

Ryman Arts - Intermediate Drawing & Painting

Fall 2024 – Cal. State Fullerton Campus, D Building – Room 160

Semester Dates: 8/24/2024 – 11/23/2024

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Meeting Times: Saturday Morning Class: 9:00 AM – 12:30 PM

Saturday Afternoon Class: 1:00 PM – 4:30 PM

COURSE DESCRIPTION

After completing Beginning Drawing, you now understand drawing fundamentals, composition, and an introduction to figure drawing. Intermediate Drawing will build off everything you have learned thus far and introduce watercolor to manipulate color in still life, figure drawing, and portraiture. Reference this syllabus weekly for assignments and due dates.

COURSE HOMEWORK

All weekly homework assignments outlined in the Course Structure below should be completed by the assigned due date to avoid falling behind during the semester. Your completion of homework and classwork, attendance and punctuality, and contribution to the class and critiques will be factored into your advancement into Advanced Painting. If you are absent and cannot receive a handout in class, refer to the assignment in the Course Structure below and work on the assignment so that you do not fall behind (saying “I was absent and did not know” **is not** an excuse). Along with printed handouts, I will also email them to you, so check your email. Homework assignments must be brought to class every in-class meeting. For multiple week assignments, we will have critiques in between.

HEALTH AND SAFETY

Many art materials are potentially dangerous. Many of the materials which you have access to at home may also be harmful with repeated or prolonged overexposure. Care must be taken to avoid misuse. For your own good health, please read all labels and exercise good judgment. Be sure not to inhale charcoal or pastel powder by blowing the material into the air. **Spray adhesives and spray fixatives are discouraged. If ever used after the course is finished, they should be sprayed outdoors while allowing time to off-gas** at least 300 feet from all buildings and air intake systems, with care to protect walkways and furniture.

ART HISTORICAL PERIODS & CHARACTERISTICS

B.C. – Before Christ, A.D. – Anno Domini (In the year of the Lord)

- **Stone Age (30,000 B.C. – 2500 B.C.)** - Cave painting, fertility goddesses, megalithic structures
- **Mesopotamian (3500 B.C. – 539 B.C.)** - Warrior art and narration in stone relief
- **Egyptian (3100 B.C. – 30 B.C.)** - Art with an afterlife focus: pyramids and tomb painting
- **Greek and Hellenistic (850 B.C. – 31 B.C.)** - Greek idealism: balance, perfect proportions; architectural orders (Doric, Ionic, Corinthian)
- **Roman (500 B.C. – A.D. 476)** - Roman realism: practical and down to earth; the arch
- **Indian, Chinese, and Japanese (653 B.C. – A.D. 1900)** - Serene, meditative art, and Arts of the Floating World
- **Byzantine and Islamic (A.D. 476 – A.D. 1453)** - Heavenly Byzantine mosaics; Islamic architecture and amazing maze-like design

Art Periods/Movements, Characteristics, & Chief Artists and Major Works

- **Middle Ages (500 – 1400)** - Celtic art, Carolingian Renaissance, Romanesque, Gothic/ Basilica of Saint-Sernin, Durham Cathedral, Notre Dame, Chartres, Cimabue, Duccio, Giotto

