

Course Description

Intermediate Drawing & Painting builds on the foundation drawing lessons taught in Foundation Drawing. Students work in charcoal, pastel and watercolor, and further their study of color, anatomy and portraiture. Students should have completed 4-5 exhibition-ready artworks by the end of the semester. The emphasis for this class is on attendance, effort, participation, and willingness to experiment.

Learning Goals

- ❖ To build on fundamental drawing skills through and investigation of specific tools, techniques and concepts.
- ❖ To learn color relationships and their effective use.
- ❖ To learn the fundamentals of using watercolor and chalk pastel techniques.
- ❖ To build on figure study through anatomy and portraiture study.
- ❖ To further develop an understanding of the principles of rendering in light and shadow.
- ❖ To use historical references as inspiration and learning opportunities to develop individual ideas and techniques.
- ❖ To develop problem solving skills and creative solutions.
- ❖ To further develop observational skills and employ them in your artwork.
- ❖ To participate in artwork critiques where students analyze, discuss and write about artworks utilizing the course vocabulary list.
- ❖ To build and develop a portfolio that will be turned in at the conclusion of the semester.

Critiques

Critiques are the way in which artists and designers relate ideas about their work to others and in the process, can more clearly analyze their own work. Critique is a group activity where artwork content, ideas, formal qualities and relationships to contemporary art practices are discussed. Feedback from critiques gives you valuable information that will increase your learning potential and improve your artwork. Here are some basic rules: 1) Always be courteous and respectful of others in a critique. 2) Give honest, thoughtful and constructive feedback. 3) Speak to/about the work and not to/at the maker. 4) Try to differentiate between your taste and your critical evaluation of a work. Although the critique process can seem quite strange and uncomfortable at first, it gets easier the more one practices.

Homework & Sketchbook

Homework assignments are to be completed within the time allotted. Every week we will critique the homework assignment. Please pin your artwork up first thing when you get to class. All homework assignments must have your name and date on them! You will have a sketchbook that should contain all the notes, ideas, sketches and clippings related to this course. Consider your sketchbook to be a record of your experience in this class, like a diary, that contains the information that you've learned as well as person thoughts and artistic expressions.

Attendance

Student attendance is VERY important! Getting to classes on time with all the required tools will enable you to get the most out of this wonderful program. If you know ahead of time that you must miss a class, please let me know and we'll work together to keep you up to date and on track. **IMPORTANT NOTE: Please make sure you understand the attendance policy at Ryman Arts - when in doubt ask me or the Ryman Arts office.**

Art Supplies

Please bring your art supplies from FOUNDATION DRAWING !

For Intermediate you will also receive:

DRAWING PAD 18 x 24

NU PASTEL SET 12

GOUACHE 14ML / PERM. WHITE

MONTVAL W/C BLOCK 15 X 20

PLASTIC W/C PALETTE 9 WELLS

TREKELL GOLDEN TAKLON BRUSHES: ROUND #10, ROUND #4, WASH #3/4

PELIKAN WATERCOLOR SET 12

Available as needed: Newsprint, additional sketch paper, Canson grey paper, vine charcoal, spray fix, class set of pen & ink.

* Remember to wear suitable clothing to class and/or a smock or apron

SCHEDULE

Aug. 25: Class 1 Fullerton – Orientation (shortened class time)

Topic: DRAWING REVIEW: MEASURING & SIGHTING/CONSTRUCTION - VALUE/RENDERING FORM

Student Handouts: Value, Measuring & Sighting Techniques

* Graphite: Review drawing construction techniques using simple still life objects (from observation in the classroom).

* Graphite: Review the use of value

Homework: Identity Still Life

You will create a still life of objects that represent you, someone you know, a well-known high profile person, or an imaginary person. The tradition of still life artworks means that you will use objects to communicate ideas, in this case the objects will represent a person (or animal!). Remember that using good lighting is SUPER important! Try to have a place in your environment that you can leave your objects and lighting undisturbed while completing your homework.

Your drawing must reflect the following qualities:

1. Realistic and correctly constructed - the objects must be drawn as they are seen from observation. Use measuring & sighting methods for accurate rendering of the objects.

2. You must use dry media on a sheet of drawing pad paper - this means pencil, charcoal, pen, colored pencil, pastels etc. NO PAINT.

Sketchbook Homework: Create three STILL LIFE drawings on separate pages of your sketchbook that demonstrate the use of **Plumb & Level**.

Sept. 1: No Class

Work on homework!!

