

RYMAN ARTS FOUNDATION OTIS CAMPUS
SPRING - 2019

INSTRUCTOR: CATHY STONE

SUNDAY, 1:00 – 4:30

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COURSE DESCRIPTION.

Foundation; studio class in drawing and composition will acquaint the student with the basic formal elements of drawing: shape, form, line and space. The DESIGN ELEMENTS; line, shape, texture, value, space and color: DESIGN PRINCIPLES: unity, variety, balance, emphasis/focal point, and DESIGN DEVICES: size, placement, and rhythm will be defined and addressed. Various methods, techniques and approaches to drawing and composition will be taught. Students will become familiar with a variety of drawing materials media and techniques. Students will work from observation, making drawings from still life, landscapes, live models, abstraction, and imagination that encourage innovative problem solving.

Students will keep a hardbound sketchbook that will function as a personal journal for keeping both visual and lingual thoughts and ideas. The sketchbook provides the opportunity for the mapping and development of these ideas.

Critiques are held at the conclusion of each assignment (homework and in class assignments) or selection thereof. EVERYONE is required to participate in this process. The purpose of critique is to take pause, to put up work and look at it and to discuss what is there. What formal qualities are being addressed, how it is compositionally working, what elements are being addressed, how does the work make one feel. The critique offers an opportunity to see and understand what everyone in class is doing, appreciate the uniqueness and variety of individual approach to the assignment given and the opportunity to share and model language appropriate to art as a discipline.

To endeavor drawing is to endeavor seeing. One must first learn how to see to learn how to draw. The assignments, both traditional and non-traditional in approach are created with this focus in mind. Drawing skills and techniques provide the opportunity to create the illusion of form in space. We all know that paper is flat. It is capturing the ability to create that illusive state that makes us believe that there is something there that we are after.

COURSE OBJECTIVES:

By the conclusion of the semester Students will have learned to:

1. Understand the drawing process through the study of drawing fundamentals, various working methods, a range of media, and a variety of subject matter areas.
2. Create original works of art intentionally composed using the fundamental principles, and elements of art and design.
3. Discover, analyze, and initiate various forms of critical response to drawing.
4. Demonstrate through drawing, critique, and or written assignments, an understanding of the discipline to the wider field of all the arts.
5. Integrate an understanding of the cultural contributions of a variety of artists.

METHODS AND APPROACHES:

Digital presentations, lectures, demonstrations and handouts will be used to introduce projects during the semester. These presentations will consist of works covering a broad range of cultures, time periods, including old masters' drawings as well as contemporary work to compare and contrast, analyze and discuss the different approaches and methods utilized in drawings. 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 maturation of work.

CLASS OUTLINE:

February 3 - Class 1: ORIENTATION - CONTOUR DRAWING

Introduction to Ryman Program – Introduction to Otis.

Assignment: Blind Contour Drawing

Exercise: Blind Contour Drawing. Students will demonstrate their ability to make blind contour drawings by drawing 4 drawings of their hands, 2 palm up; 2 palm down. (NO LOOKING). Select an object(s); pair of shoes, boots with laces, something with a lot of detail and make a blind contour, still life drawing, on 18"x24" paper (from your Tablet). The drawing should utilize the whole paper, should be large scale, including plenty of detail/line. If you get lost, just start where you think you left off and keep going.

Homework: Finish your blind contour drawings for critique.

NOTE: TODAY; PUT YOUR NAME ON YOUR PORTFOLIO, DRAWING BIN, SKETCHBOOK AND TABLET. (Everyone has exactly the same materials.)

February 10 - Class 2: (SIGHTING/MEASURING) - White-Geometric Shapes

Chiaroscuro Handout

Exercise: Still Life Drawing – Basic Geometric Forms – Students will learn to site and measure objects in a variety of ways to establish scale, perspective and proportion. Light theory will be introduced and discussed .

Critique - BRING YOUR FINISHED CONTOUR DRAWING TO CLASS FOR CRITIQUE

Homework: In your sketchbook; for each pencil in your box, make a 1" x 10" rectangle, divided into 10, 1" squares. Make one rectangle for each different pencil in your drawing bin. Beginning on the left, use each pencil in your drawing bin to create a "value chart"; from the very lightest to the very darkest value possible for each pencil.

