

Drawing 101, Tuesday and Thursday 1-4

Diane Hoffman

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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 complex still-life configurations. 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.

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 Drawing

Two classes of beginning drawing, 18 student each

Delivering January 19 and 20, 1pm

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

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

5 sticks of 1/2 diameter vine charcoal, medium

compressed charcoal, medium: 2 sticks

Large staedtler mars plastic (not pearl pink)

1 ebony pencil

a drafting triangle, around 12"

inexpensive exacto knife

2 3" bull dog clips

kneaded erasure

1 white, 1 burnt sienna conte crayons

Light Blue and Bright Red Rembrandt pastel

1 charcoal pencil

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 sharpie marker with a fine or medium tip

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 Tuesday Thursday

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

Time span: Start date –Jan 14. End date (deadline)—April 29

You must spend 25 minutes each day for the next 106 days drawing. For the first four weeks there 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

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 judgement. If in doubt keep your receipt and show it to me.

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. 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: You may be required to attend 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)

Syllabus

week: IThurs. Jan 14, introduction

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

week 2: Tues. Jan 19 , supplies deliver, **gesture/contour:** line gestures, mass gestures--to warm up, to indicate Thurs. Jan 21, space, to indicate form, design the page, blind contour fast and slow

Homework: Build a pocket in sketchbook + Scribbled line gesture exercises

week 3: Tues. Jan 26, **picture plane/illusionistic space:** handout and drawing on windows, glass and acetate

discussion: pressure from corners, rectangle acting on image, pressure from both "positive" and "negative" shapes

Thurs. Jan 28, build **viewfinder** Start first still life drawing with grid

Homework: re-read space handout. Go back to an earlier drawing in your sketchbook and experiment with space expansion. (re-date your page)

week 4: Tues. Feb 2, **spotting angles, measuring proportion**, continue first still life drawing

Thurs. Feb 4, finish up drawing, **3:00 group critique of sketchbooks**

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

The forming of compositional order, pp. 200-247. Take visual notes.

week 5: Tues. Feb 9 , Start second still life: concentrate on "positive/negative" shape relationships

Thurs. Feb 11, finish second drawing, **composition** lecture

Homework: re-read design notes. Go back to an earlier drawing in your sketchbook and experiment with compositional forms. (re-date your page)

week 6: Tues. Feb 16, **shape, local value and composition:** value chart, tone page,

Start limited value drawing (Third still life drawing)

Thurs. Feb 18, continue limited value drawing

week 7: Tues. Feb 23, **form:** Planar analysis, start Fourth still life drawing

Thurs. Feb 25, continue planar analysis or cross contour, **3:00 group critique of sketchbooks**

week 8: Tues. Mar 2, continue class work/make up day and **individual mid-term critiques**

Thurs. Mar 4, continue class work/make up day and **individual mid-term critiques**

weeks 9-10: On location projects begin: in the next 10 class periods you need to compose and finish three to four drawings

Tues. Mar 16, **light:** Mapping project begins, start drawing 1

Thurs. Mar 18, mapping on location

Tues. Mar 23, short critique, mapping on location

Thurs. Mar 25, mapping on location

weeks 11-12: Tues. Mar 30, chiaroscuro, oval form in class, **3:00 sketchbook critique**

Tues. April 6, start drawing 2

Thurs. April 8, finish drawing 2

weeks 13-15: Tues. April 13, Hand out for preparation for final individual critiques, begin drawing 3

Thurs. April 15, continue

Tues. April 20 , fill out SIR, finish drawing 3

Thurs. April 22, **individual critiques with portfolios**

Tues. April 27, **individual critique with portfolios**

Thurs. April 29, last day of class, turn in sketchbooks, clean up studio, and clean out cubby

Mon. May 3, 1pm, final extension on sketchbook

Tues, May 4, 1 p.m. last day to pick up sketchbooks, last day to take home drawings and clean up