

Drawing

Beginning Drawing, Foundations, Experimental Processes

Art 155A-1002 - Freehand Drawing - *Blended*
San Diego City Community College Fall 2022 - Aug 23rd - Dec 15th
M/W 9:35 PM - 12:45 PM - Room: AH305

Instructor: Curtis Bracher

E-mail: cbracher@sdccd.edu - See below for contact alternatives

Log-in to to access Canvas. Using [SD City College Canvas](#) [SDCC COVID PROCEDURES](#)

Class Meeting: There will be a mix of Online and In-Person classroom work throughout the semester. You will be notified via Email/Canvas Announcements as necessary and or if there are any schedule changes.

Class activities: Visit the class Schedule/Module on Canvas for an overview of Class Information and Activities.

Office Hours: Mondays @12:45-1:45PM in Room AH305. Other times by appt. via Zoom

Course Description

Drawing is the most immediate and spontaneous format in the visual arts. It is not simply about media such as pencil or pen, it is an approach, an engagement, an exploration. The spontaneity that drawing affords lends itself to a vast world of understanding and expression that is the natural outcome of the creative process. In this course we will explore a variety of materials, methods, and conceptual approaches to drawing. These approaches and methods are designed not only to enable the student to draw any thing in any way, but also encourage them to make more informed artistic choices, broaden their understanding of experience as well as comprehend and state the world in personal terms.

This course offers a consistent understanding of mark-making, form, light and space within a two-dimensional output. It emphasizes the elements and principles of the visual language and their engagement within our everyday lives. Combined with training in the use of diverse materials and contemporary technologies, it offers a practical as well as theoretical appreciation for drawing.
[D; CSU; UC]

Class Format: Hybrid Course. Both Online and In-class Activities

Prerequisites: None.

[SDCC COVID PROCEDURES](#)

For Fall 2021, you will be required both to be vaccinated and to wear a mask while indoors. **You must document your vaccination through SDCC.** Click [here](#) to take you to further guidelines, information and SDCC vaccination registration procedures. See below for more info. [Free Vaccination Locations](#)



ART 155A - LEARNING OBJECTIVES

At the completion of this course students will have a working knowledge of the following:

Develop freehand drawing skills using compositional strategies and observation to translate 3-dimensional forms into 2-dimensional drawings.

Produce original work using art theory and basic art elements to develop your composition

Students will use a variety of drawing media in order to analyze the technical and aesthetic potential of each medium in group projects and presentations.

Students will evaluate drawings within a diverse conceptual, cultural, and art historical framework. Collect images and other reference material for a presentation on the topic of contemporary drawing.

The drawing student will distinguish the essential qualities of a drawing and be able to critique these qualities.

Students will demonstrate and apply critical thinking skills and techniques towards expressing specific content in original works of art and in the evaluation of each others works.

Other Learning Outcomes

Student will illustrate objects using elements and principles of composition.

Student will analyze and depict spatial relationships within a composition using conventions of two-dimensional representation.

Student will develop and refine skills of observation and invention.

Student will develop a conceptual framework for his/her artwork.

Student will utilize art vocabulary and concepts in oral and written contexts.

Student will develop analytical and communication skills by evaluating his/her drawings within a diverse conceptual, cultural, and art historical framework.

Student will use a variety of drawing media in order to analyze the technical and aesthetic potential of each medium.

Students will become familiar with the creative process of making art. This will be achieved through assignments geared towards understanding how the generation of ideas leads to creation of artwork.



Untitled Drawing by Lucien Acolo

IMPORTANT DATES

If you decide not to finish this course, **you** must drop the class through administrative channels. Use [MySSDCCD](#). The last day to add or drop for refund is Sept 3rd. The last day to withdraw without receiving a "W" is Sept 3rd. The last day to withdraw receiving a "W" is Oct 29th. No class activities will be scheduled for these observed holidays: Monday, Sept 6th, Labor day. Monday, Nov 22nd - Friday, Nov 26th, Fall Break.

In-Class FINAL: Wednesday, Dec 15th @9:45 AM. You will be expected to attend.

COVID AND SCHOOL POLICIES

COVID POLICIES AND DOCUMENTATION PROCEDURES

For Fall 2021, you will be required both to be vaccinated and to wear a mask while indoors. **You must document your vaccination through SDCC.** Click on the link above to take you to further information, guidelines and SDCC vaccination registration procedures. [Free Vaccination Locations](#)

Mask Requirements

Out of care and concern for the health and safety of the entire campus community, all faculty, employees, community members, and students who are on campus and indoors must wear a mask. If you do not have a mask, we can provide you one at any of the Student Services areas or designated Welcome Centers. Additionally, your professor will have access to disposable masks to distribute to you, should you require a replacement mask during class. For updated communications about COVID-19 please visit Coronavirus (COVID-19) Updates ([sdcity.edu](#)).

Access Agreement

By enrolling in a distance education course you agree that you are the person accessing and completing the work for this course and will not share your username and password with others.

Disability Support Services (DSS) Accommodation Statement

Any student who, because of a disabling condition, may require special arrangements in order to meet the City College requirements recommends that students with disabilities or specific learning needs contact their professors during the first two weeks of class to discuss academic accommodations. If a student believes they may have a disability and would like more information, contact [DSPS](#) or call Phone: 619-388-3994.

Alternate forms of this syllabus and other course materials are available upon request.

INSTRUCTOR INTRODUCTION AND HOW TO CONTACT



Instructor: Curtis Bracher

Instructor Introductions

Who am I? Thirty-year practicing and teaching artist. Involvement in a wide variety of group and solo shows during that time. Some noted, some not. Shows in both Experimental Drawing Processes and Interactive/Kinetic/Digital Installation have stretched throughout the United States - NY through CA. I continue to work collaboratively as well. A current project example - an autonomous, MicroAlgae-based, interactive robotic Brittle Star - involves partners in the field of Biology, Engineering, AI. More Info on my webpage: www.curtisbracher.info

Instructor Contact

Here are a few ways to reach me or your fellow students with questions, ideas or concerns about this class.

1. **Office Hours.** Best way to get questions answered would be in person. Options are to attend the Class or any combination of Zoom or Office Hours - **Mondays @ 12:45 PM**
2. **Canvas Inbox** from the Main Navigation is the fastest and safest way to reach me - SDCC email - cbracher@sdccd.edu.
3. **Pronto - Canvas-Based Student Lounge - Q and A Discussion Thread** - Pronto is text-based and will be a great spot to ask *and answer* class related questions of your fellow students. Think of it as your own Discord server.

I am available to answer **email questions on M-Th** and you can expect a reply within 24 hrs. Fridays and weekends will be longer response times. I will do my best to respond to all concerns, but please do not expect this class to be taught through email. Any confusion or questions about the class ideas, schedule, activities and specific information being presented are best answered in class or the Office hour on Wednesdays. Look for all specific activities, instructions, due dates, etc on Canvas, in the class **Modules** section You can find general schedule information in the class **Announcement** section. Those two sections will be your information go-to's.

Instructor Involvement

You can expect me to play an active role in our course. I will post email announcements every week, teach course material through online lecture content, join you through In-Class activities, as well as doing everything I can to help you understand course concepts. I will also provide detailed feedback on major assignments within one week of submission.

PARTICIPATION AND ATTENDANCE

Student Participation

A student's participation, in the form of consistent attendance, contributions to class discussions and completion of course assignments, is essential to a successful learning experience. It is crucial that you participate in **each** class activity at its **scheduled time**. Habitual tardiness and/or absence of participation will detrimentally affect your learning and progress in the course.

Attendance/Absences

It is the student's responsibility to drop all classes in which he/she is no longer participating. It is the instructor's discretion to withdraw a student after the add/drop deadline due to excessive absences.

Students who remain enrolled in a class beyond the published withdrawal deadline, as stated in the class schedule, will receive an evaluative letter grade in this class. (A, B, C, D, F, P, NP)

You are considered absent if:

Attendance in an hybrid-online course is determined by participation in academically-related activities. You will be considered present if there is evidence of your participation in course activities including, but not limited to, submitting an assignment, taking a test, participating in an online discussion, and working in a group. You will be considered absent if there is no evidence of your participation in the academic activities of this course. Students who do not complete the first online assignments or are absent for more than the equivalent of two weeks may be dropped.

Time Commitment

This class will take approximately 6-8 hours during each of the 16 weeks, for a total of approximately 90 hours. Your time will vary based upon your level of experience with Drawing as well as Hybrid Online education, Canvas, and web technologies.

Make-Up Assignments

As there is an online component to this class and the materials are readily available, no Make-Up Assignments will be given. See instructor, *in advance*, for exceptions. Quizzes cannot be taken at a later date.



"Ink Well" by Tim Hawkinson

ONLINE - RECOMMENDED DIGITAL SKILLS

Although this class is designed to accommodate a range of experience levels, you should have the following: Basic computer skills (visual digital files, email, file/PDF management) Basic Internet skills (use of browser, searches, uploading/downloading files) Basic Familiarity with Canvas, online discussions, and Zoom video conferencing. And, of course, patience with technology and willingness to try new things.

[Student Readiness - Resources](#)

ONLINE - GROUND RULES AND TIPS FOR SUCCESS

1. Each week officially begins on Monday at 10AM

2. You will have assignments to complete throughout each of the weeks scheduled for this course. I usually will open the new week's module 48 hours early (Saturday morning) to give you some extra time for preview.

3. Pay close attention to your due dates at the start of each week and calendar them.

4. If you need extra time for an assignment, please discuss with me as soon as possible. To keep moving forward as a group in this fast-paced course, we need to keep extensions rare and limit them to 24 hours.

5. If you require any other special accommodations for this class, please contact me ASAP.

6. Don't be shy. The more active you are in this community, the more you will get out of it . . . now and later. Participate in class discussions regularly. Netiquette rules apply to our discussions as well.

7. Submit files the right way. Documentation of your work is part of the grade.

8. If this is your first online learning experience, expect to invest extra time to orient yourself to the course design and tools. [Moving Around The Digital Classroom](#) is a good place to start.

9. Ask for help when you need it, and assist others when possible.

10. Be ready to embrace the use of different technologies aimed at different educational requirements. We are not living in normal times. The quality of your education depends on it.

11. Humor is good.



CLASS ASSIGNMENTS

Assignments

A variety of exercises, in-class activities and out-of-class projects will be assigned throughout the semester. Late or unfinished work will be graded down. Unfinished work must be completed before receiving a grade.

Final

Save **ALL of your work in a portfolio**. You will need this for the final. The **final** will consist of a presentation including 3 of your strongest works from throughout the semester. You must be prepared to explain why these are your strongest works to the class. Professionalism (e.g. neatness, completeness) in presentation is expected and will be a part of the grade.

Instructor Absence

If the instructor misses any scheduled class time, there will be an outside-of-class assignment given as homework. An example assignment would be a Museum or Gallery visit and write up. Participation will be equivalent to the missed time. The project will be due within two weeks of the instructor absence. See assignment handout if such an occasion arises.

Explore

Consistent viewing of a variety of artwork during the course of the semester in online galleries and museums is expected. Make use of area and school galleries. Evidence of drawing and the draw-able is everywhere. All instances of such explorations should be noted in your sketchbook.



NO REQUIRED TEXTBOOK

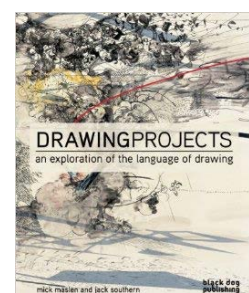
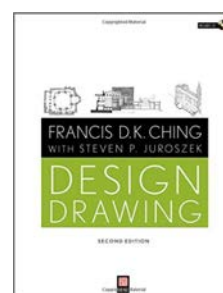
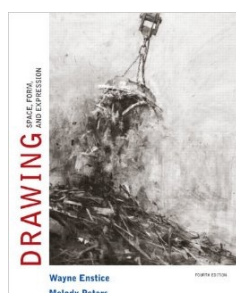
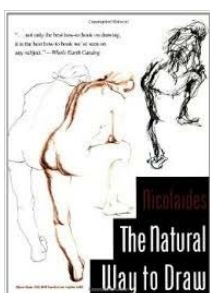
There is no required text. Handouts and lecture notes will be available on the class Canvas.

The following textbooks are merely *suggestions* for further instruction:

Sale, Teele and Betti, Claudia. **Drawing: A Contemporary Approach**. Hardcourt Brace Press, Fifth Edition, 2007

Enstice, Wayne and Peters, Melody. **Drawing: Space, Form, and Expression**, Second Edition; Prentice Hall Publishers. ISBN 0-13-304643-5.

Nicolaides, Kimon. **The Natural Way to Draw**. Houghton Mifflin Company, Boston, 1941



STUDENT SERVICES AND SUPPORT

[Online - Remote Services](#)

To support social distancing, and to prevent potential exposure to [COVID-19](#), most student services will continue to be offered online/remotely as well as with limited in-person options. Remote Services are still a great place to start for all things City. Admissions, Academic Support, Course Information, Counseling, Job/Intern Information, and Financial Aid.

CANVAS INFORMATION AND ONLINE LEARNING CENTER

This class is a hybrid course that requires some familiarity with Canvas and Online Learning. **SDCC** [Canvas](#) - reachable from your [mySDCCD checkin](#).

[Student Support Services](#) for mySDCCD.



Hybrid means SOME activities are Canvas-based

For those of you that are new to Canvas, here are a set of tutorials that help you navigate through Canvas' many possibilities. Good for learning the terminology. Helps you understand where all of your assignments, reading, and general information are waiting for you. Watch this quick tutorial: [Canvas Overview for Students](#).

The [Canvas Guides](#) are an excellent resource for you, as well.

Canvas Online Learning Center

Taking your first online or hybrid course will be a different experience than a traditional face-to-face class. What should you expect when you take a distance education course? Here's a road map that can help you on your way.

Other Canvas Knowledge

- [Canvas Essentials resource site](#) with specific to Canvas questions
- [Distance Education pages of the SDCC website](#) are very thorough resources.

GRADING

Grades will be determined by a combination of **participation, exploration of ideas, completion of assignments, and a demonstration of growth**. Technical competence will be discussed in the Final critique but will not be a part of your overall grade.

There will be a Grading Rubric with each major Exercise and Project, found on that particular Assignment's Canvas page. The grading guidelines will consider these following criteria.

- Understanding & application of contemporary drawing concepts and techniques
- Aesthetic quality and/or Exploration of Ideas
- Regular Attendance of both Class and Online Meetings, Work Time, Critiques and Participation in Discussions
- Ambition, Integrity & Imagination
- Quality of Execution (craftsmanship) and Degree of Finish.

Assignment of the grade breaks down as follows:

Overall Percentage of Grade	Consideration
45%	Class Involvement. This includes online and classroom attendance, sketchbook work, vocabulary quizzes, and homework. Critique and discussion Participation. Materials, proper and available.
40%	Exercise and Project Assignments
15%	Final Presentation

You can find your Grade as a running tally on **Canvas in the Grades section**.

Total Points - 100-90% = "A", 89-80% = "B", 79-70% = "C", 69-60% = "D", Below 59% = "F"



Typical Student Grading. Expectations.

"A" students complete all assignments on time and present them neatly in critiques. They miss few if any class sessions. They participate verbally without being called upon, and their independent work is vigorous, original and consistent throughout the term. Their work in all respect goes beyond the minimum, the expected, and the required. Their cumulative portfolios show growth and a thorough understanding of the concepts covered.

"B" students complete all assignments competently and on time. They present their work neatly in critique sessions, where they participate when called on to do so. They miss few classes. Their independent work is a bit spotty but overall exhibits commitment to surrounding issues with which they struggle. Their cumulative folio shows growth and above average achievement.

"C" students complete most assignments on time, though some of their work may not be improved after critique. They may display their work in critique with minimal attention to presentational standards. They participate only when called upon in critiques. Attendance may be a problem. Their independent work may not be consistent and their cumulative folios may show only minimal growth.

"D" students do not complete all assignments on time. Portfolio is minimal. Attendance and participation is a problem.

"F" students do not complete the exercises and miss class often.

REQUIRED ART MATERIALS

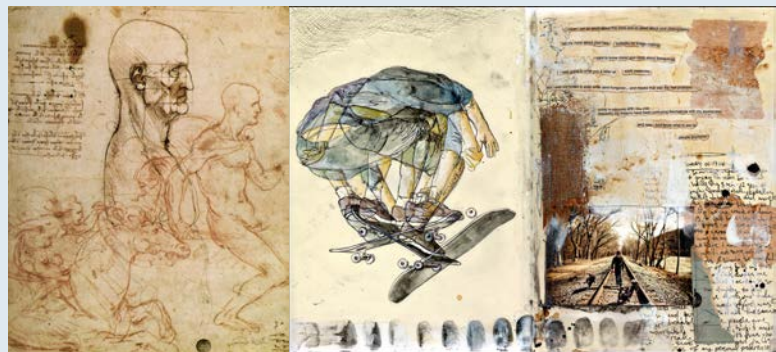
Drawing is a participative activity. Therefore, **materials and supplies are essential and required.** Three types of tools/references you need to get: Sketchbook, Digital Apps, Art Materials. You can gather materials from anywhere, but for availability, quality, and cost, I suggest getting supplies from a local Art Store called [Blick's](#). See below for a specific Order List.

ALL MATERIALS MUST BE PURCHASED WITHIN TWO WEEKS OF THE SEMESTER START.

1. SKETCHBOOK

First off, you must get and use a sketchbook. Throughout the semester, you will be given small assignments that will be done in sketchbooks. Each assignment must be clearly labeled (i.e. with the name of the assignment and the date at the top of the page). Students are also required to show evidence of continuous work and progress of thought throughout the semester, such as sketches, planning for projects, copies of images of interest, written thoughts, photos of your own, and quotes. Format of sketchbook is open to interpretation.

Min size is 8.5" x 11"



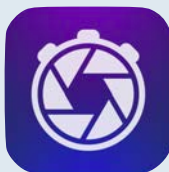
Remember, a sketchbook is an artist's personal planner—this is where the brainstorming is done and thoughts and ideas are developed. Think of it as writing a book about yourself and the visual language to which you are drawn. There is no right or wrong way to develop a sketchbook.

2. DIGITAL WORK

As this class is partially online, there will be a number of Assignments that will require access to Digital Apps (all will be free) and a **digital camera**, preferably a good **camera phone**. There will be others apps needed.



[TINKERCAD](#)



[SLOW SHUTTER](#)



[iMotionHD ANIMATION](#)



Note: You DO NOT have to get Photoshop. I am working on free access for our class

3. REQUIRED ART MATERIALS

With the understanding that this is a long list, please be aware that I make every effort to keep the costs of materials to a minimum. Almost all of the equipment I am asking you to purchase will not only be used in this class, but in other classes as well. It is a very good idea to take care of your tools so that they do not need to be replaced every semester.

You may need to buy additional materials for specific projects. I reserve the right to alter this list as necessary

Container - Portfolio - Minimum Size 20" x 26"

Papers. Important to get the proper type of paper

Sketchbook, minimum size 8.5 x 11
Drawing paper pad 18" x 24"
Newsprint paper pad 18" x 24"
Tracing paper pad 11' x 14"

Marking Tools - Variety of Marking tools to make a variety of Drawings

Charcoal, compressed (suggested: Char-Kole) 12-Pack, squares

Pencil assortment, one each: 6b thru 6h
Kneaded and White Plastic erasers- Three each

India Drawing ink, 1oz bottle
Brushes, Sumi-e Brushes, soft bristle, Small and Large
Pen quill/holder + nibs. Type: Speedball Calligraphic
Black Markers, Ball Point Pens, Other Assorted Pens

Gather these tools or buy them somewhere other than an art store

Xacto knife, blades
Good quality scissors, Large
Masking Tape
Glue sticks
Pencil Sharpener

Handy but optional

Drawing Board
Cutting Mats minimum size board 8.5" x 10"
Graph ruler minimum size 18" -
Long metal straight edge such as a T-Square or Aluminum Ruler -
Compass, triangles, protractors - usually comes in a set.



ADDRESSES FOR LOCAL ART STORES

Blick Art Materials
1844 India Street
San Diego, CA 92101
619 687-0050

Michaels Art and Crafts
1242 Broadway
Chula Vista CA 91911-2911

DRAWING MATERIALS - ORDER LIST - BLICKS ONLINE

I suggest you grab your materials from Blicks - Student pricing and good quality - Delivery or Store in Little Italy. These are Links to the exact materials for online ordering. **You must get the first 11 items immediately. No excuses.**

Blicks Art Store Online Ordering - <https://www.dickblick.com>

Item	Tools/Materials/Description	Price
	MATERIALS REQUIRED IMMEDIATELY	
16992-2020	Studio Softside Portfolios - 20" x 26" - Buy better if you can	\$18.91
3650-1085	Sketchbook 8.5 x 11 - Blicks	\$4.35
10311-1059	Blick Studio Newsprint Pad - 18" x 24", 100 Sheets	\$9.77
10316009	Drawing Paper Pad 18x24 - Strathmore Series	\$12.90
0609-3003	Blick Studio Tracing Paper Pad - 9" x 12", 50 Sheets	\$2.95
20016-2129	Blick Square Charcoal Sticks - Set of 12	\$4.94
22220-2009	Blick Studio Drawing Pencils - Set of 12	\$11.00
21590-1021	Pentel Hi-Polymer Erasers - Pkg of 3	\$1.78
21502-2820	Prismacolor Kneaded Eraser - Large,	\$1.20
21141-2021	Higgins Calligraphy Ink - 1 oz, Black	\$5.75
05410-9003	Blick Brown Hair Sumi Brush Set	\$10.25
	OPTIONAL TOOLS - RECOMMENDED	
20508-2409	Prismacolor Premier Colored Pencils - Set of 24	\$20.99
22945-1002	Drawing Board - 23-1/2" x 26"	\$16.41
0702-2009	Sakura Pigma Micron Pens - Set of 3, Black	\$6.50
	TOOLS NEEDED BUT YOU CAN GET IN OTHER PLACES	
57558-1001	X-Acto Z Series Knife - No. 1	\$5.75
57012-1008	Fiskars Premier 8" Bent Scissors	\$13.30
55618-1012	C-Thru Beveled Plastic Ruler - 12"	\$3.50
23836-0006	YES Stikflat Glue - pint	\$14.10
57522-7506	Alvin Cutting Mat - 12" x 18", Green/Black	\$10.50
	Sharpie Permanent Markers, Fine Point, Black, 5/Pack	

VISUAL LIST - PORTFOLIOS

Very convenient to have a **large portfolio** to keep everything and help transport all of your materials. Full range on price, from very cheap to very expensive. Consider this an investment. Get the best version that your budget will allow. You will re-use this portfolio over and over.

PORTFOLIO - 3 OPTIONS

Buy one of the three options

MAKE SURE MINIMUM SIZE - 20" x 26"



Cardboard - Very cheap cardboard. Does the job but handles are guaranteed to break well before the semester ends. That moment is always drama, and not the good kind. Not waterproof.



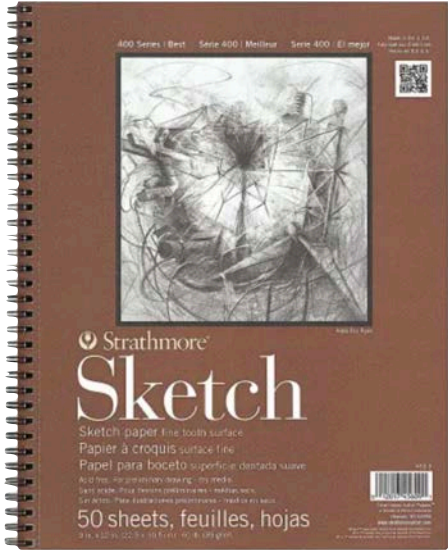
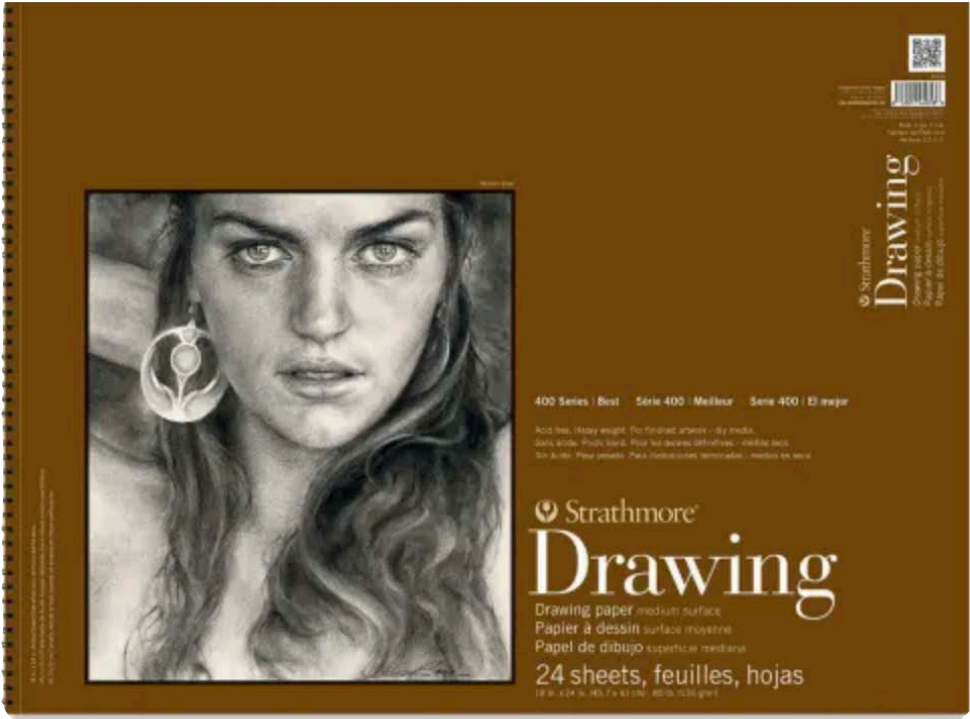
Soft Sides - Best *affordable* solution. A little more durable than the cardboard versions. Shoulder strap is a life-saver going from class to class. Look for this version as a kit that comes with a drawing board as well. Water-resistant (not water-proof)



Pro - Best solution, though pricey. Better quality construction means it will last you well beyond the class. Consider it an investment. Outside pockets are very handy to keep media and paper separate. The higher end ones claim to be water proof. Even here in San Diego, it will rain at least once....

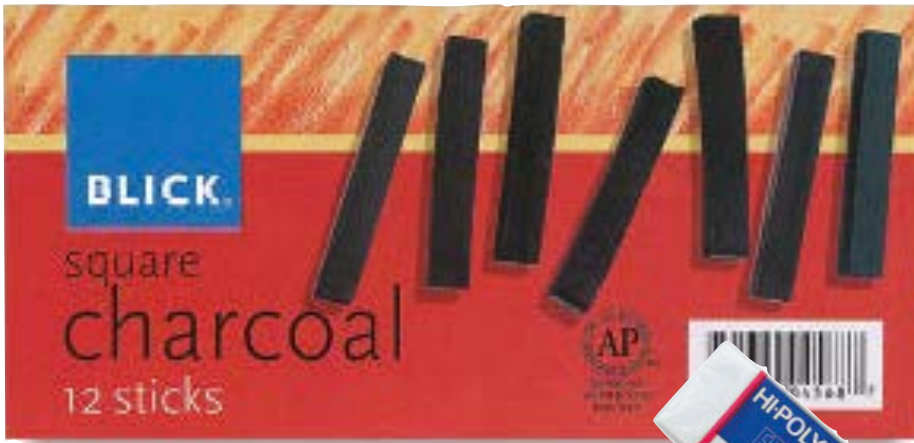
VISUAL LIST - REQUIRED MATERIALS

Visual List of what the particular items look like. It is important to get the specific types of Paper, the right kind of Charcoal, and a full graphite pencil set 4B - 4H.



VISUAL LIST - REQUIRED MATERIALS

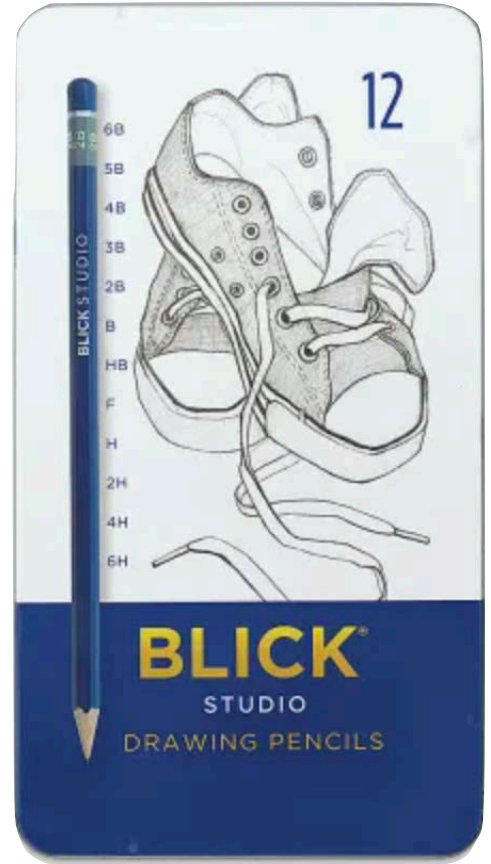
DO NOT SUBSTITUTE OTHER TYPES OF CHARCOAL.
IT **MUST** BE THIS TYPE:
SQUARE, SOFT, DARK, CHARCOAL, IN A BOX OF TWELVE



Kneaded Erasers



Plastic Erasers



Full Graphite Pencil Set 4B - 4H



Sumi Brushes



Pen and Nibs - Calligraphy Set



Tech Pens



India Ink

VISUAL LIST - HANDY BUT OPTIONAL



CLASS SCHEDULE

This schedule is **tentative and should be considered an overview**. It will be **adjusted** as the semester unfolds. There will also be a number of class exercises that help us better understand the concepts being discussed. I will hand out information at that time.

WK	Discussions, Class Activities, Projects, Exercises	Things To Do, Where
	CLASS INTRODUCTIONS	
8/23	Class Introductions - Class Structure - Syllabus	<ul style="list-style-type: none"> • Canvas - Upload - This is Us Bio •
8/25	Gear-up Pile Drawing - Long Study	<ul style="list-style-type: none"> • Materials - in class Walk-Thru
	WHAT IS DRAWING	
8/30-9/3	Drawing a First Approach What not How Drawing Whole - Process and Participation - Juggling Media, Tools, Surfaces Discussions Draw Natural - Tool Making	<ul style="list-style-type: none"> • Canvas - Participate in What is Drawing Discussion • Canvas - Upload - Juggling videos • Homework Activity - Tool Building
9/6	Monday, Sept 6th - Labor Day - No Class	
	GESTURE - MARK-MAKING	
9/7-9/10	Point of Contact - Gesture/Mark-Making Gesture Mark-Making Discussion Training Wheels Off - No Outline Challenge Go Big - Scale Draw - Tied and Bound Draw Adjectives are your BFF	<ul style="list-style-type: none"> • Homework Activity - Print/Bring 5 pix • Class Activities Gestural Drawings • Canvas - Upload - Descriptive Mark-Making Exercise
9/13-9/17	Mark-Making - Line Line as Movement, Direction and Suggestion Drawing <i>Motion</i> Po Mo - Broken Drawings - Ink Demo - Light Drawings - Download Exposure Control for your Phone	<ul style="list-style-type: none"> • Canvas Upload - Light Drawings • Peer Review • Canvas - Upload Ink Drawings • Peer Review • Canvas - Quiz 1
9/20-9/24	Mark-Making - Texture-Shape Trace Inside Shapes - Homework Activity Intro Blur Drawings Shape- Using Edges Drawings - Big Cats Negative Space Drawings - Jumping Edges	<ul style="list-style-type: none"> • Canvas Upload Sketchbook Exercises - Texture • Canvas - Upload Shape Trace Drawings • Canvas Upload Negative Space Exercises

Week	Discussions, Class Activities, Projects, Exercises	Things to do, Where
	FORM - DRAWING VOLUME	
9/27-10/1	Mark-Making - Form Form as Shape-d Space. Form as Volume Depth Cues Drawing Your View - POV Discussion Forced Perspective Boxing Lessons - Perspective Drawings	<ul style="list-style-type: none"> • Canvas Upload Homework Activity Forced Perspective Exercises • Canvas - Upload Class Activity Perspective Camper
10/4-10/8	Mark-Making - Form Topology and Contours Discussion Topology Exercise Intro Drawing Volume as Touch Scribble Drawings - Mass Gesture Demo - Design Digital with Volume -3D Characters Tinkercad Xtra Credit	<ul style="list-style-type: none"> • Canvas Upload Contour Exercises • Class Activity - Balloon Animals • Canvas - Upload Sketchbook Homework - Topology Exercises • Canvas - Quiz 2 •
	HUMAN FORM - INTRODUCTION TO FIGURE DRAW	
10/11-10/15	Human Form Body Proportions Drawing from Life - Figure Studies - Drawing Movement/ Gesture ACME - Activity/Mass/Contact/Expression	<ul style="list-style-type: none"> • Canvas -Upload Sketchbook Body Proportion Exercises • Class Activity- Life Drawing Intro Exercises
	DRAWING LIGHT	
10/18-10/22	Light/Forms Class Discussion - Logic of Light Value Patterns to Form <i>Highlight, Light, Shadow, Core Shadow, Reflected Light, Cast Shadow</i> In Praise of Shadows - Still Life From Dark	<ul style="list-style-type: none"> • Canvas - Upload 3D Characters Xtra Credit • Peer Reviews for 3D Printing • Reading - Canvas Quiz 3 Chiaroscuro and Tenebrism
10/25-10/29	Light/Value Apply Value - Value Charts	<ul style="list-style-type: none"> • Canvas - Upload - Value Charts
11/1-11/5	Light/Value/Planes Planar Study Roman Guy - Value-by-Numbers	<ul style="list-style-type: none"> • Canvas - Upload - Roman Guy
11/8-11/12	Light/Value/Facial Structures Eye Drawing	11/11 Veterans
11/15-11/19	Light/Value/Facial Structures Lips and Nose Planar Studies Class Demo Take Photo - Lighting Set-up	<ul style="list-style-type: none"> • Canvas - Upload Portrait Photo for Photoshop prep • Reading - Portrait Artists - Alice Neel • Canvas - Quiz 4

Week	Discussions, Class Activities, Projects, Exercises	To Do - Where
11/22-11/26	FALL BREAK - NO CLASSES	
	FINAL PROJECT - LARGE PORTRAIT	
11/29-12/3	Light/Value Large Portrait Large Charcoal Portrait Lay-in/Structure Gesture	<ul style="list-style-type: none"> • Gather Work Area Tools • Preliminary Sketchbook Exercises • Value Bubbles • Work Days
12/6-12/10	Light/Value Large Portrait Large Charcoal Portrait - Value Study	<ul style="list-style-type: none"> • Work Days
12/13-12/17	Class Final Monday, 12/13 - Presentation Instructions Wednesday, 12/15 - Final Presentations	<ul style="list-style-type: none"> • Popcorn Due

DRAWING IS

WHAT NOT HOW

YOU ARE DRAWING YOU

NOT PUPPY, SOMETHING ABOUT

DRAWING **HONESTLY**

SEE NOT KNOW

QUESTION, NOT ANSWER

ENGAGE. INTERACT

90-10

SLOW DOWN

NO OUTLINE

NOTHING **NEEDS** TO BE COPIED

DRAW **INSIDE** OUT

PLAY - SEARCH **EXPERIMENT**

FIND A **POINT**

START AT BEGINNING, NOT END

WHY DO YOU DRAW? BE HONEST

Drawing is a scary proposition because at its root it is a mirror. Every movement, mark, gesture, decision, is auto-biographical, an expression of your self. Not your ego, but who you really are. Your honest self. Your id.

