

# Drawing and Design Coursebook



**Oak Meadow**

Oak Meadow, Inc.

Post Office Box 615

Putney, Vermont 05346

[oakmeadow.com](http://oakmeadow.com)



# Table of Contents

---

---

## PART I

---

|                           |   |
|---------------------------|---|
| <b>Introduction</b> ..... | 1 |
| Materials List .....      |   |

|   |   |
|---|---|
| <b>Unit 1: Understanding the Gestural</b> ..... | 3 |
|---|---|

---

|   |   |
|---|---|
| <b>Lesson 1: Three-Minute Gestural Drawings</b> ..... | 5 |
|---|---|

|   |   |
|---|---|
| <b>Lesson 2: One-Minute Gestural Drawings</b> ..... | 7 |
|---|---|

|  |   |
|--|---|
| <b>Lesson 3: The Gestural on Display</b> ..... | 9 |
|--|---|

|   |    |
|---|----|
| <b>Lesson 4: Moving around an Arrangement</b> ..... | 11 |
|---|----|

|   |    |
|---|----|
| <b>Lesson 5: The Finished Drawing</b> ..... | 13 |
|---|----|

|   |    |
|---|----|
| <b>Unit 2: Understanding the Contour Line</b> ..... | 15 |
|---|----|

---

|   |    |
|---|----|
| <b>Lesson 6: Beginning with Contour Lines</b> ..... | 17 |
|---|----|

|  |    |
|--|----|
| <b>Lesson 7: Capturing Contour Lines</b> ..... | 19 |
|--|----|

|  |    |
|--|----|
| <b>Lesson 8: Integrating the Gestural and the Contour Line</b> ..... | 21 |
|--|----|

|   |    |
|---|----|
| <b>Lesson 9: Working Closer with the Contour Line</b> ..... | 23 |
|---|----|

|   |    |
|---|----|
| <b>Lesson 10: Continuing with the Gestural and Contour Techniques</b> ..... | 25 |
|---|----|

---

|  |    |
|--|----|
| <b>Unit 3: How Drawings Take Form</b> .....                              | 27 |
| <hr/>  |    |
| <b>Lesson 11: Form and Value</b> .....                                   | 29 |
| <b>Lesson 12: Contrast and Cross-Hatching</b> .....                      | 31 |
| <b>Lesson 13: Natural Light</b> .....                                    | 33 |
| <b>Lesson 14: Mosaics</b> .....  | 35 |
| <b>Lesson 15: Carving out the Range of Values Visible in Glass</b> ..... | 37 |
| <b>The Midterm Project</b> .....   | 39 |
| <b>Lesson 16: Starting a Self-Portrait</b> .....                         | 41 |
| <b>Lesson 17: The Self-Portrait Continued</b> .....                      | 43 |
| <b>Lesson 18: The Finished Self-Portrait</b> .....                       | 45 |

## PART II

---

|   |    |
|---|----|
| <b>Introduction</b> .....                                 | 47 |
| <hr/>   |    |
| <b>Unit 4: Moving into the Darkness</b> .....             | 49 |
| <hr/>   |    |
| <b>Lesson 19: The Use of Charcoal</b> .....               | 51 |
| <b>Lesson 20: Continuing with Charcoal</b> .....          | 53 |
| <hr/>   |    |
| <b>Unit 5: A Glimpse of Color</b> .....                   | 55 |
| <hr/>   |    |
| <b>Lesson 21: Use of Colored Pencils</b> .....            | 57 |
| <hr/>   |    |
| <b>Unit 6: The Value of Soft Colors in Drawings</b> ..... | 59 |
| <hr/>   |    |
| <b>Lesson 22: Sunsets in Pastel</b> .....                 | 61 |

---

|  |    |
|--|----|
| <b>Lesson 23: Still Life with Flowers</b> .....            | 63 |
| <b>Lesson 24: The Colors of a Bouquet of Flowers</b> ..... | 65 |
| <b>Lesson 25: Landscape Drawing</b> .....                  | 67 |
| <b>Unit 7: Exploring Oil Pastels</b> .....                 | 69 |

---

|   |    |
|---|----|
| <b>Lesson 26: Dramatic Sky</b> .....                      | 71 |
| <b>Lesson 27: Landscape in Oil Pastel</b> .....           | 73 |
| <b>Lesson 28: Landscape in Oil Pastel Continued</b> ..... | 75 |
| <b>Unit 8: Building Visual Compositions</b> .....         | 77 |

---

|   |    |
|---|----|
| <b>Lesson 29: Spaces within a Composition</b> .....         | 79 |
| <b>Lesson 30: Creating Texture and Pattern</b> .....        | 81 |
| <b>Lesson 31: Emphasis in a Composition</b> .....           | 83 |
| <b>Unit 9: Drawing Your Composition in Proportion</b> ..... | 85 |