February 17 – Class 3: STILL LIFE DRAWING – COLORED PENCIL
DRAWING (PERSPECTIVE) Handout –Perspective

Critique: Sighting/Measuring Drawing

Exercise: Students will create a thumbnail sketch to determine placement for their composition. Then utilizing the sighting/measuring/perspective skills explored last class, students will create a colored pencil drawing. The drawing should consist of two to three objects focusing on color, light and perspective.

Homework: Draw your hallway in pencil, in your sketchbook. Include detail of doors/doorways, windows, furniture, rugs, pictures. Line Only. No shading.

February 24 – Class 4 – DAY TWO – COLORED PENCIL – STILL LIFE
DRAWING.

Exercise: Students will finish the colored pencil drawing from last class. When finishing the drawings, evaluate the contrast and intensity of the drawing to create gravity and a sense of compositional movement.

Homework: Select several organic objects: Oak ball, Rock, Stick, Vine, Leaf, Fruit, Sea shell... Make a series of 4 small charcoal drawings; sketchbook size, that explore the possibility of “variation” .

March 3 – Class 5 – ORGANIC DRAWING SERIES (4) Drawings:

This series is inspired by Jennifer Bartlett and her book entitled “In the Garden”, which has hundreds of inventive multi-media organic drawings based on nature. Your drawings will be based on observational drawing combined with the concept of extending a drawing into a “Series” of works. We will discuss Design Elements and Principles like; rhythm, line, value, focal point...as concepts to begin working out possibilities in how you might best extend your drawing. You will begin by making small drawings in a variety of media to explore what will work best for your particular drawing. You can choose 1 media, mixed media; whatever you think works the best to exemplify your drawings.

You do not have to include the entire object in every drawing, you could choose to focus in on a detail or pattern. Think about composition; how your drawing interacts with the paper, where it sits, empty space versus full space. You could choose a variety of approaches, Ex. From larger to smaller, darker to lighter, 4 different positions, etc. Focus on Value and Texture. Use your imagination and observational skills. And above all; Have Some Fun!

This is a 2 week homework assignment. Don't wait until the last minute to begin.
Due: March 17 – Class 7

March 10 – Class 6- ORGANIC DRAWING PROJECT: Day 2

Students will continue working on this drawing "series", exploring and implementing Design Elements and Principles in the overall design and presentation of the work.

Homework: Finish your Organic Design Project for critique on March 17.

Homework: Create a series of individual graphite (pencil) drawings in your sketchbook of your eyes, nose, and mouth. You should be looking in a mirror with a single light source to accentuate the shadows. Make three separate drawings: 1 eyes, 1 nose, 1 mouth; life size; one per page.

March 17 – Class 7 - CHARCOAL PORTRAIT DRAWINGS - Assembly at beginning of class 30-45 minutes (PROPORTION/VALUE)

Critique: Colored Pencil Still Life and Organic Drawing - 4 Part Series (Homework)

Exercise: Portrait Drawing, Students will draw large (18" x 24"), spontaneous portraits of each other from observation. Begin drawing in vine charcoal and continue in charcoal pencil/compressed charcoal. You may choose erasure drawing if you choose to, paying close attention to proportion and value/texture. These drawings are to be done in a quick gesture style to embrace spontaneity and to hopefully capture the essence of the subject being drawn. Photograph your model before you leave class to use for homework details.

Homework: Finish your charcoal portrait drawing

Homework: Hand Drawing: Practice drawing your hand, including your wrist. Use vine charcoal to begin your sketch and then switch to add conte crayon to flush out the drawing. Draw your hand life size on a half- sheet of your drawing paper, including your wrist/forearm.

March 24 – Class 8 - MUESEUM FIELD TRIP – 11:30 – 2:30 - ALL CLASSES
We will meet at the museum – NOT at Otis. Go directly to the Museum on the bus or on your own. You can stay later if you wish; make plans with your parents if you plan to do so.

Supplies: Bring your small sketchbook; colored pencils, pencil sharpener, eraser and #2 pencil.