Sept. 8: Class 2

HOMEWORK CRITIQUE: Identity Still Life

Topic: STILL LIFE (Day ONE of a 2 day still life set up) WATERCOLOR PAINTING in NEUTRALS

Student Handouts: Color Wheel, Watercolor Texture Techniques

Topic #1: WATERCOLOR & COLOR WHEEL

* Demonstration on watercolor tools and techniques.

* Discuss color wheel and mixing colors to create secondary, tertiary colors and neutrals.

* Begin color wheel in preparation for homework.

Topic #2: NEUTRAL PALETTE

* Draw the still life with graphite using gesture and measuring & sighting techniques (from observation in the classroom) on a 15" x 20" sheet of watercolor paper.

* Begin watercolor painting using a neutral palette.

Homework #1: Watercolor Color Wheel-Neutrals-Gradations

1. STUDY the Student Handouts on **Value** and the **Color Wheel**.

2. Orientate a sheet of 15" x 20" watercolor paper horizontally - On the left half of the paper create a color wheel with 12 colors. Below the color wheel, make small value strips making a continuous gradation from full saturation to lightest wash value for EACH color on the wheel. On the right side of your watercolor paper make 6 neutral color combinations. For EACH neutral color create a 4" +/- continuous gradation value strip.

Homework #2: Plumb & Level Still Life Grid (Watercolor Glazing & Texture)

1. Look at the handout on **Watercolor Texture Techniques** - this will give you some ideas about how to create a variety of effects with watercolor (and have fun!). Don't forget to look at the student examples in the handout too - this will give you some inspiration and ideas.

3. Set up a minimum of 8 objects with a variety of heights, widths and depths. Make sure that you have a place where your still life won't be disturbed; you will need to work on this painting for more than ONE day!!!

4. On a single sheet of 15" x 20" watercolor paper measure a 1" border around all sides of your paper and tape a border (use drafting tape NOT masking tape!). If you don't have tape then go ahead and work all the way to the edge of the paper.

5. Using graphite pencil, create a gesture drawing of your still life using Measuring & Sighting techniques focusing on PLUMB & LEVEL lines to find the alignments and relationships of the objects to one another. Make your gesture and plumb & level lines VISIBLE. Check your plumb and level line for accuracy to 'real' vertical and horizontal.

6. Use a ruler to darken the plumb & level lines that you have chosen to use to create the grid. In the grid areas you've created, paint thin (watered down) layers of colors – your choice. I'd like you to use some of the watercolor texture techniques listed in the Watercolor Texture Techniques.

7. To finish your painting you will paint over the grid and use color and values to render the still life objects.

Sketchbook Homework: No sketchbook assignment this week.

Sept. 15: Class 3

HOMEWORK CRITIQUE: Watercolor Color Wheel- Neutrals-Gradations and Plumb & Level Still Life Grid

Topic: STILL LIFE (Day TWO of a 2 day still life set up) WATERCOLOR PAINTING in NEUTRALS

* Complete the watercolor neutral study of classroom still life

Homework: Master Artist Re-creation - Watercolor

1. Choose ONE of the artworks from the master artists list below and create a watercolor painting replica of it on your 15" x 20" pad of watercolor paper. Please print out the image you have used for this assignment and write down the artist's name and title of the artwork.

Andrew Wyeth: Frostbitten, 1962 (or any of his watercolor paintings, NOT figurative)

Giorgio Morandi: Natura Morta

Georgia O'keeffe: Light of Iris, 1924 OR Red Poppy VI, 1928

As an alternative to the artworks above, you may also use any of the artworks on this webpage:

<http://paintwatercolorcreate.blogspot.com/2013/03/happy-spring-watercolor-flowers.html>

Sketchbook Homework: Create THREE drawings of mouths in your sketchbook. They can be your mouth or of another person but these drawing must be from observation.

Sept. 22: Class 4

HOMEWORK CRITIQUE: Master Artist Re-creation - Watercolor

Topic: STILL LIFE (new set up with lots of objects!) WATERCOLOR PAINTING in COLOR

Student Handout: Linear Perspective

* Continue working on measuring & sighting techniques

* Sketch in the still life on the watercolor paper using graphite– fill the page entirely – make it busy and complicated!

