

Drawing 101 Monday and Wednesday, Clough 319C, 1:00pm - 4:00pm

Val Valgardson

Office Hours Tuesday Thursday 12:00 - 1:00 or by appointment. Phone 843-3441

E-mail VALGARDSON

As this is a studio class you will be expected to attend classes. Class time will be broken up between work time and critiques. Students will be evaluated on the basis of their completed in class projects (50%) Homework (30%) Improvement and/or risk taking (20%)

Course description:

Drawing is a concrete expression of thought. Throughout time, people have used drawing to record, explain, remember, transform, experiment, imagine and invent. In this beginning class, we will focus on drawing as tool to engage and order the picture plane (the two-dimensional area of the page) and to construct convincing illusionistic space.

The goals of this class are to 1. improve mark making abilities. 2. To communicate your thoughts in a direct and effective manner through the materials. 3. To develop a conceptual understanding of artmaking.

REQUIREMENTS TO PASS THIS CLASS:

Studio art classes at Rhodes require a minimum of 138 work hours for three hours of credit. You will fail if you do not have these minimum hours of work. To achieve this you must average 9 hours of work each week. Six hours will be spent in class; however, you must schedule to spend the three additional hours (25 minutes each day) on homework.

Attendance and Class Participation: Class attendance and class participation is mandatory.

- Do not be absent. You will not be able to make up class work.
- Each absence will lower your grade 1/3 of a letter grade
- Punctuality: Please be punctual.
- Illness: Please contact me if you have a serious health problem or family emergency. In these extreme cases, a maximum of three classes or nine credit hours can be made up in your sketchbook. You are responsible for documenting the work you have made up.

Engagement and completion of all in-class work: (50% of grade)

Completion of Homework (30% of grade)

Fulfilling the above requirements attains a B-C grade. An exceptional student should grow, change and develop in facility and intellectually during the course. Improvement and/ or risk taking will earn an A grade.

- Improvement is defined as **significant and sustained** skill acquisition.
- Risk taking students take their drawings past personal satisfaction to skilled communication. They tend to work larger, with ambitious media and sustain projects for a long period of time. They tend to work in series and make significant changes to their work all through their process.

Extraordinary Improvement and/or risk taking will earn a full 20% (A grade): 9 or more drawings completed and resolved by fulfilling one of the two guidelines: 1) thorough resolution of the picture plane, or 2) a convincing and fluent construction of illusionistic space.

Good Improvement and/or risk taking will earn 10% (B): 8-7 completed and resolved works

No attempt to improve or take risk will earn no additional points (C grade): 6-5 completed and resolved works

Less than 5 completed and resolved works generally means a student has missed more than three classes and/ or has made no attempt to engage or complete the work at hand.

Supply Lists

Two pads of 18*24 newsprint or 40 sheets of loose newsprint

8 sheets of Arches cover or arches-like quality 100% rag paper. 22x30" (no less than 100 lb)

5 sticks of 1/2 diameter vine charcoal, medium

compressed charcoal, medium: 5 sticks

Large Staedtler mars plastic eraser

a kneaded erasure

blending stump

1 charcoal pencil

a cheap exacto knife

conte crayons, umber, siena, white

Required items that you can find in an art store, hardware store, office supply store:

a blank sketch book around 100 pages and approximately 8.1/2x11. good quality.

a ruler, 12 inches or so, preferably metal

scissors

pencils, any colors

Additional things that make your drawing life more interesting.

markers, highlighters
any kind of paint, watercolors, etc.
any kind of brush

a box for your supplies
a portfolio for your drawings

Homework: find a sketchbook that has about 100 pages.

Time span: Start date Aug. 30. End date (deadline) December 6.

You must spend 25 minutes each day for the next semester drawing.

Places to go to find a sketchbook: Art Center at 1636 Union Ave, phone: 276-6321;
Sharri's 896 South Highland, phone 323-4681 (best bet for variety); Office Max
1460 Union phone 725-8180.