---

|  |    |
|--|----|
| <b>Lesson 32: Finding the Visual Feel of Your Composition</b> .....      | 87 |
| <b>Lesson 33: Proportion in a Still Life Composition</b> .....           | 89 |
| <b>Lesson 34: Proportion in a Still Life Composition Continued</b> ..... | 91 |
| <b>Unit 10: The Final Project</b> .....                                  | 93 |

---

|   |    |
|---|----|
| <b>Lesson 35: Reflective Essay</b> .....  | 95 |
| <b>Lesson 36: Final Composition</b> ..... | 97 |

---



# PART I: Introduction

---

This course introduces students to the basics of drawing, the language of art, and the primary concepts and elements of visual organization and design. Students will build visual thinking processes, learn techniques of drawing, explore uses of color in pastels and pencil work, and develop their artistic skills.

This course is a building block to further study that will develop a student's skills in both two- and three-dimensional design, but will also benefit students who do not elect to move forward into other visual arts classes. These concepts in drawing and design principles will develop a student's capacities to think creatively and to see the importance of aesthetics within their lives and other academic studies. Students should keep an open mind to these exercises and work hard at appreciating their own unique gifts of creative engagement.

The textbook for this course is *The Art of Seeing* by Paul Zelanski and Mary Pat Fisher. You will find this book a rich resource as you develop your artistic skills. While we reference only a small part of it in this course, feel free to peruse it at length. When you are assigned passages to read, make sure to study the artwork that accompanies each section. When you see a work of art referenced, take the time not only to study the art itself, but also to read the description of the work, which includes the artist's name, date, medium, actual size, and other interesting notes.

If you continue to develop as an artist and take other art courses in the future, you will no doubt find *The Art of Seeing* to be an invaluable resource. The sections on painting, mixed media, printmaking, photography and filmmaking, sculpting, architecture, and much more may be of interest to you as your explorations in creative expression unfold. Keep this text handy and refer to it often, and it will inform and inspire your art.

## FOR ENROLLED STUDENTS

### Work Submission

As you complete each lesson, it is important that all your completed artwork be photographed or photocopied, and then shared with your teacher for assessment. You may also want to photograph the artwork in progress and to share the different stages of the artwork with your teacher. Please remember to send all written work, including self-assessments and essays, to the teacher as well.

## Materials List

drawing pencils (any type, ebony pencils are excellent)

drawing paper, two sizes, notebook size and larger

watercolor paper or textured paper

kneaded eraser

charcoal sticks or pencils

black, white, and gray construction paper

colored pencils

soft pastels

oil pastels

painter's tape

### Optional

watercolors



# Unit 1: Understanding the Gestural

---

Drawing is intimidating for some students. However, it should never feel that way. While some great artists express their thinking in drawings in remarkable ways, such as the notebooks of Leonardo da Vinci or Michelangelo, other artists see drawing as a means to capture and understand visual forms. In this unit, we will explore the gestural line, which will become the foundation of all your drawings.

**What Is a Gestural Drawing?** Gesture is a motion you make with your hands or body to express a feeling or convey an emotion. If you see someone who gestures in a conversation, you might observe that the hand and body movements are fast and communicate just as much meaning as what that person could be saying in words.

In gestural drawing, this is also true. Gestural drawings are **expressive**. They are also **fast** in the way the gestures are expressed. Lines are rapidly sketched onto the paper by the artist.

Gestural drawings are **not always representational**. This means they do not always look exactly like what is being represented on paper. The beauty of these drawings has much more to do with their energy and their motion.

**Gestural drawing**  
A drawing created with light flowing lines, often used by artists as the preliminary sketch for any piece of art.

## Gestural Drawing Guidelines

1. You must work fast. **Time yourself** through these first five lessons.
2. When you have objects in front of you, keep your eyes *more* on the objects than on your paper. This will feel uncomfortable at first because you will want to look at what you are drawing to make sure you are “doing it right.” But don’t worry about that! Stay focused and force yourself to look at the objects, only glancing at your paper occasionally just to make sure your lines are going where you want them.
3. Draw lightly on your paper. Gestural lines are fast and light.
4. Draw continuously. This means do not take your pencil off your paper.
5. Do *not* judge your ability on how it looks. Strive to feel the form in front of you and express it in gesture.
6. Work all over your paper. Do not work in one tiny corner. Instead, keep the lines and energy all over the page.