* Discuss homework – look at examples of artwork for completing the homework assignment

Homework: World of Shapes & Color

1. STUDY the Student Handout on Linear Perspective (in preparation for next class).

2. Using the drawing you did in class, reduce and refine the drawing to create a 'map' of contour outline **shapes**. Let the image become abstract. Begin painting in the shapes using a full range of VALUES (light to dark), INTENSITY (saturation of color) and NEUTRAL SHIFTS (de-saturation of colors). Think about repeating patterns and balance of value/intensity/neutral color shifts throughout the painting. Also, consider using watercolor texture techniques.

Sketchbook Homework: Create THREE drawings of ears in your sketchbook. These drawing must be from observation.

Sept. 29: Class 5

HOMEWORK CRITIQUE: World of Shapes & Color

Topic: LANDSCAPE & ARCHTECTURE, FORE-MIDDLE-BACKGROUND & ATMOSPHERIC PERSPECTIVE – WATERCOLOR

Student Handout: Repousoir

* Review 1 & 2-point linear perspective as it relates to landscape & architecture

* Discuss how artists use foreground-middleground-background & repousoir to create depth and space

* Discuss compositional balance, especially asymmetry AND discuss patterns/geometric repetitions in architecture.

* Drawing landscape and architecture on the Fullerton campus using graphite and watercolor wash – use slide holders to frame compositions – focus on small, interesting areas of the larger landscape.

* Discuss the homework for next week.

* Discuss the field trip to Make Your Mark in the Park @ Grand Park; expectations? questions? thoughts?

Homework: Three Architectural Landscapes

1. Look up the artists listed below and study the way they use the medium of watercolor (and ink wash).

Tristram Lansdowne (especially his work from 2009 on his website)

Franz Kobell (google his name and go to 'images' – lots to see!)

Gwen John (particularly her watercolors of cats)

Albrecht Durer (google his name + 'watercolor')

2. On a single sheet of your 15" x 20" watercolor paper, and working from observation, create THREE landscape paintings of your everyday environments (school, home, commutes etc.). Think about repousoir and how to create a heightened sense of depth in your scene. You MUST have a building in all three paintings and they must be in either 1pt. or 2 pt. perspective. For example, you could do two paintings in 2 pt. and one in 1pt. perspective, or you could do two paintings in 1 pt. and one in 2pt. perspective.

Sketchbook Homework: Make a TWO-POINT perspective sketch of a room in your home.

Oct. 6: NO CLASS !!

Oct. 7 SUNDAY: Class 6 Make Your Mark in the Park – field trip to Grand Park

This will be a super fun day! Students will be assigned to a booth, engaging with the public, showing them how to use a variety of materials and inspiring them to create! Students will most likely be working with a different teacher and exploring new ways of working. Even though you'll be doing different activities than what we've been working on in class, you still

have homework!! We'll have talked about this week's homework already last week - follow the directions below but don't hesitate to ask questions if you need clarification.

Homework: Imaginary Landscape

1. Study the watercolor landscapes of artist Charles Burchfield (he's easy to find online). Start brainstorming ideas about your imaginary landscape in your sketchbook. Your imaginary landscapes must use atmospheric perspective and have VERY clear foreground-middleground-background elements.
2. Once you've decided on your landscape composition, lightly draw it onto a sheet of 15" x 20" watercolor paper.
3. Finish your artwork with watercolor (also consider using the texture techniques we've learned). Anything goes except that you must clearly show: Foreground-Middleground-Background and Atmospheric Perspective!

Sketchbook Homework: Imaginary landscape brainstorming sketches.

Oct. 13: Class 7 (model)

HOMEWORK CRITIQUE: Three Architectural Landscapes and Imaginary Landscape

Topic: PORTRAITURE - WATERCOLOR

Student Handout: Portraiture

- * Lecture & demo on proportions, contours and planes of the head
- * Work from live model using watercolor
- * Discuss the two-week portrait project

Homework: Turnaround Portrait

1. Find someone who can pose multiple times - you won't be working from photos!
2. Do some brainstorming quick drawings in your sketchbook to work out your composition. After you're confident about how you'll organize your subject's heads on your paper, begin drawing **lightly** on the watercolor paper (if you draw too darkly it'll be more difficult to erase and adjust your drawing).
3. You will bring your drawing to the next class for an 'in-progress' critique. If you feel confident about your artwork and you have enough time to devote to it this week then start painting and bring it to class but you do not need to finish).

*This is a 2-week homework assignment and you WILL need all the time you can reserve for it!!

Sketchbook Homework: Create THREE drawings of noses in your sketchbook. These drawing must be from observation.

Oct. 20: Class 8 (model)

HOMEWORK CRITIQUE: Bring the 'in progress' Turnaround Portrait for comments and feedback.

