

the drawing studio inc.

TDS

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Spring 2008 Newsletter and Schedule
Vol. XIV, No. 2
April 1 – May 31, 2008



Clouds Over the Superstitions, watercolor, 15" x 11", 1980, private collection.



Bisbee Nights, watercolor, 22" x 30", 1984, private collection.

All Dressed Up and No Place to Go, watercolor, 25" x 40", 1987, private collection.

Why Change Is Good!

On page 6, plein-air painter and TDS teaching artist **Ellen Fountain** reflects on change as a positive force in her own—and every artist's—development.



Avra Valley from Red Hills, photo study, pencil study and finished watercolor, 9" x 12", 2007.



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The Drawing Studio: Mission and History 2008

The mission of the Drawing Studio is to teach, demonstrate, share and encourage the art studio practices from which the skills of visual intelligence are cultivated by people at any age or walk of life. We view the practice of art as a life-long exploration that includes continuous learning from each other.

In service to our mission, we offer the following:

1. regular sessions to practice drawing from observation, and to pursue the related skills of composition and technique;
2. a curriculum and resource library serving beginning through advanced students and teachers;
3. opportunities for fellowship, research, and professional support through exhibitions, special projects, seminars, workshops, and travel;
4. public outreach supporting the practice of art among underserved populations through teaching and other activities tailored to individual learning needs.

In 2000, The Drawing Studio, Inc., became a tax-exempt, 501(c)(3) organization.

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Supported by the Arizona Commission on the Arts (with funding from the State of Arizona and the National Endowment for the Arts), the National Endowment for the Arts, the Tucson Pima Arts Council, the Community Foundation for Southern Arizona, the Joan Brown Diamond Charitable Trust, and the DeGrazia Foundation.

The Board of Directors of The Drawing Studio is most grateful for these public partnerships, and on behalf of our Associates, students and friends, we thank these organizations.



Parking Tips

Evening and weekend parking is free. Two-hour metered parking is available on Sixth Avenue, Broadway, Scott and Congress. Longer metered parking is available south of Broadway, including the Armory Park Senior Center (1.5 blocks south on 6th Avenue). The Pennington Street Garage is 1.5 blocks north off of 6th Avenue on Scott Street. These options all cost \$.50/hr.

from the Founder and Education Director

Thoughts about being a Teaching Artist

The Walk Home

(Dedicated to Bruce McGrew)

It is early spring in the Oracle desert, on a sharp sunny morning. Bruce, my artist neighbor, whistles his ritual birdcall signal at my studio door, announcing today's appointment for our watercolor painting excursion. We are both strapped with a drawing board and paper hanging from one shoulder and a satchel of colors, brushes, palette and water bottle crisscrossed over the other, and each of our heads well shaded with a good straw hat.

We set out, walking west down the desert drywash, looking for 'our place' for the day. After a mile or so, each of us peels off to our private choice—Bruce returns to his beloved 'bend-in-the-wash', the site of some of his most luminous studies, while I head up the hill attracted to the rolling slopes of the northern Catalina mountains.

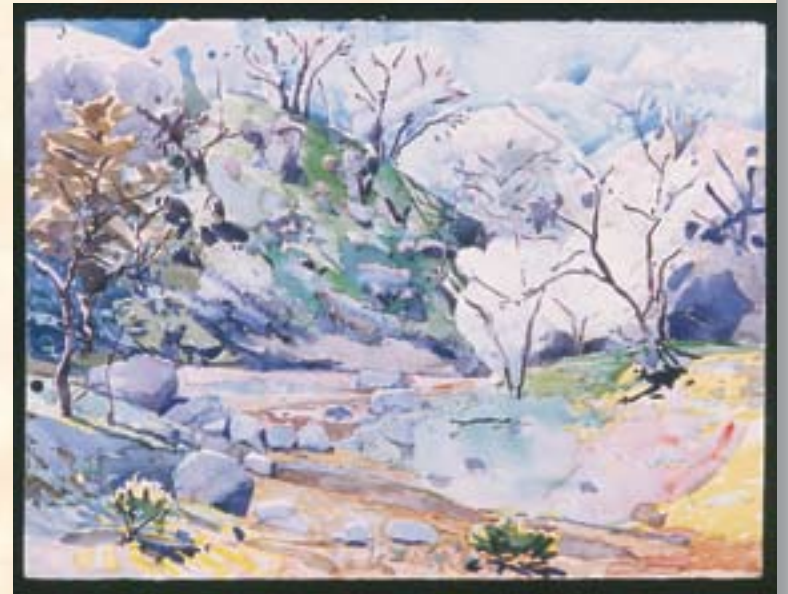
I tell myself I am looking for the most inspired view, but the truth is I'm mostly seeking a comfortable rock to sit on, preferably with a flat spot beside it for my things. Once found, I lay out my studio: palette on the right, brushes and water jug at hand, and my virgin sheet of white paper pinned to the board before me. Now I rest, breathe, and wait. As I become settled and quiet enough, my attention slowly wanders away from myself, and drifts out to contemplate the mountains spread before me in the light of this crisp spring day. Now I am ready to begin.

The first mark of brush to paper breaks the waiting spell. As I work, I become ever more absorbed in the repetition of looking, responding with a mark and then looking again, then again. Eventually I lose track of time, at least the linear time that I usually

know. For now 'time' seems transformed into a kind of four-dimensional space in which my activity of looking and responding with a mark is joined into the breath of a larger life force itself, even to being absorbed into the marrow of the day. Many artists have tried to speak of this timeless zone that sometimes arises in the process of intense art making. Common to such remarks is a feeling that one's 'self' is dissolved into a larger stream flow. Others quickly add (and I agree) that it is not at all a magical state but more like coming home to yourself, which also then brings you home to your larger family relationship with the outside world.

The sun is now high in the sky, and I suddenly realize that four hours have passed like an instant. My painting is complete but a little strange, a flurry of brush marks recording my morning's engagement. After packing up, I descend into the wash to re-join Bruce, and we begin the walk home together in silence. It is our habit to defer looking at our morning's work until later, because for now, we are under an enchantment. The walk home takes us through an enhanced landscape of the forms and colors of our Oracle desert, a gift left in our eyes from the morning's painting.

Bruce's devotion to such regular painting excursions still inspires my own work and teaching long after his passing.* Elsewhere in this newsletter, some of our TDS teaching artists and students offer other drawing examples and commentary about the lessons of working regularly from one's visual world. In my own role as Educational Director, I too try to point out the many good reasons, big and small, about why



drawing from life is a valuable practice for people of all ages. For example:

1. Learning the grammar of how images are made by doing it yourself is a core practice that opens many doors to the visual languages of our exploding multimedia world of mass communication.
2. The pleasures of skill building in art can have a broad beneficial effect in the domains of self-expression, self-exploration, and personal confidence.
3. Mastering an art medium can satisfy many natural needs for peer respect, including the possibility of income, and for fellowship with other friends who share an art-making practice with us.

In the end, however, I have to admit that for me the greatest benefit I receive from my own drawing practice is maintaining a 'way' to access and contribute my small part in widening the path to the richness of our shared natural world. Or, in other words, the reason I practice drawing is ultimately neither for love nor money, but for the walk home.