March 31 – Class 9 - SKULL /BONE DRAWINGS - (ABSTRACTION/TEXTURE)
Critique: Portrait
Grey Canson Paper

Exercise: Texture Drawings - Lesson in Value; emphasis on composition, value and texture. Students will use vine charcoal, charcoal and conte crayon to create a drawing that emphasizes an aspect of the bone texture that challenges the viewer's perception. The drawing will be an enlargement of a portion of the bone/skull... on a piece of Grey Canson drawing paper. The paper creates “middle” value for the canson paper drawing.

After considering composition, making several thumbnail sketches in your sketchbook, students will proceed selecting the drawing that is the most UNUSUAL drawing.

NOTE: You may use vine charcoal for layout and initial sketches and then change to add charcoal and conte crayon.

Homework: Draw a self- portrait in charcoal. On 18x24” paper, begin by sketching with “vine” charcoal to lay out your entire drawing (including neck/collar/shoulders. After checking on Proportion, utilize the charcoal to indicate light and shadows with vine charcoal. Working larger is actually easier, you can get more detail easier if the drawing is at least life size. After you have negotiated these issues, switch to regular /more dense charcoal to finish your drawing. (If you don’t use something other than vine charcoal, your drawing will disappear because it is so light and temporary.) Put a cover sheet of paper over your drawing to protect it.

April 7 - Class 10 : PORTRAIT MODEL

Exercise: Portrait Drawing Colored Pencil – Students will draw from a Portrait Model in Colored Pencil. Make a series of thumbnail sketches to explore composition (2) Show me your thumbnail sketches (BEFORE) you begin, so that we can discuss your compositional choice. Use a light colored pencil to begin your drawing (30 Finish ENTIRE sketch before beginning to add full color; this way, you can correct proportion as you develop your drawing.

Homework: Finish Portrait Model Drawing and work on your Colored Pencil Portrait.

NOTE: THIS COLORED PENCIL PORTRAIT IS YOUR FINAL FOR THE CLASS: DUE LAST DAY OF CLASS – April 28

Homework: LONG TERM ASSIGNMENT: Draw a self- portrait in colored pencil looking at yourself in the mirror. Because colored pencil drawings require more time, the drawings will be drawn on 18"x24" white paper 12"x 14" in size which will create a matt or frame out of the remaining paper. Note: Because you have clean, white borders, surrounding your drawings, the borders will act as a matt in presenting your work. Try to keep them clean. Remember to think about your personality. Use your attributes to create an interesting drawing. If you have a sense of humor; be funny. If you like wild colors and patterns use them. This is an expression of YOU. Have some fun. Pay attention to proportions, shadows and integrate your personality. Do Not cut off the top of your head. Do not use brown and black for shadows, experiment with combinations of color to create warm/rich shadows.

Due: Next class: Preliminary sketch/outline of your proposed portrait. It does NOT have to be finished; just laid out and started.

April 14 –Class 11 - SPEAKER – YU JI – ARTIST/PROFESSOR CSULB - LECTURE
DEMONSTRATION – PORTRAIT (MODEL)
PERSPECTIVE, PROPORTION, LIGHT

Exercise: Portrait Drawings – Students will follow artist in a demonstration of how to draw a portrait. Each student should be prepared with sketchbook in hand and pencil or sharpened vine charcoal to emulate the demonstration.

Critique: Self-Portrait in Colored Pencil – Due April 28

Homework: Complete your colored pencil portrait drawing; SELF PORTRAIT LONG TERM ASSIGNMENT. Finish ALL other drawings to include in your portfolio for review.

April 21 - NO CLASS: SPRING BREAK

April 28 – Class 12 FINAL DAY OF CLASS – INDIVIDUAL PORTFOLIO REVIEW
LIFE DRAWING (MODEL)

BRING COLORED PENCIL PORTRAITS TO CLASS/CRITIQUE

Critique – Colored Pencil Self-Portrait

Life Model - Students will draw quick gesture and long term poses utilizing the figure. The focus will be on proportion and accuracy in replicating human form with specific emphasis on proportion of the figure.

RYMAN ARTS OFFICE (Monday – Friday) (213) 629-ARTS (2787)

RYMAN ARTS SUNDAY – site cell phone (818) 693-5757 (no texting – phone calls only)