Topic: PORTRAITURE - PASTELS

- * Demo and introduction to pastels and mixing for skin tones on drawing paper
- * Work from live model using pastels on drawing paper

Homework: Finish the Turnaround Portrait

1. You will finish your portrait by applying all the watercolor techniques we've learned in class. Mix your watercolor paints for realistic skin tones.

Sketchbook Homework: Create SIX drawings of eyes in your sketchbook. They can be your eyes or of others but these drawing must be from observation.

Oct. 27: Class 9 (male model – day 1 of 2-day long pose)

HOMEWORK CRITIQUE: Completed painting of the Turnaround Portrait

Topic: ANATOMY - FULL FIGURE - PASTELS

Student Handout: Anatomy

- * Review of the proportions, anatomy and landmarks of the human figure
- * Warm up gesture drawings in charcoal
- * Day 1 of a long pose using pastels, mixing for skin tones
- * Reminder about College Day, Oct. 28, 10 - 2pm, Otis campus

Homework: Master Artist Re-creation - Pastel

1. Study the following artworks (I will show images of these artworks in class):
 - Mary Cassatt, *The Pink Sash*, pastel, 1898
 - Edgar Degas, *Dancer*, 1880 (The Metropolitan museum of art website)
 - William Mulready, *Study of A Male Nude*, 1859

2. Choose one of the artworks listed above and re-create it using pastels on drawing paper. Try to create an exact replica.

Sketchbook Homework: Create THREE drawings of head and neck positions in your sketchbook. These drawing must be from observation and should have enough detail to give the person likeness.

Oct. 28: Ryman Arts' College Day, Otis Campus

This is not a required class, however, the benefits of participating in this event are MANY! Here are just a couple of the activities you can go to:

- Portfolio reviews with top colleges - them directly about their programs
- Presentations of how to navigate financial aid for college
- How to apply to contests, grants and other opportunities
- Discussion & information panels just for parents

Nov. 3: Class 10 (male model – day 2 of 2-day long pose)

HOMEWORK CRITIQUE: Master Artist Re-creation - Pastel

Topic: ANATOMY - FULL FIGURE – PASTELS

* Day 2 of a long pose

* Discuss the homework assignment

Homework: Wood Branch Composition

1. Study the artwork of Louise Bourgeois
2. Find a wood branch or log that you can set up for a still life.
3. Light the branch or log from one direction. If you use the sun for lighting, remember that it will move! It's better to set up a stable lighting scenario so you can work at all different times of the day (or night).
4. Create THREE drawings of the same object from 3 different angles on a SINGLE sheet of 18" x 24" of toned paper. Consider overlapping of images and use of different scale relationships to create an interesting composition. You will mix your pastels to create a neutral pallet and a full range of values.

Sketchbook Homework: Create THREE full figure (clothed or unclothed) gesture drawings in your sketchbook. These drawing must be from observation.

Nov. 10: Class 11 (female model)

HOMEWORK CRITIQUE: Wood Branch Composition

Topic: ANATOMY - FULL FIGURE – PASTELS**Student Handout: Anatomy – Hands & Feet**

* Introduction to the proportions of the hands and feet

* Warm up gesture drawings & blind contour

* Experimental colored pastel toned background on drawing paper, additive and subtractive process

* Begin student conferences

Homework: Eight Hands Composition

1. STUDY the Student Handout on Anatomy – Hands & Feet.
2. Research images of Leonardo da Vinci and take a good look at how he rendered hands in his artworks. Notice the expressiveness and naturalism of the hands.
3. On the BACK of a sheet of your large drawing paper, write down a poem, phrase or idea that has meaning for you.
4. On the front of the drawing paper, make a series of EIGHT drawings of hands that somehow communicate what you've written on the back. Doing some small sketches in your sketchbook is a REALLY good idea to work out some hand positions and how you'll want to place the hand drawing on the paper BEFORE you start on the final drawing.
5. Mix your pastels for creating realistic skin tones. Not all the hands need to be of the same person so the skin tones should reflect the individual's skin color.

Sketchbook Homework: Create THREE drawings of feet (without shoes). They can be your feet or of others but these drawing must be from observation.

Nov. 17: Class 12 Last Class

HOMEWORK CRITIQUE: Eight Hands

Topic: STILL LIFE - DRAPERY - PASTELS

* Students will work on a still life with drapery in plain and printed fabrics.

* Complete student conferences