** Bruce McGrew was a painter, friend, and a co-founder of the Rancho Linda Vista Art Community in Oracle. He died in 1999. Shown above is his "Bend in the Wash," watercolor, 1990.*

—Andrew Rush © 2008

from the Executive Director

Owning TDS: An Invitation

We are up and running (finally!) in the new studio. As most of you know, the renovation took more of everything—time, money, patience with the permit processes—than anticipated. The upside has been the outpouring of help in the form of money, labor, materials, advice and skills from so many to build our new space as a true **Center**—a place where energy builds and concentrates, then radiates outward into the larger public.

From the beginning, TDS has emphasized its identity as a *cooperative* for studio art practice and community. Even though I have been smack in the middle of this flood of generosity, I cannot adequately describe the depth of ownership around me, and the honor I feel in having the job as your Director.

The building itself is a physical manifestation that allows us to be together in new ways that we have long envisioned, a place to practice together, to invent and experiment. I've already noticed some signs:

- Students come early for class and hang out on the bench in the gallery, talking together and taking in the show.
- Teachers and volunteers are simultaneously decorating and using the new staff workspace for all sorts of projects, accompanied by coffee and conversation.
- We are collaborating with other organizations to create exhibitions (Arizona Print Group, Contemporary Artists of Southern Arizona) and host events (POG/Chax Press poetry reading series).
- Newsletter sign-up sheets in the gallery are filling up faster than ever, our makeshift rolling bulletin board is also filling up quickly, and more books, slides, and cds are suddenly appearing in the library.
- Roles are becoming more fluid: teachers are enrolling as students in each other's classes; students are becoming art tutors; the teaching drawing certification seminar is overflowing.
- Our roots are showing—our roots as a volunteer-driven organization, that is—in the many people who have come forward to volunteer and in the many new roles and opportunities open to volunteers.

Where do you fit in?

As we turn our attention back to our expanding studio art activity, the need for our volunteers does not diminish. I am sometimes asked whether, as we grow and add paid staff, volunteers will become obsolete. Paradoxical as it may seem, the need, and the opportunity, for volunteers grows exponentially.

A small group has just begun to design a more user-friendly volunteer program, and we are looking for some leaders to step up and help us shape this effort. There are many additional jobs and roles spanning every aspect of TDS's operation: gallery greeters, telephone and office assistance, exhibition planning and execution, library management, photography/videography, studio and kitchen management, and newsletter distribution, to name but a few. If you have another idea of something you would be interested in doing, give a call and we might invent something on the spot!

TDS conducted a small research study on participation a few years ago, with some funding from the Arizona Commission on the Arts. What we found is that people who were motivated by either a connection to our mission or a desire for fellowship, rather than simply improvement of their personal art practice, tended to take on more roles at TDS (for example, as student, docent, donor, Board member). In turn, the more roles people assumed, the richer they felt their TDS experience was.

Most experienced volunteers, at TDS and elsewhere, subscribe to the idea that service is a privilege. Time and time again, volunteers remark upon how much more they have received than given through volunteer service. I invite all of you reading this to consider how you might volunteer at TDS. TDS will succeed only insofar as you, its participants, "own" the studio. Volunteering is the heart of this ownership.

—Lynn Fleischman

Events & Activities

January Gala a Success

The January Gala was a tremendous success, thanks to the TDS teaching artists who donated their art, the more than 250 TDS supporters who attended and/or contributed to the Gala (including those who couldn't attend), and the leadership of Board member Sara Dobbis and her team of volunteers. In addition to being a terrific party, the Gala raised almost \$24,000 toward renovating and equipping our new home on Sixth Avenue.

Special thanks are owed to our business sponsors for their generous support: Premier Printing and Mailing, The Shanty, Casa Vicente, and Mayfield Florist. Gala goers enjoyed savory tapas, paella and tasty wines, and were energized by the upbeat music of the Arizona Jazz Academy.

Our deepest gratitude goes to our individual sponsors, teaching artists, and supporters, who generated such energy, enthusiasm and love throughout the evening. It was a privilege to be among such company. —LF

2007–08 Annual Fund

It's spring, and once again the TDS Annual Fund is in the air (and your mailbox). This year, TDS Board and staff hesitated as we contemplated sending out letters. We have had to ask so much of our friends in the past year. Given the long list of donors to our building renovations, how could we justify again asking for support so soon?

We need, however, to remind ourselves of **why** we've been doing what we've been doing. It's certainly not because we wanted to be in the construction business. The building is simply an opportunity to broaden and deepen our work in the community.

While this year's Annual Fund appeal may lack the past year's fanfare, it goes to the very heart of our mission. We are appealing to you to help provide program support to and scholarships in three key areas of education:

- TDS Youth program, which includes both the Art of Summer intensive and school-year programming at the studio and elsewhere, now serves not only teens, but also 9- to 12-year-olds.
- TDS Outreach Art Tutoring for Seniors (OATS), which places art tutors in senior facilities and

centers around town to work with small groups of interested older people who aren't able to come to us.

- TDS adult education program, which serves hundreds of adults through classes, workshops, exhibitions, and seminars at the studio and at satellite sites in the metro area and southern Arizona.

These three programs epitomize the commitment of TDS to studio art practice for all ages, all walks of life, all income levels and all abilities. Please consider a generous gift to the Annual Fund, which is, in reality, the gift of art practice to those whose desire is great but whose access is limited. -LF

Poetry Reading and Artist Talk at TDS

On February 2nd, poetry/art publishers Chax Press and POG sponsored a joint poetry reading by Pierre Joris and artist talk by Cynthia Miller (TDS Teaching Artist) at The Drawing Studio.

Joris, whose poems touch on memory and nomadism, believes that poetry is itself a form of translation. A native of Luxembourg, Joris has lived on four continents and published over 40 books of poetry, essays and translations. He currently teaches poetry and poetics at SUNY Albany.

Miller's 'visual poems' combine experience with references such as William Morris wallpapers, Guatemalan pottery, Ukrainian folk art and Native American textiles. A native of Wisconsin, Miller trained at the San Francisco Art Institute and the U of A. Her work can be found in the J. Paul Getty Museum and Tucson Museum of Art.

POG/Chax Press will hold additional readings at TDS on March 15, April 12, and May 3. For more information, call Chax Press, (520) 620-1626.

TDS Exhibition Program

The Exhibition Program at TDS is managed and staffed by volunteers. Anyone interested in learning about exhibition or volunteering is welcome to attend a meeting of the Program's Council, which meets on the 4th Wednesday of every month. For more information visit: www.thedrawingstudio.org.



Scenes from the Gala Grand Opening



In the TDS Gallery

Collage As a Way of Seeing: Beyond Kindergarten

February 28–March 29

Opening reception: Sat. March 1, 6–9 P.M.

This March, the TDS Gallery is pleased to host a juried exhibit of mixed-media collages, organized by the Contemporary Artists of Southern Arizona (or CASA).

While popular conception often equates collage with children's play, this medium has helped to shape art movements such as cubism, dadaism, surrealism and pop art. As techniques improve and become more archival, CASA is working to promote collage as a fine art form. Currently, there are over 100 CASA artists working with collage, a number of whose remarkable works will be on display.

In and Around Tucson: Plein Air Works in Watercolor Ellen Fountain and Students

April 2–26

Reception: Saturday, April 5, 6–9 P.M.

Featuring watercolors, by long-time TDS teaching artist Ellen Fountain and students from her plein-air courses, whose focus is on working from direct observation in the field.

