

BEGINNING DRAWING
INSTRUCTOR: CATHY STONE
SUNDAY, 1:00 pm - 4:30 pm
EMAIL: cathy@cathystone.com

BEGINNING DRAWING: COURSE DESCRIPTION.

Beginning Drawing, studio class in drawing and composition will acquaint the student with the basic formal elements of drawing: shape, form, line and space. The principles of contrast, rhythm, repetition and texture will be addressed; various methods, techniques and approaches to drawing 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. Discover, analyze, and initiate various forms of critical response to drawing
3. Demonstrate through drawing, critique, and or written assignments, an understanding of the discipline to the wider field of all the arts.
4. Integrate an understanding of the cultural contributions of a variety of artists.
5. To cultivate individual attitudes and ideas through drawing, critique and or written assignments, an appreciation of the contributions of one area of drawing to visual cultural heritage.

METHODS AND APPROACHES:

Slide 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 5 - Class One:

Introduction to Ryman Program – Introduction to Otis.

Introduction: Composition and form (shape, form and space)

Exercise: Students will select a plant/vine/leaf and make sketches in sketchbook to work on compositional possibilities for the drawing assignment for class #2.

Homework: Select your strongest concept sketch from the first class and make a drawing of a similar plant, leaf, etc., from something you can draw from observation at home.

(To be done in pencil in your sketchbook). Don't just smudge your drawings, experiment with crosshatching, scribbly lines; experiment with different techniques - try something new. Think about what technique could enhance your drawing. This assignment will help you prepare for the final drawing we will do next class.

NOTE: Put your name on your portfolio, drawing bin, sketchbook and tablet.

February 12 - Class Two:

Note: Wear Comfortable Clothes We Will Be Sitting outside to make our drawings.

1/2 Hour Critique - BRING YOUR FINISHED STUDY SKETCHBOOK DRAWING TO CLASS FOR CRITIQUE - you will need this for your final drawing.

Botanical Drawing Exercise:

Students will make 18"X24" drawings inspired from selected sketchbook drawings. In preparation for drawing in outside. Please clip two pieces of paper to your drawing board, secured with large rubber band and bring your drawing bin with you to our outside location. If you do not finish your drawing, take a picture with your phone to use as a support reference to enable you to finish your drawing at home.

Homework: Finish final drawing for critique.

February 19 - Class Three:

1/2 Hour Critique - Botanical Drawings (Remember to put your name on all work handed in so that it will end up in your portfolio.)

Looking with Line: Introduction to Contour Line

Exercise: Blind Contour drawing of hands stools and figures. Drawing assignment TBA.

Homework: Two Contour Drawings, drawn from observation # (1) draw a Contour study of a pair of shoes (choose shoes with lots of detail, shoestrings, etc.), and #(2) draw three different objects to be combined in one composition. This drawing should be large, on

18"x 24" paper - your choice- again; choose something that you like with a lot of detail. (You might choose to do a portrait, something organic, like a plant or tree and something that has special meaning to you.) Note: Rolling Ball pens Ballpoint pens work great because they glide on the paper. Remember to think about composition, scale and placement BEFORE beginning your drawings. Making a few thumbnail sketches in your sketchbook really helps with composition and it is so quick. If you have to turn your body completely away from your paper so you don't look; do so. This is a hand/eye coordination exercise. The drawings will look strange but possess the feeling of what you are drawing and have a beautiful line quality.

February 26 - Class Four:

Exercise: Texture Drawings - Lesson in Value; emphasis on composition, value and texture. Students will use PENCIL (B 4/6) to create a drawing with a border that emphasizes an aspect of the texture that challenges the viewer's perception. The drawing will be located on an 18"x 24" piece of drawing paper. You will need to use your ruler and math skills to determine your border. It is more important that the size is correct and all of the edges straight than if it is smack dab in the middle of the page (we can always crop the drawing). After considering composition, making several thumbnail sketches in your sketchbook, students will proceed selecting the drawing that is the most UNUSUAL drawing; choose a detail or close-up view, make your drawing unique, paying close attention to VALUE and TEXTURE. NOTE: You may use a #2 pencil for layout and initial sketches and then change to your heavier pencils.

