

INSTRUCTOR: CATHY STONE

SUNDAY, 1:00 – 4:30

EMAIL:cathy@cathystone.com

COURSE DESCRIPTION.

Foundation; studio class in drawing and composition will acquaint the student with the basic formal elements of drawing: shape, form, line and space. The DESIGN ELEMENTS; line, shape, texture, value, space and color: DESIGN PRINCIPLES: unity, variety, balance, emphasis/focal point, and DESIGN DEVICES: size, placement, and rhythm will be defined and addressed. Various methods, techniques and approaches to drawing and composition 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 selection 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 it is compositionally working, what elements are being addressed, how does the work make one feel. The critique offers an 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. Create original works of art intentionally composed using the fundamental principles, and elements of art and design.
3. Discover, analyze, and initiate various forms of critical response to drawing.
4. Demonstrate through drawing, critique, and or written assignments, an understanding of the discipline to the wider field of all the arts.
5. Integrate an understanding of the cultural contributions of a variety of artists.

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:

February 5 - Class 1: ORIENTATION - CONTOUR DRAWING

Introduction to Ryman Program – Introduction to Otis.

Assignment: Blind Contour Drawing

Exercise: Blind Contour Drawing. Students will demonstrate their ability to make blind contour drawings by drawing 4 drawings of their hands, 2 palm up; 2 palm down. (NO LOOKING). Select an object(s); pair of shoes, boots with laces, something with a lot of detail and make a blind contour, still life drawing, on 18"x24" paper (from your Tablet). The drawing should utilize the whole paper, should be large scale, including plenty of detail/line. If you get lost, just start where you think you left off and keep going.

NOTE: TODAY; PUT YOUR NAME ON YOUR PORTFOLIO, DRAWING BIN, SKETCHBOOK AND TABLET. (Everyone has exactly the same materials.)

February 12 - Class 2: SIGHTING/MEASURING - Chiaroscuro Handout

Exercise: Still Life Drawing – Basic Geometric Forms – Students will learn to site and measure objects in a variety of ways to establish scale, perspective and proportion. Light theory will be introduced and discussed .

1/2 Hour Critique - BRING YOUR FINISHED CONTOUR DRAWING TO CLASS FOR CRITIQUE

Homework: In your sketchbook; for each pencil in your box, make a 1" x 10" rectangle, divided into 10, 1" squares. Make one rectangle for each different pencil in your drawing bin. Beginning on the left, use each pencil in your drawing bin to create a "value chart", from the very lightest to the very darkest value possible for each pencil.

Homework: In your sketchbook, using pencil and a single light source, draw TWO SEPARATE DRAWINGS, of two eggs. (Use real eggs on a white surface so you can see the multiple shadows cast/reflected; pay close 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 (composition). You can draw them 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).

February 19 - Class 3:- EGG DRAWING Handout: Perspective

1/2 Hour Critique – Contour Drawing

Exercise: Egg and Rice Drawing – Students will make a few thumbnail sketches of the eggs and rice to explore compositional possibilities. Select the composition that is the most dynamic. (Remember that you can use your paper horizontally or vertically to make your composition “interesting”.) After selecting your composition, sketch in your entire composition in a #2 pencil, LIGHTLY, so that if you need to move things around, you won’t have any ghost marks on the page. When your composition is sketched in entirety, begin to address the drawing as a whole. Don’t start moving across the drawing from left to right or top to bottom; “bring up” the drawing as an overall work. Pay close attention to light and dark, establishing the whitest white and the darkest dark in your composition to develop a range in value. Note: the eggs, rice and paper are three different textures and three different whites. If you need to, practice in your sketchbook briefly in how to address these textural attributes. The rice is like thinking about leaves on a tree, you can indicate mass and shadow with texture added.

Homework: One Point Perspective: In your sketchbook, using pencil; draw a hallway in your home using one point perspective. Remember to include all of the doors, doorways, windows, etc. to make your drawing interesting.

February 26 – Class 4: SKULL /BONE DRAWINGS - Handout on Human Proportion

Exercise: Texture Drawings - Lesson in Value; emphasis on composition, value and texture. Students will use PENCIL (B 4/6) to create a drawing with a border that emphasizes an aspect of the texture that challenges the viewer's perception. The drawing will be located on an 18"x 24" piece of drawing paper. You will need to use your ruler and math skills to determine your border. It is more important that the size is correct and all of the edges straight than if it is smack dab in the middle of the page (we can always crop the drawing).

After considering composition, making several thumbnail sketches in your sketchbook, students will proceed selecting the drawing that is the most UNUSUAL drawing.

NOTE: You may use a #2 pencil for layout and initial sketches and then change to your heavier pencils.

Homework: Create a series of studies in your sketchbook of your eyes, nose and mouth. You should be looking in a mirror and utilizing a light source to accentuate shadows. Make 3 separate drawings; in pencil, one on each page, life size. Make a separate, self-portrait study on a half-sheet of 18x24” paper, also in graphite.

