

University of Pennsylvania, Fine Arts Department



Course Outline for Drawing I

Course Title: FNAR 1010

Course mnemonic: Drawing I

Section number: 401

Credits: 3

Hours per week: 6

Prerequisites: none

Instructor: Alexis Granwell

Email: alexisgranwell@gmail.com

Day/Time: Monday/ Wednesday (5:15 - 8:15) pm

Start Date: 8/30/23

Term End Date: 12/11/23

Location: Addams Rm. 311

Office Hours: By Appointment

****COVID 19 POLICY****

Please notify me if you have COVID. Please do not come to class if you are sick.

Course Content

This course introduces students to various methods in perceptual drawing from observation.

These methods include using: line, shape, mark making, value, perspective, composition, scale, and proportion. This course includes non-traditional drawing techniques, research within the domestic space, and experimentation with drawing beyond the page.

Classes include: class discussion and breakout groups. Drawing sessions include class exercises and individual work time. In addition to studio sessions, there are lectures, demonstrations, and critiques planned for each week. Assignments include: setting up a home studio, independent sketchbook assignments, and completing drawing projects started in class. Students work on projects during in-class work sessions; however, time spent working on projects outside of class is necessary and expected.

Course Learning Outcomes

Through seeing, drawing, class discussion, and critique, successful course participants will demonstrate linear and tonal approaches to drawing.

- *Understand and use drawing terminology such as line, gesture, perspective, value, and composition.
- *Employ an increased hand dexterity in making measured drawings.
- *Understand compositional relationships and spatial organization.
- *Investigate content and subject matter in drawings.
- *Experiment with non-traditional materials and techniques.

Additional expectations for students:

1. Develop a critical attitude towards your own and others' work which is as much about finding what is worthwhile, interesting or successful in a work, as what it is that detracts from the work, is careless, or poorly executed.
2. Practicing an honest assessment of values for mistakes or failures. Be prepared to explain why a work is successful. If you need to justify that a piece is working because you "wanted it that way" then you will be depriving yourself of improving the work. Learning from mistakes is more important than consistently producing "successful" drawings.
3. Exercise the courage to experiment and risk failure. It can be challenging to push beyond techniques you are comfortable with and attempt something new or challenging. New techniques or processes can make you feel uncomfortable and uncertain. The result could be a failure and make you feel like you have wasted time. However, pushing the work in a new direction can produce interesting, rich, and exciting new work. We learn more from our failure than our successes. Sometimes, sticking to our routines and techniques can leave work feeling mediocre, or stale.
4. Approach work with intensity and thoughtfulness. Think before you make your first mark. Continue to think as you continue to make marks. Do not randomly apply marks in an automatic fashion. Set goals to keep your mind focused. That the work might deviate from these goals can be an exciting challenge.
5. Give thought to what you want the work to be about and how you can express these thoughts.
6. Perseverance and Patience: Two unexciting attributes that are rarely made much of when describing artists or artistic practices. Being an artist can mean pushing through boredom, because if you grow bored with your work, so will the viewer! When you feel bored, ask yourself why? If it's the work that is boring you, why is it dull and what do you think might be missing. If its process, maybe techniques still need to be mastered. Or, maybe the technique is tedious but necessary and so then you need to develop an ability to concentrate. Try to narrow your focus while you work and make sure to take breaks. The satisfaction that you will feel on getting the results you want will make the effort worthwhile. Thus, making it is easier to persevere the next time.

Suggested Readings:

Drawing, A Contemporary Approach by Claudia Betti and Teel Sale; Holt, Rinehart and Winston, 4th Edition
The New Drawing on the Right Side of the Brain, or Drawing on the Right Side of the Brain by Betty Edwards, Houghton Mifflin Company
Drawing Lessons from the Great Masters, Robert Beverly Hale
The Natural Way to Draw by Simon Nicolaidis, Houghton Mifflin Company
Drawing from Observation by Brian Curtis, McGraw Hill
Vitamin D2: New Perspectives in Drawing, Phaidon, 2013

Museums and Galleries to visit:

Philadelphia Museum of Art
Pennsylvania Academy of Fine Arts
The Barnes Foundation
The Fabric Workshop
The ICA
Tiger Strikes Asteroid Gallery
Gross Mcleaf Gallery
Fleisher/Ollman Gallery

Student responsibilities:

1. Keep studio space clean.
2. Use a locker and slot to store your work and supplies. Only one locker or slot per student. Put your work and supplies away after each class/work time. No items should be left out – the studio is an extremely busy space and needs to be kept clear for the next class using the studio.
3. Take old work home with you. Clean out locker & drawing slot on the last day of class.
4. Use only one drawing board at a time. One small board can be kept in your drawing slot. This is to hold your in-process drawings using bulldog clips. You can use a different board during class, but this board must be returned so other students can use it. There are larger sized boards to accommodate full size 30 x 44 inch paper. Please do not use these boards for small drawings.
5. Replace still life items in closet on correct shelf when you are finished with your still life.
6. If you do not know where to put an item, please leave it with your Faculty or TA.
7. Do not leave personal items in the studios. If you use an item from home in your still life, please take it home with you when finished.
8. Place a piece of brown scrap paper behind your work if you are using charcoal on the wall.
9. Throw away trash and items you do not want to keep.
10. Attend end of semester clean-up **TBA**. If you cannot attend, you will need to complete an assigned cleaning task before you leave for the semester break.

Evaluation Criteria:

In-Class Drawings/ Homework Drawings/ Final Group Project 75%

Midterm Drawing Project 15%

Class Participation 10%

Grading Scheme:

A+ (98-100)

A (94-97.9)

A- (90-93.9)

B+ (88-89.9)

B (84-87.9)

B- (80-83.9)

C+ (78-79.9)

C- (74-77.9)

D+ (66-69.9)

D (64-67.9)

F (below 64)

Evaluation Criteria Definitions:

Students must complete all of the above in order to complete the course. In class assignments will be introduced in class and worked on in class and finished outside of class during open studio time. Out of class assignments will be assigned as homework and are to be completed outside of class and presented in class for review/ critique.

Absence and Late Policy.

Students are expected to attend every scheduled class. Students are allowed two absences for the semester. Absences for religious holidays will be excused and not counted. If a student is absent for more than one-quarter of the scheduled classes, the teacher may fail the student.

