

# DRAWING I

Spring 2019 – 20030, 20032  
 ARTS 119 01, 119 03  
 dedey@cofc.edu  
 9:00-12:45, 2:00-5:45  
 Lightsey Building 312  
 843-953-8286

Yvette Dede

Office Lightsey 309  
*Meetings*  
*By appointment*

**COURSE OBJECTIVES** In this introductory drawing course we will explore the fundamentals of drawing, such as composition, line, shape, value, spatial illusion, and form description, through a series of in-class and homework assignments. Emphasis will be on drawing from direct observation and learning how to *see*, and then how to translate from three dimensional form to the two dimensional paper. As we progress and learn to incorporate the foundations of drawing into your work, course work that allow for more subjective responses will be introduced while maintaining the integrity of strong drawing concepts. Drawing references from established artists throughout history will help us to define concepts and terms as well as inspire our goals. Students will be working with pencil, charcoal, Conti crayon, black marker pen, and ink. Subjects will include, still life, interior space, landscape, self-portrait, and introduction to the nude model.

## EXPECTED STUDENT OUTCOMES

If students are diligent about attendance and their homework, expected learning outcomes will be:

- An increase in perception skills and ability to produce a unified drawing
- An ability to converse in the visual language
- To possess a more developed visual vocabulary
- Competency with assorted drawing materials and techniques while drawing from various subject matter.
- Increased knowledge of artists throughout history will help inform the student's drawing practice.
- Student's understanding of the possibilities of drawing will be expanded as well



Matisse

to

**ATTENDANCE** Roll will be called each class. *Be on time and be prepared with supplies.* New material is presented each class therefore it is important that you attend class to receive the necessary information pertaining to your assignments. Two missed classes will lower your grade by a letter. All legitimate absences need an excuse form to be e-mailed to me. Late arrivals disrupt the class; three late arrivals equal one unexcused absence. **If you miss five classes you will receive a WA, (“F“ for excessive absences.)**

### **CLASSROOM PROCEDURES**

We are largely responsible for the cleanliness of the studio, therefore please consume snacks before or after class. Beverages must have a top or cap. At the end of the drawing session, you will be asked to move your drawing horse, easel, or table, back to their respective place. Check your area for debris and discard it properly. Spray fixative outside only, not in the classroom, hall, or stairwell. Playlists conducive to drawing may be offered for community listening. Put away cell phone during class!



Seurat

**HOMEWORK** You will be assigned homework each class week. Do not get behind on your work! **Missed work receives a zero and will lower your grade average significantly.**

You have two weeks to make up homework due to an excused absence. Expect to spend a *minimum* of 4 hours on an 18“ x 24“ drawing composition. More involved work often requires more time. A good strategy is to start on the assignment early, work in one or two hour blocks, and then revisit the drawing with a fresh eye. Give yourself some physical distance to view the work. In other words, avoid drawing marathons the night before the drawing is due.

Presentation: Cut fringe off if drawing if from spiral pad. Do not fold the drawing, and gently erase any unintended marks. Make sure your name and assignment are written on the bottom right or back of your drawing.

**SKETCHBOOK** In addition to drawing assignments on 18" x 24" paper (or other specified size) you will be required to keep a sketchbook. You are encouraged to spend at least 15 minutes everyday to draw from observation in your sketchbook. This may include quick sketches or gestures, compositional thumbnails, self-initiated drawings. A sketchbook is a valuable resource and it will serve as a visual and written record of your progress, thoughts, ideas, and discoveries. Please bring your sketchbook to class. I will periodically check your sketchbook for progress.

**OUTSIDE ASSIGNMENTS** Occasionally the Halsey Institute hosts art events such as artist lectures or artist exhibitions. I will inform you of such events as they arise and you are encouraged to attend these functions when possible. Lectures and exhibitions are informative and usually quite interesting social affairs and may add another dimension to the artistic experience. *Extra credit for Gibbes Museum visit, (inquire).*

### **GRADING**

I will try to make the grading process as transparent as possible. With each assignment I will outline the objectives for the drawing outcome posted on OAKS. I will make the grade determination in part by the degree of success you arrive towards the stated objectives. Collected in-class drawings are also assessed but through a more general approach i.e. *Excellent, Good Progress, In Progress*. The final accumulative grade is determined by: Completed homework assignments (40%); In-class work/ attendance (40%); Class participation in critiques, attitude, (no phones visible, or earbud use), readiness with supplies (10%); Final project and Sketchbook 10%. In-class and homework assignments will be kept in portfolio constructed during class. A log-sheet inside portfolio will document entries, grades, and comments.

Profile of an **A** student:

- Attends all classes on time (missing no more than 1)
- Completes all homework in a timely manner for grading Incomplete portfolios are not eligible for an **A**
- Works in sketchbook, completes sketchbook assignments
- Engages in critiques
- Has a good attitude, is willing to try new approaches, and is open to constructive suggestions for improving work
- Keeps cell phone and iPod off during class time
- Homework grades reflects **A** quality work, mostly, or true progress

**DISABILITIES STATEMENT** Any student eligible for and needing accommodations because of a disability is requested to speak with the professor during the first two weeks of class or as soon as the student has been approved for services so that reasonable accommodations can be arranged.

**NOTE** Most assignments are expected to be drawn from direct observation unless specified allowances are made for using photographs. Working from photographs can be a very useful and necessary tool, however the goal for this class is for the student to gain proficiency in direct observational skills. Consistent use of photographed images, including the Internet, for homework assignment is discouraged and may lower grade.



