



Blind Contour Drawing

The purpose of this portfolio builder is to familiarize students with an exercise in drawing that has been used by artists throughout history. Students will learn the **significance of line** in drawing as well as train their hands to **truly draw what the eye is seeing**. They will complete multiple quick blind contour drawings and then finalize with an image where they are allowed to focus on the object. **Emphasis is placed on the development of the hand to accurately execute what the eye is seeing after the exercise not, on the quality of the blind line drawings.**

Materials: drawing paper (white & black), pencils, chalk & oil pastels. Several objects for still life.

Objectives:

1. become familiar with line as contour.
2. Be able to develop their hand - "minds eye" coordination.
3. Deconstruct drawing from a serious painstaking work to one that is quick and intuitive.
4. Express the emotion in the line.
5. Explore the variation of materials used to make the lines.
6. Blind drawings and finished drawings must be completed on the same piece of paper. (front & back if necessary) but, students need to # drawings to allow them to reflect on the process.

Procedure:

1. Ask students to pair up.
2. Instruct students that they will be drawing a portrait.
3. Pass out paper and pencils to students.
4. Highlight to students that they are NOT to look at the paper, and they are NOT allow to lift the pencil.
5. Teach students that a great technique for this is to image they are tracing over the persons face, and to try and remember where they have already drawn.
6. Have students try to add detail, and to use the majority of the paper size.
7. Ask students to be mindful and careful.
8. Emphasizing that the drawing will not be high-quality and thats "ok".
9. Pause for reflection after the first drawing. Ask students to reflect on what they see vs. what is being produced on the page. Do they see emotion in the drawing? Can they see some formation of the objects they are attempting to draw?
10. Discuss with students the exercise. Did they find it useful? Freeing? Was it easier to execute their drawing after the blind drawings? Would they do it again? |
11. Repeat with an object, or have students complete a contour drawing their non-dominant hand.
12. Show examples of how this could be extended to produce a significant and original piece.

COOPER HEWITT

PORTFOLIO BUILIDER 1 - Taking risks and concentrating.

