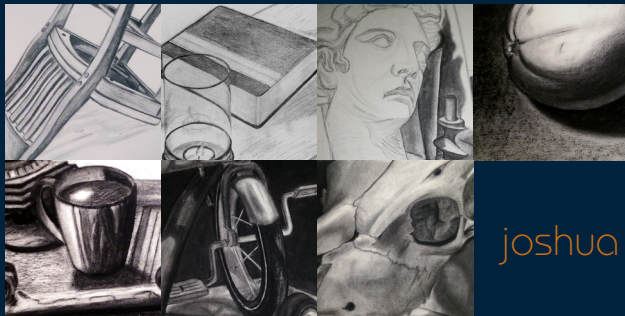


from fine to refined

Drawing
Portfolio



joshua anderson

from fine to refined

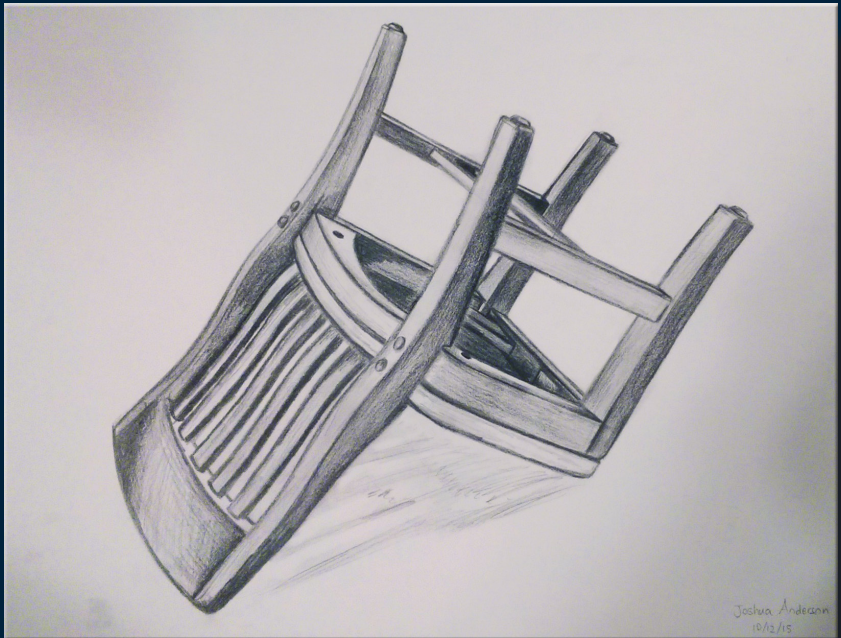
introduction

Since I picked up a pencil at two years of age, drawing has been natural for me. I would spread out my pencils and markers across the dining table and cover the table and the floor in white paper, periodically tossing crumpled up “bad ideas” behind me into a pile in the corner.

I never took an art class until my freshman year of High School, and at that point people were wondering how I had never been formally taught. I felt pretty confident in my ability, and I never expected that I would learn much more about drawing.

But in college, I took an Intro to Drawing class, and that viewpoint of mine changed. Yes, an intro class, and I still learned a lot. This portfolio contains all of the major works that I complete in that class, but it also demonstrates the transition of medium from pencil to charcoal and how I adapted to this new technique.

from fine to refined



have a seat

pencil

2015

Quickly drawn as a last minute effort, I flipped a chair over in a Starbucks one afternoon to fulfill the requirements of a project for which I was immensely uninspired but attempting to conjure up something interesting on paper.

The final product portrays an ironic pairing of stability and disfunction. This project challenged my sense of perception and depth in symmetry.

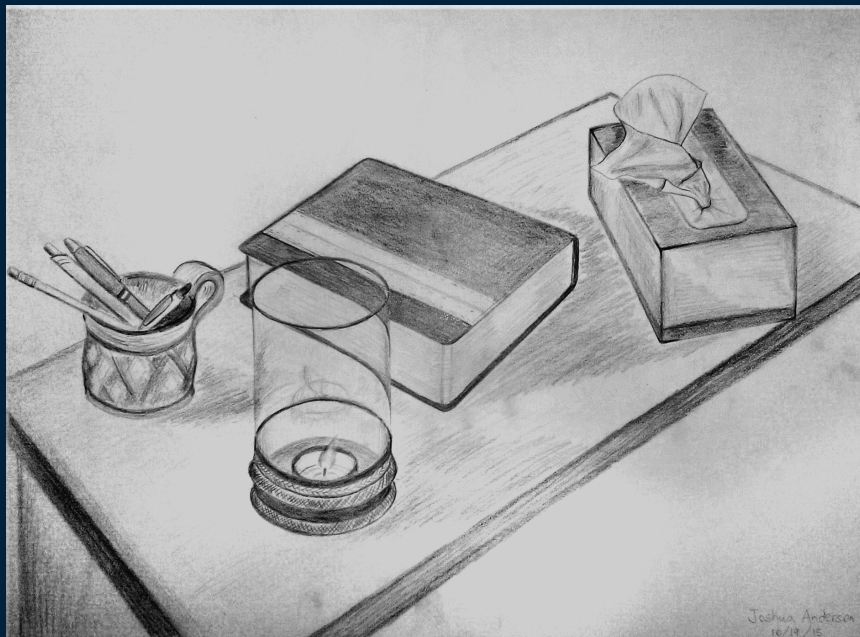
materials

Pencils 4B/2B/HB/2H

Kneaded eraser

Drawing pad 18x24

from fine to refined



studious

pencil

2015

This project began as an experiment with cylindrical and rectangular differences in depth. The most pressing challenge in this piece was measuring the height of each object in relation to the others, particularly with the offset arrangement of items.

