

MANIFEST DRAWING CENTER

REGARDING PORTRAITURE - SERIES MATERIALS LISTS (2021)

AN INTRODUCTION TO THE DRAWN PORTRAIT

Sundays, 1:30-4:30pm

September 19 – October 10

Registration Deadline: September 16, 2021

Throughout our history, artists have aspired to depict the human form and in particular, the portrait, as a key factor in visual communication. A strong portrait has the potential to transcend an artist's material choices and its reality as an artifact to convey a sense of our shared humanity in a visually poetic way. Additionally, portraiture advances a grand, ongoing challenge for all artists due to the inherent difficulties of rendering a subject that is so often depicted symbolically in the customary perception of the world. In this class, students will reflect on the benefits and challenges of this practice and engage with strategies for becoming more proficient in observing and drawing the face.

Students taking this course can expect to:

- Recognize the difficulties inherent to drawing portraits
- Apply gesture drawing as a way of building a vocabulary of mark-making strategies and develop portraits from a general to specific approach
- Understand and apply the use of format and picture plane to compose portrait drawings
- Apply concepts of positive/negative shape and the figure/ground relationship as it relates to drawing portraits
- Apply the methods of sighting, diagramming, and measurement to draw accurate representations of the portrait from direct observation
- Apply line variation in service to the creation of a volumetric portrait – diagrammatic, structural, calligraphic, and expressive qualities
- Create coherent portraits with consideration to local value and light and shadow - additive vs. subtractive and smooth vs. optical shading techniques
- Develop individual ways of drawing that balance observational accuracy with visual interest
- Exhibit familiarization with portraiture in an art historical context.

Materials List:

Required

Drawing Board or equivalent MDF panel with clips that can hold at least 18" x 24" paper (available at the Drawing Center)

Paper – Stonehenge sheets around 22" x 30" and/or 18" x 24" Strathmore medium drawing pad recommended

Vine charcoal – soft – Grumbacher "jumbo" stick recommended

Compressed charcoal– "Faber-Castell Pitt" brand recommended

Charcoal pencils – soft

Large or jumbo size kneaded eraser

Pink Pearl – or similar shaped plastic eraser

Pencil style eraser – retractable and refillable

White and black pastel sticks – "Nupastel" brand recommended

Optional

Apron

A viewfinder roughly proportional to the format of the paper used

Rags, old towels or old clothing to wipe down charcoal drawings

Smooth natural hair bristle brush

Paper stumps for blending

"Workable" Spray Fixative

Tackle, tool box, or other suitable container for art materials

Portfolio for artwork that can comfortably hold at least 18" x 24" paper

An assortment of soft, color pastels

ENGAGING WITH THE SELF PORTRAIT

Sundays, 1:30-4:30pm

October 24 – November 14

Registration Deadline: October 21, 2021

Whether it serves as a model of last resort or as a deeply introspective subject, the self portrait remains a powerful tool in the visual arts. Like all forms of portraiture, drawing the self is challenging and can be even more difficult since we are often our own most vociferous critics. Therefore, a self portrait can represent not only a significant formal accomplishment, but also a conceptual boon through the struggle to understand our own identities, which can seem so close and so far away at the same time. In this class, students will learn strategies and build experience for becoming more proficient in observing and drawing the self portrait. While not a prerequisite, this course builds upon the concepts and skills covered in *An Introduction to the Drawn Portrait*.

Students taking this course can expect to:

- Understand and apply the use of format to the picture plane to compose a drawn self portrait.
- Understand and apply strategies for setting up a situation from which to draw a self portrait more effectively.
- Apply the methods of sighting, diagramming, and measurement to draw accurate self portraits from direct observation.
- Apply concepts of positive/negative shape, line variation, inherent value, light and shadow pattern, illusions of depth and volume, and the principles of design in relation to self portraiture.
- Develop a greater ability to visually communicate with a concept in mind and a more unique personal voice.
- Demonstrate an increased ability to critique their and others' drawings with regard to composition, subject, and expressive intent.
- Develop individual ways of drawing that balance observational accuracy with visual interest.
- Exhibit familiarization with self portraiture in an art historical context

Materials List:

Required

Drawing Board or equivalent MDF panel with clips that can hold at least 18" x 24" paper
Paper – Stonehenge sheets around 22" x 30" and/or 18" x 24" Strathmore medium drawing pad recommended
Vine charcoal – soft – Grumbacher "jumbo" stick recommended
Compressed charcoal – "Faber-Castell Pitt" brand recommended
Charcoal pencils – soft
Large or jumbo size kneaded eraser
Pink Pearl – or similar shaped plastic eraser
Pencil style eraser – retractable and refillable
White and black pastel sticks – "Nupastel" brand recommended
Mirrors (The Drawing Center has plenty for students to start with, but as exercises evolve, larger or specific types of mirrors may be encouraged.)

Optional

Apron
A viewfinder roughly proportional to the format of the paper used
Rags, old towels or old clothing to wipe down charcoal drawings
Smooth natural hair bristle brush
Paper stumps for blending
"Workable" Spray Fixative
Tackle, tool box, or other suitable container for art materials
Portfolio for artwork that can comfortably hold at least 18" x 24" paper
An assortment of soft color pastels

ALTERNATIVE PORTRAITURE

Sundays, 1:30-4:30pm

November 28 – December 19

Registration Deadline: November 25, 2021

Part of the enjoyment of creating visual artwork is the ability to employ creative license to the process, sometimes with materials and techniques and sometimes with imagery and composition. In this class, students will think critically and conceptually to reflect on alternative ways of depicting portraiture and build upon prior experience and skills through the composition and creation of a portrait (or portraits) through other means than one may intuitively use. While not prerequisites, this course builds upon the concepts and skills covered in *An Introduction to the Drawn Portrait* and *Engaging the Self Portrait*.

Students taking this course can expect to:

- Understand and apply the use of format to the picture plane and/or three-dimensional space to compose a portrait through alternative means.
- Use thumbnail and other preparatory sketching processes for the purpose of resolving compositional and conceptual problems before final production.
- Apply concepts of measurement, positive/negative shape, line variation, inherent value, light and shadow pattern, illusions of depth and volume, and the principles of design in relation to portraiture – and learn how to break these “rules” more effectively when relevant.
- Develop a greater ability to visually communicate with a concept in mind and a more unique personal voice.
- Demonstrate an increased ability to critique their and others’ drawings with regard to composition, subject, and expressive intent.
- Exhibit familiarization with alternative portraiture in an art historical context

Materials List:

Required

Drawing Board or equivalent MDF panel with clips that can hold at least 18” x 24” paper
Paper – Stonehenge sheets around 22” x 30” and/or 18” x 24” Strathmore medium drawing pad recommended
Vine charcoal – soft – Grumbacher “jumbo” stick recommended
Compressed charcoal– “Faber-Castell Pitt” brand recommended
Charcoal pencils – soft
Large or jumbo size kneaded eraser
Pink Pearl – or similar shaped plastic eraser
Pencil style eraser – retractable and refillable
White and black pastel sticks – “Nupastel” brand recommended

Optional

Apron
A viewfinder roughly proportional to the format of the paper used
Rags, old towels or old clothing to wipe down charcoal drawings
Smooth natural hair bristle brush
Paper stumps for blending
“Workable” Spray Fixative
Tackle, tool box, or other suitable container for art materials
Portfolio for artwork that can comfortably hold at least 18” x 24” paper
An assortment of soft color pastels