

ART-2080: PORTRAIT DRAWING AND PAINTING

Cuyahoga Community College

Viewing: ART-2080 : Portrait Drawing and Painting

Board of Trustees:

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Academic Term:

Fall 2024

Subject Code

ART - Art

Course Number:

2080

Title:

Portrait Drawing and Painting

Catalog Description:

An in-depth study of drawing and painting portraits from live models with emphasis on facial anatomy, form, and relating the model to a spatial environment. Various drawing and painting techniques, styles, and media will be explored. May be repeated up to 9 credits; only 3 credits may be applied to degree requirements.

Credit Hour(s):

3

Lecture Hour(s):

1

Lab Hour(s):

5

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

ART-1050 Drawing I, or departmental approval: comparable skills.

Outcomes

Course Outcome(s):

Create artwork that shows proficiency in drawing the human head from direct observation.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Utilize gesture drawing to capture movement and placement of the human head in space.
2. Utilize sight-measuring techniques to observe and record proportions, axis line, angles, and vertical or horizontal alignments.
3. Develop eye-hand coordination and sensitivity to seeing by drawing and painting the shapes, edges, and forms of the human head, neck, and shoulders.

Course Outcome(s):

Recognize anatomy by drawing and painting skeletal, muscle, and surface structures of the human head.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Describe the skeletal and muscle structures of the head, neck, and shoulders.
2. Use simplified geometric shapes to represent basic anatomy.
3. Analyze, construct, and render the generalized forms of the head, neck, and shoulders.
4. Analyze, construct, and render the eye.
5. Analyze, construct, and render the nose.
6. Analyze, construct, and render the mouth.
7. Analyze, construct, and render the ear.
8. Analyze, construct, and render the neck and the jaw.
9. Identify underlying skeletal physics of head movement.
10. Identify various proportional head types.

Course Outcome(s):

Draw and paint the human head using a range of materials and techniques to create the illusion of three-dimensional forms in depth of space.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Observe and render volume, space, and the effects of light as related to the head through the rendering of relative values.
2. Render the forms and features of the head in dramatic chiaroscuro effect.
3. Use contour line to define the three-dimensional qualities of the head in space.
4. Employ both measured and intuitive drawing/painting approaches when applying the principles of perspective to the head.

Course Outcome(s):

Design compositions with the appropriate application of drawing and painting techniques and materials to solve visual problems and communicate concepts.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Demonstrate an understanding of the technical processes of specific drawing techniques and the concepts related to portraiture.
2. Use the negative space of the composition as a visual element.
3. Establish guidelines for craftsmanship and proficiency in portraiture.
4. Work with proficiency in various media as applied to portraiture.
5. Recognize and develop qualities of individual emerging portrait style.

Course Outcome(s):

Analyze and evaluate one's own drawings and paintings, as well as the artwork of peers and historical and contemporary artists.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Analyze and verbalize through class critiques various problems and solutions for drawings and paintings.
2. Receive and offer constructive feedback.

3. Examine and evaluate historical and contemporary portraits.
4. Analyze historical portrait sculpture as reference in order to render structure and three-dimensional form.

Course Outcome(s):

Manage time, materials, and equipment effectively and follow proper safety precautions for chemicals, equipment, and processes.

Objective(s):

1. Manage time, materials, and equipment effectively in the classroom to complete drawings and paintings safely and on schedule.
2. Identify best practices and exercise necessary safety precautions with tools, equipment, materials, and chemicals.

Methods of Evaluation:

1. Class participation
2. Class critiques
3. Portfolio of completed assignments
4. Sketchbook/journal work
5. Reworking of drawings and paintings in response to group or individual critiques
6. Written responses to artwork and art concepts
7. Anatomy tests

Course Content Outline:

1. Studio policies and procedures
 - a. Studio set-up and clean-up procedures
 - b. Storage and usage of studio equipment, furniture, and materials
 - c. Studio etiquette
2. Gesture drawing: Utilization of loose, quick marks to capture holistic movement and position of the head, neck, and shoulders in space
 - a. Line
 - b. Scribble
 - c. Mass
 - i. Weight
 - d. Volume
 - e. Combination of marks
3. Sight-measuring
 - a. Vertical and horizontal placement lines
 - b. Ratios
 - c. Angles and intersecting planes
 - d. Inclusion of negative shapes
4. Introduction to drawing materials
 - a. Conté crayon
 - b. Compressed charcoal
 - c. Vine charcoal
 - d. Various types of drawing pencils which may include: charcoal pencil and colored pencil
 - e. Additional media which may include: pastel, graphite, pen and ink, watercolor, and clay
 - f. Various papers
5. Introduction to painting materials
 - a. Acrylic paint
 - b. Oil paint
 - c. Varied types of oil/acrylic painting bristle brushes
 - d. Palette knife
 - e. Mediums and solvents
 - f. Painting palette