It is the responsibility of the student to keep the faculty informed about reasons for absences. A student who is absent from or enters a class late is responsible for completing all work required of the class. Any class missed prior to the drop/add period constitutes an absence. A student who is absent for a serious medical or personal problem should consult with the Dean of Students. Decisions regarding the treatment of any absence are made by the faculty member supervising the class in accordance with College policies. However, decisions regarding absences that exceed the College policy must involve the department chair, the Dean of Students and Academic Dean.

Stipulations:

- Students are allowed 2 absences.
- For each unexcused absence, the entire grade will be lowered one letter grade.
- More than 4 absences is a failed grade in the class.
- Homework will not be considered late with a doctor's note to confirm illness for one week for the two allowed absences. It is the responsibility of the student to keep the faculty informed about absences.
- Arriving 5 mins after class begins is considered late.
- 5 lates will be considered an absence.
- Late work will lose one grade letter for each day that homework is late.

Critiques:

Present your work in a clean and professional manner. Have a portfolio (labeled with your name and date) and carefully store all work in order by date. All work must be sprayed with fixative before it is handed in. Please use finishing spray rather than workable fixative for final drawings. Fixative may only be used outside or in a spray booth, never in the studios or dormitories.

Students must be present for all scheduled critiques, and portfolio reviews. Group critiques are opportunities to share insights, verbalize intentions, and assist peers in their development. Please be respectful when discussing the work of your peers. A student should not feel as if the critique of their work is a personal attack. Attendance at critique time is required. In-order for the critique to be successful everyone must participate.

Classroom Maintenance:

Students are responsible for cleaning up after themselves before leaving so that the room is ready for the next class. The last 10 minutes of class will be allotted for cleanup.

Academic Integrity:

Students will follow the rules of the University, including rules about incompletes and the Code of Academic Integrity: http://www.upenn.edu/academicintegrity/ai_codeofacademicintegrity.html

Disability Services:

Students with special needs or disabilities that might affect their experience or performance in class are advised to inform their instructor and/or contact the Disabilities Services Coordinator located in Student Services for assistance.

Office Hours:

Office hours are by appointment only. You may send an email to me to schedule an appointment. I will check my email once a day Monday through Friday but not on Saturday or Sunday. I will return emails within 48 hours.

Class Conduct Policies:

Use of a cell phone, personal web browsing, text messaging, and/or email is not permitted during studio time. Cell phones should be off (not just silenced) during class. Please do not use headphones to listen to music during class, as this disengages you from the studio community and hampers your ability to listen-in on course related conversations happening elsewhere in the room. Failure to observe classroom courtesy is a failure to actively participate in class and will thus negatively affect your grade.

PennDesign Computing:

Please set up a design account with the IT Help Desk; you will need this to access the computer lab in Morgan. <https://www.design.upenn.edu/catalog-services-students>

MATERIALS

Required Materials

18"x 24" White Drawing Pad, Strathmore 400 series or equivalent, 24 sheets

https://www.dickblick.com/items/strathmore-400-series-drawing-paper-pad-18-x-24-24-sheets/?clicktracking=true&wmcp=pla&wmcid=items&wmckw=10316-1009&country=us¤cy=usd&gclid=Cj0KCQjwrfymBhCTARIsADXTabk_1y2PcSIEhj1Zht11h18tBeAtt24uP46An_u6_4GT09zw3g5-MIsaAoU7EALw_wcB

\$16

18"x 24" Newsprint, 100 sheets

<https://www.dickblick.com/items/blick-studio-newsprint-pad-18-x-24-100-sheets/>

\$13

1 Kneaded Eraser <https://www.dickblick.com/products/generals-kneaded-eraser/?fromSearch=%2Fsearch%2F%3Fq%3Dkneaded%2520eraser>

\$.66

Pentel Hi-Polymer Erasers - Package of 3

<https://www.dickblick.com/products/pentel-hi-polymer-erasers/>

\$3

General's Charcoal Pencil Kit - Set of 5

https://www.dickblick.com/products/generals-charcoal-pencils/?clickTracking=true&wmcp=pla&wmcid=items&wmckw=20418-1009&gclid=CjwKCAjwi8iXBhBeEiwAKbUofYBmTJEclSiqCMk-ZYLto7QCfSnBqRT82FHzQc_XghTvqBht4rWlcRoCk5YQAvD_BwE

\$6

Bob's Vine Charcoal https://www.dickblick.com/items/bobs-fine-vine-charcoal/?clicktracking=true&wmcp=pla&wmcid=items&wmckw=20056-0000&country=us¤cy=usd&gclid=CjwKCAjwloynBhBbEiwAGY25dEuRKx-F5uXh8d-HXjjTj3ov25Kko1v5QluJ9YSedlIFvnFnB5o6QBoCLUAQAvD_BwE

https://www.dickblick.com/items/bobs-fine-vine-charcoal/?clicktracking=true&wmcp=pla&wmcid=items&wmckw=20056-0000&country=us¤cy=usd&gclid=CjwKCAjwloynBhBbEiwAGY25dEuRKx-F5uXh8d-HXjjTj3ov25Kko1v5QluJ9YSedlIFvnFnB5o6QBoCLUAQAvD_BwE

\$15

General's Compressed Charcoal - Set of 4

https://www.dickblick.com/products/generals-compressed-charcoal/?gclid=Cj0KCQjwrfymBhCTARIsADXTabnCGQU3vIW0BcKeu0MUa499Ec_bb6AmqCG0QPXtD6iEYNNLy6xGo7waAhHMEALw_wcB

\$4

Conte Crayons Black 2B - Set of 2

https://www.dickblick.com/products/contes-a-paris-crayons/?gclid=Cj0KCQjwrfymBhCTARIsADXTabl0Kpepgq2_mkYoMQSFMttRsMyjR7sYLemOJ5v8ejx55u4aVedFmEaAKSIEALw_wcB

\$4

Windsor Newton Graphite Pencils - Set of 6 Assorted graphite pencils: 2H, HB, B, 2B, 4B, 6B, two hole pencil sharpener

https://www.dickblick.com/items/blick-studio-drawing-pencils-set-of-6/?clicktracking=true&wmcp=pla&wmcid=items&wmckw=22220-2029&country=us¤cy=usd&gclid=Cj0KCQjwrfymBhCTARIsADXTabnHWgOzMSH8cBMnIRijwEcIMhirk6Vnwal0ZDPI5IPZW EZnNVEJ0d0aAuCYEALw_wcB

