COURSE DESCRIPTION:
Students will build on skills, methods and practices learned in fundamental drawing. Students with further explore a variety of drawing mediums and methodologies. Students will work with charcoal, pastel, color pencil and watercolor. This course aims to develop personal approaches in art making by covering both historical and contemporary art works as it relates to each area of concentration/class assignments. Themes covered in class include color theory, figure, portraiture, anatomy, and landscape. Students will be exposed to art terms and vocabulary to critically analyze and interpret artworks through class critiques. The course will also be supplemented with lectures, slides, demonstrations, and other visual sources.

COURSE OBJECTIVES:
- To expand and gain a deeper understanding of one’s understanding of material investigation and experimentation.
- To further expand and develop drawing skills based on observation
- To deepen one’s understanding of portraiture and human anatomy
- To explore color theory, practices and techniques
- To develop one’s skills in watercolor and pastel
- To develop a vocabulary necessary to critically evaluate and interpret art works.
- To build on figure and portraiture study
- To gain exposure to both classical and contemporary artworks for inspiration and reference
- To build a portfolio that will include 4-5 exhibition ready artworks.

Requirements:
You are required to attend all classes, complete all assignments and participate in class critiques. You must come to class on time and be prepared to work. All cell phones must be on silent while in the studio. Students will keep a sketchbook and bring to each class. Students are responsible for their own area and must keep it clean before leaving class.

Assignments/Projects & Critiques:
Drawing outside of class is a requirement for this course. Students should expect to spend four to six hours outside of class on their drawings. All projects must be finished and presented at the beginning of the class on the due date. Participation in-group discussions are mandatory.
Sketchbook:
Maintain a sketchbook (7”X10” or larger)
A sketchbook is a useful tool in mark making and working out ideas in relationship to formal considerations (theories of design and composition, discussion/exercises done in class). Sketchbook assignments will be assigned each week. The sketchbook will be used as an active tool to help you plan and to make visual sketches/studies for larger drawings.

Portfolio:
Keep all drawings. Do not roll up or fold drawings you intend to turn in. Make sure your name and date is clearly written on the back of each of your drawings.
There will be a Final one on one review of portfolios.

MATERIALS:
Portfolio (23” X 31”)
Drawing Board (20”X26”)
Sketchbook (7”X10” or larger)
Charcoal pencils (hard, medium, soft)
Graphite pencils (HB)
Erasers (kneaded and hard)
NU Pastel set 12
Prismacolor set
Plastic Watercolor palette (9 well)
Canson Angora Watercolor set, 14 pans
Trekell Golden Taklon Brushes: round #10, round #4, wash #3/4
White gouache

Classes will have available as needed:
- Soft Vine charcoal
- Newsprint
- Grey Canson (2 sheets of light grey, 1 sheet of dark grey per student available)
- Watercolor paper
- Drawing paper (yellow Canson or individual sheets taken from drawing pads)
Week 1: 2/2 - Orientation
Syllabus review, Introduction and demonstrate materials
Review sighting techniques, elements of composition and color wheel
Discuss basic concepts of color. Watercolor demonstration: tools and techniques
Introduction to color theory- warm, cool, dark/light, primary, secondary and complimentary. Mix and create color charts focusing on gradients of light to dark. Study handouts on color and value. Introduce and discuss color field painting, artists Frank Stella, Ed Moses, Mark Rothko and Josef Albers.
In class: work from still life
Homework: Project#1 Monochromatic Still Life (Watercolor)- Using a direct light source set up 3 objects. One object must be organic (plant, flower, fruit or vegetable etc) create a monochromatic watercolor using 15-20 values of one color on watercolor block.

Week 2: 2/9
In class critique monochromatic drawing
In class: Continue still life painting started 2/3
Continue with watercolor techniques such as glazing, washes and layering methods. Lecture, slides and discussion on surrealism, juxtaposition, assemblage, object as metaphor or symbolism, found object, Frida Kahlo, Dorthea Tanning, Joseph Cornell and Bruce Conner.
In class: continue working with still life
Homework: Choose one of the surrealist artists discussed in class as inspiration and create a shadow box (Joseph Cornell) using at least 5 objects. Project #2- Narrative Still Life Drawing-The Real and The Imagined- Shadow Box/Sculpture

Objects:
- One reflective object
- One man made object
- One organic form
- One object you have altered in some way
- One object must be fabric

