

DRAWING I

Course: ARTS 171-01, #10164 Instructor: K. Niles
Classroom: FA 216 Telephone: x73020 or 648-7985
Office: FA 311
Class: M/W, 9:40 a.m.-12:40 p.m.
Office Hours: Mondays, 4:15-5:15 p.m., and by appointment

COURSE DESCRIPTION: This is a beginning drawing class designed for the serious art studio student. It will help the student develop basic drawing and technical skills, while exploring and experimenting with various drawing materials. Emphasis will be placed on activities that intensify perception and comprehension of form, shape, volume, structure, movement, tonal values, light and dark patterns, spatial and textural qualities, compositional aesthetics, and gestural contour line sensitivity and mark making. This is a cumulative course and learned concepts are interrelated.

COURSE STRUCTURE: Problems presented in class will be supplemented by related outside work. The use of a sketchbook will be required and regular entries will be assigned. Classroom attendance is mandatory, and the student is expected to devote an equal amount of time to outside drawing assignments. Additionally, with respect to attendance, every absence after four will result in a grade drop. Students are also expected to be fully prepared with the appropriate materials and supplies for each class meeting.

Activities will be complemented by contemporary and historical masters' works images in the related areas of study. Field trips to visual art exhibitions, lectures by visiting artists, books, and other reproduced images of masters' works are an essential part of the course, as well.

Classwork & Homework Problems Sketchbook Exercises:

- 1) Gray scales
- 2) Mark making techniques
- 3) Elements of Light
- 4) Fantasy Drawing

Various concepts, techniques & problems:

- 1) graphite drawing
- 2) charcoal drawing
- 3) conte' drawing
- 4) subtractive technique drawing
- 5) pen and ink drawing
- 6) pen and ink wash drawing
- 7) subject requiring compositional sketches
- 8) landscape

- 9) interior
- 10) contour line
- 11) "red" conte' hand drawing
- 12) copy of reproduced master's work
- 13) brief presentation to class regarding above artist
- 14) self portrait
- 15) portrait of someone
- 16) final project (to be determined)

NOTE: The preceding subjects are supplemented by mandatory classroom work from still life objects, skeletons, skulls, and live models. All preceding and following information is intended as a general outline and is subject to variation.

EVALUATION PROCESS: Individual and group critiques will take place, and mid-term and final grades will be based on submitted portfolios and sketchbooks. Submitted portfolios and sketchbooks will contain all work prepared by the student up to that date.

PREREQUISITES: None

MATERIALS & SUPPLIES LIST for DRAWING I

Absolutely required:

sketchbook (suitable for sketches, notes,
pen & ink and ink wash)
18" x 24" newsprint pad and/or
18" x 24" drawing paper pad
kneaded & rubber erasers
graphite sticks/pencils (B, 2B, 4B)
compressed charcoal (med./soft)
vine charcoal (med./soft)
charcoal pencil
conte' crayons (med./soft black)
conte' crayons (red/brown, earthtone hues)
white conte'/Nupastel
India ink/Sumi ink/drawing ink
(Strathmore/Canson)
pen holder & nibs
brushes (#8, #10, sm. & 2" [sm, med, lg])
container for tools & supplies
portfolio (larger than drawing paper, may be
handmade)
clips to attach paper to drawing board
masking tape

Strongly recommended:

metal ruler
sm. container gesso
reed/bamboo brush
reed/bamboo pen
scissors/shears
utility knife/exacto knife
acid free glue stick
collage papers/scraps
mat medium

If desired:

colored inks
charcoal/drawing paper/pad

workable spray fixative
Lightweight Rives paper
other papers/matting materials

THINGS TO LOOK FOR WHEN SOLVING PROPORTION PROBLEMS

1. Look for the large, simpler shapes when you first examine a group of objects. Develop the structure of your drawing with the simple shapes first, (rectangles, circles, cones, cylinders, etc.)

2. Check angles with your drawing tool: hold it at arm's length and compare linear movement with horizontal and vertical directions. Be sure to look at angles carefully, especially major angles. One mistake will lead to many other mistakes.

3. Develop your drawing slowly at first. Keep it light, so changes and adjustments can be made without the need of an eraser. Keep your drawing unfinished as long as necessary to allow ideas on visual themes to develop. Use plenty of reference points and lines to help, (points of relationship of one object to another, center lines of important angles, centers and diameters of circles and elliptical shapes, etc.)

4. Consistency with size relationships is important. It is easy to compare distances by holding your drawing tool at arm's length, fixing the distance with your thumb, and moving your tool to compare.

5. Always look at and be aware of negative spaces, (spaces between objects and holes in objects.) Sometimes you can draw parts of three or four objects at once by drawing the negative shape between them. Many times negative shapes are more important than positive shapes in developing relationships in composition.

VOCABULARY TERMS

abstract
aesthetic
amorphous
asymmetry
atmospheric perspective
axis
balance
chiaroscuro
chromatic
cold press/hot press
collaboration
collage
colors
 primary
 secondary
tertiary
compositional sketches
content
contour
contrast--value, shape/
 volume, direction, scale,
 surface/texture, accent
critique
cross-hatching, stippling
figure/ground relationships

focal point
foreshortening
form
geometric
gesture
gray scales
iconography
mass
medium/mediums/media
compressed charcoal
conte'
gesso
graphite
ink
vine charcoal
modeling
motif
nibs
nonrepresentational
organic
perspective
picture plane
proportion
realistic
rectilinear

render/ing
representational
shape
space/spatial concepts
deep/infinite space
flat space
illusory space
moderate space
negative space
pictorial space
positive space
shallow space
subtractive drawing
symmetry
tension points
texture
volume

Values Questionnaire

In your sketchbook write down or sketch your answers to the following questions. Your responses will help you confront and understand what is important to you.

