the Paper!

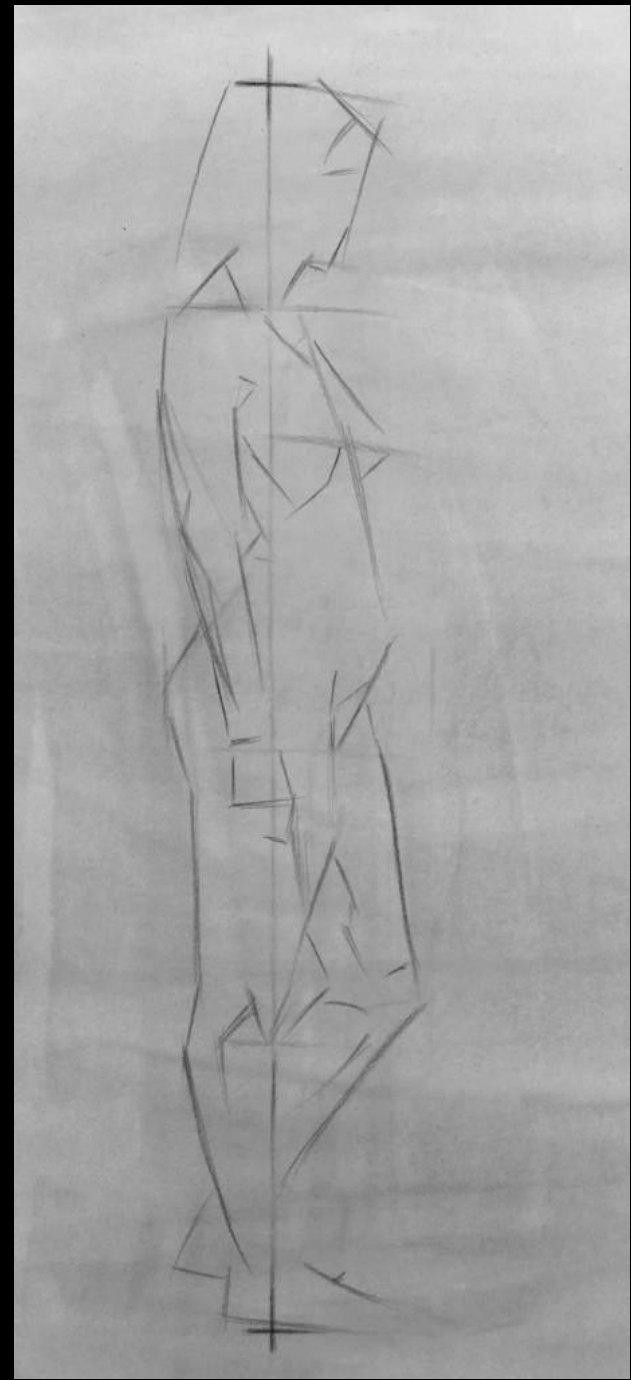
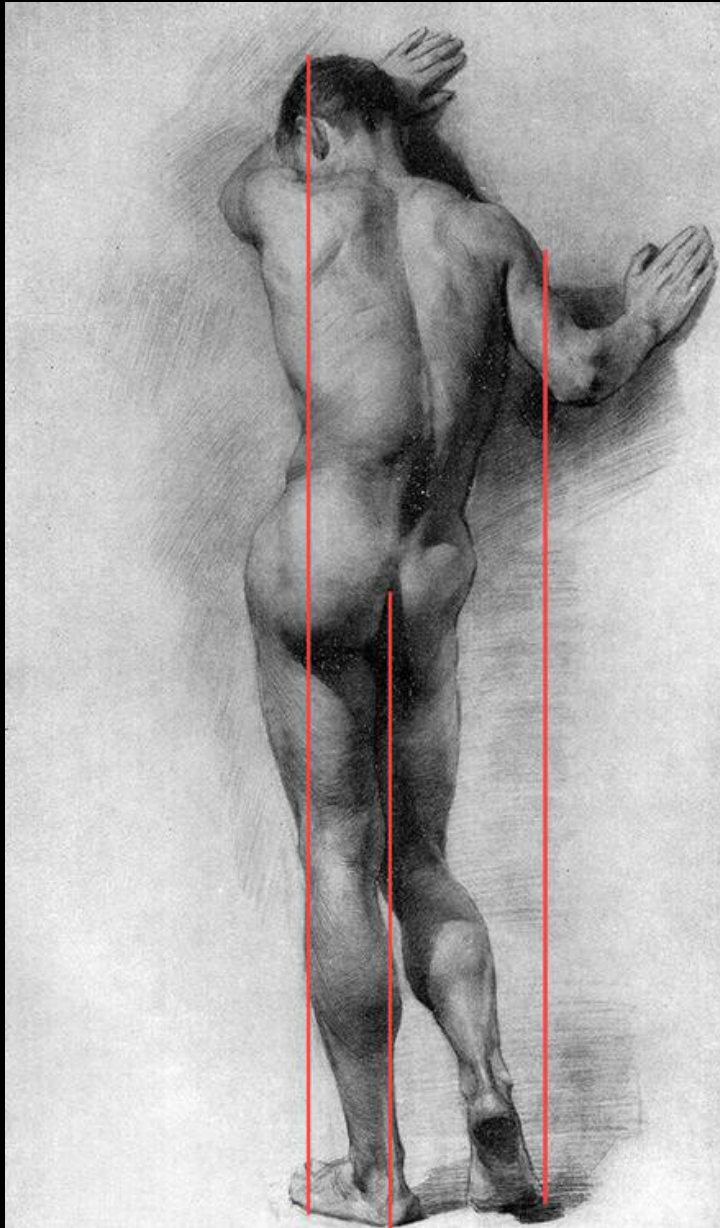
Consider the
Envelope!



Draw the Head



Use the stick to make comparisons!



Envelope, plumb line and lines of measurement to compare relationships, use the stick!





Create a
LIGHT UNDER-DRAWING!

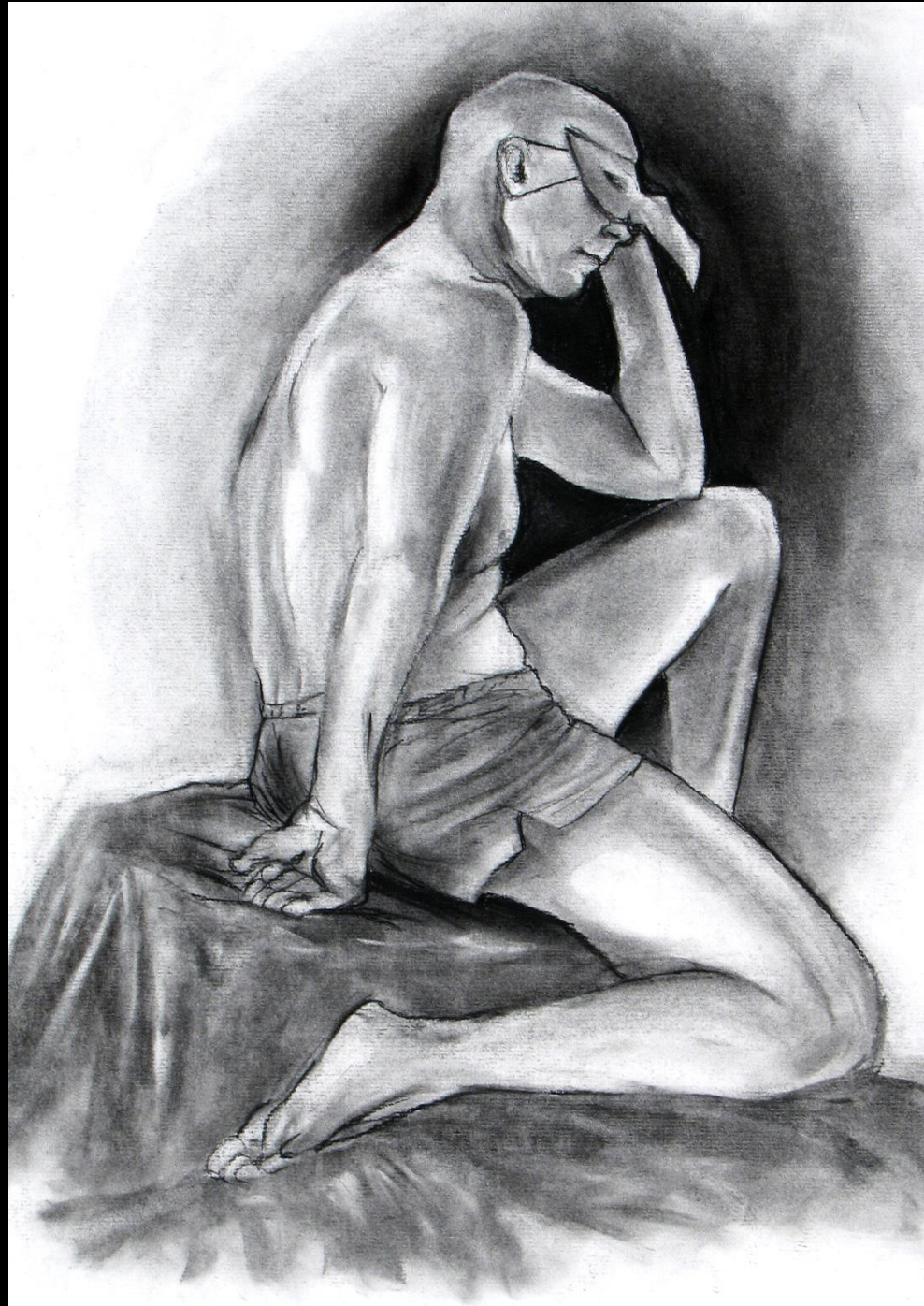
“SKELETAL” DRAWING!



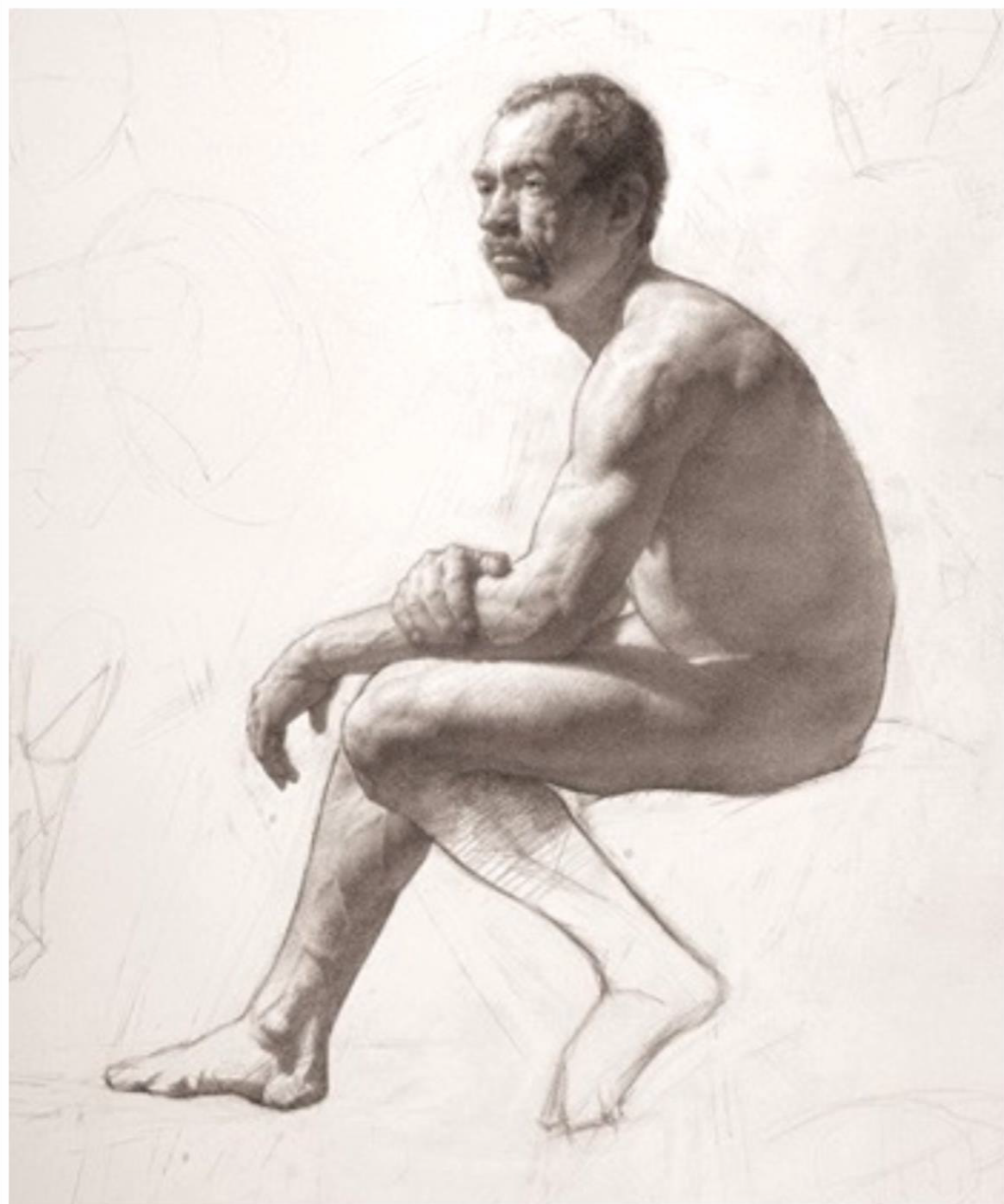
Drawing & Painting

Reductive
and Additive
Techniques











Old Master Technique: Toned Paper:
“Single Line Hatching”



Boucher: Left Handed



Bernini: Right Handed



Degas... Rubens: Economy of line can describe so much!

Leave the paper as
your mid tone!

Hit the tops with
highlight

The lows with
shadow

Keep it organized
with single line
hatching!





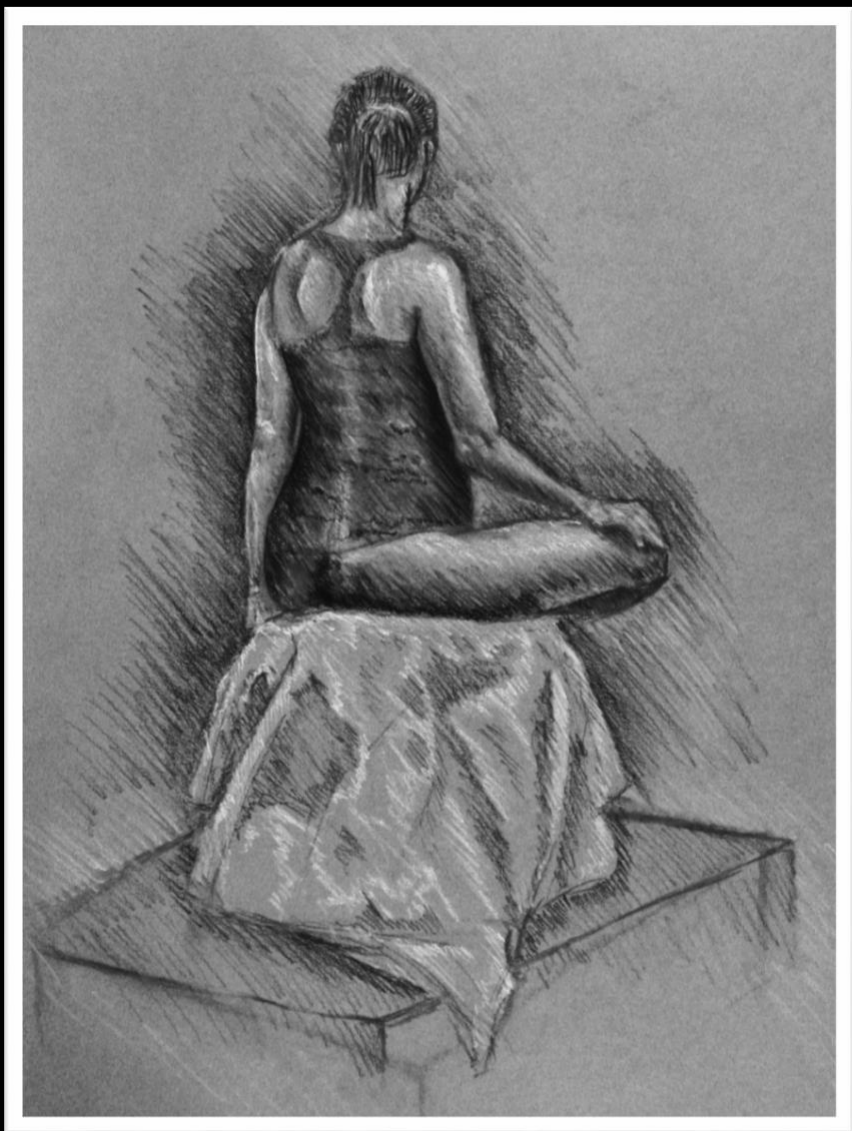














Day 5 AP Art

- **Drawing from yesterday**
- **Vine Charcoal**
- **Charcoal Pencil**
- **Kneaded Eraser**
- *AP: If Ready: Pastel Pencils for tie, glasses, socks*