Most people are not ready for that kind of honesty. We are our ego and most of us are not ready to face the demons that inevitably surface as we give visual expression to our thoughts and emotions. Even many of those who draw regularly, continue to be afraid and hide behind rendering and other rote habit.

There is no end to the amount of excitement that the direct exploration of drawing can bring. No end to the understanding that becomes its by-product. No end to the curiosity that can bubble over like an unwatched pot. No end to the pure joy of play, or the sudden realization of beauty, of expression.

However, for Drawing to be an incessant wellspring of growth and transformation, it must be honest. Be clear about why you draw, why you chose the subject, why you felt the need to pick up that pencil, charcoal or tire iron, even why you felt the need to hint at that particular expression. When a drawing works for the real you, as a clear and honest expression, then it can be judged as a most formidable moment, to be complete, and as successful as that moment will allow.



SECTION ONE - DRAWING RELATIONSHIP LEARNING TO ENGAGE

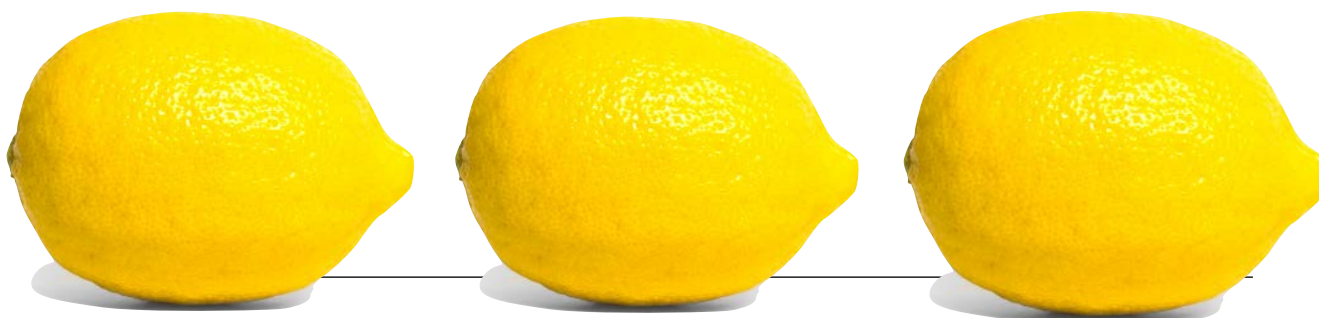
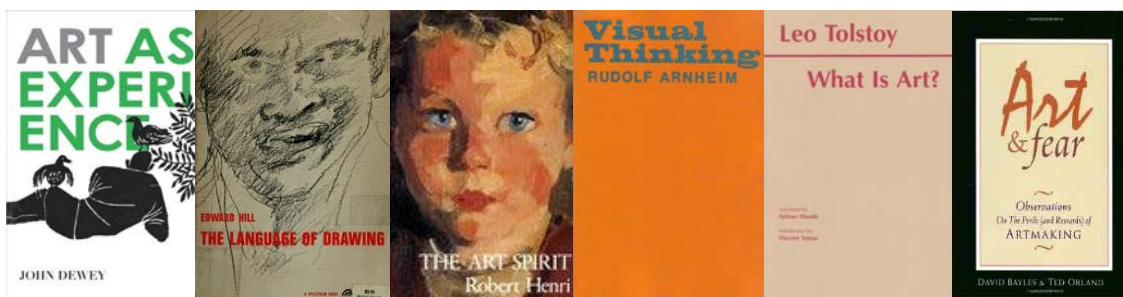
class **What is Art? - What is Art to You?**

discussion What is Art? What is Drawing? Why do we draw? What are the motives of drawing? What exactly are we drawing? What are your expectations of a drawing? Assumptions? How do you judge its value? Can you be honest about your choices, intentions? Discussion of Expression as Active, Dynamic Engagement - a *menage-a-trois* within and between yourself, the object and the environment . Discussion of choice, concept, decision, translations, associations, motives.



reading/artists [the experimental experience - John Dewey](#)
[About.com What is Art?](#), [Wiki: Art](#) , [wiki:Drawing](#)
[Art, Design, Gestalt Theory](#)
[Love, Terence. "Design as a social process: bodies, brains and social aspects of designing", Journal of Design Research 3\(1\) 2003.](#)
[Tolstoy "What is Art?"](#), [Kant and Hume on Art](#) [André Masson, Automatic Drawing.](#) [Joseph Beuys -](#), Ana Mendieta - Blood ,Andre Bresson. Automatic , Joseph Kosuth - Here is an Example. 1969 Duchamp Fountain 1917
Fischer, Ernst. *The Necessity of Art.* Penguin Books, Middlesex, England. 1959
Dewey, John. *Art as Experience.* Perigree Books, New York, NY, 1934
Henri, Robert. *The Art Spirit.* Harper and Row Publishers, New York, NY, 1923
Kandinsky, Wassily. *Concerning the Spiritual in Art.* Dover Publications.

reading/artists



**Homework: Bring to Next Class – All Materials - Sketchbook
Five Picture Magazine
AND THREE LEMONS**

What is DRAWING?

discussion **STORY-TELLING, EXPRESSION, UNDERSTANDING, ENGAGEMENT, PERCEPTION**

Drawing is not the Thing but everything around it, within it, associated with it, it's past, it's future, it's purpose, structure, movement, it's *action*.

It's not the grass, but the grass *growing*.

Rather than to merely observe, drawing is to *be*. It is a relationship *developed*. It's the story.

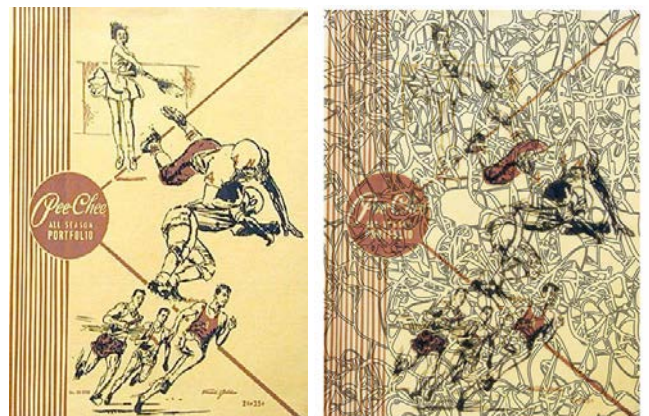
Your story.

It's the *honest* you.



WHY is Drawing? - Drawing is *You Laid Bare*

discussion Why do we draw? What are your motives of drawing? What exactly are we drawing? What are your expectations of a drawing? Assumptions? How do you judge its value? Can you be honest about your choices, intentions? Discussion of Expression as Active, Dynamic Engagement - a *menage-a-trois* within and between yourself, the object and the environment . Discussion of choice, concept, decision, translations, associations, motives.



Drawing as an Active Engagement - In Process

discussion Seeing Drawing as a Process of Action, Idea, Exploration, Expression, Experience and Perception. See Drawing as You, explored. Drawing is to be acted on, felt and experienced. From it you should be acted on, feel and experience. Drawing is a collaboration within a place and object. A drawing, like a emotion or idea is grown as much as it is seen. See Drawing as a question rather than an answer.



reading/artists

Maori Community Meeting House

Socially engaged - Rural Village
Democracy Project

EEG (electroencephalography), hardware turning brainwaves
into art

JP Wheeler

Yoko Ono - Cut Piece

Marina Abramović

Student Collage

Drawing as Perception - Juggling the Overall Experience

discussion Developing overall Perceptions. Exploring *visual relationship* of a number of parts, thoughts, ideas and expression as Visual Patterns. Drawing as an OVERALL experience. Thinking Global, Act Local. Concept of Totality. Gestalt Psychology Theory (visual perception) implies that the mind understands external stimuli as whole rather than the sum of their parts. Juggling puts that concept to the test. Seeing overall pattern. Seeing drawing/visual expression through it's totality.

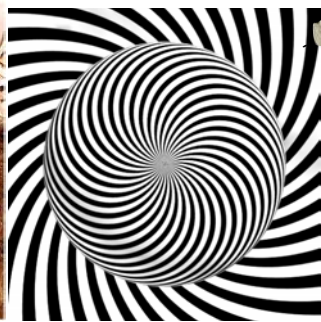
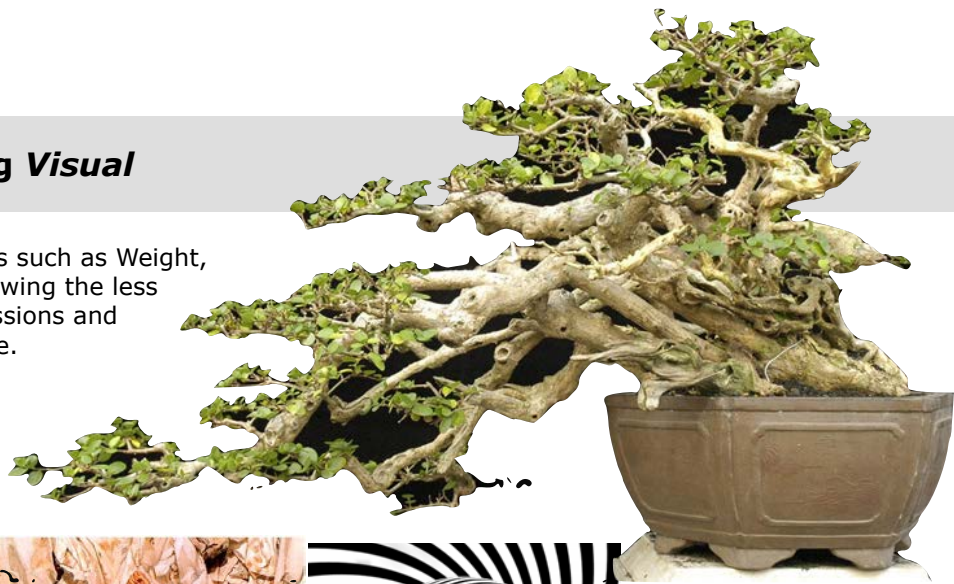


reading/artists

[Paul Isaacs - Easy Juggling](#)

Seeing Abstractly - Seeing *Visual*

discussion Discussion of Visual Perceptual Forces such as Weight, Importance, Emphasis, Contrast. Drawing the less literal. Including psychological expressions and felt interactions with object and space.



reading/artists http://artofbonsai.org/feature_articles/designprinciples.php

Shepard, Roger. *Mind Sights: Original Visual Illusions, Ambiguities, and Other Anomalies, With a Commentary on the Play of Mind in Perception and Art*. WH Freeman 1990

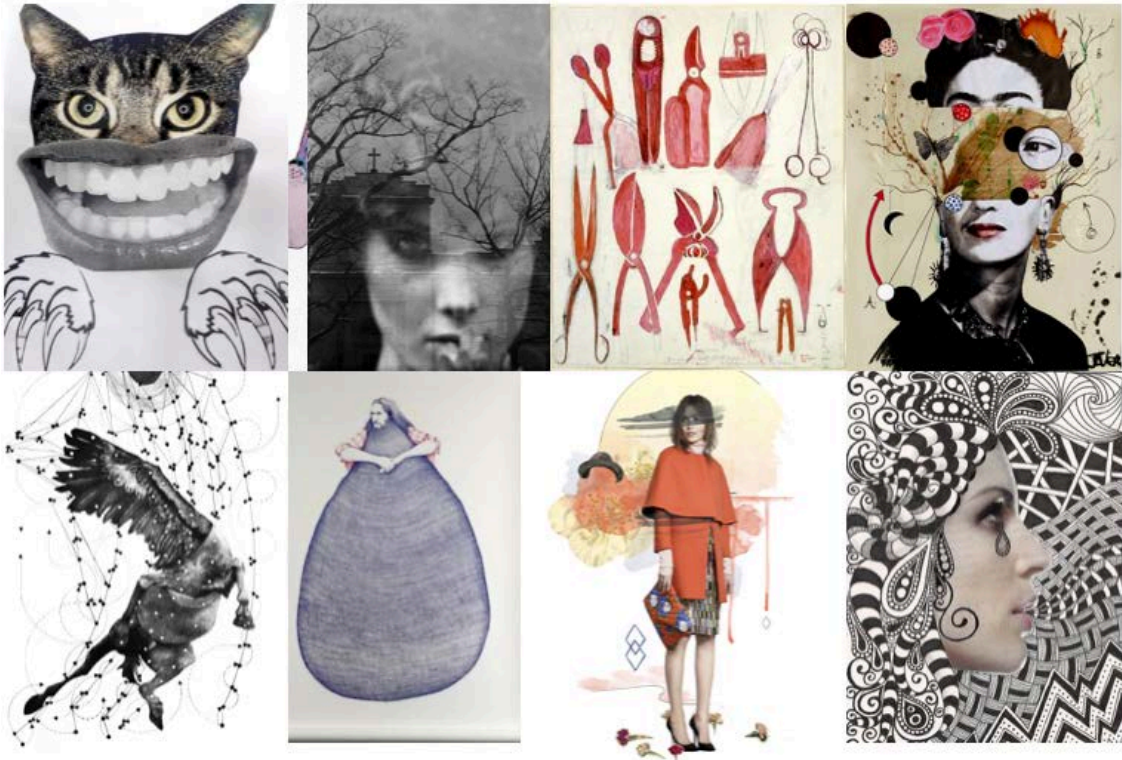
Speaking Abstractly - Speaking *Visual*

reading/artists Photo Exercise - Re-Framing. Finding the point between Abstract Idea and Object Recognition. Charcoal on Paper



Drawing as Visual Story-Telling

reading/artists Visual Story-Telling Collages



Forbidden Narratives

exercise

Full Disclosure - Forbidden Narratives Story in Collage. Tell us something about yourself that you've been afraid to tell before. The challenge is to be vulnerable. (Don't worry, no one has to see it)

In negating a person's freedom of choice of his/her lifestyle, what are we trying to push deep down into the recesses of our mind? Are we afraid that talking about these things will be akin to throwing a stone into still waters? Will the ripples, thus created, show traces of similar thoughts we have all had? Is that we are trying to fight and suppress?

Society also tends not to talk about what it deems inappropriate. *Taboo Talks* wanted to look at why we rush to label anything as right or wrong often without engaging with the issue/individual. Through the show, we are trying to bring out stories of such individuals — who are all around, but shunned or blanked out — in our society.

Empathy is the bedrock that differentiates human beings from other species, adds co-founder "Yet, look around...the intolerance, bigotry and hatred that marks the other-isation of individuals, groups, communities and even regions is quite baffling and disturbing.

Rehan Shaurya and Baljeet Randhawa - [Taboo Talks](#) by Dream Stage Co. theatre group,



Drawing on the Interactive - Making Relationships Visible

discussion

Using the Visual Language - Elements, Principles, Perceptions. Use the terms of the visual language to create **visual relationship**. See drawing as an active, engaged abstract **representation** of an idea or expression thru these terms (e.g. Line, Shape, Texture, Form, Movement, Contrast, Scale, Rhythm, etc.) It's not the Puppy, but something ABOUT the puppy. Understanding the overall - Context, Figure/Ground. Balance. Unity, Visual Weight, Emphasis. Rhythm, Contrast, Movement. Boundaries, Picture plane.



exercise

Re-arrange Objects and Materials, seen abstractly, in your environment to make an idea, expression or joke, visible. Watch [Art21 - Fred Wilson - Mining the Museum](#)

Drawing on Chance - Liquid Relationships

exercise

Drawing is defined by MORE than the media used. Explore Media variation, Media choice. Frottage, InkBlots and other "Chance-based" exercises. Free associative drawings.

[John Cage - Aesthetics of Chance](#)



reading/artists

http://en.wikipedia.org/wiki/Rorschach_inkblot_test

<http://www.rorschachinkblottest.com/inktest.php>

Exner, J.E. *The Rorschach: Basic Foundations and Principles of Interpretation: Vol 1*. Hoboken, NJ: Wiley. 2002

[Decalomania](#) and Grattage - [Max Ernst](#)

Breton and Surrealists, William Blake, [Odilon Redon](#).



Maurice Cattelon

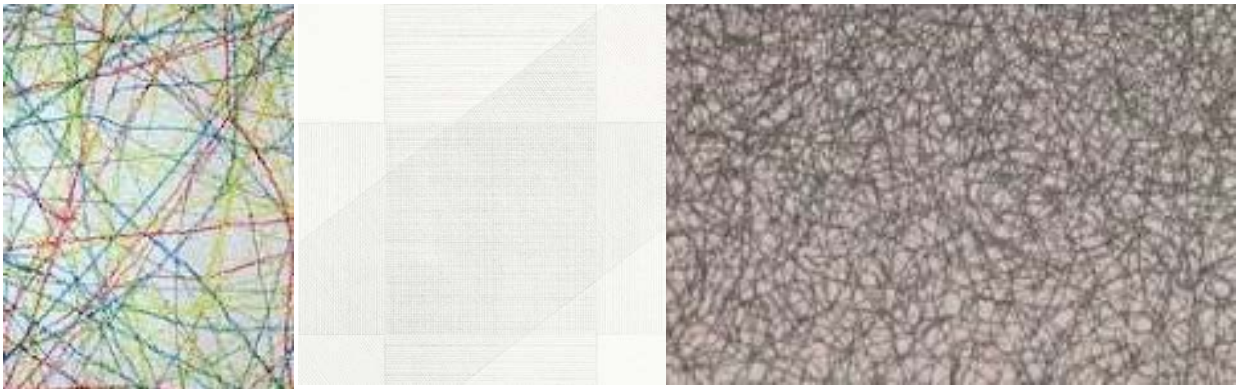
Sol Lewit - Using *Measure* - Drawing with *Idea*

"The artist's will is secondary to the process he initiates from idea to completion. [...] The process is mechanical and should not be tampered with. It should run its course."

Sol LeWitt: "Sentences on Conceptual Art." *Art-Language* 1,1 (May 1969).

discussion

Drawing conceptually. Using mark to match an abstract idea or precept. Drawing using predefined formal procedures, algorithms and other small finite instructions. Example: In his 1922 "Telephone Pictures", László Moholy Nagy pioneered the idea that constructivist pieces can be specified through a set of verbal instructions, and executed by any technically capable person who understands them



exercise

Exchange instructions. Have classmate carry out instructions as a Wall Drawing

reading/artists

<http://radicalart.info/AlgorithmicArt/enumeration/index.html>

LeWitt, Sol. *Sol LeWitt: Wall Drawings*. Bologna, Italy: Damiani, 2006


LeWitt, Sol. *Sol LeWitt Wall Drawings, 1968-1984*. Amsterdam, Endhoven

[Sol Lewit](#), Ellsworth Kelly, François Morellet, Max Bill, Richard Lohse, Karl Gerstner, [Eadweard Muybridge](#) and complete enumeration

SECTION TWO - DIRECT EXPLORATION
MARK-MAKING, SPACE-EATING AND HOW TO DRAW NOTHING

MAKING YOUR MARK

The background of the page is a complex, abstract painting. It features a dense array of marks, including thin, gestural lines in various colors (red, blue, black, green) and larger, more solid areas of color. The overall palette is dominated by warm tones like reds, oranges, and pinks, with cooler tones like blues and greens interspersed. The composition is non-representational and emphasizes the physical act of mark-making on a light-colored surface.



DRAWING VOCABULARY

MEDIA

Medium refers to the substance used to create the artwork

TOOL

Tool refers to the carrier of the Medium

SURFACE

Often paper, the drawing surface can be anything that can accept a medium

GESTURE

Movement, Direction, speed, position, pressure in application

ENVIRONMENT

Objects, subjects, ideas, and expressions in *Relation*

EXPRESSION

Art as Communication and Transformative Growth

GESTURE



Point of Contact - Line is Gestural *Mark-Making*

discussion

Line is an *abstract* symbol for Movement and Direction. It is an aspect of the visual language that we use to describe activity. Discuss the difference between a mark, line, edge and an outline. Mark-Making as a way of expression. Line/ Mark-Making: The how of drawing. First approach, point of contact between art and life. Mark-Making as the singular, instantaneous notation of a shared understanding between you and the object of your attention. Spontaneous, felt, it is the spot of contact. It is where you touch the object and where the object touches you..... Drawing tool development. Description of a thought or moment. Drawing as Performance.



exercise

Drawing Tool Development. Description of a thought or moment.

Descriptive Mark - matching tool, object, surface and gesture

Drawing with Performative Gesture. Using your whole body. Black Paint on Large Paper

reading/artists

[Abstract Expressionism](#)

Foster, Susan Leigh. *Choreographing Empathy: Kinesthesia in Performance*. Routledge, 2010

Noland, Carrie and Ness, Sally Ann; *Migrations of Gesture*. Univ Of Minnesota Press

Kelley, Jeff, ed. Alan Kaprow: *Essays on the Blurring of Art and Life*. University of California Press, Berkeley, CA. 1993

[Franz Kline](#), [Robert Motherwell](#), [Jackson Pollock](#), [Joan Mitchell](#), [Cy Twombly](#), [Robert Rauschenberg](#), [Bridget Riley](#), [Zak Smith](#), [Vic Munoz](#)

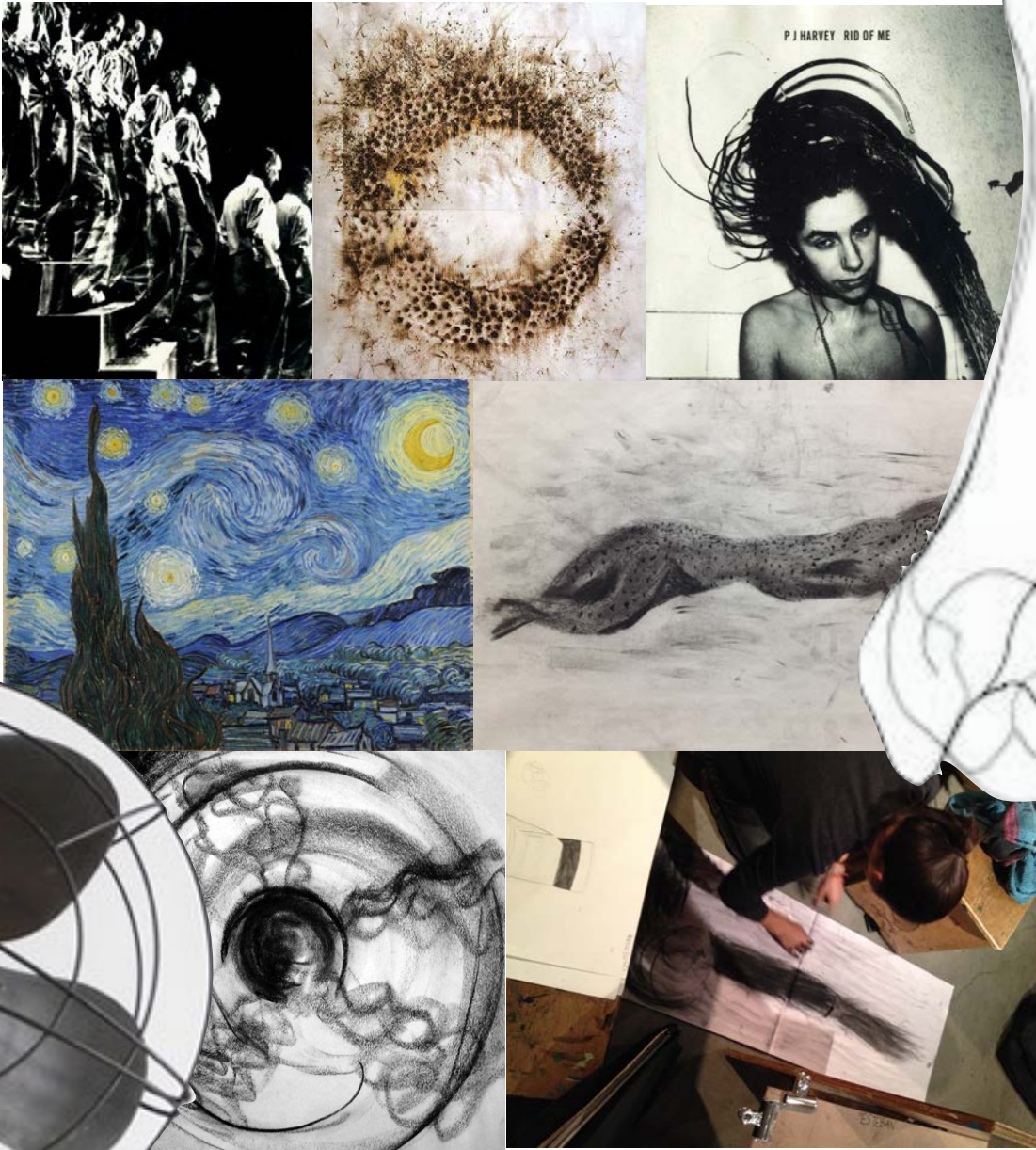
Double your Mark - Connected Marking with *Two People*. *Two hands*



Gestural Activity - Drawing *in Motion*

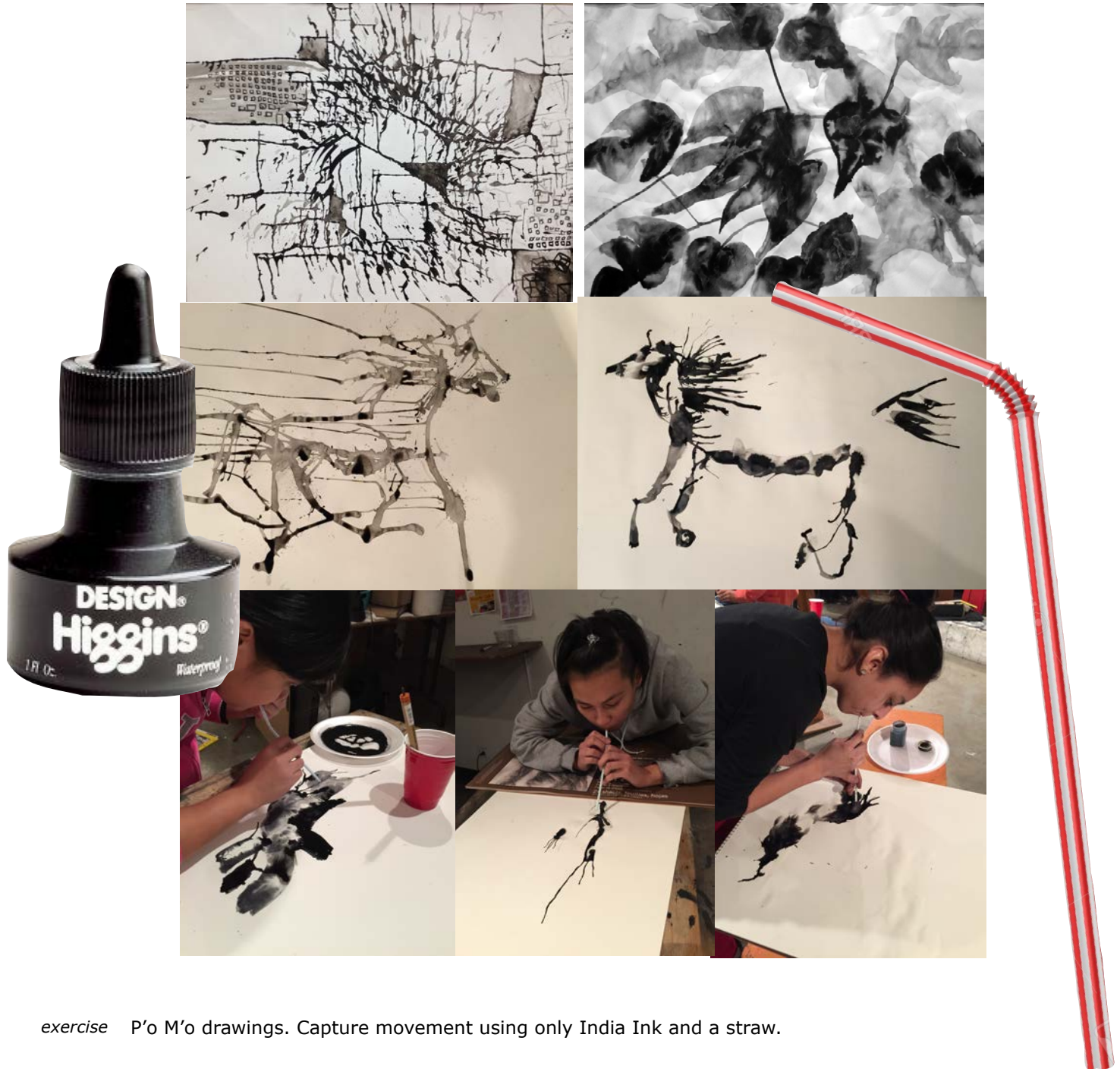
discussion Line is symbolic of **activity**. It is an abstract, visual idea of expression, gestural movement AND purposeful direction.

Draw the growth not the plant. Draw the Light not the Light Bulb. Working towards defining motion **necessity**.



Broken Drawings - Drawing Motion with Movement

discussion What is the *essential description*. What can be left in and or out. Ink drawings using Korean/Japanese/Chinese ink paintings (P'o Mo, Hibaku, Sumi-e) as examples. **Abstraction** exercises- describing the object as an essence - or *in-spirit* - in smaller and smaller numbers of mark that **describe** an **action or particular aspect**.



exercise P'o M'o drawings. Capture movement using only India Ink and a straw.

reading/artists

http://en.wikipedia.org/wiki/Ink_and_wash_painting
Japanese Sumi-e, Korean Sumukhwa, Chinese Shui-mo hua
<http://en.wikipedia.org/wiki/Abstraction>
[What is Essentialism?](#)
[wiki: Ideograph and Graphemes](#), [Emoticons](#), [BlissSymbols Ideograph](#)

Drawing as *Movement* - Light Gestures

exercise

Considering your personal gesture as expressive. Using movement - body, arms hands - to Draw gesturally with LED lights and a Digital Camera. Create Linear Movement and Action.



reading/artists <http://www.flickr.com/groups/lightdrawing/pool/>

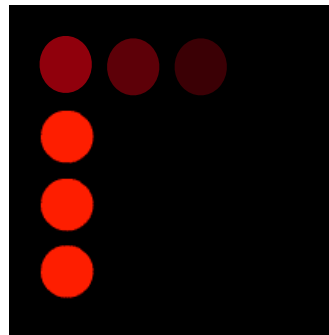
demo http://www.diyphotography.net/painting_with_light - DIY Photo - Painting with Light Tutorial
<http://theboosteronline.com/2011/09/27/how-to-light-paint> - Light Painting

LINE IS LINEAR - MOVING LINE STOP-MOTION ANIMATION

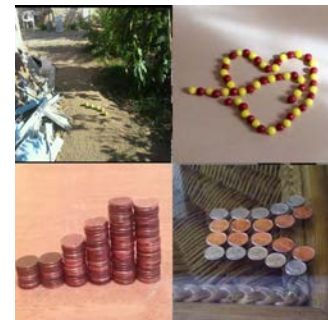
project **Line is Linear** - Language of Motion - **Movement as Line**

discussion Line is symbolic of **activity**. It is an abstract, visual idea of expression, gestural movement AND purposeful direction. **Differences between a drawing Motion and drawing an Object.** POV considerations. Gestural considerations of Anticipation, Expectation, Velocity, Direction, Displacement, Time.

demo Pick at least FIVE similar objects. Group them as the definition of line - more length than width. Move them incrementally in the **direction of the activity**. See THROUGH the motion. Be sure to mix the speeds according to the **context of the environment** (e.g. if they are gliding, sliding downhill, climbing a wall or otherwise affected by gravity)



Capture Line Movement



Student Examples -



Velocity, Displacement, Time



Direction and Movement



Anticipation and Expectation



POV-Point of View

exercise Download a free Stop-Motion phone app such as iMotion HD (iPhone)

reading/artists Rodriguez, David. *Animation Methods - Rigging Made Easy*. CreateSpace 2013



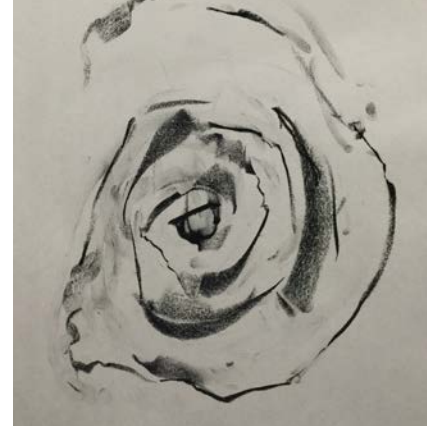
Vary Your Mark - Matching Mark to Activity

The mark you leave on your paper is an important part of your expression. Remember, what we are drawing is an abstract suggestion of a concept or expression, not the thing itself. You are drawing *through* an object. The mark that you are using to express that concept should vary as much as your emotions and ideas.

exercise



Always practice with your media and the surface you are working on. See what it can do and *say*. Practice *gesturally* moving your arm, wrist, hand, fingers. Change the motion. Switch hands. Vary the speed that you mark your paper. Press hard and soft. Move the media organically, geometrically. Twist and play with the angle. Notice how the media and the surface of the paper *interact*. Do this continuously. Know your media. Know the surface that you are working on. Know how they *speak*, together.



Descriptive Mark-Making - The Object *Speaks*

discussion

Drawing as the object *tells* you. Matching mark and action to description of material. Media choice based on necessary ideas or best expression.



