
ART 2352C Drawing Studio: Perceptual Drawing updated 12/26/21

Meeting Times: FAD 101 Tuesday & Thursday periods 5-7 (11:45- 2:45) Instructor: Ron Janowich

Contact: janowich@ufl.edu Office and Hours FAD 227, 10:30-10:45 and by appointment

Course Description

Development of drawing, design, philosophical, and critical skills for making observational and expressive works in drawing media.

Learning Objectives

By participating in this class, the student will be able to:

- accurately represent perceptions in 2-d format
- make informed choices in representation to promote the communication of content.
- apply knowledge of historic and contemporary sources in the development of content.
- use drawing and design skill to visually communicate abstract concepts
- make informed choices in drawing tools and materials
 - apply a visual vocabulary of marks to achieve expressive outcomes
- embody in critique the uses of representation and translation through historic and contemporary precedents.
- describe his/her philosophy of drawing
- critique works based on technical, aesthetic, and philosophical considerations.
- be conversant in the embeddedness of drawing in all art practice.

Skill Sets

- Develop a full range of drawing skills and vocabulary of mark-making
- Accurate perceptual drawing
- Develop a thematic body of drawings
- Knowledge and application of 2D design principles
- Able to make informed choices about drawing tools and materials
- Develop critical vocabulary and research skills
- Develop understanding of the relationship between the history of art and contemporary art practice.

Major Topics

1. Elements of Drawing: line, shape, volume, value, space, texture
 2. Principles of Art: Balance, Proportion, Rhythm, Emphasis and Unity
 3. Drawing Practices: contemporary, historic
 4. Philosophies of Drawing
 5. Drawing Media: contemporary and historic
 6. Critical Conversation about Drawing
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Text: Course reading materials available on E-Learning

The work from Drawing STUDIO will be graded on specific criteria defined by individual project goals. All projects will be graded on their success in the following areas: concept development, excellent design decisions, craftsmanship, risk-taking, experimentation, ambition, and meeting deadlines. These same guidelines apply to the sketchbook which also must be finished within the specified deadlines.

EVALUATION

The course grade for each student will be evaluated on the basis of:

- The completion and success of all in class and out of class exercises and drawings.
- Completion of all assigned readings and discussions.
- Attendance at all assigned field trips and lectures.
- Research – the conceptual tools you employ to inform your practice.
- Technical competence, craft, and inventive use of materials.
- Presentation – all work should be presented in a finished and professional manner.
- Effort, hard work, and a diligent, consistent effort toward excellence.
- Active participation and discussion.

GRADING

Letter Grade and Corresponding Grade Points

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF
I	NG	S-U										
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0	0
0	0	0										

Late projects will not be accepted.

Project grades in this course are considered in the following way:

A 4.0 Exceptional work, all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.

A- 3.67 Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.

B+ 3.33 Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together and studio practice was exceptional.

B 3.0 Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the project was commendable.

B- 2.67 Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.

C+ 2.33 Slightly above average: work, most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate but could be more reflective and thoughtful.

C- 2.67 Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of idea development needs to be improved. There is some evidence of studio practice, but the quality and quantity is lacking.

C 2.0 Average work: the assignment directions were followed, and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation-studio practice was adequate, but could be more reflective and thoughtful.

C- 2.67 Slightly below average work: the assignment directions were followed, and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of idea development needs to be improved. There is some evidence of studio practice, but the quality and quantity are lacking.

D+	1.33	Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing your concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity is lacking.
D-	.67	Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard. There is little or no evidence of studio practice.
E 0		Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. No evidence of studio practice. Work is substandard. Or, assignment was not submitted.

ATTENDANCE: Students are expected to attend all classes. You are required to work/participate the duration of the scheduled class period. Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary.

Unexcused absences will be cause for a lowered grade. Your fourth absence will result in ONE grade drop. Absences will be counted from the first class meeting onward. Appropriate documentation from the student health service should be obtained for medical excuses. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other sound reasons may be offered.

If an absence occurs it is the student's responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are spontaneously assigned. Students should bring a doctor's note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.

TARDINESS: Arrival to class after start of class will be noted and three such incidences will count as one absence. Leaving early from class will also be considered as tardiness, and will be counted as such.

Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

LATE WORK: All projects, reading responses, and research projects must be completed on time for full credit. Due dates are announced in class. Failure to complete any work on time will result in a drop of one full letter grade for each day it is late. If the time line states that a project is due at the beginning of class, turning it in at the end or after class is considered late. You must have work finished before the start of class on critique days or your work will not be critiqued and your project grade will be lowered. It is the student's responsibility to

turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

CLASS COMMUNICATIONS: Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their webmail accounts.