Homework: In your sketchbook, using pencil, and a single light source draw two separate drawings, of two different groupings, of two eggs. (Use real eggs on a white surface so you can see the multiple shadows cast; pay attention to the textural quality of the eggs - they look soft but are actually hard) DO NOT make heavy lines or your eggs will look FLAT - move the shadows, including the line, making the line the edge of the shadow. Change the position of the eggs in each drawing to make the drawings interesting. You could draw them extremely close up, include a horizon line to establish space, draw them from above, looking down on them, etc. Each drawing needs to have a surface (table/counter) and a background (wall/draping).

March 4 - Class Five: Field Trip to Getty Villa - Please bring a lunch with your name on it and bring a sweatshirt/jacket in case it's a little cold. For materials bring your sketchbook, pencil and eraser.

March 11 – Class Six:

Class Six will be utilized to complete the texture drawings from Class Four (See Above)

Homework: In your sketchbook, make a preliminary drawing by selecting an object with interesting texture. On your 18" x 24" tablet, enlarge one area (6" x 6") to focus on texture. Like a magnifying glass. Use vine charcoal to sketch in the texture and conte' crayon to fully develop your drawing.

March 18 - Class Seven: STILL LIFE – HANDOUT - Chiaroscuro - Note: Grey Paper/Conte' Crayons - Begin two-week long drawing. Select your image. Make 2-3 quick thumbnail sketches. Show me your sketch BEFORE beginning your drawing so we can discuss composition and drawing difficulty level. Begin sketching in Vine Charcoal; finish ENTIRE sketch before beginning to ad Conte'.

Homework: Continue to work on still life homework drawing.

March 25 - Class Eight: Handout on Anatomy
Exercise: Day #2 to finish conte' crayon drawing.
Chiaroscuro: Continued

Homework: Handout on Anatomy - Draw a study of (1) eyes (2) nose (3) mouth in your sketchbook. Draw a seated figure. Draw a standing full figure. These are to be done in your sketchbook as quick studies to prepare you for your life drawing experience. Draw as many as you can, pay special attention to PROPORTION.

April 1 - Class Nine: Speaker TBA – LECTURE/DEMONSTRATION

1/2 Hour Critique – Conte' Crayon Drawings - Anatomy studies

Exercise: Portrait Drawings - 18" x 24" drawing in charcoal. 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. Students will pair up with one another to draw large-scale portrait drawings. Begin drawing in vine charcoal and continue in charcoal pencil/compressed charcoal. You may use erasure drawing if you choose to, or a combination of various techniques.

Homework: Draw a self-portrait looking in a mirror, in pencil 10"x 12".

April 8 - NO CLASSES: EASTER WEEKEND

April 15 – Class Ten:

1/2 Hour Critique - Portrait Drawings

Introduction to Proportion of the figure, and handout on Anatomy. Life Model Exercise: Students will draw a series of gesture drawings as warm up exercises and then draw longer sustained poses.

Homework: 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.

NOTE: THIS IS YOUR FINAL FOR THE CLASS. DUE LAST DAY OF CLASS.

April 22 - Class Eleven: BRING COLORED PENCIL PORTRAITS TO CLASS/CRITIQUE

1/2 Hour Critique - Life Drawing Poses (the best 1/2 hour or hour pose - your choice)

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.

Homework: Finish your Colored Pencil Drawings FOR FINAL CRITIQUE. Finish ALL other drawings to be added to your portfolios. Sometimes just another 5 minutes of additional time can change a so-so drawing to a complete work.

April 29 - Class Twelve: **FINAL DAY OF CLASS**
FINAL CRITIQUE: Colored Pencil Self- Portraits, Student Portraits and your choice - Best drawing from Life Model class.
Exercise: Model. Focus on proportion and light.

Individual Portfolio Review

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