MOD.HERKANKAS

Descriptive Mark-Making - Adjectives

MANY DIFFERENT MARKS

good, happy, bad, thin, fuzzy, liquid, short-sighted, bored, cruel, smooth, sharp bluish-green, innocent, inquisitive, crazy, calm, hungry, warm, itchy, lazy, lonely, tense, confused, encouraging, friendly, funny, gentle, crooked, deep, flat, skinny, hollow, small, tall, empty, few, heavy, cool, loud, quiet, light, wet, short, sticky, sweet, greasy, thirsty, weak, strong, ripe, loose, bitter, icy, Adorable, Aggressive, Afraid, Attractive, Ambitious, Angry, Alluring, Amused, Anxious, Beautiful, Brave, Bad, Bewildered, Bright, Bored, Confident, Cruel, Calm, Cheerful, Combative, Confused, Cultured, Co-operative, Comfortable, Clumsy, Cowardly, Creepy, Drab, Dangerous, Depressed, Dull, Diligent, Disturbed, Dynamic, Determined, Dominating, Disillusioned, Disagreeable, Deceitful, Elegant, Evil, Envious, Fair, Frank, Faithful, Filthy, Fearless, Fine, Gentle, Generous, Good, Glamorous, Gifted, Grieving, Handsome, Helpful, Horrible, Homely, Harmonious, Happy, Hurt, Hesitant, Hungry, Ill-mannered, Instinctive, Jolly, Jealous, Jovial, Kind-hearted, Knowledgeable, Kind, Lovely, Loner, Lively, Magnificent, Mysterious, Mature, Nervous, Naughty, Nice, Pleasant, Pleasing, Proud, Perfect, Placid, Peaceful, Plucky, Punctual, Protective, Smiling, Successful, Sorrowful, Splendid, Sedate, Silly, Self-assured, Sincere, Sombre, Snobbish, Selfish, Sore, Thoughtful, Talented, Tired, Tense, Thrifty, Troubled, Timid, Truculent, Testy, Upset, Unbiased, Unwell, Vivacious, Voracious, Vengeful, Wonderful, Witty, Wicked, Worried, Wise, Weary, Wild, Warm, Wrong, Zaftig, Zany, Zestful

Based on Appearances, Conditions, Feelings

adorable, adventurous, aggressive, alert, attractive, average, beautiful, blue-eyed, bloody, blushing, bright, clean, clear, cloudy, colorful, crowded, cute, dark, drab, distinct, dull, elegant, excited, fancy, filthy, glamorous, gleaming, gorgeous, graceful, grotesque, handsome, homely, light, long, magnificent, misty, motionless, muddy, old-fashioned, plain, poised, precious, quaint, shiny, smoggy, sparkling, spotless, stormy, strange, ugly, ugliest, unsightly, unusual, wide-eyed, alive, annoying, bad, better, beautiful, brainy, breakable, busy, careful, cautious, clever, clumsy, concerned, crazy, curious, dead, different, difficult, doubtful, easy, expensive, famous, fragile, frail, gifted, helpful, helpless, horrible, important, impossible, inexpensive, innocent, inquisitive, modern, mushy, odd, open, outstanding, poor, powerful, prickly, puzzled, real, rich, shy, sleepy, stupid, super, talented, tame, tender, tough, uninterested, vast, wandering, wild, wrong, angry, annoyed, anxious, arrogant, ashamed, awful, bad, bewildered, black, blue, bored, clumsy, combative, condemned, confused, crazy, flipped-



out, creepy, cruel, dangerous, defeated, defiant, depressed, disgusted, disturbed, dizzy, dull, embarrassed, envious, evil, fierce, foolish, frantic, frightened, grieving, grumpy, helpless, homeless, hungry, hurt, ill, itchy, jealous, jittery, lazy, lonely, mysterious, nasty, naughty, nervous, nutty, obnoxious, outrageous, panicky, repulsive, scary, selfish, sore, tense, terrible, testy, thoughtless, tired, troubled, upset, uptight, weary, wicked, worried, agreeable, amused, brave, calm, charming, cheerful, comfortable, cooperative, courageous, delightful, determined, eager, elated, enchanting, encouraging, energetic, enthusiastic, excited, exuberant, fair, faithful, fantastic, fine, friendly, funny, gentle, glorious, good, happy, healthy, helpful, hilarious, jolly, joyous, kind, lively, lovely, lucky, nice, obedient, perfect, pleasant, proud, relieved, silly, smiling, splendid, successful, thankful, thoughtful, victorious, vivacious, witty, wonderful, zealous, zany

Based on Sounds, Sizes, Shapes, Time, Taste, Quantity

broad, chubby, crooked, curved, deep, flat, high, hollow, low, narrow, round, shallow, skinny, square, steep, straight, wide, big, colossal, fat, gigantic, great, huge, immense, large, little, mammoth, massive, miniature, petite, puny, scrawny, short, small, tall, teeny, teeny-tiny, tiny, cooing, deafening, faint, harsh, high-pitched, hissing, hushed, husky, loud, melodic, moaning, mute, noisy, purring, quiet, raspy, resonant, screeching, shrill, silent, soft, squealing, thundering, voiceless, whispering, ancient, brief, Early, fast, late, long, modern, old, old-fashioned, quick, rapid, short, slow, swift, young, bitter, delicious, fresh, juicy, ripe, rotten, salty, sour, spicy, stale, sticky, strong, sweet, tart, tasteless, tasty, thirsty, fluttering, fuzzy, greasy, grubby, hard, hot, icy, loose, melted, nutritious, plastic, prickly, rainy, rough, scattered, shaggy, shaky, sharp, shivering, silky, slimy, slippery, smooth, soft, solid, steady, sticky, tender, tight, uneven, weak, wet, wooden, yummy, boiling, breezy, broken, bumpy, chilly, cold, cool, creepy, crooked, cuddly, curly, damaged, damp, dirty, dry, dusty, filthy, flaky, fluffy, freezing, hot, warm, wet, abundant, empty, few, heavy, light, many, numerous, substantial

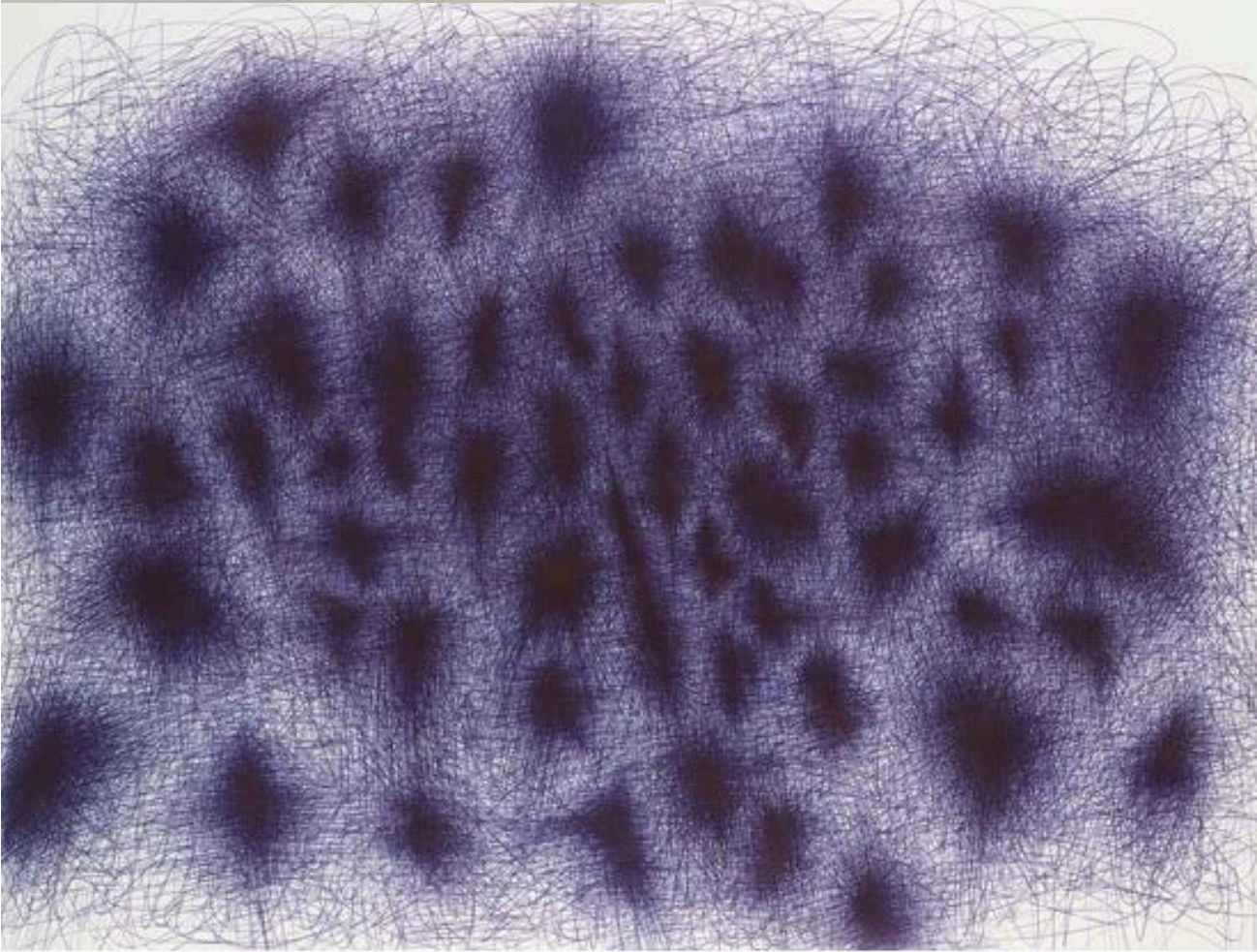
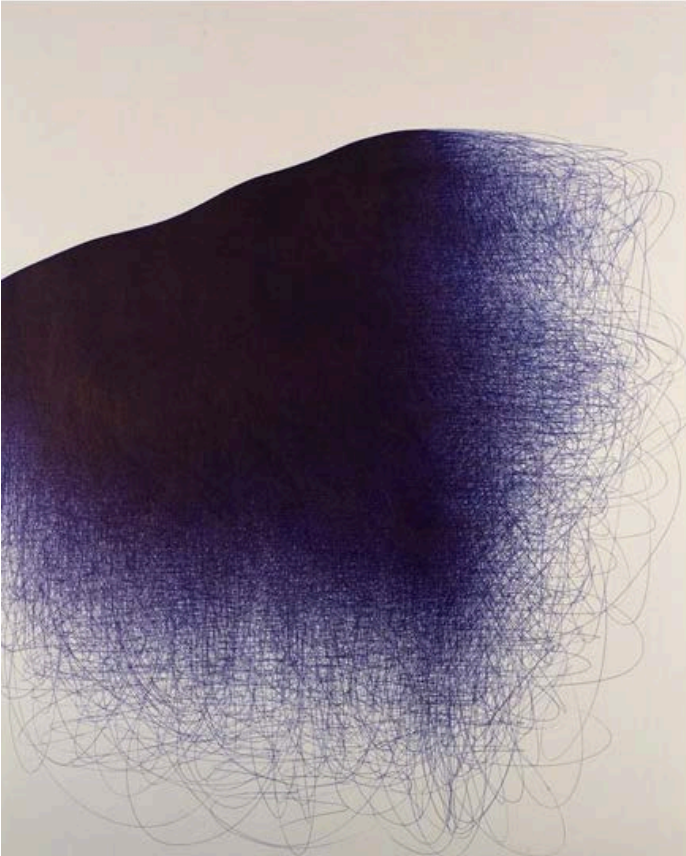
Chinese Ink Painting - Matching Mark to Object and Space



Matching Mark to Subject's Gesture



Descriptive Mark-Making - Density as Expression





Drawing as Touch - Using the Tactile, Smell, Sound and Other Descriptive Perceptions - *Blindfold Drawings*

discussion

Drawing as an sensuous **experience**. Engagement with object. Drawing as haptic. Imagining touch. Types of Haptic sensations kinesthetic and tactile. Sense-based Drawings: Gesturally draw the feel, taste, smell and sound of object blind-folded.



How Fingertip Touch Works Student Blind Fold Drawings

exercises

Bring a highly textural fruit or vegetable to class
Blindfold Drawings - Drawing Textural Fruit or Vegetable by Touch, Smell, Sound
Blind Face Drawings - Looking vs Glancing
Radio drawings.

reading/artists

Nicolaidis, Kimon. *The Natural Way to Draw*. Houghton Mifflin Company, Boston, 1941
Bayles, David and Orland, Ted. *Art & Fear: Observations On the Perils (and Rewards) of Artmaking*. Image Continuum Press; 2001
Kennedy, John Miller. *Drawing & the Blind: Pictures to Touch*. Yale University Press, 1993
[Virtual Environment Interaction Blind Children](#)
Robot touch, Haptic_perception
Kinesthetic vs Proprioception
<http://electronics.howstuffworks.com/everyday-tech/haptic-technology1.htm>
Ana Mendieta, Drawing Performance
Ann Hamilton, [Hedwig Brouckaert](#), Monica Weiss

Sensorium

How fingertip touch works - [Fingertip sensitivity human research](#)
<http://www.gadgetreview.com/2013/01/hello-touch-fingertip-vibrator>

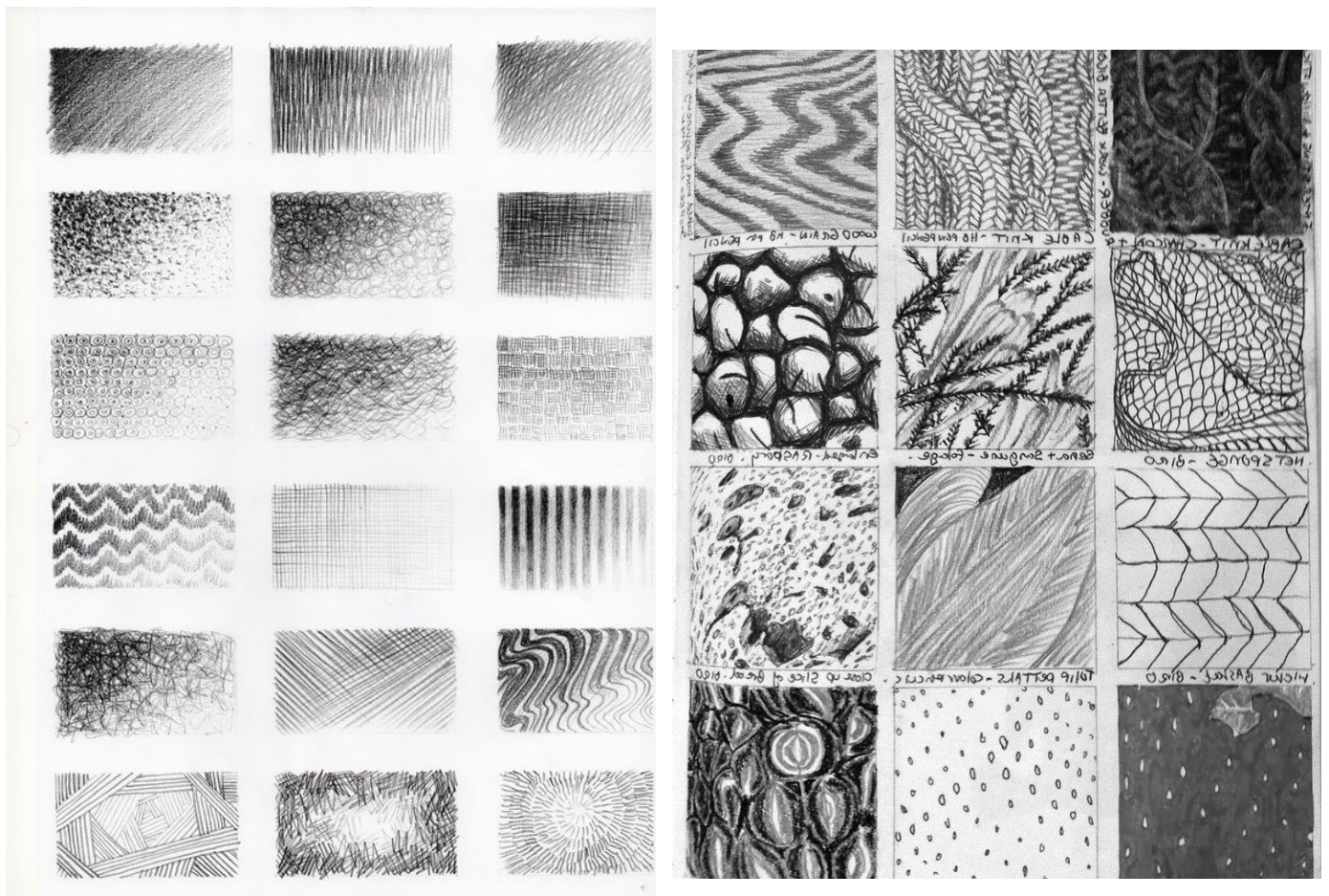


Textures as Graphic Marks *Decoding Rhythm, Contrast*



demo Photoshop Adjustment - Threshold and Posterize Drawing paying close attention to textural details as they represent a description and an overall pattern that can be translated into mark-making.

Textures as Graphic Marks *Creating Visual Vocabulary*



Descriptive Mark-Making - Texture - Nature's Examples

discussion

Abstraction Ideas from Nature. Mark-Making is description of a momentary experience. Discussion of how Line/Marks as **Texture** can have rhythm, contrast, movement, depth, weight, etc. Reproducing the textures of Nature as graphic marks. Increasing the descriptive quality of your line/mark-making vocabulary. Textural Considerations.



exercises

reading/artists

Japan's Gutaij Group Manifesto

[Wiki: Gutai group](#) – Concrete: The process of damage or destruction is celebrated as a way of revealing the inner "life" of a given material or object

[Fluvial/Deltaic/Coastal Landforms](#)

[Faces of the Earth](#)

[Flickr: Geographical Landforms](#)

[Solo Flights: The Aerial Photographs of Robert Hartman](#) Oakland Museum, 2003 – Hartman uses infrared film to photograph land formations in abstract color

Westphal, Ruth. American Scene Painting: California 1930s and 1940s, Westphal Publishing, Irvine, California. 1991

[Wiki: Anselm Kiefer](#)

[Anselm Kiefer](#) - Web Museum Ibiblio

Robert Ayers (June 27, 2006), Anselm Kiefer at Aldrich Contemporary, [ARTINFO](#)

Exercise - Tools and Mark-Making

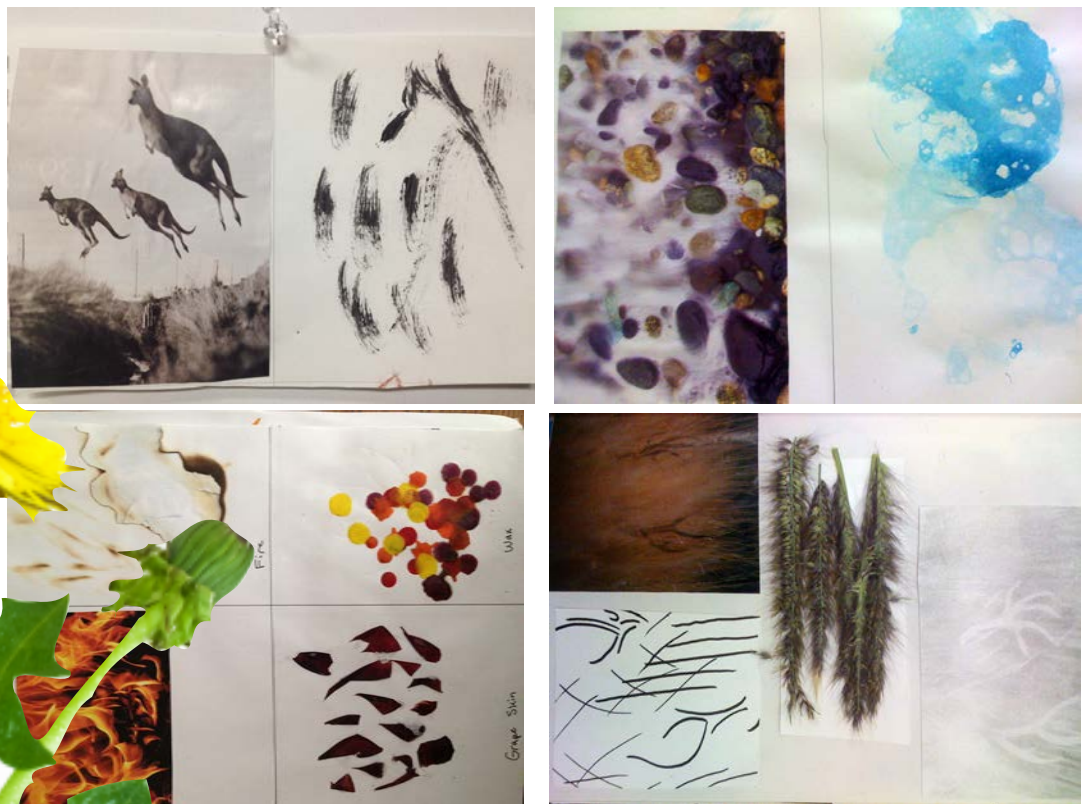
discussion Tool Creation and Descriptive Mark-Making



SKETCHBOOK ASSIGNMENT - NATURE SQUARES

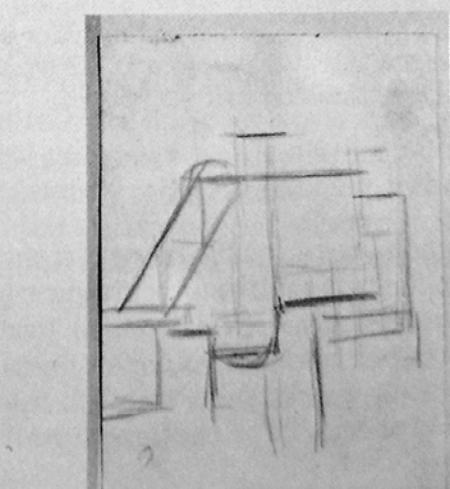
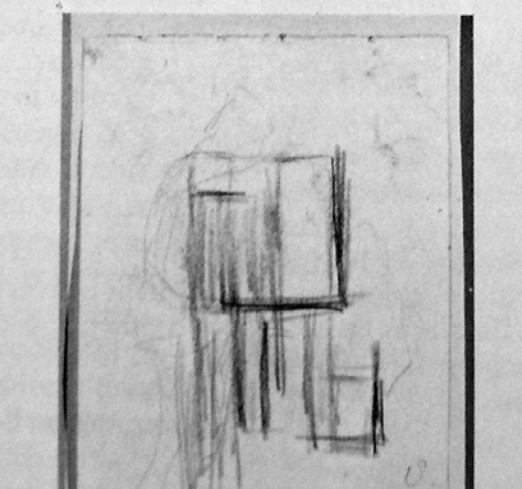
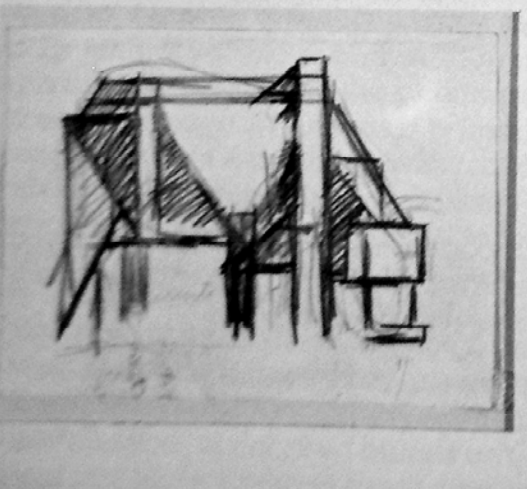
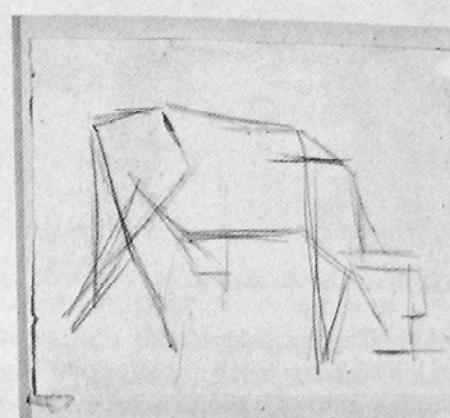
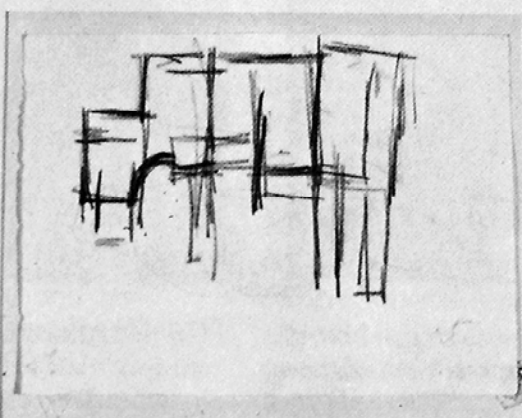
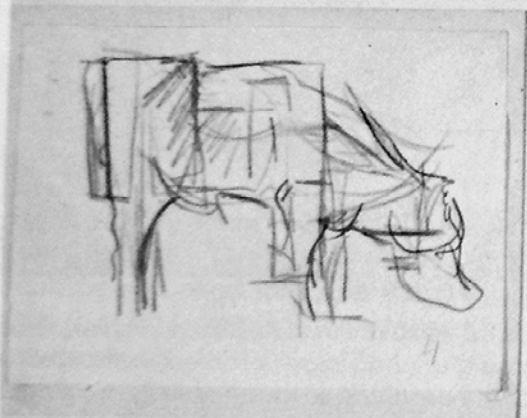
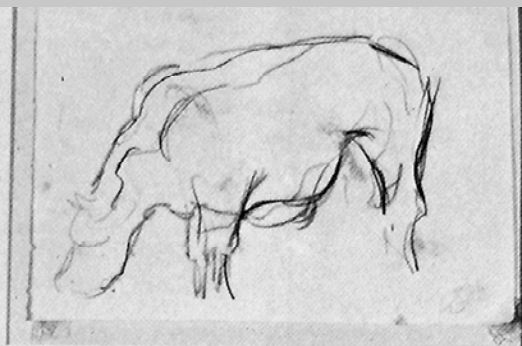
discussion Media Exploration and Descriptive Mark-Making

exercises Find at least 10 pictures of natural texture (travel mags are a good source). Divide a sketchbook page into four sections. Paste an approx. 4" x 4" square of one of your pictures upside down into the top left section, Do this ten times, one page for each picture. Using any media, translate the picture's **texture** into the top right box of that picture. Look for ways to **translate the action into descriptive marks** rather than simply an outline. See handout.



SHAPE AS DESCRIPTIVE SPACE VISUAL LANGUAGE - SHAPE

THINKING IN SHAPE





discussion

SEE THE SHAPES, NOT THE PUPPY SEE THE SHAPES THAT **MAKE** THE PUPPY

See **Shape as Space**. - Shape as Descriptive Space and Context

Thinking in Shape - Seeing a Space

discussion

Shape is an enclosed area with definite size and dimension. Like all visual elements, Shape is descriptive, it has direction, suggestion, and quality. To understand how shape works visually, remember, Shape is an enclosed area. That area uses boundaries and comparisons to other areas to set contexts such as size, depth, number, similarity and visual importance. Consider Shape to describe Space and Depth.



Like all elements of the visual language, **Shape** is defined with a **descriptive** quality. That quality is often the **point**

Thinking with Space - Drawing in *Shapes*

discussion Consider Placement, Contrast and Scale. Draw the shapes dynamically, as opposed to similar patterns. Find the **edges**. Look for an overall **description**, a quality and rhythm. Draw the shapes carefully, they **describe** something - object or not-object - as a story or expression. Each shape is unique, dynamic, avoid symbolic patterning.



exercises Start Drawing with a limited visual - black and white image - from screen. Finish Drawing by seeing full detailed picture

demo (Photoshop - File > Image > Adjustment > Threshold)



(SEE) IN SHAPE



Shapes described as Crispy, Soft, Sweet, Dark, Bright, Powdery

Shape as Mark - Descriptive Edges

discussion Draw and refine the **edge** that make up a shape as well as the shapes of the space around that object. Consider how the edges of shapes show descriptive texture and touch, as well as space, depth and direction.



Blurry Drawings - Mapping Shapes - Areas

exercises Mapping out the size, placement and direction of shapes that represent the object and where it sits. Working from first a very blurry photograph showing only overall shape and contrast, draw in steps towards textural detail.



Shape as *Mark* - Embedded Meanings

discussion: Embedding the meaning and expression in the visual marks (shape) you make. Layering your many ideas into a few simple descriptive shapes using quantity, size, edge, contrast and relation.



Exercise: Describing form in smaller and smaller numbers of mark.

Exercise: Water Drawings Ink Wash. Draw shapes and other areas with water (only) first, drop ink inside letting the water dynamic create the visual

Shape **EDGE** - Defining Objects - *Shape Tracing*

discussion Turning a photo into Vector Art (Paths and Fills, Lines and Shapes) with Trace Feature. See how the 3D Space translates into 2D Shape. See how Edges *describe material, depth*. Download free, open-source vector application - Inkscape



Vector graphics is the use of geometrical primitives such as points, lines, curves, and shapes or polygons—all of which are based on mathematical expressions—to represent images in computer graphics. Vector graphics are based on vectors (also called paths), which lead through locations called control points or nodes. Each of these points has a definite position on the x and y axes of the work plane and determines the direction of the path; further, each path may be assigned a stroke color, shape, thickness, and fill.

reading/artists

[Image Tracing SVG Graphics](#)

Software Possibilities- Free: Inkscape, ImageTracer, Potrace, librsvg. Commercial: Illustrator, Photoshop, CorelDRAW, Easy Trace, MagicTracer, Scan2CAD
Download - <https://inkscape.org/en/>

vector graphic

demo



Drawing the Not-There - The Shapes of *Negative* Space

discussion Defining the relationship between Negative and Positive Space. Negative space drawings defining what is there by what is not there. JUMPING THE EDGES BETWEEN POSITIVE AND NEGATIVE SHAPES. Contrast and Transitions. Make framing device

Discussion of **Equivocation** or using BOTH Positive and Negative Space



exercises Push and pull incorporating eraser marks as well as charcoal. Define an object using ONLY it's shadows

reading/artists M.C.Esher, Man Ray, David Smith, Roberto Matta, Gordon Matta-Clark
<http://flickr.com/search/?q=negative+space&m=text>
Casslman, Bert (ed). *The Sublime Void: On the Memory of the Imagination*. New York, Ludison. 1995

Negative Shape as Space - *Jumping* Edges

discussion Drawing back and forth between a thing and not thing - positive and negative space - often requires you to *JUMP EDGES* or work form one shape to another in combination. Visual Perception and Equivocation discussion. Draw both the background and foreground simultaneously.



SKETCHBOOK EXERCISE - *Around and In-Between*

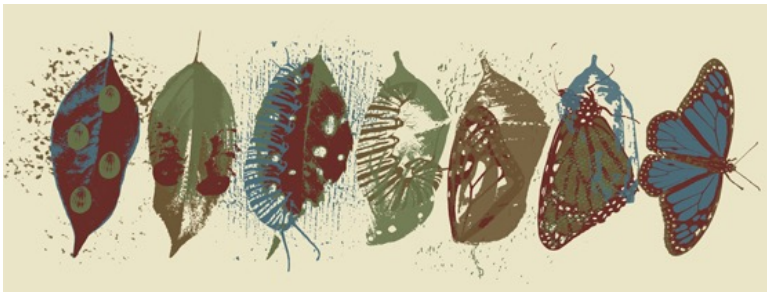


Draw Negative Spaces around and in between a set of objects

Do NOT draw the actual object. See how the negative shapes define the object as much as do the positive shapes.

Draw from life or magazine. Use marker or cutout black paper Each Drawing: 8 x 11. Crop looking for negative spaces that are dynamic and balance. Consider visual weight and activity of both positive. negative space. Consider emphasis, contrast, Edges of shapes as defining contour. Consider how each shape puzzles together to create a balanced whole. As well, how each segment works together to tell story-narrative.

SKETCHBOOK EXERCISE - *Transformations - Shape Tessalations*



SKETCHBOOK EXERCISE - *Scale Collages - Seeing Shape as Size*



Stencil Love

Shaping The *Politics* of Space

discussion Using our understanding of **Shape** and **Scale** to draw in political space.

Visual **Context** as Meaning. Space as Foreground, Midground, Background.

Depth Perception. Positive/Negative Space.
Equivocation.

Is Graffiti Art?
Gratuitous vs. Irreverent

Discussion: Involving the Environment: How can Space be **political**? Discuss where in the world you would (Hypothetically) spray your message and how does that location add to the power of your expression?

exercises Develop **message**. Research. Collage your story using photos and reference material. Consider shape, scale, placement, and contrast to simplify and emphasize a message. Make stencil.