CELL PHONES: Students in the School of Art and Art History will not be permitted to have cell phones turned on in class. If it beeps, chimes, rings or makes any type of noise, turn it off before entering the classroom. Continuous cell phone disruptions will result in lowered grades.

UNIVERSITY POLICY FOR RELIGIOUS HOLIDAYS: The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

UNIVERSITY ILLNESS POLICY: Students who are absent from classes or examinations because of illness should contact their professors. If you're unable to attend class due to illness, please email the teacher prior to class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.

UNIVERSITY AND SA+AH RESOURCES AND POLICIES:

GENERAL UNIVERSITY POLICIES AND SERVICES: <http://www.dso.ufl.edu/>

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Disability Office — <http://www.dso.ufl.edu/drc/>

UNIVERSITY COUNSELING SERVICES: 352-392-1575 <http://www.counsel.ufl.edu/>

Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal

awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university. Counseling Center Web site: <http://www.counsel.ufl.edu>.

University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling.

Student Mental Health, Student Health Care Center, 392-1171, personal counseling.

Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling.

Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling.

STUDENT HEALTHCARE CENTER: <http://shcc.ufl.edu/>

For medical emergencies call 911.

For urgent after-hours care, call 352-392-1161.

For after-hours mental health assistance, call 352-392-1171.

SAFETY AND SECURITY:

In an emergency call 911.

University Police Department — <http://police.ufl.edu/> — 352-392-1111.

STUDENT NIGHTTIME AUXILIARY PATROL (SNAP): SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched, to their location.

SA+AH HEALTH AND SAFETY POLICIES

HAZARDOUS WASTE SATELLITE ACCUMULATION: Please make yourself familiar with the SAAH Health and Safety Program at: <http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Refer especially to the H&S Rules by Area sections pertaining to WARPhaus, Drawing and Painting. Each student will be asked to complete a H&S student waiver form (which will be given to you and signed during studio).

SA+AH facilities have an area designated for art materials/hazardous waste pickup. This area should NOT be used for art making and bins and storage containers utilized in this area should NEVER be moved or used for any other purpose. When in doubt about the

safety or disposal of your art materials, please speak with faculty. A Handbook of Hazardous Wastes Disposal, Health and Safety will be posted at the studio for consultation as well.

DRUG-FREE SCHOOL & WORKPLACE & CLEAN INDOOR AIR ACT: The School of Art and Art History is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use

and smoking in educational facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS

SHARED STUDIO: Please leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Remember to place all work in progress on the storage shelves. Leave the work tables clear and clean. This is a shared studio and we all need to work together to keep it a clean and productive environment.

STUDIO PRACTICE: The instructor and the School of Art and Art History are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space. **Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.**

POLICIES REGARDING BEHAVIOR IN LECTURES, CLASSROOMS, STUDIOS & OTHER INSTRUCTIONAL SPACES:

Please make every effort to maintain the facilities and grounds of the WARPhaus, the School of Art and Art History, the College of Fine Arts and The University of Florida. Specifically we ask that you follow these guidelines:

1. Do not mark, paint on or deface any interior or exterior of the school or college facilities. Take care to always use protective tarps, drop cloths or masking material when working with paint media or similar materials to protect the floors in public spaces such as hallways and classrooms. That applies also to the sidewalks walls, and grounds.
2. If a special project requires temporary modification to a wall surface or to the grounds you must obtain specific permission from your instructor prior to undertaking the project. The site must be returned to its original condition immediately following the project unless prior written permission has been obtained from the School of Art and Art History.
3. No Art project may interfere with or impede access to, classrooms, hallways or other public spaces.
4. All site-specific art projects must be installed and engineered with the safety of the general public in mind.
5. Grades will not be issued for the project, or the class, until the project has been completely removed, and the site has been restored to its original condition.
6. Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

"Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation."

GUIDELINES FOR WORK IN THE SURROUNDING COMMUNITY

Proper care should be taken in order to assure all property in the surrounding area is respected and well maintained, and projects should be executed with public health and safety in mind. Vandalism of any kind will not be tolerated. As on campus, students doing site-specific work off-campus will be legally and financially accountable for any illegal or destructive actions. In addition, projects involving the greater community should be carefully considered and faculty must be consulted throughout. All public projects must be cleared by faculty and permission granted. Remember, that the School of Art and Art History at The University of Florida retains the power to require a more appropriate solution to any project that may violate any of the guidelines outlined above.

