

ART 205 Drawing Skills & Processes

WEEKLY ASSIGNMENTS

Wednesday Class

class website: www.barbarayontzatstac.com

This schedule is for **sketchbook assignments and homework**. Please note: all assignments will be posted on website. It is the student's responsibility to check for new assignments and deadlines.

Note: Each week there will be at least **one sketchbook assignment**. Sketchbook assignments are graded seriously. Please attend to all work assigned. Usually, there is **a drawing assignment** as well. Some Drawing Assignments are due the following week, others, have due dates assigned.

You are all provided with a drawing kit. In it are a variety of graded pencils (hard-light to soft-dark), charcoal, conte, erasers, several sketchbooks and a case. Notice that one of the sketchbooks says, '**sketchbook**', one says '**drawing**' and then the hard cover black one has no text. Use either the 'sketchbook' pad or black hard cover pad for 'sketchbook assignments' and the 'drawing pad' for drawing assignments if the size is appropriate. For drawing assignments that use larger paper, all needed paper is located in the flat file cabinet in the back corner of the studio. It's the cabinet with paper cutter on top. Because students are given shared file drawers the first day, you have a place to keep paper you will need. At any time, you are expected to come to the studio to retrieve paper as needed. If the studio is locked, ask security to open the class for you. If you have any problem with them opening the studio, have them call me on my cell phone

Sketchbooks:

<http://facweb.cs.depaul.edu/sgrais/sketchbooks.htm>

<http://www.book-by-its-cover.com/category/sketchbooks>

Keeping a sketchbook is an essential discipline to develop as you begin your life in Art and Design. All Art and Design faculty at STAC expect students to create sketches prior to developing final ideas for work. See sketchbook menu on website.

Plan to spend at least one hour per week on sketchbooks.

The primary purpose of a sketchbook is collecting information and recording ideas, either jotted down quickly or explored and developed more fully. At the same time, the ongoing activity of sketching trains the eye and the hand. A sketchbook is not meant to be a book of finished drawings. Anyone looking through the pages of Degas's notebooks immediately perceives that he did the drawings only for himself, yet in spite of the inclusion of bad drawings, false starts, and seemingly meaningless doodles, the collection represents a remarkable record of creative activity.

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WEEKLY Outside of Class ASSIGNMENTS

Course Assignments are subject to change and all assignments are due on specified dates regardless of class missed. Please see website for assignments, examples and updates:

FALL 2016 ASSIGNMENTS	Outside of Class—most assignments will have an assignment sheet.	Due Date
Week 1 LINE Sept 7 Look at the examples and links on website so yours is not Lame. Fill the page or use white space carefully. Use ball point pen or sharpie marker. No pencil.	<p>Sketchbook Assignment: 1.) practice with different types of line, clean, messy, scribbly, fat, thin, etc. Then experiment with different pencils in your kit. Expect to engage in a rigorous exploration of various lines using different mark making implements in your kit. Look at examples to provide an understanding of my expectations. 2.) watch the Milton Glaser video, take notes and answer questions in sketchbook. http://vimeo.com/6986303</p> <p>Drawing Assignment: DOODLE--based on examples provided do a finished drawing that uses tracing, doodling, drawing and various lines to <u>fill the page consciously</u>. Think about various line qualities. Plan to spend about 1 1/2 hour to 2 hours on drawing. See assignment sheet and website for examples.</p>	Next Class
LEARN TO SEE Week 2 LINE Sept 14 Mark-Line White paper 11x14 Look at the examples and links on website. We are drawing what we see. This is Perceptual Drawing .	<p>Sketchbook assignment: Go to the library and find a <u>book</u> that shows and discuss the drawing of an artist you are interested in. Bring the book to class with a written one-page typed paper describing the drawing of choice. Attach a copy of the drawing you chose to discuss to your paper. Once graded paste into sketchbook.</p> <p><i>When you describe a drawing tell the subject matter, how it's composed, what media was used, what kind of line (fat, thin, scribbly, neat, etc). did the artist use different tones to create the illusion of depth. Does it look real? Is it abstract? Why did you choose this drawing? Use the terms I have given you.</i></p> <p>Homework assignment: CONTOUR--do a finished contour drawing. Look at the examples and instructions provided. Use at least three objects in your drawing and make sure you are following the instructions provided. 11x14 min. Make it complex. See assignment sheet and website for examples.</p>	Critique 'doodle drawings.' Contour drawing due next class.
Week 3 Sept 21 Space-Contour White Paper 14x17	<p>Sketchbook assignment: create at least 10 formats in your sketchbook for thumbnail ideation. Do some research on the use of negative space and make notes. In the 10 formats experiment with arranging complex objects within the space paying special attention to negative space and how that effects the composition. Do not feel you have to fill in negative space.</p> <p>Homework assignment: in this homework assignment find an object with a complex shape you can draw with contour line. Then make another drawing on top of that</p>	Critique Contour line drawings. Composition