- **Early and High Renaissance (1400 – 1550)** - Rebirth of classical culture/ Ghiberti's Doors, Brunelleschi, Donatello, Botticelli, Leonardo, Michelangelo, Raphael
- **Venetian and Northern Renaissance (1430 – 1550)** - The Renaissance spreads northward to France, the Low Countries, Poland, Germany, and England/ Bellini, Giorgione, Titian, Dürer, Bruegel, Bosch, Jan van Eyck, Rogier van der Weyden
- **Mannerism (1527 – 1580)** - Art that breaks the rules; artifice over nature/ Tintoretto, El Greco, Pontormo, Bronzino, Cellini
- **Baroque (1600 – 1750)** - Splendor and flourish for God; art as a weapon in the religious wars/ Reubens, Rembrandt, Caravaggio, Palace of Versailles
- **Neoclassical (1750 – 1850)** - Art that recaptures Greco-Roman grace and grandeur/ David, Ingres, Greuze, Canova, Prud'hon, Bouguereau
- **Romanticism (1780 – 1850)** - The triumph of imagination and individuality/ Caspar Friedrich, Gericault, Delacroix, Turner, Benjamin West
- **Realism (1848 – 1900)** - Celebrating working class and peasants; *en plein air* rustic painting (painting outdoors)/ Corot, Courbet, Daumier, Millet, Eakins, Homer, Sargent
- **Impressionism (1865 – 1885)** - Capturing fleeting effects of natural light/ Monet, Manet, Renoir, Pissarro, Cassatt, Morisot, Degas
- **Post-Impressionism (1885 – 1910)** - A soft revolt against Impressionism/ Van Gogh, Gauguin, Cézanne, Seurat
- **Art Nouveau (1890 – 1905)** – Ornamental style of art characterized by its use of long organic lines employed in architecture, interior design, jewelry, glass design, posters, and illustration/ Klimt, Mucha, Guimard, Horta, Mackintosh, Beardsley
- **Ashcan School (American) (1900 – 1915)** – Known for works portraying scenes of daily life in New York, often in the city's poorer neighborhoods/ Henri, Bellows, Glackens, George Luks, Sloan, Anshutz, Hopper
- **Fauvism and Expressionism (1900 – 1935)** - vivid expressionistic and non-naturalistic use of color that flourished in Paris; emotion distorting form/ Matisse, Kirchner, Kandinsky, Marc
- **Cubism, Futurism, Suprematism, Constructivism, De Stijl (1905 – 1920)** - Pre- and Post-WWI art experiments: new forms to express modern life/ Picasso, Braque, Leger, Boccioni, Severini, Malevich
- **Dada and Surrealism (1917 – 1950)** - Ridiculous art; painting dreams and exploring the unconscious/ Duchamp, Dalí, Ernst, Magritte, de Chirico
- **Abstract Expressionism (the 1940s & 1950s) and Pop Art (1960s)** - Post-World War II: pure abstraction and expression without form; popular art absorbs consumerism/ Gorky, Pollock, de Kooning, Rothko, Warhol, Lichtenstein
- **Magic Realism (1925 – current)** – A style of fiction that paints a realistic view of the modern world while adding magical elements/ Albright, Wyeth, Klimt, Kahlo, Cadmus
- **Postmodernism and Deconstructivism (1970 – current)** - Art without a center and reworking and mixing past styles/ Gerhard Richter, Cindy Sherman, Anselm Kiefer, Frank Gehry, Zaha Hadid
- **Young British Artists (YBAs) (1980 – current)** – A loosely-affiliated group who met in London and participated in two of the most shocking exhibits of the late 20th century: Freeze (1988) & Sensation (1997)/ Hirst, Saville, Emin, Collishaw, Landy, Turk

ART SUPPLIERS FOR YOUR REFERENCE (*All art supplies for this class will be provided. This list is if you wish to purchase any additional art materials for personal use now or in the future.*)

- Websites: www.dickblick.com, www.jerrysartarama.com, www.cheapjoes.com, www.danielsmith.com, Amazon/eBay

Local Art Suppliers:

- Art Supply Warehouse – 6672 Westminster Blvd, Westminster, CA 92683, (714) 891-3626
- Blick Art Materials, 601 N. Placentia Ave, Fullerton, CA 92831, (714) 528-8790
- Laguna Art Supply & Framing – 376 Ocean Ave, Laguna Beach, CA 92651, (949) 494-8867
- Michael’s Arts & Crafts and Hobby Lobby

MATERIALS LIST (provided)

Mesh bag 16” x 21”, containing:

