

Course Description

This is a foundation drawing course aimed at developing your observational drawings skills using graphite, charcoal, conte crayon and Prismacolor pencils. This class will expose students to ideas and concepts about drawing that will prepare them for continued study of art in upper division courses. We will outline the principals of composition, line and mark-making, texture representation, chiaroscuro, linear perspective and color theory while supporting individual expression and interpretation. Introduction to figure drawing will also be a part of this class. Students will be introduced to critique, problem solving skills, research skills, craftsmanship, presentation and communication skills.

Homework assignments will concentrate on specific drawing topics. Each assignment will be explained in class and is designed to reinforce the concepts and materials covered during studio time. Students are required to have a sketchbook dedicated to this class and will use them each class meeting. They will be handed in midway during the semester for review and at the end of the semester for final evaluation.

Learning Goals

- ❖ To develop fundamental drawing skills through and investigation of specific tools, techniques and concepts.
- ❖ To develop an understanding of the principles of rendering in light and shadow.
- ❖ To learn the fundamentals of one and two-point linear perspective techniques.
- ❖ To become aware of the role of drawing in art from many periods and styles.
- ❖ To develop problem solving skills and creative solutions.
- ❖ To develop observational skills and employ them in your artwork.
- ❖ To participate in artwork critiques where students analyze, discuss and write about artworks utilizing the course vocabulary list.
- ❖ To build and develop a portfolio that will be turned in at the conclusion of the semester.

Critiques

Critiques are the way in which contemporary artists and designers relate ideas about their work to others and in the process are able to more clearly analyze their own work. Critique is a group activity where artwork content, ideas, formal qualities and relationships to contemporary art practices are discussed. Feedback from critiques gives you valuable information that increases your learning potential and will improve your artwork. Use this information to your advantage, it's an important part of obtaining competency. Here are some basic rules: 1) Always be courteous and respectful of others in a critique. 2) Give honest, thoughtful and constructive feedback. 3) Speak to/about the work and not to/at the maker. 4) Try to differentiate between your taste and your critical evaluation of a work. Although the critique process can seem quite strange and uncomfortable at first, it gets easier the more one practices. Please note that grading for critique is tied to your projects, if you are late with turning a project in then your critique grade for that project is automatically forfeited.

Homework & Sketchbook

Homework assignments are to be completed within the time allotted. Every week we will critique the homework assignment. Please pin your artwork up first thing when you get to class. All homework assignments must have your name and date on them! You will have a sketchbook that should contain all the notes, ideas, sketches and clippings related to this course. We will work in your sketchbook every class meeting. Consider your sketchbook to be a record of your experience in this class; a diary of sorts that contains the information that you've learned as well as person thoughts and artistic expressions.

Art Supplies

12" PLASTIC RULER
Soft vine charcoal
FIBERSTOCK PORTFOLIO 23 X 31
ARTIST CLIP BOARD 20 X 26
PRISMACOLOR PENCIL SET 12 CLR
PRESSED CHARCOAL STICK
PEEL OFF CHARCOAL PENCIL / HARD
PEEL OFF CHARCOAL PENCIL / MED
PEEL OFF CHARCOAL PENCIL / SOFT
EAGLE PENCIL / 2B
EAGLE PENCIL / 6B

EAGLE PENCIL / HB
CONTE CRAYON WHITE HB
CONTE CRAYON BLACK 2B
CONTE CRAYON 2CARD
MAGIC RUB ERASER (rectangular)
SANDPAPER PAD
#5 BLENDING STUMP
KNEADED ERASER
PENCIL SHARPNER
ART BIN 1-TRAY
CLASSIC WIRE SKETCH BK 7 X 10
400 SERIES DRAWING PAD 18 X 24
Available as needed: Newsprint, additional sketch paper, Canson grey paper
* Remember to wear suitable clothing to class and/or a smock or apron

Academic Dishonesty

Academic honesty is fundamental to the activities and principles of a learning environment. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Academic dishonesty is an extremely serious matter, with serious consequences. When in doubt about plagiarism, paraphrasing, quoting or collaboration, please consult with me, or the appropriate institutional department.

SCHEDULE

Feb. 5: Class 1 - Otis – Orientation

LINE, LINE NETWORKS, VALUE

The importance of sketchbooks will be discussed and how they will be used in this course. We will work on LINE and MARK-MAKING. Gesture, contour and line networks will be employed during still life drawings of a simple form. We will practice creating value scale strips using hatching, cross-hatching and stippling.

Homework: (Artist Inspiration – M. C. Escher)

Sketchbook Activity: Choose an object of your choice. Create a drawing with a full value range using Scumbling lines only.