Please do not litter or leave materials out in the area. Respect property, surrounding businesses and the rights of individuals in the community. Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

GUIDELINES FOR CONDUCT

Student Conduct Code; Violations, Penalties and Procedures for Adjudication. <http://www.aa.ufl.edu/aa/Rules/4016.htm>

UF PHILOSOPHY: The University of Florida is an institution that encourages the intellectual and personal growth of its students as scholars and citizens. As an educational institution, the University recognizes that the transmission of knowledge, the pursuit of truth, and the development of individuals require the free exchange of ideas, self-expression, and the challenging of beliefs and customs.

In order to maintain an environment where these goals can be achieved safely and equitably, the University promotes civility, respect and integrity among all members of the community. As stated in the Standard of Ethical Conduct, students are expected to exhibit high standards of behavior and concern for others.

ACADEMIC HONESTY; As a result of completing the registration form at the University of Florida, every student has signed the following statement: " I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the University.

Detailed Academic Honesty Guidelines may be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

DISRUPTIVE BEHAVIOR: Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject

to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://www.aa.ufl.edu/aa/Rules/1008.htm> Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

Art 2353C - Drawing Studio
Course Calendar Spring 2022

IN CLASS PROJECTS

WEEK 1

Jan 6 DAY 1

Review syllabus, explain expectations and grading. Review supply list and what is needed to come prepared for class.

Explain expectations of sketchbook requirement for the class

WEEK 2 *first in class working week.*

Jan 11

Lecture 1, What Drawing is: perceptual, conceptual, communicative, expressive.

In class drawing: shape, form and line and shading exercises

Time: One class period

Jan 13

Lecture 2: Line Mass Gestures, perceptual screen, perception, proportion and depth.

In class drawing: 1/2 class still life organic gesture drawings (in class set up).

1/2 class Use students for models for gestures drawings. Rotate the students.

Time: One class period

WEEK 3

Jan 18

In class drawing: Still-life with simple shapes and planes. You will draw from a classroom set up. Use a pencil or dowel to develop your measuring technique.

In class drawing and homework: Start a drawing of a photocopy of a master painting or drawing that you brought to class . Tape a piece of tracing paper directly atop the photocopy and do a composition study, simplifying the positive and negative shapes and using simple tonal characterization to differentiate them from each other. As you assemble the shapes next to each other, erase and revise to obtain accurate contours, fitting the whole together like a jigsaw puzzle. Try to duplicate the balance of the composition. Complete the drawing

In class drawing and homework: Using a second reproduction, preparing the photocopy and tracing paper as before, begin by drawing only negative shapes, defining the objects in the image by the leftover spaces. Start with the largest areas and work toward laying in the small shapes that define larger shapes or large shapes that can be divided into smaller components. Complete the drawing.

Time: One class period and homework (hand in after one week).

Jan 20

Lecture 3 : Form: Organic Mark and Form & Complex mark: hatching, line weight, texture, gesture, line quality, contour, organic form, elliptical contour, cross contour.

In class drawing #1 [exercise 3.1](#) Fill **five** pages with direct emotion based lines that are full of feeling. First state the emotion and then develop lines that express that emotion. After you complete the drawings tack them to the wall and we will have a group critique and analyze how successful you have been. **Time: 1/2 class period**

In class drawing #2 [exercise 3.6](#)

You will bring to class an object that will be interesting to draw using a line. (Pinecone, Green Pepper, Squash, Shue, etc). Do a combined interior and exterior counter drawing.

Time: 1/2 class period

WEEK 4

Lecture 4 Form: Geometric Mark and Form.

In class drawing: [exercise 4.1](#) Bring six natural forms or printed pictures of natural forms which have different types of radial structure. Make a drawing of each one in which you try to convey the power or force that its form suggests: extension, compression, expansion, growth and so on.

Time: One class period

Jan 25

In class drawing: [exercise 4.3](#) Draw the classroom set up of a still life made of chairs, furniture and other geometric objects arranged in a chaotic pile.

Time: One class periods

Jan 27

Lecture 5 Space: objects, surfaces + space

In class drawing: [exercise 5.1](#) Draw one of several small still life compositions that are in the room. You will focus on how light interacts with the objects, their surfaces and edges.