Day 5

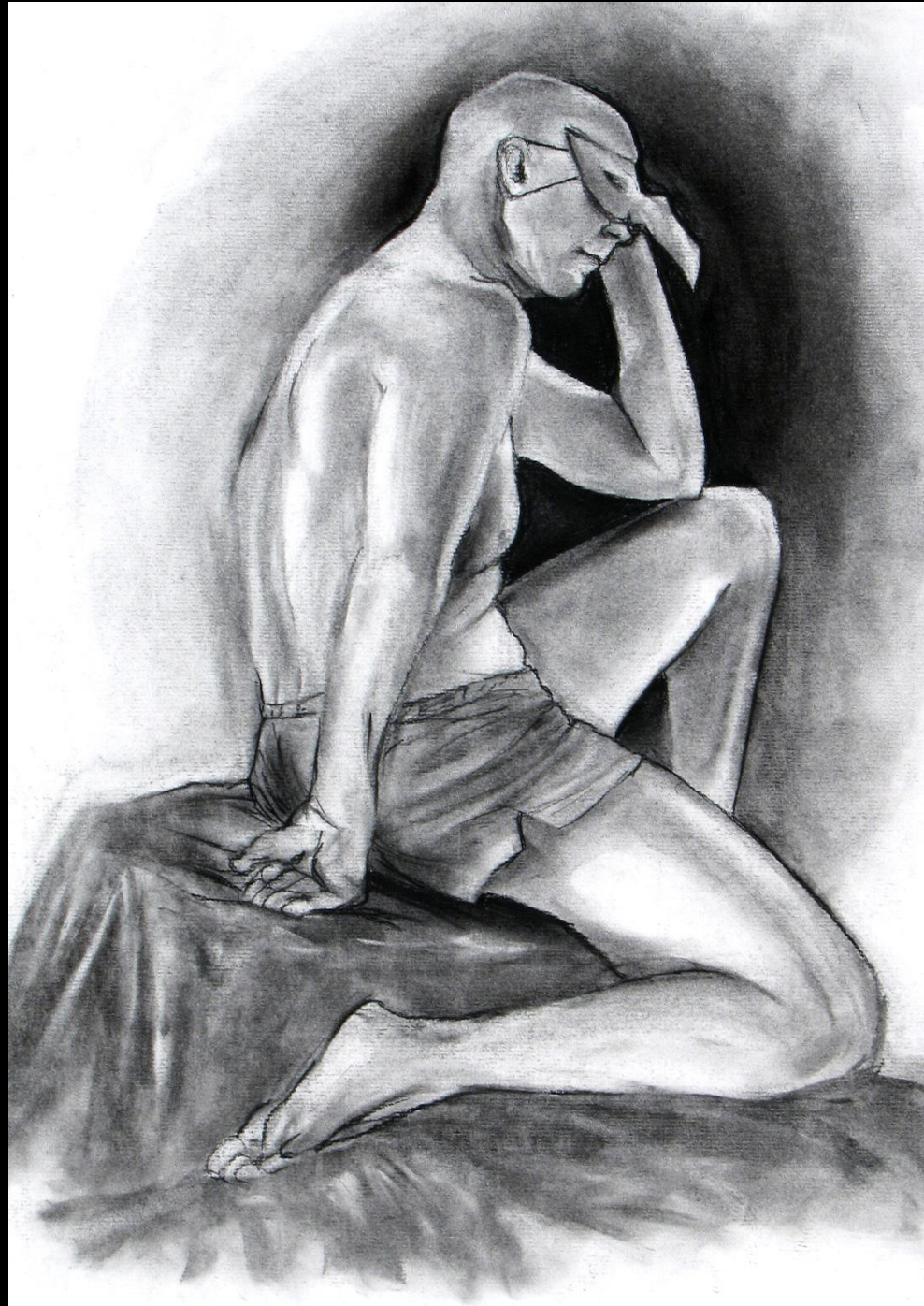
Drawing and Painting

- Drawing from Yesterday
- Vine Charcoal & Charcoal Pencil
- Eraser
- 1 Sheet of White Paper
- 2 Contrasting Markers

Drawing & Painting

Reductive
and Additive
Techniques

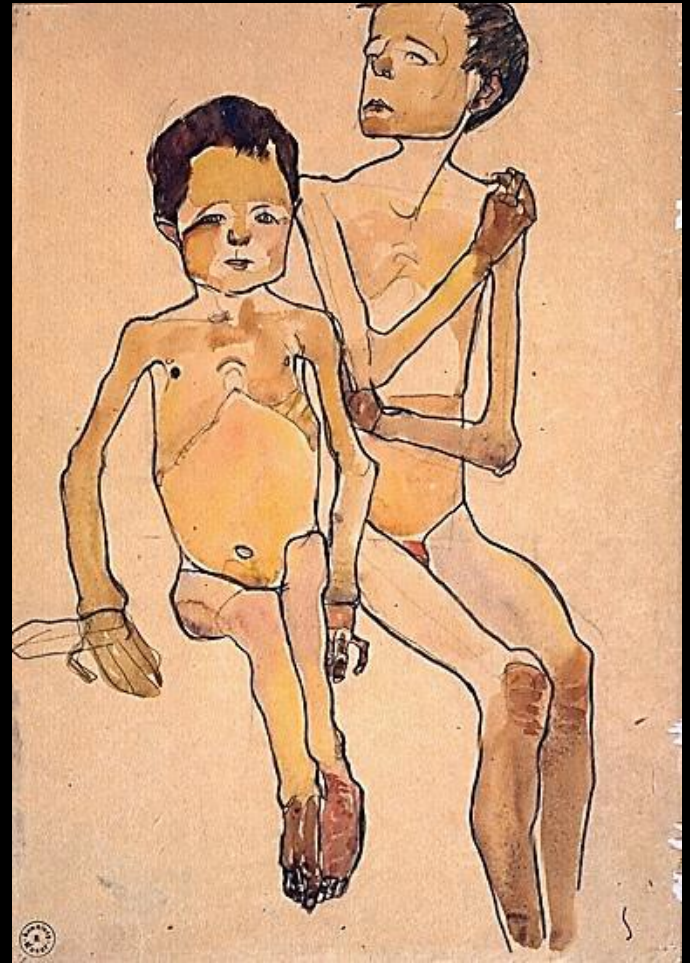




2nd Half
or Day 5:
10 min
contours

Contour Drawing

- **SLOW INTENSE INSPECTION**
- **REFINES OUR “SEEING”**
- **CONTOURS DESCRIBE
COMPLEXITY OF SHAPES
AND PLANES**



Egon Schiele:
Master of
Expressive line

10 min Blind contour.



Blind Contour forces
you to look, slow down
and focus on what is
really there! Especially
useful for
foreshortening!







Let's try a
modified
contour over
a blind



Supplies Day 6...Week 2

Drawing Painting

- **1 sheet of Toned Charcoal Paper**
 - **Choose a “light tone”**
- **Vine Charcoal**
- **Stick**
- **Eraser**

• AP Art

- 3 sheets white
- Bamboo “Pen”
- Bamboo Brush
- Palette/Ink cup
- Cup water
- Newspaper

Day 6

Drawing and Painting

- Begin the 2nd long pose:
 - Orient the paper (landscape...portrait?)
 - Begin the head...mark off the paper
 - Envelope
 - Keep it loose look for key landmarks
 - Use Vertical Plumb Lines
 - Use Stick to check horizontal relationships

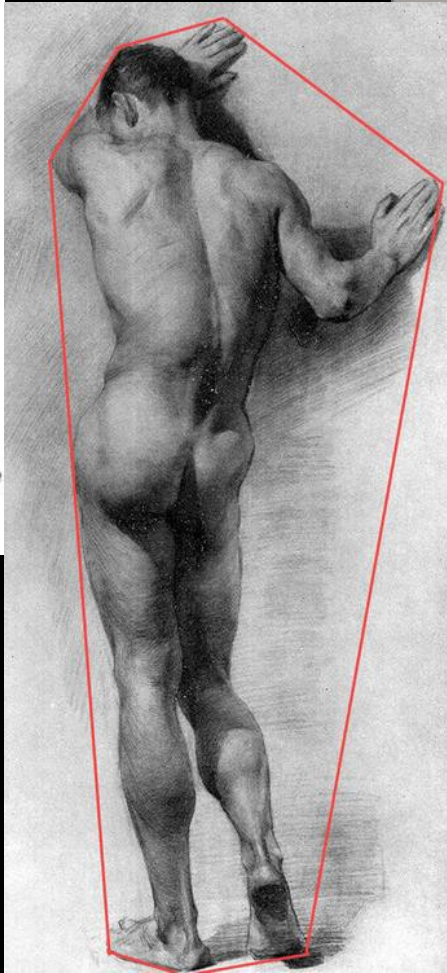
Orient the Paper



Average human figure
is 7.5 heads high

Measure:
heads

Envelope



Use stick to check
angles and check
relationships!

Keep it
Sketchy
Under
Drawing



Plate XVIII

STUDY ILLUSTRATING METHOD OF DRAWING

Note the different stages. 1st. Centre line and transverse lines for settling position of salient points. 2nd. Blocking in, as shown in further leg. 3rd. Drawing in the forms and shading, as shown in front leg. 4th. Rubbing with fingers (giving a faint middle tone over the whole), and picking out high lights with bread, as shown on back and arms.

Create a
LIGHT UNDER-DRAWING!

“SKELETAL” DRAWING!





Jim Dine: Glyptotek Drawings

白雲如帶束山腰石
磴飛空細路遙獨倚
杖藜舒眺望欲因鳴
澗谷吹簫沈周

南



Poet on a Mountaintop

Shen Zhou (沈周, 1427-1509), Ming Dynasty (1368-1644)

Painting
in
Europe
from the
same
century
1500's

Beginning
of perspective
art





Shi Ke (石恪, 10th century), Five Dynasties period (907-960)

The face in detail and the body expressed with a few strokes became the standard in Chinese painting

Liang Kai
1140-1210
Song Dynasty
(960-1279)

“Despite the brevity of the work, nothing seems to be missing. This type of brushwork, in which the number of brushstrokes is reduced, is often referred to as "abbreviated brush (減筆)" and used in Buddhist and Taoist figure painting to convey the untrammelled qualities of the supernatural beings. It is said that when Liang Kai sobered up, he looked upon this painting with a sense of pride.

Chinaonlinemuseum.com



After covering and practicing contour, short and long poses, students should have some confidence with ink...

Old
Masters:



Ubaldo Gandolfi
"Head Studies"



*Giovanni Domeico Tiepolo
(Italian, 1727-1804), Flying Cherubs on Cloud*

A Master can say so much with so little...



Rembrandt "Woman Sleeping"
1655



Goya "Beggar with Staff"
1812-20

Techniques to discuss:



Honor Daumier
Four Lawyers 1865-70

Limit the palette to a few tones...Eliminate “clutter”



Theodore Gericault
Man Clutching a Horse in Water 1816

Diebenkorn
Wash and Line
1960's





Bamboo in Ink (墨竹圖)
 Wang You (王右), Ming Dynasty (1368-1644)



Bamboo in Ink
 Ke Jiusi (1290-1343),
 Yuan Dynasty
 (1271-1368)



Xu Beihong (1895-1953)



Modern Master:
Peng Xiancheng
2002



又還寒時候最難將
 急雁過也正傷心却
 世情更損如今有誰堪
 桐更兼細雨到黃昏
 了得李易安詞意
 恨故鄉其勢一移去
 請到並之之處且
 錦里西陽

Four Treasures = Brush, Paper, Ink Stick and Ink Slab. Since at least the Han Dynasty, and for the past 2000 years these materials have formed the core of painting tradition.

With these simple Four Elements the painter can produce a remarkable array of images and ideas!

Four Gentleman = “The Four Noble Ones” The beautiful plants are compared to Confucianism and the belief that Four Gentleman serve as moral compass. They are a cultural reference to ways in which to lead your life.

Painters would learn to paint these Four because they contain all the basic strokes necessary, before moving on to other subjects



The Four Treasures





Plum : Winter, inner beauty and humble display in adversity



Orchid: Spring, humility and nobility



Bamboo: Summer, tolerance and open minded



Chrysanthemum : Fall, virtue to withstand all

The Four Gentlemen



Bamboo
Hong Zhang
Peace 2012



Plum Blossom
Betzi Robinson
Cold Moon 2009



Chrysanthemum
Carla Jaranson
Autumn Red 2003

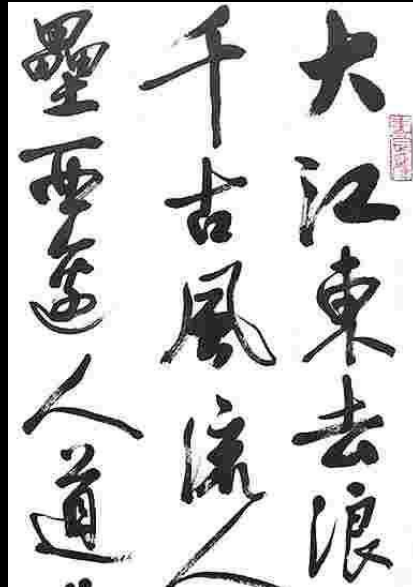
Subjects for painting
that incorporate
all of the basic strokes

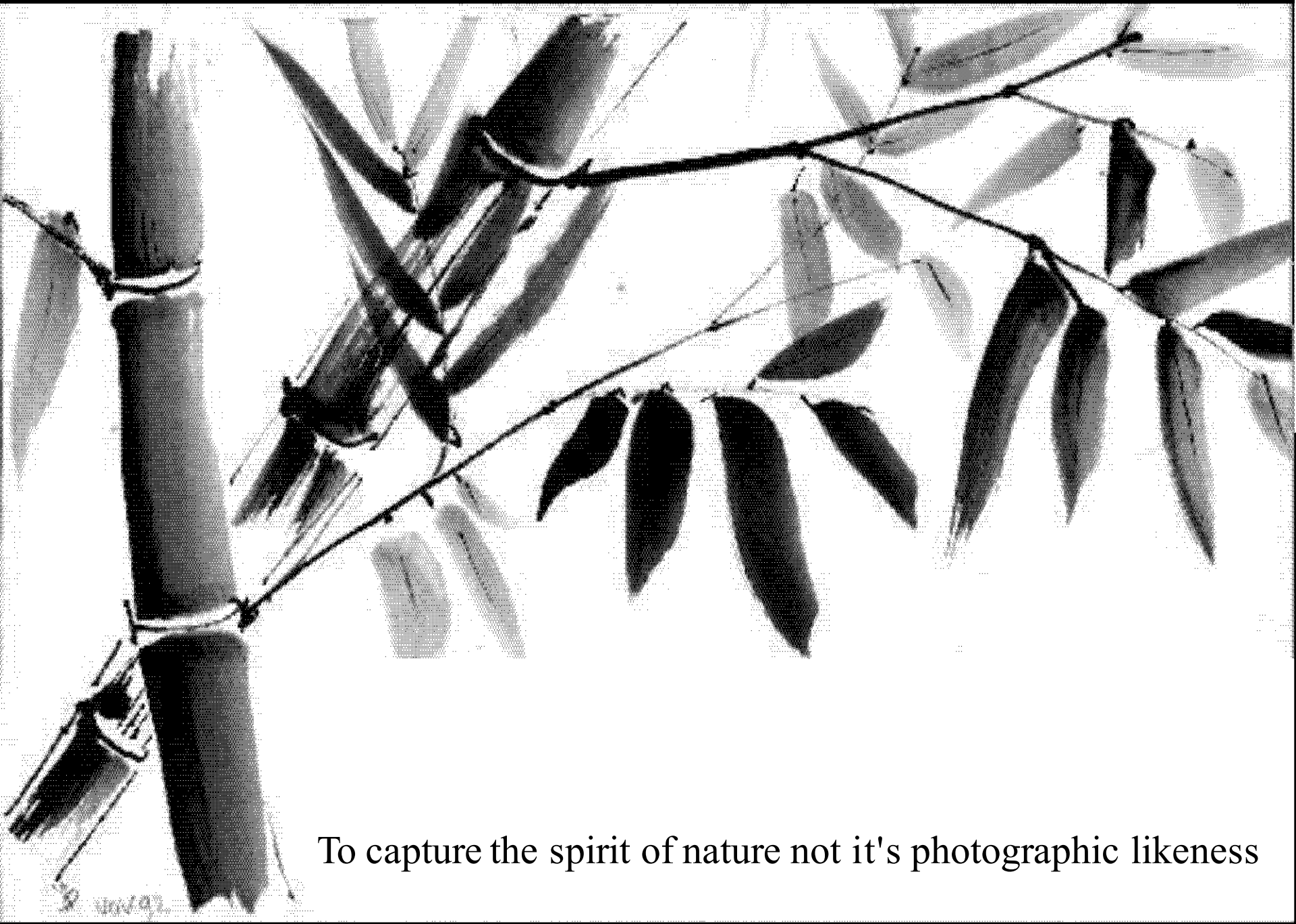


Orchid
Kay Thomas
Welcome Spring 1998

Asian Brush Painting

The beauty is in simplicity....





To capture the spirit of nature not it's photographic likeness



Vertical
Stroke



Oblique
Stroke





Using the side stroke push up on the brush to create the stalk also used for large areas of flat color or gradations.

Practice holding the brush vertically, and varying the pressure as you sweep the stroke onto the paper. Try to do so in a single fluid motion using the arm.

