

## BASIC DRAWING

Hugh Donnelly

Hugh Donnelly began teaching painting and drawing in New York in 1981. He has been teaching at Multnomah Art Center since 1995. He studied art and education at Oregon College of Education and has a Masters Degree in Studio Art from New York University. His work, which has been described as "classic modern realism," has been included in solo and group exhibitions in New York and throughout Oregon, and is in private collections nationally.

### SYLLABUS

<b>Course Description</b>	Develop familiarity with basic drawing concepts, methods, media and subjects. Classic and progressive exercises in a supportive environment.  Appropriate as an introduction to drawing and composition for any student with little or no drawing background, or as continued skill-building for experienced students.
<b>Objectives</b>	Develop an understanding of the relationship between visual perception and drawing. Translate what is seen into what is drawn. Improve manipulation of composition. Develop familiarity with and control of various drawing mediums.
<b>Instruction</b>	Instructor provides focus topics in studio drawing and critique sessions. Drawing modes and materials alter each session to establish a variety of drawing experiences. Composition and tonal drawing are emphasized as a foundation of visual skills.  Class time consists of lecture, demonstration, discussion, drawing sessions, and critiques in a structured and supportive environment, conducive to maximum concentration. Home projects are designed to give students a basis for individual exploration of class topics.

### COURSE OUTLINE

Session	Class Topic	Home Project
1.	<b>Introduction Layout</b> (felt tip pen, graphite)	Buy Supplies Small Object Drawing
2.	<b>Value</b> (crayons)	Egg
3.	<b>Rectilinear Forms</b> (graphite and charcoal)	Hobby Still Life
4.	<b>Stipple Values</b> (felt tip pen)	Stipple from Photo
5.	<b>Contours</b> (felt pen)	Hand Contour
6.	<b>Glass &amp; Silver</b> (graphite and charcoal)	Unexpected Objects
7.	<b>Portraits</b> (felt pen)	Full Self Portrait
8.	<b>Value Portraits</b> (charcoal and eraser)	Mirror Drawing Glass Drawing
9.	<b>Value Reduction/Review</b> (charcoal)	

See reverse for list of materials.

## **MATERIALS LIST**

## Basic Drawing

Most items may be purchased at any art supply store. This is a general list of materials will be used in class. Essential items will be discussed during the first class session. **For the first session, the items marked with a ✓ are recommended.**

### **Drawing Implements**

- Pencils [a great variety, including at least one hard pencil (i.e. 2H, 4H, 6H), one medium (HB) and one soft pencil (2B, 4B, 6B, 7B, 8B, 9B)]
- Graphite stick (i.e. #4B, #6B)
- Charcoal
- Crayons (conte and wax; black and brown)
- Felt tip pens (large "El Marko" type, small "Flair" type)
- Erasers (pink pearl or kneadable)

### **Drawing Surfaces**

- ✓ Newsprint pad (at least 18" x 24")
- Bond, Vellum Bristol or Index Bristol paper (at least 18" x 24")
- Tracing paper (Instructor will supply)

### **Miscellaneous**

- ✓ Drawing board (at least 18" x 24"; 3/8" hardboard or plywood; visit a lumberyard)
- Box for drawing gear
- Large clips
- Portfolio (may be made with foam core or corrugated cardboard)
- Masking Tape

## INTERMEDIATE DRAWING

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### SYLLABUS

<b>Course Description</b>	A continuing exploration of drawing and composition for students with basic drawing experience.
<b>Objectives</b>	Confirm and develop understanding of the relationship between visual perception and drawing. Explore potential for expression in representational and abstract drawing. Develop skill and control of drawing materials and techniques. Improve manipulation of composition. Explore use of color in drawings
<b>Instruction</b>	<p>Instructor provides topics in studio drawing and critique sessions. Drawing modes and materials alter each session to allow a progression of drawing experiences. Emphasis is on compositional strength, perception and translation of values and proportion, materials manipulation, and individual development.</p> <p>Class time consists of lecture, demonstration, discussion, drawing sessions, and critiques in a structured and supportive environment, conducive to maximum concentration. Home projects are designed to give students a basis for individual exploration of class topics.</p>

### COURSE OUTLINE

Session	Class Topic	Home Project
1.	<b>Introduction</b> <b>Concepts/Materials</b> (various media)	Buy Supplies Self Portrait
2.	<b>Crushed Paper</b> Bagged Objects (graphite and charcoal)	
3.	<b>Drapery</b> (crayon)	Drapery at Home
4.	<b>Color</b> (color crayons/colored pencils)	Color Corner
5.	<b>Portraits</b> (graphite)	Self Portrait
6.	<b>Interior Wash</b> (ink)	Exterior Wash
7.	<b>Abstraction</b> (graphite, charcoal, eraser)	Master Copy Interpretation
8.	<b>Totality of Vision</b> (graphite and charcoal)	Students' Self-Assignment
9.	<b>Summary</b> (any)	

See reverse for list of materials.