\$6

Black Sharpies- 2

https://www.dickblick.com/items/sharpie-fine-point-marker-black-pkg-of-2/?clicktracking=true&wmcp=pla&wmcid=items&wmckw=21316-2002&country=us¤cy=usd&gclid=CjwKCAjwloynBhBbEiwAGY25dDZGlz9K81LxvDM7eKJm3gh3waoRfETETCu33XKlckO Q9Z8BfVAliRoCx_4QAvD_BwE

\$3

Waterproof India 3oz

https://www.dickblick.com/products/blick-black-cat-waterproof-india-ink/?gclid=Cj0KCQjwrfymBhCTARIsADXTabmcm3ztSb6EFPN1gPmDb5a4YNlgsQkqllEEf3O1_-w8iWtFvZO-YoaAiVpEALw_wcB

\$7

Yasutomo Bamboo Calligraphy Brush #4

<https://www.dickblick.com/products/yasutomo-bamboo-sumi-brush/>

\$14

9" x 12" Sketchbook Canson - 100 Sheets

https://www.dickblick.com/items/canson-universal-sketch-pad-12-x-9-portrait-100-sheets/?clicktracking=true&wmcp=pla&wmcid=items&wmckw=10322-1003&country=us¤cy=usd&gclid=Cj0KCQjwrfymBhCTARIsADXTablusHkEfvCQa3TKIFjLzJ3HkPiw-t7rYTqZOpl-nmr0ziwPP7E5YfoaApXXEALw_wcB

\$12

Pencil Sharpener (there is one included in the graphite pencil set I have listed or you can bring your own)

Masking Tape

<https://www.dickblick.com/items/3m-tartan-masking-tape-70-x-60-yards/>

\$3

18" ruler

<https://www.dickblick.com/products/blick-aluminum-rulers/?fromSearch=%2Fsearch%2F%3Fsearchword%3D18%22%20ruler>

\$3

•Wood dowel or stick from outside. Something that can act as extension of arm.

•Clear Push Pins

https://www.dickblick.com/items/officemate-push-pins-clear-100-pieces/?clicktracking=true&wmcp=pla&wmcid=items&wmckw=57372-1003&country=us¤cy=usd&gclid=CjwKCAjwloynBhBbEiwAGY25dLQTIIsJFsafnD6EkncKY_kja2fnrbyD4qYir3q4bqcQdnbE4sG GhshoCVZIQAvD_BwE

\$3

X-Acto Bulldog Clips, #1, 2 clips

<https://www.dickblick.com/products/x-acto-bulldog-clips/?fromSearch=%2Fsearch%2F%3Fsearchword%3Dbulldog%20clips>

\$ 1

Clamp Light, light bulb purchase separately

<https://www.amazon.com/Simple-Deluxe-Clamp-Lamp-Light/dp/B088WB5NWT?th=1>

\$9

Krylon Finishing Spray Fixative Matte

https://www.dickblick.com/items/krylon-matte-finish-11-oz/?clicktracking=true&wmcpl=pla&wmcid=items&wmckw=21703-1004&country=us¤cy=usd&gclid=CjwKCAjwloynBhBbEiwAGY25dH1N6ksyKBD1CigQLNxWMJvRxRyp5__QbpJJxp_XZdWmyAeSuXOM0hoC60YQAvD_BwE

\$7

Pencil Box <https://www.dickblick.com/products/storex-pencil-box/?fromSearch=%2Fsearch%2F%3Fq%3Ddrawing%2520tool%2520box>

\$4

Portfolio 20" x 26" x 2"

<https://www.dickblick.com/products/star-products-red-wallet-portfolios/>

\$10

TOTAL: \$124.66

Feel free to check out prices at different stores and purchase equivalent drawing materials and tools.

WEEK 1



Wednesday, August 30

INTRO/ LINE AND CONTOUR

Introduction: discuss syllabus, course objectives, materials, photographing artwork, and getting studio set up

Artist Lecture: Henri Matisse, Henry Moore, Alberto Giacometti, Egon Schiele, Kathe Kollwitz, William Kentridge, Juan Gris, Brice Marden, Ellsworth Kelley, Jean-Michel Basquiat, Rosemarie Troedel, Terry Winters, Marlene Dumas, Rebecca Horn, Kara Walker, Lascaux Caves, Song Dynasty

Demo: mark-making, gesture and blind contour drawing

In-class: multiple paper composition exercise, composition techniques, gesture exercise

Materials: vine charcoal, charcoal pencil, various erasers, newsprint, sketchbook, drawing board

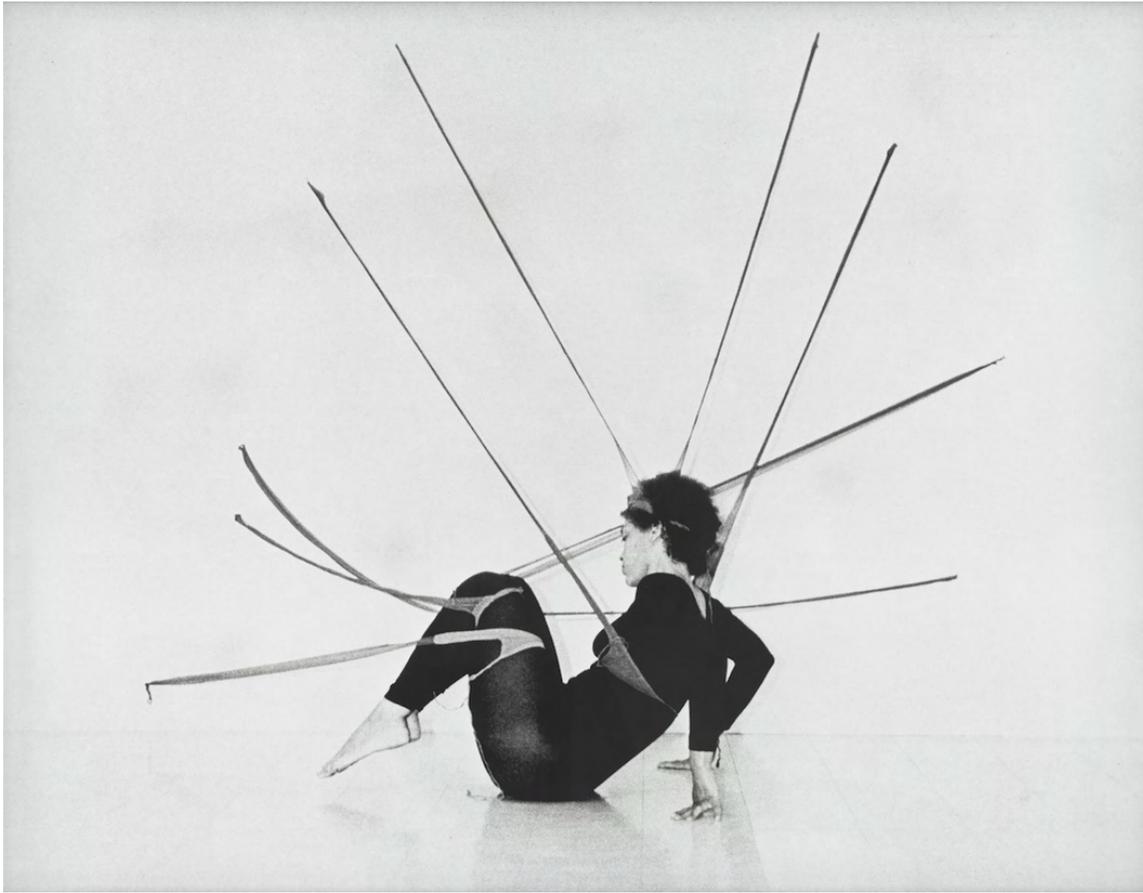
HW: buy materials, make viewfinder, make 3 “drawing tools”