Youth on Fire

Josh Schachter and Youth of New Delhi, India

May 1–24

Reception: Saturday, May 3, 6–9 P.M.

Tucson photographer Josh Schachter has been teaching photography to a group of impoverished young street performers in New Delhi.

See the results once he turned them loose to capture their world.

Hot Teaching

June 5–July 26

Reception: June 7th, 6–9 P.M.

If you've ever wanted to know how a work in a particular medium comes into being, this is the show for you.

Under the direction of several TDS teachers, the show will feature examples of work in various media and display visual and textual explanations of the process involved.

News from Our Associates

Emilia Arana

Oils and Acrylics
on Canvas
New Abstractions

Conrad Wilde Gallery
April 4–26. Reception
April 12, 6–9 pm



Canto Gitano, acrylic on canvas, 48" x 48", 2007

Leticia 'Tish' Course

Mixed media

Art of Architecture: Depictions of Structures Made by Humans and Other Organisms, a juried exhibition and fundraiser for Habitat for Humanity, Tucson

Blue Raven Gallery and Arts
February 2–March 15

Suzanne Bowles

Pastels

6th Biennial National
Art Exhibition

Visual Arts Center
Punta Gorda, Florida
February 1 to
March 14, 2008



Attitude, pastel, 24" x 18", 2008

Andrew Rush

On January 6th, the dedication of a 4 x 7 ft. tile mural on the theme of St. Francis as a patron of nature took place in the community hall of Saint-Francis-in-the-Valley Episcopal Church, Green Valley, AZ. Visitors should call in advance (520) 625-1370.

RLV 40th Anniversary Celebration

In many ways, the idea for the Drawing Studio grew out of Andy Rush's experiences as a founding member of the Rancho Linda Vista arts community in Oracle, Arizona. This May, RLV will celebrate its 40th anniversary with art exhibits, poetry readings, music performance and much more. For information, visit: www.rancholindavista.org.

Making a Case for Change

by Ellen Fountain

(Abridged version; for unabridged version visit online: www.thedrawingstudio.org)

In the 35 years I have been painting, I have learned something about watercolor and something about myself. When I took my first watercolor class as a graduate student, I remember thinking that I'd never run across such an unruly medium. At first I struggled to get a handle on learning how paint behaves and on how to mix color. I also tried to get by with cheap paper and paints. Only when I began using better materials did some problems go away.

Over time, technical challenges were replaced by those moments of anxiety everyone faces when creating. I had to learn to silence the critical voices. I had to learn what serendipity really means! I learned that the process of discovery and the challenge of watercolor painting was what I loved, even more than the paintings themselves. I also learned that, when I lost interest in what I was doing, it was time to reinvent myself and my practice—to try a new medium, subject-matter or approach. It was time to change.

My first landscapes were painted from photos I'd taken. Looking back, I see qualities missing in these works that were missing in the photos: the color in shadows and reflected light, the texture of leaves and dirt, all the details memorized through careful observation and the kind of editing one does working from life (see *Clouds Over the Superstitions*, p. 1). Although I was showing and selling at a well-known local gallery, I became more and more dissatisfied with my work. I felt what the paintings truly lacked was **me**. So I changed.

Soon after, at an exhibit of kimonos, I learned about katagami, the Japanese art of making stencils for textile designs. I also became intrigued with the stylized geometrics of Southwestern Native American pottery and the texture of Native American sand paintings. I decided to mix those things up, let them incubate for awhile, and – presto-chango!—my technically competent but uninspired landscapes evolved into a series of Southwestern semi-abstractions. My photos were now the jumping-off point for talking about the landscape. Plant, animal and land forms were stylized, space flattened, color made arbitrary and hand-cut stencils added pattern and texture. What fun! In a painting called *Taking a Look Back* (see p. 16), I even said “goodbye” to my previous ‘representational’ way of looking at landscape.

The shift in my landscape painting eventually spilled over into my still-life work, in which I began using stencils and stamps to add patterns to the fabrics (see *Southwest by Far East*, right). In the end, still-life paintings and landscapes merged into a series of ‘Fabriscapes,’ in which I arranged fabrics in a still life to suggest landscape (see *Bisbee Nights*, p. 1). When it came time to apply paint to paper, however, I depended much more on my drawing and value studies than on the still life itself.

While work on the Fabriscapes Series continues to this day, after moving in 2001 to the Tucson Mountain foothills, I heard the natural world calling me out of my studio to go out and play. And I did. What I brought to plein-air painting were my observation and editing skills, value studies, and an ability to group things into simpler shapes. The change in subject led me to focus on quickly shifting light-and-shadow patterns, and a scene more complex and chaotic than my still lifes.

When I started offering plein-air classes in 2004, I was almost as new to the subject as my students. At the end of each session, we would share how each of us has solved a particular problem and talk about what went well and what didn't. This practice has continued and has helped all of us make progress.

While I still take a camera with me when I go out to paint, I only take photos at the end. Many of these are telephoto shots that let me zoom in on some feature of interest. But my drawings are my primary resource, because as I draw I'm already editing, rearranging, deleting, exaggerating, simplifying, and so on. That's something the camera cannot do. In some ways, it seems like I've come full circle. My plein-air work is again more representational—as were my first landscapes 30 years ago—but these paintings feel far more authentic and satisfying. The years of practice and willingness to challenge myself anew has shown that change is good!



Southwest by Far East, watercolor, 22" x 15", 1983, private collection.

Courses and Short Courses

Drawing Fundamentals

Drawing Fundamentals I

Drawing Fundamentals I, offered in two 8-week parts, is the foundational course of The Drawing Studio. The syllabus was developed by Andrew Rush from his own experience teaching drawing over many years. Rush continues to evolve the lessons thanks to ongoing feedback from the teaching artists and students involved in this course.

This course is for the complete beginner, as well as the person with an art background who either missed a basic drawing course in their earlier education or want to review the principles and current practices of drawing. Many people repeat one or both of these parts—sometimes over several years—as review or to deepen their practice.

Part 1 The 'Grammar' of Drawing

Section A:

Taught by Katie Cooper

Eight Sunday afternoons, 1:15–4:15 PM
March 30–May 18

Section B:

Taught by Deb Steinberg

Eight Wednesday mornings, 9:30 AM–12:30 PM
April 2–May 21

Section C:

Taught by Meredith Milstead

Eight Monday evenings, 4–7 PM
March 31–May 19

Part 1 of Drawing Fundamentals I introduces the basic languages of drawing and how they are used to communicate what and how we observe. Students develop skills in four key areas: edge, shape, light, and space. We recognize that to enroll in Part 1, some people have to overcome some very real fears and doubts about their ability to learn to draw. What we promise is that you will discover not only that you can draw, but you will acquire the core of what it is to draw, which is how to observe.

Fee: \$165 (Associates \$150)

Part 2: The Practice of Drawing

Section A:

Taught by Deborah Steinberg

Eight Wednesday afternoons, 1:30–4:30 PM
Block 1: April 2–23
Block 2: April 30–May 21

Section B:

Taught by Katie Cooper

Eight Sunday mornings, 9:30 AM–12:30 PM
Block 1: March 30–April 20
Block 2: April 27–May 18

Section C:

Taught by Paul Mohr

Eight Wednesday evenings, 6:30–9:30

Block 1: April 2–23

Block 2: April 30–May 21

Section D:

Taught by Paul Mohr

Northwest Site: Casas Adobes Congregational Church, 6801 N. Oracle Rd.

