

**Drawing 301, 401**  
319 Clough  
Carol Stewart

Office hours: Tues 4-4:30 or by appt. 206B Clough  
Phone: 3441 Home: 274-8842  
Email - StewartT@Rhodes.edu

The purpose of this class is to continue to pursue the materials, techniques and various approaches to the art of drawing. The course will demand self motivation and a deep personal commitment to the development of individual perceptual and conceptual awareness, through an active investigation into drawing's vocabulary of line, shape, space, value, texture and color. Students will explore various techniques (image transfer, xerography, linocut, rubbing, power belt sanding the image), and media (dry, wet, mixed, color, found). The course will use a variety of fairly open-ended problems and activities to expand the student's visual awareness. Slides, videos, and field trips will supplement classroom work and homework. Frequent short discussions and longer more formal critiques will be scheduled. Students are required to participate in all group critiques. A portfolio of drawings will be turned in at mid-term and finals week.

### **Attendance**

Attendance is mandatory, as is punctuality. If you have a serious health or family problem, please contact me via E-mail or phone BEFORE the class, or you will be counted absent.

If you play team sports, and must leave town, be prepared to make up the hours. If you miss a class, you will need to do outside work to make up the hours. You are responsible for showing me the make up work.

### **Class Content**

The class will consist of class work, activities, and sketchbook/journal assignments. Sketchbooks will be reviewed each week, on at the beginning of class. NO EXCEPTIONS OR EXTENSIONS. We will alternate between academic approaches to drawing and experimental, risky, adventurous approaches. The best way to make a good grade in this class is to approach your daily work with energy and enthusiasm. Be engaged and take risks. "Innate Facility" has very little to do with it. BE INTERESTED, work hard, and try to develop your personal way of expression.

### **Requirements and Grading**

Log 138 minimum hours. Studio classes at Rhodes require a minimum of 138 work hours for three hours of credit to pass a course. This breaks down to an average of 8-10 hours of work a week. Class time will account for 6 hours a week. The rest must be spent on assigned readings, homework, visiting

museums and galleries, and gathering source material. You must pledge these hours and keep a log.

Grade breakdown:

40% - Enthusiastic and punctual completion of all classwork.

40% - Enthusiastic and punctual completion of all homework assignments.

20% - Attendance, risk taking, improvement, classroom participation.

Fulfilling the above will attain a B, C grade. An A will be awarded only to those with consistently outstanding work.

### **Checklist** of studio requirements/suggestions

Come to class.

Draw.

Come to class on time.

Draw.

Participate in all studio activity, including critiques.

Draw.

Come to class.

Draw.

Come prepared to class. (Materials, homework, readings)

Keep your sketchbook with you at all times.

Draw. Draw, Draw, Draw, Draw, Draw, Draw, Draw, Draw!

Keep a visual folder, bag, or container of some sort for visual "source" material.

Keep a container of "found" mark making tools.

Keep a container of "found" surfaces to receive marks.

Keep containers (jars, film cans, etc. ) of reclaimed liquid media, aka inks (leftover coffee, tea, muddy water, lake water, Mississippi River water, oil slick liquid, and so on)

Keep a log of your work hours.

Spend at least 25 to 30 minutes a day drawing in your sketchbook.

Work, work, work.

Scavenge, scavenge, scavenge for materials. (This doesn't mean steal)

Clean up your work area.

Come to class no matter what.

**Homework:** Find a sketchbook you love. Start on the first day of class - stop on the last day of class: spend at least 20 minutes every day for the next 106 days drawing in your sketchbook. Don't look at your watch - you may set a timer if you feel you must, but try to lose track of time.

Date each page

Try to set aside a certain time of day for this drawing, and avoid distractions.

Music is a good accompaniment.

Suggestions:

Work in series

Make Master copies

Collage and then draw

Transfer xerox copies to paper and draw on/over them.

Do figure and still life studies from life and photos.

Make fold outs, pop ups, and spreads, so pages can relate to each other.

Exploit one image, theme, ideas, subject for many drawings, "getting at it from all sides" so to speak. For example: a special place, a dream, an insect, your hand, a bar or pool room, a leaf, a tree, a pile of dirty clothes, the inside of your purse, etc, etc, etc.

Make drawings exploring further the work/techniques we use in class.

So on and so on.

### **Classwork**

We will work with still life, outdoors, interesting places (the zoo, the museums, etc.

The logical order of development: Learning to SEE: the perception of edges, the perception of spaces, the perception of relationships, the perception of lights and shadows, the perception of the Whole:

Line: blind contour, modified contour, cross contour.

Positive and Negative space

The picture plane (the 2 and 3 dimensional space of a drawing).

Sighting ( including perspective)

Value

Form

Composition

**Suggested Materials:** try Sharri's Discount Art at 896 S. Highland (at Park Ave), the Art Center on Union west of Bellvedere, Hobby Lobby, Michaels, etc.

Big paper, as big as you can find. (Stonehenge is good and durable)

18 x 24 pad of white bond drawing paper

A sketch book that you LOVE (bound or spiral) with at LEAST 106 pages

Watercolor paper 140 lb, 22x30, cold and hot pressed, white and off white (for ink drawing)

Unusual papers that appeal to you; be on the lookout for commercial printed papers which are usually free, wrapping papers, tissue, etc.

Dry media: vine charcoal, compressed charcoal, conte crayons, (black, umber, sienna, white), crayons, ebony pencils, 3b and 4b drawing pencils, etc.

Ink (Higgins india ink, several brushes (japanese bamboo and other soft brushes in various sizes

Markers, ( marvy markers are good)

Ball point pens, crow quill pen with plenty of pen points

1 Mars plastic eraser

Lg kneaded eraser

Pencil sharpener

Fixative or hair spray

Additional: white acrylic gesso, Elmer's glue, tackle box for supplies, fixative, masking tape, clear acrylic medium, a portfolio (31x23") to keep all drawings in, scissors, matt knife, clear ruler, drawing board with strong clip at top.

**Recommended/Required Reading:** on reserve at the Library

Jeffrey Camp, *Paint, A Manual of Pictorial Thought*

Jerome Viola, *The painting and Teaching of Philip Pearlstein*, (Pg 44-51)

Van Deren Coke, *The painter and the Photograph; from Delacroix to Warhol*  
(Intro, Chap 2 -3, and scan the rest)

Hanks and Belliston, *Draw! A Visual Approach to Thinking, Learning and Communicating*

Enstice and Peters, *Drawing, Space Form and Expression*

Betti and Sale, *Drawing: A Contemporary Approach*, chapters 2, 6

Goldstein, Nathan, *The Art of Responsive Drawing* chapters 3, 4, 7, 9, 12

Itten, Johannes *Design and Form, Light-Dark* chapter, pages 19-40

Edwards, *David How To Be More Creative*

McKenzie, Alan *How to Draw and Sell Comic Strips*

### **Studio Clean-up**

A monitor will be assigned to oversee studio cleanup on a weekly basis, rotating alphabetically.

She/he is responsible for reminding the class to stop work and clean up the last 15 minutes of class.

Anything left undone must be cleaned by the monitor, who will be held ultimately responsible. She/he will be fined or given an additional week as monitor if duties

are not performed