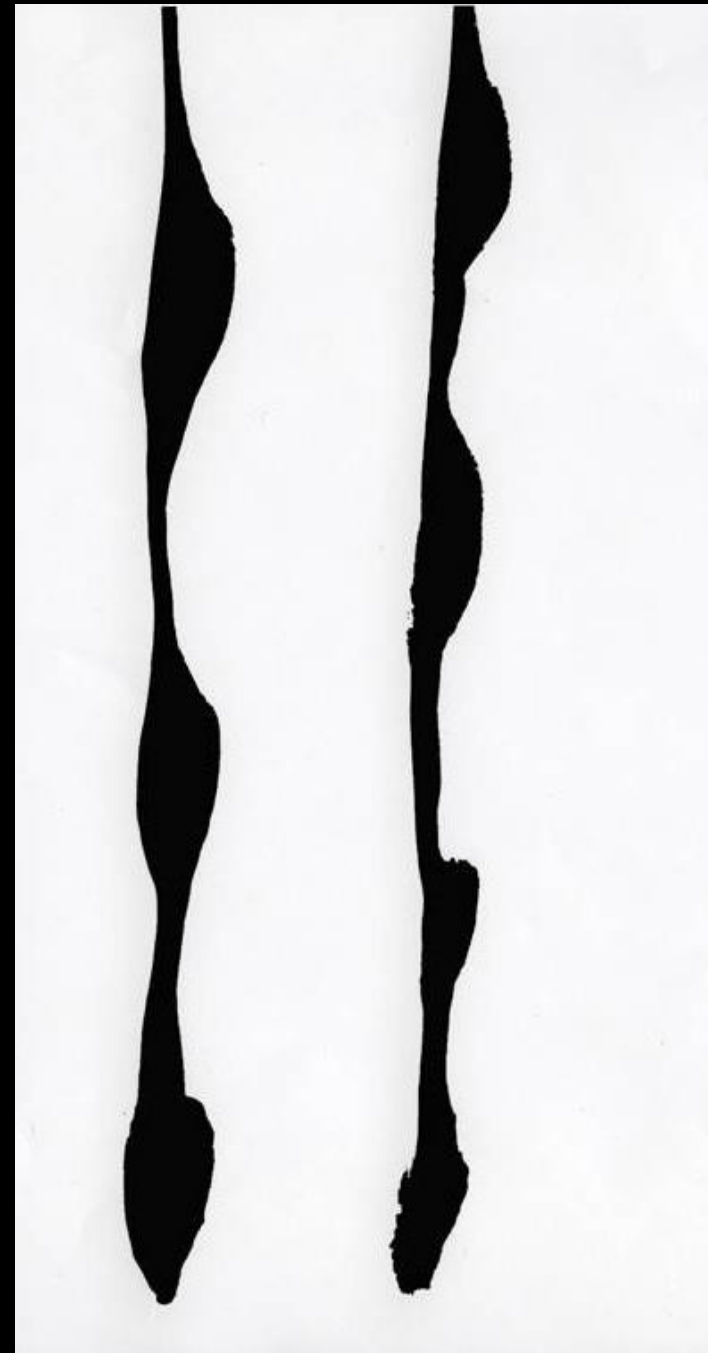




Plate 24. Bamboo
leaves.

Use the side stroke and/or
the vertical stroke in your
gesture drawings









—
—





Supplies Day 7+8...Week 2

Drawing Painting

- **Drawing from Yesterday**
- **Vine Charcoal**
- **Charcoal pencil**
- **Eraser**

DAY: 8

- **Cup of water**
- **Brush**
- **Newspaper**

• **AP Art**

- 2 sheets white
- Bamboo “Pen”
- Bamboo Brush
- Palette/Ink cup
- Cup water
- Newspaper

Drawing & Painting

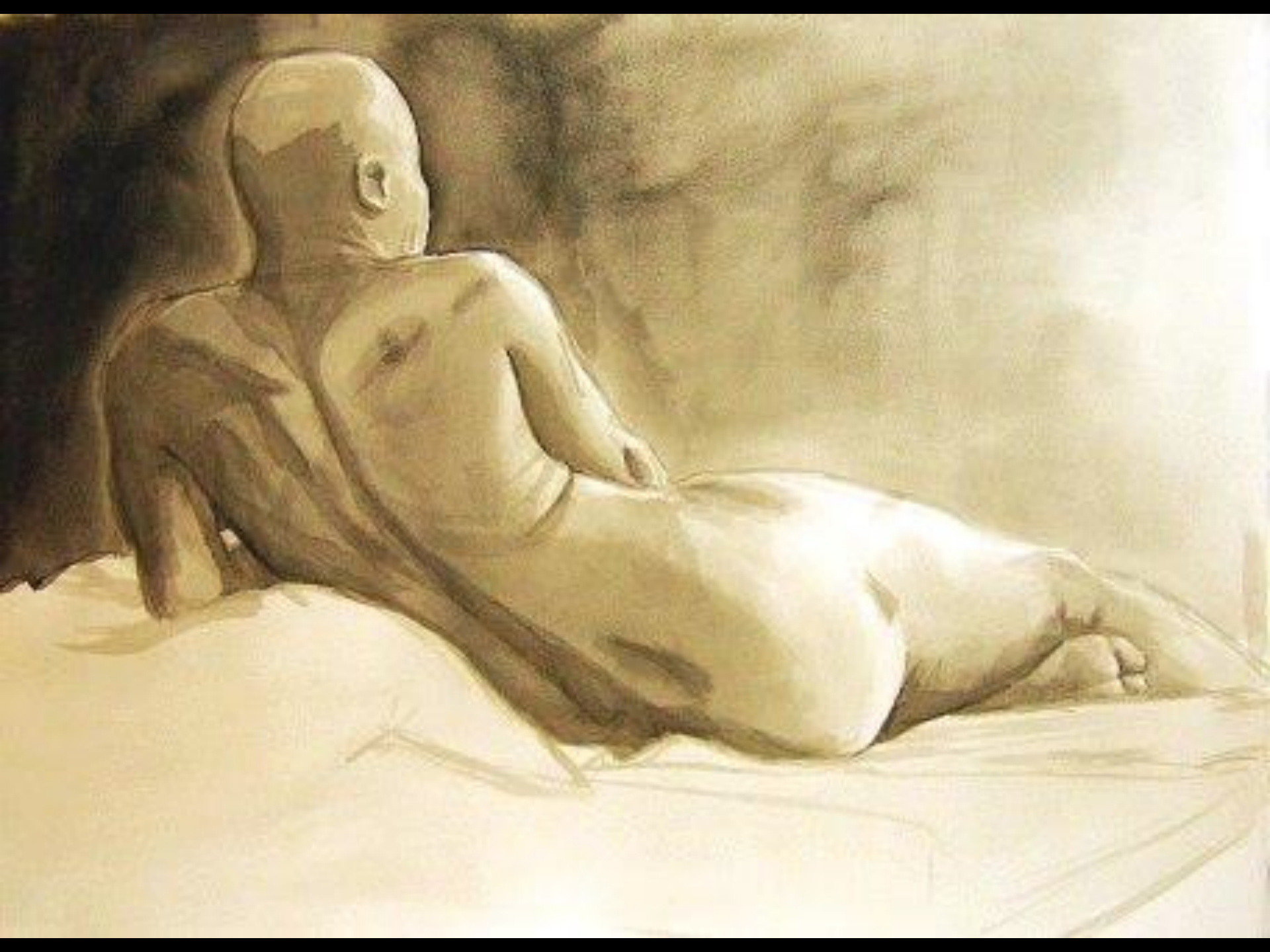
Wet Charcoal:

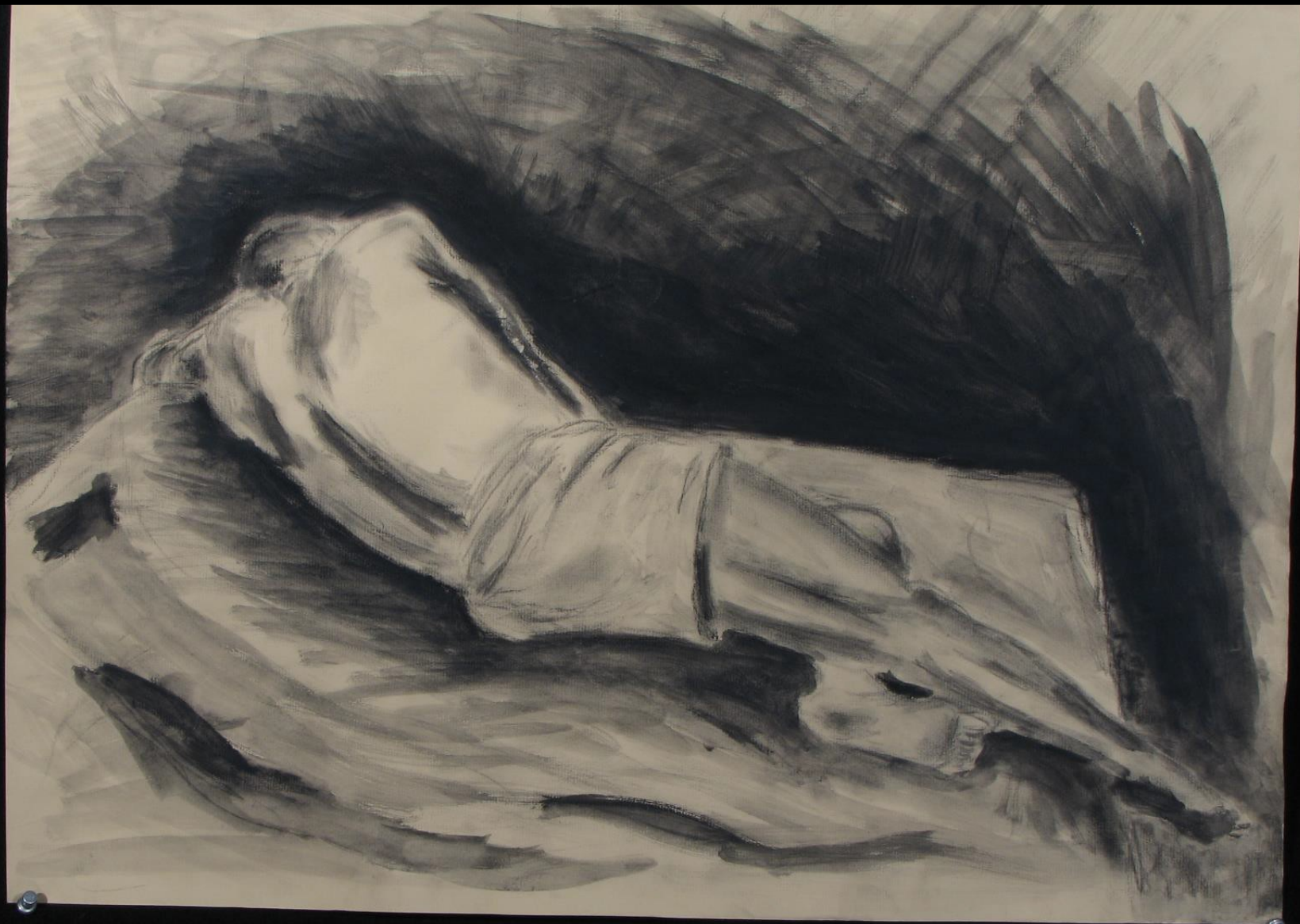
- Look for the shadows shapes
- Block them in with vine and charcoal pencil





Jim Dine: Glyptotek Drawings







Day 8 – AP Art
Last day

Choose:

- Ink study
- OR
- Ink line with a simple watercolor









Day 9 & 10...AP Art

Choose:

- Ink Line with a simple watercolor

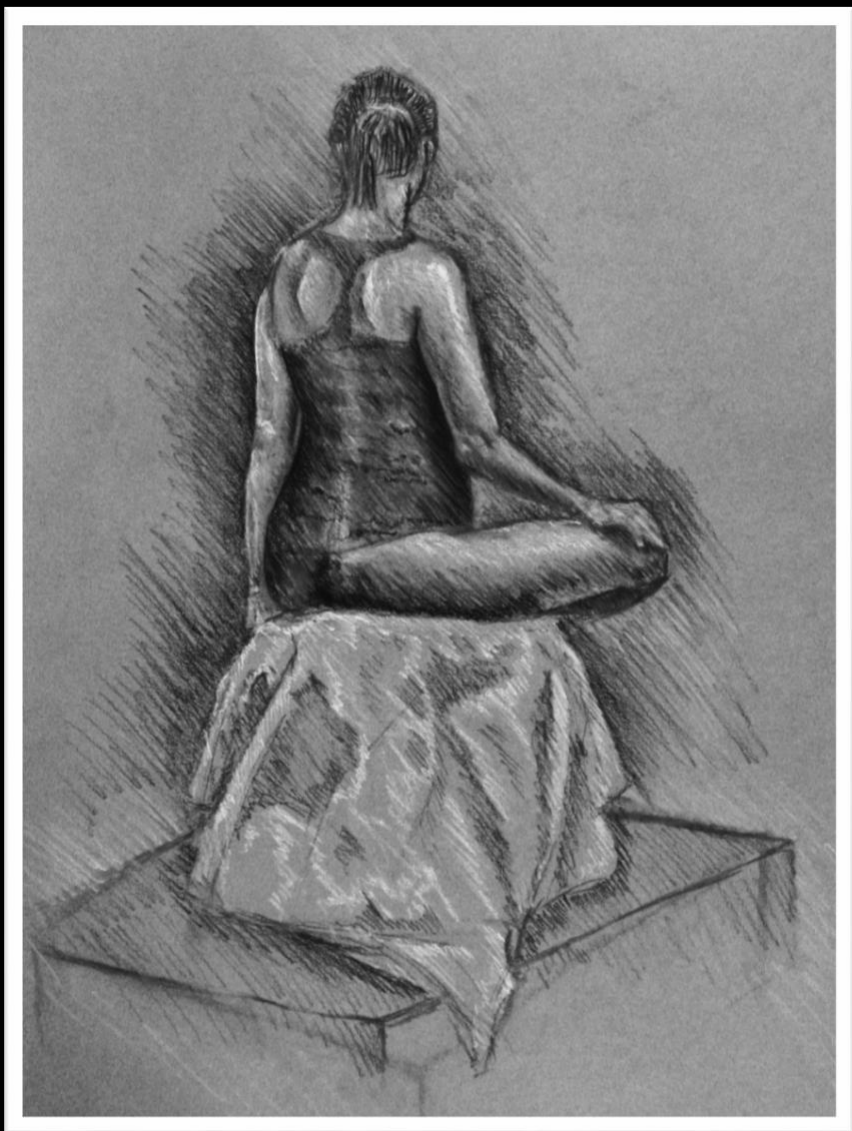
OR

- Toned Paper
Single Line Hatch











Day 9,10 & 11... Meagan

Supplies:

- Black Paper/Drawing started on Thursday
- Vine & Compressed Charcoal
- White pencil/Black Pencil
- Eraser
- Stick
- **And Meagan of course...**

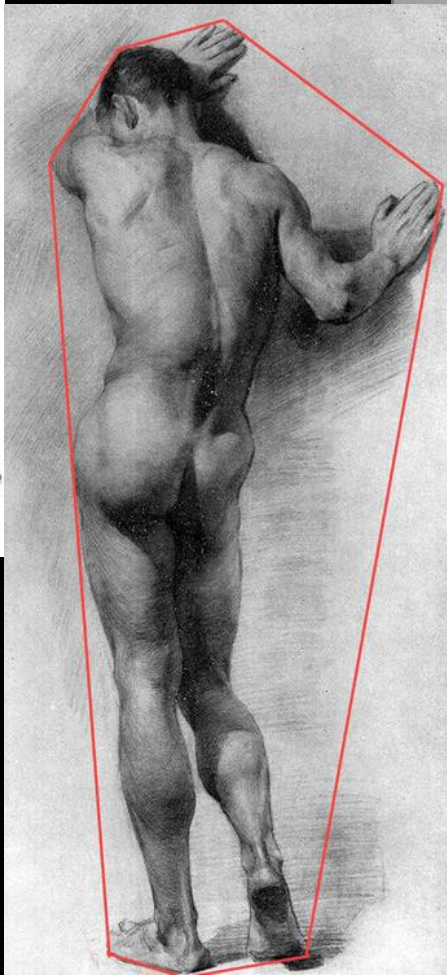
Orient the Paper



Average human figure
is 7.5 heads high

Measure:
heads

Envelope



Use stick to check
angles and check
relationships!

Keep it
Sketchy
Under
Drawin
g



Plate XVIII

STUDY ILLUSTRATING METHOD OF DRAWING

Note the different stages. 1st. Centre line and transverse lines for settling position of salient points. 2nd. Blocking in, as shown in further leg. 3rd. Drawing in the forms and shading, as shown in front leg. 4th. Rubbing with fingers (giving a faint middle tone over the whole), and picking out high lights with bread, as shown on back and arms.