March 5 - Class 5: SKULL/BONE DRAWINGS (day two)

Class Six will be utilized to complete the texture drawings from Class Four (See Above)

NOTE: 2 week homework assignment. Bring to class for critique on March 15 – finished.

Homework: Draw a self- portrait in charcoal. On 18x24” paper, begin by sketching with “vine” charcoal to lay out your entire drawing (including neck/collar/shoulders. After checking on Proportion, utilize the charcoal to indicate light and shadows with vine charcoal. Working larger is actually easier, you can get more detail easier if the drawing is at least life size. After you have negotiated these issues, switch to regular /more dense charcoal to finish your drawing. (If you don’t use something other than vine charcoal, your drawing will disappear because it is so light and temporary.) Put a cover sheet of paper over your drawing to protect it and the other paper in your tablet until it is sprayed with fixative at school

March 12 – Class 6: COLORED PENCIL PORTRAIT DRAWING (MODEL)

Exercise: Portrait Drawing - Colored Pencil. Make a series of thumbnail sketches to explore composition. Show me your drawing BEFORE you begin so that we can discuss your compositional choice. Use a light colored pencil to begin your drawing.

Begin sketching in a light colored color pencil; finish ENTIRE sketch before beginning to add full color; this way you can correct proportion as you develop your drawing.

Homework: Draw a seated 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 19 – Class 7:

Daylight Savings Time

CHARCOAL PORTRAIT DRAWINGS

Exercise: Portrait Drawing. Students will draw large (18x24”), spontaneous portraits of each other from observation. Begin drawing in vine charcoal and continue in charcoal pencil/compressed charcoal. You may choose erasure drawing if you choose to, paying close attention to proportion and value/texture. These drawings are to be done in a quick gesture style to embrace spontaneity and to hopefully capture the essence of the subject being drawn.

March 26 - Class 8 :LACMA - FIELD TRIP DAY, (Robin will sub) BRING COLORED PENCILS, #2 PENCIL/ERASER/PENCIL SHARPENER AND YOUR SKETCHBOOK – NO LARGE DRAWING TABLETS/DRAWING BOARDS /SUPPLY BINS.

Exercise: In your sketchbook draw a portrait of one of the sculptures in the Ahmanson Building. Use colored pencils (no black or brown) start with a light color; draw softly and add compliments or primary colors to create shadows. TAKE A PICTURE TO USE FOR YOUR HOMEWORK.

Homework: Draw and refine your portrait from the museum. Use your photo to help with shadows/details. This is a separate drawing; use a half sheet of your 18x24” paper for your drawing. Make sure the orientation is “portrait”, vertical. Pay special attention to light and shadow.

April 2 – Class 9: SPEAKER TBA-LECTURE DEMONSTRATION (Model)

1/2 Hour Critique – Portrait Drawings - Note: Daylight savings time, turn clocks back 1 hour

Exercise: Portrait Drawings – Students will follow artist in a demonstration of how to draw a portrait. Each student should be prepared with sketchbook in hand and pencil or sharpened vine charcoal to emulate the demonstration.

Homework: LONG TERM ASSIGNMENT: Draw a self- portrait in colored pencil looking at yourself in the mirror. Because colored pencil drawings require more time, the drawings will be drawn on 18"x24" white paper 12"x 14" 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. Do Not cut off the top of your head. Do not use brown and black for shadows, experiment with combinations of color to create warm/rich shadows.

NOTE: THIS COLORED PENCIL PORTRAIT IS YOUR FINAL FOR THE CLASS. DUE LAST DAY OF CLASS – December 4.

April 9 - Class 10: (MODEL) BRING COLORED PENCIL DRAWINGS TO CLASS

1/2 Hour Critique: Portrait Drawings; Preliminary check on Colored Pencil Portrait Drawings

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

Homework: Work on Colored Pencil, Self-Portraits

April 16 – NO CLASSES – SPRING BREAK

April 23 - Class 11: BRING COLORED PENCIL PORTRAITS TO CLASS/CRITIQUE (MODEL)

1/2 Hour Critique - Life Drawing Poses (the best 1/2 hour or hour pose - your choice)
Life Model - Students will draw quick gesture and long term poses utilizing the figure. The focus will be on proportion and accuracy in replicating human form with specific emphasis on proportion of the figure.

Homework: Finish your Colored Pencil Drawings FOR FINAL CRITIQUE. 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. Select your best life drawing(s) to put in your portfolio.

April 30 - Class 12: FINAL DAY OF CLASS - INDIVIDUAL PORTFOLIO REVIEW
NOTE; STUDENTS WILL DRAW EACH OTHER ; STUDENT CHOICE FOR MATERIALS

FINAL CRITIQUE: Colored Pencil Self- Portraits and your choice - Best drawing from Life Model class.

Exercise: Model. Focus on proportion and light.

RYMAN ARTS OFFICE (Monday – Friday) (213) 629-ARTS(2787)

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