- g. Canvas and other paint supports
- 6. Introduction to drawing techniques and principles
 - a. Modeling: Utilization of gradient values to describe three-dimensional forms of the human head.
 - b. Chiaroscuro
 - i. Dramatic visual impact of extreme light and dark values
 - ii. Expression of mood
 - c. Contour Line
 - i. Slow or modified
 - ii. Blind or pure
 - iii. Cross contour
 - d. Planar analysis: utilization of geometric shapes to construct the human head
 - i. Cubes and squares
 - e. Perspective/the head in depth of space: foreshortening
 - i. Overlapping shapes
 - ii. Cylinders that become circular
 - iii. Diminished lengths of shapes/forms
 - iv. Positioning of the brow line
 - v. Sharp compression of tapered forms to achieve deep foreshortening
 - vi. Use of arbitrary values
 - f. Beginning level craftsmanship
- 7. Introduction to painting techniques
 - a. Alla prima
 - b. Glazing and layering
 - c. Scumbling
 - d. Blending
 - e. Impasto
- 8. Introduction of various color applications in painting
 - a. Optical energy/movement of patterns and textures
 - b. Volume
 - c. Spatial quality of color itself
 - d. Emotional
 - i. Poetic
 - ii. Dramatic
 - iii. Expressive
 - iv. Culturally learned responses to color
- 9. Historical portrait sculpture used as analytical reference to draw three-dimensional form and mass, shape, and structure: sculptures at various museums and galleries
- 10. Series of painting assignments designed to develop portrait skills
 - a. Limited palette
 - b. Direct painting (alla prima)
 - c. Full palette, realistic painting
 - d. Full palette, expressive painting
 - e. Copy of a master painting (technical exercise)
 - f. Self-portrait
- 11. Skeletal and muscle structure: rendering of the human head
 - a. Generalized forms of the head, neck, and shoulders
 - b. Facial structures
 - i. Eye
 - ii. Nose
 - iii. Mouth
 - iv. Neck and jaw
 - v. Ear

- c. Replica of skull and musculature of the head
 - i. Basic skull structures
 - ii. Major muscle structures of the skull
 - d. Underlying skeletal physics of head, neck, and shoulder connection and movement
12. Development of compositions
- a. Positive and negative shapes
 - b. Design principles
 - i. Implied shapes/line
 - ii. Direction/counter-direction
 - iii. Tension
13. Discussions at class critiques
- a. Participate in individual, group, in-progress, and final critiques
 - i. Objectively identify working elements/principles of portrait drawing and painting
 - ii. Discuss emergent styles of portrait drawing and painting
 - b. Explain visual interest
 - i. Expressive qualities
 - ii. Narrative content
 - iii. Emotional content
 - iv. Relationships between form and content
 - c. Analyze various aspects/styles of portrait drawing and painting
 - d. Adjust and rework drawings and paintings

Resources

3DTotal Publishing. *The Artist's Guide to the Anatomy of the Human Head: Defining Structure and Capturing Emotions*. Worcester, Worcestershire, UK: 3DTotal Publishing, 2017.

Borzello, Frances. *Seeing Ourselves: Women's Self-Portraits*. London: Thames & Hudson, 2016.

Clark, Roberta Carter. *Painting Vibrant Children's Portraits*. Cincinnati, OH: North Light Books, 1997.

Davis, Simon. *Painting Portraits of Children*. Ramsbury, Marlborough, UK: Crowood Press, 2017.

Denvir, Bernard. *Vincent, The Complete Self-Portraits*. Philadelphia: Running Press Book, 1994.

Faigin, Gary. *The Artist's Complete Guide to Facial Expression*. New York: Watson-Guption Publications, 1990.

Gordon, Louise. *How to Draw the Human Head - Techniques and Anatomy*. New York: Penguin Books, 1983.

Hills, Patricia. *Alice Neel*. New York: Harry N. Abrams, 1995.

Hogarth, Burne. *Drawing the Human Head*. New York: Watson-Guption Publications, 1989.

Homburg, Cornelia, ed. & Riopelle, Christopher ed. *Gauguin: Portraits*. National Gallery of Canada, 2019.

Howgate, Sarah. *Lucian Freud Portraits*. New Haven: Yale University Press, 2012.

Hughes, Robert. *Lucien Freud*. Thames Hudson, 1997.

Rubin, William, ed. *Picasso and Portraiture: Representation and Transformation*. New York: Harry N. Abrams, 1996.

Salmen, Brigitte. *Great Masters in Art Series: Marianne Von Werefkin*. Hirmer Verlag GmbH, 2019.

Sin, Oliver. *Drawing the Head for Artists Techniques for Mastering Expressive Portraiture*. Vol. 2. . Beverly, MA: Quarry Books, , 2019.

Spero, James, ed. *Old Master Portrait Drawings*. New York: Dover, 1990.

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Whitford, Frank. *Expressionist Portraits*. New York: Abbeville Press, 1987.

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