AP, Day 7
White on Black

Looking for the
light, leave the
shadows as the
paper











Week 3... Tuesday Day 13

Supplies:

- Choose a Color Scheme...choose a color paper...WARM OR COOL
- Vine Charcoal
- Stick
- Eraser

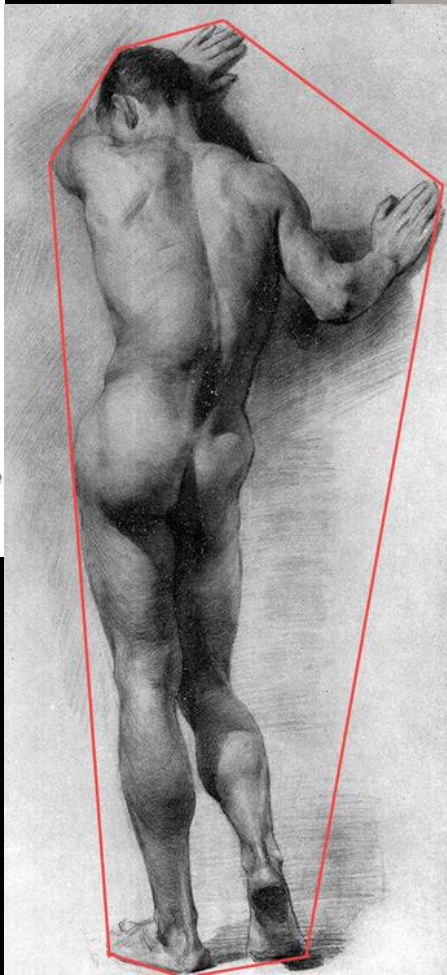
Orient the Paper



Average human figure
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Keep it
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Under
Drawin
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Use stick to check
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Plate XVIII

STUDY ILLUSTRATING METHOD OF DRAWING

Note the different stages. 1st. Centre line and transverse lines for settling position of salient points. 2nd. Blocking in, as shown in further leg. 3rd. Drawing in the forms and shading, as shown in front leg. 4th. Rubbing with fingers (giving a faint middle tone over the whole), and picking out high lights with bread, as shown on back and arms.

Consider the Composition...
Envelope!



Pablo Picasso

“Blue Period”



“Rose Period”



Week 3... Tuesday Day 13-15

- Choose a Colored Paper or Black
- Vine Charcoal
- Stick

DAY 14-16

- Cup of colors...matching
- Stick
- Eraser



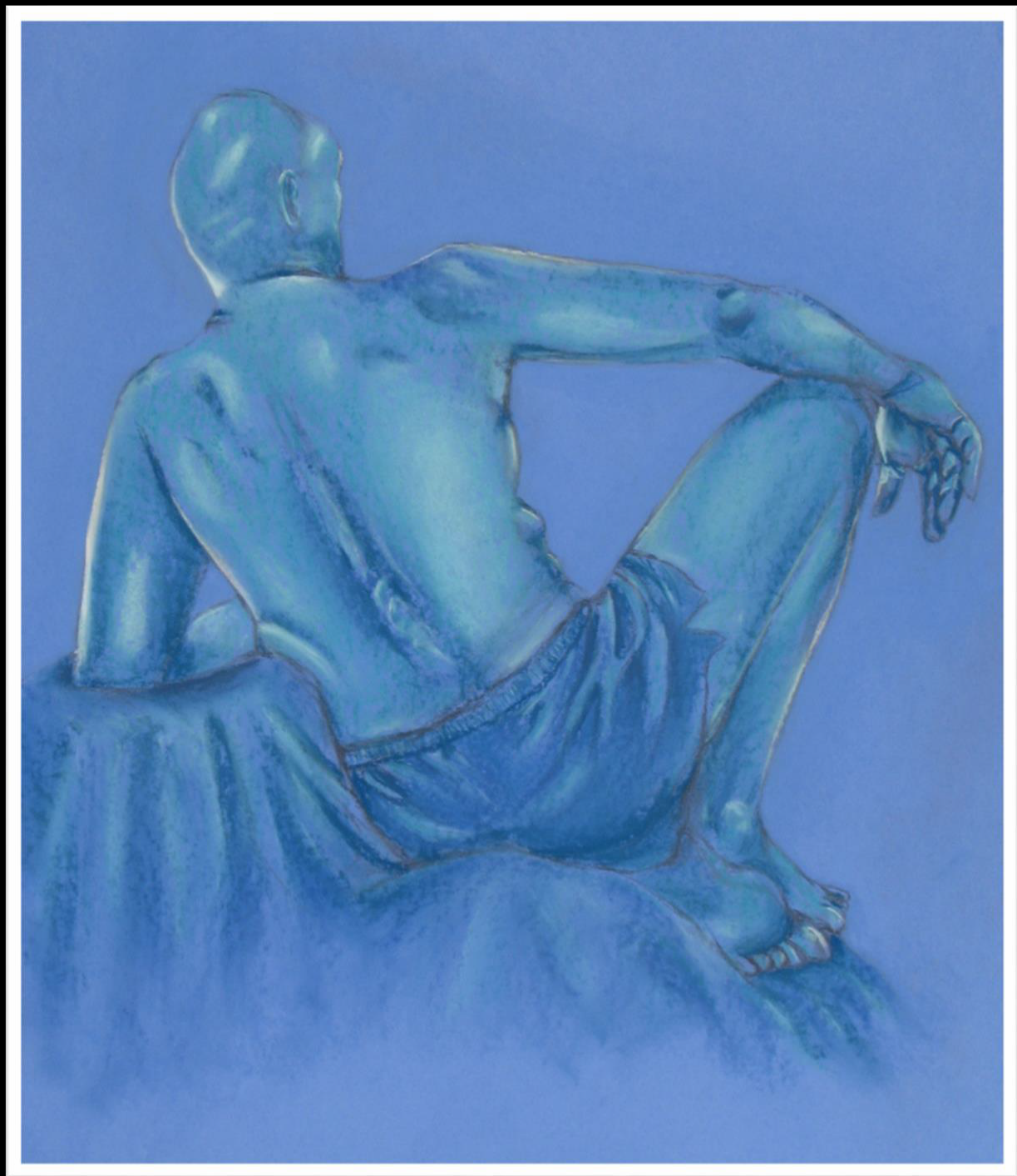


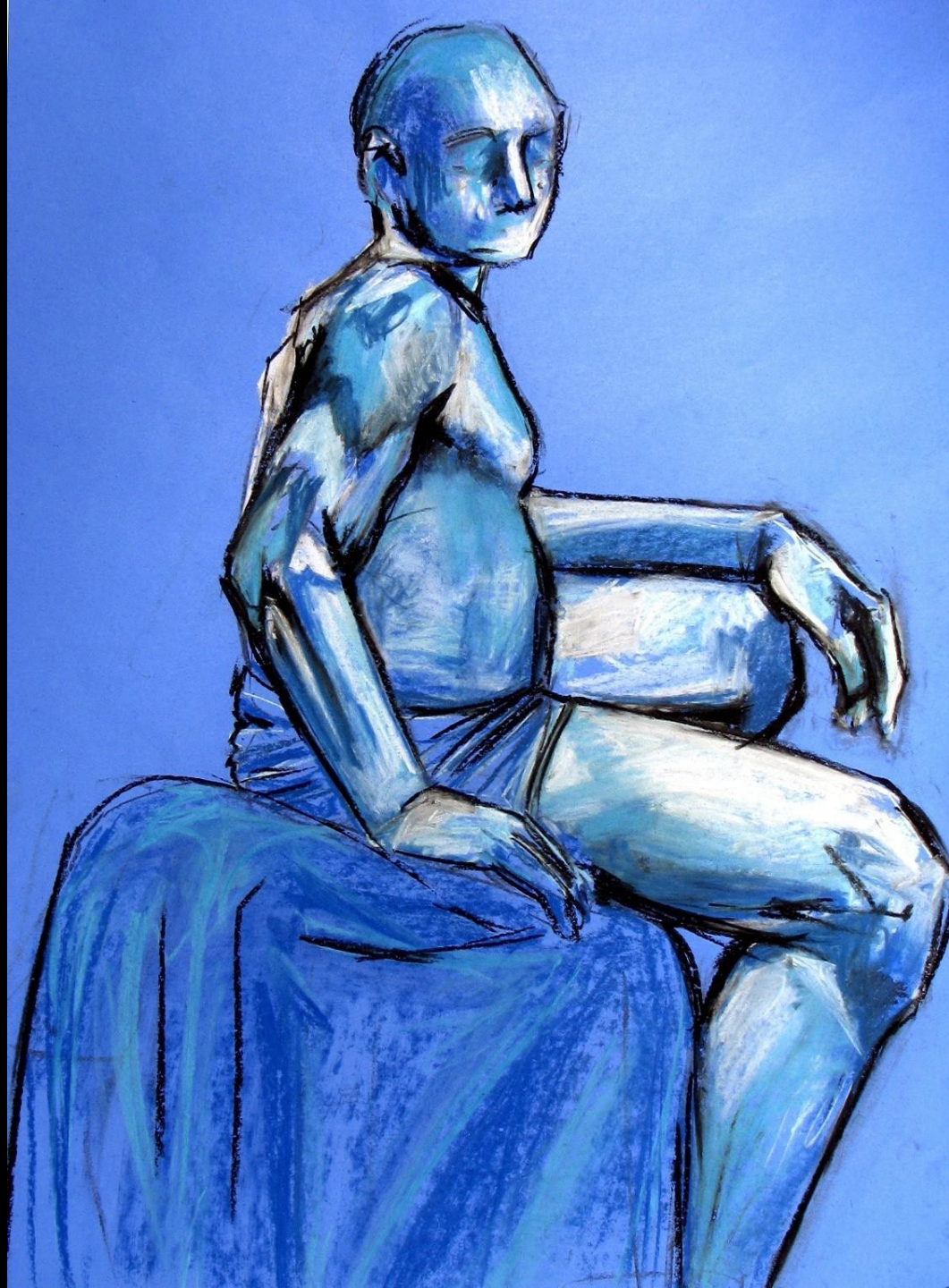










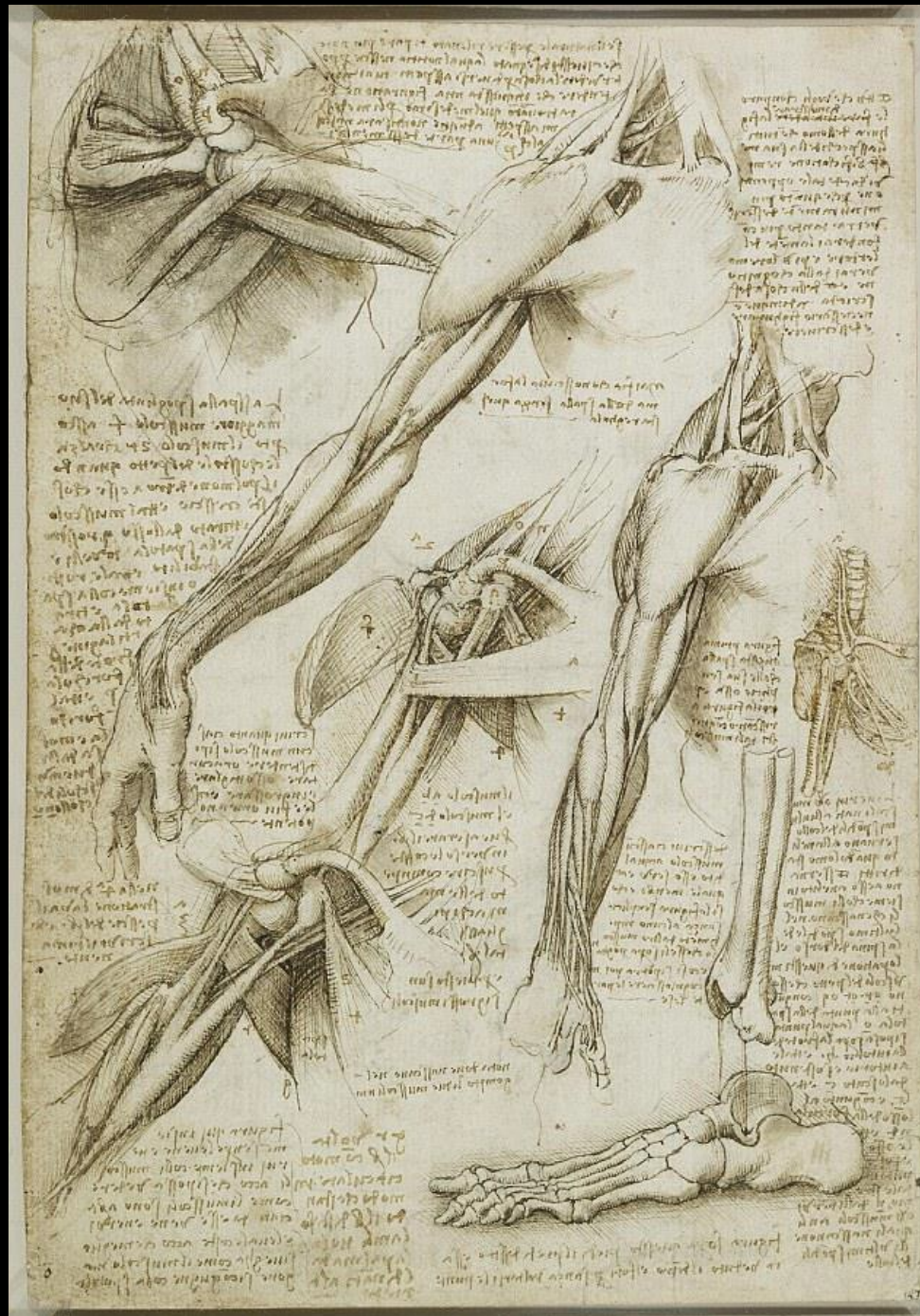








If Finished:
Begin a Study







AP Don't staple!

- 3 Drawings = 2 Grades:
 - 3 Long Poses any media

DON'T STAPLE!

- Paper Clip using sheet of newsprint between each one.
Assessment sheet on top!
- Spray Carefully!

Drawing and Painting

What to hand in: 2 Drawings

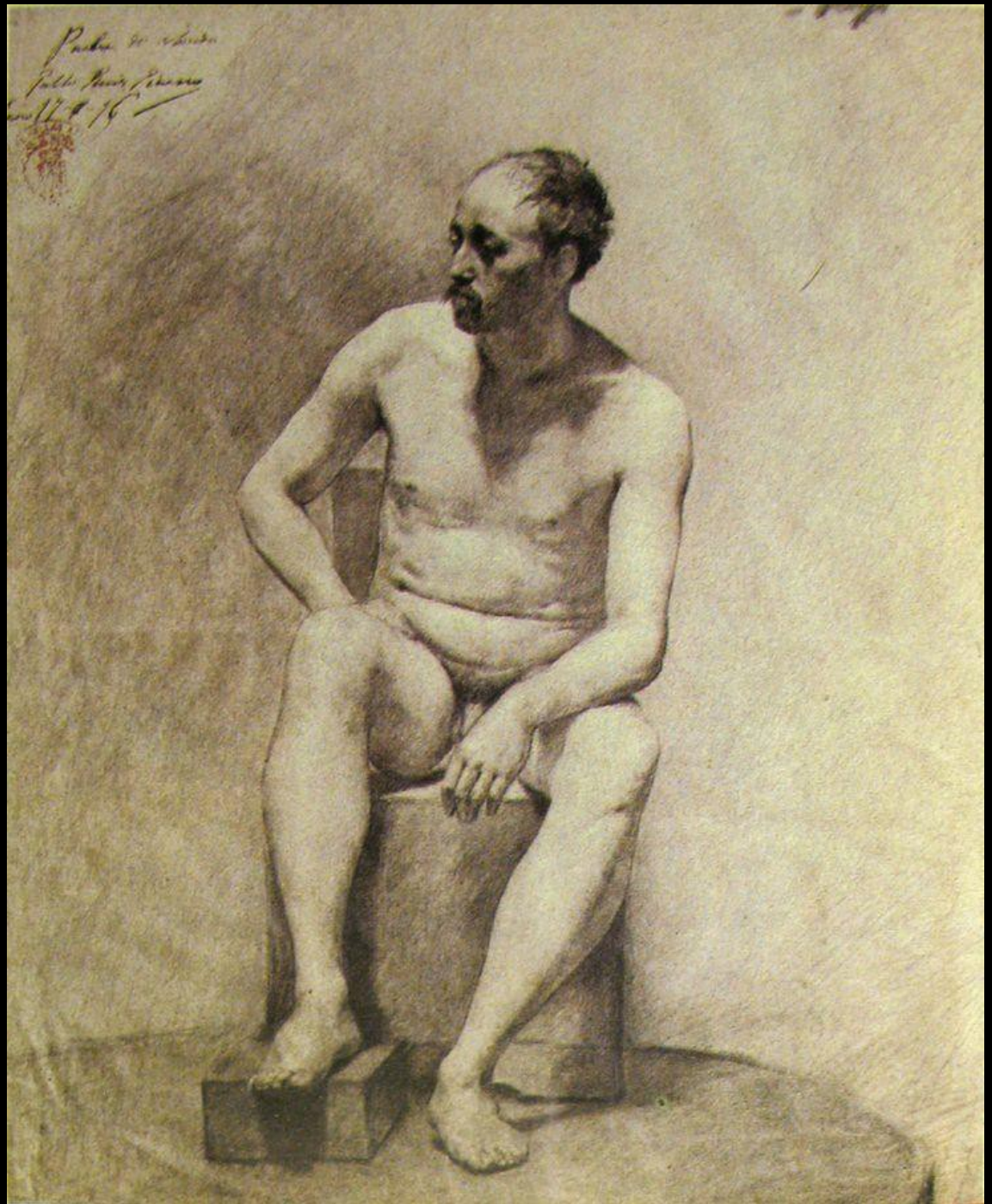
3rd is Optional

- 2 LONG POSES (adding a 3rd is optional):
- **Choose any 2 from this group:**
 - Charcoal/Wet charcoal Drawing
 - White Charcoal on Black Paper
 - Colored/Monochromatic Drawing
- **Staple Assessment sheet and a cover sheet with newsprint between each drawing!**

How to finish the Drawing

- Trim paper: Think about the composition, should the figure be centered?
- Add a background: Suggest table/chair, wall, floor
- Dark background Light Background?
- Add Cast Shadows
- Spray with Fixative