Drawing Assignment:

Set up a still life of no more than three objects. Draw the still life from three different points of view, using the following techniques: 1) Contour lines only, 2) Cross-hatching, 3) Stippling. You will come to the next class with 3 different drawings on a single sheet of your 18 x 24 drawing pad paper.

Feb. 12: Class 2

STILL LIFE, GESTURE, MEASURING & SIGHTING

Homework pin up – make sketches and notes in sketchbook.

Today we'll work on using gesture and measuring & sighting techniques to accurately render still life forms from observation. We will continue to concentrate on creating a full range of values using graphite on paper with a focus on making the transitions from dark to light smooth and seamless.

Homework: (Artist Inspiration – William Kentridge)

Sketchbook Activity: Write a paragraph about what you like and/or dislike about William Kentridge's artwork. Make sure you refer to specific artworks in your discussion.

Drawing Assignment: Using a large paper shopping bag, crumple it somewhat to give it some visual interest and light it from one side. On a single sheet of your 18" x 24" drawing pad, create a large drawing of your bag using charcoal. Include the cast shadow.

Feb. 19: Class 3

CHIAROSCURO, DRAPERY

Homework pin up – make sketches and notes in sketchbook.

This class will focus on chiaroscuro using conte and toned paper. We will continue to work on measuring & sighting techniques in order to create accurate drawings of drapery and still life objects from observation.

Homework: (Artist Inspiration – Michelangelo Merisi da Caravaggio)

!! Remember to bring an object to draw to the next class meeting !!

Sketchbook Activity: Do 3 – 5 preliminary sketches of *different* ideas for the drawing assignment. These sketches do not have to be fully rendered in value but should give the viewer a clear example of the composition for each drapery set up. Try using different kinds of fabrics, arrangements and lighting scenarios.

Drawing Assignment: Create a drapery drawing of fabric that has a pattern or print on it. Use graphite on paper.

Feb. 26: Class 4

COMPOSITION

Homework pin up – make sketches and notes in sketchbook.

Today we will focus on the Elements & Principals of Composition. Using the objects they have brought to class students will create a series of drawings showing how one object can be drawn using a variety of different compositional strategies. We will use viewfinders to help us with compositional choices.

Homework: (Artist Inspiration – Lisa Adams)

Sketchbook Activity: Choose one of Lisa Adams' artworks that inspire you in some way. Analyze the artwork in terms of the compositional choices she's made. Do some thumbnail sketches that illustrate the principals of composition she uses in this artwork. Write down which principals you think she has used.

Drawing Assignment: Choose one of Lisa Adams' artworks as your compositional template. Using your sketchbook analysis of the compositional organization of her artwork, create a drawing that mirrors her composition. You can interpret her ideas and use of imagery any way you like but you must use her composition as your springboard. You may use any drawing media but NOT paint.

March 4: Class 5 Field Trip - **Getty Villa**

Monsters and Minor Deities, Mythological Heroes, Gods and Goddesses – These will be our inspirations for class today at the Getty's Villa. We will do our weekly sketchbook activity while at the Getty and use it as a guide for the homework assignment.

Homework:

Drawing Assignment: Develop a contemporary narrative with one of the characters that you've sketched from the Getty Villa visit. Your drawing will be a 'scene' from your story. The setting for your story will be the world today but you will use one of the ancient characters that you sketched from the Getty. Your drawing must be rendered using a full range of values using one of the following drawing media: Graphite pencil, charcoal, ink pen.

March 11: Class 6

PERSPECTIVE

Homework pin up – make sketches and notes in sketchbook.

We will learn about one & two point linear perspective focusing on creating cubic forms and eclipitics. During the second half of class (weather permitting) we will go out onto the campus and draw the exterior of the buildings in perspective.

Homework: (Artist Inspiration - Rene Magritte)

Sketchbook Activity: Find two objects that are primarily made from cubic forms. Make two sketches of each; one in one-point perspective and another of the same object in two-point perspective.

Drawing Assignment: Create a one-point perspective drawing of a room in your house. Populate the room with objects that exist in this room, however, as Rene Magritte has done, use disparate scale relationships within the room to create a surrealist artwork. Use colored pencils to render the colors of the room and objects realistically.

March 18: Class 7 Career Day – Shortened Studio Time (2 hours total)

COLOR

Homework pin up – make sketches and notes in sketchbook.

The first section of this class will be about color theory. We'll take a look at the color wheel and color relationships. There will be several still life setups with a different color scheme from which we will draw a variety of compositions. When we finish these drawings we will pin them up according to color relationships. We will rearrange the drawings and discuss how that affects viewing them and why.