- Strathmore 300 Series Drawing Pad 18 x 24, 70LB – 25 sheets (*drawing paper* in course structure)
- Holbein Artists’ Gouache Primary White 15ML
- Stonehenge Aqua Block, 14 X 20 – 30 Sheets (*watercolor block* in course structure)
- Art Alternatives 10-well Palette
- Pelikan watercolor set
- Prismacolor NuPastel Set of 12
- 2000-10 Golden Taklon Round 2000 Series #10
- 2000-4 Golden Taklon Round 2000 Series #4
- 2070-3/4 Golden Taklon Wash 2070 Series #3/4

Available as needed: Canson paper in felt grey or dark grey (*gray-toned paper* in course structure), newsprint, vine charcoal

MODEL ACKNOWLEDGEMENT

In this class, we will be referencing live nude and costumed models. **No pictures/videos may be taken** of a live model in class! Please keep this in mind if you are absent.

COURSE STRUCTURE

Week 1, Saturday 8/24/2024 – Introduction & Demo

- Intro, connections, & demo
- The Scarecrow: Jim McKenzie
- **Lecture:** Color Theory & How Color Affects Mood
- Distribute **gray-toned paper** for the homework assignment
- “[How to Draw Hands](#)” on YouTube (stop at 10:20)
- Critique Overview:
 - Sandwich approach
 - You are worthy of expressing your opinion
 - State what needs to improve and *why*: give direction
 - The art is being critiqued, not you!
 - Do not be defensive, be open to suggestions
 - Think of a critique as options being presented to you
 - Thumbnail sketches will help show your thought process
- Review color wheel: primary colors, secondary colors, tertiary colors, and complementary colors
- What’s the difference between colored/toned paper and white paper? Media vs. substrate?

A few pastel artists to look at:

- Edgar Degas
- Henri Matisse
- Mary Cassatt
- Pablo Picasso

- Edouard Manet
- Eugene Delcoix
- Jean-Baptist-Simieion Chardin
- **Homework Assignment 1:** (two weeks) Unique Color Wheel and Hand: Create your own color wheel using only 3 pastel sticks: red (the orange-red one *not* the pink-red one), yellow, and blue (the lighter vibrant blue *not* the dark blue). The color wheel needs to be completed using about half of the paper and then draw a hand on the opposite side (use the same 3 colors in the hand or foot, but you may add black and white). Think outside of the box with your composition and layout. Presentation and cleanliness are key. Keep the drawing clean and/or clean up the paper prior to display in class. Pastel is very smudgy, so you may want to protect it with a sheet of newsprint when you bring it in. I would recommend you draw out the composition *lightly* first with an F/HB graphite pencil, but make sure that the graphite is not visible in the final stages. Materials: Graphite, red, blue, yellow, black, and white **Nupastels** on **gray-toned paper** (provided). Due Saturday 9/7/2024

Week 2, Saturday 8/31/2024 – NO CLASS: Labor Day Weekend

Week 3, Saturday 9/7/2024 – Plein-Air Painting

- Homework Assignment 1 due
- Getting Better Faster: Painting with 80/20 Rule
- Watercolor demo
- **Class Assignment 1:** (one day) Plein-Air/Outdoor Painting: Maintain a focal point and movement within your composition. Begin with a light graphite drawing then overlay your watercolor. You will need to add a creature/character/person from your imagination into the composition. Do not forget to add the proper light source and cast shadows to unify the entire composition. Materials: **Watercolor** on the **watercolor block**

A few watercolor artists to look at:

- Albrecht Dürer
- Has Hoffmann
- Honore Daumier
- John Singer Sargent
- John Whalley
- Mary Cassatt
- Paul Cezanne
- Tony Couch
- William Callow
- Winslow Homer
- **Homework:** (one week) Finalize the character and composition of the painting you began in class today using the same materials used in class. Due Saturday 9/14/2024

Week 4, Saturday 9/14/2024 – Figure Basics + Gesture (Nude Model)

Model Session 1 (Nude Model)