Time: One class period

WEEK 5

Feb 1

In class drawing: [exercise 5.4](#) vanishing point, still life

Draw a series still lives using rectangular forms such as boxes and cubes. The goal is to find the specific vanishing point for each rectangular form.

Time: One class period

Feb 3

In class drawing: [exercise 5.6](#) exaggerated perspective (china marker or ebony pencil).

Set up to draw a scene in or around the AFA library from an unusual vantage point. The most accessible and dramatic view would be from the floor level, or from the top of a study Carroll, or the balcony.

Time: One class period

WEEK 6

Feb 8

In class drawing: [exercise 5.8](#) perspective textures Day 1 large drawing, 30 x 40in, (working on the wall, compressed charcoal). Bring to class a photograph of an architectural space with simple forms. Pin your large paper on the wall with enough room on either side to project the vanishing points of your buildings. Sketch the basic outlines of the buildings or walls in your subject onto the drawing, and project estimated vanishing points to the horizon. Continue to develop your drawing.

Feb 10

In class drawing: [exercise 5.8](#) perspective textures -Day 2

Continue to develop your perspective drawing from day 1

WEEK 7

Feb 15

Critique of space drawings

Feb 17

Lecture Topic 6 Elements of Drawing: Value: Nature of Light

In class drawing : [exercise 6.1](#) Textures in Natural Objects (size 18 x 18in to 18 x 24in)

Collect and study the surfaces and textures of several natural objects such as bones, gnarled wood, pine cones, coral, rocks and so on

WEEK 8

Feb 22

In class drawing: [exercise 6.4](#) Atmospheric Perspective to Create Space (vine charcoal). This drawing should show how light can reveal the structure of forms and establish a sense of space. You want to bring together your knowledge of creating volume through light and shadow with the ideas of atmospheric perspective.

Time: one class period

Feb 24

In class drawing: [exercise 6.5](#) abstract shapes in merging lights and shadows. This still life drawing must have 5 distinct values. In addition you will tone your paper with a mid-tone of vine charcoal. You want the lights and shadows to fill the page and go off the edges. Erase out the light shapes and darken the darker values.

Time: one class period

WEEK 9

March 1

Lecture Topic 7 - Value: idea and response

In class drawing: [exercise 7.1](#) experimenting with value proportions. Do five quick studies. Draw the still lives with a full range of values from the white of the page to the densest dark you can develop. Experiment with the shape characters, pushing some to be harsher than they really are and some softer in edge than they appear.

Time: one class period

March 3

In class drawing: [alt exercise](#) large scale drawing of a **single eye**. In this drawing you look in a mirror and only focus on one eye. You can experiment with dramatic lighting or simply use the existing classroom light. Make the drawing as detailed as possible.

Time: one class period

WEEK 10`

MARCH 5 TO MARCH 12b SPRING BREAK

WEEK 11

March 15

In class drawing: *alt exercise* Full face portrait looking directly at your reflection. You should strive to have a clear emotional overtone with this drawing. Use light and dark and rhythms that might suggest emotion and energy. Do you want high drama with contrasting light and shadows or a subtle effect with softer indirect light?

March 17

In process crit of full face portrait with an emotional overtone.
Continue working on the full face portrait or single eye study

WEEK 12

March 22

Critique: Select the best of: your illuminated completed full face portrait drawings and your atmospheric perspective to create space or your abstract shapes in merging lights and shadows drawing.

March 24

Lecture Topic 8: Composition and Expression

In class drawing: Make 2 12 x 18in drawings of two compositional variations of an interior space in which you alter the proportions of the basic division of the rectangle. Think about the implication of each composition in relation to ideas of movement, confinement, pressure, interval or other qualities relating to the viewers experience of space.

Class time: one class period

WEEK 13

March 29

Dynamic Tension:The Jungle-*exercise 10.4* in the pond by FAA (ink of charcoal)

In class drawing: Using the fauna around the pond area by FAA and find a place to set up your drawing horse. Your subject should be fairly complex with a variety of shapes made by leaves, branches, flowers, rocks , etc. There should also be a role for strong light, particularly light coming from behind and through the objects. The drawing should be 20 x 30in.

Class time: one class period

March 31

Elements of Drawing Composition and Expression

Exercise 10.10 **Day 1** frontage and imprint, photo transfer and printed textures/rubbings, stamping.

In class drawing: The goal of this assignment is to create a composition that works with textural transparency and layers to suggest a layered sediment of memory, like a pictorial version of an archaeological dig. The drawing should give a sense of integrated complexity and richness built up over time.

