

RYMAN ARTS

BEGINNING DRAWING, SPRING 2010

INSTRUCTOR: CATHY STONE

SATURDAY, 1:00 pm – 4:30 pm, HARRIS 211

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BEGINNING DRAWING: COURSE DESCRIPTION.

Beginning Drawing, studio class in drawing and composition will acquaint the student with the basic formal elements of drawing: shape, form, line and space. The principles of contrast, rhythm, repetition and texture will be addressed; various methods, techniques and approaches to drawing will be taught. Students will become familiar with a variety of drawing materials media and techniques. Students will work from observation, making drawings from still life, landscapes, live models, abstraction, and imagination that encourage innovative problem solving.

Students will keep a hardbound sketchbook that will function as a personal journal for keeping both visual and lingual thoughts and ideas. The sketchbook provides the opportunity for the mapping and development of these ideas.

Critiques are held at the conclusion of each assignment (homework and in class assignments) or section thereof. Everyone is required to participate in this process. The purpose of critique is to take pause, to put up work and look at it and to discuss what is there. What formal qualities are being addressed, how is it compositionally working, what elements are being addressed, how does the work make you feel. The critique offers the opportunity to see and understand what everyone in class is doing, appreciate the uniqueness and variety of individual approach to the assignment given and the opportunity to share and model language appropriate to art as a discipline.

To endeavor drawing is to endeavor seeing. One must first learn how to see to learn how to draw. The assignments, both traditional and non-traditional in approach are created with this focus in mind. Drawing skills and techniques provide the opportunity to create the illusion of form in space. We all know that paper is flat. It is capturing the ability to create that illusive state that makes us believe that there is something there that we are after.

COURSE OBJECTIVES:

By the conclusion of the semester Students will have learned to:

1. Understand the drawing process through the study of drawing fundamentals, various working methods, a range of media, and a variety of subject matter areas.
2. Discover, analyze, and initiate various forms of critical response to drawing
3. Demonstrate through drawing, critique, and or written assignments, an understanding of the discipline to the wider field of all the arts.
4. Integrate an understanding of the cultural contributions of a variety of artists.
5. To cultivate individual attitudes and ideas through drawing, critique and or written assignments, an appreciation of the contributions of one area of drawing to visual cultural heritage.

METHODS AND APPROACHES:

Slide presentations, lectures, demonstrations and handouts will be used to introduce projects during the semester. These presentations will consist of works covering a broad range of cultures, time periods, including old masters' drawings as well as contemporary work to compare and contrast, analyze and discuss the different approaches and methods utilized in drawings. Each assignment will be critiqued upon completion. Class critiques are designed to give an opportunity to look at work and reflect on the positive and negative attributes of the work utilizing constructive criticism to be positive and encouraging in the maturation of work.

CLASS OUTLINE:

JANUARY 30 - Class One:

Introduction to Ryman Program – Drawing in Fisher Gallery

Introduction: Composition and form (shape, form and space) Chiaroscuro Handout

Exercise: Students will visit the Fisher Gallery and make sketches in sketchbook to work out the drawing assignment for class #2.

Homework: Select your strongest concept sketch from the first class and make a study of that drawing to continue working on for Class 2 in the Fisher Gallery (To be done in your sketchbook). Don't just smudge your drawings, experiment with crosshatching, scribbly lines; experiment with different techniques – try something new. Think about what technique could enhance your drawing. This assignment will help you prepare for the final drawing we will do next class in the Fisher Gallery.

NOTE: Put your name on your portfolio, drawing bin, sketchbook and tablet.

FEBRUARY 06 - Class Two: MEET AT THE FISHER GALLERY

Note: Wear Comfortable Clothes We Will Be Sitting on the Floor drawing in the Fisher Gallery

½ Hour Critique – BRING YOUR FINISHED STUDY SKETCHBOOK DRAWING TO CLASS FOR CRITIQUE – you will need this for your final drawing.

