

Drawing 101, Tuesday and Thursday, Clough 312, 1-4pm, Spring 2000

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 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 classes and/ or has made no attempt to engage or complete the work at hand.

Supply Lists Drawing

Drawing, Tuesday/Thursday: 16-18 students

to deliver Tuesday Jan 18, 1 pm, Clough

Pad of 18x24" newsprint or 20 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: 2 sticks

Large Staedtler mars plastic eraser

a drafting triangle, around 12"

a kneaded erasure

blending stump

a set of 12 square pastels by Alphacolor.

1 charcoal pencil

a cheap exacto knife

Two 3" 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 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, siena, 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 – Thurs. Jan 13. End date (deadline)—April 27.

You must spend 25 minutes each day for the next semester drawing. For the first few 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 the 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. At the end of the semester you must pledge 46 hour total in your sketchbook. You will fail if you do not spend the hours. 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.
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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 missed more than three classes and/ or has made no attempt to engage or complete the work at hand.

For the first week read and do the exercises in, Betty Edwards' *Drawing on the right side of the Brain* 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 is your sketchbook work for a week -- 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 an hour and you write about it, or make sketches of what you saw etc. for one hour, you have spent two sketchbook hours.

Working in your sketchbook will be easier if you:

Set aside a time of day you will be drawing and do not be distracted (for example: 8-8:30 am every day)

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 diagrams from readings.

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

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 (re-read this after the 4th week):

You control the viewers 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.

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

Picture plane: Pressure from 'negative' shapes or 'negative' shapes acting on 'positive'

Pressure from corners, Rectangle acting on image, grid

the use of value, shape and color

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, binding, project length

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

Syllabus

week 1: Thurs. Jan 13, introduction. First drawing, demonstrate easel use.

(I will supply charcoal, tape, paper, eraser)

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 18 , supplies delivered, **contour/gesture:** contour line, blind, slow and fast.

Line gestures, mass gestures--to warm up, to indicate space, to indicate form, design the page

Thurs. Jan20, continue, blind contour fast and slow

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

week 3: Tues. Jan 25, Thurs 27, **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

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

week 4: Tues. Jan 31, build **viewfinder** Start First still life drawing

Thurs. Feb 1, **spotting angles, measuring proportion**, demo with white boxes, continue first still life drawing using techniques.

Homework: practice measuring and proportion

week 5: Tues. Feb 8 , **shape**, concentration on "positive/negative" shape relationships

Thurs. Feb 10, **composition** lecture. **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 6: Tues. Feb 15, **value**, value chart, tone page. Begin First Detail Drawing

Thurs. Feb 17, continue

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

week 7: Tues, Feb 22, **form** Start Second Detail Drawing focusing on lumps and caves

Thurs. Feb 24, continue lumps and caves

week 8: Tues. Feb 29, continue class work/make up day and **individual mid-term critiques**

Thurs. March 2, continue class work/make up day and **individual mid-term critiques**

weeks 9: Tues. Mar 14 Thurs. Mar 16, planar analysis

week 10: Tues. Mar 21, continue

Thurs. Mar. 23 , **3pm. sketchbook critique**

week 11: Tues. Mar. 28 , on location projects begin: in the next 10 class periods you need to compose and finish three to four drawings, **light:** mapping project begins

Thurs. Mar. 30 continue mapping on location

weeks 12-13: Tues. April 4, Chiaroscuro drawing

Thurs. April 6, lab drawing

Tues. April 11, Shifting space drawing

Thurs. April 13, continue

week 14: Tues. April 18, Hand out for preparation for final individual critiques, finish drawings

Thurs. April 20, fill out SIR, finish drawings

week 15: Tues. April 25, **individual critiques with portfolios**

Thurs. April 27, **individual critiques with portfolios**, last day of class, turn in sketchbooks, clean up studio, and clean out cubby

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

Tues, May 2, 1 p.m. last day to pick up sketchbooks, last day to take home drawings and clean up