### Drawing Tip

#### **Gestural Drawing: All about the line!**

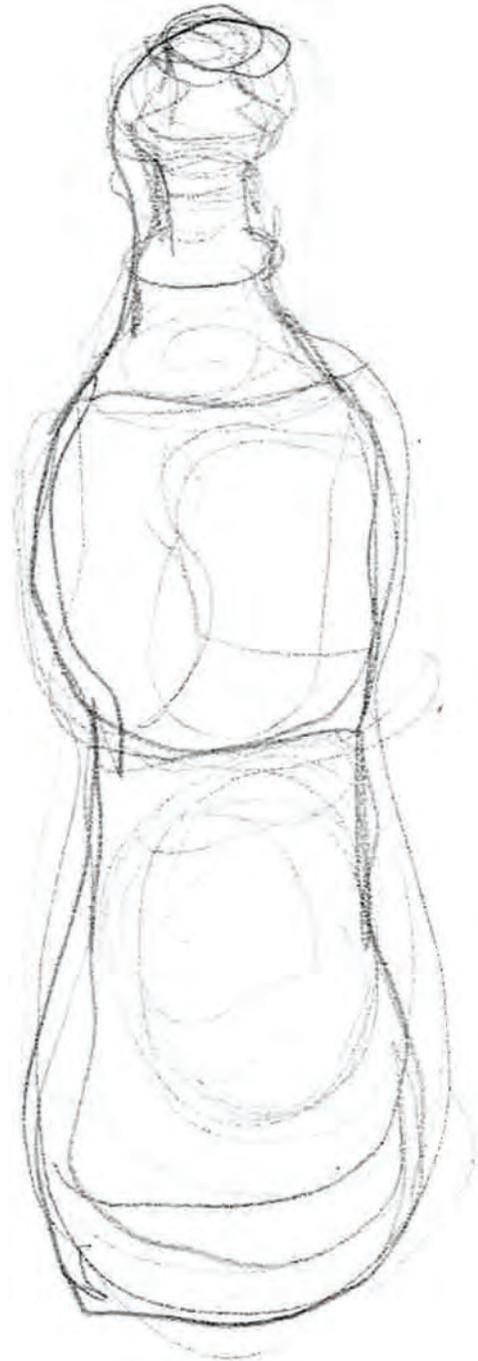
energy

motion

speed

gentle, light lines

drawing continuously



**Capture overall shape with fast gestural lines—shape emerges!**

## Lesson

# 1

# Three-Minute Gestural Drawings

*Every artist was first an amateur.*

Ralph Waldo Emerson

## Learning Objectives

You will complete five, three-minute gestural drawings for lesson 1.

Three minutes may not seem like a lot of time to complete a drawing, but frankly, it is. You will set a timer to keep you on track. This lesson will help you become familiar with a few things:

- Working swiftly
- Timing yourself
- Drawing continuously
- Keeping your eyes on the object you are drawing

## ASSIGNMENT CHECKLIST

- Locate five household objects.
- Create five gestural drawings, spending three minutes on each one.

### Drawing Tip

For the gestural drawing, think *speed*, not accuracy!

## Support Your Understanding

Artistic impulse comes from within and is outwardly expressed by creating something. Read about this “Creative Impulse” on pages 13–14 in *The Art of Seeing*. The line is the fundamental building block of drawing. Read about “Line” on pages 57–58 and “Implied Line” on pages 63–66.

## Assignments

1. Locate five objects around your house. Kitchen items work well, such as glasses, mugs, bowls, vases, salt and pepper shakers, teapots, and teacups. (Avoid plates and silverware as these may pose proportional difficulties during this first lesson.) Other household objects that work well include books, telephones, computers, and knickknacks, as long as they are not too detailed.

2. Take out your paper and soft lead pencil. You will *not* use your eraser. Choose one of the objects and place it in front of you. Set the timer for three minutes and begin drawing. Focus your eyes on the object, keep your pencil *gently* on the paper, and keep lines light and fast. Keep your pencil moving at all times. Do *not* take your pencil off the paper, and do not look at your paper, except to glance. Study the object, even if it is a simple mug. Feel the energy of the lines outside, inside, and all around the object.
3. When the time is up, get a fresh piece of paper and place the second object in front of you. Restart your timer.
4. Repeat this process with all five objects.

## Lesson

# 2

# One-Minute Gestural Drawings

---

## Learning Objectives

You will continue to develop your skill with the gestural line by completing five, one-minute gestural drawings.

These first five lessons are all about gestural drawing. Just as an athlete prepares for an athletic event by training or a dancer prepares with rehearsals, an artist becomes skilled at techniques through drawing practice. Lesson 2 works on increasing your speed by setting your timer at one minute for each gestural drawing. These drawings should still have only one or at most two objects as the subject, but the time for capturing them on paper will be shorter. You must force yourself to draw faster, moving your pencil more rapidly across the paper and studying the objects with intense focus.