Materials for next class: vine charcoal, charcoal pencil, various erasers, newsprint, viewfinder, sketchbook, drawing board

Read: “A Field Guide to Getting Lost” by Rebecca Solnit and Chapter 1 in Keys to Drawing

Watch: William Kentridge “Felix in Exile”, video on thumbnails, Susan Rothenberg, Art 21, and videos on gesture drawing and mark-making.

WEEK 2



Monday, September 4
LABOR DAY/ NO CLASS

Wednesday, September 6
MARK-MAKING/ GESTURE

Watch: Rebecca Horn Performance, Julie Mehretu on Art 21

Lecture: gesture, blind contour, cross-contour, speed of mark, pressure of mark, weight of line

Introduce Project 1: Sound as Line

Drawings in class: Test out drawing tools, skating across paper exercise, sound as line exercise for one-hour with personal playlist of 10 different types of music. Begin mark chart for Project 1: Sound as Line.

Materials: vine charcoal, charcoal pencil, compressed charcoal, sharpies, various erasers, newsprint, dowel, ruler, viewfinder, sketchbook, drawing board

HW: Choose 3 objects to bring to class for "Sound as Line" still-life for 9/11. Make viewfinder with 3" x 4" viewing window.

Materials for next class: vine charcoal, charcoal pencil, compressed charcoal, sharpies, various erasers, graphite pencils, newsprint, drawing paper, dowel, ruler, viewfinder, sketchbook, drawing board

Read: "Notes that Concern the Objects on my Work-Table" by George Perec

Watch: video on setting up a still-life and video on constructing forms.

WEEK 3



Monday, September 11

MARK-MAKING/ GESTURE/ THUMBNAILS/ COMPOSITION

****Zoom Session 5:15 PM. Link will be emailed. Attendance is required****

Discuss mark chart. Finish mark chart. Discuss potential objects for “Sound as Line” project. Practice drawing thumbnails and finding compositions for “Sound as Line” drawing.

Introduce: Axis lines, measuring, construction, gesture

Materials: vine charcoal, charcoal pencil, compressed charcoal, sharpies, various erasers, newsprint, dowel, ruler, viewfinder, sketchbook, drawing board

HW: Create 5 sketchbook drawings using objects in still-life (one object per drawing/ page). Practice axis lines, construction, and measuring. Bring sketches to class 9/18.

Read: Chapter 2 in Keys to Drawing

Watch: videos on structural line, measuring, proportion, and triangulation

Wednesday, September 13

GESTURE/ BLIND CONTOUR/ CROSS_CONTOUR

Independent work day

Sketchbook prompt “On Nature” 5 gesture drawings, 5 blind contour drawings, 5 cross-contour drawings in sketchbook.

Materials: graphite pencils, sketchbook

HW: bring still-life objects, viewfinder, sketchbook, mark chart, graphite, sharpies to next class.

WEEK 4



Monday, September 18

VIEWFINDER/ SETTING UP A STILL-LIFE/ BASICS IN COMPOSITION

Demo: Students will learn how to set up their still-life objects considering a variety of organic and geometric objects, overall flow, symbolism, narrative, or dynamic formal elements.

Students will learn how to use viewfinder and consider compositional elements (rule of thirds, frame within frame, stepping stones, golden triangle, vertical vs horizontal, cropping).

Students will learn about axis lines, construction, and measuring

Drawings in class: Create 5 thumbnail sketches of still-life for Project 1: Sound as Line.

Practice constructing geometric forms with basic axis lines and measuring.

Materials: graphite pencils, various erasers, newsprint, dowel, ruler, viewfinder, sketchbook, drawing board.

Wednesday, September 20

SOUND AS LINE/ ESTABLISHING DRAWING STRUCTURE

Drawings in class: Select composition from thumbnails. Practice constructing geometric forms with basic axis lines and measuring. Begin under-drawing for Project 1: Sound as Line.

Begin sharpie portion.

Materials: graphite, sharpies, various erasers, newsprint, drawing paper, dowel, ruler, viewfinder, sketchbook, drawing board

HW: continue working on Project 1: Sound as Line.

Read: Critique Vocabulary

Watch: video on cross-contour and hatching

WEEK 5



Monday, September 25

SOUND AS LINE/ MARK-MAKING

Drawings in class: studio day

Materials: graphite, sharpies, various erasers, newsprint, drawing paper, dowel, ruler, viewfinder, sketchbook, drawing board

HW: continue Sound as Line.

Wednesday, September 27

SOUND AS LINE/ MARK-MAKING

Drawings in class: studio day

Materials: graphite, sharpies, various erasers, newsprint, drawing paper, dowel, ruler, viewfinder, sketchbook, drawing board

HW: Finish Project 1: Sound as Line due 10/2.

