



COMMUNITY YOUTH ART PROGRAMING WORKSHOP

Materials:

Bond Paper
Canvas Board
Pencils
White Erasers
Black Uni-ball Pens
Sharpies- Multicolor

Acrylic Paint
Water Color
Brushes
Plastic Cups
Paper Palettes
Paper Towels

Program Objective:

To teach the basic sighting and perspective skills that will enable the students to walk away from a single session with some of the most important building blocks for drawing. This process helps the student engage the “right brain” allowing them to break free from the analytical and often judgmental noise of the “left brain”. Each of the four timed exercises build on the previous exercise. The breaks between the exercises will give the students the time to discuss how the previous exercise made them feel and to celebrate the beauty and freedom in what they have created.

Workshop A: An hour-long immersive workshop that will follow the same format each session, but with different still life objects. This format is appropriate for all levels of artists, ranging from beginners to advanced artists and can be revisited multiple times with varied results. Returning students will discover new skills and growth with each workshop.

Workshop B: For those who are interested in learning more, we will provide a second 30-minute workshop directly after Workshop A that focuses on basic two-point perspective and shading.

On-Going Mural Project: For facilities interested in hosting an on-going mural for a month at a time.

LIFE PRESERVERS PROJECT



WORKSHOP A

Exercise 1: Blind Contour Drawing.

Time: 5 minutes

Materials: Pencil or Pen and Bond Paper

Lesson and Goal: The students will *slowly* draw the contours of a single still life object. They will be instructed to NOT look at the drawing as they go. This is extremely important for learning how to “see” like an artist and to also let go of preconceptions of their abilities as an artist.

Post Drawing Discussion: How did it feel? Did this bring up any anxiety or nerves the first 1-2 minutes, did you “left brain” inner voice direct you? At what point did you start to notice the voices subside. Take time to really look at the beauty of the contour drawing and the lines, shapes, and curves. It is less important that the drawing looks like the object, rather it’s the process of learning to see the lines around objects and letting that voice subside.

Exercise 2: Sighted Contour Drawing.

Time: 10 minutes (3, 3-minute drawings)

Materials: Pencil or Pen and Bond Paper

Lesson and Goal: The students will *slowly* draw the contours of a single still life object. This time the students will be allowed to look at the paper as they draw. This builds on the previous lesson, while allowing the student to start to trust themselves that they can draw what they are seeing. We will stop briefly to change the object each 3-minute section.

Drawing Discussion: Object 1: did you finish before the 3 minutes? Were you able to draw what you “saw” or did you start to draw what you thought the object should look like? This is normal, we all tend to want to draw what we “think” the object should look like.

Now for Objects 2, try to quiet that voice and draw just the contours as you see them, slow down. Trust yourself to let the “right-brain” take over. Look at each other’s pieces when you are done, what do you see in each one, does your personality start to come through. Did you use short lines, dark continuous lines, or did you trace back over the lines? This is an expression of self.

Object 3 will be a more complex object like a chair, this will start to challenge perspective by introducing foreshortening. We will start to explore negative space, were the spaces around as interesting as the object itself?

LIFE PRESERVERS PROJECT

Celebrating
10
Years



Exercise 3: Negative Space and Painting. Stage One of a Group Project

Time: 10 minutes

Materials: Pencils, Erasers, choice of paint, brushes, Paper or Canvas Boards

Lesson and Goal: Turn to your immediate neighbor, you are now a team. You will paint the space AROUND your partner, but not paint your partner. The areas you around your partners can be abstract, have objects or even closely represent your surroundings. There is no right way to paint this space, the most important part is to establish the space around the person while leaving a blank contour drawing of your partner. This is referred to as “negative space” painting. This builds on the concepts from the contour drawing and introduces the human form and space along with color and individuality.

Post Drawing Discussion: Swap your painting with your partner. What did painting around another person feel like? Did it give you a chance to explore surroundings and the placement of others in that surroundings? Why did you chose the type of background expression you did.

Exercise 4: Complete your Negative Space. Stage Two of a Group Project

Time: 10 minutes

Materials: Any available medium. Free form.

Lesson and Goal: Fill in your negative space, yourself, as it were. There is no right way or method to do this, simply express yourself through color and line, this includes written word. The idea is to fill that void with a positive.

Post Drawing Discussion: What did it feel like to take the highly structured lesson of contour drawing and apply it to an activity that becomes completely personalized and free-form. Did you find yourself collaborating with your partner, or rejecting their vision and enjoying your own form of self-expression? Celebrate either modality as they are equally valid.

LIFE PRESERVERS P R O J E C T



WORKSHOP B

30 minutes

1. Basic Two Point Perspective Lesson
2. Basic Shading (prop will be an egg)

ONGOING MURAL

- LPP will provide a paper wall covering of a size pre-determined with the facility. We will provide markers and water-soluble paint and brushes (if the facility is comfortable with that)
- The Paper will be graphed out in 2X2 foot grids.
- Residents and Drop-Ins will complete the mural as a collaborative effort over a set number of weeks.
- Final product would become the highlight of that months' workshop and then can be parceled up and given back to the individual artists.
- For those who can return we would turn the work produced into their own "art collective gallery opening" allowing them to invite friends and celebrate what they have created as individuals and as a group.