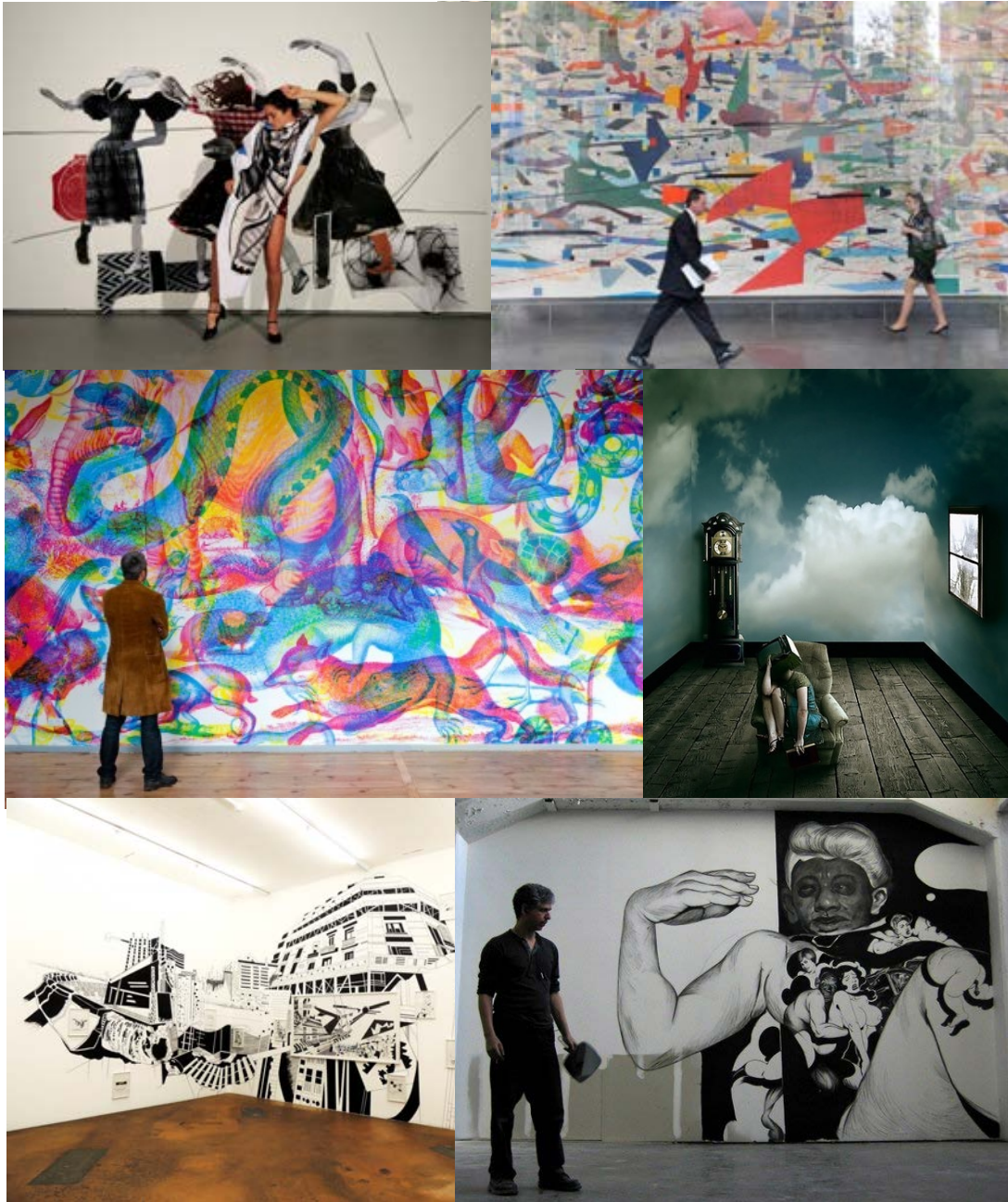


reading/artists Shove, Gary. *Untitled: Street Art in the Counter Culture*. Pro-Actif Communications, 2009
McCormick, Carlo. *Trespass: A History of Uncommissioned Urban Art*. Taschen, 2010
Michael Thompson, *Rubbish Theory: The Creation and Destruction of Value*. Oxford University Press, 1979
Wagner, Aleksandra, ed. *Considering Forgiveness*. DAP Publishers, NY. 2009
Esche, Charles, and Will Bradley, eds.. *Art and Social Change: A Critical Reader*. London: Tate Publishing. 2007
Groys, Boris. *Art Power*. Cambridge: MIT Press, 2008.
[Wiki: Art and Politics](#)
[The Wooster Collective](#) - Street Art Repository Site - Amazing [One of the many examples of Websites](#) exploring cultural and creative expression as a means to affect social change.
Adbusters Magazine
[Guernica Magazine](#) - Art and Politics

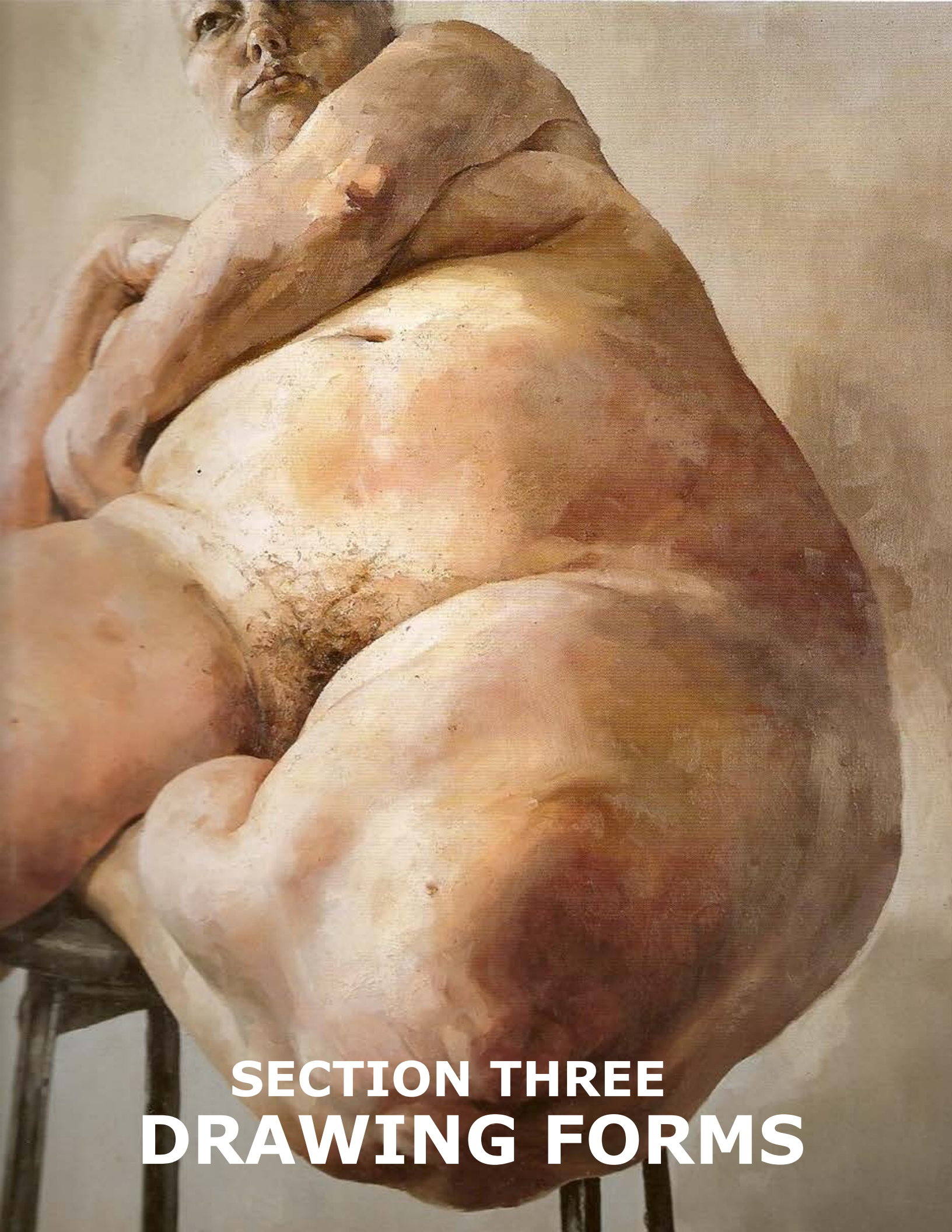
The Scale of Collaboration - Drawing *Big Shapes*

discussion Shape Collage into Mural. As a group, design and draw a large scale collage using abstract, symbolic shape. Tell a story or express a particular emotion. Let environment/viewer into the expression. Interactive relationships, Scale and Space considerations. Drawing and expressing outside comfort zones.

exercises



reading/artists Sally Smart - The Pedagogical Puppet
Julie Mehretu discussing shapes as meaning in her mural
Kara Walker,
Carnovsky Collective - Interactive Wall Mural
Hugo Crosthwaite



SECTION THREE
DRAWING FORMS

SECTION THREE - DRAWING FORM

DRAWING THE SPACE SOMETHING TAKES UP IN THE WORLD

DRAWING NOTHING - SOMETHING THAT ISNT THERE - VISUAL LANGUAGE - FORM



Janine Antoni

Understanding Form - Volume, Mass and Space

discussion

DRAWING SUGGESTIVE ABSENCE. Like Line, Form doesn't exist but instead is another abstract quality of an object or idea. Form represents concepts that are underneath the surface, inside. **Form stands for Volume, Mass and the Space** the object takes up in the world.. Form is the intuitive understanding of how to BUILD the basic STRUCTURE of an object, on which you then put all the details. Forms contain suggestions that Shapes do not. They look like they exist in a space. They carry the weight of an object. There is depth with a definite foreground, mid and background. There is volume that you could touch or fill up. There are more planes (similar area/surface)

reading/artists

Howard, Coy. *The Thickening of Time*. Sci-ARC Press. Los Angeles, CA 2015
[Time and Touch: Skin as an Input Device for Mobile Spaces](#) - Weigel, Martin

WHAT IS FORM?

FORM IS VOLUME

Through Touch, you feel form as much as see it. Touch is the perception of form in 3-d rather than the enclosing of shape in 2-d. Eyes see shape, fingers touch form.



[Daisy Balloon](#) - Rie Hosokai



FORM GUIDES

FORM IS TOUCH



Form is Volume - Like Air in a Balloon

discussion Form Building - Build and touch form. Intuitive approach to understanding how Form contains space. defines volume, builds structure. Understanding how Time/Touch are a part of the perception of Form.

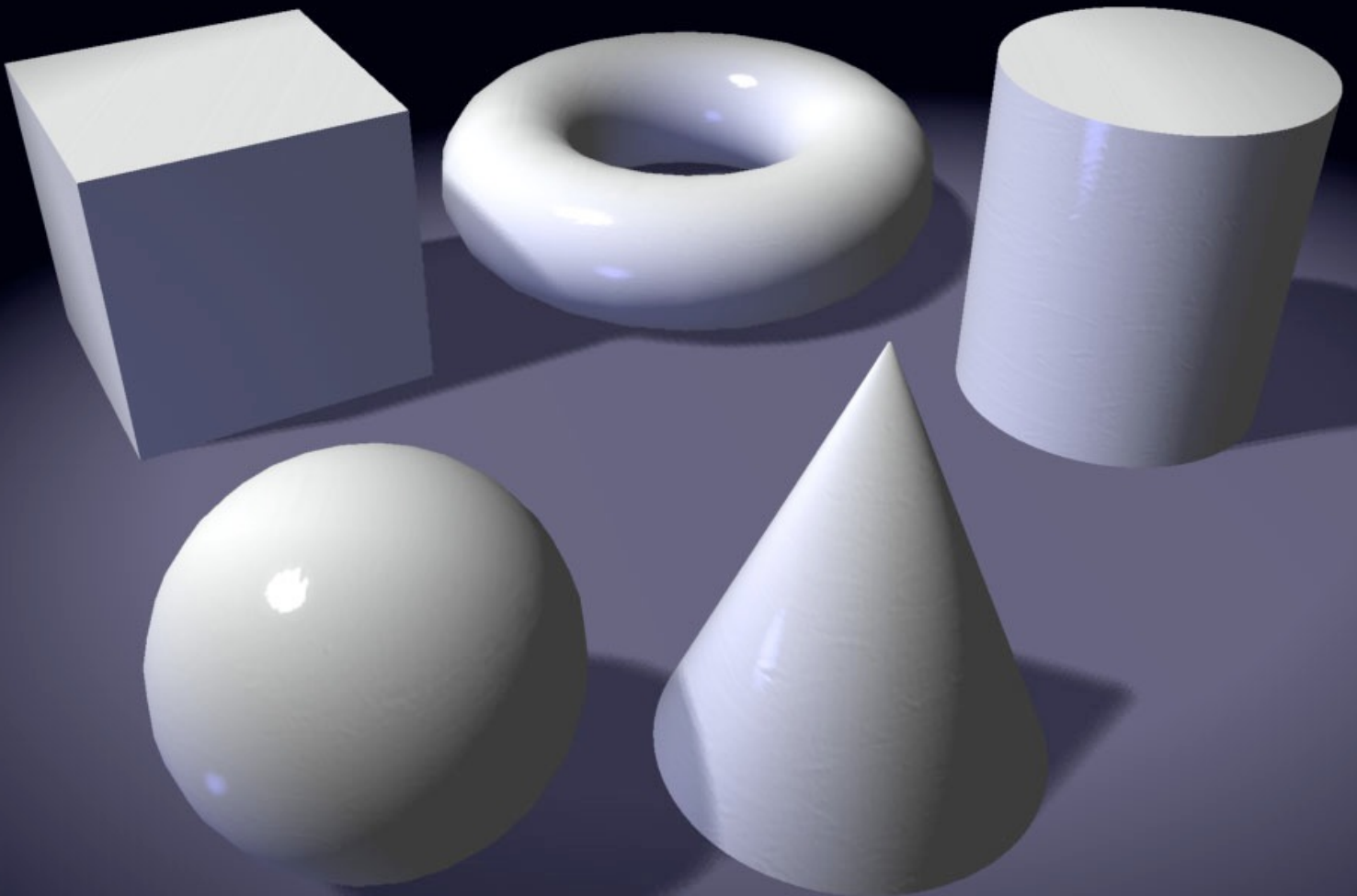


exercise: Building cartoon balloon animals as a way of intuitively understanding and building form

reading/artists Rachel Whiteread - <http://www.tate.org.uk/btseries/bb/rachelwhiteread/>

[Chihuly Glass](#), Jeff Koons
[Daisy Balloon](#) - Rie Hosokai
Haddadi, Malik - [Balloon - YouTube](#)

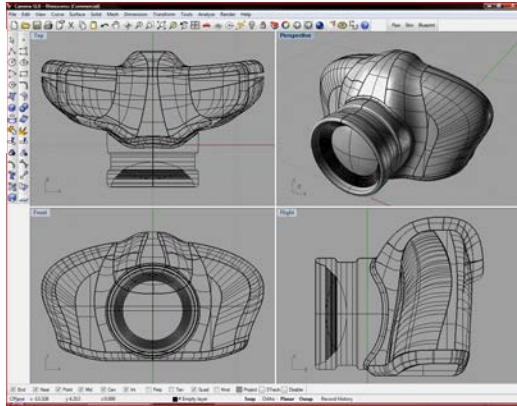
KNOW THE FORMS



BUILD WITH FORM

Structural Form - 3D Modelling Demo

Blender, like most 3D modelers, use both additive and subtractive processes to build forms out of a series of simpler ones. Demonstration of how the program works



Structural Form - Building Objects With Basic Forms

Using a FREE, SIMPLE 3D Design App called Tinkercad, Create a descriptive, emotive 3D Character out of primitive 3D Forms. Building an Object with Volume and Space



Structural Form - Complex to Simple - Simple to Complex

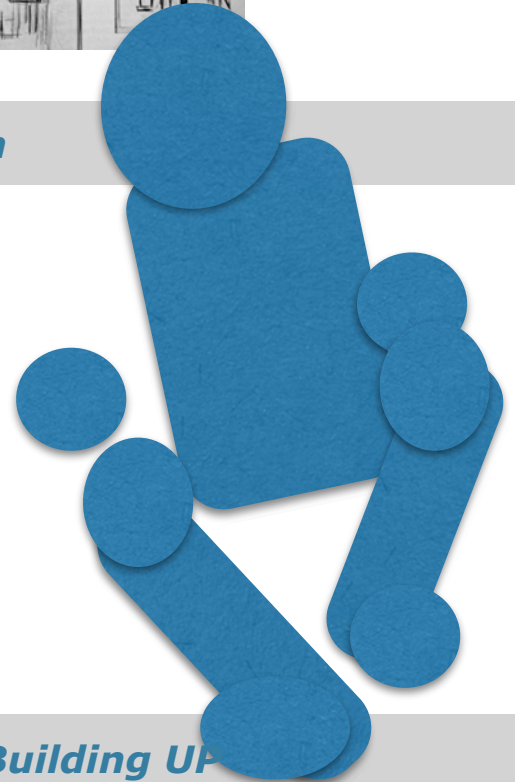
discussion

Every object can be seen as a set of complex forms. Practice breaking down objects from complex into a simpler group of the 5 basic forms. Sphere, Cube, Cone, Cylinder, Taurus. Consider Transitions between each form.

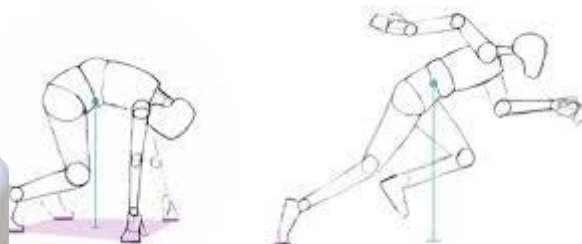
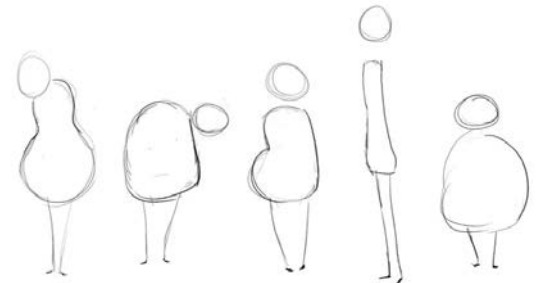
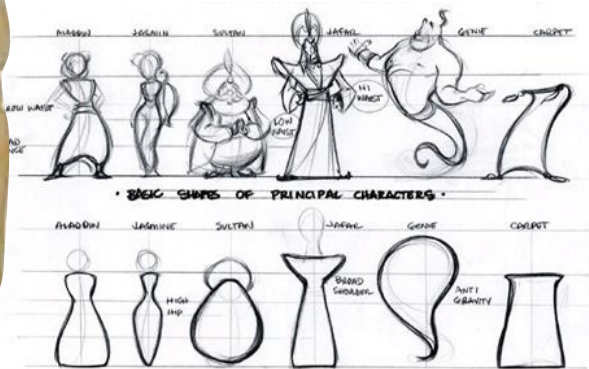
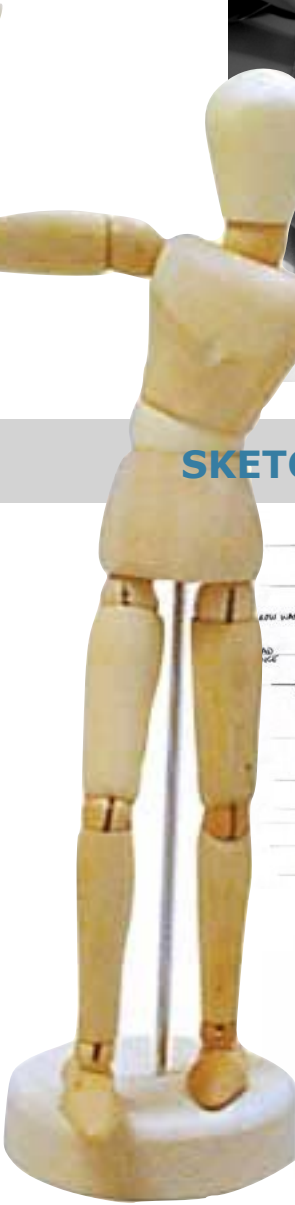


SKETCHBOOK EXERCISE - Breaking Down

exercises



SKETCHBOOK EXERCISE - Character - Building UP



Seeing Inside - Seeing the *Form* of an Object

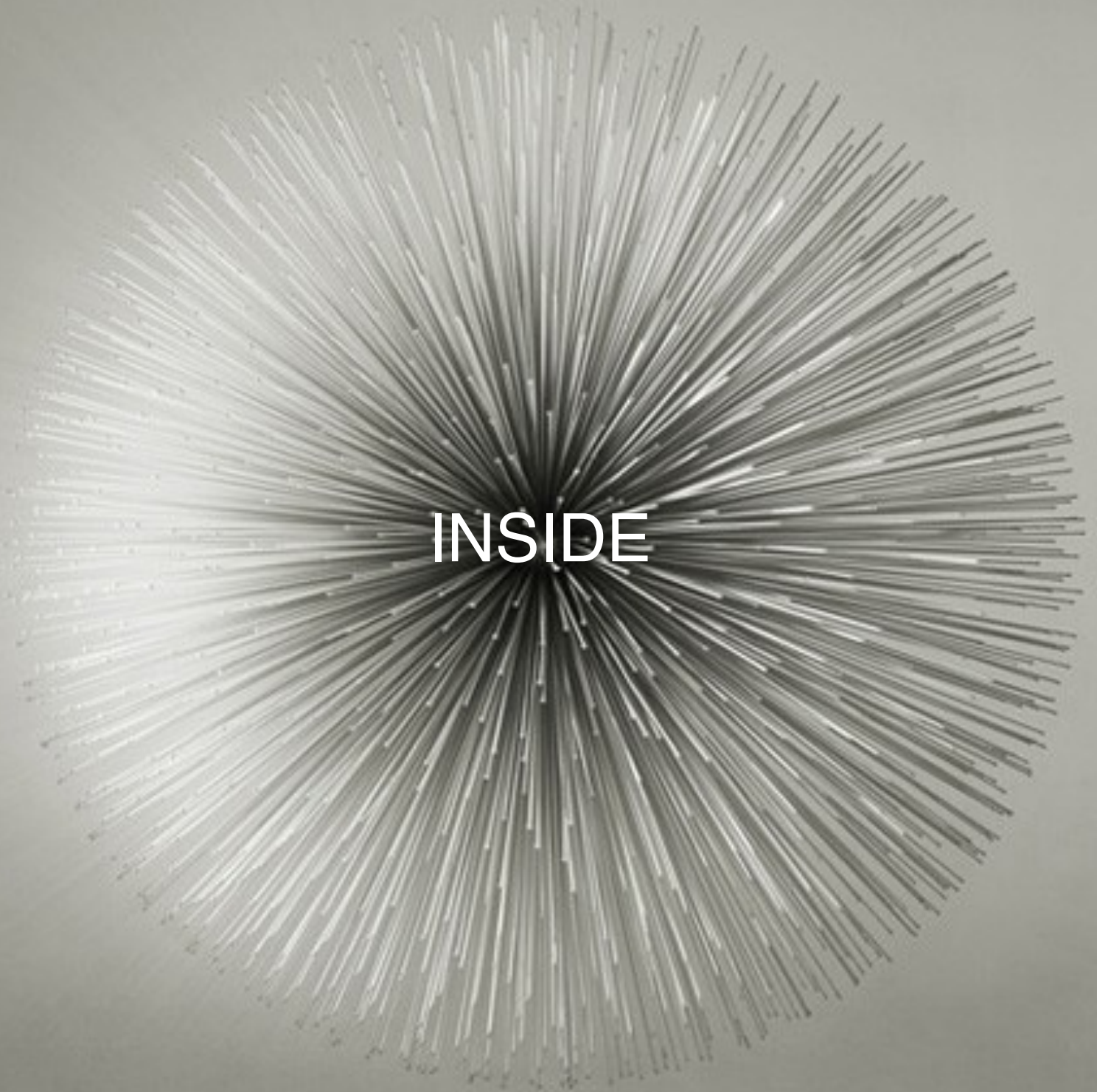
discussion Seeing **inside** an object, past the details, **into** the form. We will walk through the process of 3D Printing an object to see how a computer understands *volume*.

demo SketchUp tutorial: Learning to use point, line and shapes to begin the process of drawing three dimensionally.



reading/artists <http://www.3d.ford.com>
[Tute - Drawing a 3D printable Chess piece using SketchUP](#)
[Download Free Trial of SketchUp - Good Learning Tool](#)

BUILD FORM - DRAW FROM CENTER OUT

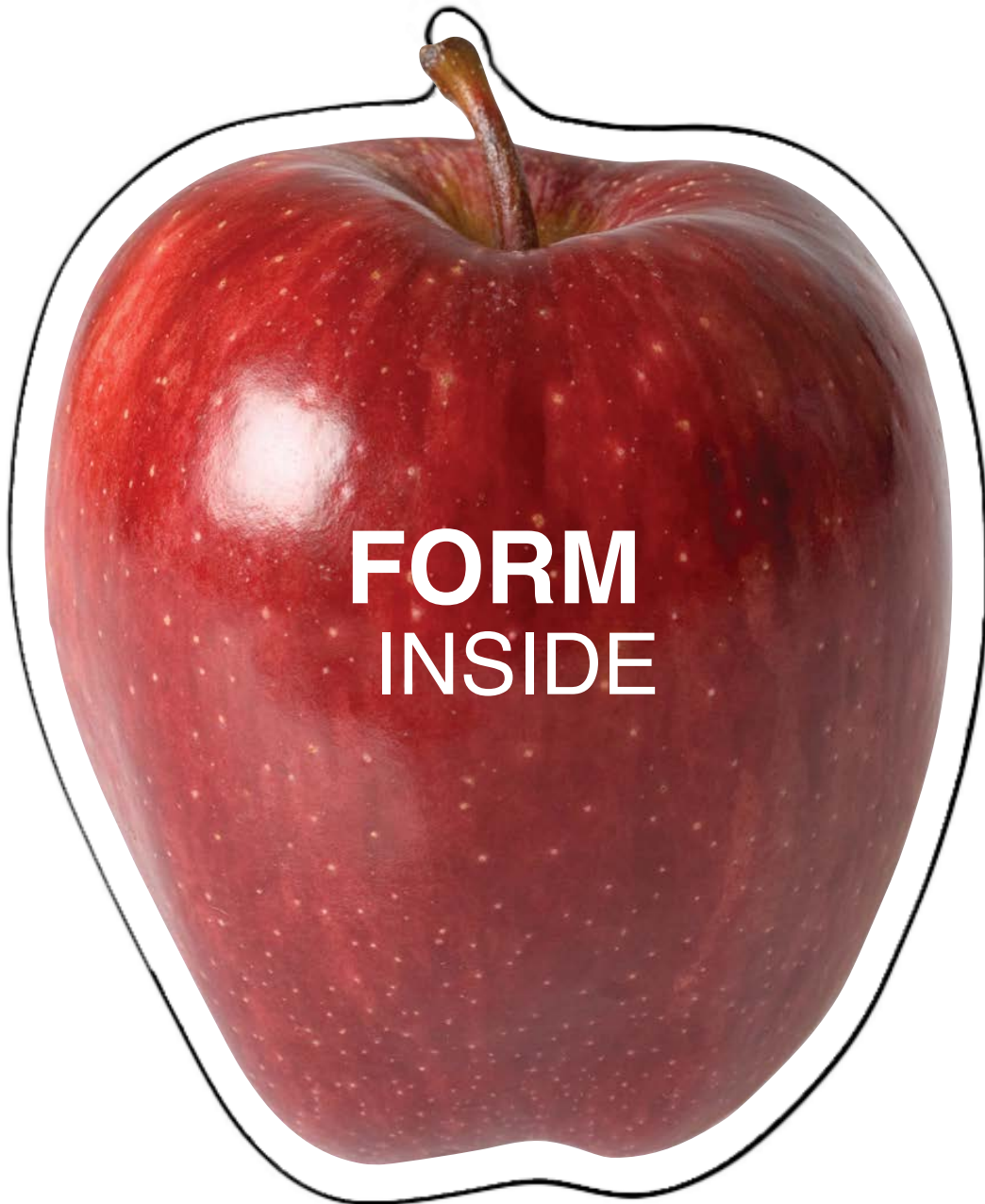


DRAW INSIDE NOT OUTSIDE

BUILDING FORM

DRAWING FROM THE INSIDE OUT

DRAWING *THROUGH* AND *FILLING* THE FORM



**FORM
INSIDE**

**MORE THAN OUTLINE
FORM IS SEEN *THROUGH* SURFACE**

Scribble Drawings - Starting from the Center Out

discussion:

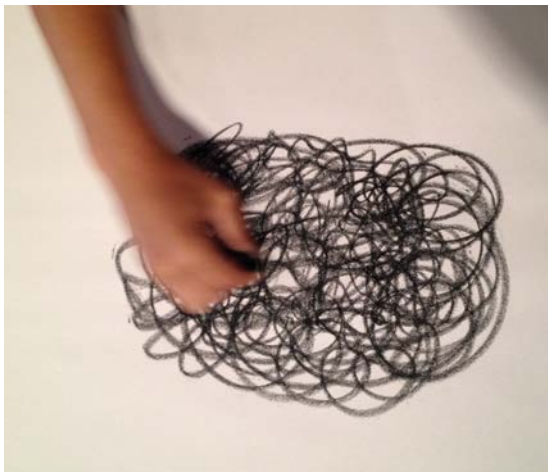
Form is built. Feeling, exploring. comparing, searching throughout the entire form. Starting from the center, drawing freely, gesturally. Slowly working INSIDE the volume. Draw in the front, the back, the sides. The volume has a background, mid and foreground. Touch ALL of that space. Siteing. Compare, adjust, scale, move freely. Develop a memory or feel of that form. Thoroughly understand the space or volume that form inhabits.



reading/artists

Honore Daumier, Eugene Delacroix, Velasquez, Juan Gris, Umberto Boccioni, Rico LeBrun, Judy Pfapf, Lucien Freud, Terry Winters,

exercise

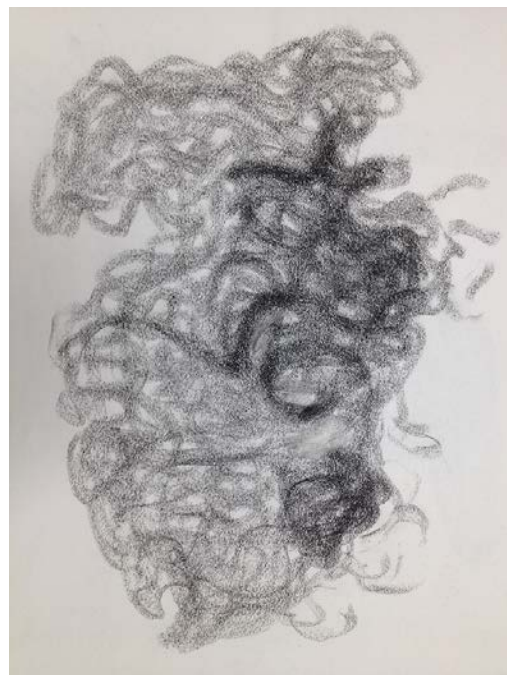


Scribble Drawings - Gesturally Developing a Form

discussion

Drawing **INSIDE** the Form. Building Volume, Differences between Shape, Form, and Mass. Discuss Visual Movement and vitality. **Form on inside, not outside.** Center out Drawing. From interior space to surface detail. Gestural (Scribble) drawings building with essential forms and activities. Compare while you build.

exercise





TOPOLOGIES
SUGGESTING VOLUME

DRAWING FROM THE GROUND UP

Nikos Gyftakis

Topography - Building Form from the Ground

discussion

Topography involves the recording of relief or **terrain**, the three-dimensional quality of the surface, and the identification of specific forms. expressed in contoured terms of **elevation**, **slope**, pitch and orientation of three dimensional features.

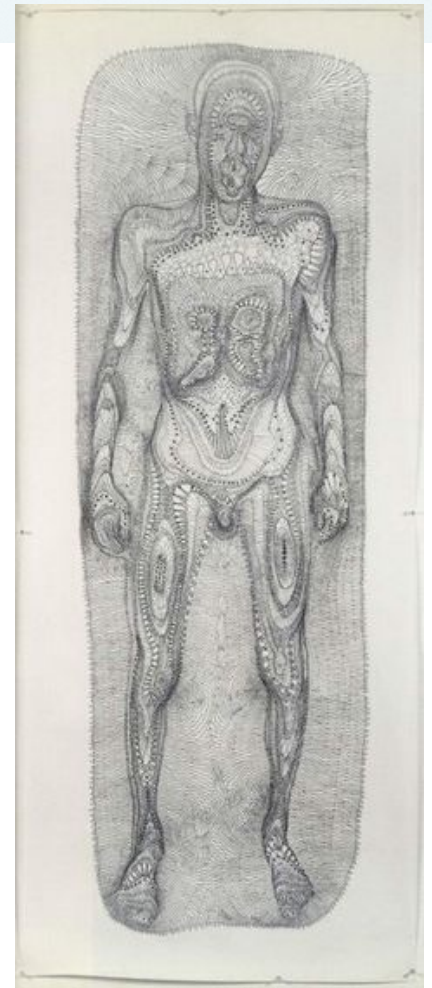
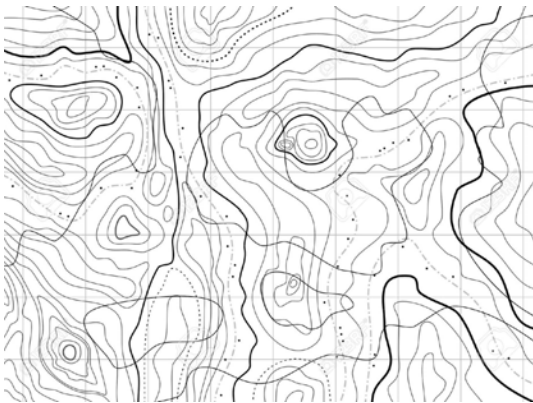
Seeing dimensionally with shapes that relate to the three dimensional space

Imagine a cross section of any object. Each section of that object would be a different size and shape showing how much space that form takes up at that spot. Topography exercises that mark each of those shapes stacked on top of each other to suggest the terrain or dimensionality of form.