Eight Monday evenings, 6–9 PM

Block 1: March 31–April 21

Block 2: April 28–May 19

In Part 2 students learn how to practice. Practice is the road to mastery of the habits, tool skills, and work methods of drawing. In Part 2, you will 1) clarify and expand skills developed in Part 1, and 2) be introduced to a wider range of drawing tools and the new approaches that individual tools open up. Most important, as your drawing practice evolves, your powers of observation will deepen in rich and unexpected ways and lead to your own way of seeing the world, not only as visual information but as personal expression.

Fee: each block, \$90 (Associates, \$80); both blocks, \$165 (Associates \$150)

Drawing Fundamentals Practice Sessions

Taught by Lynn Fleischman

Tuesday evening, 6:30–8:30 PM, May 6

Friday morning, 9:30–11:30 AM, May 9

A week or two went by in Drawing Fundamentals when you couldn't practice? You had to miss a class? You get 'the brick' but you'd like to go over it one more time? You're still struggling with choices of what to include in your composition, what not? Bring your uncertainties about any aspect of TDS's drawing fundamentals sequence to these practice sessions and leave with new skills and confidence.

Fee: \$10/session

Intermediate and Advanced Drawing

Drawing with Color, Part 1

Taught by Katie Cooper

Prerequisite: Draw Fund I, pts 1 and 2 or equiv.

Northwest Site: Casas Adobes Congregational Church, 6801 N. Oracle Rd.

Eight Tuesday afternoons, 2–5 PM

Block 1: April 1–22

Block 2: April 29–May 20

A good follow-up to drawing fundamentals, this course introduces and provides a thorough grounding in working with color in drawing. Based on observational work, class studies focus on fundamental building blocks of using color to create form in space, harmonize relationships, and build dramatic contrasts. Fee: single block \$110 (Assoc \$100); both, \$175 (Associates \$160)

Intro to Drawing with Color, Part 1 (condensed introduction)

Taught by Katie Cooper

Prerequisite: Drawing Fund I, pts 1 and 2 or equivalent

Four Tuesday evenings, 6:30–9:30 PM

April 1–22

An abbreviated version of the 8-week Drawing with Color I, this class provides a good introduction to color as a follow-up to drawing fundamentals. Those wishing to complete a full Color I course can also sign up for Block B at our northwest site.

Fee: \$110 (Associates \$100); if combined with Blk B at CACC, \$175 (Associates \$160)

Drawing with Color, Part II Introduction (condensed intro/review)

Taught by Betina Fink

Prerequisite: Drawing with Color I

Four Thursday mornings, 9:30 AM–12:30 PM

April 3–24

Continue learning and practicing the mechanics of manipulating color through observational drawing. Instruction in color theory, layering, and blending. This shortened version of Part II is perfect for those who have taken Color I and want an introduction to Part II or who have taken Color II and want additional practice.

Fee: \$110 (Associates \$100)

Pastel Drawing

Taught by Betina Fink

Prerequisite: Drawing Fundamentals, Drawing With Color, or equivalent experience.

Four Thursday mornings, 9:30 AM–12:30 PM

May 1–22

Observational practice in discovering light, form and space with the use of soft (chalk) pastel. A good follow-up to Drawing With Color, or for the artist interested in exploring the pastel medium. Practice color layering, blending, composition as they relate to observational drawing.

Fee: \$110 (Associates \$100)

Introduction to Drawing the Figure

Taught by Susan Johnson

Eight Wednesday evenings, 6:30–9:30 PM

Block 1: April 2–23

Block 2: April 30–May 21

Drawing another human being can represent a satisfying and profound communication between two people. It also encourages us to explore what it means to be human and our relationship to the physical world. Learn to capture the shape and movement of the figure, the effect of gravity, and underlying anatomical structure.

Fee: one block, \$130 (Associates \$115); both blocks \$195 (Associates \$175); includes model fees.

Spring 2008 Courses, Short Courses, and Workshops

Drawing the Clothed Figure

Prerequisite: Draw Fund I, pts 1 and 2 or equiv.

Taught by Paul Mohr

Northwest Site: Casas Adobes Congregational Church, 6801 N. Oracle Rd.

Eight Monday afternoons, 2–5 PM

March 31–May 19

Working from the clothed figure involves perceiving and understanding the underlying structure of the body as well as the surface level of clothing and fabric. A teacher is critical to helping students manage the optical, emotional, psychological and kinesthetic information that all go into drawing the figure. This course offers instruction at both the beginning and ongoing levels and may be repeated as often as desired.

Fee: \$195 (Associates \$175); includes model fees

Drawing Portraits

Taught by Paul Mohr

Prerequisite: Draw Fund I, pts 1 and 2 or equiv.

Eight Wednesday afternoons, 2–5 PM

April 2–May 21

The art of portraiture combines two special skills: the ability to work from observation, and the patience to allow the relationship between the drawer and the sitter to evolve. Using step by step exercises, those who are new to drawing portraits will develop an understanding of facial anatomy and the role of light and shade, using a variety of sitters and technical approaches. Continuing students will deepen their studies by exploring the conventions of portraiture (bust, half figure, etc.) and engaging in extended studies involving longer poses. This course offers ongoing personalized instruction and may be repeated as often as desired.

Fee: \$195 (Associates \$175); includes model fees

Street Portraits in Color: Pencil, Pastel, Watercolor

Taught by Rebecca Olson

Five Thursday afternoons, 1–4 PM

April 3–May 1

You don't have to actually draw on the street, but with my quickdraw tips, you might. From drawing at the zoo, in courtrooms for TV, to giggly kids on the street, here are my best formulas to catch life on the fly, in living color. We'll work with colored pencil, water media, chalk pastels, and any favorite crayons you care to bring. We want likeness, expression, a sense of life—with no concern for finish. Our color theory will be: lay some down and see what pops! There will be some work with a model, plenty of demos, turn-taking at posing, and a dash of caricature. No experience or prerequisites required. Fun for beginners and helpful for pros who wish to loosen up.

Fee: \$145 (Associates \$130), includes model fees

Comic Illustration

Taught by Ben Ilka

Prerequisite: previous drawing experience

Three Saturday afternoons, 1–4 PM

April 19, 26, May 3

What makes a successful story? We will explore the history of narrative art, work on storytelling exercises that break down stories into a series of moments—in comic book art jargon 'panels'. We will work from thumbnails, to sketches, to finished penciled art, and then learn how to ink.

Fee: \$85 (Associates \$75)

Drawing as Communication: From Observation to Intention (A Repeatable Course)

Taught by Andrew Rush

Prerequisite: Drawing Fundamentals I (parts 1 and 2) or equivalent

Eight Tuesday evenings, 6:30–9:30 PM

April 8–May 27

Once a person has become engaged in the practice of drawing from observation, new questions naturally arise, such as: how can I integrate what I see with how I feel and think about my own visual world? What tools and directions are right for me personally? This repeatable course is designed to connect our outer observations with our inner life of the imagination, and then develop a route to communicate our work coherently into the world. Using sketchbook assignments, combining drawings from several points of view, exploring new media and inspiring ourselves with the art from the past and our own time, each student will be guided to generate personal projects that make real what it is to create.