- Class Assignment 1 due
- Critique:
 - List 5 things you like/love about your piece.
 - 2 things you wish you could change, redo, fix, do differently.
 - Talk about narrative behind your piece/the character – did it turn out how you intended?
- How to Draw Gesture
- **Lecture:** Figure Basics: Overview of the Seven Stages of Development in figure: 1. Gestural line 2. Three main body masses (head, torso, pelvis) -box, cylinder, or oval forms 3. Skeletal structure - ball (joint)

& line (bone) 4. Proportions & unit of measure 5. Cylinder/box structures of limbs 6. Muscular structure 7. Humanization of the figure

- Distribute (*optional*) **gray-toned paper** for the homework assignment
- Gesture: A rapid execution of form that captures an overall action or movement, a gesture is a quick spontaneous representation of the “appearance of the essence” in its general attitude of expression
- **Gestures:** Five 1-minute (5 mins), Five 2-minute (10 mins), two 5-minute (10 mins) = 25 minutes with **Charcoal** on **newsprint**
- **Class Assignment 2:** (one day) Application of Figure Basics: Materials: **Graphite** or **Colored Pencils** on **drawing paper**
- **Homework Assignment 2:** (three weeks) Expressionistic Self Portraits from life. Watch the Portrait Structure video and take notes. After taking notes, draw a self-portrait from life in a mirror using one light source. This technique will be with pastel, watercolor, or a combination of both. You need spend at least 10.5 hours on this portrait. Consider wearing an interesting hat/necklace/earrings/costume (glasses ok, no sunglasses). You must capture an expression with your facial features and place yourself in a unique environment. The portrait needs to be a bust (head, neck, and partial shoulder) close to life-size. Materials: **Watercolor** on the **watercolor block** or **Nupastels** on **drawing paper** or **gray-toned paper**. Due Saturday 10/5/2024

Week 5, Saturday 9/21//2024 – Student Portraits

Students modeling for each other

- Critique Homework Assignment 2 – The structure of the portrait must be completed
- **Class Assignment 3:** (one day) Student Portraits of your peers: Draw a bust (head, neck, and shoulders) while exploring the use of gesture and built-up form. Materials: **Nupastels** on **drawing paper**
- **Homework:** Continue Homework Assignment 2

Week 6, Saturday 9/28/2024 – Intro to fabric

- **Lecture:** Types of Folds in Fabric
- Seven Ways to Paint Drapery Like the Masters: Cesar Santos
- **Class Assignment 4:** (one day) Fabric Watercolor Painting: Learn how to render various folds in fabric three-dimensionally in color. Build up layers of pastel to create depth and match color. Materials: **Watercolor** on the **watercolor block**
- **Homework:** Continue Homework Assignment 2

Week 7, Saturday 10/5/2024 – Mapping Value + Gesture

Model Session 2 (Nude Model)

- Homework Assignment 2 due
- Distribute **gray-toned paper** for classwork assignment
- **Class Assignment 5:** (one day) Generalizing shapes to capture proportions and “map” out areas of the figure while working with a limited color palette. Learn how to give volume and weight to a figure in pastel. Materials: Graphite & **Nupastels** on **gray-toned paper**
- **Homework Assignment 3:** (three weeks) Observational Interior with Character: Create an *interior* of a room that you are in, draw from life (ex. bedroom, kitchen, classroom, or your favorite place to be), and add a unique being (a creature, alien, animal, or a person made up from your head) into the composition. Think outside of the box! Consider how mood and emotion can play a role in this piece. Spend at least 10.5 hours on this piece. Materials: **Watercolor** on the **watercolor block** (*you may add details with ink/pen or colored pencil*). Due Saturday 10/26/2024

Week 8, Saturday 10/12/2024 – NO IN-CLASS MEETING: Field Trip Day – Norton Simon Museum

- Museum Trip: 12:00 PM – 3:00 PM. Bus leaves CSUF at 10:30 a.m.