Imagine a fertile river valley, deeply cut by a river of age. Now see the terraced rice fields that are built into each depth of the river banks. The cragged boundary lines showing each step from low in the canyon to the top.

reading/artists

[Hoffman, Christof, et al. Perception of Surfaces from Line Drawings, Psychological Sciences, Purdue University, 2006](#)

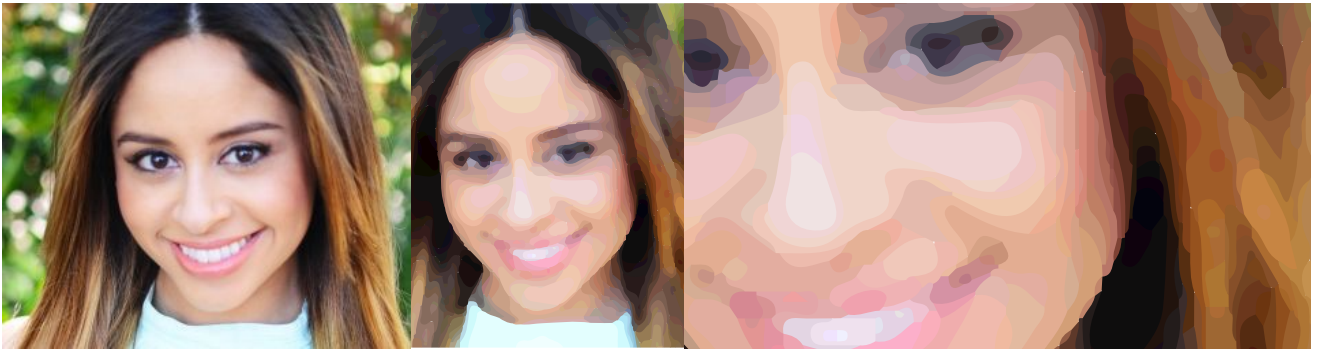


exercises



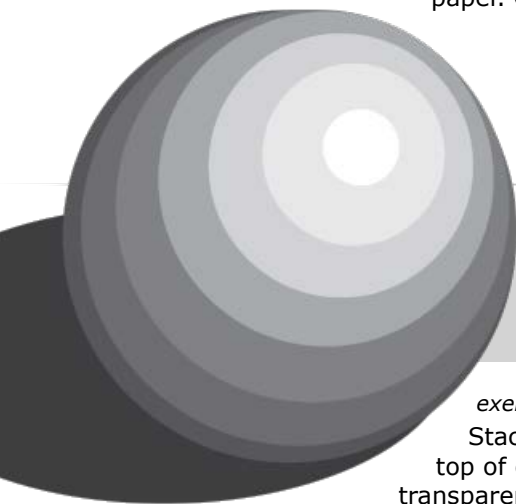
SKETCHBOOK EXERCISE - *Stacking Contoured Shapes*

discussion



exercises

Bring Headshot of you or a loved one. Run photo through Photoshop Filter (Smart Blur, Dust and Scratches, Posterize, Copy with Adjustment Layer Smart Blur to clean it up, Blend - Multiply) This will get you a series of stacked islands-shapes to help you see how depth is marked, as well as the value/hues to create a pitch or terrain on your paper. Re create shapes - cut out of colored paper. **Collage - Paper on Board.** Need Tracing Paper for tracing the shapes



SKETCHBOOK EXERCISE - *Through the Stack*

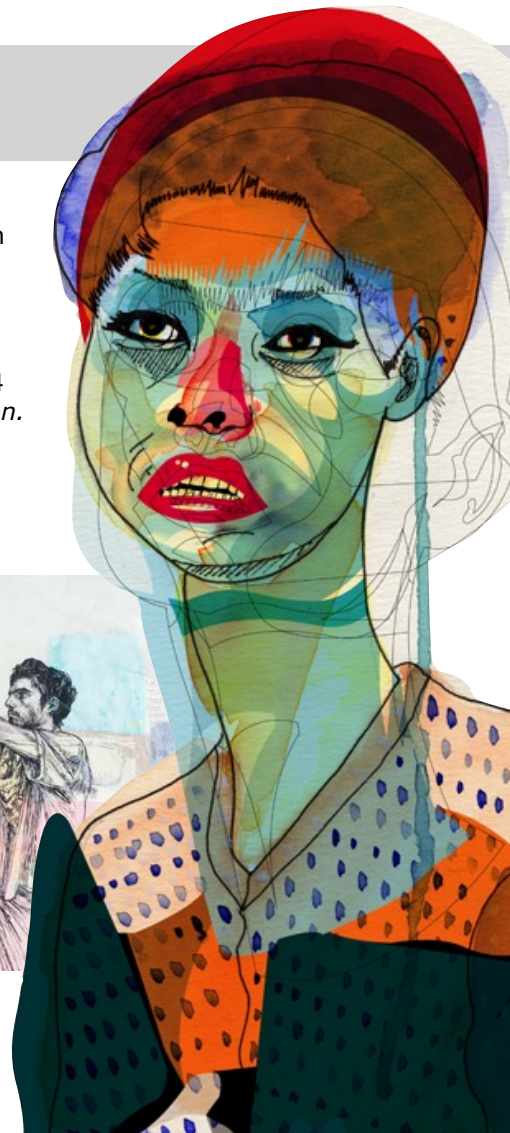
exercises:

Stacking and layering various topographical shapes on top of each other to suggest create form. Use transparency and lumanence tp play with visual expression

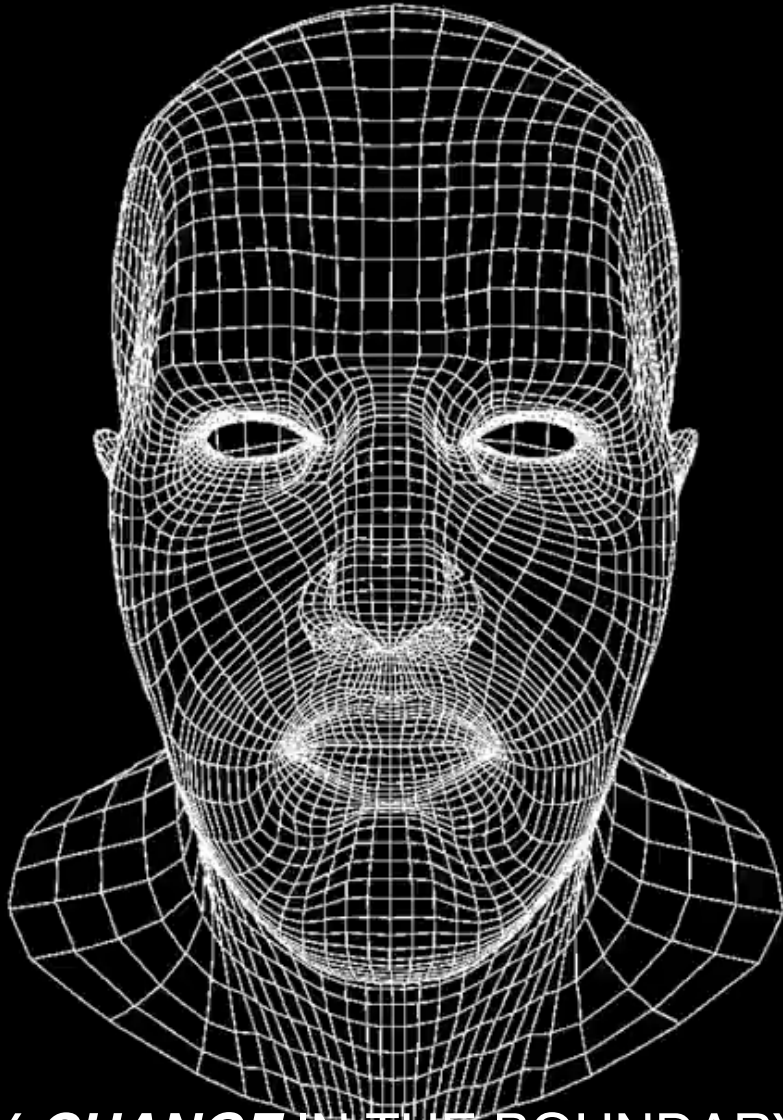
reading/artists

https://en.wikipedia.org/wiki/Perceptual_transparency

Metelli, F. "The perception of transparency." *Scientific American* 1974
Wagemans, John. ed. *The Oxford Handbook of Perceptual Organization*. Oxford University Press.
Slutsky, Robert. *Transparency: Literal and Phenomenal*. Perspectus. 1955



CONTOURS OF FORM



CONTOUR -
MARKING ANY **CHANGE** IN THE BOUNDARY OF FORM

discussion

More than a silhouette, Contour drawing uses line and texture to represent the *perception* of *boundary edge*. Each mark is symbolic of Form and **represent the constantly changing, undulating direction of forms underneath the surface of the object.**

SLOOOOOOOOWING DOWN.

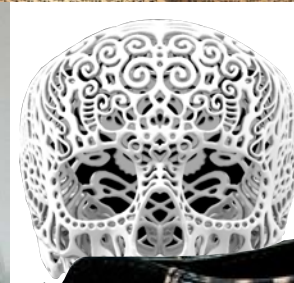
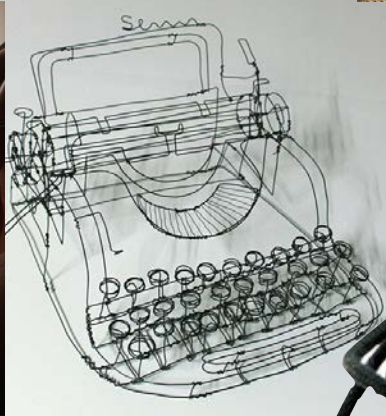
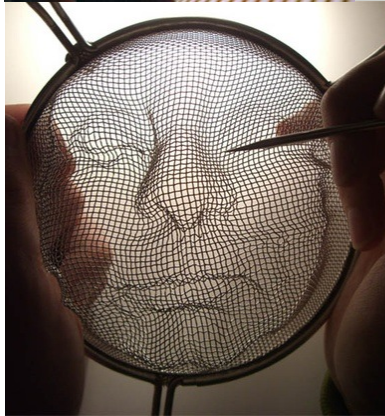
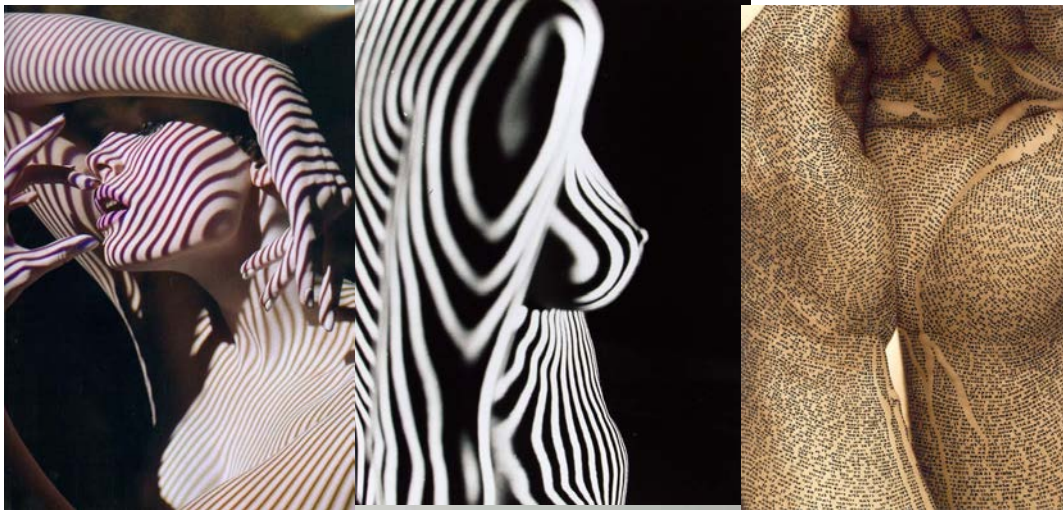
Drawing what you see vs. what you know.

reading/artists

Contours of Form - *Boundaries* of Form

discussion

The purpose of contour drawing is to emphasize the mass, volume and expression of the subject rather than merely the outline or too discreet detail; Contour Lines convey a three-dimensional perspective, thus a line's *suggestion* is important, the actual length and width as well as thickness and depth are important. Contour Drawing has long been used as an observation tool as it requires both intense attention and a subtle empathy to form. Because most objects are compound forms, not all contours exist along the outlines of a subject.



Contours of Form - Exploring *More* than the Edge

discussion

By altering the character of the mark, you can emulate many aspects of the subject that relate *form* and *space* to the viewer. For example, varying the mark so that it seems Bigger, Darker, thinner, smoother, rougher can certainly convey information about the form. A line can be lighter in value, or **gradation**, to suggest greater distance between objects in the drawing. A line can start or stop, exist, not-exist or suggest to emphasize a particular point or expression. A denser or darker portion of the contour could represent an object with little or no light source; the space is compressed or the object is lower. Continuous lines used inside the outline of a subject can an accent or cast shadow, depending on the various shape and value of the line.



Contour Exercises:

Slow Look Drawings

Blind-Contour Drawings

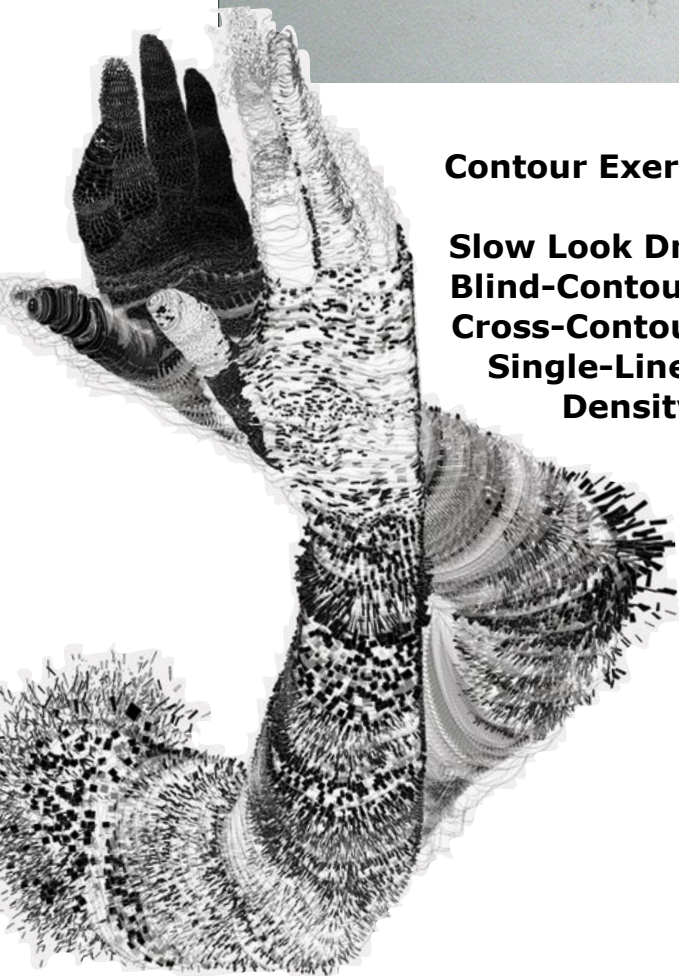
Cross-Contour Drawings

Single-Line Contour Drawings

Density Contour

reading/artists:

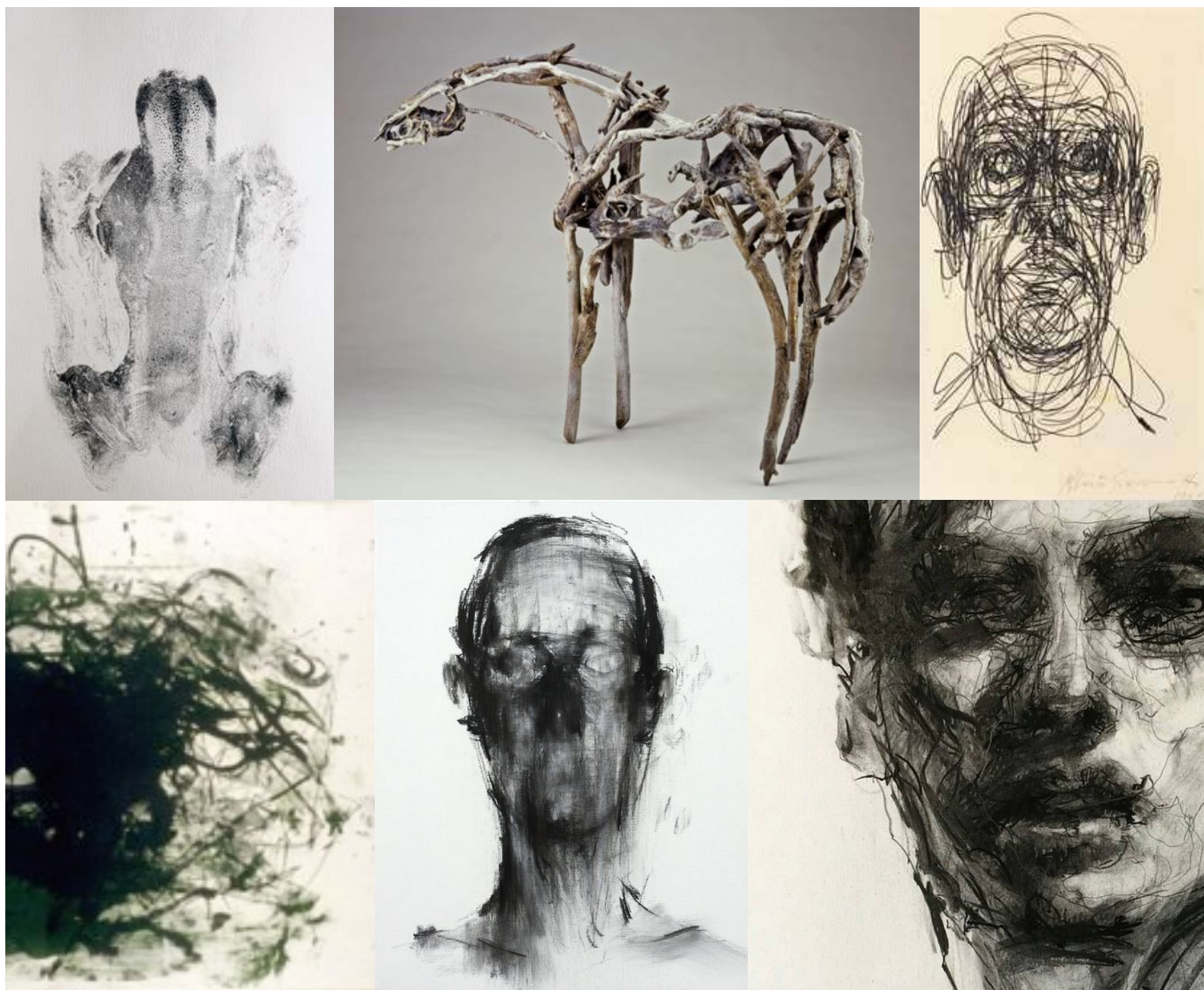
Nicolaïdes, Kimon. 1941. "The Natural Way to Draw".
Houghton Mifflin Company Boston



Forms of *Expression* - Emphasizing *More* than the Edge

discussion Gestural Contour as Expression

Drawing a GESTURE is drawing a CONNECTION. Establishing a RELATIONSHIP, whether emotional, mental or physical and drawing that DISCUSSION freely and active, rather than discreet detail or outline. This is not to be mistaken with haphazard. There is very specific communication in hand. You are drawing a CONVERSATION, back and forth with the object. Like any conversation, it is full of peaks and valleys, truths, lies, exaggerations as well as quieter contrasts. The marks you make should reflect that visual empathy in variation, speed, attention, quality and density.



exercises Gestural drawings working with essential gesture, mass gesture, and active line gesture using charcoal.
Full body movement- Large scale wall gesture drawings with emphasis

reading/artists Burnett, Robert. *How Images Think*. Cambridge, MIT Press. 2004
Fran Siegel, Deborah Butterfield, Alberto Giacometti, Terry Winters, Frank Auerbach,

Boundaries - Hentai Tattoos - Feeling Boundary Changes

exercises



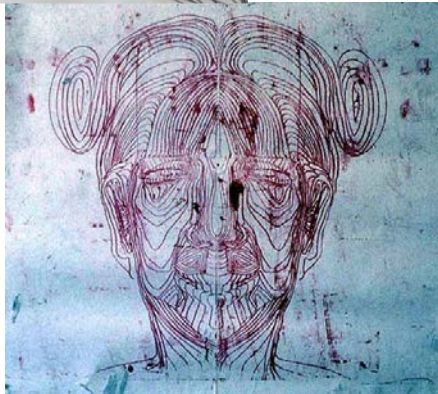
Boundaries - Contour Densities

discussion Finding the edge or boundary of the 2D shapes that *together* build 3D form. Contoured Shapes as marking Surface dimension.

exercises

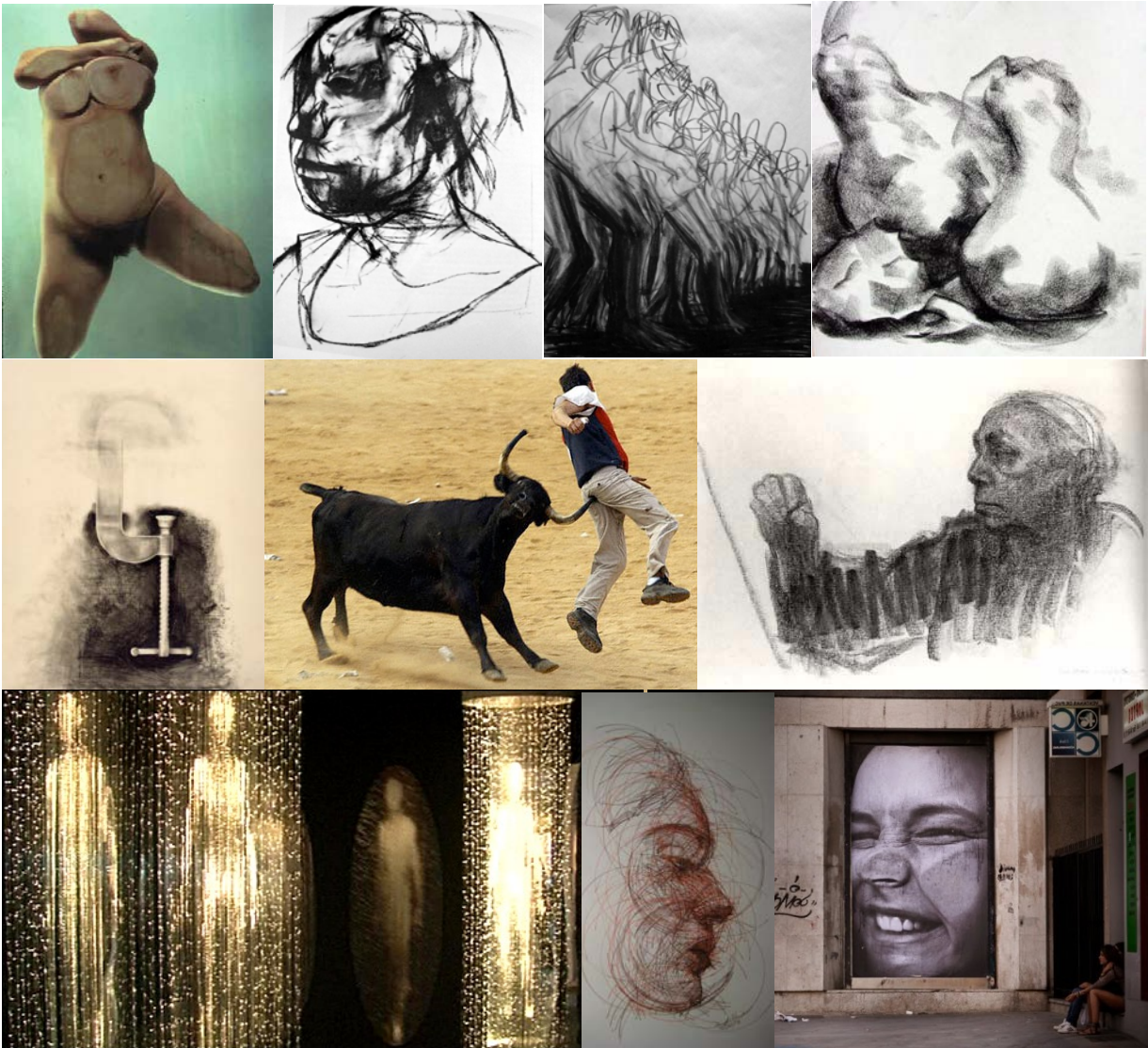


reading/artists



Gestural Form - Expressive *Density* - Mass Gesture

discussion Volume, Mass, Weight of a form. How a mark's interaction with your expression excentuates the perception of psychological *contact* and *gravity*. Gesturally drawing points of *Relationship*.



exercises Still Life. Draw points of contact and mass gesturally. Charcoal on Paper.

reading/artists Brodie, Judith. *Drawings of Jim Dine*. Washington, DC: National Gallery of Art; Göttingen: Gerhardt Steidl, 2004.
Honoré Daumier, Eugène Delacroix, Velázquez, Juan Gris, Umberto Boccioni, Rico LeBrun, Judy Pfarf, Lucien Freud, Terry Winters, Eugene Leroy, Alberto Giacometti, Henry Moore, [Kathy Kollwitz](#), Joan Miro, Hans Arp, Alexander Calder, Deborah Butterfield, Ian Mckeever,

German Expressionists

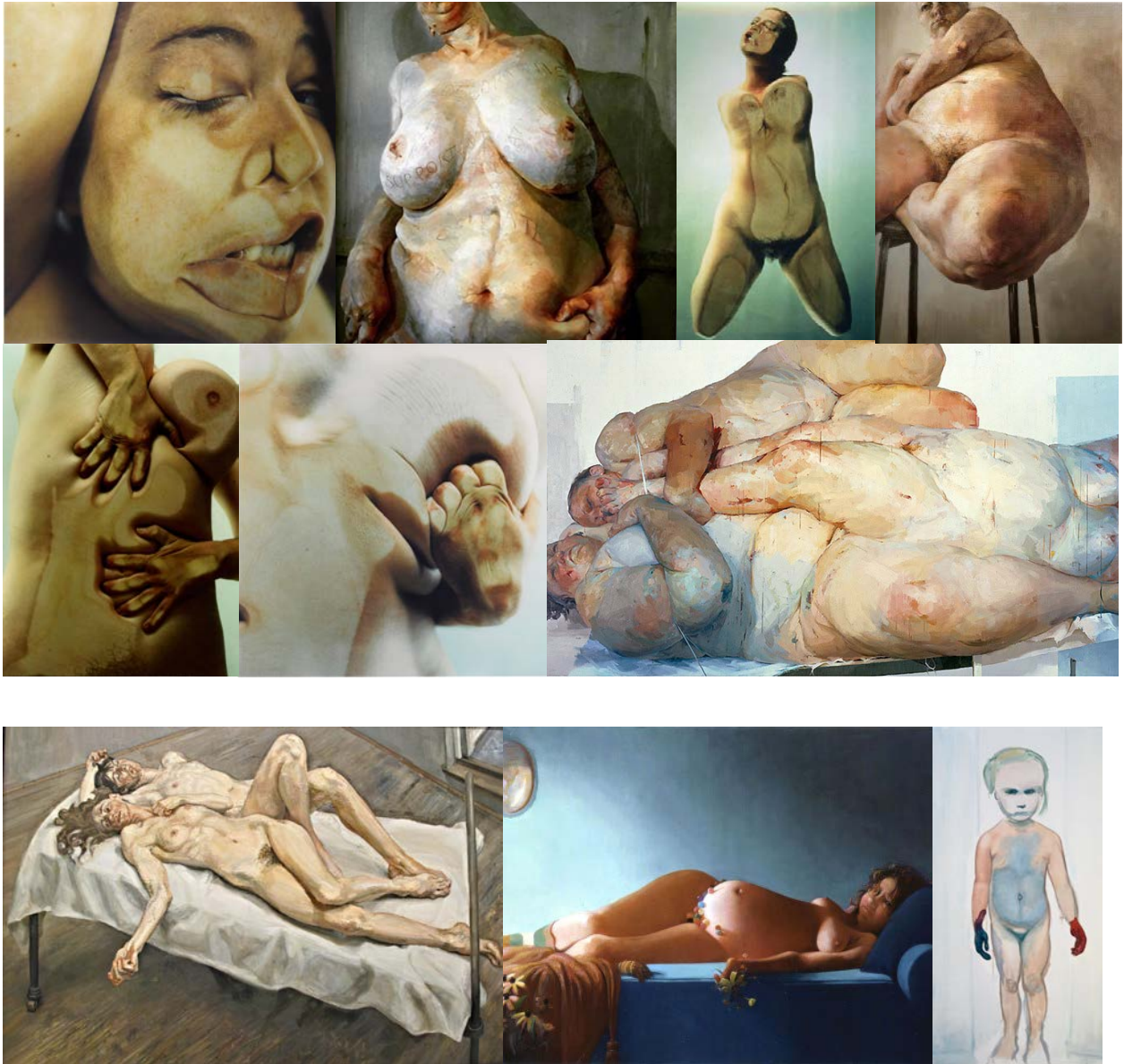
Point of Contact - Drawing the *Relationship* of Contact

discussion Volume, Mass, Weight of a form and how the interaction excentuates the perception of gravity. Drawing a point of *Contact and Relationship*.

reading/artists

[Jenny Saville](#) -

Cooke, Rachel .Jenny Saville: 'I want to be a painter of modern life, and modern bodies'. *The Guardian* (London). 9 June 2012



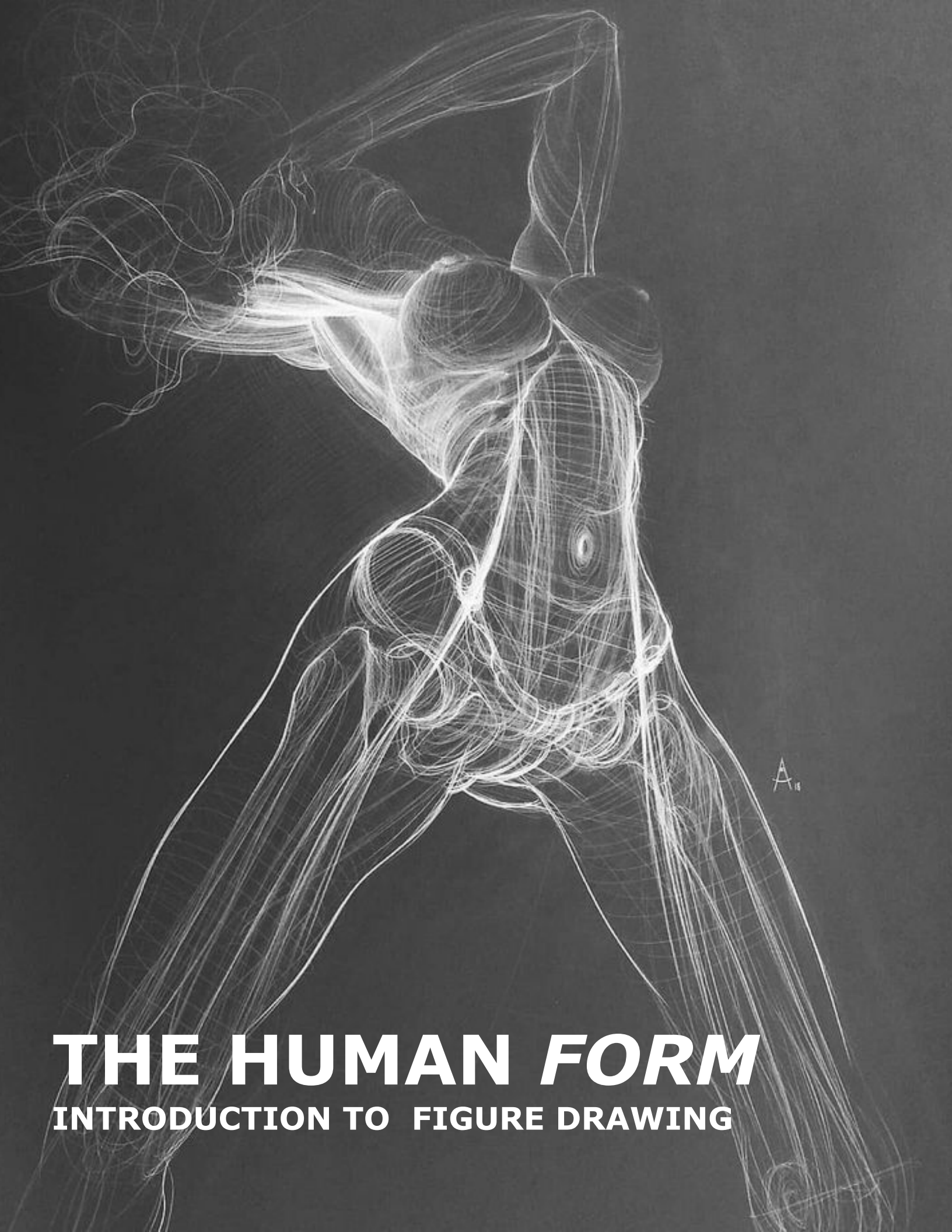
exercises Sand Bag drawings showing the effects of gravity and force at point of contact

reading/artists

Marlene Dumas - <http://www.tate.org.uk/whats-on/tate-modern/exhibition/marlene-dumas-image-burden>

Lucien Freud, Lisa Yuskavage,

[Tricks to adding Weight and Gravity Effects 3D Animations](#) - John Lasseter



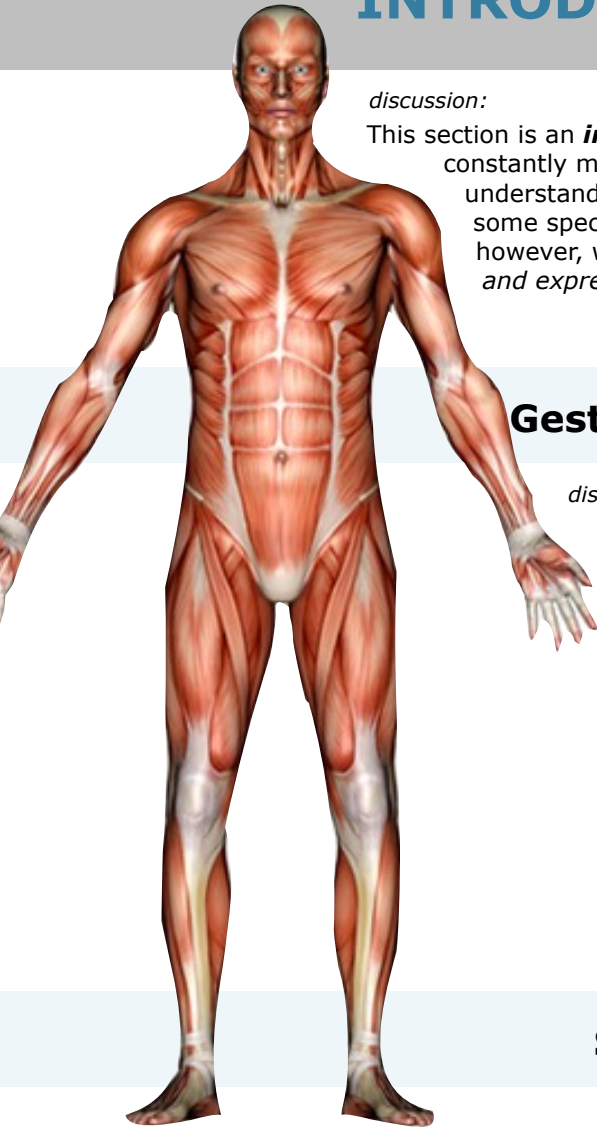
A₁₆

THE HUMAN *FORM*

INTRODUCTION TO FIGURE DRAWING

THE HUMAN FORM

INTRODUCTION TO FIGURE DRAWING



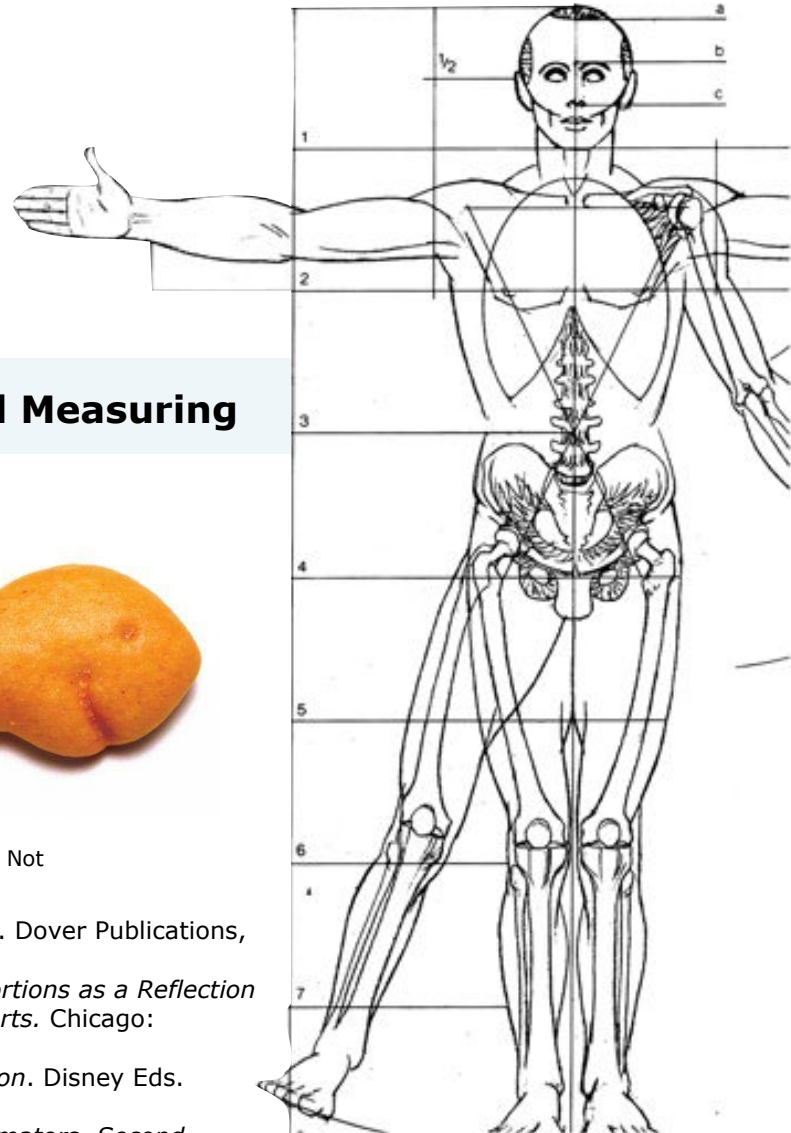
discussion:

This section is an **introduction** to Figure Drawing and the Human Body as a series of constantly moving **forms**. Even in a beginning Drawing class, it is important to understand the human form, it's proportional relationships and actions. We will cover some specific body proportions and contours, To keep this as a simple introduction, however, we will emphasize the overall, *gestural* forms of the body, in *action, force and expression*.