WEEK 6



Monday, October 2

CRITIQUE FOR PROJECT 1: SOUND AS LINE

HW: Bring plant or flowers to next class for ink still-life. Bring ink, Sumi brush, cup, newsprint, drawing paper, sketchbook, drawing board, and graphite to next drawing class.

Read: Chapter 3 in Keys to Drawing

Wednesday, October 4

SHAPE/ MASS

Artist Lecture: Donald Sultan, Henri Matisse, Jacob Lawrence, Martin Ramirez, Ellsworth Kelly, Kara Walker, Georges Seurat, Richard Diebenkorn, Shirin Neshat, Romeare Bearden, Willie Cole, Chris Ware, Barbara Kruger, Arturo Herrera, Toba Kheedori

Discussion: pos/neg space, composition, visual weight, harmony, balance, repetition, rhythm, pattern, movement, emphasis, proportion, economy

Drawings in class: pos/ neg space ink drawings

HW: create 5 thumbnails in sketchbook for Project 2: Winding Roads and Shapes

Watch: Arturo Herrera Art 21 and video on positive and negative space

Read: Chapter 6: Keys to Drawing

WEEK 7



Monday, October 9

POSITIVE AND NEGATIVE SPACE

Drawings in class: We will begin Project 2: Winding Roads and Shapes

Materials: ink, sumi brush, cup for water, drawing paper, viewfinder, sketchbook, drawing board

HW: Project 2: Winding Roads and Shapes drawing.

Wednesday, October 11

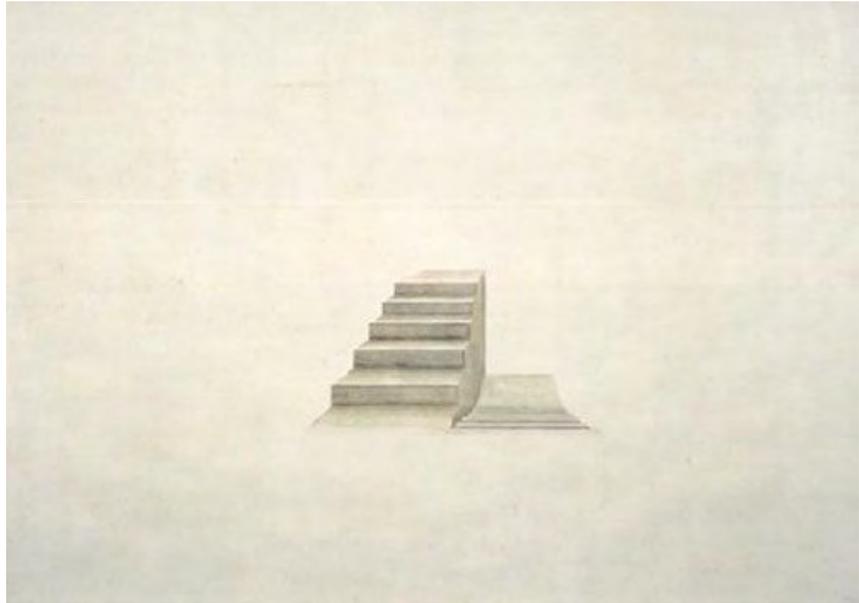
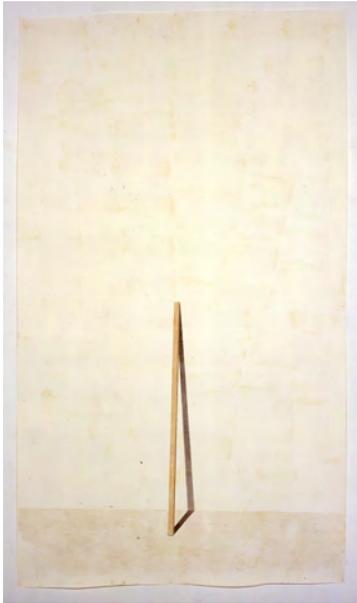
WINDING ROADS AND SHAPES/ STUDIO DAY

Drawings in class: studio day

Materials: vine charcoal, charcoal pencil, compressed charcoal, various erasers, ink, Sumi brush, cup for water, newsprint, drawing paper, viewfinder, sketchbook, drawing board

HW: Finish Project 2: Winding Roads and Shapes due 10/16.

WEEK 8



Monday, October 16

CRITIQUE FOR PROJECT 2: WINDING ROADS AND SHAPES

HW: Bring newsprint, viewfinder, drawing paper, pencil sharpener, eraser, and graphite to next drawing class.

Read: Perspective Made Easy, Chapter 5 Keys to Drawing

Watch: linear perspective video

Wednesday, October 18

TRANSPARENT CONSTRUCTION/ LINEAR PERSPECTIVE

Lecture: Linear perspective and constructing forms. Review of axis lines and measuring

Demo: Sighting/ measuring and constructing geometric forms

Drawings in Class: geometric still-life drawing (cone, cube, block, sphere) using transparent construction

Materials: pencil, various erasers, newsprint, drawing paper, viewfinder, pencil sharpener, ruler, sketchbook, drawing board

HW: Finish simple geometric still-life from class due 10/23.

Bring pencils, various erasers, newsprint, drawing paper, viewfinder, pencil sharpener, ruler, sketchbook.

Watch: linear perspective and transparent construction videos

WEEK 9



Monday, October 23

ARCHITECTURAL DRAWING/ LINEAR PERSPECTIVE

Drawings in Class: We will draw an architectural space of your choice in one or two-point perspective.

Materials: pencil, various erasers, newsprint, drawing paper, sketchbook, viewfinder, pencil sharpener, ruler

HW: Continue working on drawing due 10/30. Bring newsprint, drawing paper, ruler, pencil sharpener, erasers, and graphite to next drawing class.