<p>Look at the examples and links on website.</p>	<p>one. Again, use contour line. Make decisions as to what will be the negative and what will be the positive spaces. Consider the composition and use pencil to work the negative space. Take care with line, space and composition. In the next 1/2 hour to one hour, add some value to accentuate the positive/negative space relationship.</p>	<p>exercise due next class</p>
<p>Week 4 Sept 28</p> <p>Gesture & Mass Texture</p> <p>Look at the examples and links on website.</p>	<p>Sketchbook assignment: 1.) In the sketchbook, work out ideas for finished drawing. 2,) Using the hand-out provided, choose an artist to research, making sketches and notes for style, subject, and how artist used value.</p> <p>Homework assignment: See assignment sheet for instructions.</p>	<p>Drawing due next class.</p>
<p>Week 5 Oct 5</p> <p>Space—Perspective-Space</p> <p>See samples on Website.</p> <p>Drawing should be at least 11x17.</p>	<p>Sketchbook assignment: do 10 different sketches of different objects and compositions in preparation for the finished perspective drawing. Read the instructions for the final drawing so your sketches actually relate to your finished work.</p> <p>Homework assignment:</p> <p>1. use line to do a 2-point perspective drawing of a still life you have arranged or an interesting corner of a room or cabinet. Do not use a ruler. Make sure there are interesting elements in the space that allow practicing with 2-point perspective. The corner of a desk, books, boxes or other things are a good start. Then think of the composition. You won't want everything to line up on the same baseline but rather be situated in space. Think of different heights, sizes, shapes, things that will make the drawing more interesting. Don't draw anything that is square from the front such as a TV or audio system. This is not 2-point perspective. This perspective drawing should take you about 1 1/2 to 2 hours. Add restrained, careful and limited value to emphasize illusion of perspective or enhance special relations.</p> <p>artyfactory.com/perspective_drawing/perspective_index.htm</p>	<p>Critique assignment</p> <p>Sketchbooks due.</p> <p>Have sketchbook assignment sheet filled out to hand in together.</p>
<p>Week 6 Oct 12</p> <p>Value</p> <p>samples on website</p> <p>White or Cream paper.</p> <p>10x12</p>	<p>Sketchbook assignment: Practice with value in sketchbook. Draw carefully at least 10 different objects. Create a light source and carefully practice with value.</p> <p>Homework assignment:</p> <p>Do a finished looking drawing of a still-life set-up. Add careful pencil value to create the illusion of 3 dimensional reality.</p>	<p>Critique perspective.</p>
	<p>Mid-Term—any project turned in on time can be revised for a better grade. But all revisions are due by</p>	

