



Syllabus for ART 54 (Drawing Lab)

Course Information

Semester & Year: Spring 2022

Course ID & Section #: ART-54-E2633

Instructor's name: Dean Smith

Day/Time of required meetings: T/TH 1:15-2:40

Location: CA138

Course units: 1

Instructor Contact Information

Office location: Outside (before or after class), or via a scheduled zoom meeting

Office hours: Before or after class, or via zoom (by appointment)

Phone number: 707-407-6486

Email address: dean-smith@redwoods.edu

Catalog Description

A course designed to provide individualized instruction within the classroom context of Art 17. Students will be encouraged to pursue independent directions in drawing.

Course Student Learning Outcomes *(from course outline of record)*

1. Create a suite of intermediate-level drawings that follow consistent, independently-devised themes and content.
2. Evaluate and critically assess class projects and artworks presented in lectures using relevant terminology in oral or written formats.

Prerequisites/co-requisites/ recommended preparation

N/A

Accessibility

College of the Redwoods is committed to making reasonable accommodations for qualified students with disabilities. If you have a disability or believe you might benefit from disability-related services and accommodations, please contact your instructor or [Disability Services and Programs for Students](#) (DSPS). Students may make requests for alternative media by contacting DSPS based on their campus location:

- Eureka: 707-476-4280, student services building, 1st floor
- Del Norte: 707-465-2324, main building near library
- Klamath-Trinity: 530-625-4821 Ext 103

If you are taking online classes DSPS will email approved accommodations for distance education classes to your instructor. In the case of face-to-face instruction, please present your written accommodation request to your instructor at least one week before the needed accommodation so that necessary arrangements can be made. Last minute arrangements or post-test adjustments usually cannot be accommodated.

*For your Convenience, The Class Schedule for Art 18 Follows:

Art 18- Intermediate Drawing

Instructor: Dean Smith

Office Hours: T-TH 11-11:30, 6-6:30 or by appointment

Email: dean-smith@redwoods.edu

Spring 2022

T-TH 11:35-2:45

Room: CA 138

Phone: 407-6486

Course Description/ Objective: This class is designed for the continuing drawing student who is interested in a class on more complex drawing techniques. Please note you will be expected to build and maintain a functional drawing portfolio of my standard and draw weekly in a sketchbook for homework. Experience in beginning drawing (Art-17) is highly recommended.

Course Calendar:

Part 1: Basic Drawing Refreshers: *A focus on Natural Drawing:* Be sure everyone is aware of their abilities, and equally proficient in: Gesture / Contour / Negative Space / Value / Mark Making/ Types of Perspective/ & Figure drawing cannons. **Most students should have most the materials they need for this section as leftovers from either basic drawing or figure drawing classes.*

- 1/18 Talk about class policies & Philosophy (goals / intentions)*, Materials, Sketchbook, and a quick review lecture about sighting techniques.** Explain especially how important it is to become proficient capturing linear perspective accurately with sighting techniques. Sighting techniques should be used constantly with life drawing. Always have a pencil in your off hand!!! Plus portfolio and supplies demo, including how to store and keep your paper, etc.
- 1/20 Skull Drawing, (or reflective surface drawing?)** Value in charcoals/vine charcoals and some sighting techniques Materials: White Drawing paper, Vine and compressed charcoal, and Erasers
- 1/25 Model Drawing,** 2 shorter poses: Lecture on human cannons and constructive drawing. Focus today on the use of sighting techniques (leave measurements on page) Materials: News print Toned paper, erasers, graphite. ***Sketchbook:** 2 short sketches that display use of sighting, gesture, contour and cross hatching..
- 1/27 Model Drawing,** 1 long pose: Contour: Focus on previous drawing style, (sighting/ gesture), but then slow down and apply 'felt' drawing lines (contour), followed by Cross Hatching to create Value... Materials: Same as above plus Pilot Precise V7 Pen
- 2/1 Still Life, Bottles and Tapestry:** 2 day drawing: Lecture: a short refresher on negative space, and sfumato, followed by a cohesive work incorporating all elements reviewed so far. Materials: Black and White Charcoal Media, Erasers, Toned paper. ***Sketchbook:** 2 short sketches using water soluble graphite or gouache
- 2/3 Bottles and Tapestry Continued.**
- 2/8 Creepy Dolls:** Using Black paper and White charcoal pencil, Render Value using singular directional hatching. Cross contour type Lecture. Black Paper and White Charcoal Pencils. ***Sketchbook:** Get comfortable, (prop up a foot), or use a mirror to draw a favorite part of your body!
- 2/10 Creepy Dolls Continued:**
- 2/15 Model Drawing:** Free draw. Just more practice with capturing the Human Form. Don't forget Newsprint. ***Sketchbook:** 2x sketches of people in public spaces: I.e. coffee shops, bar, on the bus, dog park. Use your V7 Pens and do 1 cross hatch and 1 contour w/ loose gouache (or water soluble graphite) for values.
- 2/17 Group Critiques For Part 1:** You'll pick two drawings from any you have done so far and hang on the wall for a group analysis. Participation is required; please use drawing terms in feedback.