- **Homework:** Continue Homework Assignment 3

Week 9, Saturday 10/19/2024 – NO IN-CLASS MEETING: College Prep Weekend

- **Homework:** Continue Homework Assignment 3

Week 10, Saturday 10/26/2024 – Direct Watercolor Figure Painting

Model Session 3 (Nude Model)

- Homework Assignment 3 due
- Discuss Class Assignment 7 in advance to determine desired medium
- **Class Assignment 6:** (one day) Figurative painting with no preliminary sketch. Materials: **Watercolor** on the **watercolor block**
- **Homework Assignment 4:** (two weeks) Shoe Activation: Select two shoes (one left shoe and one right shoe of the same size but different types of shoes) and complete a painting that deals with warm/cool colors, composition, positive/negative space, balance, and complementary colors. In your negative space, experiment with different textures and techniques by activating watercolor. Experiment with techniques such as adding salt, blowing with a straw, splatter or spray, white crayon or wax, bleeding, dry brush (scumbling), washes, stamping...etc. These three links may help <http://www.johnlovett.com/techniq.htm> and <http://www.pinterest.com/primitive21/art-watercolor-techniques-ideas/> and **Watercolor Effects**. Once the background is dry, the shoes should also be painted with watercolor. After you build up enough layers of watercolor to make your shoes look three-dimensional, it is optional to add a little pastel or colored pencil to push the details further. Spend 7+ hours on your painting and the research of your design. Materials: **Watercolor**, **Nupastels**, & **materials to activate the background** on the **watercolor block**. Due Saturday 11/9/2024

Week 11, Saturday 11/2/2024 – Costumed Model Day 1 + Gesture

Model Session 4 (Costume Model)

- Critique Homework Assignment 4 – The shoes must be drawn, and the activated background completed
- Distribute (optional) **gray-toned paper** for classwork assignment
- **Gestures:** Five 2-minutes (10 mins) & three 5-minute (15 mins) = 25 minutes with **Any medium** on **newsprint**
- **Class Assignment 7:** (two days) Costume Model: Illustrate how to handle texture as it moves in perspective and with the cross-contour of fabric. Materials: **Any colored media (pastel, watercolor, colored pencil, marker, etc.)** on **any substrate**
- **Homework:** Continue Homework Assignment 4

Week 12, Saturday 11/9/2024 – Costumed Model Day 2 + One-on-one portfolio reviews

Model Session 5 (Costume Model)

- **ALL missing/unfinished work must be submitted today!**
- Homework Assignment 4 due
- Discuss Class Assignment 8 in advance to determine desired fruit
- Day 2 of Class Assignment 7
- **Homework:** Continue and finish Class Assignment 7: Create an Atmosphere for your costumed model. Do some research or come up with an idea for the negative space for the painting we began in class today. The in-class costume model will need to exist within an environment. Consider what the model is dressed in and create a surrounding/environment which compliments or contrasts the situation. This is due next week.

Week 13, Saturday 11/16/2024 – Edible Character + One-on-one portfolio reviews

In class media: on any substrate

- Classwork Assignment 7 due
- Creating Undersea Creatures “Aquaman” Behind the Scenes
- Distribute (*optional*) **gray-toned paper** for classwork assignment
- **Class Assignment 8:** (two days) Design an Edible Character: Bring a fruit/vegetable to reference in class. Design an edible fruit or vegetable by turning it into a living character. While painting, reference the actual fruit’s color, texture, and shape. Give the character context by adding a background. Think about creating depth or atmospheric perspective in your drawing. Include all light and shadow masses to render the three-dimensional form. The best way to envision this is to think of a hobby or occupation for your character (i.e., Doctor, Dentist, Artist, Dancer, Surfer, etc.) and turn your fruit or veggie into that. Materials: **Any colored media** (*pastel, watercolor, colored pencil, marker, etc.*) on **any substrate**. Due Saturday 11/23/2024
- **Homework:** Continue Class Assignment 8

Week 14, Saturday 11/23/2024 – Last day of Class: Edible Character Day + One-on-one portfolio reviews

- Continue and finish Class Assignment 8