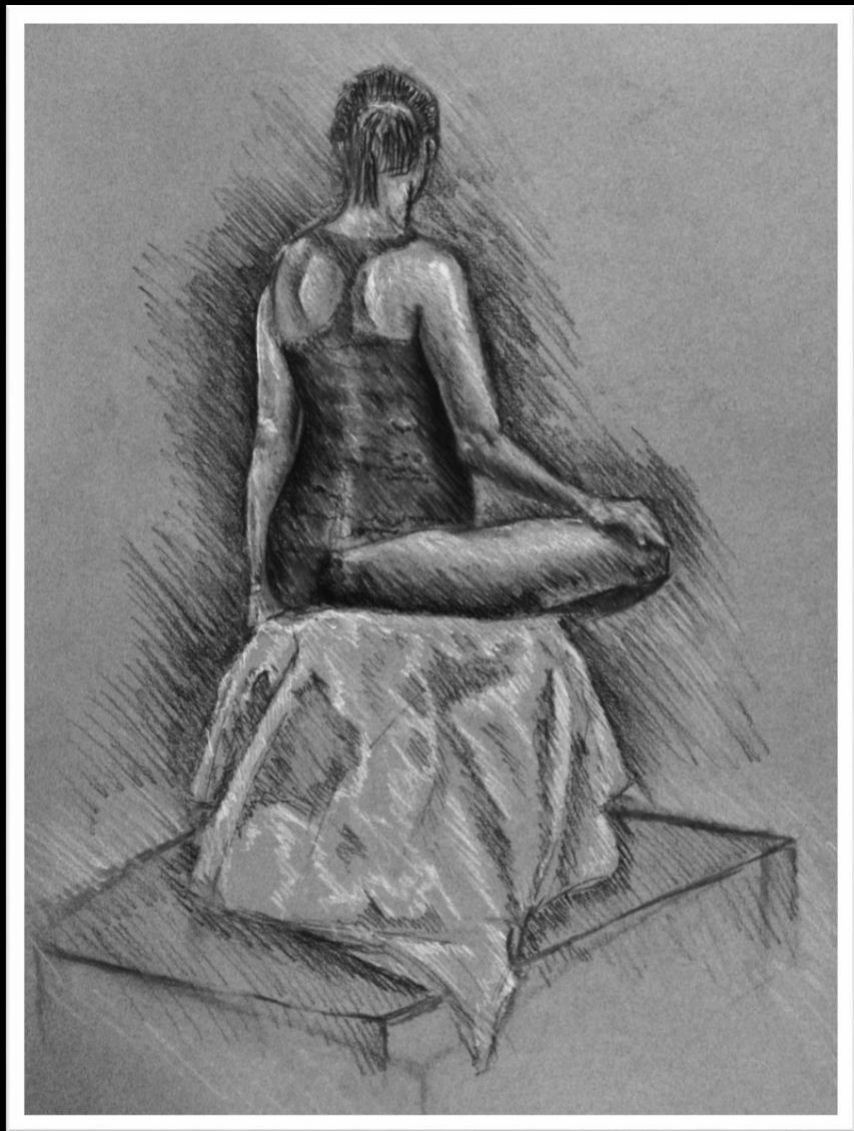
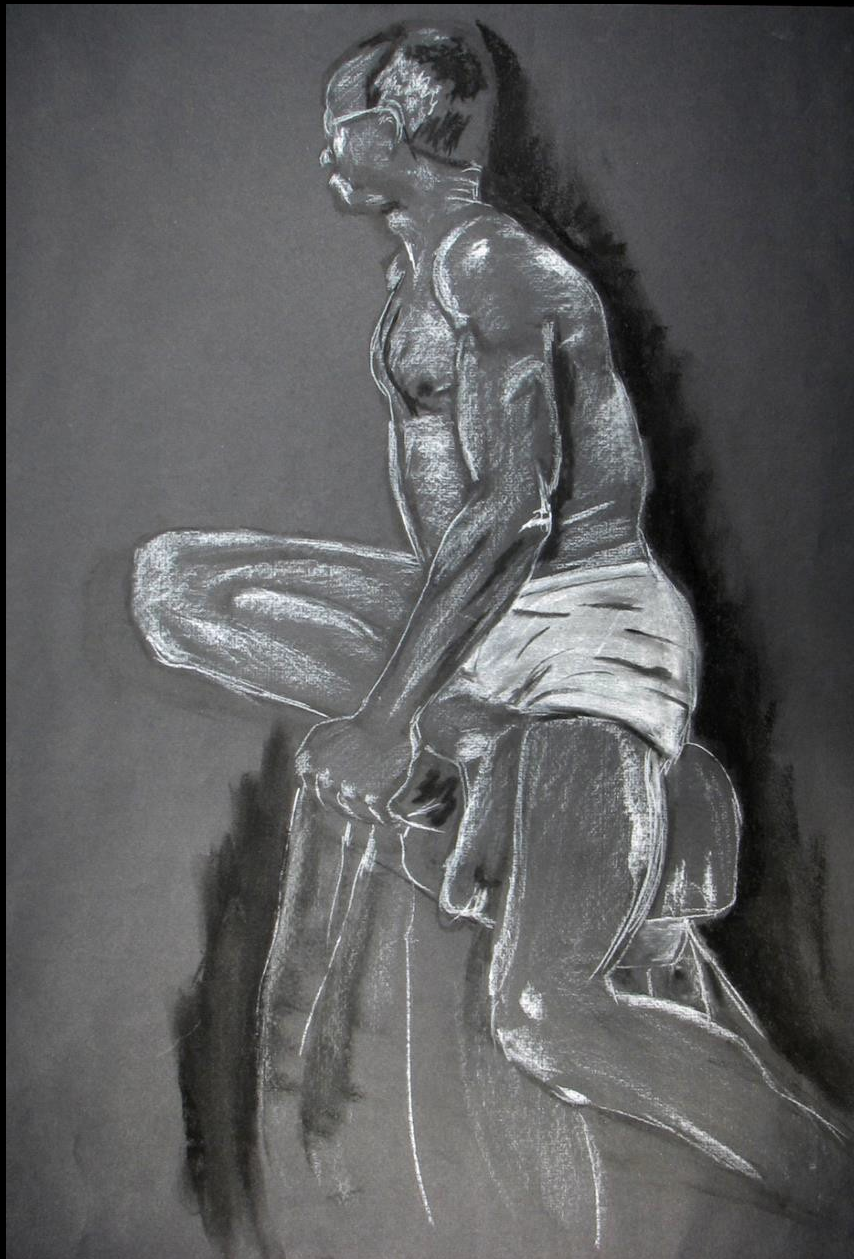
To “Complete” his drawing Picasso added value to one side of the background and cast shadows...





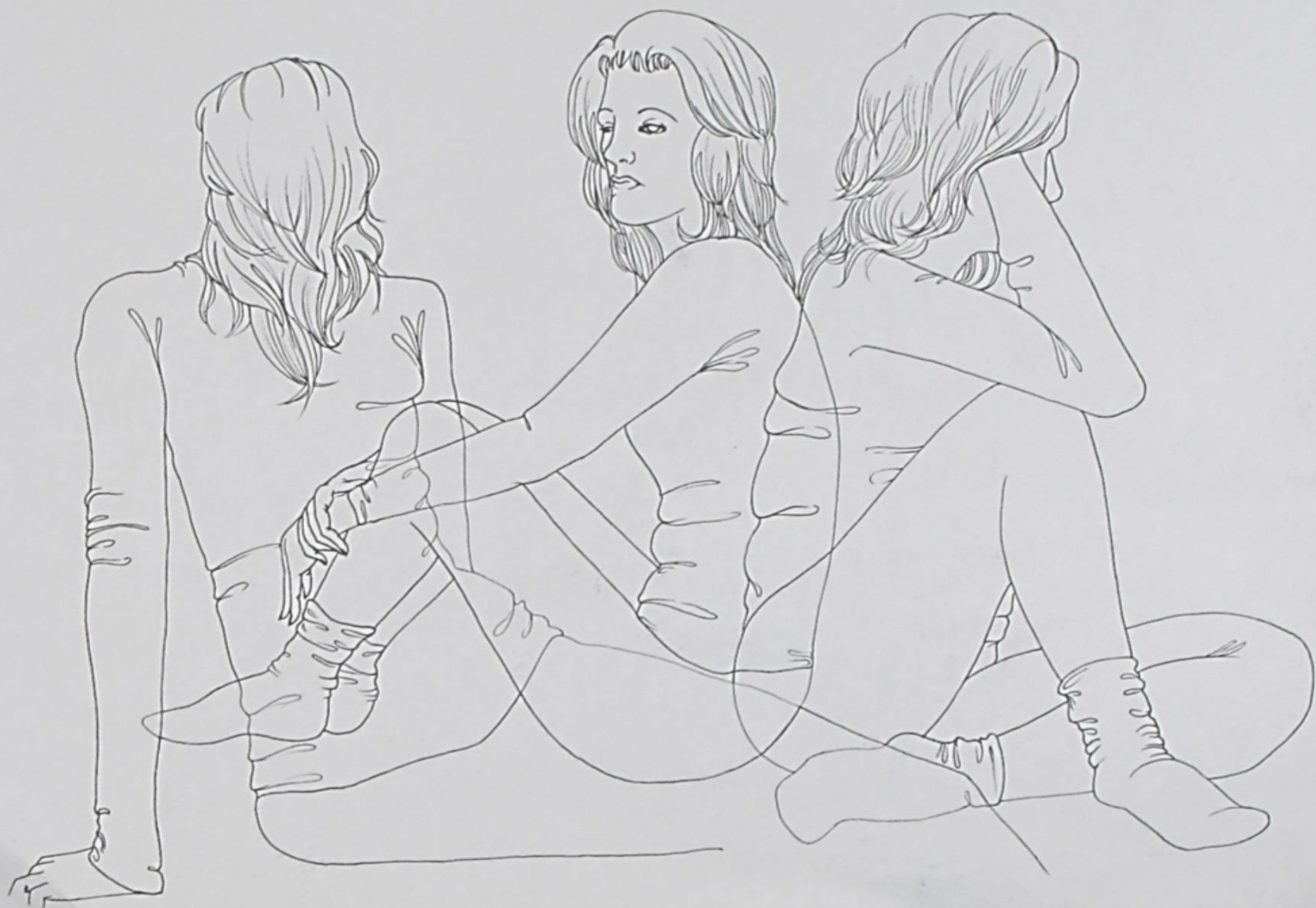






For more advanced
“Moving Contour”

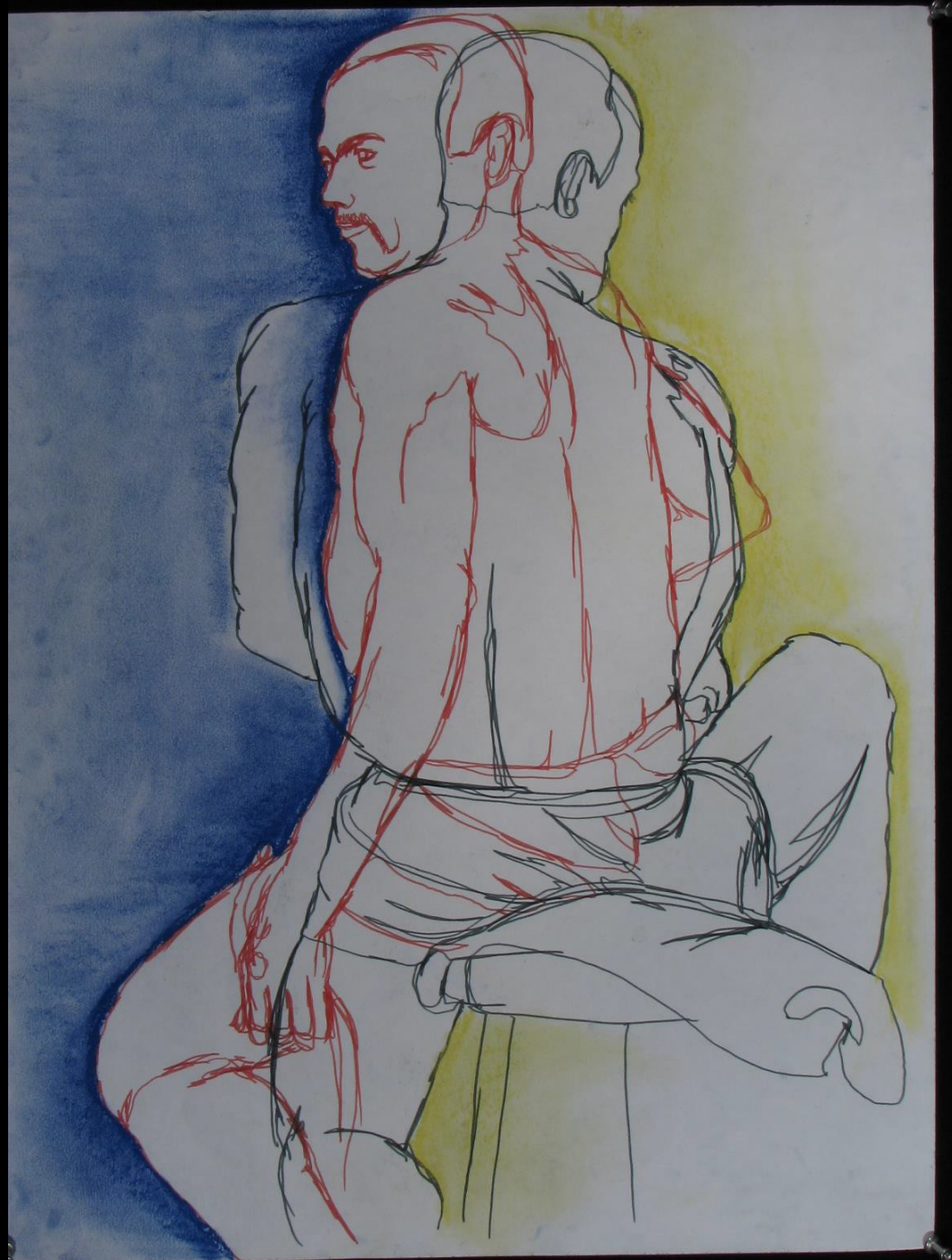
















Supplies Day 5

Drawing Painting

- Grey paper
- Vine
- Stick
- Eraser

AP Art

- 3 sheets white
- Bamboo “Pen”
- Bamboo Brush
- Cup water
- Palette/Ink cup

DAY 5 AP Art

- Practice with the brush...thick...thin
- Ink Studies: gesture with the brush
- (2) 10 minute poses using the stick brush and/or stick

Supplies Day 3

Drawing and Painting

- 3 sheets of Newsprint
- Vine Charcoal
- Stick
- Eraser

AP Art

- 2 Sheets White Paper
- #2 Pencil
- 3 Colored Markers
- Sharpie?

DAY 3 AP Art

3 Figures “Moving” Modified Contours
3 colors on 1 Page

- You may use a #2 pencil first

Supplies: Day 2

- 2 sheets newsprint
- 1 sheet of white paper
- Charcoal pencil
- Vine
- 2 **contrasting** colored markers
- Viewfinder
- **AP** : all the above + 2 sheets white and a

Supplies: Day 2

- 2 sheets newsprint
- 1 sheet of white paper
- 1 paper plate
- Vine
- 2 contrasting colored markers
- Viewfinder
- AP : all the above + 2 sheets white and a pencil

Day 2 with Model

- **6 gestures** Choose (if you are not completing, then choose mass!)
- **Blind Contour:** White paper **light colored marker**
- **Modified Contour:** ON TOP of BLIND in **Contrasting colored marker**
- **1 Negative Space Exercise**
- AP: Begin “moving modified contour”
- AP :Need 2 sheets white and pencil

Day 2 with Model

- **6 gestures** Choose (if you are not completing, then choose mass!)
- **Blind Contour:** White paper **light colored marker**
- **Modified Contour:** ON TOP of BLIND in **Contrasting colored marker**
- **1 Negative Space Exercise**
- AP: Begin “moving modified contour”
- AP :Need 2 sheets white and pencil

Supplies Day 3

Drawing and Painting

- 3 sheets of Newsprint
- Vine Charcoal
- Stick
- Eraser

AP Art

- 1 sheet newsprint
- 2 Sheets White Paper
- #2 Pencil
- 3 Colored Markers
- Sharpie?