Gestural Proportions

discussion:

Human proportions and the **gestural** relation of parts. Placing parts together in **movement**. Gesturally following the **forms** (muscle groups) in **activity, force and direction**. Proportion handouts.

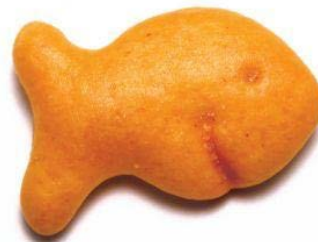


Site-ing and Measuring

exercises



Eye Structure Tutorial - proko.tv



Not

reading/artists

Muybridge, Eadweard. *The Human Figure in Motion*. Dover Publications, 1955

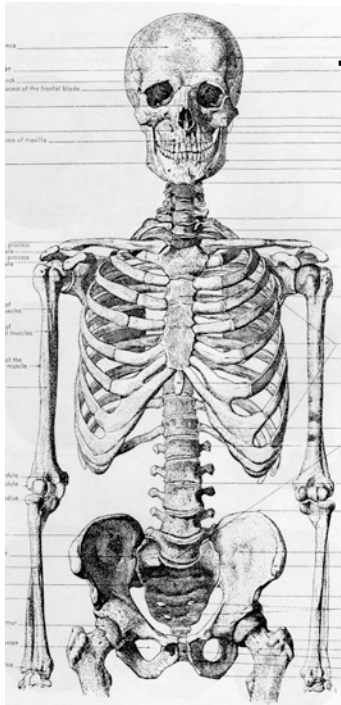
Panofsky, Erwin. *The History of the Theory of Proportions as a Reflection of the History of Styles in Meaning and the Visual Arts*. Chicago: University of Chicago Press, 1955

Johnston, Ollie. *The Illusion of Life: Disney Animation*. Disney Eds. 1995

Mattesi, Mark. *Force: Dynamic Life Drawing for Animators, Second Edition*. Forceful Press, 2006

IMPORTANT TO KNOW THE FORMS OF THE BODY

KNOW YOUR BONES



KNOW HOW
THEY *RELATE*

KNOW YOUR MUSCLES



DRAW BODY AS IT REALLY IS dynamic, interconnected, and communicative

You need to consider other more **abstract** qualities.

Gesture
Fluidity
Balance
Motion
Expression



APPROACH DRAWING AS AN ABSTRACTION EXERCISE - THINK-SEE-FEEL FIRST

Drawing the Body - Activity, Balance, Mass, Contact

discussion Gestural movement. Emphasis on observing the body as abstract movement, forms in **activity, balance, mass**. Short poses from a variety model *slides*. Warm-up day for actual model. Blend/Change media.

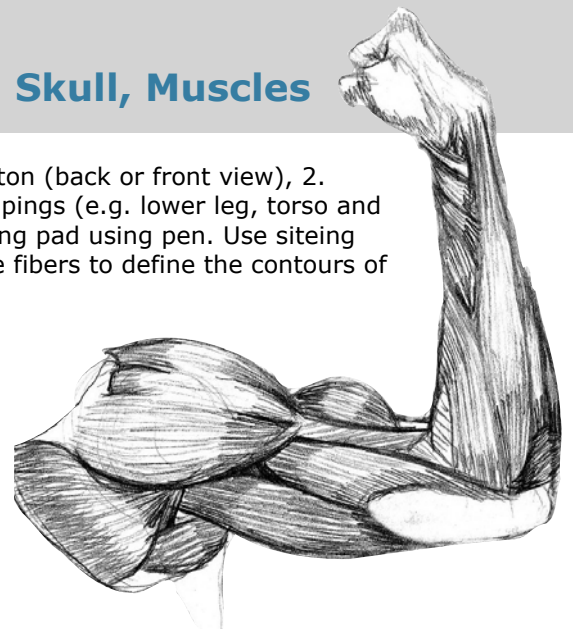
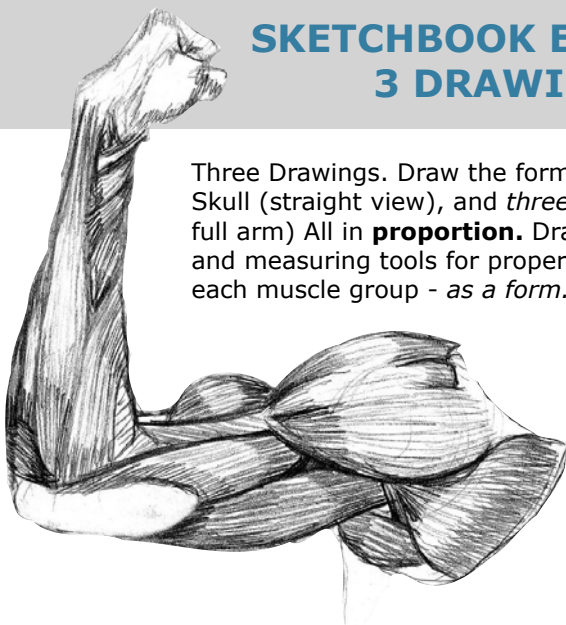
exercises



reading/artists There is a long list of Artist Anatomy books. Most are very well suited to helping you understand the underlying structures used in drawing the human form .All will provide at least some strength of answers and all are similarly suggested. Here are a couple of possibilities:
Peck, Stephen Rogers. Atlas of Human Anatomy for the Artist. Oxford University Press, Oxford, 1951
Schider, Fritz. An Atlas of Anatomy for Artists, Dover Publications, New York, NY, 1947
Dance Performnces as Expression: Alwin Nikolais' abstract dance-theatre "Sanctum"
<http://www.human-anatomy-for-artist.com> , www.posemaniacs.com

SKETCHBOOK EXERCISE 3 DRAWINGS - Bones, Skull, Muscles

Three Drawings. Draw the forms of: 1. The full Skeleton (back or front view), 2. Skull (straight view), and *three* different muscle groupings (e.g. lower leg, torso and full arm) All in **proportion**. Draw on 18" x 24" Drawing pad using pen. Use siteing and measuring tools for proper proportion. Follow the fibers to define the contours of each muscle group - *as a form*.



Drawings in Air - Feeling Forms

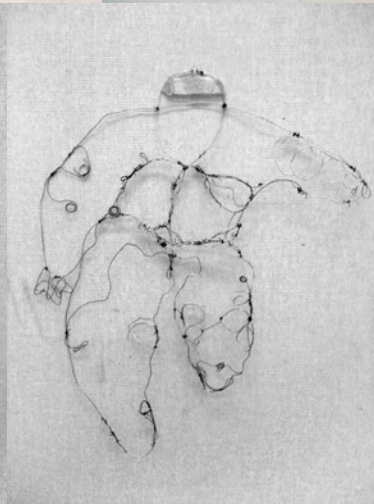
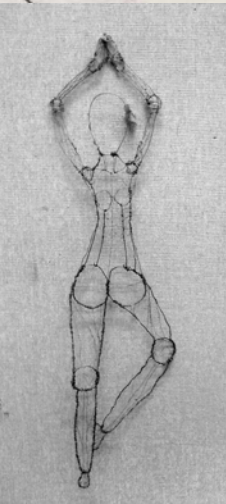
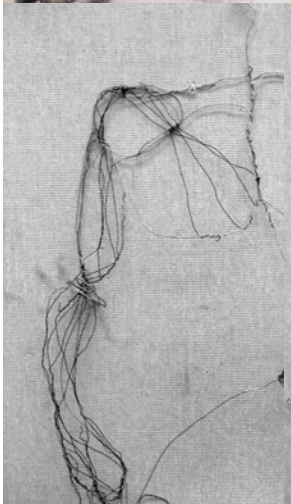
discussion

For this assignment you will be making a wire drawing of the human form. Your media will be galvanized wire in two thicknesses. The object of this assignment is two-fold. The first idea is that you will practice the measurement of proportions within the human body. Since steel wire is incredibly pliable and must be *touched*, the second concept aims at yet another, more literal way of developing, imagining or **feeling** forms in space.

exercises

Start with the thicker wire. Consider the thicker wire as a way of delineating the **overall shape and proportion**. Using the measurement techniques that we discussed, measure the proportions against the head shape you develop. As well, use the thicker wire to describe an **activity** line that focuses on the direction, thrust and movement of your figure. Develop an **order of priority** to your wire drawing. What is the most important part of the pose? What is your figure doing?

Much like the scribble drawings where you were to build the **form** of what you were drawing from the **inside to the out**, you will then fill the drawing by massing the thinner wire in and around the thicker wire armature. Consider the overall direction of the forms and follow them with the thinner wire. Consider also the **negative spaces** all around the figure (i.e. the space between the legs, between the head, neck and shoulders, etc.). Those shapes are equally important, both as individual spaces and as furthering the main idea(s) of your figures pose.



SKETCHBOOK EXERCISE - Body Morphs



exercises <http://inthein-between.tumblr.com/post/29273855371/the-surrealistic-world-of-asger-carlsen>

Model Day - Drawing from Life

discussion

One day of working with a live model. With the great range of movement possible, together with the anatomical and structural complexity of the body require special demands of your attention. A photograph does not offer the subtle variations in form possible as when drawing from life. Even the best photographs provide merely an abundance of surface detail, but not the gestural essence of a pose: its action, contact, mass, balance and expression



Skeleton Meld

Project

Combine a skeleton with another symbolic object. Subject is of your choice. Just think in terms of the symbology as it connects your object to the human form (bones) We will concentrate the drawing on the **transition** from a part of the skeleton to another object. Picture of object must be clear so you can use it as a **reference** photo.

Focal Point Emphasis

Drawing must suggest some particular activity, expression, mood, description. Tell a story...

Mark-Making Gesture

Media, tool, and surface matter in expression. Your ability to match your **mark** to description needs to be purposeful. What visual ideas or parts of the object you choose to draw matters. Your movements, your aim, your gesture are a part of the story you are developing.

Layering Depth

Value Changes/Contrast - suggest **depth** with a contrast of dark and Light and ALL of the grays. Use background as story. De-emphasize outlines...

Visual weight

Every mark on your paper means something. Make your lines, shapes, textures represent more than the idea that an object exists (Nothing NEEDS to be copied. DO more) Think abstractly...**Think of your marks as a visual expression.** Work back and forth between perceptions of the real and abstract expression. Scale, Number, Rhythm, Contrast and Placement of shapes, lines, textures. Consider negative shapes



Media Surface

Conte on Toned Paper. We can discuss use of other media
Use of reference photos is a requirement. Don't guess, choose. Turn in copies of photos

Expressive Bodies - Forms in Motion

discussion To draw the body accurately, you must draw it as it is: in a constant search for balance, continuous motion and gestural expression. Think of time as a *layered* visual element. Drawing anticipation and expectation within your mark/line/shape. Draw these aspects of a person in either a Flipbook or as an animated GIF.

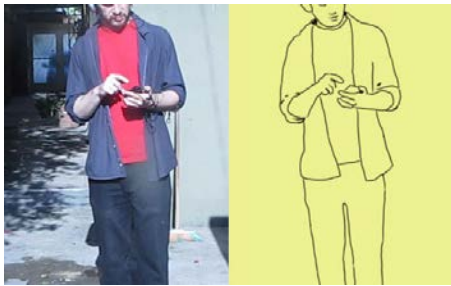
exercises **Rotoscoping and GIF building in Photoshop.**

Take a short, phone video of you or someone doing something expressive, either in action or feeling. Export this reference clip as .mp4 file, minimum size 320 x 480, approx 5-10 seconds. Can be of low quality. Print video (export as layers) from Photoshop. Create a minimum of 30 tracings from reference video. Import into Photoshop as layers. Create and adjust Animated GIF. We will demo process in class.

demo



Rotoscoping is an animation technique in which animators trace over footage, frame by frame, for use in live-action and animated films. Originally, recorded live-action film images were projected onto a frosted glass panel and re-drawn by an animator.



reading/artists

Johnston, Ollie. *The Illusion of Life: Disney Animation*. Disney Eds. 1995

Mattesi, Mark. *Force: Dynamic Life Drawing for Animators*, Forceful Press, 2006

Alan Cholodenko (ed.) *The Illusion of Life 2: More Essays on Animation*. Sydney: Power 2007.

[Wiki: Flipbooks](#) ,

Figure Drawing - Some Key Points to Remember

- This is an **abstract** idea. You are drawing something that is a concept not an object
- Draw freely, **gesturally**, fluid. **Literally keep moving**. Follow the models pose, feel the movement. Look for muscle exertion.
- **Feel** through this, explore, explore, explore. **Don't over-edit at this stage**. Problemitize your media, use your toes, random tools, other hand. Nothing kills dynamic movement faster than rote habit. This is **not the time for detail**. It is an overall view of **movement and balance** that you are looking for
- **DEVELOP** a FEEL for what you are drawing. It gives you a base to work from that is vital, free and as **dynamic** as the human form. It allows you draw the forms of the body with understanding rather than question, fear, and hesitation.
- Draw gesturally, freely, loosely, inside and out, keep your hand in **constant motion**.
- Vary your **mark**. Push hard when drawing the form away and pull up when it is close.
- Activity, Motion, Direction, Emphasis, Weight, Balance first. Think Visually. Draw **through** the forms, look for the "S" - EVERYTHING IN THE BODY IS INTERCONNECTED. BALANCE AND COUNTERBALANCE
- **Do** as the model **do**.....Muscle memory, develop that sense of touch.
- Always draw the **plumb** line and **activity** line first, place forms over that structure.
- Use your **site lines** for placement and alignment
- Big Forms to Little....**Details last**.
- Draw what you **see**, not what you know. Keep your eyes on the model, not your paper
- Remember the **specific shapes** of the muscles. Imagine them as 3-D forms in your mind
- Consider outlines to tell the story of the muscles **inside** the form. Connect them.
- Everything is **connected**, look how the muscles relate, No Gaps.
- Learn as much about what the muscles are for, what they do or don't do
- Remember the torso is three parts that are always angled to help in movement and balance
- The body is a pillow tied in various spots, no concave.
- No straight lines on the organic body. **DON'T STYLIZE**. Draw what you see, not what you know.
- Explore, Explore, Explore. There is a story there somewhere...
-



DRAWING THE LIGHT

VALUE

VALUE CHANGES AS FORM AND EXPRESSION

SECTION FOUR - DRAWING LIGHT

DRAWING THE LIGHT ON FORMS

VISUAL LANGUAGE - VALUE

Introduction to the Consistent Logic of Light, (travels straight and bounces)
Traveling straight light creates a VERY consistent pattern on every object.

Highlight, Light, Shadow, Core Shadow, Reflected Light, Cast Shadow

Nature is VERY consistent. Draw that pattern consistently is to draw realistically.
Perception of Volume. Learning to apply value in smooth *gradation*.

Dark and Light Contrasts and Gradations build up the symbolic perception of
Meaning, Context, Movement and Expression.

Examples of Value used as definition (volumetric forms), of structure, volume, emotion
and space.

LIGHT IS COLOR IS VALUE



Hue is the colors name



Value is a Color's
Light or Darkness



Chroma is how saturated,
strong, or bright a color

FIRST STEP IN UNDERSTANDING HOW LIGHT DEFINES FORM FIND LIGHT SOURCE

THREE SOURCES OF LIGHT

- Direct Light
- Ambient Light
- Reflected Light



LOTS TO KNOW ABOUT LIGHT, BUT WE CAN START WITH TWO THINGS



LIGHT ONLY TRAVELS STRAIGHT AND LIGHT BOUNCES

PHYSICAL CONSISTENCY OF LIGHT CAUSES

CONSISTENT LIGHT PATTERN ON FORMS



SEE THE PATTERN - KNOW THE PATTERN -
REPEAT THE PATTERN

**HIGHLIGHT, LIGHT, SHADOW,
CORE SHADOW, REFLECTED LIGHT, CAST
SHADOW**

CONSISTENTLY

CLEAN, EVEN, NO GAPS, FOLLOW FORMS,
BUILD GRADUALLY, REMEMBER TRANSITIONS, NO SUDDEN CHANGES,
USE CONTRAST AS LINE,
FULL VALUE RANGE

APPLYING VALUE CONSISTENTLY

TOOLS, SURFACE, METHODS

Consistency - Know the Pattern, Apply the Pattern, Repeat

discussion Practicing media application in gradation. Methods and Materials Discussion. Pick object and make into value charts, in graphite, charcoal and pen (cross-hatch, Stippling). Step and Gradation.

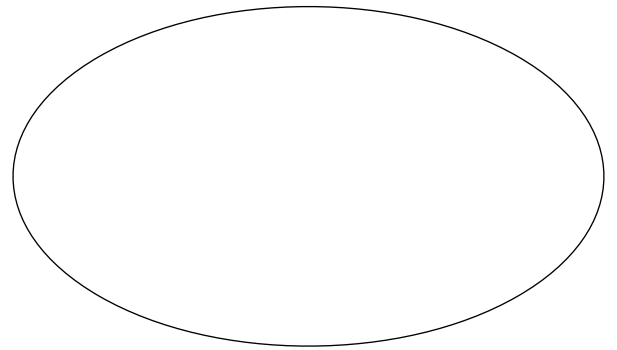
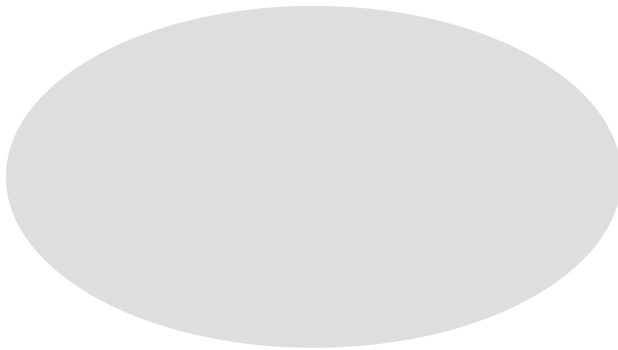
exercises



reading/artists

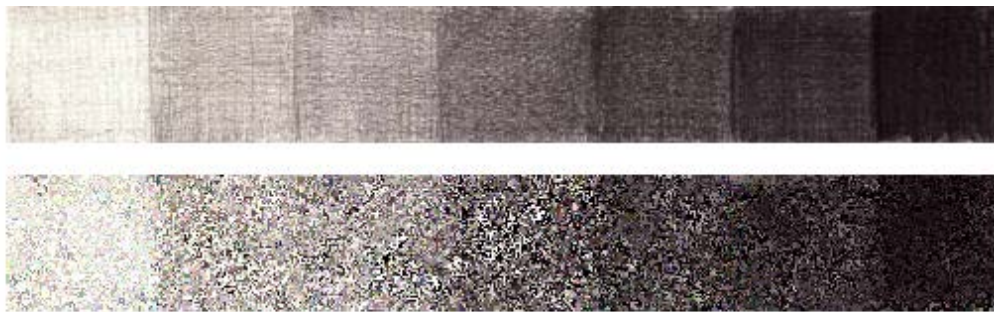
Vija Clemens, David Levine, Robert Ryder, Etchings of Albrecht Durer, Rembrandt
[How to Simulate Light, Color and Dimension with Gradients](#)
[Light Tracer interactive installation](#)

SKETCHBOOK EXERCISE - *Apply Value in Consistent Field*



SKETCHBOOK EXERCISE - *Understanding Variation - Contrast*

Practicing media application in gradation. Draw value charts, in graphite, charcoal and pen (cross-hatch, Stippling). Step and Gradation.



SKETCHBOOK EXERCISE - *Apply Value in Gradients*



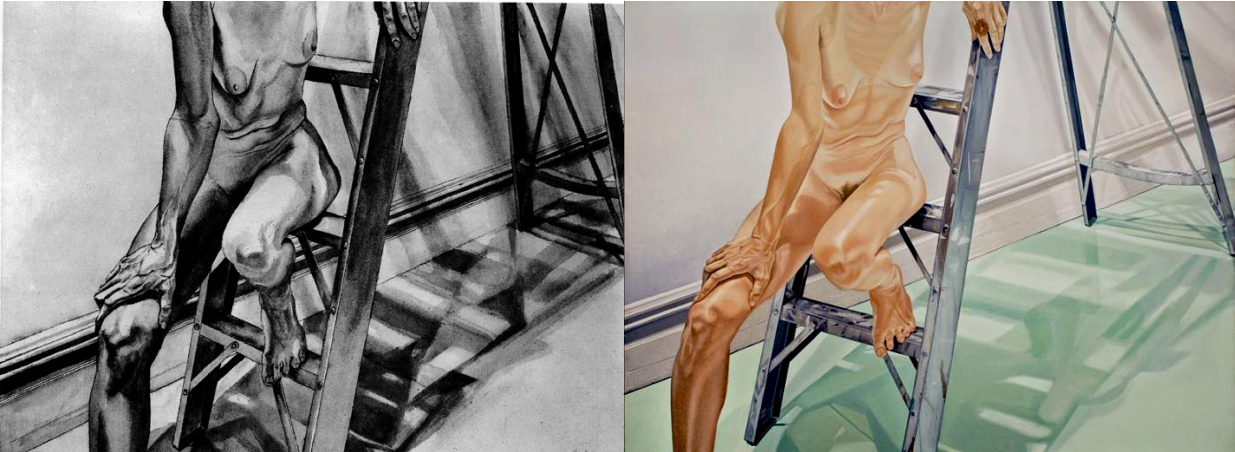
Lightly trace the outline of an object on bristol paper with 6H Pencil. There should be little to no evidence of the boundary. Draw gradations of value within edges of object as silhouette. Create expression and movement from variations, transitions and contrasts.

EXERCISE - Still Life Study - Apply Value in Gradients



Paint-by-Numbers - The *Shapes* of Value

exercises Looking for value shapes and groupings within an object. How value defines form, structure. Value by Numbers: trace Phillip Pearlstein’s oil sketch as variation in value, assign value #'s 1-8. Using the tracing as reference, try to match values with Pearlstein sketch.



reading/artists

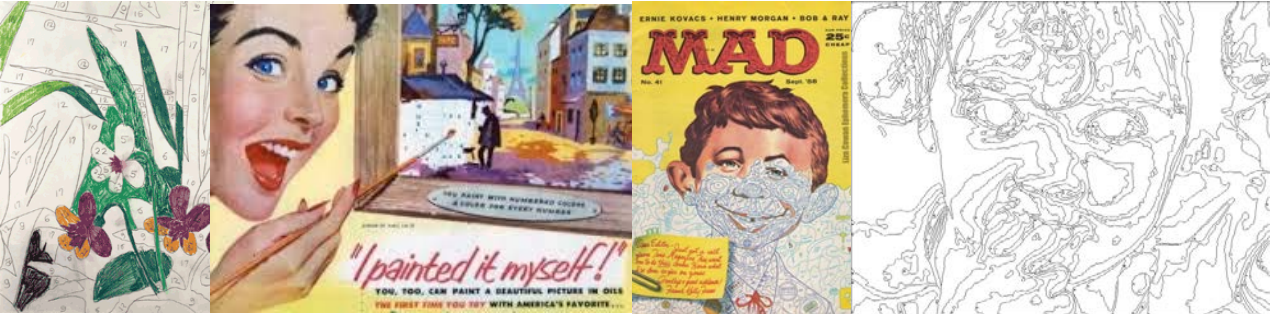
Crowther, Paul. *Pictorial Space, Planar Structure and the Possibility of Art*. British Journal of Aesthetics 2008 48(2):175-192

Bird, William L. Jr. *Paint by Number: The How-to Craze that Swept the Nation*. New York: Princeton Architectural Press, 2001

Paint by Numbers History <http://americanhistory.si.edu/paint/introduction.html>

discussion

Phillip Pearlstein, Lucien Freud, Andy Warhol



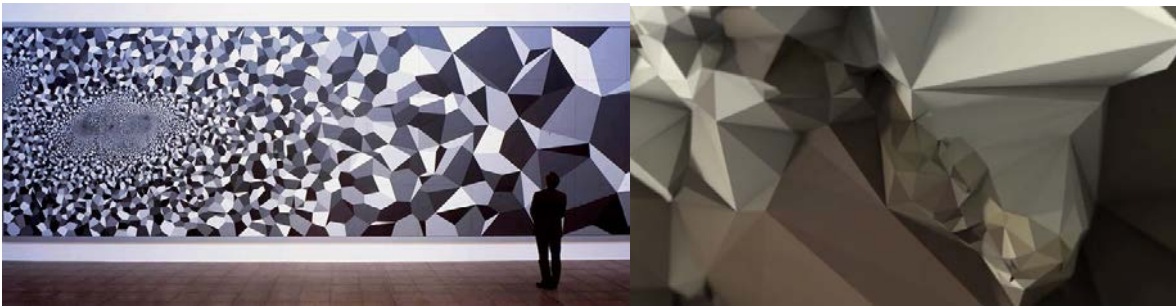
Planar Structure - Value Planes

discussion Each section - or plane - of a form has a specific hue/value depending on it's relationship to the light source. Making sense of this relationship will help you build depth and volume to the objects you depict.



Crumpled Paper Exercise

Divide a page into a **small interlocking triangles** (paper and cloth bend in straight lines). Draw the planes of the paper according to light pattern. Complete each plane from edge to edge as a **flat tone**. No gaps, no gradients.



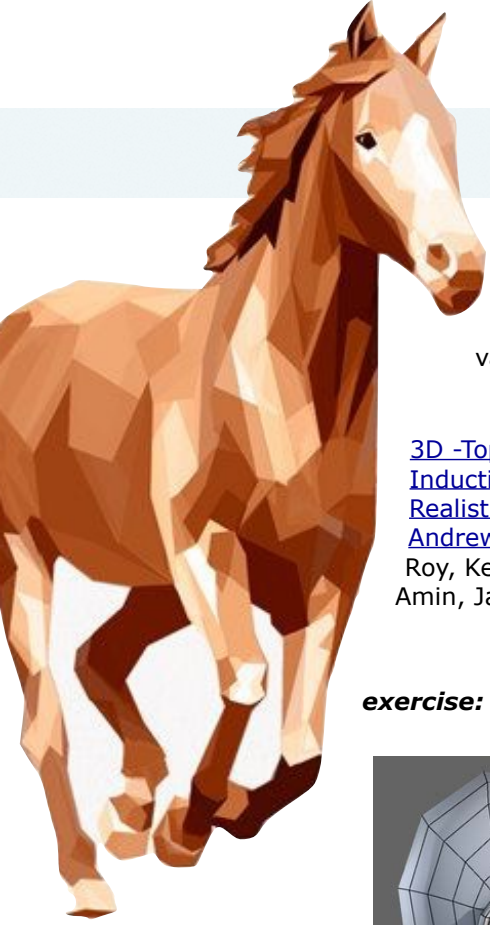
reading/artists Kieth Tyson Wide Screen

Visible Form - Value Planes as Structure, Volume, Depth

discussion Photoshop Adjustment - Posterize 4, 5, 6 Levels Drawing. Taking a number of photos through the image adjusting abilities of Photoshop to see and better understand the way that very specific value *shapes* define structure, volume, and space. It is suggested that you do this a number of times and sketch the results in your sketchbook. [Photoshop Actions](#)

demo





Planar Structure - 3D Topologies

Building Form through planar changes in Value - Dark to Light - Tone and Shade. In 3d CG applications such as Maya, they use Topological geometry (mesh) to allow or contain stretching and bending (color, light, textures, shadows) across an object. Color Contrast and Relation, Understanding how value changes create movement in all directions.

[3D -Topology Examples](#) - Middle-Aged Woman Character - Body, Hands, Head

[Inductively Generated Formed Topology](#)

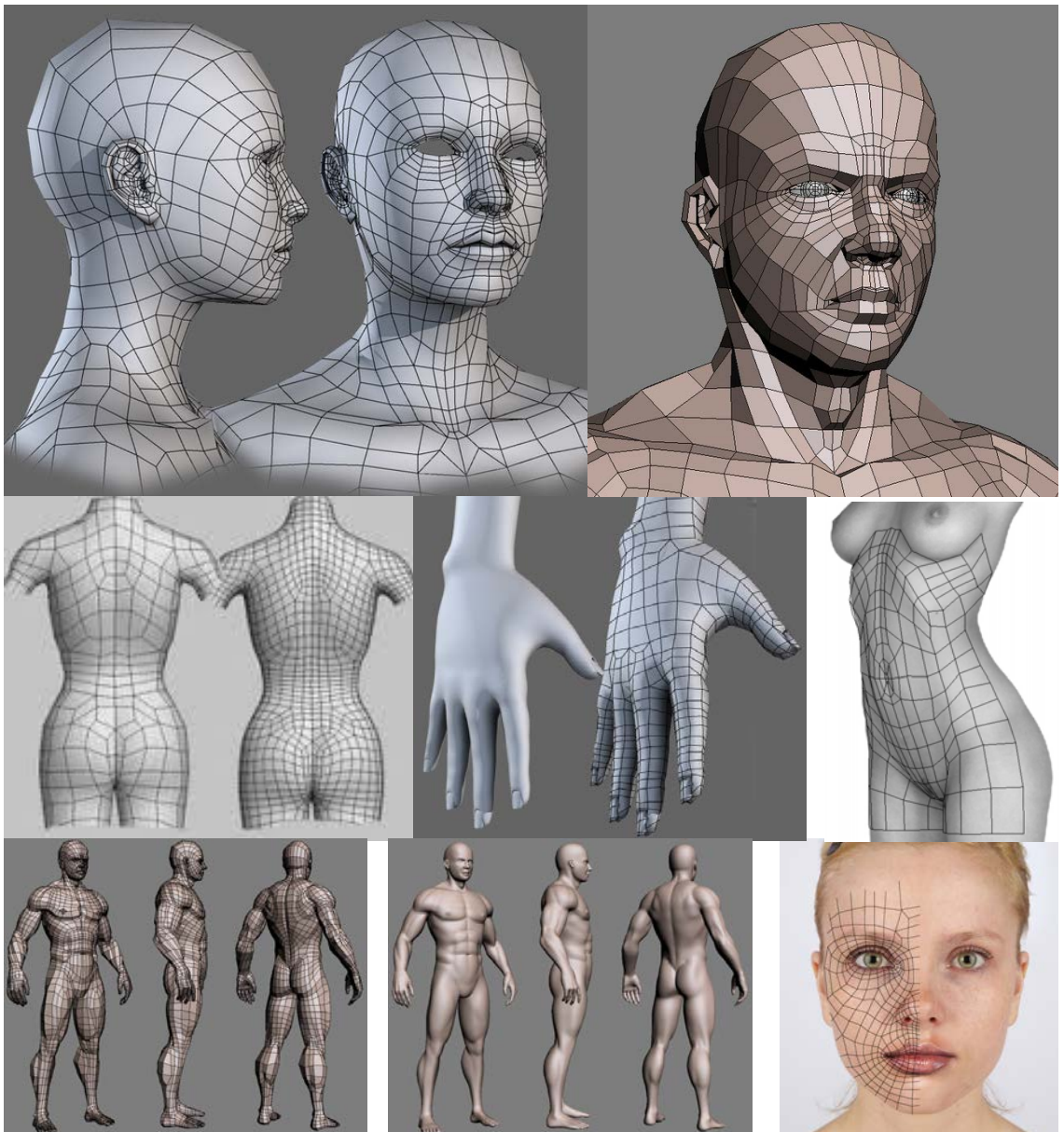
[Realistic Face Modeling](#)

[Andrew Klein Excellent Tutorials](#) - Guerilla Project

Roy, Kenny *How to Cheat in Maya 2014 Character Building*. Focal Press. 2013

Amin, Jahirul. *Beginners Guide to Character Creation in Maya*. 3dtotal Publishing 2015

exercise: Draw low poly mesh drawing over photographs.



discussion
demo



Value Puzzles - Planes Creating *Volume*

sketchbook

Create value plane collage using various cut-outs from magazines. Match tone and value to each section of the face. Create a form. Make sure it is tight like a puzzle - no unintentional gaps.