Guidelines: your sketchbook should be bound with unlined drawing paper (the paper should be substantial (about twice as heavy as notebook paper), and the size not too small or too large or bulky. Choose a book that has a good binding. Use your best judgment.

You must: Date each page or drawing for each 25 minute drawing session. You may continue to draw on the same page for more than one day, but continue dating the page. Fulfilling the above requirements attains a B-C grade. An exceptional student should grow, change and develop in facility and intellectually during the course. Improvement and/ or risk taking will earn an A grade. Grading is similar to the portfolio

- Improvement is defined as **significant and sustained** skill acquisition.
- Risk taking students take their drawings past personal satisfaction to skilled communication. They tend to work larger, with ambitious media and sustain projects for a long period of time. They tend to work in series and make significant changes to their work all through their process.

Sketchbook Grading: Extraordinary Improvement and/or risk taking will earn a full 20% (A grade): 20 or more pages completed and resolved by fulfilling one of the two guidelines: 1) thorough resolution of the picture plane, or 2) a convincing and fluent construction of illusionistic space.

Good Improvement and/or risk taking will earn 10% (B): 15-20 completed and resolved pages

No attempt to improve or take risk will earn no additional points (C grade): 10-15 completed and resolved pages

Less than 10 completed and resolved pages generally means a student has made no attempt to engage or complete the work at hand.

Working in your sketchbook will be easier if you:

Set aside a time of day you will be drawing and do not be

Do not procrastinate.

How to keep this thing moving:

Have pages and spreads relate to each other and the next to keep the momentum going.

Work in series.

Make master copies. Paste in images of art works you admire and write about them, copy them in different media.

Collage.

Figure and Still-life drawings from life and photos.

Notes and drawings from art lectures and openings

Experiment with different media: markers, highlighters, ballpoint pens, liquids, found objects.

Write and design your writing into text-blocks (look at posters, or record albums).

Indications your sketchbook is developing and improving

You control the viewer's eye around the page.

It takes time to look at the pages, you encourage the viewer to study your work.

Your pages seem denser, or your pages seem more fluid

You spend more and more time on pages.

You design pages that flow into each other.

You go back to pages you are not quite satisfied with.

the use of value, shape and color

the negative space is considered

the whole page is part of the drawing.

the construction of illusionistic space, illusion of mass or weight, illusion of light or movement.

You develop themes: expression, symbolic forms, narrative, process, humor, obsession.

You develop qualities of sketchbook itself: page to page relationships, spreads, continuity, size/scale, project length

(underdog pages: the quiet, sensitive, humorous, peculiar, unique)

Dates to hand in Sketchbook are October 11 and December 6

Attend lectures and openings whenever possible.

Assignments

Week 1. August 28 Using the graph system draw a self-portrait (you can use a photograph) 3 ft. by 4 ft. of your head, filling the paper.

Week 2. August 30 - September 6 Extension of self

- Week 3. September 11 -13 still life, gesture to design the page Contour line,
Week 4. September 18 - 20 draw the negative space.
Week 5. September 25 - 27 Creating a simple value system dark, light, and middle gray on the graph drawing using compressed charcoal.
Week 6. October 2 - 4 create a 12-step value drawing based on the first drawing.
Week 7. October 9 - 11 finish drawings, individual mid term critiques
- Week 8. October 18 - 23 Mar 1 using your white black and umber or sienna create a twelve step value drawing placing the color of your choice at it's correct value.
Week 9. October 25 - 30 through the use of light and dark contrasts create a triangular composition. Preliminary sketches a must.
Week 10. November 1 - 6 create an unbalanced gestural line drawing and through the use of light dark values balance it.
- Week 11. November 8 - 13 Through composition create a landscape out of the still life
Week 12. November 15 - 20 bring in a series of objects to create your own still life. the narrative, metaphor, symbolism all should be a consideration for object choices
Week 13. November 27 -29 a series will be worked out from this still life.
Week 14 December 4 - 6 finish drawings hand in portfolio