Fee: \$175 (Associates \$160)

Note: If you are uncertain whether your drawing skills are up to this course, consider the following: After learning some drawing fundamentals, developing skill is a function of time and practice. Depending upon what other demands of life you have, and wherever you are on that path, it is important to remember that art is not a horserace. Regardless of your present level of skill, if you feel ready to engage in a deeper conversation about drawing and are intrigued to continue, your level of skill should not be a barrier. It will catch up as you put a new demand on it.

Painting and Drawing Critique

(see *Painting below*)

Painting

Drawing with Paint

Taught by Cynthia Miller

Six Monday afternoons, 1–4 PM

March 17–April 21

An acrylic paint workshop to bridge drawing and painting techniques. Guided exercises in line and

form and seeing the way an artist sees. Use folk art, textiles, natural objects and tools to explore the language of brushwork as an extension of your heart and mind. Some drawing experience helpful but not required. A good follow-up to drawing fundamentals.
Fee: \$150 (Associates \$135)

Acrylic Studio

Taught by Cynthia Miller

Six Saturdays, 9 AM–Noon

March 29–May 10 (no class April 26)

An intermediate painting studio, this course steps up, asking better questions of your artmaking practice as you focus on your interests and intentions. Acrylic painting exercises in trust and patience with an eye to enhancing all aspects of your work with color, depth and resonance. Some reading and writing will be requested. Work on paper or canvas.

Fee: \$150 (Associates \$135)

Observational Painting in Acrylics or Oils

Taught by Betina Fink

Prerequisite: painting experience

Four Thursday evenings, 6:30–9:30 PM

May 3–24

A study of the fundamental building blocks of observational painting practice. Paintings are developed using traditional color layering and glazing techniques. Qualities of light, form and space are studied as they relate to composition and skilled painting technique. General instruction in color theory, scumbling and glazing, composition and still-life painting. For acrylic and oil painters.

Fee: \$110 (Associates \$100)

Painting and Composition

Taught by Mariana Carreras

Five Friday mornings, 9–Noon

April 4–May 2

Before great colors and illusionistic effects, essential to a masterpiece is its composition. This course, good for the beginner or the seasoned painter, focuses on the application of timeless principles of design, as we deepen our understanding of visual attraction and how to build a strong and effective composition.

Fee: \$130 (Associates \$115)

The Art of Glazing in Oils

Taught by Mariana Carreras

Four Friday mornings, 9–Noon

May 9–30

Glazing, the application of translucent layers of color, is an age-old technique that allowed effects like "sfumato"—the softest transitions between light and dark. This course follows the early beginnings of the method through hands on exercises as we build and apply many of these magical layers.

Fee: \$110 (Associates \$100)

Portrait Painting

Taught by Mariana Carreras

Prerequisite: Drawing Fundamentals and some figure drawing experience desirable.

Five Friday afternoons 1–4 PM

April 4–May 2

Few subjects are as timeless and fascinating as the portrait. This class offers insight into different historical approaches to portraiture, the impact of the pose, and anatomical knowledge. We will explore a variety of technical skills used to capture likeness through lectures, demonstrations, and group critiques.

Fee: \$150 (Associates \$135), includes model fees

Painting and the Human Form

Taught by Mariana Carreras

Four Friday afternoons, 1–4 PM

May 9–30

This course, excellent for the beginner or recent painter, offers the opportunity to gain experience exploring the human figure as subject matter. We will discuss a variety of approaches, compositional choices, and learn from one another as we render two classical nude poses.

Fee: \$130 (Associates \$105), includes model fees

Individual Projects in Painting

Taught by Betina Fink

Four Thursday evenings, 6:30–9:30 PM

April 3–24

The practice of building a series of paintings based upon individual preference for subject matter. Work in the studio will be combined with individual and group critiques. Bring one or two examples of previous work to first class, along with ideas and materials from which to work. Oil, acrylic or mixed media painting. Limited to 12 participants.

Fee: \$110 (Associates \$100)

Painting and Drawing Critique

Conducted by Betina Fink

Two Thursday afternoons, 12:30–3:30 PM

April 24 and May 22

For artists with a regular studio practice, able to bring work in monthly for critique. Participants should be interested in developing and continuing a series of work based on original drawings or paintings. Limit to 8 participants.

Fee: \$60 (Associates \$55)

Plein Air Watercolor Painting

Taught by Ellen Fountain

Six Tuesday mornings, 9 AM–Noon

March 11–April 15

We will be painting at a different Tucson location each week, including some urban locations as well as desert landscape locations. Plein air painting challenges us to sort out what is essential (to us), deal with changing light, make decisions about color, rearrange things when necessary, and then deal with wind, insects, noise, rain drops (yes, we do get those once in awhile) and a host of other distractions while bringing a painting to completion (or nearly so) in a limited amount of time. It's exhilarating! All levels of watercolor painters welcome. In case of seriously

inclement weather, individual sessions may be rescheduled. Since each session is stand-alone, sign up for one or all as your life permits.

Fee: \$150 (Associates \$135); individual sessions, \$35 (Associates \$30)

Watercolor on Gessoed Paper

Taught by Ellen Fountain

Two Saturday mornings, 9 AM–Noon

May 3 and 10

Gesso is usually used to prepare canvas for oil or acrylic paint, but it also makes a unique ground for watercolor when used to coat watercolor paper. Gesso can be given a variety of textures while wet, from smooth to coarse; you can draw into it or create patterns. Once dry, the paper is sealed, so watercolor behaves differently on the gessoed surface than it does on paper. Come experiment! It's a great way to recycle unsuccessful watercolor paintings too. We will prepare (gesso and texture) our papers the first Saturday, and then the second Saturday, we'll paint on them. Beginners welcome!

Fee: \$65 (Associates \$60), includes some supplies

Abstract Painting Studio

Taught by Carolyn Gibbs with Lisa Mishler

Prerequisite: some painting and/or drawing fundamentals experience preferred

Six Tuesday afternoons, 12:30–3:30 PM

April 1–May 6

Ongoing personalized instruction in developing a personal "grammar" of mark-making and brush-handling. With spontaneity, hold the skills of design, value, and color. Through the process...we'll have fun. Suitable for both continuing abstract painters and those new to abstraction.

Fee: \$150 (Associates \$135)

Xtreme Painting Intensive

Taught by Josh Goldberg

Four Tuesday mornings, 8:30–11:30 AM

April 1–22

Xtreme Painting is an experimental painting class that will take the student to a hitherto unexplored and authentic place of emboldened creativity. By learning to love and subsequently work through the so-called chaos ("splish-splash") of the painting process, the fearless student will be able to see, understand, and put in place *mindless* techniques that have nothing to do with a finished product. Xtreme Painting is painting without the painter. *It is pursuing the painting you are not painting.* This is not a class for everyone. Topics include Risking Everything For the Work; Breaking Open The Surface; How To Value What You've Done; Subverting Oneself; Nurturing Doubt And Confusion; The Holistic Brush. Limited to 15 students.

Fee: \$110 (Associates \$100)

Design

By Design, Level II

Taught by Pat Marohn

Prerequisite: By Design, Level I (Completion of Level Two is the requisite for the Master Class to be offered in Fall '08)

Eight Tuesday mornings, 9 AM–Noon

April 1–May 19

This class offers advanced challenges and explorations of the elements of pictorial space, color management, creative and personal expression which are present in all successful works, regardless of medium or genre. This level offers the student confidence and intelligence required for self-critique of work in progress. Weekly assignments and critique; student participation in critique is strongly encouraged.