Planes of the Head - The *Form* of Value

discussion See the way light wraps the OVERALL form rather than just looking at discreet detail such as an eyelash or nostril. Each plane is a different value depending on it's relationship with the light source. Value changes around form.



reading/artists Grisaille - a Drawing or Painting executed entirely in shades of grey or of another neutral greyish colour - [wiki:Grisaille](https://en.wikipedia.org/wiki/Grisaille)

Crowther, Paul. *Pictorial Space, Planar Structure and the Possibility of Art*. British Journal of

exercise Draw *Grissalle* Value Sketch - wrapping planes of the head. Monochromatic. **Value Groupings - Family of Values. Contrast. Charcoal and Pencil.**



VALUE STUDIES

STILL LIFE

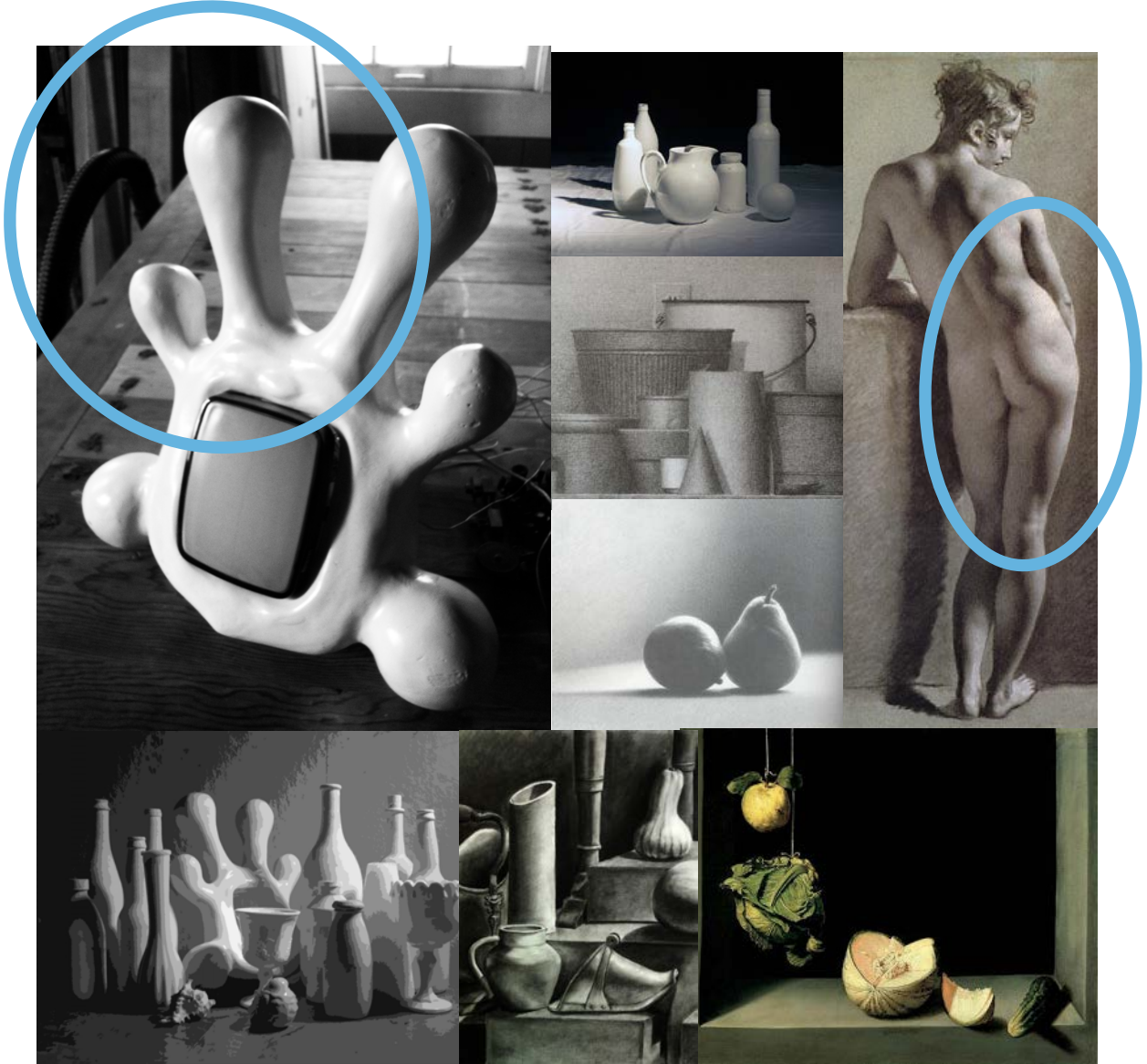


Value Transitions - Compound Forms in *Continuous* Transformation

discussion

Continuous Tone - **Value Transitions - Compound Forms**

Most objects are not single and simple forms. They are **compound** forms such as a sphere changes into a tube that bulges or tapers at the end like a cone. Look for the way each of the forms **transition** into the next. The light pattern is still there and it is **continuous** within those transitions.



exercise



Draw value differences on whited shapes. Continuous Tone. Single Light Source. Still Life, Long Study. Charcoal and Eraser, Black and White Conte on toned paper

reading/artists

Georgio Morandi, Martha Alf, Juan Sanchez Cotán, Francisco de Zurbarán, Dutch Genre Painting -Pieter Aertsen's Butcher's Shop (1551), Ambrosius Bosschaert the Elder, Paul Cézanne

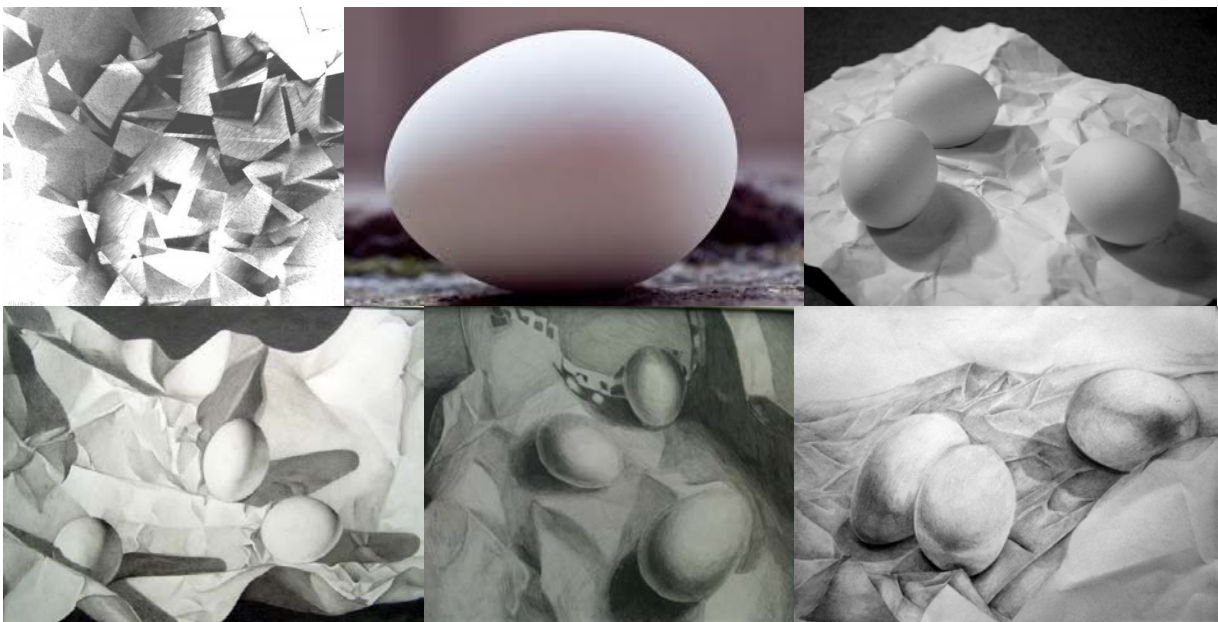
Eggs Torture - Continuous Tone Exercise

discussion Every object has a form(s) that then has a value **pattern**. Every form shows a **full range** of value. In this **continuous** tone exercise, you are looking **at the way light effects objects** rather than surface qualities such as it's texture or color. Not hue but **value range** - (think the grays in a value chart). Begin looking for that value pattern and range. There is always a full range. Even in white or light objects, there will be at **least some very, very dark**. Use these dark/light contrasts as a way to show border and contour – rather than outline.



exercise **Set up** Three eggs arranged on white crumpled paper. The eggs are the main focus. Get close. The paper background must crop (leave the picture) on at least three sides. Using a large light such as a spot lamp. Arrange the light so that there is an **obvious single light source** to one side and slightly above. Put still life and light in an area that can be undisturbed for a long period of time. Working from life is better as it offers more information for you to draw. Our eyes are better at seeing differences in value than a camera lens. However, if you cannot work from above situation, taking a **quality** Black and White picture (no cell pix) is acceptable. The print of the picture must be large and of the highest quality as well.

Remember, this is an exercise, not an end-around. The challenge is not to figure out a way to make this *easier* but to **proceed slowly, steadily through the project**. Doing so has a profound effect on your ability to see and understand **value patterns**. It has the side benefit of developing a much-needed explorative patience and the fine-tuning of a medium that you will use constantly.

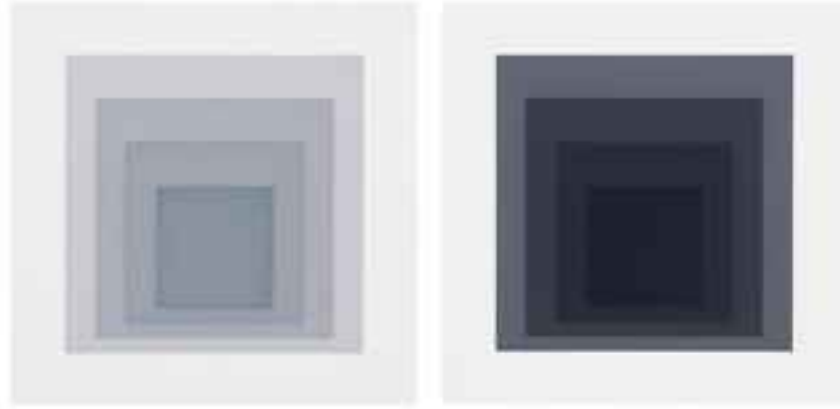


Value as Expressive Depth

Value Contrast as *Movement*

discussion **Value as Space/Depth.** Using value to define space. Equivocation. Ambiguity. Incorporating transparency, overlapping negative and positive space. From a photo and looking at overall compositional balance, change the values to develop movement. Using value as way to show depth, consider Joseph Albers' color compositions as warm-up.

exercise

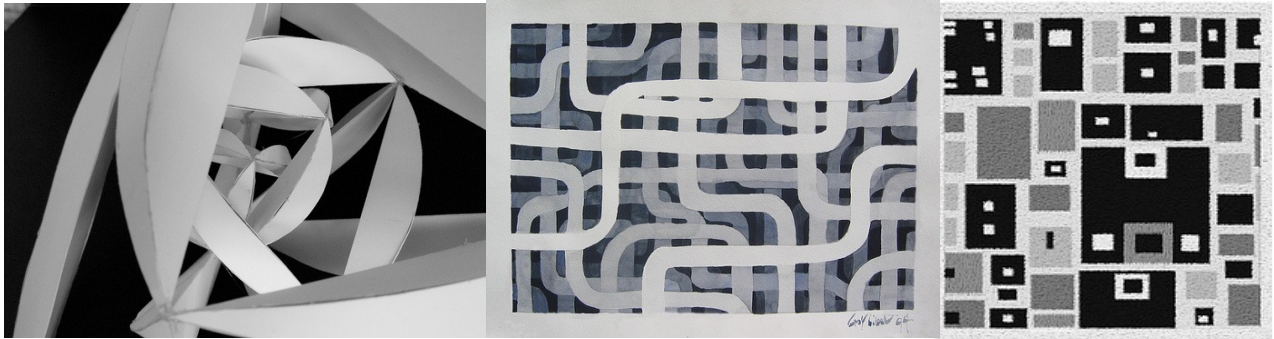


reading/artists

Albers, Joseph. *Interaction of Color*. Yale University Press, New Haven, 1963



SKETCHBOOK EXERCISE - *Tangled Tone Exercise*



Animated Background - Parallax - Value Contrast as *Distance*

discussion Showing Depth with Motion. Work on values changes within background, midground and Foreground of a landscape.

exercise Draw each as separate Layers. Place each layer into Photoshop (or any motion graphic program - e.g. Final Cut, iMotion, Premier, After Effects). Shift or Pan each layer at different speeds according to the perceptual phenomena of *Parallax* - farthest slowest- closest fastest

demo



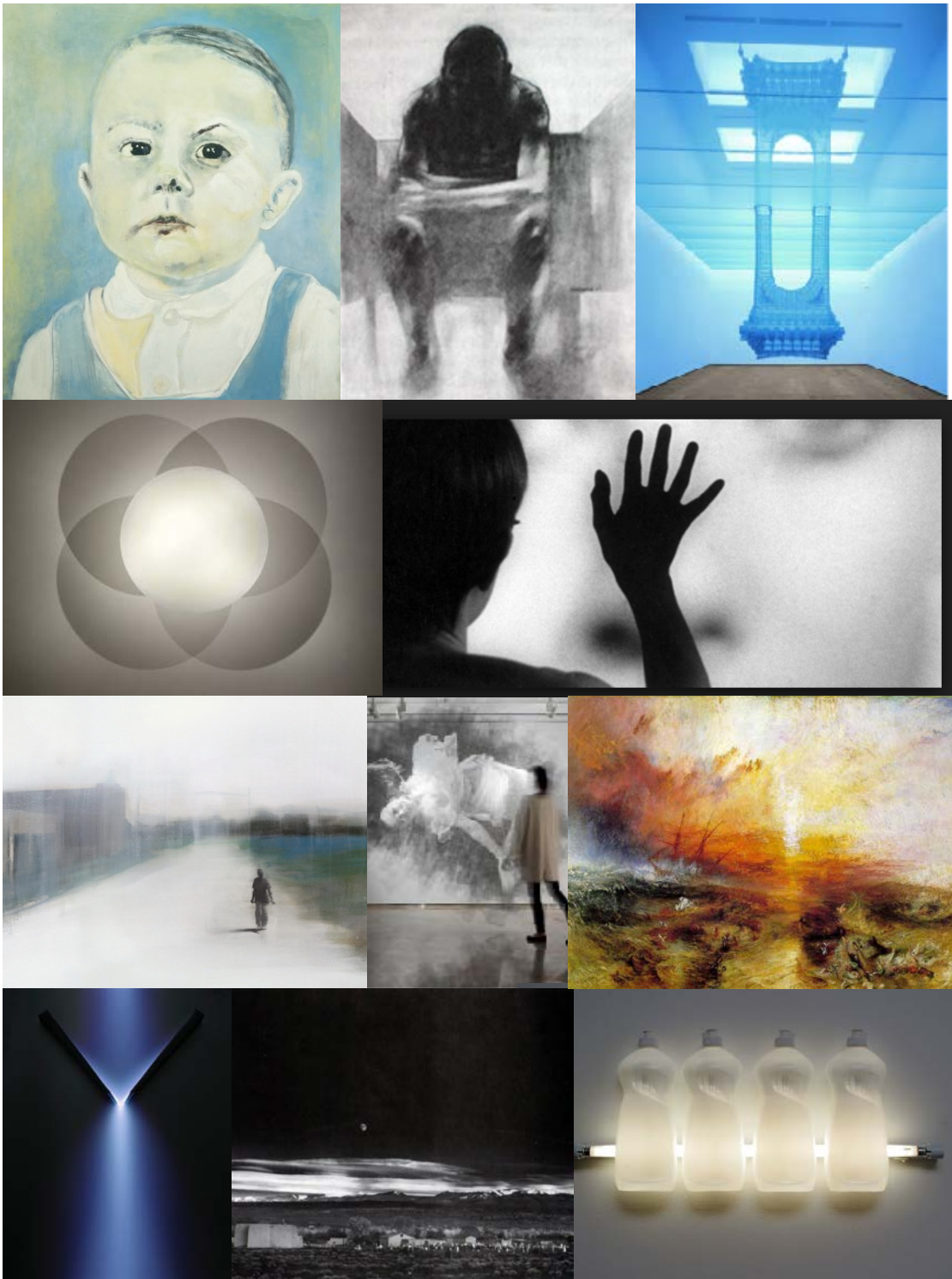
reading/artists

https://en.wikipedia.org/wiki/Depth_perception https://en.wikipedia.org/wiki/Motion_perception
Ferris SH. *Motion parallax and absolute distance*. Journal of Experimental Psychology. pp. 258–263. 1972
Wallach, H.; O'Connell, D.N.. *The kinetic depth effect*. Journal of Experimental Psychology. Issue 45 205–217. 1953
Goldstein E.B. *Sensation and Perception* (9th ed.). Pacific Grove CA: Wadsworth 2014
O'Shea RP, Blackburn SG, Ono H. *Contrast as a Depth Cue*. Vision Research 34: 1595–1604. 1994
Medina Puerta A . *The Power of Shadows: Shadow Stereopsis*. J. Opt. Soc. Am. A **6**: 309–311. 1998

Light as Expression - Value as *Emotional Space*

discussion

exercise



reading/artists Marlene Dumas, Robert Irwin, Persona, JW Turner

Light as Expression - Overall Tone, Ranges, and Contrast

discussion Overall lighting considerations. High contrast and related values, giving a dramatic effect of expression.

LOW KEY



HIGH KEY



FILM NOIR - EXAMPLE OF DRAMATIC LOW KEY LIGHTING



reading/artists Film noir is a [cinematic](#) term used primarily to describe stylish [Hollywood crime dramas](#), particularly those that emphasize hard-boiled, cynical attitudes and seedy sexual motivations. Film noir is associated with a [low-key black-and-white](#), high contrast visual style that has roots in [German Expressionist cinematography](#). Many of the prototypical stories and much of the attitude of classic noir derive from the [hardboiled](#) school of [crime fiction](#) that emerged in the United States during the [Great Depression](#) [read more on Wiki...](#) .

exercise **Watch Film Noir, Cinema Paradiso or German Expressionist Example - as dramatic visual expression**

IN PRAISE OF SHADOWS

IN PRAISE
OF SHADOWS



"We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates... Were it not for shadows, there would be no beauty." - J. Tanizaki

Tanizaki, Junichiro. *In Praise of Shadows*, Leetes Island Books, 1933

Stoichita, Victor. *Short History of the Shadow*. Reaktion Books, 1997

Casali, Roberto. *Shadows: Unlocking Their Secrets, From Plato to Our Time*. Vintage, 2004

Cassman, Bert (ed). *The Sublime Void: On the Memory of the Imagination*. New York, Ludison. 1995

W. Eugene Smith, Josef Koudelka, Diane Arbus, Garry Winogrand, Lothar Wolleh, Annie Leibovitz, Flavia Sigismondi and Ralph Gibson, Sue Coe



T

Exercise - Attempt to match the layered depths of red in lacquered Japanese bowls in dark, interior, warm light.

[The Layered Life of Laquer](#)

<http://www.brainpickings.org/2015/05/28/in-praise-of-shadows-tanizaki/>

Tenebroso - Extreme Contrasts of Light and Dark

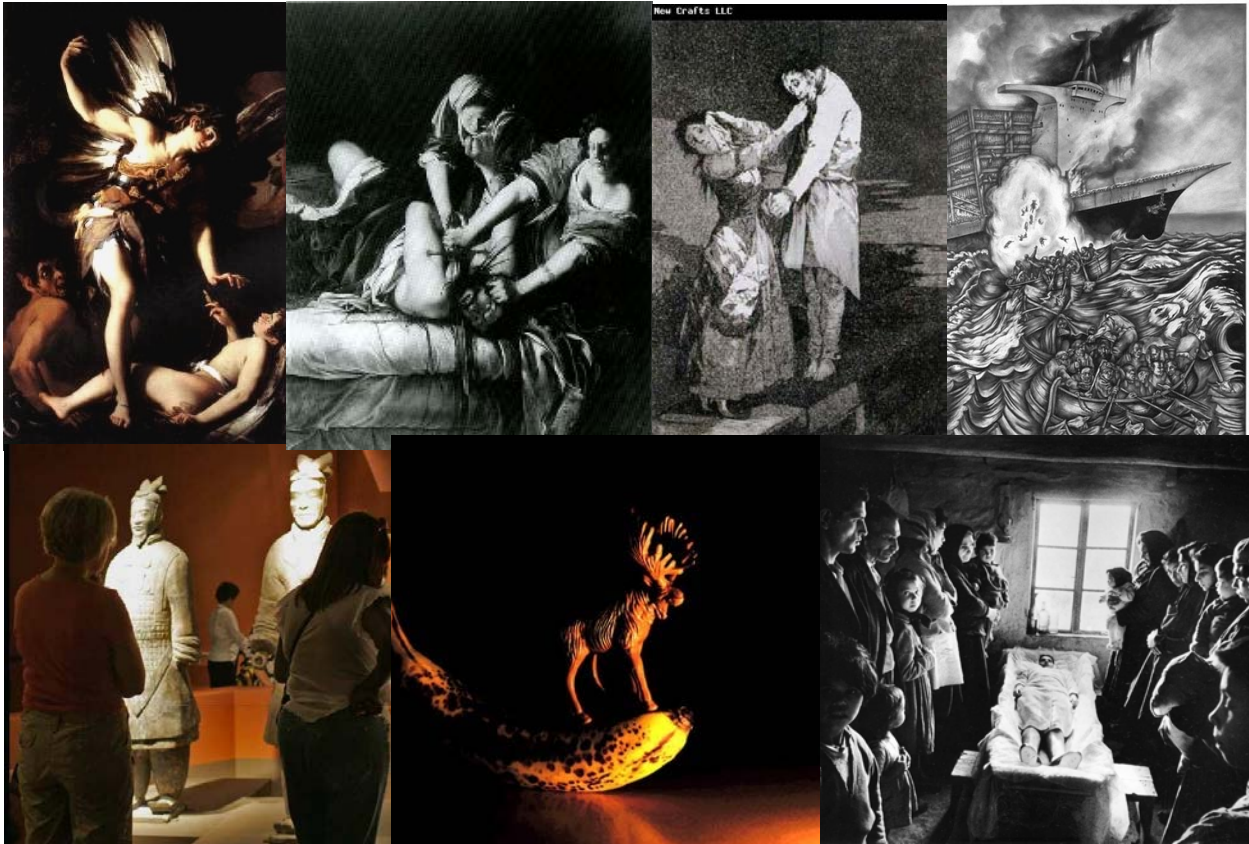


Photoshop Demo Photoshop Adjustment - Threshold , Inverse and Posterize. Levels. Adjustment Layers, Drawing paying close attention to extreme contrast and dramatic illumination. Emphasis for Expression

Don't Be Afraid of the Dark - The Value of Shadows

discussion **Chiaroscuro Value Composition.**

Look for shadows as a defining source. Drawing different values in shadows..



reading/artists [wiki: Chiaroscuro](#)

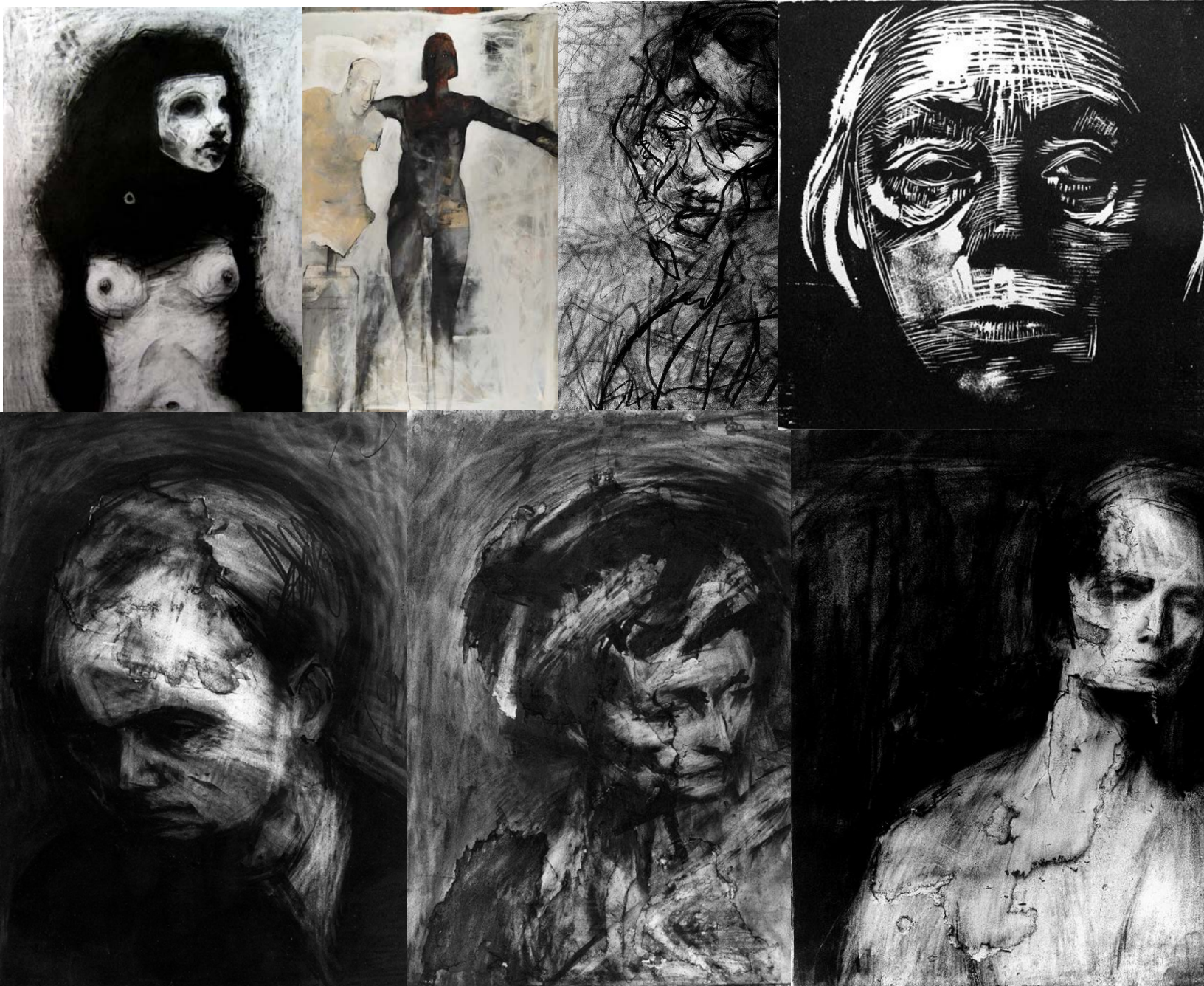
[Tenebrism](#) - murky - violent contrasts of light and dark

Caravaggio and Tenebrism, [Georges de La Tour](#), [Judith Leyster](#), Goya, Rembrandt, [José de Ribera](#)
David Landau & Peter Parshall, *The Renaissance Print*, pp.180-84; Yale, 1996
[Goya's Dark Etchings From a Past Full of Horrors](#) - NYTimes 2011

W. Eugene Smith, Josef Koudelka, Diane Arbus, Garry Winogrand Lothar Wolleh. Annie Leibovitz, Floria Sigismondi and Ralph Gibson, Sue Coe

Emo Portraits - Using Shadows as Dramatic Expression

discussion Differences in emotion - expression between starting from the light and starting from the dark. Create a street-level snapshot - infuse the drawing with a rough, energetic spirit, that shows a willingness to accept the "contradictions inherent in the material without prurience, moralism or too much sentimentality." - AO Scott



exercise Mixed Media Portraits. Layer Gestural Expression. Push and Pull. Apply and Remove. Charcoal, Eraser, Ink and Acrylic Medium on Panel

reading/artists Frank Auerbach, Kathy Kill, German Expressionism - Emile Nolde, Earnest Kirchner prints
Neil Shigley

Don't be Afraid of the Dark - Murky Drawings

discussion

Tenebrism Value Composition. Look for shadows as a defining source. Extreme contrasts from deep blacks. See Lighted areas as Shape. Spotlight or emphasize



exercise

Use eraser to **pull out** highlights, lights from full deep black background. Match up lightest lights to darkest darks for almost extreme contrasts and dramatic emphasis. Charcoal/Eraser on Drawing paper

Shadow Play - Value in Space - Cut-Out Drawings

discussion

exercise

reading/artists



Large Scale Value Exercise - Self Portraits

CLASS FINAL IN DRAWING 1

Large Scale Portrait to finish up the Human Form Section. Three Parts - Prep Sketches of Elements of Face. Take, Prepare, and Transfer photo. Use Values to Create the Forms of the Face in Realism. Charcoal, Pencil and Eraser. On Paper. Size - 3' x 4' .



DRAWING SPACE



SPACE - DEPTH

DEPTH CUES - **SIZE, OVERLAPPING, VALUE/CONTRAST, POSITION**
PERSPECTIVE



discussion

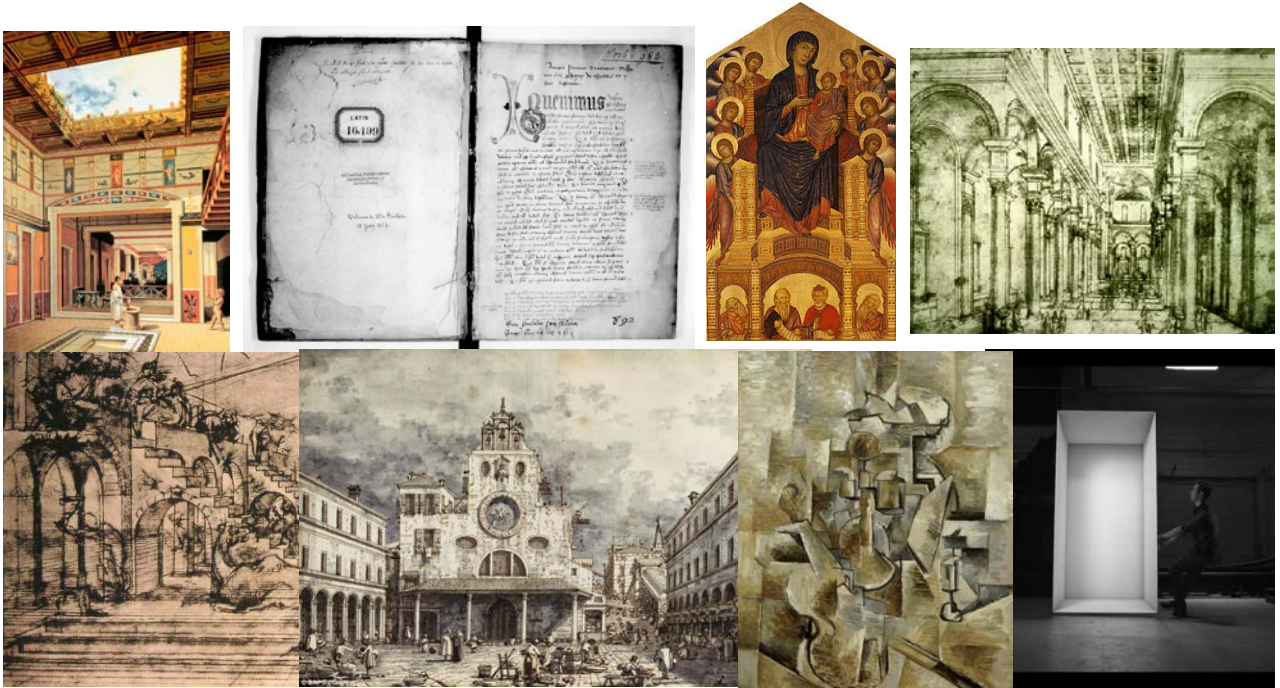
[Depth Perception and Depth Cues](#)

SKETCHBOOK EXERCISE - Layering Visual Perceptions - Depth Cues



Perspective as Perception - Point of View

discussion Perspective as Perception - History of Perspective



reading/artists Pompeii - Roman Villa - Fresco of faux hallway - first century AD, Book of Optics, Alhazen 1031, Cimabue Maestà 1280, Filippo Brunelleschi 1438, Leonardo DaVinci, Study - Adoration of Magi 1485, Albrecht Durer - St. Jerome in his Study, c. 1514 Giovanni Antonio Canal Canaletto-1730, Cubism, Box and Dolly

The Why of Perspective - How Vision Works



discussion The why of perspective - physiology of the eye. Vision as organizing perceptions. Understanding the different perceptual concerns of 2D and 3D space. Shallow vs. deep space. Picture plane as Window. **Shapes suggest depth, forms live in perspective.**

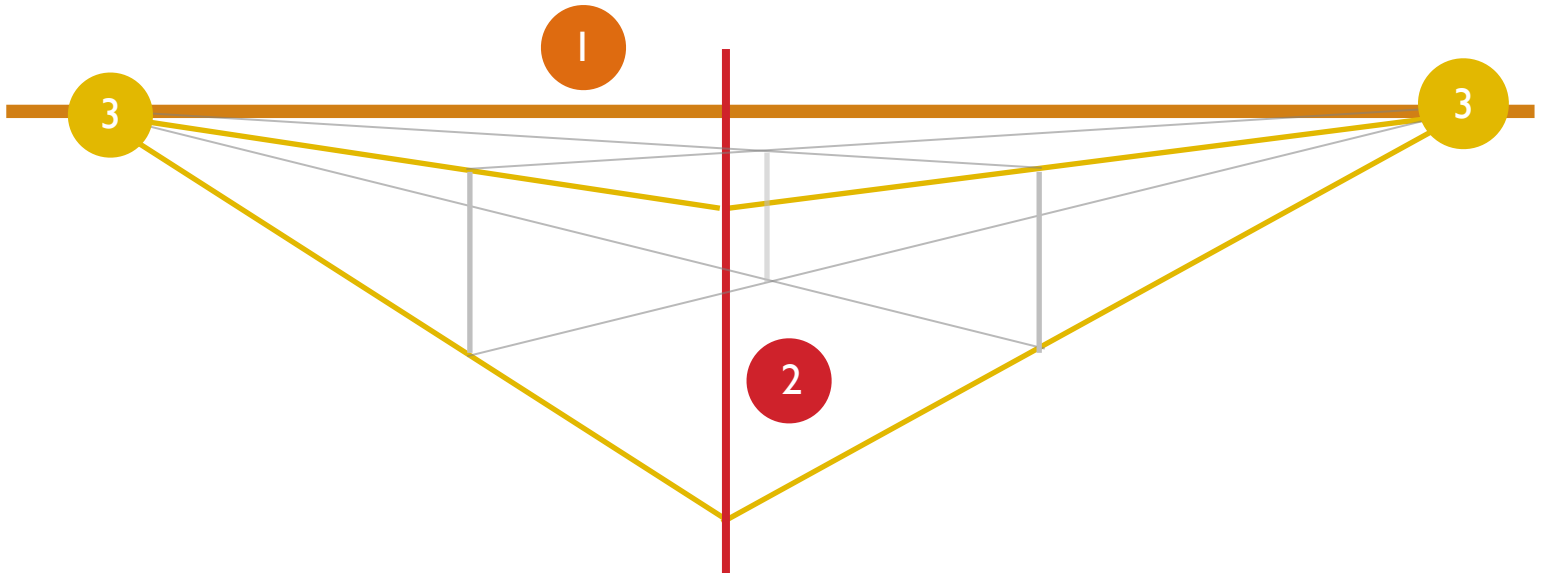
reading/artists Projective Geometry - Richard Southwell
Dubery, Fred and Willats, John. *Perspective and Other Drawing Systems*. New York, n.p. 1983
Montague, John. *Basic Perspective Drawing/ A Visual Approach*. NY, Van Nostrand Reinhold. 1985
Walters Nigel and Bromham, John. *Principles of Perspective*. New York, Watson-Gupill. 1974
[Anatomy, Physiology & Pathology of the Human Eye](#)

exercise

LOTS TO KNOW ABOUT **PERSPECTIVE**

SEE IT SIMPLY AS

ORGANIZING HORIZONTALS



Three simple rules for Sitting a 3-D object into 2-D space. Organizing Horizontals to create depth back from the Picture Plane or give an object volume. One, Two and Three point Perspective. Point of View.