DAY 6 AP Art

- Ink Studies: gesture with the brush
- (1) 20 minute pose using the brush and/or stick

AP Art

Day 7 & 8...CHOOSE:

- 1 white Watercolor
- Bamboo “Pen”
- Bamboo Brush
- Cup water
- Palette/Ink cup
- Watercolor set
- 1 sheet Black
- Vine & Compressed
- White Charcoal
- White and Black Charcoal Pencil
- Stick
- Eraser

DAY 7 & 8 AP Art

Choose:

Ink and Watercolor OR White on Black

- (1) 30 minute pose using the brush and/or stick

Day 9 Wednesday... Meagan

Supplies:

- 2 Sheets Newsprint
- Black Paper (for new drawing)
- Vine
- Eraser
- Stick

Day 9 Wednesday

- 4-5 Gestures.... model
- Begin drawing on Black Paper
- Use Vine to begin long pose
- Use stick to measure, etc

Dr & Ptg, Level 3 and 4 Students

Day 9

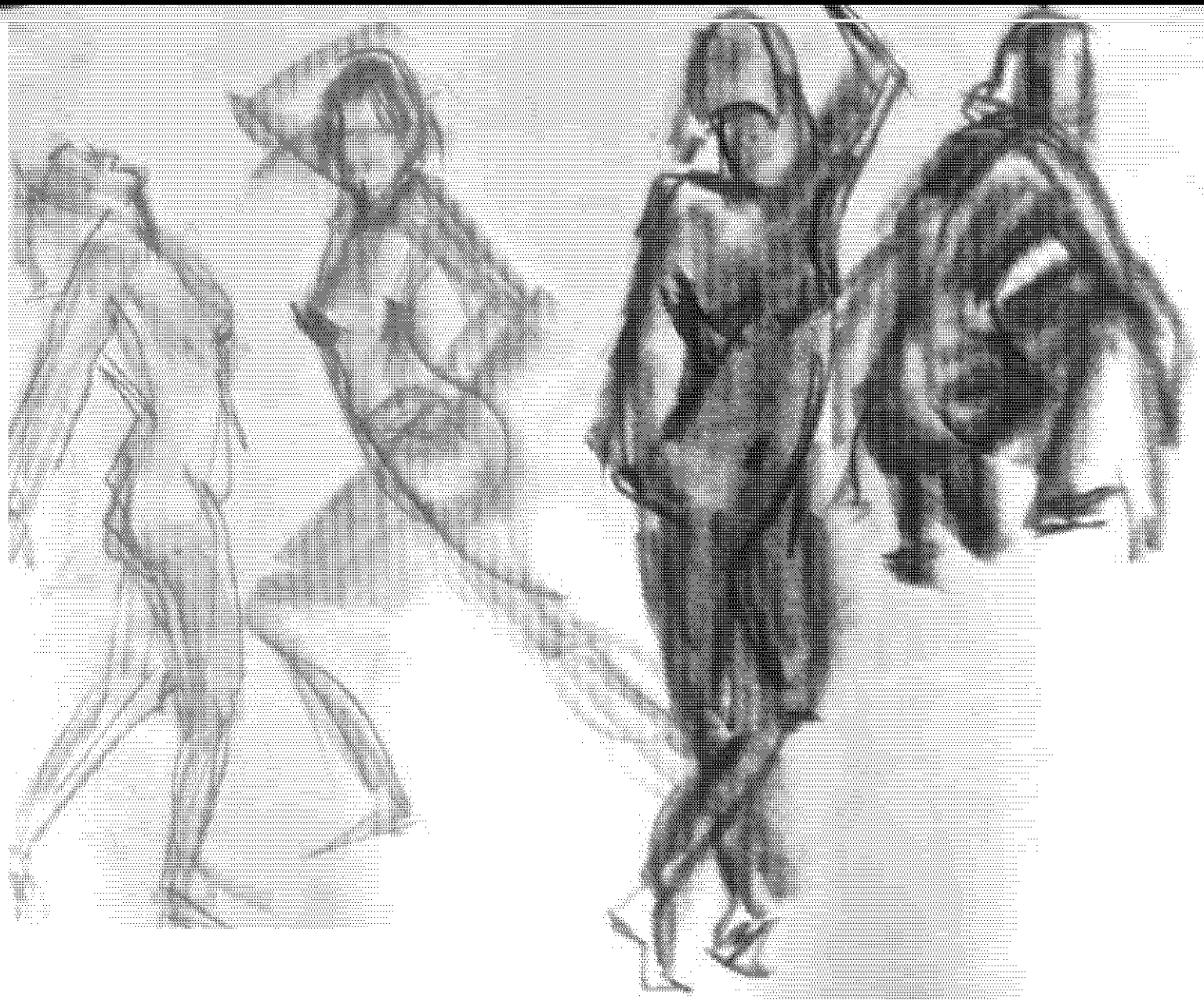
- Dr & Ptg 3 & 4 Students also in AP Art may do the ink and watercolor after the Gesture
 - Get White Paper, Ink, Water etc....
- Or
- Single Line Hatching on Grey Paper
 - Get Grey Paper, vine, stick ...etc



Mass Gesture

Line Gesture





Combine Mass and Line

Day 9 & 10...AP Art Meagan

Choose:

- Ink line with a simple watercolor

OR

- White on Black paper
- OR Gray Paper
Single Line Hatch



Week 3... Wednesday Day 14

Supplies:

- 1 sheet of Grey Paper
- Vine Charcoal
- Stick
- Eraser

Last Day with Meagan

Matisse Cut Outs...

Drawing and Painting Supplies:

- Scissors
- 3 sheets of colored paper
- 18 x 24 Newsprint folded in half

AP: Drawing Portfolio: Complete Pastel, Begin Study in any Medium

AP 2-D Design: Complete Pastel, Begin Matisse Cut out or Study in any medium

HENRI MATISSE



DRAWING

with

SCISSORS



by Keesia Johnson and Jane O'Connor
illustrated by Jessie Hartland

1941 Diagnosed with cancer, surgery put him in a wheel chair..

Matisse called it “painting with scissors.”

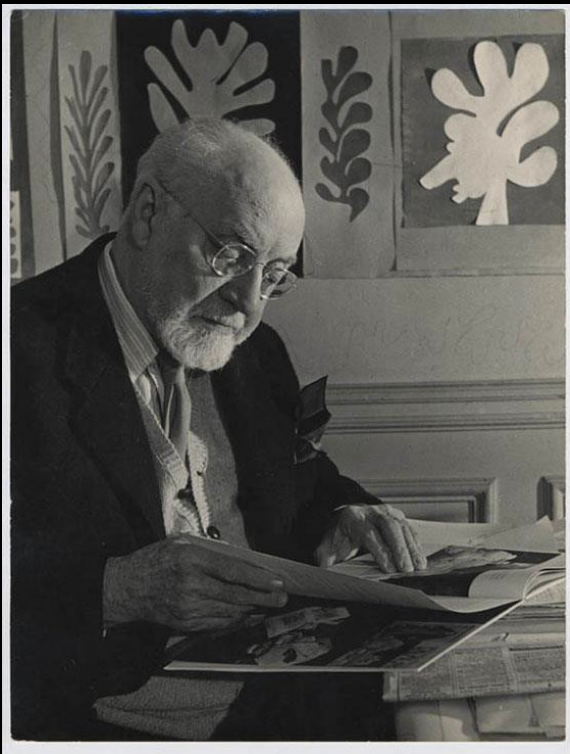
Matisse said:

"Only what I created after the illness constitutes my real self: free, liberated."

Experimentation with cut-outs offered Matisse innumerable opportunities to fashion a new, aesthetically pleasing environment:

"You see as I am obliged to remain often in bed because of the state of my health, I have made a little garden all around me where I can walk... There are leaves, fruits, a bird."

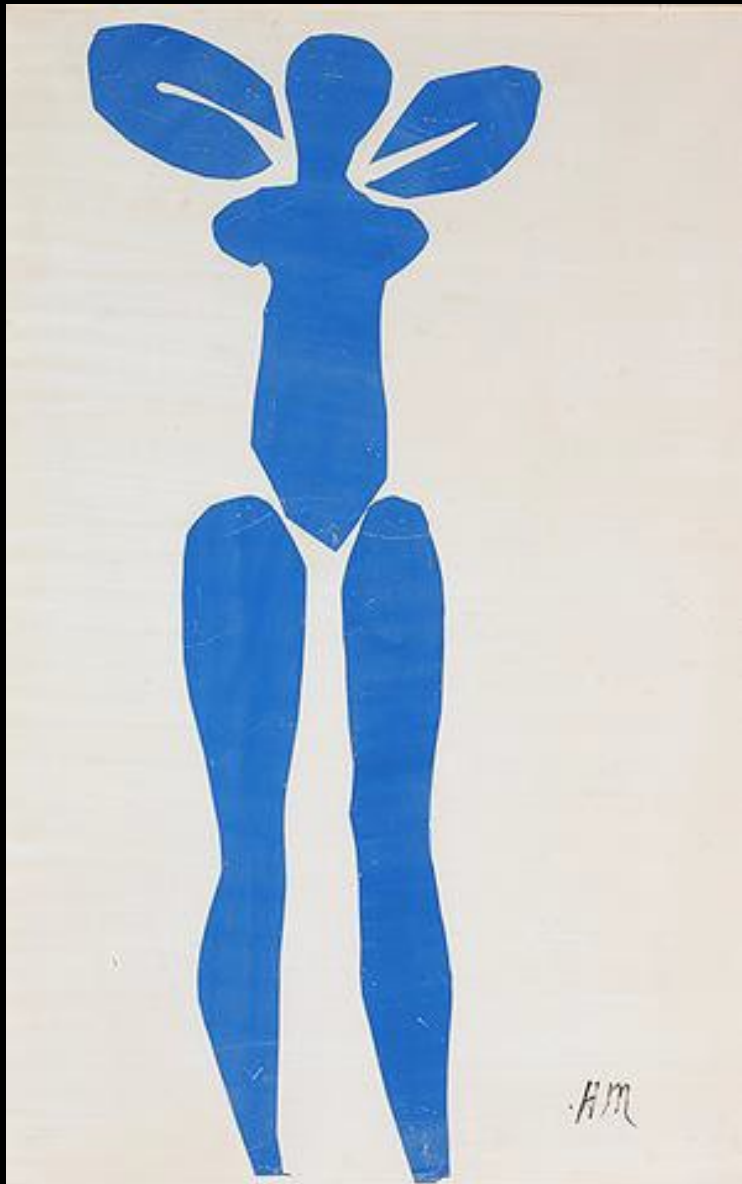






H. MATISSE
52

One piece/shape
or multiple?



Henri Matisse
JAZZ ICARUS 1941



H. MATISSE 52



Drawing and Painting

What to hand in for grades:

- 3 LONG POSES: **Choose any 3 from this group:**
 - Charcoal Drawing (Chuck)
 - White Charcoal on Black Paper (Meagan)
 - Colored/Monochromatic Drawing
 - Matisse Inspired Collage
- **Staple in order with a cover sheet and newsprint between each!**

What Makes a Good Collage?

- **Balance:** create a feeling of balance with either **symmetrical or asymmetrical** design
- **Rhythm and Movement:** Lead the eye around
- **Unity and Variety:** Use a variety of sizes and types of shapes (organic and geometric)
- **Color Scheme:** Use related or opposing colors: Analogous, warm, cold, or complimentary or warm vs. cold









Use glue stick over scrap paper!

Think about:
Color relationships... Warm...Cool
Related or Opposing?
Consider large background shapes
Overlap smaller shapes
Organic shapes and geometric
Variety is IMPORTANT!



Use the
negative
shape?

Use
repetition...





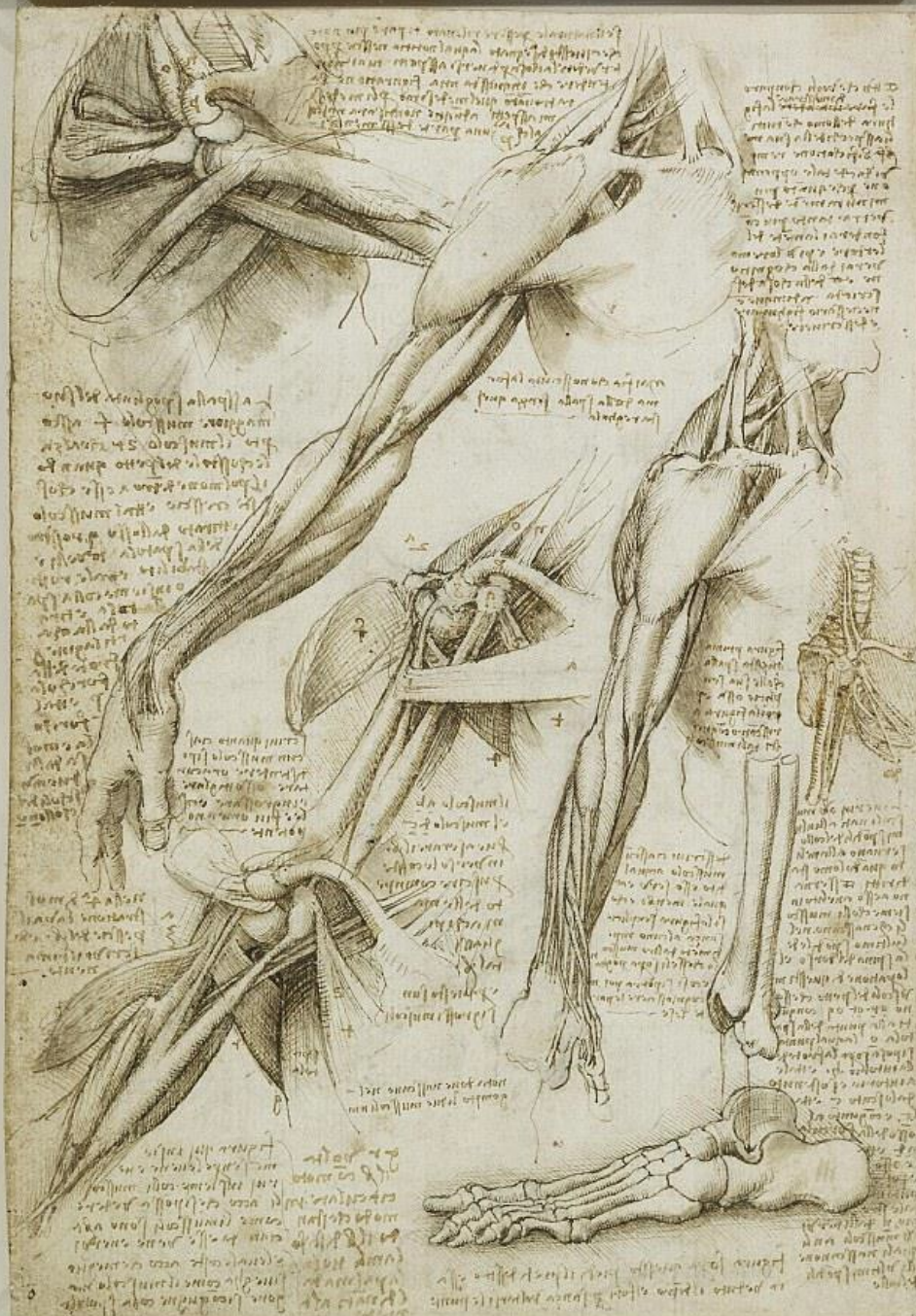
Day 5 with model

Hands and Feet!

(Last Day with Tiffany!)

Supplies:

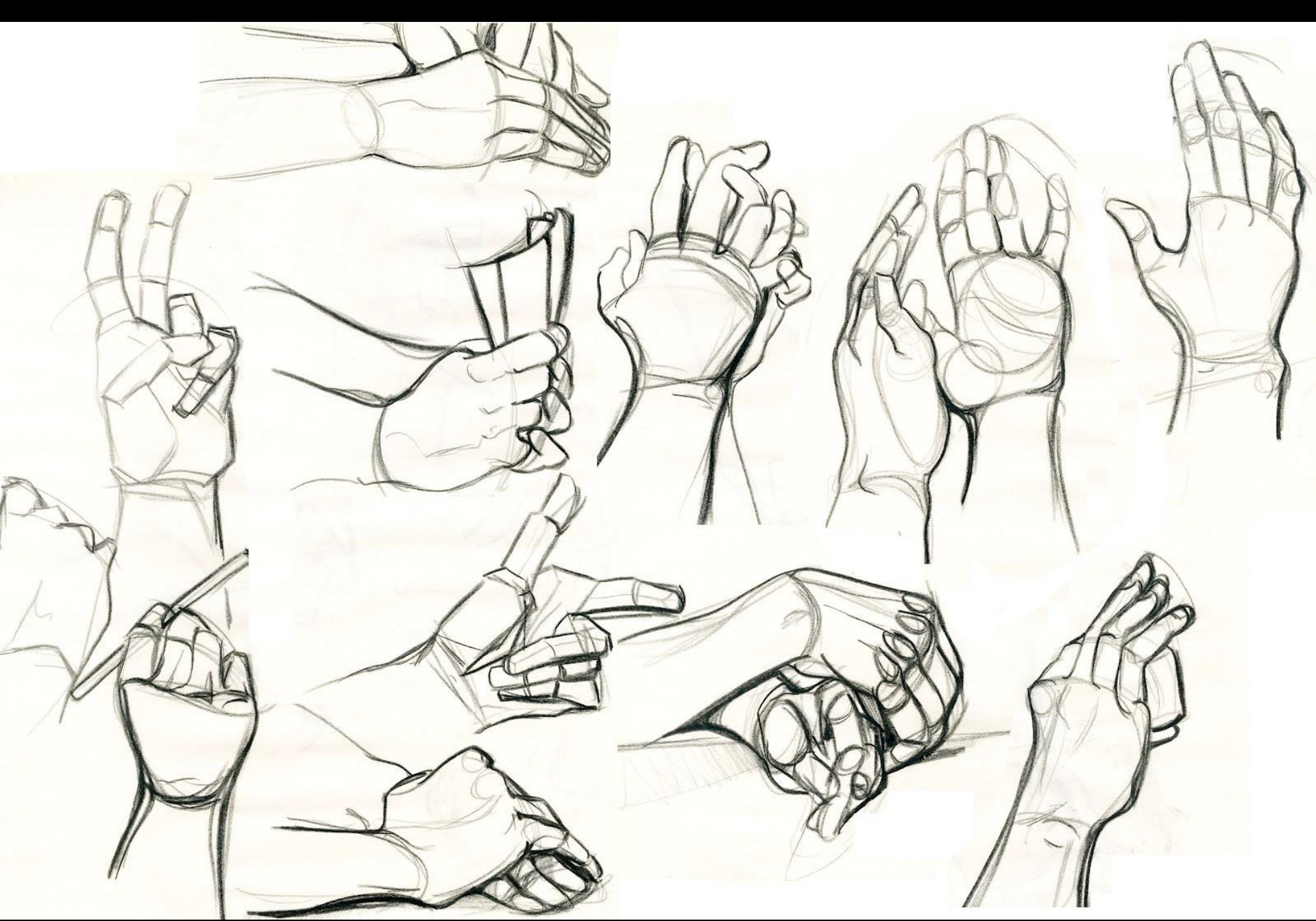
- 2-3 sheets of grey paper
- Vine and Charcoal Pencil
- Kneaded eraser
- Drawing Board