Fee: \$175 (Associates \$160)

Printmaking

Intaglio Printmaking: a Review Workshop

Taught by Andrew Rush. Assisted by Jan and Midge Angevine.

Four Mondays from 10 AM to 4PM

April 14–May 5

The TDS graphics studio will be organizing itself this spring and summer for independent work, for which this four meeting workshop is strongly recommended. This workshop is for a) those with some basic printmaking experience who want to prepare themselves to work more independently; b) those who could benefit from a tight review, including beginners who bring a strong drawing/design practice ready to engage with the technical clarity that printmaking demands. We will review plate preparation, engraving and drypoint, soft and hard ground etching, aquatint and lift-ground, ink and paper preparation, printing & press procedures, and simple edition printing.

Fee: \$185 (Associates \$165) Limited to 10 students

Sculpture

Clay Formations

Taught by Gerrie Young

Six Thursday evenings, 6–9 PM

April 3–May 15 (no class May 1)

Take your drawing and painting into the third dimension. Create clay forms that are more sculptural and visually stimulating by drawing on elements of drawing and painting. Students will learn bas relief and draw-to-transfer techniques and will model a bust in clay. No experience necessary, but experience is a pleasure. Experience how forming clay can release your inner abilities, expressiveness, and inventiveness.

Fee: \$165 (Associates \$150), includes clay

Jewelry: Visual Thinking in Metal

Taught by Sam Patania

Four Saturday afternoons, 1–4 PM

April 19–May 10

Metal jewelry is an enduring medium; its symbolism outlasts civilizations. Learn the basics of metalsmithing so that you can create a bracelet or pendant with your design cut into it. We will develop designs on paper and transfer them to metal. My lifetime working in metal has made me appreciate the importance of keeping designs simple. Practice

Spring 2008 Courses, Short Courses, and Workshops

design and techniques that insure your piece is engineered to fit, not inhibit, the body's movements and is strong enough to last. I am looking forward to sharing my long experience in jewelry and helping you realize your own visual ideas in metal.

Fee: \$135 (Associates \$120), includes some materials

Workshops

Relief Printmaking

Taught by Joe Marshall

Two Saturdays, 10 AM–5 PM

April 5 and 12

With its strong graphic nature, relief printmaking is a powerful way to express oneself. Learn to use tools and other items for mark making. Understand how carving and proofing your block can help you see where your print is heading. Learn the basics of printing your block. We'll have fun and get into the flow of making a print. Great for beginners and continuing printmakers.

Fee: \$125 (Associates \$110),

includes some materials

Observation to Abstraction

Taught by Meredith Milstead

Prerequisite: Draw Fund pts 1 & 2 or equivalent

Three Thursday mornings, 8:30 AM–12:30 PM

April 10–24

For the person who has a grasp of drawing fundamentals, this class will help you deepen your skills and cultivate the confidence to continue your practice with vigor. The format balances drawing from both the external observed world and the internal world of your imagination. We will begin each morning drawing from observation in nearby locations. Afterwards, we will discuss our work and then rework drawings to capture their abstract qualities. Students will become more clear in their intent and committed to continued joyful practice.

Fee: \$110 (Associates \$100)

Tempera-Ink Resist Workshop

Taught by Pat Marohn

Saturday and Sunday, 9 AM–4 PM

May 17–18

This method of painting results in richly textured, dramatic and unique images achieved by no other method. It's fun, too! Day 1 features discussion and demonstration, layering of pigments and image development. Day 2 includes application of inks, alternating periods of drying and washing off, and refining of images. Participants usually complete two paintings.

Fee: \$110 (Associates \$100)

Figure Drawing Marathon

Conducted by Andrew Rush, Paul Mohr, and Susan Johnson

Saturday and Sunday, 9 AM–4 PM

May 31 and June 1

Once in a while it is energizing to one's work to set up a schedule for drawing so intense that time stops, one forgets to be careful, and the process of just looking and working generates a flow that leaves the mind behind. We will have two days beginning with a slide show of inspiration, followed by a) continuous drawing from changing models; b) short critique breaks, with individual critiques on request; c) work from two-model stations.

We will provide snacks, fruit, power bars for those who don't want to stop even to eat. Bring your own drawing tools, plenty of paper, fixative, and leave your cell phones at home so the weekend can be about you and drawing. Limited to 12.

Fee: \$135 (Associates \$120)

Drawing with Clay: An Introduction to Bas-Relief Drawing

Taught by Gerrie Young,

with demonstrations by Andrew Rush

Sunday, 10–4 PM

June 1

An introduction to connecting the elements of drawing to the 3D medium of low-relief clay. How to transfer sketches from a 2D to 3D medium. No experience necessary, just a gentle tug from your imagination will easily connect you from one art medium to another. You may find a sculptor in there waiting to be let free!

Fee: \$65 (Associates \$55), (includes all materials plus a firing fee)

Open Figure Studio

All TDS open studio sessions are held at The Drawing Studio, 33 S. 6th Avenue. Each session is \$7. No reservations are required.

- Monday morning, 9:30 AM–12:30 PM, general studies
- Monday evening, 6–9 PM, (through March 27), short and long poses
- Thursday evening, 6–9 PM, (beginning April 3), short and long poses
- Sunday morning, 9:30 AM–12:30 PM, general studies
- Sunday afternoon, 1–4 PM, one long pose; costume on last Sunday of the month.

See the TDS website at www.thedrawingstudio.org for Open Studio details; call the office at (520) 620-0947 for schedule changes.

Faculty, Spring 2008

- **Midge Angevine**, BA: a founding member of TDS, past Board member, tutor in beginning watercolor and monoprint, and print room manager
- **Janice Angevine von Isser**, BSN and graduate studies in Scientific Illustration, Univ. of Arizona: TDS Founding Board member and served as Board Secretary and Gallery Committee Chair; experienced in watercolor, printmaking & graphic design, teaches monoprint.
- **Mariana Carreras**, BFA, MFA, George Washington University: An oil painter who has exhibited in Europe and Latin America, is Lead Art Faculty at PCC Downtown Campus, and often lectures at TMA on a variety of topics related to art.
- **Katie Cooper**, BA, MFA/Painting, School of Visual Arts, NYC; 12 years' experience teaching in art residencies and supervising regional community art projects; has exhibited widely over 30 years in Colorado, New York, and Arizona.
- **Pat Dolan**, BA, MS in Design, Institute of Design, Chicago; certified Spiritual Director, Tacheria School of Spiritual Direction; Artist with 25 years' experience as adjunct faculty at PCC and Central Arizona College.
- **Betina Fink**, BA, MFA: Oil painter exhibiting and in collections nationally and in Europe. Adult and youth art educator with over 15 years experience. TDS Program Coordinator and Instructor, Art of Summer. Teaches oil painting, pastel drawing and color theory at TDS.
- **Lynn Fleischman**, BFA, MFA: A founding member of TDS and now Executive Director; teaches monoprint, linocut, and drawing fundamentals.
- **Ellen Fountain**, BFA, MFA: Signature Member of the National Watercolor Society; Recipient, TPAC Fellowship; taught in ACA's Artist-in-Residence Program.
- **Carolyn Gibbs**, BFA, Commercial Design, Univ. of AZ: background in psychology and marketing; TDS Board member and open studio monitor, teaches figure drawing and abstract painting.
- **Josh Goldberg**, BFA, MA, Asian Studies and Art History, Mich. State: Active Arizona artist and art educator since 1990, exhibiting at UA, Davis Dominguez Gallery, teaches abstract painting.
- **Ben Ilka** teaches both adults and youth at TDS and is also a TDS Associate, freelance illustrator, and graphic designer. His narrative drawing ('zines, comic books) can be seen at www.madseadog.com.