Wednesday, October 25

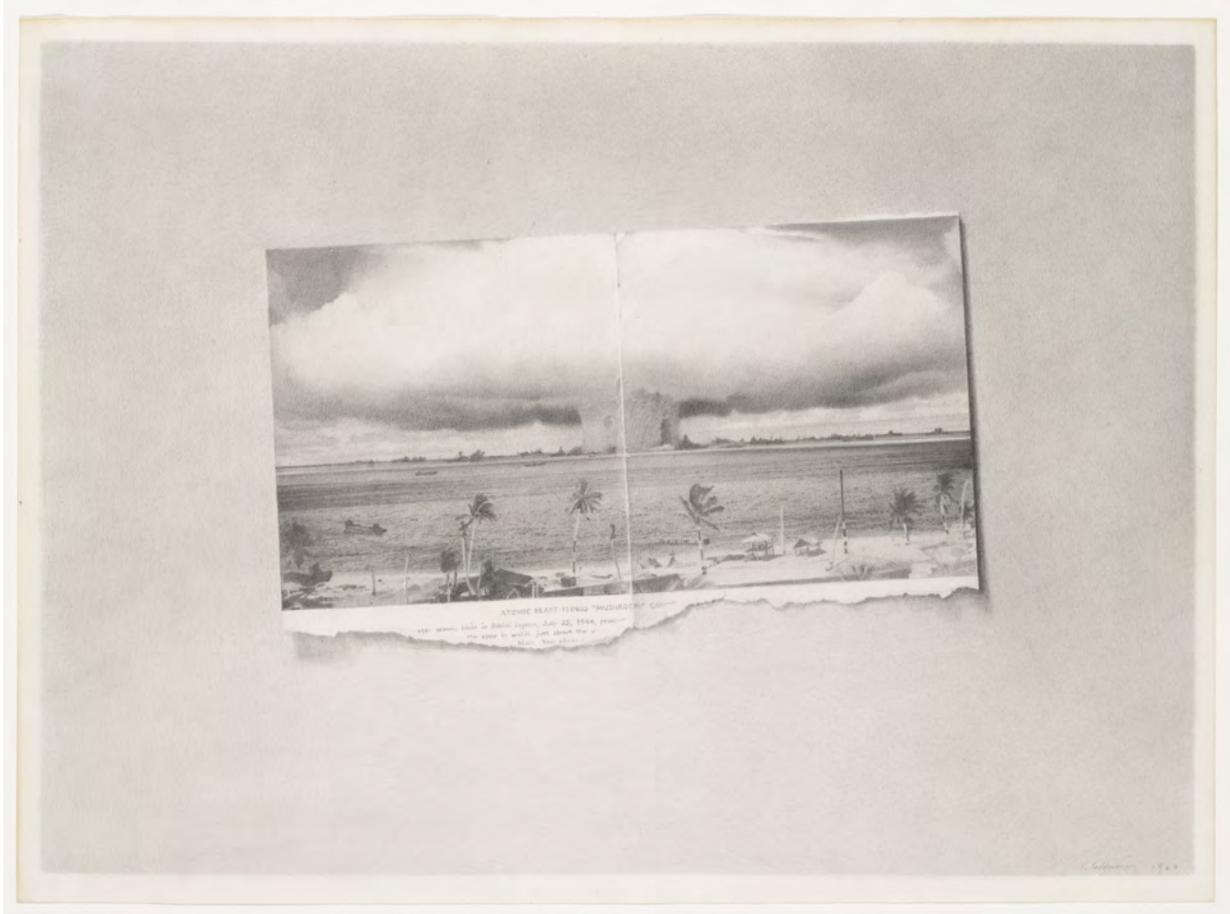
ARCHITECTURAL DRAWING/ LINEAR PERSPECTIVE

Drawings in Class: draw an architectural space in one or two-point perspective.

Materials: pencil, various erasers, newsprint, drawing paper, sketchbook, viewfinder, pencil sharpener, ruler

HW: Continue working on drawing due 10/30.

WEEK 10



Monday, October 30

CRITIQUE ASSIGNMENT 3: GEOMETRIC STILL-LIFE AND ARCHITECTURAL DRAWING

HW: Bring clamp light, vine charcoal, charcoal pencils, compressed charcoal, conte, pencil sharpener, erasers, chamois cloth, fixative, sketchbook, and tape to next class.

Read: Chapter 4 Keys to Drawing

Watch: video on creating a 10-step grey scale and video on rendering with value/ charcoal.

Wednesday, November 1

VALUE/ 10-STEP GREY SCALE

Lecture: 10-step grey scale, working general to specific, illusion of space, light and form, edge quality, reductive drawing, cross hatching, directional line

Drawings in Class: 10-step grey scale in sketchbook using crosshatching and charcoal pencil, simple still-life with one direct light source.

Materials: drawing paper, newsprint, viewfinder, vine charcoal, charcoal pencil, compressed charcoal, conte, various erasers, fixative, soft rag, sketchbook, clamp light, drawing board, tape.

HW: Finish 10-step gray scale.

WEEK 11



Monday, November 6

VALUE/ REDUCTIVE DRAWING

Drawings in class: continue reductive still-life drawing

Materials: drawing paper, newsprint, viewfinder, vine charcoal, charcoal pencil, compressed charcoal, conte, various erasers, fixative, soft rag, sketchbook, clamp light, clips, and tape

HW: Bring 3 objects for Micro Macro project. Bring drawing paper, newsprint, viewfinder, vine charcoal, charcoal pencil, compressed charcoal, conte, various erasers, fixative, soft rag, sketchbook, clamp light, drawing board, and tape to next class.

Wednesday, November 8

TRANSPARENT CONSTRUCTION/ MICRO MACRO DRAWING

Lecture: Drawing and abstraction. Introduce Project 4: Micro Macro Drawings

In Class: Create compositions for Micro Macro Midterm drawing in sketchbooks. We will begin the transparent construction for final drawing once composition is chosen. We will use sighting, measuring, and structural line.

