

Drawing 101, Tuesday and Thursday 1-4

Diane Hoffman

Office hours: Tuesday and Thursday 12 noon -1pm or by appointment. Phone: 843- 3826

Home phone: only in dire emergencies, calls only until 11pm please: 278-9810

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 class will use a variety of open-ended problems to expand the student's visual ideas and approaches to drawing. Slide shows and museum visits will illustrate goals and encourage the exploration of individual themes. Frequent, short critiques of work in progress and longer more formal critiques will be scheduled.

Syllabus

Thurs. Aug 27, introduction

Homework assigned: reading/ exercise on reserve in library: Betty Edwards' *Drawing on the right side of the Brain*. See h

Tues. Sept 1, supplies deliver, **gesture/contour**: line gestures, mass gestures--to warm up, to indicate

Thurs. Sept 3, space, to indicate form, design the page, blind contour fast and slow

Tues. Sept 8, **picture plane/illusionistic space**: handout and drawing on windows and glass

Thurs. Sept 10, **viewfinder**

Tues. Sept 15, **spotting angles, measuring proportion**, triangulation: string project

Thurs. Sept 17, group critique of sketchbooks,

* reading homework Nathan Goldstein, *Design and Composition*, Chapter 10, The

Lecture, Sept. 17, at 7:30 p.m., Thursday, The Art Guys, University of Memphis, Journalism Building, required

Tues. Sept 22, design: geometric organizations on acetate transfer to paper

Thurs. Sept 24, critique on design organization, **shape and local value**

Tues. Sept 29, continue on design organization, shape and local value

Thurs. Oct 1, group critique of sketchbooks

Tues. Oct 6, form: mass gesture, planar analysis

Thurs. Oct 8, continue planar analysis or cross contour

Opening Oct 9, 5-7 p.m. Friday, Looking Back: Rhodes Faculty and Alumni Exhibit

Clough-Hanson Gallery, required

Tues. Oct 13, continue class work and individual mid-term critiques

Thurs. Oct 15, continue class work and individual mid-term critiques

Midterm grades due Oct 16

Thurs. Oct 22, **light**: mapping. color light exercise.

Tues. Oct 27, mapping on location
Thurs. Oct 29, short critique, mapping on location
Tues. Nov 3, class critique of sketchbooks
Thurs. Nov 5, mapping on location
Tues. Nov 10, chiaroscuro, oval form in class, on location chiaroscuro drawing
Thurs. Nov 12, critique chiaroscuro drawings, more on location drawings
Tues. Nov 17, sketchbook critique
Thurs. Nov 19, Hand out for preparation for final individual critiques, drawing on location
Tues. Nov 24, drawing on location
Tues. Dec 1, fill out SIR, individual critiques with portfolios, order will be posted
Thurs. Dec 3, individual critique with portfolios
Tues. Dec 8, turn in sketchbooks, clean up studio, and clean out cubby
Mon. Dec. 14, 1pm, final extension on sketchbook
Tues, Dec 15, 1 p.m. last day to pick up sketchbooks, last day to take home drawings and clean up

REQUIREMENTS TO PASS THIS CLASS:

Studio art classes at Rhodes require a minimum of 138 work hours for three hours of credit (check the catalogue). 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. See assignment below.

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
- Team sports absence: If you play team sports and go out of town, be prepared to make up the hours in your sketchbook. You are responsible for showing and documenting the work you have made up.
- Punctuality: Please be punctual. If you are late, I will mark you absent 1/2 day.
- Illness: Please contact me immediately 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.
- Class participation includes participating in critiques and clean up. Your grade will be withheld if you fail to clean out your cubby and take your work and supplies home. See deadline below.

Grades:

40% = Engagement, completion and participation of all in class work and activities. Failure to attend class will pull your grade down dramatically.

40% = Homework

20% = Improvement and/or Risk taking.