Homework: (Artist Inspiration – Pat Averill, <http://www.pataverill.com/gallery.html>)

Sketchbook Activity: Before you begin the drawing assignment, go to artist Pat Averill's website (see the address above). Look closely at her artwork and see how she blends her color pencils to achieve realistic renderings. In your sketchbook, practice blending the color pencil complementary color combinations (yellow-purple, blue-orange, red-green). Do several blending tests trying to achieve a true brown for each complementary combination.

Drawing Assignment: You will create three drawings for this homework assignment. Start by setting up a still life of three objects with a single source lighting scenario. Choose ONE set of complementary colors (yellow-purple OR blue-orange OR red-green). Drawing 1: Using your colored pencils, create a *monochromatic* drawing of your still life in with one of the complementary colors pairs that you've chosen. Drawing 2: Create another *monochromatic* drawing of your still life using the **other** color of your complementary pair. Drawing 3: Your third drawing will be created using a combination of the two complementary colors *together*. Try to see if you can use them in together to obtain a full value range.

March 25: Class 8

TEXTURE, TROMPE L'OEIL

Homework pin up – make sketches and notes in sketchbook.

This class will focus on fine detail drawing. We will create frottage rubbings from around the Otis campus. Then students will create additional elements to complete their drawings.

Homework: (Artist Inspiration – Max Ernst)

Sketchbook Activity: Make as many rubbings as you can on a variety of papers. Put them in your sketchbook by either folding them and putting between pages, or glue onto a sketchbook page (let it dry open before you close your sketchbook so that the pages don't stick together!).

Drawing Assignment: Using your sketchbook frottage rubbings as reference, create an artwork that makes trompe l'oeil replicas of the frottage examples and incorporate them into your artwork. Research and study the way Max Ernst used frottage rubbings in his work.

April 1: Class 9

LIVE MODEL: GESTURE, ANATOMICAL LINES

Homework pin up – make sketches and notes in sketchbook.

Working from a live model, we'll start with learning gesture and line of motion. For the second half of class we'll learn about the basic geometric forms in order to understand and build a drawing of the figure.

Homework: (Artist Inspiration – Kathe Kollwitz, Francis Bacon, Agnolo Bronzino)

Sketchbook Activity: Do several preliminary sketches of your portrait subject. Try different angles, body positions, lighting scenarios and expressions.

Drawing Assignment: Create a head and shoulders (not the entire body) portrait drawing of an individual of your choice. You must create this drawing from observation, not a photo. When you pose your subject remember to notice the lighting and angle of the head. You may use graphite and colored pencils, or charcoal. You will have two whole weeks to work on this drawing - don't put it off until the last minute!!

April 8: No Class, Spring Break

April 15: Class 10

LIVE MODEL: LANDMARKS of the FIGURE

Homework pin up – make sketches and notes in sketchbook.

We will study the landmarks of the figure and continue drawing the live model using gesture, geometric forms in short and long poses.

Homework: (Artist Inspiration – Old Masters: Leonardo da Vinci, Sandro Botticelli, Raphael etc.)

Sketchbook Activity: Do a minimum of 5 gesture drawings of an individual's hand in a variety of poses with a single light source. Think about what the hand poses express to the viewer and what they mean to you.

Drawing Assignment: Start by researching the master artists from the renaissance. Choose one artist and then select a work of art that this artist has done and print it out (NO paintings, only drawings). Study the techniques and materials that the artist has used – see if you can make your drawing look as if it were done by the master artist. Choose one of the gesture drawings in your sketchbook and make a finished drawing from it. You will need to enlarge it when drawing it again on your 18" x 24" drawing pad paper so that it is larger than life size.

April 22: Class 11 – Student Conferences

LIVE MODEL: FORSHORTENING

Homework pin up – make sketches and notes in sketchbook.

We will use toned paper and conte in addition to charcoal drawings and work on foreshortening.

Homework: (Artist Inspiration – Wangechi Mutu)

Sketchbook Activity: Research Wangechi Mutu's artwork. You will see that she uses collage in most of her pieces. Find some old magazines and tear or cut out several (5 to 10) images that look interesting to you (make sure you aren't using a magazine that someone cares about!). Spread them out on a flat surface and look at the images all together. Using these images to generate ideas - make several quick sketches of hybrid human creature creations.

Drawing Assignment: Lightly sketch the design of your hybrid human creature on a sheet of your 18" x 24" drawing pad paper. Think about which collage images you would like to use and how you want to use them in your artwork. Before using your collage images cut them according to their image use and then adhere them to the drawing paper with glue stick. Finish your artwork with drawing media only (no paint).

April 29: Class 12 Last Class - Student Conferences

PLANAR HEADS & SKULLS

Homework pin up – make sketches and notes in sketchbook.

Using skulls and bones we'll focus on creating drawings that expression different energies via the use of line, gesture and values scales. We'll use viewfinders to frame and re-frame the drawings we create.