

TA14: Drawing for the Theater, Summer Session #1, 2018

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, and 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 demands concentration. 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 life then move to and through drapery, shadows and highlights, textures and foliage, 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, models' fees, plus other materials are provided. Additional required materials – primarily a sketchbook – are not included in the in-class materials. Anticipate spending about an additional \$10-15 for these materials. (See below).

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.

Expectations and Grading:

Attendance is mandatory. Classes include demonstrations, and I monitor your progress as you work. Neither can be made-up in a later class. We only have 10 class sessions. Attending every class is the only way to improve your technique and understanding.

Be prompt! Arrive at least a full 5 minutes before the beginning of class, and set up your newsprint. Be ready to work from the top of the class. If you must be late, enter quietly, and set up your work-station quietly, to avoid interrupting your fellow-students' concentration

Back packs, etc. get stored on the counters, not on the floor, where they can trip people.

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 that depends on clear perception 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 – it will smear and fade. Pen, markers, pencils, color, paint – all are fine. *There's only one rule: NO GLITTER!* You need to 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. It should fit into your backpack or book bag. Have it with you at all times so when a subject catches your eye you can quickly sketch in the moment.

Sketchbook work criteria:

I expect you to work in your sketchbook a minimum of 10 hours a week. Note that I wrote **work**. Although we all relax by doodling at times in our sketchbooks, the goal of most of your self-driven, self-disciplined work in the sketchbook is to hone the skills initially introduced in class. Drawing from life in coffeeshops or the library, copying drawings that you admire, re-working concepts from class are just a few examples of productive use of the weekly sketchbook assignment. And yes – I can tell immediately when the work is not serious.

Note the date and how much time the work takes you. You do not have to finish the work in one sitting – note the time and return to it later if you prefer.

You will turn in your sketchbook to me for review at the beginning of our last week. I will return it to you by the end of the last 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

NOTE: Larger drug stores, office supply stores and supermarkets generally have a limited array of drawing supplies, including sketchbooks. Do not waste money on expensive sketchbooks unless you want to. It's the quality of your work inside that will give the book its future value.

Additional homework: Each week I will assign specific homework projects designed to continue your progress. If you use your sketchbook for these, remove the page(s), and sign and date the drawing(s) before handing the assignment in. I will return them to you.

No late work is accepted.

Grading:

Attendance: 15%

Homework assignments: 20%

Sketchbook: 25%

Overall performance & improvement: 40%. **NOTE:** *This is not a competitive sport. It is your own improvement – not how your work compares to anyone else's – that forms the basis of this evaluation.*

Fundamental goals:

The main things I will say many, many times – because they are true and will help you - 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:

The act of 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* simply the product (marks on paper) of your activity, it is primarily the process that you teach yourself so that the marks on paper are meaningful.

Schedule: SUBJECT TO CHANGE:

Class 1, June 25: Hello. Let's get to work.

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 27: *The shape of air.*

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 2: Sculpting with light and shadow.

PART A:

Continue pos./neg. drawing.

PART B:

Define: Value scale (or gray scale).

Drawing drapery, using the value scale.

Class 4, July 4:

NO CLASS.

THE FOURTH OF JULY IS A NATIONAL HOLIDAY.

I will assign homework that will be due on Monday, July 9.

Class 5, July 9: *Painting with charcoal. And an eraser.*

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 6, July 11: *Draw what you see, NOT what you know.*

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 16: *Helping the viewer to touch without touching.*

Parts A & B:

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

Continue perspective and add foliage. **Work outdoors.**

Class 8, July 18: Looking at us.

PARTS A & B:

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

Work on project in class.

Class 9, July 23: More of us.

PART A:

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

PART B:

Drawing from the live model.

Class 10, July 25: (Last class) Us + them = us.

PARTS A & B:

Life drawing from the model