(Faculty list continues on page 11)

Faculty, cont.

- ▶ **Susan Johnson**, BFA, MFA, The School of the Art Institute of Chicago: extensive experience teaching figure drawing, painting, and sculpture, including in Italy; represented in many exhibitions and collections, and commissioned works for movies, opera, and the mural at University and 9th Ave; founder of the All Souls' Procession.
- ▶ **Pat Marohn**, BFA, Syracuse U: Former Director of the Tubac Center of the Arts; taught for PCC in painting, drawing and design. An exhibiting member of the Collage Association of Southern AZ, and a member of SAWG.
- ▶ **Joe Marshall** is a printmaker, cartoonist, and illustrator; his self-published comics can be seen at www.planetnameddesire.com.
- ▶ **Cynthia Miller**, BFA, MFA: 20 years' experience as an adult and youth instructor with TMA and PCC; co-founder of Dinnerware Gallery; extensive experience in book illustration through CHAX Press.
- ▶ **Meredith Milstead**, AA, BA, BFA: Univ. of Maryland, Cleveland Art Institute, Univ. of Arizona; painter, drawer, art conservation specialist, and drawing teacher.
- ▶ **Paul Mohr**, BS: Studies at UA College of Architecture. With a background in science, he is a figure drawer working in clay, oil, and graphite. He directs the TDS Open Studio Figure Drawing Program. Past TDS Board Treasurer and past President of SAWG.
- ▶ **Rebecca Olson** is the Open Studio and Model Coordinator for TDS; she has practiced figure drawing religiously for 20 years.
- ▶ **Sam Patania** is a third generation metalsmith from the internationally renowned Patania family, which settled in Tucson in 1937. He began his apprenticeship at the Thunderbird Shop at the age of 10; his work, along with that of his father and grandfather, is in the Smithsonian.
- ▶ **Deborah Steinberg**, BA, Univ. of Minnesota: oil painter and illustrator; has taught pastel, oil painting, drawing, and portraiture.
- ▶ **Andrew Rush**, BFA, MFA, Director and Founder of The Drawing Studio: A former Associate Professor of Art at University of Arizona. Printmaker, sculptor, and drawer.
- ▶ **Gerrie Young**, BS, Art Education; MA, Prescott College (in progress); also studied sculpture and printmaking at Cal State U, San Bernadino: Sculptor who exhibits regularly and has taught art and ceramics throughout the US and Japan, including 12 years in Tucson.

Art of Summer VII-2008

For teens 13-18 and youths 9-12

Program Coordinator: Betina Fink
Faculty: Master Teaching Artists from The Drawing Studio

The Art of Summer offers exciting art opportunities for teens and youths. Experience total immersion in studio art practice. Develop and hone your basic skills in Drawing Fundamentals, with intensives in Oil and Acrylic Painting, Sculpture (Steel, Clay); Printmaking; Figure Painting and Drawing; Narrative Illustration; Sketchbook Development; Exhibition and Curatorial Studies; Portfolio Development and Presentation.

Whether or not a student is interested in pursuing an art career, disciplined daily practice fosters self-confidence, improves problem-solving skills, and strengthens reasoning. Unlike traditional school programs, Art of Summer students have almost limitless time to pursue their own visual inquiries. Students receive more individual attention and are instructed by master teaching artists in an environment where teens are treated as fellow artists.

The program culminates in an all-student exhibition at The Drawing Studio Gallery in August. Selected works will travel to exhibitions held at the downtown Main Library and Utterback Magnet School for the Arts.

The Art of Summer provides up to 80 hours of studio instructional time, to allow for in-depth investigation and practice. Returning students can pursue intense week-long studies in intensives of their choice. Field trips to local museums and galleries, as well as visiting artist to the studio are included. A special junior immersion experience is now offered for youths 9-12!

Need-based scholarships available. For more information about tuition rates, scholarships and registration materials, call (520) 620-0947 or visit online www.thedrawingstudio.org.

May 27-June 5

Drawing Fundamentals Blitz
Monday-Thursday, 9AM-3 PM.

For teens 13-18
Provides a solid grounding in Drawing Fundamentals and introduces some Painting and Mixed Media Drawing. Prepares students for intensive weeks offered later in the summer. Especially for students new to the Art of Summer.

June 9-June 27

Junior Intensive (3 week) Program
Monday-Friday, 8:30 AM-12 PM

For youths 9-12
An introduction to the practice of longer studio hours to youth. A thorough grounding in the fundamentals of Drawing, Painting, Mixed Media, Clay, and Sketchbook Development.

June 6 (Friday)-July 3 (Thursday)

4 Week Immersion Program
Monday-Friday, 9 AM-3 PM.

For teens 13-18
A complete immersion studio experience that includes both fundamentals and electives. Also prepares students for participation in any of the weekly sessions in July.

July 7-August 1

Weekly Intensives
Monday-Friday 9 AM-3 PM.

For teens 13-18. Pre-requisite: Prior Art of Summer experience, or Session I (2008) or The Blitz. Students may choose from Drawing in a variety of media; Oil or Acrylic Painting; Combined media in black and white; Sculpture (Clay, Steel). Weekly schedule available in April.

Come Check Us Out!

**Art of Summer
Open House**

**Sunday, April 6,
2-5 P.M.**



FOCUS:

TDS DRAWING PROGRAM

The core mission of The Drawing Studio is founded on drawing as a language both necessary and accessible to everyone. This approach questions the practice throughout Western history of situating art as an esoteric study available only to specialists. In our own time, the demands of a global technological culture require a level of visual intelligence best learned through studio practice. Below, through brief commentary and their own and their students' drawings, some of our Drawing Fundamentals teaching artists give eloquent testimony about the process of acquiring the skills to communicate visually.



Deborah Steinberg

Deborah Steinberg

I love dried plants because their brittleness encourages a sensitivity of line that is especially expressive in ink. Whenever possible, I like to show students an example of how I handle the subject and then encourage them to develop their own ideas in their drawings.

For the study shown here, student Joe Theobald made a conscious choice to work more slowly than he had in the past. He played line and wash against each other to a very pleasing effect. The

white gouache in the background served to “punch up” the plant, which was sinking into the dark background, and to cover up a couple of ink spills. Both Joe and I are very happy with the result. And I’m always gratified when I like a student’s work more than my own



Joe Theobald

Andrew Rush

Following the Drawing Fundamentals foundation courses, we offer an intermediate course that introduces the new drawer to a wider range of tools, along with exercises in observation that show what each new skill can achieve.



Andrew Rush

These two drawings are recent examples of drawing directly – and from the start – with a brush, using a still-life as

subject. At the top right is my demonstration drawing done in class. The bottom left drawing is by Tom Scarborough, a student. Although this shows Tom’s first effort at drawing with a brush, his drawing eye is soundly in place, ready to build on with new skills.



Tom Scarborough



Betina Fink

Betina Fink

While I was exposed as a university student to Bauhaus theories of color and design, inside the ‘serious’ studio courses, no foundation in color was given. As a painter, however, my use of color has always been intuitive.