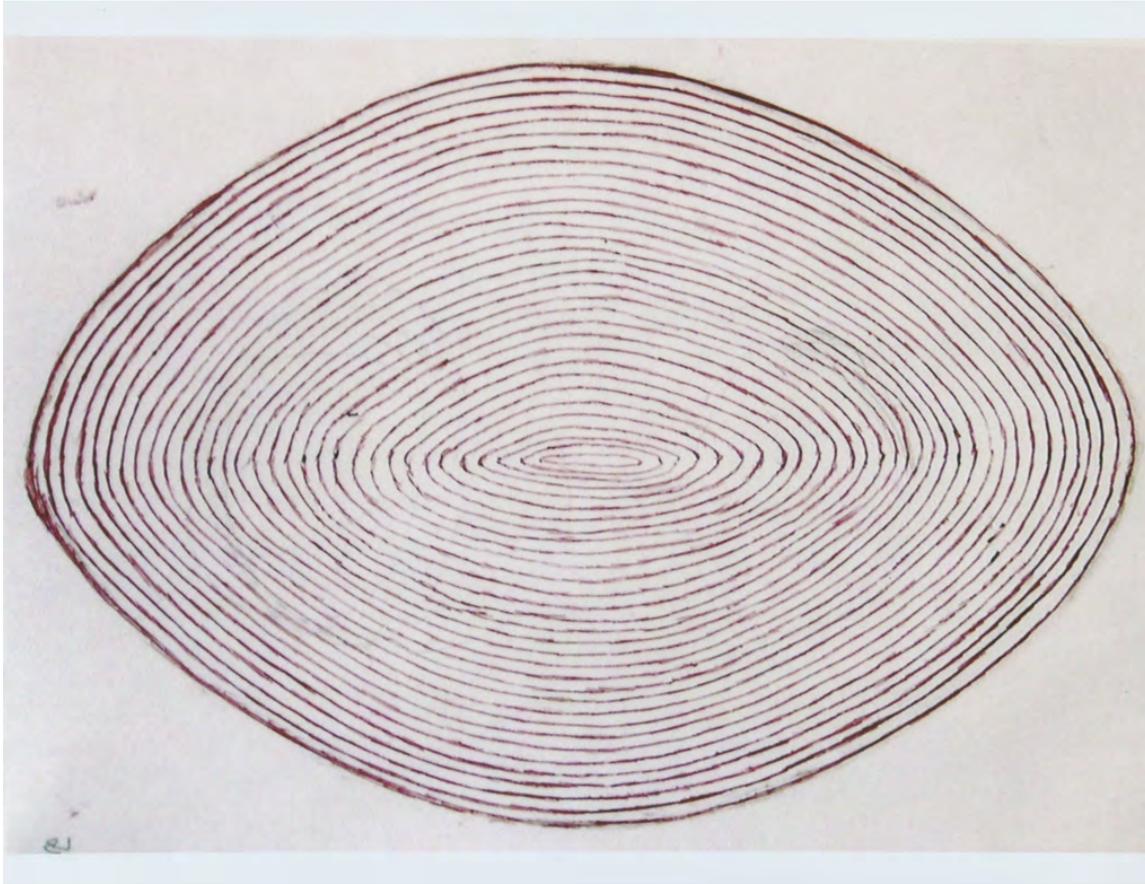
Materials: drawing paper, newsprint, viewfinder, vine charcoal, charcoal pencil, compressed charcoal, conte, various erasers, fixative, soft rag, sketchbook, clamp light, tape, clips, and micro macro object.

HW: Begin transparent construction for Project 4: Micro Macro, due 11/15.

Watch: video on Mark Bradford

Read: Chapter 6 Keys to Drawing

WEEK 12



Monday, November 13

REDUCTIVE VALUE MICRO MACRO DRAWING

Drawings In Class: Continue transparent construction for final drawing. We will use sighting, measuring, and structural line.

Materials: drawing paper, newsprint, viewfinder, vine charcoal, charcoal pencil, compressed charcoal, conte, various erasers, fixative, soft rag, sketchbook, clamp light, micro macro object.

HW: Tone paper. Begin blocking-in 3 values.

Wednesday, November 15

VALUE/ TEXTURE/ MICRO MACRO DRAWING

Drawings In Class: Individual studio visits with Professor Granwell.

Materials: drawing paper, newsprint, viewfinder, vine charcoal, charcoal pencil, compressed charcoal, conte, various erasers, fixative, soft rag, sketchbook, clamp light, tape, clips, and micro macro object.

HW: Finish blocking-in 5-7 values. Begin adding directional mark-making.

WEEK 13



Monday, November 20

IN-PROGRESS CRITIQUE/ MICRO MACRO DRAWING

Materials: drawing paper, newsprint, viewfinder, vine charcoal, charcoal pencil, compressed charcoal, conte, various erasers, fixative, soft rag, sketchbook, clamp light, clips, and micro macro object.

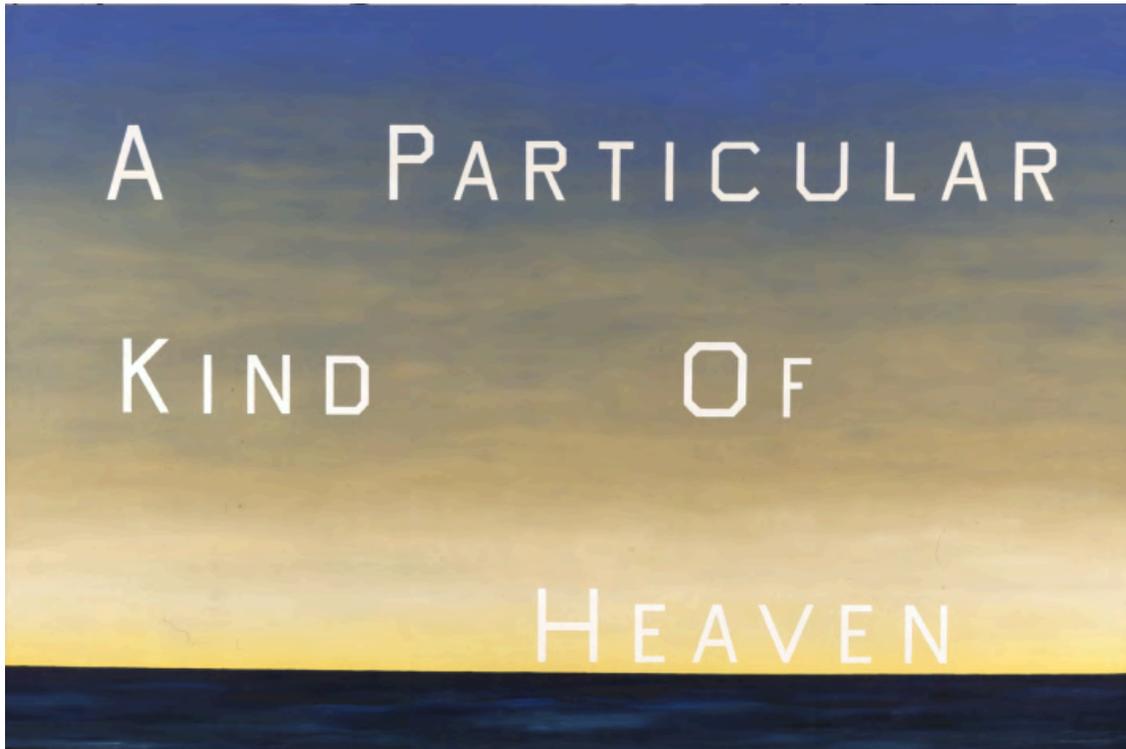
HW: Finish blocking-in 7-10 values and build illusionistic space. Begin to refine edges and textures.