## Support Your Understanding

On pages 198–201 in *The Art of Seeing*, read the introduction to chapter 4, “Drawing,” and the section on “Approaches to Drawing.” Pay particular attention to the gestural drawings by Michelangelo.

## Assignments

1. Choose five to ten objects. You will draw one or two objects at a time, so clear a space where you can display one or two objects in front of you. Begin just as you did with lesson 1, but set your timer for one minute.
2. Repeat this exercise until you have five drawings.

## ASSIGNMENT CHECKLIST

- Locate five to ten household objects.
- Create five gestural drawings, spending one minute on each.



## Your Doodle Space

---



## Lesson

# 6

# Beginning with Contour Lines

---

## Learning Objectives

You will begin to explore how to use contour lines to give definition to your drawings.

If you look at a simple object like a drinking glass, you can observe the line that defines the shape—this is the contour line. The exercise of drawing contour lines is the opposite of drawing gestural lines. It is important to take your time with the *contour drawing*. Your goal is realism and accuracy.

## ASSIGNMENT CHECKLIST

- Draw an outline of a shoe without looking at your paper.

**Contour drawing** A drawing that uses contour lines to lend realism and solidity.

## Support Your Understanding

You can see the strong yet fluid contour line of the arms in Jean-Auguste-Dominique Ingres's *Two Nudes* study on page 83 and in Michelangelo's preparatory drawings for *The Creation of Adam* on page 199.

## Assignments

1. You will need a shoe—any kind—for this lesson. Hold the shoe in your hand and rotate it, examining all lines but focusing on the outside lines that create its shape.
2. Set the shoe in front of you and take out your paper and soft lead pencil.
3. Look directly at the shoe (not at your paper), and begin drawing the outside line that you see around the shoe.
4. Work carefully and slowly to capture these contour lines. When you are finished you may or may not recognize your drawing as a shoe; either way is fine!

### Drawing Tip

Creating art requires patience and self-acceptance. Do not be critical of your drawing or yourself. This is a learning process as well as a creative process.



## Your Doodle Space

---



## Lesson

# 17

# The Self-Portrait Continued

---

## Learning Objectives

Working with the drawing that you started in lesson 16, you will now begin to develop the values in this drawing.

## ASSIGNMENT CHECKLIST

- Develop your self-portrait by carefully adding values.

## Assignments

1. Be sure you made a copy of your drawing before adding to it.
2. Keep in mind all that you have already studied. You will observe a light source in the photograph. Light will hit the face and body in a particular way. Try squinting your eyes and focusing on the darkest to the lightest areas. Wait until you have a clear sense of the values before adding them to your drawing.
3. Begin adding values using your techniques of shading and cross-hatching. Experiment with using both techniques to add interesting texture and deep values. Take your time—you are creating a work of art!

### Online Illumination

For wonderful examples of sketches, including several portraits, view the collection of the Albertina, Vienna, at [googleartproject.com](https://www.googleartproject.com). Pay particular attention to Albrecht Durer's *Head of an Old Man*, Federico Barocci's *Head of a Woman*, and Peter Paul Rubens's *Nicolaas Rubens Wearing a Red Felt Cap*. You will find many more beautiful examples as you scroll through the collection.



## Your Doodle Space

---



## Lesson

# 23

# Still Life with Flowers

---

## Learning Objectives

You will complete a still life of flowers in colored pencils or pastels.

Now that you understand the way soft pastels can be used to create color, you are ready to use them in a more defined manner. You are encouraged to experiment with combining the use of colored pencils and pastels.

## Support Your Understanding

Read “Local, Atmospheric, and Interpretive Color” on pages 139–140. On page 233, you will see how Joseph Raffael used brilliant and unexpected colors in *Spirit Like the Wind II*.

## Assignments

1. Locate one or two flowers and arrange them in a vase, jar, or glass, or lay them on the table in front of you.  
You will need your soft lead pencil, and your colored pencils and pastels.
2. Using your soft lead pencil or colored pencil, capture a three- to five-minute gestural drawing on the paper.
3. When it is done, you can begin to study the colors. Locate the darker areas and use your pastels to capture the colors and try to create darker values by experimenting with the brown or gray or black on top of that color. Smudge and blend. Add color to the lighter areas of your drawing using colored pencil or pastel.

Continue working on your drawing until you have captured all the colors that you can see and tried to convey the different tones or values of these colors.

## ASSIGNMENT CHECKLIST

- Arrange one or two flowers.
- Draw with pencil a three- to five-minute gestural drawing.
- Use pastels to add, smudge, and blend colors.



## Your Doodle Space

---