Part 2: *Color, Style, and Form* or Color, Composition, and Mark making: Assignments will explore

the use of color, (pastel shoe assignment on (dark paper)/ Chromo stereopsis assignment (white paper)/ Schiele figure drawing assignment (on toned paper)/ etc.. **Homework:** Please take a picture of your face (head shots like the actors use [look it up]) and run it through an app to achieve a near stencil effect. What you are looking for is a simplified version of values, decanted down to about 3 or 4 total values. Take photos as needed until you get a good result, and then make 2 photocopies on paper

2/22 Oil Pastel Shoe Drawings. Materials: Oil Pastels, Dark Grey Paper **PLEASE BRING SOME COOL PAIRS OF SHOES!** I.e. Converse, high heels, Doc martins, Worn sneakers or vans. Classics!

2/24 Oil Pastel Drawings Continued: *Sketchbook: 2x drawings using graphite and Gouache. Simple subjects, semi ordinary objects i.e. a toaster, shoe, vase, PS3 controller...

3/1 Chromo Stereopsis: Lecture on the phenomenon of red (warm) advancing and, Blue (cool) Receding

3/3 Chromo Stereopsis Continued, and then admired through spectral glasses to enhance the effect! ***Sketchbook:** Sketch a self portrait or portrait of a friend.

3/8 Egon Schiele Inspired Figure Model Drawing assignment: Examples of Schiele's work and other similar work.... Through the use of toned paper, contour, white gouache, and an introduction to wet color media! Complex or simple color use (as tones). Materials: Toned Paper, Drawing supplies, and Painting Supplies

3/10 Model Drawing, more inspired by Schiele: ***Sketchbook:** Start Rendering figurative characters, either from life, or from your imagination. Perhaps some of both. Ask friends to do short (clothed) studies, or better yet do drawings of unwitting people in their day to day routine. Also, **Be sure field trip forms are processed!!!**

3/14-18 Spring Break, No School! Doodle in your sketchbooks anyway, because practice

3/22 Field Trip! Go into Eureka Old town print lab and also to Capture Images of old buildings, maintaining a focus on perspective, composition, and interesting "texture". These will need to be cropped/sized to 14"x17" and then converted to PDF. Take file into "Scraper's Edge" in Eureka and have printed in B&W. Retain the color file to turn into me. I will print you a smaller version in color for reference.

3/24 Group Critique on Section 2 of class: Same rules as the first group critique **Homework:** Take photographs for large scale Grid transfer Portrait Assignment: Must print out good quality (8.5 x 11) photocopy of your photograph (on plain printer paper), of someone important to you. Family member or friend. It is crucial you obtain a good photo, so take many. You will need to "work" with your subject to get the best light, expression etc. Think about content and context. Do you want a candid shot of the person in their routine, or a posed/ composed portrait?

Final Segment: More Complex Technical Drawing, Exact Rendering, Layering Techniques: For this segment of the course, we will be going into longer projects that require concentrated focus, and pieces of work that need more set up and planning on your part

3/29 Begin Large Scale Grid Transfers: Portraits. *Sketchbooks: Eye Studies and Ear Studies. Please complete one very concentrated study of an eye, and one very concentrated study of an Ear in your sketchbook. Use the internet to reference an image, (and if you need help), please look to various you tube tutorials. It's a good idea to start getting used to the fact that you tube is a great resource for drawing knowledge. Start following or bookmarking your favorite tutorial pages. Use different values of graphite pencil to practice this technique.

3/31 Continue Large Scale Portraits

4/5 Continue Large Scale Portraits *Sketchbook: Render both a nose and a mouth

4/7 Begin Acetate Layered Project Using Watercolor for value and atmosphere, and acetate overlays for complex line work. The end result is sort of "Trippy", with a floating layer between

color and line! Need Extra fine and fine point sharpies too. Plus your photograph of an old building, printed out.

4/12 Layered Project Continued *Sketchbook: Several pages of Fauna drawn using negative space. Once the leaves/flowers/ plant life is silhouetted. Draw around the lines with pen or sharpie. These may be used later for reference for Mucha assignment boarder.