Fisher Gallery Drawing Exercise: Chiaroscuro Drawing

Students will make 18"X24" drawings inspired from selected sketchbook drawings. In preparation for drawing in the gallery, please clip two pieces of paper to your drawing board, secured with large rubber band and bring your drawing bin with you to the gallery.

If you are late, proceed to the Fisher Gallery, just bring everything with you.

Homework: Continue homework assignment from first class.

FEBRUARY 13 - Class Three:

½ Hour Critique – Fisher Gallery Drawings (Remember to put your name on all work handed in so that it will end up in your portfolio.)

Looking with Line: Introduction to Contour Line

Exercise: Contour drawing of hands stools and figures; large scale body contour.

Homework: Two Contour Drawings, drawn from observation #(1)draw a Contour study of a pair of shoes (choose shoes with lots of detail, shoestrings, etc.), and #(2) draw three

different objects to be combined in one composition. This drawing should be large on 18"x 24" paper – your choice- again, choose something that you like with a lot of detail. (You might choose to do a portrait, something organic, like a plant or tree and something that has special meaning to you.) Note: Rolling Ball pens Ballpoint pens work great because they glide on the paper. Remember to think about composition, scale and placement BEFORE beginning your drawings. Making a few thumbnail sketches in your sketchbook really helps with composition and it is so quick. If you have to turn your body completely away from your paper so you don't look; do so. This is a hand/eye coordination exercise. The drawings will look strange but possess the feeling of what you are drawing and have a beautiful line quality.

FEBRUARY 20– Class Four

Chiaroscuro: Light and Dark

Lecture on Chiaroscuro (refer to pervious handout) Note: Grey Paper/Conte' Crayons
Natural History Museum – Begin two-week long drawing at Natural History Museum. Select your animal. Make 2-3 quick thumbnail sketches. Show me your sketch BEFORE beginning your drawing so we can discuss composition and drawing difficulty level. Begin sketching in Vine Charcoal; finish ENTIRE sketch before beginning to ad Conte'.
NOTE: Natural History Museum is open until 5PM, you may stay after class. If you choose to stay, you must inform your parent(s) and arrange for them to pick you up at the museum or give consent to you staying longer and driving yourself home.
Homework: Continue to work on still life homework drawing.

FEBRUARY 27– Class Five

Natural History Museum – (Day #2 to finish drawing)

Chiaroscuro: Continued

Homework: On 9"x16" (1/2 sheet of paper), draw two hands using charcoal. Make a second drawing, same size in pencil (6-B) - (remember chiaroscuro technique from earlier drawings) – make your drawings life size or larger. Think about the nature of hands – the possibility of gesture – compassion – religious depiction – anger/frustration; all of these emotional qualities can be drawn upon (no pun intended) in making your composition have emotive qualities/feeling. This is an opportunity to convey a gesture of your choice. Make several thumbnail sketches to come up with your final drawing – composition will be key in making your point – consider placement and remember to have a range of black to white in your drawings to effectively create three-dimensional form.

MARCH 06 - Class Six:

½ Hour Critique – Contour drawings NOTE: WEAR DARK CLOTHING

Exercise: Animal Drawings – Lesson in Value; emphasis on composition and value. Students will use charcoal to create an 18"x 24" drawing. After considering composition, making several thumbnail sketches in sketchbook, students will proceed selecting the drawing that is the most unusual drawing; choose a detail or close-up view, make your drawing unique, paying close attention to VALUE.

