

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

Fall 2021

Drawing Marathon – IN-PERSON Finding Structure through Process

Instructor: Clintel Steed
Class Hours: daily, 9am- 6pm
Dates: Tuesday, September 7 – Friday, September 17 (no class 9/12)
Contact Info: see Program Office

Course Description

In this Marathon, we will explore what it really means to have structure in a drawing and a painting. We will experience what it is like to work from a given structure and have to make decisions. We will then make our own setup with a focus of having very strong structure to work from direct observation. We will have to trust our decision-making. We will learn that thinking about structure can lead to invention and narrative. We will understand that, whilst thinking through structure, color, form and geometry all play a major roll.

Course Outline

This Marathon will be broken down into two parts. The first week we will be drawing only and the second week will be painting. We will visit the Museum of Natural History to make drawings on-site. In the museum, we will choose from a given structure and draw from these motifs, using them as a guide to help us build structure in a drawing. While we are there, we will be thinking about Thomas Eakins. We will discuss how he used photographs and drawing to build true structure inside of his paintings. From the drawings and photos that we take and make, we will then go to the studio and make three large-scale drawings. Focusing on the information we have gathered and making one epic image from our experience there.

In the studio, we will make an elaborate setup. This setup will take up most of the room. From this setup we will work from observation. We will use what we have learned from drawing at the museum and start to discover our own structure from our own decision-making. We will work on four paintings total. We will make two painting a day and on the last two days, we will just work on one painting.

In this Marathon, we will understand what it means to have a given structure and make decisions. We will also gain an understanding of what it means to make your own set up thinking about structure. We will discuss geometry and scale. We will deal with subject matter as an entrance into structure. We will be challenged to make our own decisions and really focus on having a solid structure to the drawing and painting. We will also look at Thomas Eakins and see how he was able to have both a solid structure and a solid narrative.

Learning outcomes

We will develop our own decision-making skills. We will see how when you focus onto structure it can really give you a strong sense of geometry and your relationship to the rectangle. We see what it like to work from both drawings and photos to make to make one epic piece. We will understand that through process and having focus can lead to a deeper understanding on how a drawing and painting is built. We also work directly from observation, seeing the differences and the similarities. Through observation we will deal with color and form. Through dealing with these issues we will have a better understanding of color and mixing color. We will also have a better understanding of space and planes that exist in space. We will see how drawing feeds into painting. We will see how drawing can influence our decision making and help us have a better understanding of the rectangle.

Through talking this Marathon, students will have a better understanding of what it means to have structure in a drawing and a painting. Students will see how we can choose things from nature to inform the structure of the painting or drawing. We will have a better understanding of how to look at history and see how there were able to have structure in their work and what structure meant to them. We will understand that through thinking about structure can make us be more aware of the decisions that we make when composing our own compositions. We will understand that through process we can make narrative and meaning.

Accessible tasks

This Marathon is really about hands on work and making work that is constantly changing and evolving right in front of you. This is not about judgement. It's about experience and focus. We will start at zero everyday and not have any preconceived ideas. The idea is to focus on structure, what that really means, and what helps it to exist inside of a rectangle. We will show up and be ready to draw and paint for the 8 hours given. We will look at art history and different painters each day in class, to help us understand what structure is and how it leads to meaning. Each student should show up ready to work and focus. It is about the thing in front of us and how it exist with the focus of the Marathon. Structure.

Grading

NYSS MFA students receive a grade for this Marathon. Grading is on a High Pass/Pass/Low Performance/Fail basis. To achieve a Pass grade, students must produce quality work and turn up each day with great motivation and energy.

Materials

Drawing Materials:

2 Sketch Books recommended Strathmore Series 400 sketch Books:

1-11x14

1-18x24

- 1- Roll of Canson Foundation Canva Paper Roll- 48X10 YD OR Strathmore 500 Series, Mixed Media roll
- 2- Pink Pearl Eraser
- 1- Blick Sketch Pad Board-23x26
- 1- Folding camping chair. I recommend this for the 2 days we will be in the museum. Amazon is a great place for this.

In this class, we will draw primarily in graphite.

- 1- Lyra Graphite Crayon Class Room Package of 24 Assorted.
Or General Wide compressed Graphite Sticks 2B, 4B, 6B.
Also if preferred you can use just regular pencils with a range of 2B-9B.
- 2- Boxes of vine charcoal.
Box of 12 and Soft Grade.

Recommended Painting Materials:

- 5-Small canvases- 30x30 inches no Smaller than 20x20 inches
- 5 Big Canvases: 3-48x48 inches, 2-60x72 inches

I understand that this can be expensive so it might be easier to buy the canvas and buy stretcher bars and do it yourself. If you want to go this route, I recommend buying canvas 86 in x 5 yards. Unprimed cotton duck canvas.

1 gallon of gesso and medium-duty stretcher bars in the sizes mentioned above.

Recommended Palette (I recommend Williamsburg Paint)

- Oil paint colors
- Cad yellow
- Cad yellow deep
- Cad red
- Cad red Deep
- Cad orange
- Yellow ochre
- Burnt Siena
- Raw sienna
- Burnt Umber

- Raw umber
- Prussian Blue
- Cobalt blue
- Cerulean Blue
- Alizarin Crimson
- Viridian Green
- Sap Green
- Olive Green
- Lamp Black
- Titanium White
- Zinc white

Other Important Items:

- Brushes- I would have a variety of Brushes round- sizes 1 to 4
- Odorless Turpenoid / mineral spirits. Regular turpentine and or solvents are not allowed in the School; it's important that all solvents used for oil painting class be odorless.
- 1-Palette Knife Style 33-
- Plastic Gloves
- Paper Towels
- Matte Medium
- Glass or Plexiglass palette recommended at least 30x30./ You can look for this at your local hard ware store does not have to be 30x30 but you should try to get as close to that as you can. If bought from Blick I recommend Richeson Clear Acrylic Palette-24x17
- Staple gun-T-50 with staples. I also recommend some pliers or some tool you can use to remove staples from the wall.
- Glass Jar containers. For cleaning brushes.
- Plastic Wrap

School, Department & Class Policies

Please refer to the Student Handbook for information regarding the School's policies on academic integrity and plagiarism. All students must abide by the general health and safety regulations – ***inclusive of any current Covid-19 protocols*** – laid out in the Student Handbook and School website, as well as any specific instructions given by the Instructor.