The best aspect of this piece, I believe, is the depth in the glass cylinder of the candle.

materials

Pencils 4B/2B/HB/2H

Kneaded eraser

Drawing pad 18x24

from fine to refined



fading

charcoal over pencil

2015

Having just been introduced to vine charcoal, my perfectionism is what rendered the unfinished state of this piece. But having been pressed on time, I wanted the unfinished part to look as if it was intentional. I believe I accomplished that rather well.

The unfinished quality adds to the historical aspect of the statue, which gave it its name: fading.

materials

Pencils 4B/2B/HB

Kneaded eraser

Vine charcoal

Drawing pad 18x24

from fine to refined



fruitful

charcoal over pencil

2015

This fruitful image depicts an immense step in my use with the charcoal, having just been introduced to the black charcoal. The black charcoal allows for the intense dark values, where the vine charcoal can only add subtleties.

The main goal of this project was to eliminate deliberate outlines and use only contrasting shades to illustrate edges.

materials

Pencils 4B/HB/2H

Kneaded eraser

Vine charcoal

Black charcoal

Drawing pad 18x24

from fine to refined



pieces of life

charcoal over pencil

2015

Originally a self-portrait still-life, I chose the objects that portrayed key aspects of my personality, my fashion (the fedora), alertness (the coffee cup), time (the watch), art (the pencil/eraser), and adventure (the walking stick/staff).

Although the final product may not portray the original intent, the combination of items presented has a certain amount of cohesiveness to it, I think.

materials

Pencils 4B/HB/2H

Kneaded eraser

Vine charcoal

Black charcoal

Drawing pad 18x24

from fine to refined



childhood

charcoal over pencil

2015

The cropping of this piece is what, I think, makes it interesting. Getting the black charcoal to lay down darker and darker between the background and the wheels brought much trial and error.

The final product exemplifies the depth of the picture by keeping the sizes of each wheel in proportion, while accurately demonstrating distance.

materials

Pencils 4B/2B/HB/2H

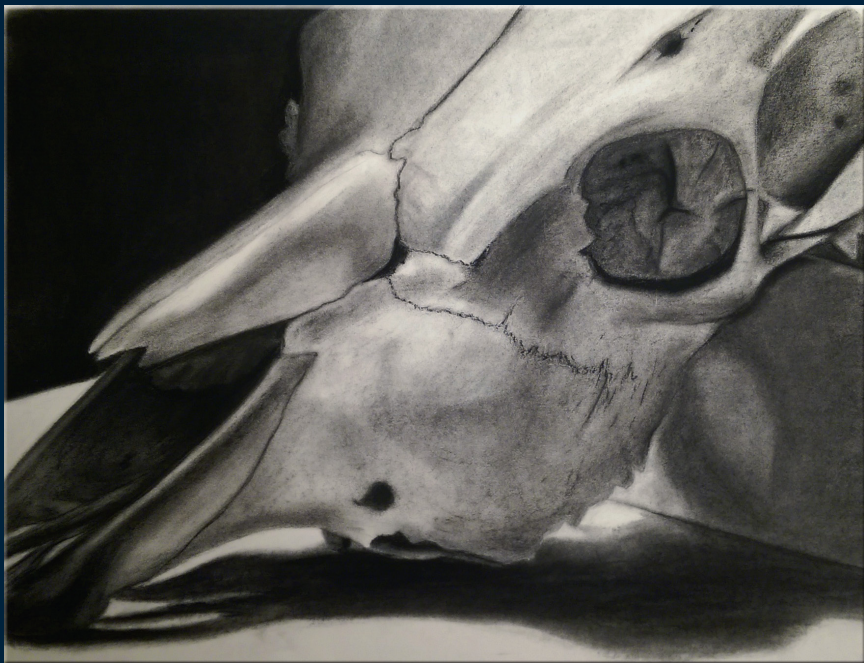
Kneaded eraser

Vine charcoal

Black charcoal

Drawing pad 18x24

from fine to refined



what remains

charcoal over pencil

2015

Lasting four drawing sessions, this piece took the longest to render. The challenge was to create an accurate representation of the skull while maintaining a close-up view, as I have been accustomed to drawing scenic views from far away.

The best aspect, I think, of this piece is the surface of the bone itself.

materials

Pencils 4B/2B/HB/2H

Kneaded eraser

Vine charcoal

Black charcoal

Drawing pad 18x24

from fine to refined

acknowledgments

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Thanks to Allison Lutz for pushing my goals for each project.

Thanks to my mother for allowing me to waste so much paper when I was learning to draw as a child.

Thanks to my middle school teachers for not trying to change the way I hold my pencil.

drawing portfolio



graphic design