

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- ❖ To use historical references as inspiration and learning opportunities to develop individual ideas and techniques.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

CANSON ANGORA WATERCOLOR SET, 14 pans

Available as needed: Watercolor paper, Newsprint, additional sketch paper, Canson grey paper, vine charcoal.

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

SCHEDULE

Jan. 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**.

Feb 1: Class 2

CRITIQUE: Identity Still Life

Topic: STILL LIFE (Day 1 of a 2 day still life set up) WATERCOLOR PAINTING in NEUTRALS

Student Handouts: Color Wheel & Neutrals

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

1. STUDY the Student Handouts on **Value** and the **Color Wheel & Neutrals**.
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. Follow the directions on the **Plumb & Level Still Life Grid** handout (I will email this to you). Remember to start your drawing using gesture lines when using measuring and sighting!

Sketchbook Homework: No sketchbook assignment this week.

Feb. 8: Class 3

CRITIQUE: Watercolor Color Wheel & Neutrals

Plumb & Level Still Life Grid

Topic: STILL LIFE (Day 2 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. I will email images of these artworks.

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

Giorgio Morandi: FIORI

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.

Feb. 15: Class 4

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. Look at the examples of previous student work for the World of Shape & Color (I will email these to you).
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.
3. STUDY the Student Handout on Linear Perspective (in preparation for next class).

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

Feb. 22: Class 5

CRITIQUE: World of Shapes & Color

Topic: LANDSCAPE & ARCHTECTURE– 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.

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 (specifically his work 'Structural Integrity' and 'Archimancy' on his website)
Franz Kobell (google his name + 'watercolor' and go to 'images' – lots to see!)
Gwen John (particularly her watercolors of cats)
Albrecht Durer (google his name + 'watercolor')
2. I will email you examples of the Three Architectural Landscapes. 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.

Feb. 29: Class 6 model Day 1 of 2

CRITIQUE: Architectural Landscapes

Topic: PORTRAITURE - WATERCOLOR

Student Handout: Portraiture

- * Lecture & demo on proportions, contours and planes of the head
- * Work from live model using watercolor - create a value map in neutral brown (we will let this dry then add pastels to finish next week)
- * Discuss the two-week portrait project

Homework: Turnaround/Front-Side-Back Portrait

1. Find someone who can pose multiple times - you won't be working from photos!
2. Study the handout I will email to you about this assignment. 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 to spend time on it!!

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

March 7: Class 7 model (same as previous class) Day 2 of 2

CRITIQUE: Bring the 'in progress' Turnaround/Front-Side-Back Portrait for comments and feedback.

Topic: PORTRAITURE - PASTELS

Student Handout: Color Wheel Worksheet

- * Demo and introduction to pastels and mixing for skin tones
- * Finish the portrait begun last week using watercolor by enhancing it with pastels. Focus on skin tone & details.
- * Discuss the Color Wheel Worksheet homework.

Homework:

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

2. Complete the Color Wheel Worksheet

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.

March 14: Class 8 model, Day 1 of 2-day long pose

*CRITIQUE: Completed painting of the Turnaround/Front-Side-Back Portrait
Color Wheel Worksheet*

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

Homework: Master Artist Re-creation - Pastel

1. Study the following artworks (I will email images of these artists to you):

Mary Cassatt, *The Pink Sash* - Edgar Degas, *Dancer* - Warren Cary, *Hyena* - Karen Margulis, *Landscape*

2. Choose one of the artworks listed above and re-create it using pastels on drawing paper. Try to create an exact replica. You don't have to finish your drawing this week - **bring it to class 'in progress'**

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.

March 21: Class 9 model – day 2 of 2-day long pose

CRITIQUE: 'In Progress' Master Artist Re-creation - Pastel

Topic: ANATOMY - FULL FIGURE – PASTELS

* Day 2 of a long pose

* Discuss the homework assignment

Homework:

1. Finish the pastel master artist re-creation homework and bring to our next class.

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

March 28: Class 10 model

CRITIQUE: Completed drawing of Master Artist Re-creation - Pastel

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: Multiple Hands Composition (Toned Paper optional)

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 SIX to EIGHT drawings of hands that somehow communicate what you've written on the back. BEFORE you start on the final drawing do some small sketches in your sketchbook to work out some hand positions and how you'll want to place the hand drawing on the paper.

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.

April 4: Class 11 Field Trip

Homework: TBD

April 11: Class 12 Last Class

CRITIQUE: Eight Hands

Topic: STILL LIFE - DRAPERY - PASTELS

Handout: Drapery

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

* Complete student conferences