

TA14: Drawing for the Theater, Summer Session #1, 2017

Mon. & Wed., 1 – 4:30pm in C102 in the Theater Arts complex

Taught by Kate Edmunds. Tel.: 459-3110 email: kmedmund@ucsc.edu

Office hours: by appointment in A207

Goals and Protocols:

This is a beginning drawing course designed to introduce you to techniques commonly used by set and costume designers in theater. They are also excellent training for lighting designers. Accurate observation and continuous self-assessment will hone your ability to manipulate scale, value and line when drawing and will improve your visual communication skills. It's also fun.

You will learn the rudiments of, and practice:

1. Composition/selecting and editing reality
2. Spatial relationships and analyses of 3D objects in space, and recording them accurately on the 2D picture plane
3. Accurate perception of the shape of the “empty spaces” in- and between objects, i.e.: negative space
4. The value scale, highlights and shadows
5. Basic rules of perspective
6. Simple anatomy and drawing the nude by copying images and from the live model

You will also explore:

- a) Using the eraser as a drawing tool
- b) Manipulating vine charcoal to achieve a variety of lines and values

Class: Every class period is dedicated to actively working on the techniques and goals I will be discussing and demonstrating that day. We will start with basic still lifes then move to and through drapery, perspective and life drawing.

I expect you to arrive a few minutes early and get your newsprint pad set up and be ready to begin work at the top of class.

Generally, each class time will be structured with Part A: 1 – 2:30, a 15 minute break, then Part B: 2:45 – 4:30. I will also structure in brief breaks for stretching in the longer A & B parts of the class.

Your course fee has paid for your in-class materials: Vine charcoal, newsprint and charcoal papers, plus other materials are provided.

There is no text for this course although I will recommend texts that you may find helpful. The handouts that I have created will, when collated, provide you with a handbook that will remain useful after the course has ended.

Although you may sit while drawing, I encourage you to stand – drawing can be a full-body sport. Wear comfortable, cushioned footwear. The studio floor is cement, which can become fatiguing.

Work outside of class: Along with the in-class work you must also work in a sketchbook 10 hours each week. Improvement in any physical activity demands constant repetition and discipline.

While I am very strict in class, the sketchbook is your laboratory and playground. What and how you draw or paint in it is entirely up to you. DO NOT use vine charcoal in your sketchbook: pen, markers, pencils, color, paint – all are fine.

*There's only one rule: **NO GLITTER!***

You should buy a sketchbook large enough to fit into your backpack. 9"x12" is a good size. Do not buy a cute, tiny sketchbook - it is of little use for your work for this class.

Two locally-owned art supply stores are right in Santa Cruz:

Lenz Arts at 142 River Street

Palace Art Supply at 1407 Pacific Avenue

I will assign some specific homework projects designed to continue your progress.

The main things I will say many, many times are:

1. **Slow down. The hectic pace of your daily life does not help your work here.**
2. **Do not commit to inaccuracy. Life is too short.**
3. **Active looking is active drawing even if you're not putting lines on paper.**

Finally:

Drawing is many things, but most of all it is *a discipline that forces us to "unlearn" how we have been taught to see the world and learn new methods of perception.*

Drawing is *not* the product (marks on paper) of your activity, it is the process that you teach yourself so that the marks on paper are meaningful.

Schedule: SUBJECT TO CHANGE:

Class 1, June 26:

PART A:

Introductions: The space, the materials.

Go over course goals, protocols and syllabus together.

Take and label your newsprint.

Studio courtesy.

Look at some drawings.

PART B:

Define some terms: Composition, Picture Plane, Contour drawing.

Demo: Best way to hold/manipulate vine charcoal.

Using the still-life, explore selection/composition & contour drawing.

Class 2, June 28:

PART A:

Continue contour drawing, varying the line to best describe the objects.

PART B:

Define/Demo: Positive & negative space.

Positive/negative drawing of still life.

Class 3, July 3:

PART A:

Continue pos./neg. drawing.

PART B:

Define: Value scale (or gray scale).

Drawing drapery, using the value scale.

Class 4, July 5:

PARTS A & B:

DEMO: a) Creating a mid-value ground on charcoal paper, b) using the kneaded eraser as a drawing tool.

Draw drapery using the technique just demonstrated.

Class 5, July 10:

Mid-course assessment/review

Class 6, July 12:

PARTS A & B:

Lecture/demo: Basic rules of simple perspective.

Draw several views of the still life. It will be created to emphasize the rules of perspective.

Class 7, July 17:

Parts A & B:

Lecture/demo: Texture. Using the charcoal and eraser to communicate different surfaces.

Still-life is built to support this exploration.

CHANGE: Continue perspective outdoors

Class 8, July 19:

PARTS A & B:

Lecture/demo: Translating the human form into geometric constructs.

Work on project in class.

Class 9, July 24:

PART A:

Lecture: Getting under our skin: Bone, muscle, fat.

PART B:

Drawing from the live model.

Class 10, July 26: (Last class)

PARTS A & B:

Life drawing from the model