1. What natural abilities do you have?
2. What do you do better than most people?
3. How have you grown in the last year?
4. What would you like to do that you think you can't?
5. What is the most difficult thing you have accomplished?
6. Name a great crisis or a painful event in your life.
7. Of what are you most proud?
8. What do you hate?
9. Who would you most like to be like?
10. What impresses you most?
11. On what about your home do you most want people to compliment?
12. In what time period would you most like to have lived?
13. If you were taking a trip to the moon and could take three personal items with you what would they be?
14. If you were taking a trip to the moon and could take five other people with you, who would they be?
15. If you won a lottery, what would you buy first?

Grading Guide

Mid-term portfolio	20%
Final portfolio	20%
Drawing skills	15%
Sketchbook drawings	10%
Participation in critiques	10%
Essay responses	10%
Improvement	10%
Effort	5%
Total	100%

	Topics	Materials
Week 1	review syllabus introduction to materials light, shadow, form Assignment #1 - graphite drawing *graphite gray scale & marks	graphite, erasers
Week 2	introduction to pen & ink critique Assignment #1 - line drawing slides *pen & ink marks *ink wash gray scale Assignment #2 - ink drawings	pen, brushes, ink
Week 3	slides critique Assignment #2 - ink drawings introduction to charcoal *charcoal gray scales & marks Assignment #3 - charcoal drawing	pen, ink, brushes, compressed charcoal, vine charcoal, charcoal pencils, erasers
Week 4	geometric shapes, proportions, negative space, planes Fantasy project	charcoal
Week 5	critique Assignment #3 - charcoal drawing slides black still life objects *Elements of Light introduction to subtractive technique Assignment #4 - subtractive charcoal	charcoal
Week 6	introduction to conte' *conte' gray scales & marks slides critique Assignment #4 - subtractive charcoal Assignment #5 - interior space drawings (mid-term assignment) conte' interior space drawings	conte'
Week 7	white still life complex still life	conte'
Week 8	critique Assignment #5 - interior spaces (mid-term) Assignment #6 - hand gestures slides Assignment #7 - self portrait mid-term portfolios due	conte' earthtone conte'

Week 9	slides portraits skull & skeleton	conte', earthtone conte, charcoals, white nupastel, ink, materials as desired
Week 10	slides landscape Assignment #8 - landscape Assignment #9 - portrait	materials as desired
Week 11	Spring Break	
Week 12	TBA	
Week 13	model	choice
Week 14	model	choice
Week 15	Assignment #10 - presentation critique Assignment #8 - landscape (final or... critique Assignment #9 - portrait ...final)	

*projects/work/drawings to be done in sketchbooks

Notes:

Review/Critique

Objectives, (purpose and benefits)

1. The first question is always of like or dislike or not affected. It is the purpose of the audience to deconstruct this response and to aid the artist with feedback that will encourage growth.

2. A review or critique is done for the benefit of the entire class and not just the person creating the work. It is a chance to clearly articulate thoughts and feelings on the affects of the work.

3. It is an opportunity for the maker of the work to detach, observe, and hear how others interpret the piece. Try to separate the two functions of viewing and making. (This may be difficult to do, but is helpful to your entire working process.)

4. The review/critique deconstructs the artwork and the aesthetic process. How does it communicate? Who is the intended audience? Is there confusion about what the piece is actually saying?

5. The purpose of the review is to improve one's artistic practice. The difficulty of the maker is to detach from the work in order to be receptive of "good" or "challenging" feedback and thus gain new insights and potentially improve future work. Being attentive and open to the process will benefit long-term growth.

6. If you are naturally a quiet person, this is a great opportunity to practice speaking. Be honest, but respectful. We are not critiquing the person, but the work in front of us.

7. Take comfortable risks. Improvise in the discussions. In art practice, it is better to take chances, make mistakes, and to grow, than to never attempt the unknown.

Ideas for questions that you might ask or answer in a review/critique

1. Are the formal qualities in the work successful? (i.e., composition, line, space, value, balance, movement, color, positive/negative spaces/forms, etc.)

2. Are ideas presented believable and/or clear? (i.e., the depiction of space)

3. What is the context of the work? (i.e., personal, social, cultural, political, etc.)

4. Is the work thoughtfully realized? Is there evidence of spontaneity in its making?

5. Is there care in its making? What is the quality of its making? Is this level of care appropriate?

6. How does this work relate to other pieces in the class?

7. Are the choices of materials and or colors for the work successful or appropriate to its meaning?

8. Are the transitions in the work effective? How does the artist move the viewer's eye in and around and out of the piece?

9. What is the intended relationship with the viewer? Does the work draw you in? Does it repel you?

10. Are elements such as text integral or detracting in the work?

11. Do you identify with the work? Do you recognize your own bias in the discussion? Is there room for multiple points of view?

12. Could the work be improved? How? Where could the work be going?