Morandi

#### **RULES FOR DRAWING CLASS**

- **NO CELL PHONE USAGE IN THE CLASSROOM. TURN THEM OFF BEFORE CLASS BEGINS**
- **NO PERSONAL EARBUDS/ PHONES. YOU MUST BE ABLE TO LISTEN TO INSTRUCTIONS WHILE YOU ARE DRAWING**
- **NO TALKING WHILE DRAWING**
- **IF YOU MUST MISS CLASS YOU MUST CONTACT A CLASSMATE FOR HOMEWORK ASSIGNMENTS OR REFER TO CLASS OAKS WEBSITE.**
- **PLEASE CONTACT HEALTH SERVICES TO REPORT ABSENCES**
- **CLASS BREAKS ARE NEVER LONGER THAN 10 MINUTES**
- **YOU MUST COME PREPARED-- BE SURE YOU HAVE ALL THE REQUESTED SUPPLIES.**
- **COME TO CLASS ON TIME!**
- **CLEAN UP AFTER YOURSELVES—ALL GARBAGE, TRASH, PAPER TOWELS, ETC. MUST BE REMOVED AT THE END OF CLASS. FURNITURE MUST BE PLACED AGAINST THE WALLS**
- **COME WITH AN OPEN MIND, OPEN EYES AND GOOD WORK ETHIC**

#### **HELPFUL BOOKS**

Figure Drawing, The Structure, Anatomy, and Expressive Design of Human Form, Nathan Goldstein

The Natural Way to Draw, A Working Plan for Art Study, by Kimon Nicolaidis  
(Figure drawing)

Perspective Without Pain, How to create a sense of depth in your drawings and paintings, Phil Metzger

Drawing on the Right Side of the Brain, Betty Edwards (Exercises in seeing)

The Language of Drawing, Edward Hill (1966 Prentice-Hall)  
Discusses drawing as a visual language

#### **HONOR CODE AND ACADEMIC INTEGRITY**

Students are expected to pursue their scholarly work with integrity. Students engaging in lying, cheating, stealing, attempted stealing, or plagiarism will be served penalties. Please refer to Student Handbook for complete explanation.

**SPRING 2019 M DRAWING I Course Work**  
*Contents subject to change*

1/21 MLK Holiday

1/28. Construct a viewfinder and perspective tool. Our first lesson will focus on **negative shape** and how it enables us to see shape relationships more accurately. We will then segue into **figure /ground** discussion and **composition**. *M.C. Escher and others*

2/4 Introduction to **basic forms**, using charcoal to depict **local value** and **relative value**. We will practice the mechanics for using the viewfinder and sighting stick to see scale, proportions, shape relationships, and form axis. We will explore the concept of working from **general to specific**, create a value bar, and discuss the value distribution on spherical form and surrounding space.

2/11. Development of *value construction* with charcoal to create illusion of space and fullness of form using primarily **subtraction** approach. Continue the process of working from *general to specific* to achieve **texture**.

2/18. **Plane analysis** through **cross contour** with simple forms using graphite pencil. We will practice **hatching** and **cross-hatching** to develop form and value. *Dürer, Rembrandt*

2/25. Pencil **still life** with a variety of regular and organic forms. We will use preliminary **thumbnails** as a process to develop a strong composition and cohesive value construction. *Assignment included for Midterm grade.*

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3/04. **Pen/ ink** and value study using **ink wash** on watercolor paper.  
*Rembrandt, Dürer*

3/11. Introduction to blind and **modified contour** with **qualitative line**. *Matisse, Picasso*

3/18. SPRING BREAK

3/25. Introduction to the concept of **linear perspective**, one point and two point, with the aid of various tools and approaches to create illusionistic space.

4/1. **One-point linear perspective** of **interior space** using charcoal. **Atmospheric perspective** employed to augment spatial illusion.

4/8. Discussion for FINAL drawing. Weather permitting, we will go outside to draw a **landscape**. Emphasis will be on working from general to specific, atmospheric perspective, linear perspective, and texture development. *Van Gogh*

4/15. Study of the skull as it relates to **portrait** study and relative feature layout. We will draw a **self-portrait** using a mirror as reference.

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4/22. Introduction to the **figure, gesture, proportions, general anatomy.**

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4/23 Tuesday. For the first half of class we will draw a **portrait of figure** with directed light. For the second half of class we will have the **FINAL CRITIQUE**. This is the last class. Portfolios will go home with student.

**SUPPLY LIST DRAWING I Yvette Dede**

**Artist and Craftsman** 143 Calhoun Street. 579-0077

*Ask for DEDE Drawing 1 Kit – All supplies below will be included. A 20% discount is included in the price. Any additional purchases will be 20% off as well.*

White paper pad 18" x 24" (Biggie Sketch or other 100 sheets comparable)  
Drawing board with clips 18" x 24"  
Soft vinyl portfolio (optional)  
White plastic eraser, one kneaded eraser, Pencil type eraser with holder  
Pencils 6B, HB  
8" x 6" sketchbook  
1 pkg. soft vine charcoal  
1 Charcoal stick compressed - Soft  
1 Charcoal stick compressed - Medium  
1 2B Charcoal pencil  
1 Waterproof drawing pen  
1 Small or Medium shading stump or tortillion  
Portable pencil sharpener with cover to catch shavings  
1 6oz Workable Fixative  
1 small bottle of waterproof black ink  
# 10 or medium Sumi or watercolor brush  
Plastic ink tray  
1 Black Sharpie  
1 Drafting tape  
2 Sheets of watercolor paper

#### FROM HOME

Scissors

**18" or 12" Ruler**

For the FINAL DRAWING you may want to invest in some better quality paper:  
Charcoal paper pad or other Laid paper for charcoal in subtle tones  
140 lb Hot or Cold press printmaking / drawing paper Fabriano, Arches, or Rives,  
Stonehedge, Strathmore paper  
Bristol board or 140 lb. hot press smooth paper for line ink drawings