## **MATERIALS LIST**

## Intermediate Drawing

Most items may be purchased at any art supply store. This is a general list of materials will be used in class. Essential items will be discussed during the first class session. **No drawing supplies are required for the first session.**

### **Drawing Implements**

- Pencils [a great variety, including at least one hard pencil (i.e. 2H, 4H, 6H), one medium (HB) and one soft pencil (2B, 4B, 6B, 7B, 8B, 9B)]
- Graphite stick (i.e. #4B, #6B)
- Charcoal
- Erasers (pink pearl or kneadable)
- Wax crayons (variety of colors)
- Pastels or colored pencils (such as Prismacolors)
- Felt tip pens (large "El Marko" type, small "Flair" type)
- Brushes (sumi-brush, red sables, hog bristles; various sizes)
- Bottled ink (black India ink)
- Conte crayons (black and brown)

### **Drawing Surfaces**

- Bond, Vellum Bristol or Index Bristol paper (at least 18" x 24")
- Newsprint pad (at least 18" x 24")
- Watercolor paper

### **Miscellaneous**

- Box for drawing gear
- Drawing board (at least 18" x 24"; 3/8" hardboard or plywood; visit a lumberyard)
- Large clips
- Rags, sponges, paper towels
- Water cans, jars or bottles
- Mixing tray
- Masking Tape

## BASIC PAINTING

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### SYLLABUS

<b>Course Description</b>	Develop familiarity with basic oil and acrylic painting techniques and materials. Understand color. Classic and progressive exercises in a supportive environment. Requires drawing experience.  Appropriate as an introduction to painting for any student with little or no painting experience.
<b>Objectives</b>	Develop an understanding of basic materials and technical principles for oil or acrylic painting. Develop a familiarity with basic color theory and its application to painting.
<b>Instruction</b>	Instructor provides focus topics in studio painting and critique sessions. Classes are structured as building blocks, each lesson adding to information from each previous lesson. Color theory, painting techniques and control of medium are emphasized.  Class time will consist of lecture, discussion, demonstrations, painting sessions, and critiques in a structured and supportive environment, conducive to maximum concentration. Home projects are designed to give students a basis for individual exploration of class topics.

### COURSE OUTLINE

Session	Class Topic	Home Project
1.	<b>Introduction Materials Overview Surface Preparation</b>	Buy Supplies Stretch & Prime Canvas
2.	<b>Mixing Color</b>	Color Chart
3.	<b>Paint Application Underpainting &amp; Direct Color</b>	Stare, Think and Paint
4.	<b>Direct Color, Continued</b>	Finish Still-Life Painting
5.	<b>Impasto &amp; Scumbling</b>	Local Landscape Black & White Prep Drawing
6.	<b>Alla-Prima Painting</b>	Alla-Prima Self-Portrait
7.	<b>Washing &amp; Glazing</b>	Monochrome + Glaze
8.	<b>Washing &amp; Glazing, Continued</b>	Finish Glaze Painting
9.	<b>Final Review</b>	

See reverse for list of materials.

## **MATERIALS**

## Basic Painting

Most items may be purchased at any art supply store. This is a general list of materials that are valuable for painting. **No painting supplies are required for the first session.**

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### **Paint**

- Acrylic or oil paint, tubes or jars. Note that paint consistency of jars is thinner than tube paint. It is a good idea to have at least the colors below (or similar). Additional colors are encouraged and may be purchased at your discretion.
    - Blue (Cobalt, Pthalo or Ultramarine)
    - Reds (Cadmium Red Medium, Quinacridone Crimson)
    - Yellow (Cadmium Yellow Light)
    - Yellow Ochre
    - Burnt Umber
    - White (Titanium or Zinc)
  - Painting Medium (For Acrylics: Polymer Medium, Gel, Gloss or Matte; For Oils: Linseed Oil)
  - Painting Diluent (For Acrylics: use water; For Oils: mineral spirits, turpenoid, citrus thinner)
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### **Painting Implements**

- Brushes (sable and bristle; various sizes and shapes)
  - Palette knives
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### **Painting Surfaces\***

- Canvas
- Stretcher bars
- Keys (aka wedges)
- Primer (Gesso)
- Varnish
- Drawing paper
- Canvas boards (need at least one)
- Pre-stretched pre-primed canvas
- Hardboard (such as Medium Density Fiberboard [MDF])

\* We are aiming to work on four canvases. Therefore, you may wish to purchase eight pairs of stretcher bars 24" or bigger, and at least three yards of canvas. Alternately, you may wish to purchase four pre-stretched pre-primed canvases.

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### **Miscellaneous**

- Graphite or charcoal
  - Palette or mixing tray
  - Spray bottle
  - Water cans, jars or bottles
  - Painting clothes
  - T-Square or Right-Angle Triangle
  - Hammer and nails
  - Canvas pliers
  - Staple gun and staples
  - Rags, sponges, paper towels
  - Brush cleaner
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