4/14 Layered Projects Continued

4/19 Mucha Assignment: Lecture, Look at examples and plan on the "Design" Element of his (and others) poster work. Investigate how it was composed. Notice how, though the elements have some subtle rendering of value to make them visually 3d, the majority of the composition has been put together with a very flat 2d design element, with line work reminiscent of stained glass. The boarders have been carefully chosen to add design and a frame/ while complementing the subject and reinforcing the theme. Lettering can be used, but must feel integrated and unified. Unless absolutely needed, it's almost better to go without lettering (it can come across as too obvious) Your Mission: Compose a poster using the same compositional elements seen in a Mucha poster. Pull from a natural theme, Plants or trees (nature), or Planets, Stars or Seasons, or think of another theme that could frame a model or portrait. You may need a photograph of a person, friend or fictional character (i.e. a Xenomorph from Aliens?), or use the supplied model in class for your artwork. ***Sketchbook-** Start thumbnail ideas for your poster and use your gouache sets to experiment with color ideas. Pre Planning!

4/21 Mucha Assignment Continued. Model/ Photo Opportunity?

4/26 Figure Drawing! (For use with the Mucha assignment if you are interested.) Mucha Assignment Continued.

4/28 Mucha Assignment Continued. *Sketchbook- character studies, faces, hands, etc. for assignment.

5/3 Mucha Assignment Continued.

5/5 Mucha Assignment Continued.

5/10 10:45-12:45 Course epilogue, Portfolios & Grades returned, Potluck Picnic!?

Some Important Dates:

1/27 Last day to drop (without a "W"), and receive a refund

4/1 Last day for student or faculty initiated withdrawal / drop

Course Requirements: Attendance is absolutely required. Classes will consist of lectures, demonstrations and slide presentations. **Critiques are mandatory.**

Grading: **Do not miss more than 4 classes throughout the semester ***

Section 1 (24%), Section 2 (18%), Section 3 (33%)
Sketchbook (15%) + Participation and Involvement: (10%)

*Please understand that points from excessive non-involvement will be deducted from your overall grade total before final grades are submitted. Seriously, you should not miss more than 4 classes. **Absences due to covid/ sickness can be excused, but an email must be sent each day.**

Participation and Involvement: It is crucial that you show up fully prepared and ready to start, on time at the beginning of class with supplies and easels ready (if applicable), and prepared to go immediately into lecture or drawing. For every assignment that is missed (so not to affect your grade), an approved equivalent to that days project must be made up outside of class.

Materials and Supplies: You must bring to every class your drawing materials needed for the day. Also feel free to bring additional materials if you like, just do not show up empty handed to class or mooch supplies from other students.

Class Conduct: I strongly insist upon a professional and studious atmosphere in the classroom. Do not arrive late, leave early, chat incessantly, or do anything else to regularly disrupt the other students. I expect you all to be extremely courteous to our models, and mindful of inappropriate comments or laughter. Always feel free to ask me questions, but most importantly... keep in mind that dedication and effort will result in your guaranteed success in this course.

Note: The above schedule and procedures are subject to change in the event of extenuating circumstances

Materials List:

Several of the materials needed for this class you probably have already purchased for either Basic Drawing or Figure Drawing. If you still have both your white Drawing paper and/or newsprint (Strathmore 18"X24") please bring them in to use. Otherwise, we should have some loaner paper for the couple assignments that will need it.

Paper:

18"X24" Strathmore drawing paper white (if you still have it)

18"X24" Rough News Print (Same deal)

Purchase 18"X 24" Strathmore TAN toned drawing paper

1 mixed media visual journal **Sketchbook** 5.5" X 8"

1 Sheet Mi-Tienes Paper, Dark Grey 19"X25"

1 15"X20" mixed media art board Crescent Brand

1 Sheet 18X24 watercolor paper

1 Sheet 19X25 Ingres Paper, Black

Drawing media:

Soft Vine Charcoal

Compressed Charcoal (Black Soft Pastels)

Ritmo (or Primo) Brand White Charcoal Pencil

Ritmo (or Primo) Brand HB Black Charcoal Pencil

Graphite Pencils: At least these sizes: 2H, 2B, and 6B

Pentel Oil Pastels, Pack of 36 (or more)

1 fine point sharpie

1 extra fine point sharpie

2 Pilot Precise V7 ball point pens

Erasers:

Mars Plastic Eraser (awesome for charcoal)

Faber-Castell Dust Free (perfect for graphite)

1 kneadable putty eraser (shapeable for tight spots, or "gentle erasing")

Other Supplies:

2-3 smudge sticks

2-3 cheaper brushes for gouache

A folding Cardboard portfolio

Several sheets of Glassine paper (to go between your drawings and keep them safe!)

1 Sheet 14X17 Grafix Acetate (Ellis should be able to sell you single sheets)

1 set of 10-12 Gouache paints

Optional Supplies:

Drawing Board

Conte Crayons (classic!)

Set of Water color pencils

More options of toned paper for figure drawing

Water Soluble Graphite. The 'Pacific Arc' Brand is recommended. It's very black, almost like ink!

Other applicable art supplies