POINT OF VIEW

EYE-LEVEL, HORIZON LINE. SINGULAR AND CONSISTENT



CLOSEST VERTICALS

START CLOSEST POINT



VANISHING POINTS

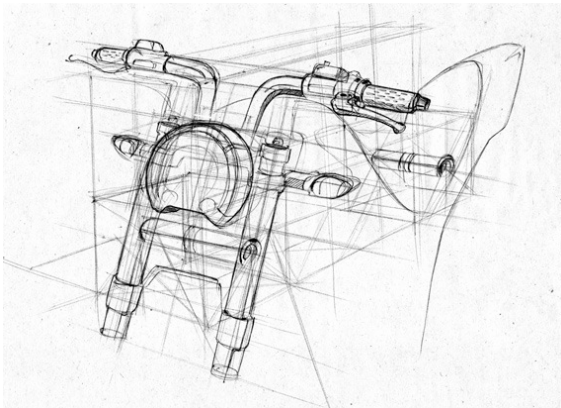
CONVERGENT AND CONTINUING **HORIZONTALS** CROSS POV

Boxing Lessons

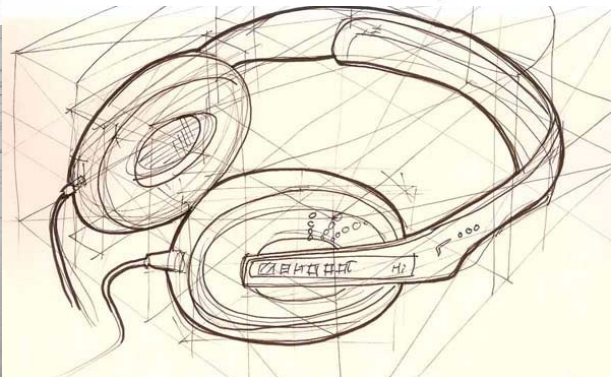
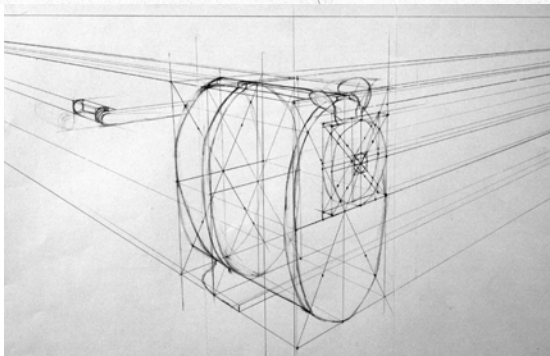
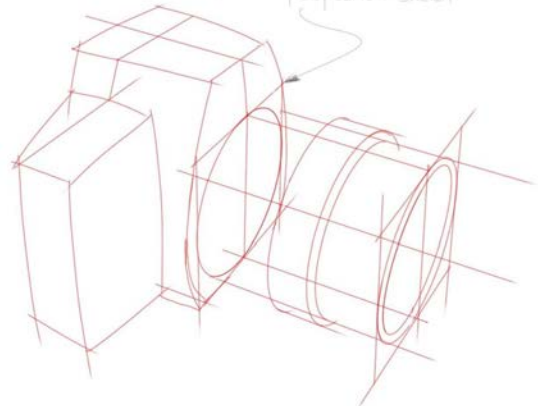
discussion Drawing Organic Shapes in Perspective. "Boxing" an object in as a **guideline**.

exercise

OUR FRIEND, THE BOX



Start with an existing digital SLR Camera perspective sketch.

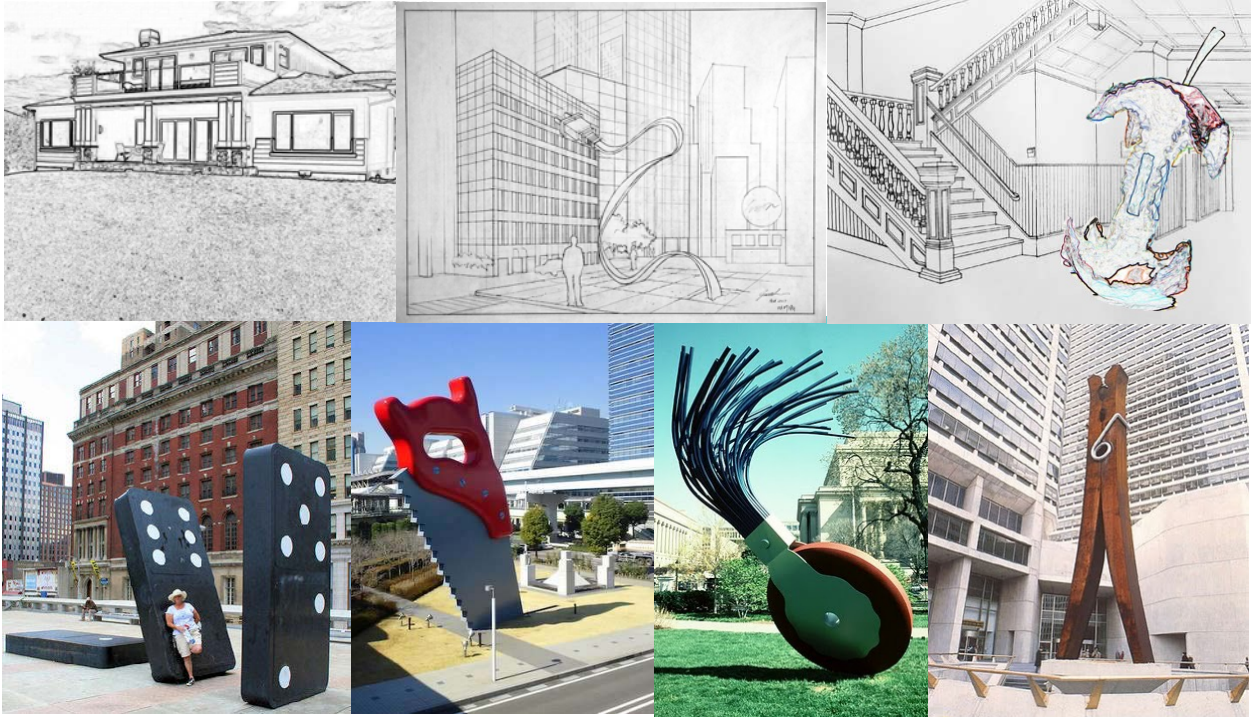


Monumental Perspective - Claus Oldenburg Two-part Scale and Perspective Proposal for your Front Lawn.

discussion

Large Scale, Monumental Sculpture proposal drawing. Blending Background and Foreground, use Depth Cues such as Scale and Perspective to draw each object so it appears at a monumental size.

sketchbook exercise



reading/artists

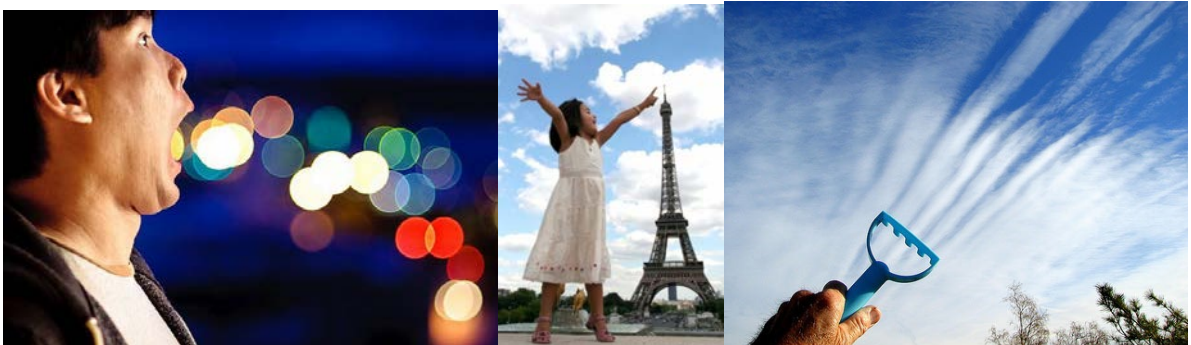
Claes Oldenburg and Coosje van Bruggen, Alexander Calder, Robert Therrien

SKETCHBOOK EXERCISE - Forced Perspective

discussion

Forced perspective is a technique which employs [optical illusion](#) to make an object appear farther away, closer, larger or smaller than it actually is. It manipulates [human visual perception](#) through the use of scaled objects and the correlation between them and the vantage point of the spectator or camera. Ten photographic examples of Forced Perspective in your sketchbook

sketchbook exercise



reading/artists

Lipton, L. *Foundations of the Stereoscopic Cinema - A Study in Depth*. New York, Van Nostrand Reinhold, pg 56. 1992
Purves D, Lotto B. *Why We See What We Do: An Empirical Theory of Vision*. Sunderland, MA: Sinauer Associates. 2003

Organizing the Whole Picture - Balance Composition

discussion

BALANCE COMPOSITION ORGANIZATION

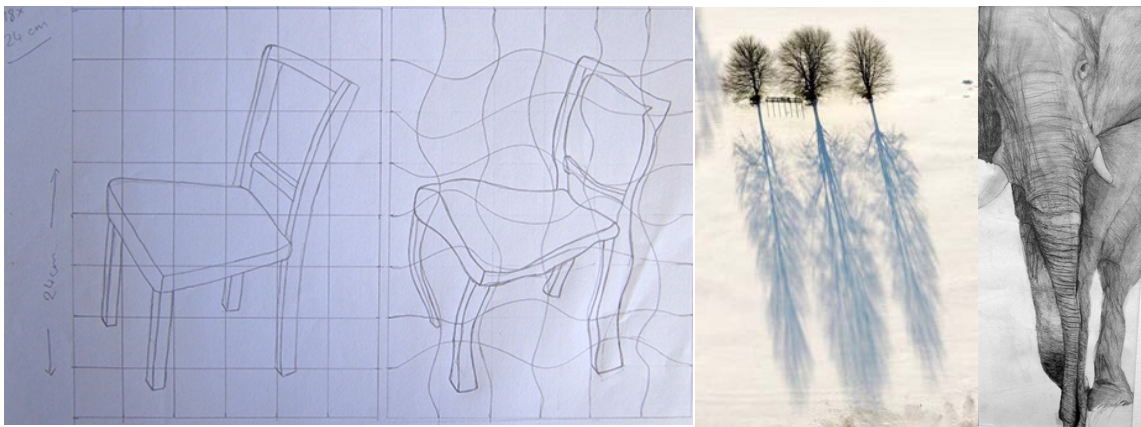


Melting Grid Drawings - Stretching Reason

discussion

Reading space, physical, mental, emotional. Discuss the differences. **Dynamic** grid drawings of photograph. Changing **emphasis** and giving priority to your composition by changing proportions within your grid.

sketchbook
exercise



reading/artists

Surrealism

Hargittai, Istvan and Magdolna. *Symmetry: a Unifying Structure*. Berkeley, Ten Speed Press. 1994

Kaupelis, Robert. *Experimental Drawing*. NY, Watson Guptill. 1980

[Visible Narratives: Understanding Visual Organization](#)

Un-Fixing Your Point of View - Seeing in *Change*

discussion

Cubism and Drawing

2D perception removes (or hides) the element of **time** out of the perceptual equation - like a snapshot, a frozen moment. Cubist artists were attempting to re-engage the idea of seeing an object in it's entirety, in it's dimensionality. Flush with numerous views, each Cubist drawing would show a fragment one after another so that the drawing would show each *moment*, each point of view, layered side by side or on top of each other. Traditional visual cues were upcycled, creating a different understanding of the pictured object and it's environment (and thus, eventually different motivations for viewing) The result was *time rendered simultaneously across a 2D surface*. It was *inside* the process of translating 3D into 2D. The drawing as a narrative abstracted into a **surface**. The drawing **became** the surface. Organizational rules changed....



exercise

MUSICAL CHAIRS - Do slow Contour Drawing- get up and change your point of view every 10 minutes.

reading/artists

[The International Museum of Collage, Assemblage and Construction](http://maryadamart.com/Cubism_The_Big_Picture.htm)
http://maryadamart.com/Cubism_The_Big_Picture.htm

Golding, John, *Cubism: A History and an Analysis, 1907—1914, 3rd edition*. Harvard University Press, Cambridge, Massachusetts, p. 39. 1988

Mertz, Dada Collage, Raoul Hausmann, Hannah Hoch, Cezanne, Picasso, Braque, Robert Rauschenburg, [Romare Bearden](#), [Faith Ringgold](#) Nicholas Park - Fragment of Kiss

A few cultural considerations on fixed-point perspective:

[Hegel, Lacan and Sartre and The "Other"](#)

Beauvoir, Simone *The Second Sex*. Vintage Books, 1973

[Postcolonial Theory](#)

Flood, J. *Rock Art of the Dreamtime: Images of Ancient Australia*, Sydney: Angus & Robertson. 1997

Mysticism and Vision in Latin American Art

[Chinese Perspective in Cyberspace](#)

SKETCHBOOK EXERCISE - Sliced Drawings - *Simultaneity*

discussion SLICE DRAWINGS - Photo Collage - weave slices of pictures from a number of similar objects together into one overall picture. Emphasize the change in POV from each slice. Draw results in Sketchbook.

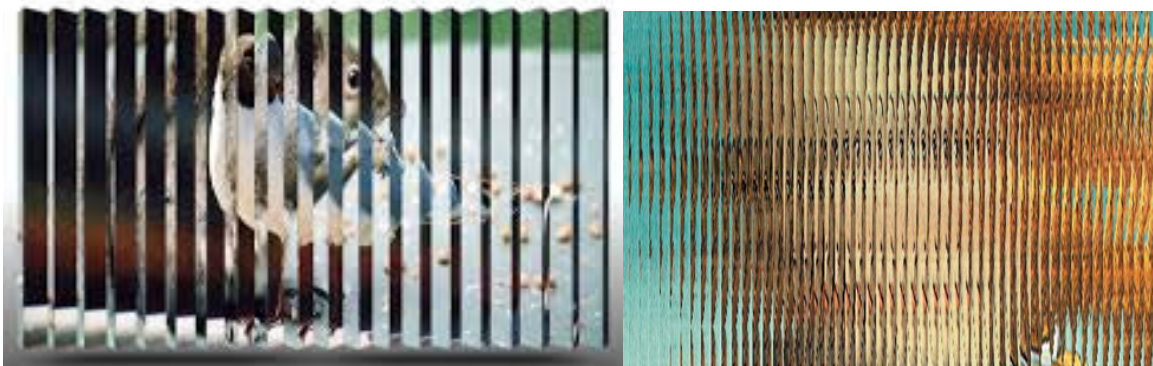
exercise



reading/artists Oster, Gerald. "Optical Art". *Applied Optics* **4** 1359–69. 1965
Lake, Matt. "An art form that's precise but friendly enough to wink". *New York Times*. Retrieved 2008-06-04

Lenticular Printing

exercise [How to prep a Visual for Lenticular Printing.](#) - Developing the Parrallax



Time Drawings - David Hockney's *Joiners*

discussion Two-part Photo Montage Drawings. Using David Hockney's Photo Painting as examples, work on creating a balanced composition based on pattern, rhythm, movement, citing space, Understanding how this relates to the visual concept of **time**.

exercise **Part One:** In the first part of the assignment, you will be concerned with **gathering** the VISUAL elements of the **story** or context. Using either a Digital or 35 mm camera, you will take at **least 72 shots** of a particular scene. Similar to David Hockney's Photo-Paintings, consider shooting multiple shots of the same thing with slight **variation**. Shoot **multiple viewpoints, values, perspectives, depths and expressions**



Part Two: Use photo-montage as reference to create a drawing using transfer methods. Accentuate and Emphasize with Graphite.



reading/artists http://en.wikipedia.org/wiki/David_Hockney

David Hockney "The Joiners"

Melia, Paul. *David Hockney (Critical Introduction to Art)*. Manchester University Press;1995

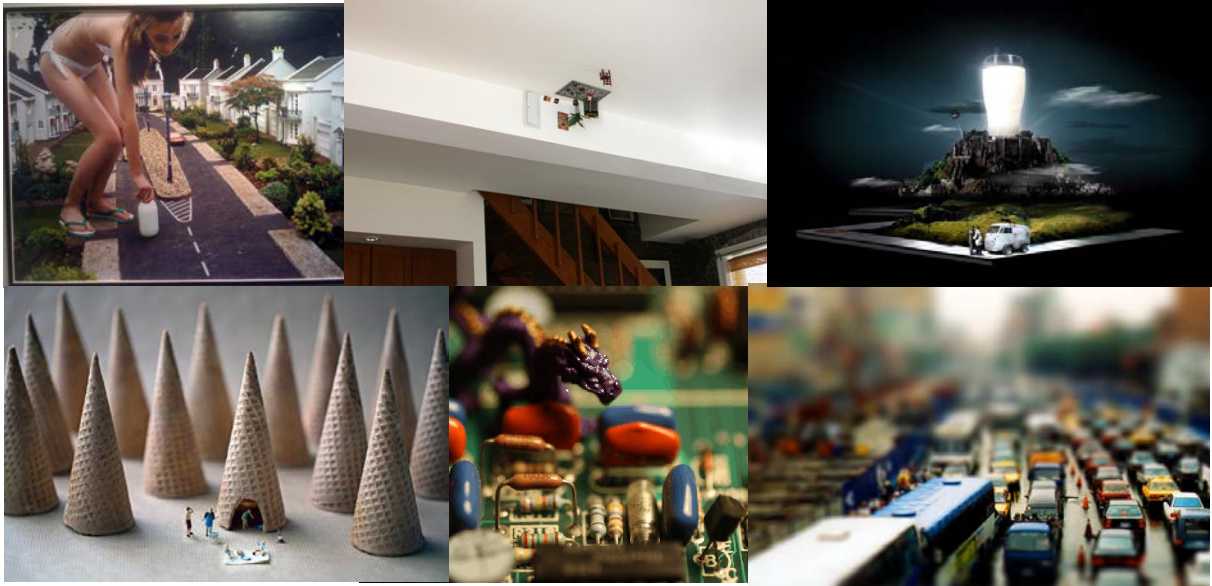
FINAL PROJECTS - DRAWING AS VERB

Drawing Stories - Organizing Visual Space with Narrative

discussion **Collaboration Project** - Working in groups, create a Mini Movie Set or Tableau Vivant (as still life). Consider Scale, Focal Point, Depth and other Visual Principles as part of your Narrative.

exercise Consider all aspects of the Space, Lighting. Consider the Set as a background for a Narrative Story (Narrative Theory) and a place for a Story **action** (Game Theory). Consider Metaphor and Symbol. Play with Time as an element, use Anticipation and Expectation.

Within this single Set Background/Environment/Tableau/Still Life, **draw and accenuate** your Narrative using the media of your choice



reading/artists Stephen Christopher Quinn, *Windows on Nature: The Great Habitat Dioramas of the American Museum of Natural History*, Abrams, New York, 2006.

SKETCHBOOK EXERCISE - Tableau Vivants - Constructed Reality

Stage a number of *living scenes* that use action, anticipation, suggestion, expectation as metaphor and symbolic expression. Adjust choice and placement of props, actors, lighting. Photograph and Sketch each *tableau* as a thumbnail for your collaboration project.

discussion **Tableau vivant** (plural: **tableaux vivants**) means "living picture". The term, borrowed from the French language, describes a group of suitably costumed actors or artist's models, carefully posed and often theatrically lit.

"Photographic Tableaus are designed and produced for the wall. summoning a confrontational experience on the part of the spectator that sharply contrasts with the habitual processes of appropriation and projection whereby photographic images are normally received and "consumed" - Jean-François Chevrier

reading/artists Ramos, J. & Pouy, L. *Le tableau vivant ou l'image performée*. Paris: Mare & Martin. 2014
Kracauer, S. *Theory of film: The Redemption of Physical Reality*. Princeton New Jersey: Princeton University Press 1960
Jeff Wall, Florian Maier Aichen, Matthew Porter and Peter Funch [Home Pastimes; or Tableaux Vivants](#) 1860 Article on how to produce a Tableau Vivant by James Head



SKETCHBOOK EXERCISE - Tilt-Shift - *Drawing Focus*

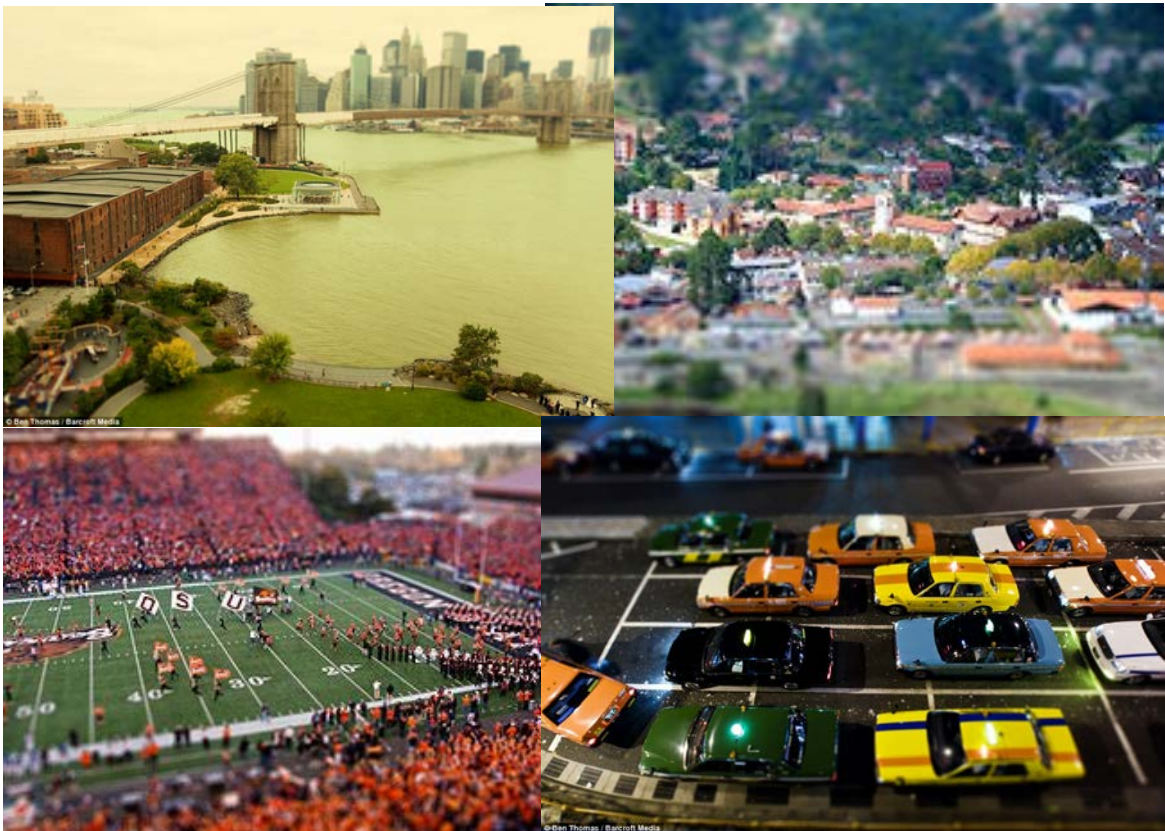
discussion

Tilt-shift photography is the use of [camera movements](#) and refers to the use of [tilt](#) for [selective focus](#), often for [simulating a miniature scene](#).

"Tilt-shift" encompasses two different types of movements: rotation of the [lens](#) plane relative to the [image plane](#), called *tilt*, and movement of the lens parallel to the image plane, called *shift*. Tilt is used to control the orientation of the plane of focus (PoF), and hence the part of an image that appears sharp, some out of focus.

Sometimes the term is used when the large depth of field is simulated with digital post-processing; the name may derive from a [perspective control lens](#) (or tilt-shift lens) normally required when the effect is produced optically.

Olivo Barbieri , Ben Thomas [City Shrinker](#)



demo
exercise

Demo using Photoshop blurring technologies to recreate Tilt-Shift Focus or creating *Z Depth*. Selective Focus: Emphasize a particular part of the image, background, mid-ground, or foreground

reading/artists

George Mather. *Image Blur as a Pictorial Depth Cue*. Proceedings: Biological Sciences, Vol. 263, pp. 169–172. 1996
O'Shea, R.P., Blackburn, S.G., & Ono, H. *Contrast as a Depth Cue*. Vision Research, 34, 1595–1604.

Drawing as Process, Concept, Idea

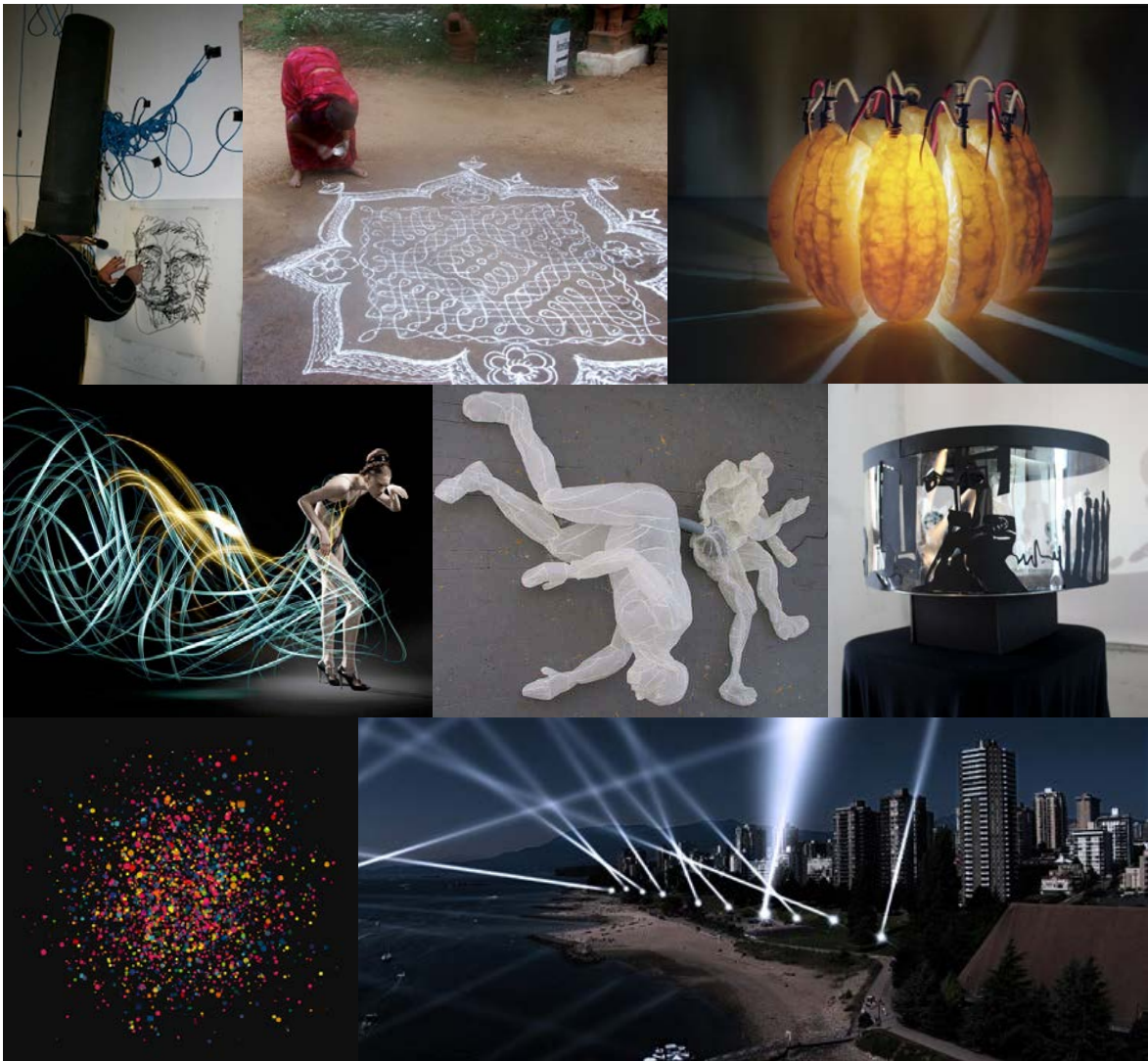
Drawing is a Verb – Mel Bochner.

The **act** of drawing/exploration, constructing space. Discussion on scale. Public vs. Private. Begin preparations for Challenge Drawing. Metaphorical Self-Portrait as Landscape. Discuss Symbols and their importance. Drawing examples that transpose the qualities and processes of drawing onto a variety of contemporary media – including installation, film, sound, sculpture, photography, video, and performance. Debate: Why is gnawing on a big chunk of chocolate or cleaning up a river-bed art?

Challenge to come up with drawings that cite other forms of space such as linear, time-based, emotive, electronic, interactive, etc.

exercise

Work on **Thumbnails**, how to research ideas.



Seeing Yourself Sensing - Drawing Perception



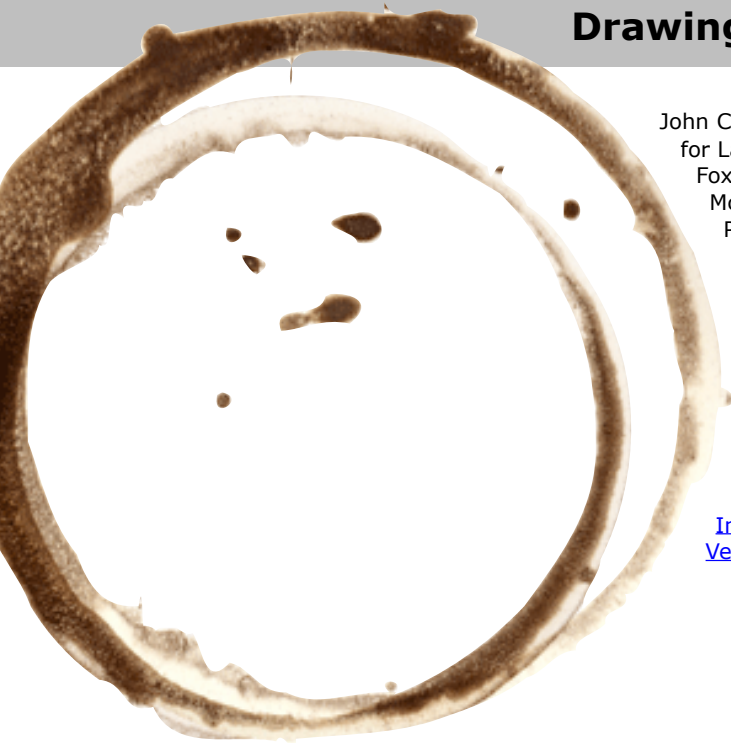
Seeing yourself sensing (other senses understanding depth)
Perception - Using the Senses as Dramatic Expression-Translating perceptions to the visual. What is perception? Visual Perception. How does art and perception mix.

Interactive art. Drawing as Interactive.
Light and Sound Drawings
Leslie Burns, Madeline Schwartzman, Logic of Sense Deluze, Nick Cage
Soundsuit

Interactive Drawing - Make Drawing Machine Plans

CLASS DISCUSSION

Drawing with Accident - Chance



John Cage, Tonico Lemos Auad, [Ana Mendieta](#), [Francis Alÿs](#), The Center for Land Use Interpretation, Clare Churchouse, Marc Dombrosky, Mark Fox, Mark Lombardi, Anthony Luensman, Marco Maggi, Ryan McNamara, Vik Muniz, Danica Phelps, Type A, Georgina Valverde, Pablo Vargas Lugo, Holly Zausner.
Sol Lewitt, Robert Irwin, Bruce Nauman, Matthew Ritchie, Robert Longo, Andy Goldsworthy

A few examples as starting points:

[We Feel Fine](#) - interactive exploration of human emotion
[LED Bike wheel images - instructions](#)
[Experiential Art: The Construction of Experience](#)
[Hindu-South India Kolam](#)
[Drawing with Sound](#)
[Interactive Street Pacman Game - PacManhattan](#)
[Vectorial Elevation - http://www.alzado.net/](#)

Selected Bibliography:

A very short list of books follows. This list is by no means complete and only offers a few suggestions. I encourage you to read anything and everything about art.

Alberro, Alexander and Stimpson, Blake, ed. *Conceptual Art: a Critical Anthology*, MIT Press, Cambridge, MA, 1999

Albers, Joseph. *Interaction of Color*. Yale University Press, New Haven, 1963

Arnheim, Rudolph. *Art and the Visual Perception*, University of California Press, Berkeley, CA. 1954
_____. *Visual Thinking*, University of California Press, Berkeley, CA. 1969

Barcsay, Jenó. *Anatomy for the Artist*, Metro Books, Little, Brown, and Company, Ltd. United Kingdom, 1953

Becker, Carol, ed. *The Subversive Imagination: Artists, Society, and Social Responsibility*. Routledge, New York, NY. 1994

Berger, John. *Ways of Seeing*. Viking Press, New York, NY. 1972

Bridgman, George. *Constructive Anatomy*. NY, Dover.

Dobie, Jeanne. *Making Color Sing*, Watson-Guptill Publishers, New York, NY. 1986

Dodson, Bert. *The Keys to Drawing*. North Light Books, Cincinnati, Ohio, 1985

Dewey, John. *Art as Experience*. Perigree Books, New York, NY, 1934

Dubery, Fred and Willats, John. *Perspective and Other Drawing Systems*. New York, n.p. 1983

Edwards, Betty. *The New Drawing from the Right Side of the Brain*, Jeremy Tarcher, Penguin Putnam, New York, NY. 1979

Ernst, Max. *Une Semaine De Bonte: A Surrealistic Novel in Collage*, Dover Publications, New York, NY

Fischer, Ernst. *The Necessity of Art*. Penguin Books, Middlesex, England. 1959

Franck, Frederick. *Zen Seeing, Zen Drawing*. Bantam Books, New York, NY, 1993

Goya, Francisco de. *Los Caprichos*. Editions of the Prado Museum, Madrid,

Greenberg, Clement. *Art and Culture*. Beacon Press, Boston. 1961.

Harper, Glen, ed. *Interventions and Provocations: Conversations on Art, Culture, and Resistance*. State University of New York, 1998

Henri, Robert. *The Art Spirit*. Harper and Row Publishers, New York, NY, 1923

Hoptman, Lori. *Drawing Now: Eight Propositions*. Museum of Modern Art, New York, NY, 2002

Jenks, Chris, ed. *Visual Culture*. Routledge, London. 1995

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Kaupelis, Robert. *Experimental Drawing*. Watson-Guptill, New York, NY, 1980.

Kelley, Jeff, ed. *Alan Kaprow: Essays on the Blurring of Art and Life*. University of California Press, Berkeley, CA. 1993

Klee, Paul. *The Diaries of Paul Klee, 1898-1912*. University of California Press, Berkeley, CA. 1964

Prints and Drawings of Kathe Kollwitz, Dover Publications, New York, NY,

Lippard, Lucy. *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. University of California Press, Berkeley, CA. 1997

Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. Viking Penguin, New York, NY. 1940

Metzger, W. (2006) *Laws of Seeing*. MIT Press, Massachusetts.

Mitchell, W.J.T. *Iconology: Image, Text, Ideology*. University of Chicago Press, Chicago. 1986

Nicolaides, Kimon. *The Natural Way to Draw*. Houghton Mifflin Company, Boston, 1941

Noland, Carrie and Ness, Sally Ann; *Migrations of Gesture* . Univ Of Minnesota Press

Peck, Stephen Rogers. *Atlas of Human Anatomy for the Artist*. Oxford University Press, Oxford, 1951

Sale, Teele and Betti, Claudia. *Drawing: A Contemporary Approach*. Hardcourt Brace Press, Fifth Edition, 2007

Schider, Fritz. *An Atlas of Anatomy for Artists*, Dover Publications, New York, NY, 1947

Slive, Seymour, ed. *Drawings of Rembrandt*. Dover Publications, New York, NY. 1963

Vanderpool, John. *The Human Figure*. NY, Dover Pub.

Winter, Roger. *On Drawing*. Rowman & Littlefield Publishers, Inc. 2002