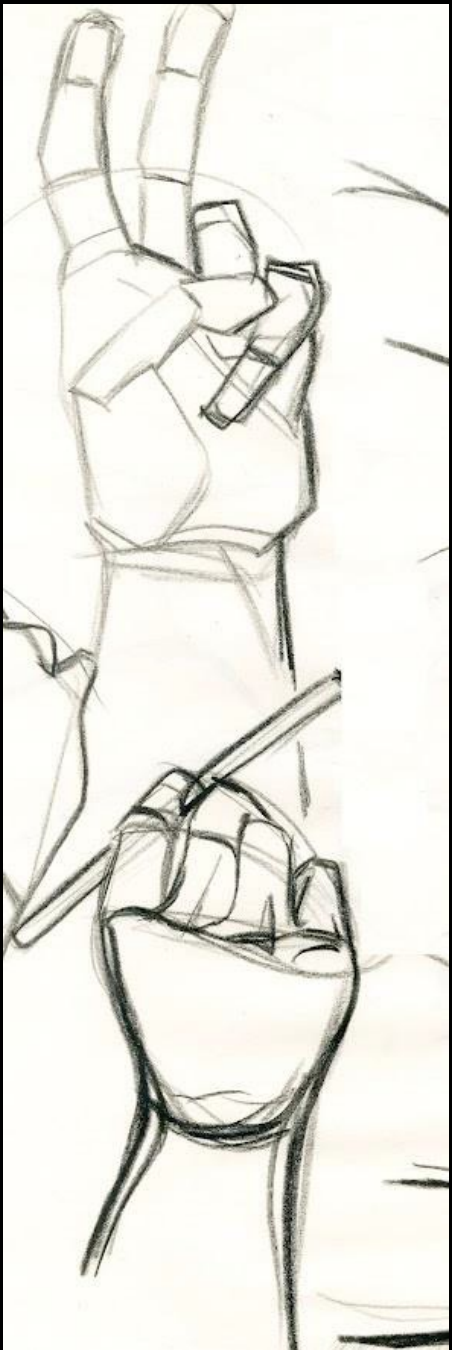


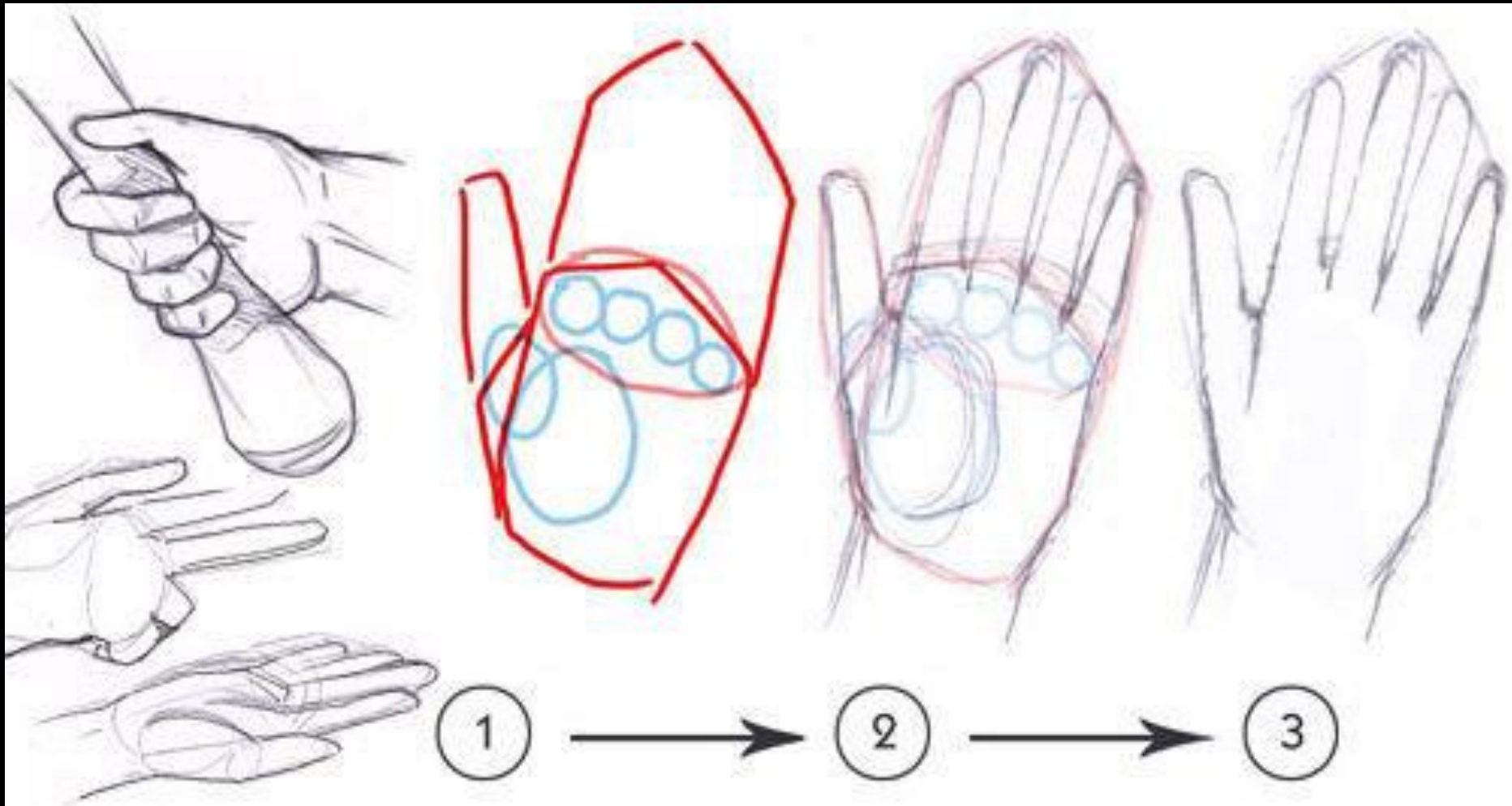
Aim:

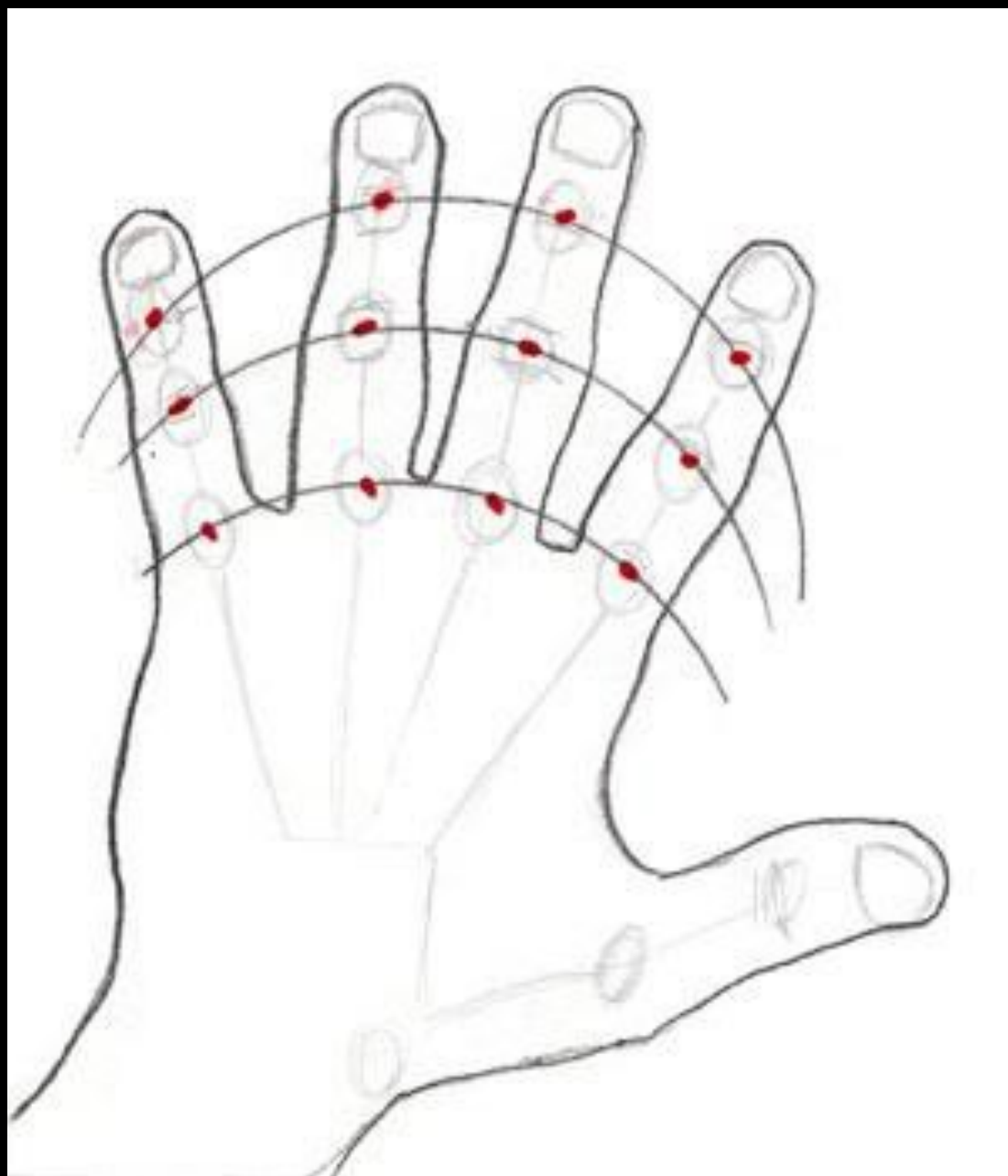
- Simplify a complex form into simpler shapes
- To capture movement and form with gesture drawing
- To gain confidence!









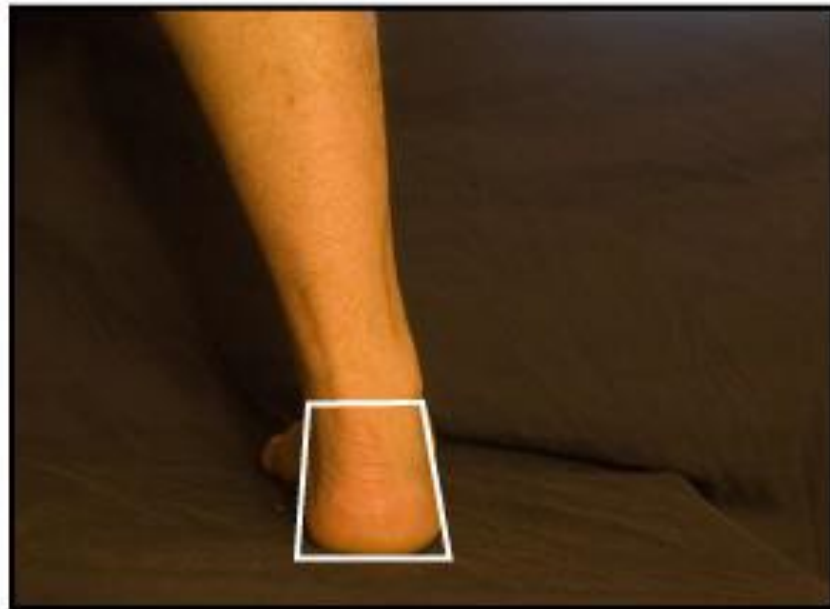
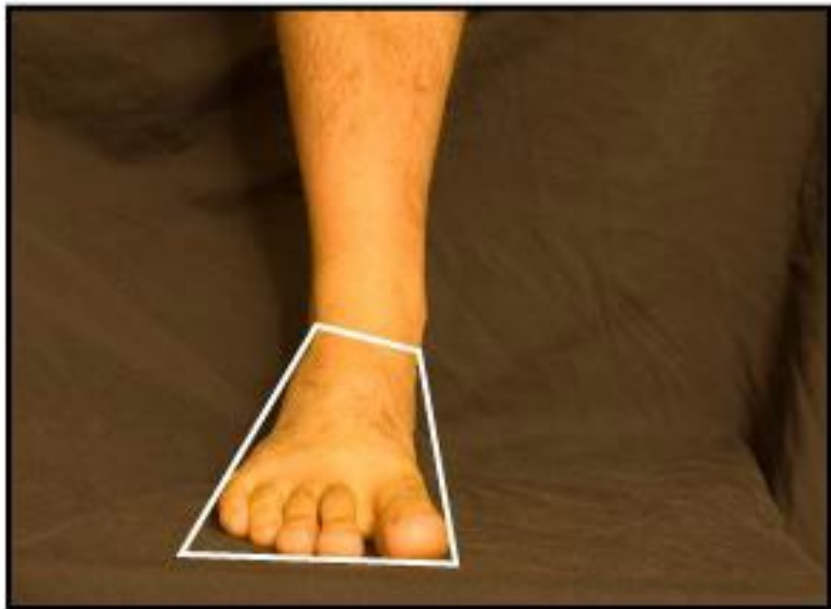
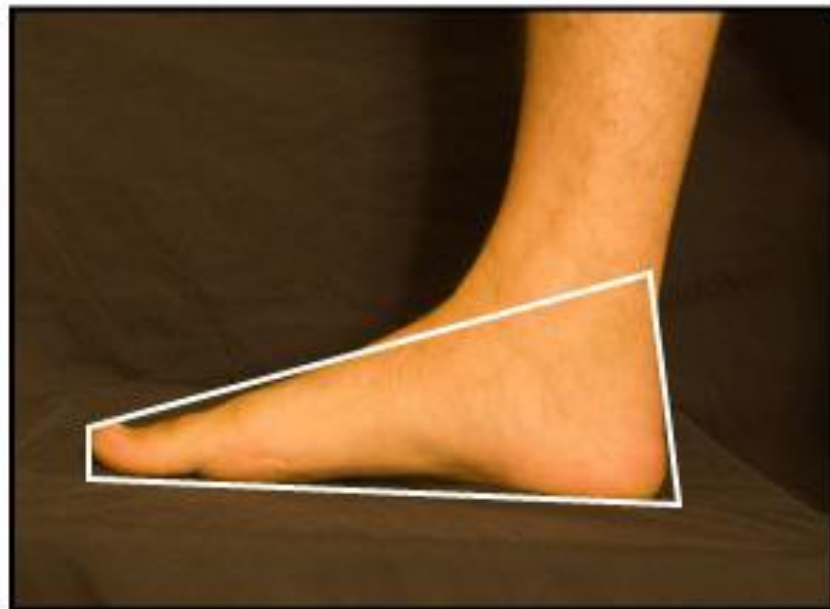
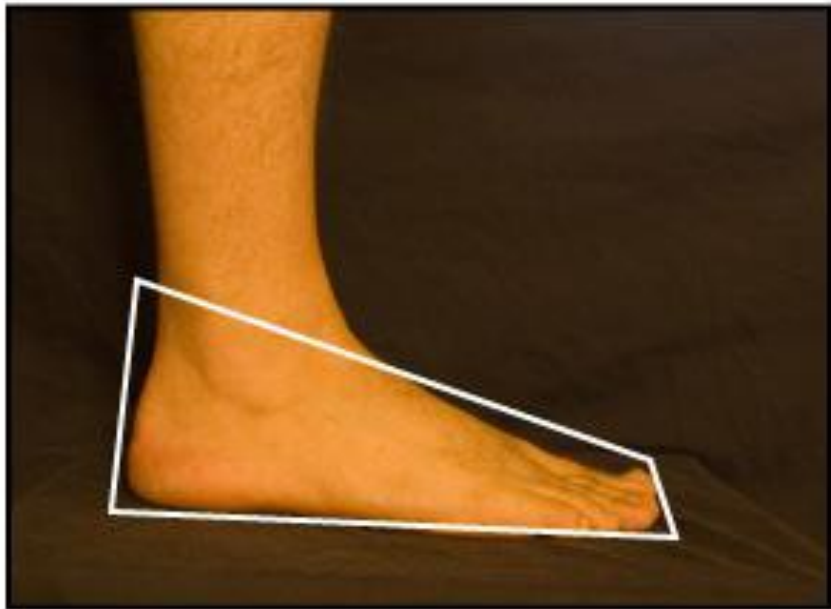