Questions to consider: Why did you choose these objects? Layer your objects. Does it provoke an emotional response? Consider placement and composition. Does this arrangement make for an interesting drawing? What is your intention behind this arrangement? What mood is created? Try to avoid a literal interpretation of these objects. How did you incorporate a surrealist approach in your composition? Think about pushing the viewer’s preconceived perceptions of reality. What story are you telling that lies between fiction and non fiction, between the real and the imagined? What elements of composition are in your arrangement? Answer these questions in your sketchbook. Before deciding on your final composition create 4 thumbnail sketches in your sketchbook. Bring your finished shadow box on 2/16. Bring watercolor block, watercolor and colored pencils.
Class 3: 2/16
In class: Critique still life painting and Project #2 sculptural shadow boxes. Students will begin to create and enlarge their chosen thumbnail sketch and will use their shadow box as a still life. You will render your still life in watercolor. 
Homework: #1 Using a direct light source set up your shadow box and complete narrative still life drawing. Focus on capturing as much detail as possible. Pay attention to the different tactile qualities in materials. #2 Choose an area of your shadow box and do a detail watercolor painting of it.

Class 4: 2/23
In class: Critique Project #3 Narrative Still Life painting. Watercolor and color pencil demonstration. In class discuss color theory, portraiture and anatomy of the head. Students will pair up (40 min each) and create portraits rendered in watercolor and/or colored pencil. Introduce Project #4 Self-Portrait/mixed media (Refer to hand outs/ due on 3/8) Discuss artists Jenny Saville, Elizabeth Peyton and Lucian Freud Homework: Complete Project #5 Candid Portraits started in class.

Class 5: 3/1
Critique: Project #5 student Candid Portraits in watercolor and colored pencil
In Class: pastel demonstration and work with still life.

Class 6: 3/8
In class: Critique #4 Self Portrait/ Mixed Media influenced by the painting techniques of artists Lucian Freud, Jenny Saville or Elizabeth Peyton. Continue Project #6-working from still life focusing on combining pastel and colored pencil. Discuss artists Mary Cassatt, Claude Monet, and Edgar Degas.
Homework: Project #7- Master Copies (pastel): Choose one of the artworks from the artist listed above (refer to handouts) and recreate it using pastel, (Due 3/29). Complete still life started in class

Class 7: 3/15
Critique Project #6 in class still life
Guest artist Abel Alejandre
Introduce hyperrealism. Discuss Artist Catherine Ruane.
#8: Texture in Nature mixed media (Due 4/5)
In Class: Working outside on the Otis campus and continue to practice techniques to achieve realism emphasizing textural qualities.
Homework: Continue Project 8: Texture in Landscape/ mixed media (Due 4/5)
Project#9 Hyperrealism/Still Life as Self Portrait (Mixed Media) Begin by using your sketchbook and write a list of words that describe you. Write down a minimum of 15 words. Then find 3 objects that best fits this description of you. Think about how you can manipulate objects (you can tear them, rip them, burn, stretch, crack, break etc). Try to avoid a literal interpretation of your objects. Think about how objects perform. How organic forms feel and look. Think about how a dying flower looks and performs in a very different way then a fresh blossom. Create a still life using these objects. Use directional lighting when you decide on a composition (due 4/26).
Class 8: 3/22 Getty Museum Field trip (10:00am-1:00pm)
Please bring sketchbook, drawing pad and graphite for on site observational drawing activity. Homework: 1) One page typed art critique of two chosen artworks (refer to handout for specific format details). 2) Create your own artwork influenced by an artwork in the exhibition (refer to handout)

Homework: Continue working on #9 Hyperrealism/Still Life as Self Portrait drawing in mixed media (Due 4/26) and complete gallery critique and inspired watercolor painting (Due 3/29)

Class 9: 3/29
Critique: gallery art critique and artwork and Project #7 Master Copy in Pastel
In class: work on still life – focus on combining pastel and color pencils
Homework: Complete still life focusing on details. Complete Project #8 Texture in Landscape

Class 10: 4/5
Critique Project #8 Texture in Landscape
Begin Project # 10 Naturalistic portrait painting
Introduce artist Kehinde Wiley
In class continue to work on still life using mixed media.
Homework: Continue Project #9 & #10 Naturalistic portrait painting Due 4/19.

April 12- No class - Spring Break
Homework: Complete Project #9 Still life as Self-Portrait & Project #10

Class 11: 4/19
Critique Project #10 Hybrid Drawing
Intro to figure drawing/ costume
Work with live female model
In class review of anatomy of figure/ review handouts on figure/anatomy
Homework: Continue Project #9.
One on One review

Class 12: 4/26
Critique #9 Still Life as Self Portrait (Hyperrealism)
Demonstrate how to combine materials to achieve texture, contrast, and depth in mixed media.
In class: Work with a live female model (costume/long poses).
One on One portfolio review