Read: Poetics of Space: Intimate Immensity by Gaston Bachelard

Wednesday, November 22

Thanksgiving Break

WEEK 14



Monday, November 27

Wednesday, November 16

REFINING EDGE QUALITY/ FINDING POETRY/ MICRO MACRO DRAWING

Drawings In Class: individual studio visits with Professor Granwell

Materials: drawing paper, newsprint, viewfinder, vine charcoal, charcoal pencil, compressed charcoal, conte, various erasers, fixative, soft rag, sketchbook, clamp light, tape, clips, and micro macro object.

HW: Finish Project 4: Micro Macro due 11/29.

Wednesday, November 29

FINAL CRITIQUE

WEEK 15



Monday, December 4

INTRODUCTION TO DRAWING AS INSTALLATION/ MIXED MEDIA DRAWING

Lecture: Project 5: Concepts of Space

Slide lecture: Olafur Eliasson, Robert Smithson, Andy Goldsworthy, Christo, Mario Merz, Swoon, Andrea Zittel, Pepon Osorio, Sophie Calle, Shirin Neshat, Do Ho Suh, Fra Angelico, Buddhist Mandela Painting, Sam Gilliam, Dan Flavin, James Turrell, Yayoi Kusama, Alice Aycock, Eva Hesse, Kara Walker, Louise Bourgeois, Sarah Sze, Ann Hamilton, Bill Viola, Robert Gober, Petah Coyne, Jenny Holzer, Marcel Broodthaers, Adrian Piper, Mark Bradford, Diana Al Hadid, Toba Kheedori, Alex Da Corte, Joan Jonas

Drawings in Class: For your final project, you will work in a group and build an environment that deals with conceptual ideas of space-galaxy, weather systems, utopia, dystopia, voyeuristic space, sacred space, psychological, body and territory. Your group will create a drawing using one of these themes. Class will be dedicated to making a model.

Materials: Open to you! Experiment with mixing charcoal, ink, graphite, different types of paper, trash, found materials, string, food, household materials, furniture, clothing, nature etc.

HW: Create a final sketch or map for your project for class.

Watch: Art 21 Diana Al Hadid, Art 21 Pepon Osorio, Art 21 Ann Hamilton, Art 21 Alex Da Corte, Art 21 Do Ho Suh

Wednesday, December 6

CONCEPTS OF SPACE/ WORK DAY

Drawings In Class: WORK DAY

WEEK 16



Monday, December 11
FINAL CRITIQUE

VIDEOS

Setting up a home studio

<https://m.youtube.com/watch?v=kRptDB2CFvE>

Photographing artwork

<https://m.youtube.com/watch?v=S0g4a1Ge-Ds>

Mark Making

https://m.youtube.com/watch?v=3_EwGt59ctI

<https://m.youtube.com/watch?v=3TI50puguZw>

Thumbnails

https://m.youtube.com/watch?fbclid=IwAR1WO2xYJ-akH5VVEK3AuLet8yvKAqcBAK_uCeR3j54I3z5i3ow1Mv9TyE&feature=youtu.be&v=-xqwmeqfn44

Gesture Drawing

<https://m.youtube.com/watch?v=ORWAeYQxRWo>

Structural Line and Proportion

<https://m.youtube.com/watch?v=GSj7cy1PqeU>

Axis Lines, Ellipses and Transparent Construction

<https://m.youtube.com/watch?v=yoABegu666I>

Cross-contour

https://m.facebook.com/story/graphql_permalink/?graphql_id=UzpfSTizODAxOTU1OIZLOjI4ODOxNTcyMDQ5NzQxNTU%3D

Cross-contour and Hatching

<https://m.youtube.com/watch?v=W-gsODdZb1U&feature=youtu.be&fbclid=IwAR2cb0wuiY0ke2fjQVGvxHohfGsZr726toq7K4Vm5wjJH0dqDMxM7Q82e4>

Triangulation and measuring

<https://m.youtube.com/watch?v=EzoPBK7CAx0>

Drawing Negative Space

<https://m.youtube.com/watch?v=3rBbZDca-XA>

Linear Perspective

<https://m.youtube.com/watch?v=9gKqUeECzE>

10-step Value Scale

<https://m.youtube.com/watch?v=Xz7ccbMRGfs>

Intro to Value with Vine

https://m.youtube.com/watch?feature=youtu.be&v=bWDxi5fxuBc&fbclid=IwAR1RZyWMH41Iq0MSoEomrWXL-fx8vjQePcYNS7tYs8Dlr3W_D4ZvMI4Pzpl

Establishing Value with Charcoal

https://m.youtube.com/watch?fbclid=IwAR0ED_1pzGGze6vxEooRHliBqgke03Yq0RXoHQFH-OqdCLU12_LZwKsr8FQ&feature=youtu.be&v=WjUMUp8bMCO

Julie Mehretu

<https://art21.org/watch/extended-play/julie-mehretu-politicized-landscapes-short/>

Rebecca Horn

<https://www.youtube.com/watch?v=Eh9JH7daSbg>

Susan Rothenberg

<https://art21.org/watch/art-in-the-twenty-first-century/s3/susan-rothenberg-in-memory-segment/>

Mark Bradford

<https://m.youtube.com/watch?v=5BZMiS0XQYs>

William Kentridge

https://m.youtube.com/watch?v=k5w_CkyPapY

Arturo Herrera

<https://art21.org/watch/art-in-the-twenty-first-century/s3/arturo-herrera-in-play-segment/>

Alex Da Corte

<https://art21.org/artist/alex-da-corte/>

Diana Al Hadid

<https://art21.org/watch/new-york-close-up/diana-al-hadid-plays-the-classics/>

Pepon Osorio

<https://art21.org/artist/pepon-osorio/>

Ann Hamilton

<https://art21.org/watch/art-in-the-twenty-first-century/s1/ann-hamilton-in-spirituality-segment/>

Do Ho Suh

<https://art21.org/watch/extended-play/do-ho-suh-rubbing-loving-short/>