Engagement and completion of all in class work: At the end of the term, you must present all of your work completed during the semester. Use your class time wisely: slow workers must complete projects outside class. (40% of grade)

Engagement and completion of homework: see assignment below. (40% 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 class and/ or has made no attempt to engage or complete the work at hand.

Supply Lists

Art store package. Delivering Sept 1

Pad of 18x24" newsprint or 20 sheets of loose newsprint

20 sheets of good, high quality, good tooth, 100% rag paper. 22x30" (no less than 100 lb)

10 large sticks of vine charcoal, medium

compressed charcoal: 4 sticks

hard eraser: staedtler mars plastic (not pearl pink)

1 ebony pencil

a drafting triangle, around 12"

inexpensive exacto knife

2 large bull dog clips

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 dry erase marker, any color preferably black or blue

a ruler, 12 inches or so, preferably metal

scissors

pencils, any colors

Ballpoint pens, any colors

felt tip pens, any colors

Additional things that make your drawing life more interesting.

conte crayons, umber, sienna, white

wax crayons, water soluble crayons

markers, highlighters

any kind of paint, watercolors, etc.

any kind of brush

a box for your supplies

a portfolio for your drawings

Drawing 101 Homework: find a sketchbook you love that has about 100 pages.

Time span: Start date --Aug 27. End date (deadline)-- Dec 8.

You must spend 25 minutes each day for the next 104 days drawing. The first week is an assigned reading/exercise (see syllabus and below), but after that, it will be up to you what you draw. If you are at a loss for methods and topics I am more than willing to help you.

Places to go to find a sketchbook: Art Center at 1636 Union Ave, phone: 276-6321; Sharri's 896 South Highland, phone

Just some guidelines: your sketchbook should be bound with unlined drawing paper (the paper should be substa

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.

I will check these sketchbooks each week on Tuesday. Bring it every class. I will ask you to share this sketchbook with your peers.

For the first week read/and do the exercises in, Betty Edwards' *Drawing on the right side of the Brain*.

It will be on reserve at the library. This reading assignment will take **at least** 3 hours total. This reading and exercises will count as your sketchbook time for the first seven days of the semester. You will need a watch, a pencil and sketchbook. Pick a quiet spot in the library. Read Chapters 4 and 6 and do all the contour drawing exercises in your sketchbook (this takes the place of your sketchbook work for a week so you can either do it over a period of hours or days). If the exercises take longer than your homework time (25 minutes each day or over 3 hours for the week) you can allow them to flow over to the next week. Do not spend any less than 25 minutes on any drawing in chapter 6. If you want to have more challenge- pick some of the supplementary exercises on last page of chapter 6. If you have any concerns please talk with me.

Lectures and Openings: As you can see by your syllabus, you are required to attend many lectures and openings outside class time. This time will count as sketchbook time- **IF-** you keep notes and impressions of who the lecturer/artist was, what the lecturer /artist said or did, and what was shown or displayed in notes, collages, or drawings. For example if you go to a lecture or opening for hour and you write about it, or make sketches of what you saw etc. for one hour, you have spent two sketchbook hours.

It will be easier if you:

Set aside a time of day you will be drawing. Do not be distracted.

You cannot procrastinate.

How to keep this thing moving:

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

Work in series.

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

Design around them.

Collage

Figure and Still life studies from life and photos

Notes and diagrams from readings

Notes and drawings from art lectures and openings (see lecture and openings handout)

Look at others sketchbooks and borrow or steal stuff.

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

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

Indications your sketchbook is developing and improving (re-read this after the 4th week):

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 not quite satisfied with.

You start to develop a quality or technique we discuss in class to a greater extent.

the construction of **illusion** of perspective, illusion of 3 dimensional form, illusion of light,

illusion of movement

the construction of the **picture plane**:

composition, value (light to dark), line, shape, color, size, pattern, texture

the use of themes: **expression, symbolic forms, narrative, process, humor, obsession**

qualities of sketchbook itself:

page to page relationships, spreads

continuity, size/scale, binding, project length

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