

## Drawing workshop Summer Term 2023

	Date	Activity Most sessions will include a 'warm up' exercise	Materials	Subject/ reference	Focus
1	April 20th	<b>Line and gesture</b> A session interpreting an arrangement of plants employing a strong use of line. We'll start with a continuous line drawing to get your eye in and then move to a large composition with coloured backgrounds and using strong line to describe shapes.	Pencil, felt tips, pastels, rubber, ink, ink-tense, charcoal pencils, conte crayons, tissue, newsprint, A2 cartridge paper	Still life of various large plants	Use of line – contour line to describe shape and form. Using different weight of line Creating a lively, expressive line drawing
2	April 27th	<b>Still, still life</b> Looking at the work of Italian painter Giorgio Morandi, we shall make two drawings of a simple, uncluttered still life. The first exercise will involve careful observation of edges, negative space and tonal values. The second will concentrate on tonal values, using rubbers as the drawing tool, rubbing away the image from a solid charcoal background.	A3 paper, Pencils, charcoal, compressed charcoal, charcoal pencil,	Small bottles, jars, vases	Outline, edges, negative space, tonal values
3	May 4th	<b>Drawing a Wine Glass</b> A challenging subject that demands accurate observation of shape and form (drawing ellipses), perspective and subtle tonal variation. This exercise uses white chalk on a black paper. We'll use a 'blocking' technique to establish the shape and proportions	Black sugar paper, chalk, white pencils, sharpened rubbers	Wine glass on a dark background	Observation of shape and form, drawing ellipses, perspective, blocking, tonal values
4	May 11th	<b>Self-Portrait</b> In this session you'll be working from a photo of yourself! (bring one in or I'll take your picture) We'll start with understanding some basic facial structure and a simple practice exercise to help get this right. You will then be using photocopied newspaper on A3 paper to provide a mid-tone. Your face should almost fill the paper. Build up your self-portrait starting with light sketching and then blocking in tonal areas. Allow parts of the newspaper to show through for the mid-tones.	Photocopied newspapers on A3 cartridge paper, Chalk, charcoal, other mixed media	Self-portrait from photos	Mixed media on newspaper

5	<b>May 18<sup>th</sup></b>	<b>Measurement and composition</b> A large still life of a variety of objects will be the starting point. Select a section and organise your drawing, dealing with block shapes and accurate measurement with use of vertical and horizontal guidelines. As the session progresses more 'inner' detail can be added, edges sharpened, planes defined.....	A2 paper HB, 2B, 6B pencils charcoal, rulers, blenders	Still life of a broad range of objects giving much variety of shapes	Selection and composition Laying out the full picture Measurement 'Working up' the image with more definition
	<b>May 25<sup>th</sup></b>	<b>No Class</b>			
	<b>June 1<sup>st</sup></b>	<b>HALF-TERM</b>			
6	<b>June 8<sup>th</sup></b>	<b>The Sea</b> Using details from photographs of 'looking out to sea', this experimental session will encourage individual interpretation, exploring mark making and working on a large scale.	A full range of drawing materials Large A1 paper	Sections of photographs of the sea.	Interpretation, use of mixed media on a large scale Working as a group
7	<b>June 15<sup>th</sup></b>	<b>Drawing Infinity ∞</b> This session uses the 'Mobian strip' as a subject – We'll start by understanding the form and then move on to really careful and subtle tonal shading . We'll look at Seurat's use of charcoal and conte crayon in his beautiful tonal studies	Pencil, rubbers, charcoal, charcoal pencils, conte crayon, blenders A2 cartridge	Mobius strips – strong side lighting	Understanding shape and form, rendering tonal values
8	<b>June 22<sup>nd</sup></b>	<b>Seasonal Flowers</b> An exercise using soft pastels on a darker paper. Drawings will progress through a layering process to build up to developed pastel 'paintings'	Darker shades of paster/sugar paper Soft pastes, chalk Rubbers, blenders	Still life of flowers in vases	Composition Identifying shapes and simple blocking Building up layers of colour Leaving 'open areas'
9	<b>June 29<sup>th</sup></b>	<b>Outside drawing session (weather permitting – we may swap sessions to get a dry evening!)</b> When drawing and painting a landscape or townscape, most problems occur through a lack of planning and thinking about the composition of your picture plane. So this exercise, looking at the buildings around the studios is deliberately aimed to select a small section, consider the position of your subject within the picture plane and to simplify the content.	Drawing board, A3 paper, viewfinder, 2B pencil, charcoal pencil, rubber, blender	Outside locations around the studio	Selection and composition; combining concerns (size & scale, perspective, tonal values)