

RYMAN ARTS
SPRING 2021

INTERMEDIATE DRAWING/PAINTING

INSTRUCTOR: CATHY STONE

SATURDAY 1:00 – 4:00 PM

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INTERMEDIATE DRAWING: COURSE DESCRIPTION.

Intermediate Drawing/Painting will reacquaint the art student with the basic formal elements of drawing: shape, form, line and space. The principles (contrast, rhythm, repetition and texture) will be addressed; various methods of composition will be taught. Students will develop various drawing skills utilizing materials, media and techniques in increasingly demanding assignments that challenge each student's creative practice. Exploration and experimentation of the manifestations of drawing will be addressed throughout the semester. Innovative problem solving as well as the development of individual style or means of expression is emphasized.

COURSE OBJECTIVES:

By the conclusion of the semester Students will have learned:

1. To develop one's own drawing facility in terms of practice and process.
2. Concepts of visual elements and its applications.
3. Drawing composition and compositional relationships.
4. How historical practices influence contemporary forms.
5. Mechanical techniques and skills of drawing and painting
6. To cultivate individual attitudes and ideas in art making.
7. To develop and explore a visual vocabulary and to increase the student's powers of observation and expression.

METHODS AND APPROACHES:

Slide/video/demonstration presentations will be used to introduce each project during the semester. These presentations will include both historical and contemporary drawing references to compare and contrast style and technique, analyze and discuss the different approaches and methods in drawings/paintings. Each assignment will be critiqued upon completion. Class critiques are designed to give an opportunity to look at work and reflect on the positive and negative attributes of the work utilizing constructive criticism to be positive and encouraging in the development of process.

METHODS OF EVALUATION:

Calculation of final evaluation will be based on:

In class assignments

Homework

Participation in class discussion

Critiques

CLASS ATTENDANCE:

CLASS ATTENDANCE IS MANDATORY.

ARRIVE TO CLASS ON TIME. Tardiness to class will interrupt class activities.

Late work will be discussed on an individual basis.

SUPPLIES:

Mesh Bag Containing:	16x21"
Strathmore 300 Series Drawing Pad 14x17" 70LB 50SH	14x17"
Holbein Artists' Gouache Primary White 15ML	15 ML
Canson Watercolor Pad 12x18"	30 Sheets
Art Alternatives Palette 10 Well	1 Each
Kohinor Watercolor Wheel Stack Pack 24 Color	24 Piece
Windsor & Newton Soft Vine Charcoal	3 Piece
Trekell Brushes:	
2000-10 Golden Taklon Round 2000 Series #10	
2000- 4 Golden Taklon Round 2000 Series #4	
2070- ¾ Golden Taklon Wash 2070 Series #3/4	
1 Little Spark! Book	

Students also have materials from Foundation to be used in Intermediate Drawing and Painting

TEXT- LIBRARY

Suggested Readings:

Drawing on the Right Side of the Brain: by Betty Edwards

The Natural Way to Drawing: by Kimon Nicolaides

The Art of Drawing: by Bernard Chaet

Louise Bourgeois – Drawings and Observations: by Louise Bourgeois/Lawrence Rinder

Rosemarie Trockel: by Sidra Stich

In The Garden: by Jennifer Bartlett

CLASS OUTLINE: Subject to change at the discretion of the instructor

CLASS 1 – FEBRUARY 6:

INTRODUCTION: Syllabus and Materials Review, Jennifer Bartlett Images from "In the Garden"

DRAWING ASSIGNMENT #1: – LANDSCAPE PROJECT: (Show Student Examples)
Slide Lecture – Investigation of line quality in relationship to organic materials. Jennifer Bartlett, In the Garden – Physical investigation of "Place" and opportunity for variation in media in addressing subject matter – Review and discuss the use of line, value, shape, form, space and time.

Homework: Landscape Project – Measure (with a ruler) 12, 4x4” squares. Collect 4 organic objects: leaf, rock, bark, blade of grass, etc., to use to explore the combination of a variety of media. Begin your drawings of the objects you have selected. Paint the watercolor portion of your drawings.