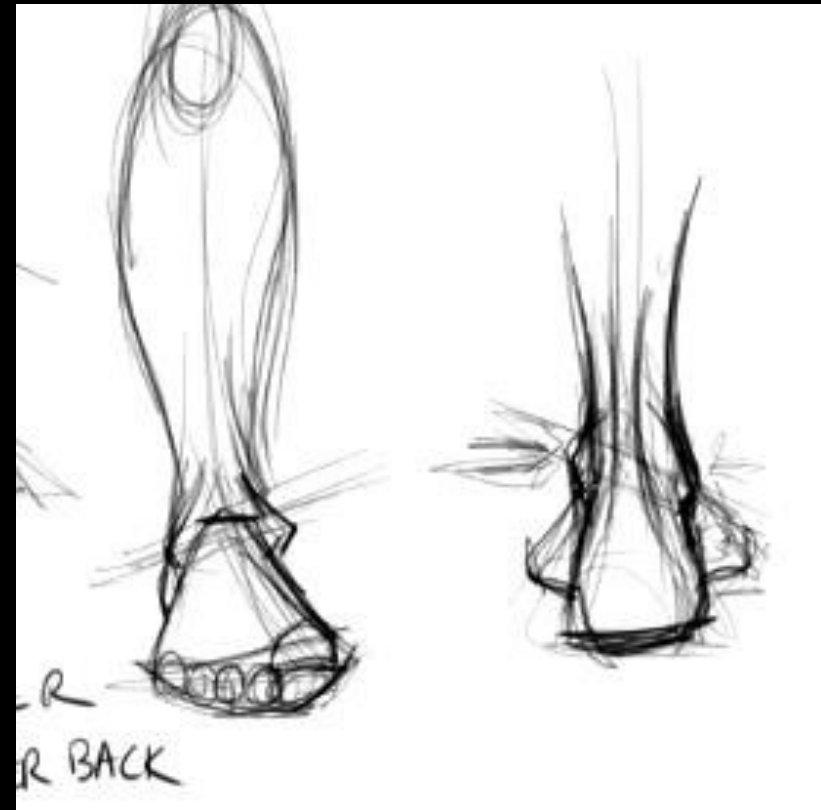


SUSY ANDREWS 2012









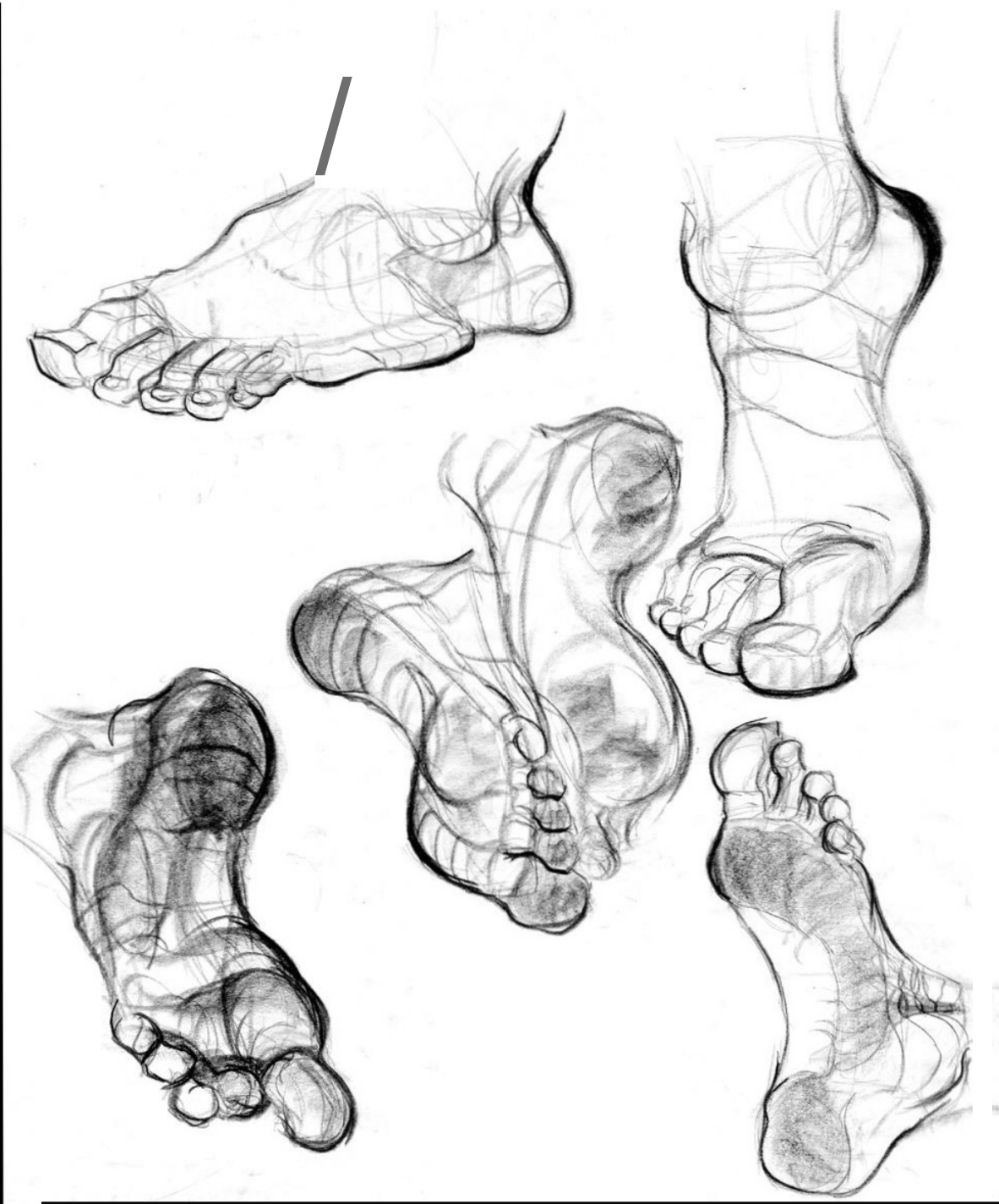














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Day 5AP Art

Choose:

• **Moving Contour**

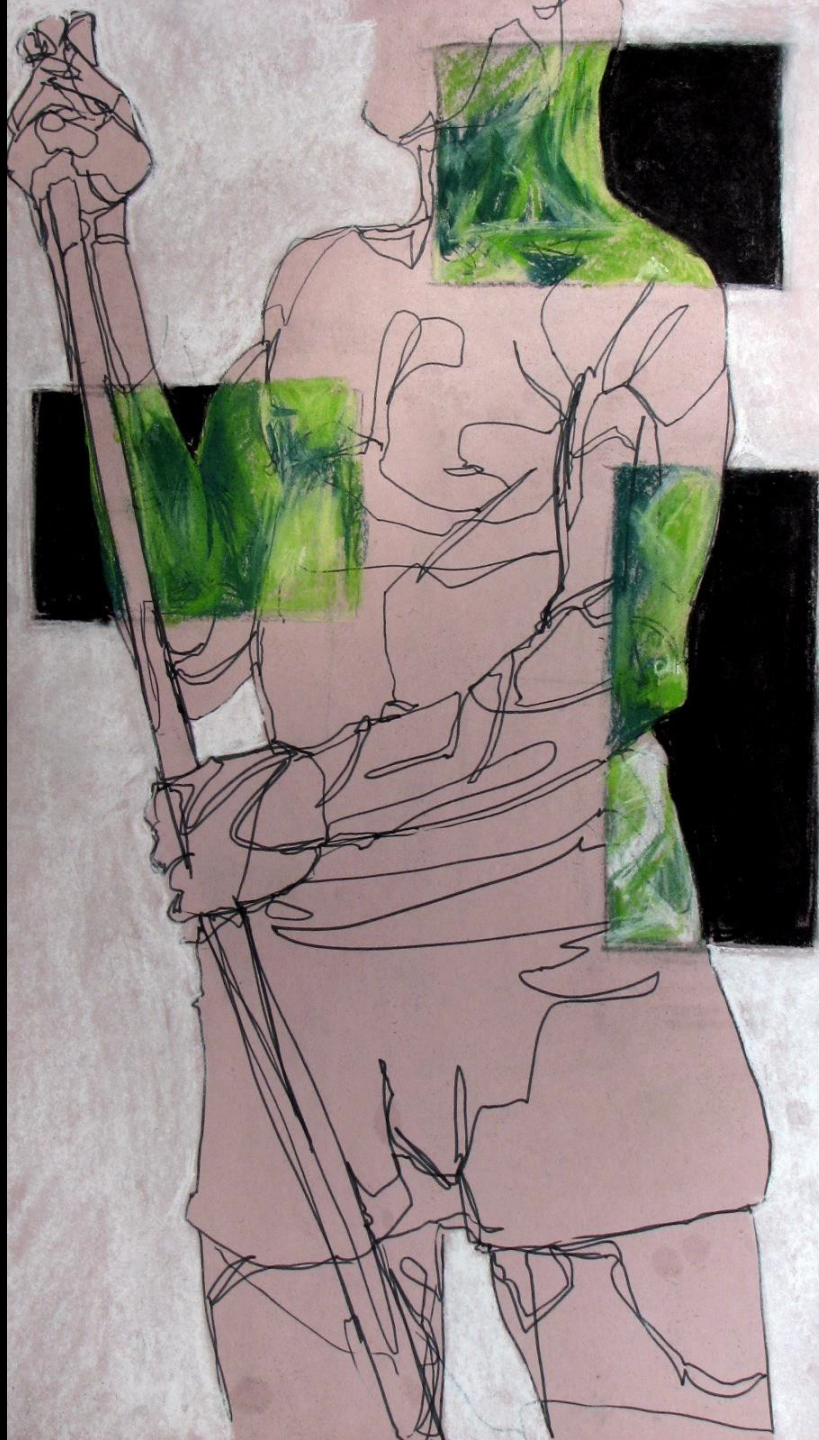
- White Paper
- Pencil
- Eraser

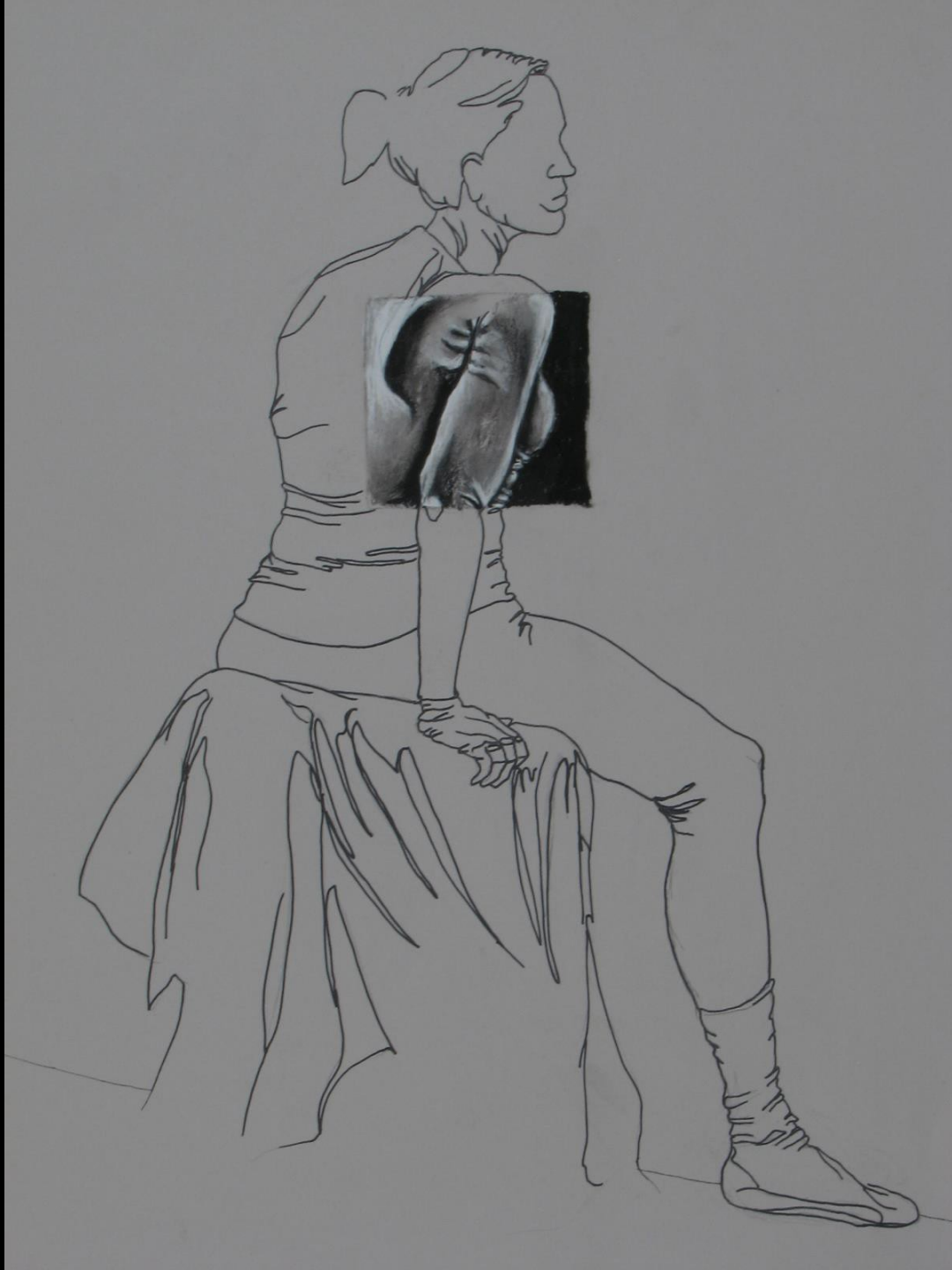
Cross contour

- Grey Paper
- Vine
- Charcoal
- Pencil
- Eraser

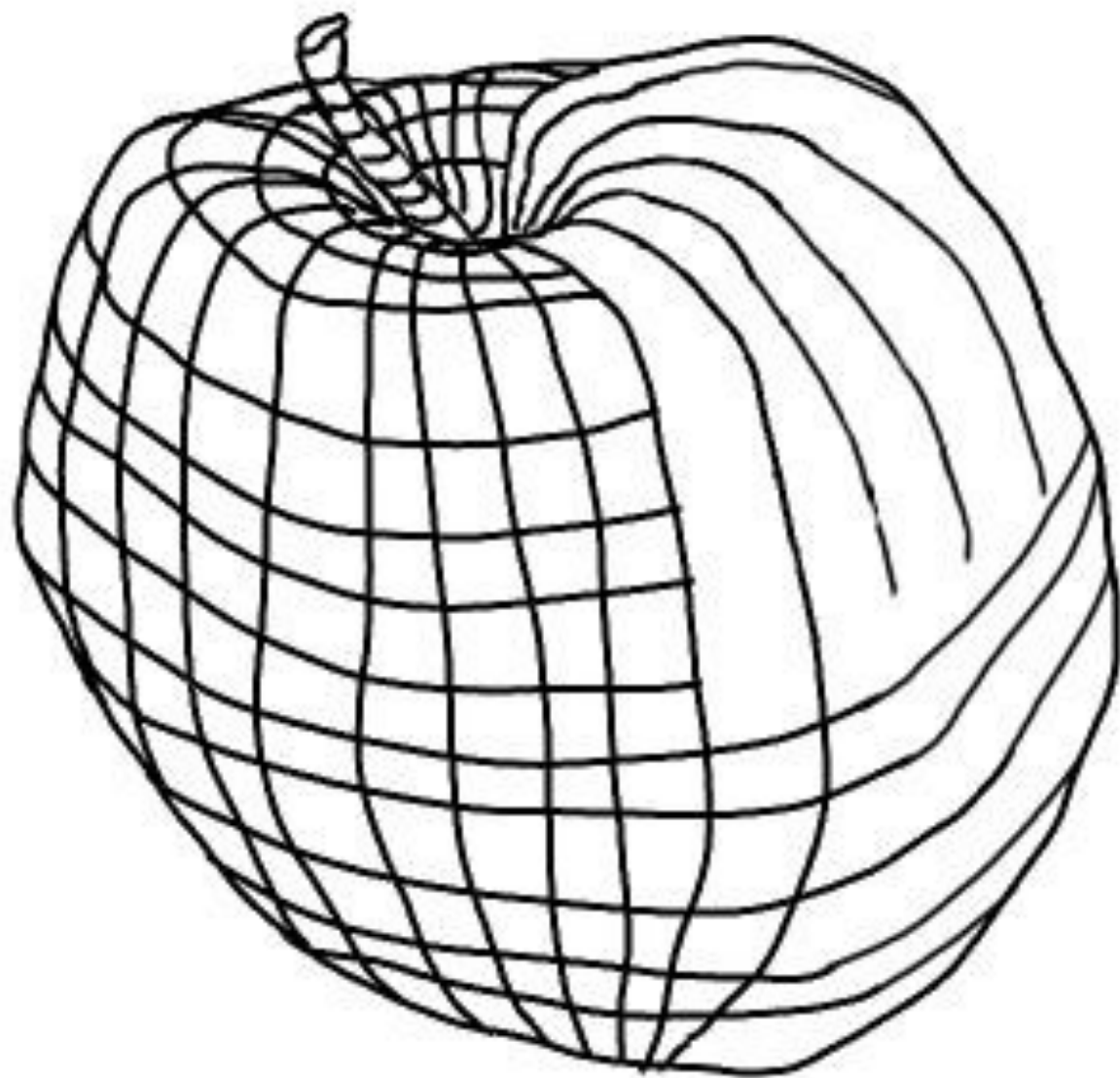
Today Day 4 with model

- Modified Contours: Finish on Gray Paper, sharpie the “correct” lines
- Add Shading in 2-3 boxes: Think 3 Values
- Begin New Modified contour on Black Paper with white pencil









Durer

Artists
especially
printmakers
need to
understand
cross
contours



Rembrandt

Self Portrait

Cross Contour:
shading to suggest
form