	October 26. No assignments due prior to mid-term will be graded after the 26^h.	
Week 7 Oct 19 Value samples on website	<p>Sketchbook assignment: Using the Artists provided discuss how each uses 'contour', 'Value' and 'perspective'. Be specific as you write how the technique affects the meanings. Make sketches of the artists' work. This research stage is essential for helping you with idea development for Project I:</p> <p>A Trace to a Map.</p> <p>Homework assignment: Begin homework Project I: A Trace to A Map--using both contour line (including cross contour, restated line, and considering line quality) and perspective, make a drawing from elements you are interested in. This does not and should not be a still -life set up but rather a drawing you have composed from various objects. The objects should be real, not pictures or internet images. This drawing should have aspects of a 'contour' as you have defined it and 'perspective' as you have defined it. This drawing should depend on line, shape, overlapping, composition, etc. for interest first. <u>Next week you will add value but not now.</u></p>	Critique Value This is a two week project but you must bring the drawing to class next week for critique.
Week 8 Oct 26 Scale-Concept	<p>Sketchbook assignment: Using the next group of artists provided discuss ways the artist used value either to develop the illusion of form or to flatten the space. You are creating a reference for yourself and a way to examine how these skills can be used in contemporary ways.</p> <p>Homework assignment: finish Trace to A Map by adding value to enhance the drawing. Think about how value affects space. It can create a believable 3-D illusion in that value is used to create illusion of form, or you can use value to create pattern. See examples for Cubism.</p>	
Week 9 November 2 Scale-Concept Website samples and article 16x20 or a series of smaller pieces created as a series. Something small can be big. Something big can be small.	<p>Sketchbook assignment: do research to decide how you will solve this conceptual problem. It's a Small World can relate to actual objects that are small like seeds, stones, insects or it can be exactly the opposite. You might look at this from a social standpoint referring to how and who we communicate with, the limited social space of our day to day. Maybe you want to address the smallness of thinking, feeling, seeing, interacting...really think about what this means. Please don't show a group of children singing in different costumes.</p> <p><u>Make notes in your sketchbook of ideas</u>, images that relate, where you will find reference, etc. Work out design ideas and bring to class any and all references needed, beginning drawing and be prepared to discuss.</p> <p>Homework assignment: Begin drawing with a light gesture of objects until composition, scale and arrangement is worked out. Make sure you have good reference to draw from. Internet pictures are never good.</p>	Critique Trace to Map Turn in Drawing and Critique Sheet.
Week 10 Nov 9	Work on "It's a Small World" Sketchbook assignment: make notes of things discussed in critique and how you might make use of these	Mid-Project Critique "It's a Small World"

Concept No smaller than 20"x 20". Start with good reference and a light gesture line to work out composition, scale, arrangement, integration, etc..	comments. Look at artists listed on website. Answer questions asked in sketchbook. Homework assignment: Finish "It's a Small World" Sketchbooks checked. Have critique sheets filled out and ready to turn in. Sketchbook assignment: Develop 15-20 different sketches showing ideas for ideas including elements, composition, style, etc. This is where you work out your ideas. Read instructions below before beginning sketches.	Bring work to class Sketchbooks checked in Class.
Week 11 Nov 16 Concept/Integration	Homework assignment: Begin final project—sequence-time. Use William Kentridge as a model. You should have already been thinking about, sketching about and collecting references for your final project. Bring the beginning of this drawing to Next class where you have the opportunity to work in class on this project so take good advantage of the time....come to class prepared.	Critique "It's a Small World" Turn in Drawings and Critique Sheet.
Week 12 Nov 30 Sequence/Time	Work in class on finishing any earlier projects and/or final project. Make sure you come to class prepared to work. You will need to have your references with you so you can begin working immediately after the critique. Homework: Finish final drawing project and have all work prepared for final critique. Next class we will not use any class time to work. All work must be finished. Return sketchbooks.	mid-project critique. Bring drawing to class.
Week13 Dec 7 Portfolio Presentation	Work in class on finishing any earlier projects and/or final project. Make sure you come to class prepared to work. You will need to have your references with you so you can begin working immediately after the critique. Homework: Finish final drawing project and have all work prepared for final critique. Next class we will not use any class time to work. All work must be finished. Return sketchbooks.	Final Portfolio and self-critique sheets
Week14 Dec 14 Portfolio Presentation	Final Critique and portfolio due. The final critique and portfolio is designed to allow reflection and re-evaluation of work in this class. Students will present all three projects and Final Project at critique as final portfolio. One or two additional drawings from class can be included. All Students will be prepared to present and must attend. This is the fine art equivalent to a final exam. All work will be returned to students at this point.	Final Portfolio and self-critique sheets

Note: there is a very small possibility that weather or some other situation could prevent students from attending class on December 14. The only legitimate excuse for missing class is if the college is closed. If this is the case, students must make sure that their final projects and their final critique sheet are turned in before Wed, December 14 the end of the day.