CLASS 2 – FEBRUARY 13:

PART ONE – CREATE 12 DRAWINGS OF 4 DIFFERENT ORGANIC FORMS IN A VARIETY OF MEDIA – 3 DRAWINGS PER ORGANIC OBJECT: (Continue your homework drawings in class 2)

Directions:

1. Divide your drawing paper into 4x4” squares; totaling 12. You may need to use more than 1 piece of paper. Don’t overlap images. You may use one or more of these images as part of your final Landscape Project.
2. Note: Use a ruler, make an organized presentation.
3. Use watercolor, plus different media, (pencil, charcoal, India ink, Sharpie markers, Ball point pen, etc.) and a variety of techniques (cross hatching, pointillism, contour, etc.), to experiment with each object – total of 12 drawings.
4. Investigate scale. Be creative, you can render objects realistically and they are absolutely beautiful (observation), you can dip leaves and make prints from darker to lighter as they fade (time), use objects as template forms. Use sticks or other objects with ink to draw (line), dip rocks or bark into ink and make patterns (mass), draw back into those patterns to make them look realistic, draw and manipulate shadows as solid forms or linear ones. Have some FUN.

CLASS 3 – FEBRUARY 20:

PART TWO: CREATE SIX DRAWINGS IN A “SERIES” (Show Student Examples)
After investigating and experimenting with your selected organic “objects” you should have an idea of what organic object and media you like to work with and what scale you prefer.

Homework:

1. In your sketchbook, make 5-10 thumbnail sketches experimenting with how you might arrange/organize your work. You can use this opportunity to think about a thematic approach, sampling, drawing images near and far (distance), objects from buds to wilting or dying (time). You can explore “salon style”, a linear narrative, or a grid format to create organization in your “Series”.
2. Choose 1 organic object to investigate in all 6 drawings in your “Series”. Select the media in which you would like to work.

CLASS 4 – FEBRUARY 27:

Students will choose a single object as a “concentration” and work in the classroom investigating your object to the fullest. This assignment requires the production of Four (4) drawings. You will choose the “scale” (size) of your final works based on the media you choose and realistically how much time it will take to produce each work. For example, if you are choosing watercolor, ink and crosshatching; you should make the works smaller because of how long it will take to make the drawings.

The drawings should include the following: 4 watercolor drawings of your choice, based on one organic object. You should choose a concentration in a particular (mixed) media that really works for you in the presentation of your organic object to exemplify a “Series” (works that share a relationship and/or development of a concept).

3. When you display your Landscape Project for critique, you will need to consider how the works interact. Some works may be hung “salon style” and that is what that they require, while other investigations may in fact be presented in a linear narrative or grid format to show unity, progression or time.

Materials: White drawing paper, pencils, charcoal, pens, erasers, water color, Gouache, India ink, etc.

CLASS 5 – MARCH 6: CRITIQUE

Critique: – Landscape Project – Students will present work as discussed in class. Dialogue will include: Definition of what Design Principles and Elements of Art were selection in the creation of the work. The concept of “place” and objects; use and exploration of media, arrangement of work, emotional content.

CLASS 6 – MARCH 13: CAREER PREPARATION WEEK:

Students will attend a minimum of 3 online preparation events over the weekend on their own schedule.

CLASS 7 – MARCH 20:

DRAWING ASSIGNMENT #2 – PORTRAIT/LETTERING/PRODUCT:

Andy Warhol Video (SHOW STUDENT EXAMPLES)

Homework: Portrait/Lettering/Product - After viewing the Warhol video students will continue working on sketches in your sketchbook to work out various possibilities for compositional strategies. Make at least 3 studies.

1. Studies should include a drawing of you. This drawing can be done from a photograph (if you are trying to hold an extreme facial expression) and/or drawn from a mirror for the majority of your portrait. You can reproduce or trace initial drawing to create multiple images.

2. Product of your choosing – think about content and meaning of product and how you can use this combined with your likeness and text to create a unique work.

3. The opportunity to use text provides many possibilities, you can use text to create a pattern, to convey a message, or as a design device utilizing direction, value and

placement to guide the viewer. You may choose to be political, social, humorous; think about your personality, likes/dislikes, the world around you or create your own “world”.

CLASS 8 – MARCH 27

4. Students will decide on a portrait method (from observation/mirror); bring a product and lettering template or sample to begin working on their concept in class. Bring all studies, your “product” object (to be drawn from observation), portrait source (photo or mirror for portrait) and selected lettering (template or freehand) with you to class.

5. After deciding upon your compositional strategy students will sketch their entire drawing (in pencil) to work out placement of all three components: Portrait/Lettering/Product. The subject matter could be presented as 1 drawing/painting or be combined in a diptych format (2 panels, 14x17”) vertical or horizontal, your choice, on two sheets of paper. Note: We will be using liquid media, so be sure to use watercolor paper. You may choose to have a border or to create your composition to extend to all edges. Note: The inclusion of a “Border” holds the art work, especially if you have a patterned background; it also creates a formal presentation of the work(s).

Critique: Students will present their Portrait/Lettering/Product. Students should be prepared to Define the Elements of Art and Principles of Design utilized in their work. They should also be prepared to talk about the conceptual content and idea that informs the work.