Homework: In your sketchbook, using pencil, and a single light source; draw two separate drawings of three different groupings of two eggs. (Use real eggs on a white surface so you can see the multiple shadows cast; pay attention to the textural quality of the eggs – they look soft but are actually hard.) DO NOT make heavy lines or your eggs will look FLAT – move the shadows including the line, making the line the edge of the

shadow. Change the position of the eggs in each drawing to make the drawings interesting. You could draw them extremely close up, include a horizon line to establish space, draw them from above, looking down on them, etc. Each drawing needs to have a surface (table/counter) and a background (wall/draping). Due: March 13

MARCH 13 - Class Seven:

½ Hour Critique – Animal drawing assignment/Egg Homework Drawings and Museum of Natural History Drawings

Introduction to Color

Exercise: Still Life Drawing: Composition, structure and texture – From a still life, select four different compositions to work on figure/ground compositions. Divide an 18x24" sheet of paper into four equal sections; these are to be fully used – the background should be as important as the objects being drawn. These are quick 20 minute works to be done in colored pencil.

Homework: Handout on Anatomy - Draw a study of (1) eyes (2) nose (3) mouth in your sketchbook. Draw a seated full figure. Draw a standing full figure. These are to be done in your sketchbook as quick studies to prepare you for your life drawing experience.

Draw as many as you can, pay special attention to proportion

MARCH 20: - Class Eight

REAPPLICATION FORMS DISTRIBUTED

½ Hour Critique – Hand/Gesture Drawings

Introduction to Proportion of the figure, and handout on Anatomy.

Life Model – Students will draw a series of gesture drawings as warm up exercises and then draw longer sustained poses.

Homework: Draw a self- portrait in colored pencil looking at you in the mirror. Because colored pencil drawings require more time, the drawings will be drawn on 18"x24" white paper 10"x 12" in size which will create a matt or frame out of the remaining paper.

Note: Because you have clean, white borders, surrounding your drawings, the borders will act as a matt in presenting your work. Try to keep them clean. Remember to think about your personality. Use your attributes to create an interesting drawing. If you have a sense of humor; be funny. If you like wild colors and patterns use them. This is an expression of YOU. Have some fun. Pay attention to proportions, shadows and integrate your personality.

MARCH 27: - Class Nine -

SPEAKER – YU JI

(CAL-STATE LONG BEACH PROFESSOR)

½ Hour Critique – Life Drawing Poses (the best ½ hour or hour pose – your choice)

Life Model – SLIDE LECTURE AND DRAWING DEMONSTRATION.

The focus will be on proportion and accuracy in replicating human form with specific emphasis on proportion of the head.

Homework: Draw 4 foreshortened quick views of a reclining figure in your sketchbook focusing on proportion– 2 Head to toe – 2 Toe to head. #2 – Finish your self- portrait drawings, Preliminary Critique, April 17 (Class 11).

APRIL 03: - SPRING BREAK - NO CLASSES

APRIL 10: - Class Ten - FIELD TRIP – GEFFEN MUSEUM – LITTLE TOKYO 11: 00 am – 3:00 PM – MEET AT THE MUSEUM – DO NOT GO TO USC

Students please bring drawing sketchbooks, pencils, erasers, colored pencils – (put these in a baggie or small pencil holder – Please DO NOT bring bins and large portfolio and tablet with you.) Remember to pack a lunch and put your name on it.

Homework: TBA from museum studies

APRIL 17 - Class Eleven:

½ Hour Critique – Self- Portrait Colored Pencil Drawings – Final Critique and Museum Drawings

Exercise: Life Model or Portrait Drawings– 18”x24” drawing in charcoal Students will pair up with one another to draw large-scale portrait drawings. Begin drawing in vine charcoal and continue in charcoal pencil/compressed charcoal. You may use erasure formal if you choose to or a combination of various techniques.

Homework: Finish your Colored Pencil Drawings. Finish ALL other drawings to be added to your portfolios. Sometimes just another 5 minutes of additional time can change a so-so drawing to a complete work.

APRIL 24 – Class Twelve: FINAL DAY OF CLASS

FINAL CRITIQUE: Self – Portraits, Student Portraits and your choice – Best drawing from Life Model class.

Exercise: Finish drawings from last class.

Individual Portfolio Review and selection of work(s) for the Ryman Art Exhibition at the African American Museum

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