

**Spring 2019 –Intermediate Drawing/Intro to Watercolor Syllabus**  
**Ryman Arts**  
**Malaika Latty – mlatty@ryman.org**

The emphasis for this class is on attendance, effort, participation, and willingness to experiment. The aim is to find joy in the work you make. This class will teach you how to better understand color relationships and color mixing with an emphasis on the human figure. We will approach drawing the human figure with empathy for the model, mastering both skill and expression.

**Week 1 (Jan 26<sup>th</sup>):** Watercolor still life with strong composition and color harmony.

- Demonstration on two color wheels (primary palette and dead palette)
- Demonstration on painting with watercolors (wet into wet, dry brush, indirect mixing)
- Review value, color as value, and contrasting color
- Look at Vincent Van Gogh's relationship to Jean Francois Millet and discuss what it is to "study" art.
- Start with four compositions on newsprint from observation. Divide 18"x24" sheets into four quarters, then sketch four composition studies. Choose most successful composition for completing watercolor emphasizing range of value and contrasting colors.

\* **Due Next class:** Choose a painting by an artist who interests you. For homework paint a watercolor from a painting by this artist. Think about Van Gogh's drawings of Millet's paintings. I provided a list of example artists to research as a starting point. Bring in your painting and the original piece (magazine, book, image) you worked from.

**Week 2 (Feb 2<sup>nd</sup>):** Complete watercolor still life emphasizing contrast in color / value.

**Critique homework:** watercolor after artist of choice.

\***Due Next class:** Paint a watercolor still life of 'tools' emphasizing value range and contrast. Fill the page with the composed tools to create an interesting composition. Consider the scale of the tools and how they relate to your hand. Look at Richard Diebenkorn's still life drawings of scissors. You **MUST** mix all the greys using complementary colors. **DO NOT** use black.

**Week 3 (Feb 9<sup>th</sup>):** Pastel Portraits of each other. We will use pastels, grey Canson paper and drawing pad.

Critique homework: watercolor still life of 'tools'

- Students will pair up to model for a 2-week color portrait incorporating the space around the head.
- We review head proportions. (Look at skulls and planar head)

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**Week 3 cont.**

-Demonstration on color mixing, complementary colors. See how to make flesh tones mixing the primary colors or other triads.

\*Due Next Class: Paint a simple and subtly colored self-portrait (or portrait of someone close to you) with mixed media (soft pastels, watercolor, and charcoal pencils) on watercolor paper. Must be from life, not from photos, and include environment. Do not leave the background blank. Include something in the painting that reveals a clue about the person. How do you want to tell a story about the person in the painting? Look at John Currin portraits.

**Week 4 (Feb 16<sup>th</sup>):** Finish pastel portraits on grey Canson. Continue drawing from observation creating a rhythm and strong composition.

\***Critique:** Portrait

\***Due Next Class:** Complete/ Improve portrait using the techniques learned in class

**Week 5 (Feb 23<sup>rd</sup>):** Watercolor: Female Figure long pose. Draw the figure first in pencil first in an environment to make the interior space and scale clear. This will be a three- week pose with naturalistic color in the figure. -Review proportion of the body including the head and sighting lines.

\***Critique: Completed homework portraits**

\***Due Next class:** Draw your favorite place (interior or exterior) from observation clearly understanding the scale of the space and your vantage point. Create a sense of perspective either interior or landscape. Media is your choice. Use color to create depth. Look at Paul Cezanne watercolor landscapes.

**Week 6 (Mar 2<sup>nd</sup>): Continue female nude long pose.**

Figure Drawing with female model, watercolor washes and dry brush.

Demonstration on brush techniques and mixing flesh tones and shadows

-Review proportion of the body including the head and sighting lines.

**Critique of homework:** Favorite place, review perspective

**\*\*Due Mar 30<sup>th</sup>: Draw a full-length self-portrait in mixed media.** You may use paint or any other material of choice. You can use larger paper, canvas, etc. or attach several sheets of canson together. **Bring sketches next week.** Practice proportions. This will be a four-week assignment.

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**Week 7 (Mar 9<sup>th</sup>):** Watercolor: Final Day, Female Figure Long pose.  
Sharing ideas and seeing the process of beginning sketching transform into a realized final product.

Demo on Hands & Feet

Homework: Draw your own hands and feet. Focus on bones and structural planes.

**\*Due Mar 16<sup>th</sup>:** drawings incorporating hands and feet (material of choice).  
Compose a drawing showing your hands and feet in a gesture. (Drawing must show at least one shoe off, practice drawings fingers and toes).

**Week 8 (Mar 16<sup>th</sup>):** Student poses for quick gestures in ink within the studio space. Combine gestures with interior perspective.

Demo on interior space and sighting lines, how to see and draw perspective.

Draw the classroom interior in ink. Mixed media, experimental techniques.

Work on life-size self-portrait. Bring it to class to show progress next week.

**\*Critique:** hands and feet drawing

-Demo in watercolor showing wet into wet, dry brush, washes and glazes.

-Start with lightest colors, using the white of paper as white highlights. The rhythm of watercolor sometimes demands for two paintings at a time.

-We look at and discuss Paul Cezanne's watercolors and trapped light.

**\*Due Next Class:** Show me the first stage of your full-length self-portrait.

**Week 9 (Mar 23<sup>rd</sup>):** Career day! and Continue student gestures in ink within studio space.

-Look at the portraits by Alice Neel, Julie Heffernan, Rembrandt and Velasquez.

What are the artists telling us about the people they paint?

**DUE NEXT CLASS:** Completed Life-Size self-portrait. Incorporate the background. I want to see a complete finished piece, figure/ground relationship is important. Show your knowledge of the portrait, hands, feet, and overall proportion.

**Week 10 (Mar 30<sup>th</sup>): Male nude model (2-week project)**

Draw the male model with Pastel on Canson paper.

**\*Critique: Full-length** mixed-media self-portrait.

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**Week 11 (Apr 6<sup>th</sup>):** Field Trip

**\*Next week bring ALL COMPLETE classwork and homework for final portfolio reviews.**

**Week 12 (Apr 13<sup>th</sup>):** Finish male model with soft pastels using the canson as a value for the shadows. Look at Degas pastels. (completing 2 week pose)

Students will present to me for informal critiques and one on one final review. All students finish up projects and finish long pose figure thinking about texture and finding the approach and tool to translate touch into a visual experience.

**\*Final individual reviews.**

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**List of Artists to Research:**

Jean Francois Millet

Vincent Van Gogh

Edgar Degas (pastels)

Henri de Toulouse Lautrec

Rembrandt (ink drawings)

Georges Seurat (conté drawings)

Franz Hals (brushwork in figure)

John Singer Sargent (watercolors)

Paul Cezanne (watercolors)

Frida Kahlo

Richard Diebenkorn (ink drawings)

Jim Dine (mixed media)

Kathe Kolwitz (drawings/prints)

Alice Neel

Lucian Freud

Jenny Saville

Kara Walker

Nicole Eisenman

William Kentridge

Winslow Homer (watercolors)

John Currin (portraits)