APRIL 3 – NO CLASS – SPRING BREAK

Homework: Self- Portrait/Master Drawing - Select “Master” artist for material for next week (on line or Library research). Show images of Artists. Students will select their “Master” artist. The image can be combined with your image in any way that you choose. You can choose an artist to compliment your personality or contrast it. (Please see list below for some artist recommendations.)

CLASS 9 – APRIL 10:

DRAWING ASSIGNMENT # 3 SELF- PORTRAIT/MASTER DRAWING: (SHOW STUDENT EXAMPLES)

Past or Present Day – You Choose - Metamorphosis/Transformation – Psychological Exploration (Picasso, Michaelangelo, Leonarco DaVinci, Velasquez, Caravaggio, Kahlo, Dali, Rousseau, Manet, Monet, Chuck Close, Andy Warhol, Lucian Freud, David Hockney, Kehinde Wiley, Shirin Nishat, Alison Saar, YaYa Kusama, etc. Choose an artist that either compliments or contrasts your personality.

1. Each student will have selected a “Master” artist for this assignment.
2. You will then combine your characteristics (these may be psychological as well as visually obvious) with the master you have selected to create your image. Try to be spontaneous and to react from a gut level point of departure. Embrace extra lines or “mistakes” as part of the history in making your work. These marks can act as a way of capturing time and linking the past with the present through your drawing/painting practice. Follow your own lead. Better to overwork something and destroy it than to be so afraid of screwing it up that you hold back and are

- timid. If you haven't ruined anything, maybe it is time for you to learn what those limits are within yourself and your work.
3. Pay attention. Take in everything. Look at the light on the figure you have chosen, think about a light source for the image of yourself in your drawing. Do you want to glow from behind? Look angelical? Maybe you want to be sinister or visit the dark side of yourself – the creative side in choosing your artist or in the manifestation(s) of yourself.
 4. The drawings can be Mixed Media and incorporate drawing/painting, ink, gouache, collage, etc.,. The master artist chosen should establish a relationship or reflect you, your life, culture, thoughts, and dreams.

Materials: You can use white paper, Ink, Pencil, Charcoal, Gouache, Newsprint, Magazine imagery (Collage) glue, exacto knife, scissors. (Other media/materials may also be used.)

CLASS 11 – APRIL 24 - CRITIQUE

Critique: Students will present their portraits along with a brief written component (2 or 3 paragraphs) discussing the combination of imagery and materials, personal and psychological observations and overall content of work being presented.

CLASS 12 – MAY 1:
Individual End of Semester Reviews

PRINCIPLES OF DESIGN/ELEMENTS OF ART

PRINCIPLES OF DESIGN: The Principles of Design describe the ways that artists use the elements of art in a work of art.

BALANCE: is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

EMPHASIS: is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with together areas. The areas could be different in size, color, texture, shape, etc.

MOVEMENT: is the path the viewer's eye takes through the work or art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the work of art.

PATTERN: is the repeating of an object or symbol all over the work of art.

REPETITION: works with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.

PROPORTION: is the feeling of unity created when all parts (sizes, amounts, or numbers) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

RHYTHM: is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.

VARIETY: is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

UNITY: is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.

ELEMENTS OF ART: The Elements of art are the building blocks used by artists to create a work of art.

LINE: is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.

SHAPE: is a closed line. Shapes can be geometric, like squares and circles; or organic; like free-form or natural shapes. Shapes are flat and can express length and width.

FORMS: are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.

SPACE: IS THE AREA BETWEEN AND AROUND OBJECTS. THE SPACE AROUND OBJECTS IS OFTEN CALLED NEGATIVE SPACE; NEGATIVE SPACE HAS SHAPE. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.

COLOR: is light reflected off of objects. Color has three main characteristics: hue – (the name of the color, such as red, green, blue, etc.) value – (how light or dark it is), and intensity – (how bright or dull it is).

1. White is pure light; black is the absence of light.
2. Primary colors are the only true colors (red, blue and yellow). All other colors are mixes of primary colors.
3. Secondary colors are two primary colors mixed together (green, orange, violet).
4. Intermediate colors, sometimes called tertiary colors, are made by mixing a primary and secondary color together. Some examples of intermediate colors are yellow green, blue green, and blue violet.
5. Complimentary colors are located directly across from each other on the color wheel (an arrangement of colors along a circular diagram to show how they are related to one another). Complementary pairs contrast because they share no common colors. For example, red and green are complements, because green is made of blue and yellow. When complementary colors are mixed together, they neutralize each other to make brown.

TEXTURE: is the surface quality that can be seen and felt. Textures can be rough or smooths, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.