Class time: one class period (day 1)

WEEK 14

April 5

Exercise 10.10 **Day 2** frontage and imprint , photo transfer and printed textures/rubbings, stamping.

The goal of this assignment is to create a composition that works with textural transparency and layers to suggest a layered sediment of memory, like a pictorial version of an archaeological dig. The drawing should give a sense of integrated complexity and richness built up over time.

Class time: one class period (day 2)April 7

WEEK 15

April 12

Exercise 10.13 Sequence and Hierarchy.

In class drawing: Devise a plan for organizing three images in a framing arrangement that will convey a hierarchy of content between them or suggest a sequence in which they should be read

Class time: one class period

April 14

Exercise: series project Redraw a drawing you've developed an interest in during the semester. It should be a drawing reproduced in a book, a computer image will not work. Redraw the drawing to discover how the artist made it and how the artist felt. Think through the process before you touch any material. Make two drawings that are your evolution of/from/with the first drawing. All three will be presented for the final critique.

WEEK 15

April 19

FINAL CRITIQUE

ART 2352C DRAWING STUDIO SPRING 2022 REQUIRED SKETCHBOOK PROJECTS

Sketchbook projects are due weekly, these are out of class homework assignments that build upon our in class work. Due each Tuesday, sketchbooks will be bull clipped opened to the current project and presented for review at the beginning of class.

Sketchbook Due Week 3 Jan 18	Visual Chronicle: For two full days, record with drawings and words your experience every hour of your awake time. Using both sides of the page, divide each page into 6 or 8 rectangles and fill one rectangle each hour. If you are in geometry class for one hour and the teacher would consider it rude, go to class early, draw before class, and stay late and draw again. In other words, if there is an hour you cannot record, you need to make up that time slot. Your goal is to be visually engaged with your world at all times. You can draw what you observe, what you are thinking, what you are imagining, your dreams, and so on. Be certain to carry your book with you everywhere you go to class, meals, the library, on the phone, the store, the bathroom, car, church, bed, wherever you go, it goes. The drawings can be quick or developed. The important thing is to be aware of where you are and what you are thinking and respond to what you are doing and what you see. Get it down visually. Do not worry what the drawings look like or fuss over them. You are beginning to develop a habit, and your skill will develop as you go. Now let's focus something more specific and find more nuances within in. Choose a route you walk every day. It can be walking from your dorm room to the library, from your apartment to your coffee shop, or walking with your dog. Choose a route that you're familiar with and that takes 5 to 10 min. to accomplish. In three different days this week, walk this route, but take one hour instead of five to ten minutes. Pausing along the way to record something of interest to you. Continue walking, pause again to draw, and again and again. Force yourself to take one hour even if it means that at the end of the walk you have drawn every inch.
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Due Week 4 Jan 25	Shape Composition: Make a series of studies of interiors (3 x 4") with or without figures. Begin each sketch with a rectangle representing the edges of your composition. Reduce the composition to its most basic shapes and lay these in before proceeding further, adjusting their forms until they make a strong design. Add smaller shapes, fitting them into those already there. Add tone or detail, retaining a strong role for the shape. Sketchbook: Eyeballing Practice <i>eyeballing</i> angles and proportions of receding rectangles, checking your measurements with the dowel technique. Remember that the further of two equal edges will seem smaller. See if you can construct believable receding planes in your sketchbook based on the principles studied.
Due Week 5 Sketchbook and Out of Class Drawing Feb 1	Composing with a viewfinder Working from a preexisting situation, such as a landscape or interior, use your viewfinder to identify three compositions with strong shape structure, both positive and negative. Make small (4-5) studies of each one, breaking the rectangle into tonal shapes with strong contours that divide the composition in an interesting way. Move the viewfinder closer to your eyes to enlarge the section of the scene you are taking or farther to shrink it. Try vertical or horizontal compositions. Your sketches must be the same orientation and proportional dimensions as the viewfinder. Look for proportional balance, or interesting imbalance, in the division of the frame. Focus on active negative shapes and clearly defined shape structure in the objects in the composition. The first step is to work with your eyes, moving the viewfinder, looking at different aspects of the scene. From the 4-5 studies choose the best of your compositions and base a larger drawing (18 x 24") on it, using your sketch to lay-in the basic forms before returning to direct observation for added detail and texture. Make sure your larger drawing corresponds proportionally to the dimensions of your viewfinder and sketch.
Due Week 6, Sketchbook Feb 8	Compositional Notes: Make a series of five small (4 x 5) compositional studies of scenes from life. As you begin each study, use only quick indicational lines or simple shapes, piecing the 'web' of the composition together. Do not worry whether the drawing would be legible to anyone else; think of it as note taking for you. Try to convey the reality of the arrangement of forms you are looking at it as a whole rather than concentrating on the details. Compositional Notes Part 2: Make a series of five more compositional studies that use comparison of scale relationships leading to the horizon to establish a sense of great space. Remember that the most effective scale comparisons often involve objects of similar size: trees, phone poles, houses, etc. Try to find situations in which the trail of objects leads toward the horizon, which should be perfectly horizontal. Elliptical Head Sketches: Do a series of drawings of the back of the heads of people in a cafeteria, lecture hall or other public space. Use elliptical contours to define the forms of the skull, ears, hair, shoulders and so on. Try to link your contours to the rounded volume of the forms, exaggerating if necessary.