Today, my philosophy is that, while your color use must be intuitive, you must also learn to manipulate color so that color doesn’t manipulate you – by

taking over or canceling itself out (as when colors turn to ‘mud’). In the sample here, student Joan Brundage uses pastel pencil to achieve a ‘primary triad chord’ made up of tints, tones and shades of red, blue and yellow. My own drawings demonstrate the importance of contrast (light and dark) as it works with color harmonies.

By learning to think of color in terms of chords and harmonies, you will achieve a greater range of color in your work. Find this out for yourself in any of the TDS **Drawing with Color** classes.



Joan Brundage

Meredith Milstead

Studio classes here are devoid of the “fast-track” environment found too often in art schools and universities. We are therefore free to encourage each other, exchange information and share revelations. This exchange happens all in the context of learning to observe the visual world, which can and should become a lifelong practice.



Meredith Milstead

In my Drawing Fundamentals class, students are encouraged to develop their skills by using tools that can result in

miraculous shifts in perception and adeptness.



Gay Scheibl

Katie Cooper

The discipline and lessons of my very first drawing class laid the foundation for a way of seeing that has enriched my life ever since. That class gave me the tools to perceive and a language to describe accurately, at first, the amazing wonder of the physical world and then later any subject or experiment I might want to try.

It is my joy to pass along that gift of discovery to as many others as possible, in any class I teach.



Katie Cooper



Student drawings from Katie Cooper's Fundamentals I class

Paul Mohr

While it would seem on the surface that portraiture is an extension of drawing from life, it has an added component: the presence of a conscious personality that animates the subject from moment to moment. To be successful at portraiture calls for a much more complex training and extensive practice than one might expect at first. The artist must develop an extremely quiet way of

Paul Mohr

looking deeply, which includes being able to set aside one's own personality in order to be up to the opportunity. Genii Pell, the artist and student whose study is shown here, has been studying with me for about two years.



Genii Pell

Editor's Corner

Writing on Art

As the new editor of the TDS newsletter, I would like to talk about some new ideas for the newsletter and what I hope your own part in it may be. First, I'd like to introduce myself. I'm one of those people who wears many hats. An artist working both in oil/acrylics and new media, I've also copy-edited at the United Nations, curated history and science exhibitions, 'interpreted' park environments for the public, and edited an international affairs website.

What these enterprises have all involved is working with words. Yet, I am reminded that art and words sometimes make for awkward bedfellows. Perhaps this is because both share a visual presence on the page and both rely on symbolic abstraction in order to describe. While in studio classes we are encouraged to develop a vocabulary for talking and thinking about art, at times though we have to silence the talk, especially talk that prevents us from taking risks. There are times too when words fail, which in part is what drives us to make art. At other times, words fill in too many gaps, as when a verbal description infers ideas not readily found in the artwork depicted.

When Andy approached me about taking on the role of editor, he had a clear idea about what the Newsletter might become: a place where the TDS community could extend the dialogue from the studio to the written page. "Why not?" I thought. "Why keep this dialogue insular and restricted to the guild, as it were?" The TDS Newsletter is an opportunity to pull a broader public into a conversation about some of the myriad concerns that engage us as artists. I invite you as artists, teachers, students, and people who love art practice to look over the submission guidelines below and join in the commentary.

– Emily Düwel

Submitting to the TDS Newsletter

Entries from TDS members are welcomed. As to subject, we seek fresh insights into the process of making art. All submissions will be considered for the Newsletter, Website and/or will be kept on file for possible future publication. Guidelines: Email materials to news@thedrawingstudio.org. Essays should be no longer than 500 words and should be copied/pasted into an email. Artwork should be in jpeg format at 300 plus dpi. All work must include name and title. Artwork must also include medium, size and year.

Outreach Art Tutoring for Seniors (OATS)

By Pat Dolan, OATS Coordinator

The purpose of OATS (Outreach Art Tutoring for Seniors) is to demonstrate the power of studio art practice to positively affect people's lives at any age. Sponsored by The Drawing Studio, OATS places practicing artists in community settings to work with seniors who can't come to our classes at our downtown studio. We connect seniors interested in art to an intergenerational community of art practice.

Student Perspective

Some thoughts about The Drawing Studio and My Experiences There
Tom Scarborough

I've been taking classes at TDS for about two years. I always wanted to take art classes, but after a disastrous experience as a freshman architecture student, I decided to stick to linear, logical and mathematical pursuits. I changed my major to Wildlife Biology, and spent 35 years as a science teacher and school administrator. As my career wound down, I got braver and signed up for the Fundamentals I class.

The first night Catherine Nash had us draw a large bone. I worked hard on it, as did my classmates. I found that, while students' innate ability varied, my bone really wasn't all that bad. So when I got home, I showed it to my wife. She took a long look and said "What is it? A dog?" Well, in spite of my bone/dog, I have taken Fundamentals I and II twice each, Bettina's Intro. to Color and Intro. to Pastels, and a charcoal course from Elee Oak. I also took Andy's initial Drawing as Communication course, and I am taking it again.

I have a lot to learn. I need to practice more. But I can now draw things, rather than just random geometric doodles. My sketch book goes everywhere with me. Beyond learning some technical skills, I have learned to see differently. I am more aware of the space around me, and of the things that occupy that space and how they fit together. I also am beginning to understand what Andy means when he talks about the vocabulary of art. And I am beginning to take in images through my eyes and send my interpretations to my hands, without first filtering them through a set of predetermined descriptions of what things look like.

I now look at other people's art in different ways. This past summer I visited the Maria Sofia gallery in Madrid, where Picasso's Guernica hangs. As impressive as the work is, what moved me most were Picasso's sketches for the piece. I still can't verbalize what goes on in my brain when I look at objects and try to draw them, or when I look at other people's work, but I know it's a whole new way of thinking and perceiving.

My Drawing Studio experiences have opened a whole new world for me. I love making marks and experimenting with new media and styles. But learning that there are other ways to think than with the verbal patterns I grew up with has been terrifically enlightening and liberating. I will be drawing and studying for the rest of my life. I doubt that my work will ever hang in Maria Sofia, but my work will open new doors for me and help me to perceive our world in a more meaningful way. Why did it take me 60 years to get here?

As a tutor, you will receive training and support. You should have a keen interest in interacting with and encouraging seniors' creativity and should have progressed in your studies to the point where you feel comfortable working with small groups. For information on becoming an OATS Tutor, please contact Pat Dolan at seniors@thedrawingstudio.org or leave a message at (520) 620-0947.

Grateful Acknowledgments

The Drawing Studio would like to give special thanks to Lori Lieber for her stunning design of the new TDS information packet, and to Imo Baird for creating an exciting new layout design for the TDS Newsletter's new newspaper format.

The Drawing Studio further acknowledges with deepest appreciation the following individuals, whose gifts ensured the success of our Gala evening.

Patrons: Sara Dobbis, and Herschel & Jill Rosenzweig.

Supporters: Lloyd S. Anderson, Dave & Linda Bennett, Emilia Arana & V. Bruce Cobb, and Susan & Tony Luebbermann.

Friends: Ann & Robert Dunlap, Clare Hamlet, David Harvey, Anita Goss & John LaWall, Dan Leach, Susan & Arnold Licht, William Lowe, and Eugene & Sally Ruark.

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