Due Week 7 Sketchbook Feb 15	Finding Space in a Painting x 3 Find a painting, drawing or print at the Harn that is more than just a single building or room. There should be plenty of corners, intervals, and dimensions to explore. Step back from the image and make a drawing from the artwork using the angles measured with an L ruler technique just practiced in class. The goal is not to reproduce the detail but to accurately assess and re-create the relationships between forms that are functioning to make the space in the picture. Repeat this exercise three times
Due Week 8 Sketchbook Feb 22	Finding Vanishing Points Although vanishing lines are abstract entities within perspective drawing, sometimes it is possible to find them or something that looks like them in the real world. Find ten examples of vanishing point structures on campus or in Gainesville proper. They will most likely occur where two parallel linear objects – street curbs, railings, edges of a building, tracks or floorboards—are receding sharply into the distance. You will not always see the vanishing point where the lines come together; they could stop short. Follow the lines out anyway and place the point on the horizon. Add some other elements of the scene to enhance the experience of the space.
Due Week 9 Sketchbook March 1 week 10 is spring break	Changing Natural Light Do several quick value studies of the same large object (such as an automobile, a tree or boulder) outside at different times of the day. Choose a clear sunny day and find an object that will be in place throughout the day. Determine whether your object is transparent, translucent or opaque and how that quality affects the light and shadows. In your sketchbook, draw the object and the changing natural light as seen from the north, east, south, and west of the object, every two hours from 7 am to 7 pm. Notice any change in intensity of reflectance as the light changes. As you move from north to east to south to west, note the dramatic changes in light, for instance, the silhouetting of the object if the sun is shining in your eyes in contrast to what you see when the sun is behind you. Record the changing cast shadow from long to short to nonexistent throughout the day. Write down the direction you are facing and the time of day for each drawing and make notes about your observations. You can do several of these drawings on a page, filling several pages of your book.
Due Week 11 Sketchbook March 15	Texture Swatches Develop four pages of texture swatches. Closely examine surfaces with varied textures, such as shiny, smooth, rough, and spiny. Draw the textures independently of the objects. For each texture collected render with pencil, charcoal and ink to examine the variation of possible marks. Think of this as making an inventory or bank of textures.
Due Week 12 Sketchbook March 22	Translating Color to Value Spend the day observing and translating colors into values in your sketchbook. Create a still life from objects at home; select white, red and blue objects. With your gray scale in hand, use it to determine from white to black how light or dark the colors of the surfaces. Avoid becoming involved in the detail of the objects but record a general sense of the relative values through simple geometric shapes. Squinting at the colors and holding a gray scale next to them can help you to determine which is lighter or darker in value.

Due Week 13 Sketchbook March 29	Merging and Emerging Objects In your sketchbook, do several quick tonal studies of a still life with a controllable light source. Darken the room and set the light so that the lights and shadows on the objects merge with the ground, the background, and each other. Edit and manipulate the tones in your studies (See Kollwitz and Seurat examples in your text) so that some areas merge and others separate to create the space you want.
Due Week 14, Sketchbook April 5	Proportional Studies of Artworks Go the Art Library, select a book of paintings by masters of the Renaissance (ask your instructor for suggested artists) With an ebony pencil or other soft drawing tool, make quick studies of works of five different works of art—drawings, paintings, photographs or prints—depicting interior spaces. Start each with a rectangular frame representing the perimeter of the field in careful proportion. Look for major shapes and divisions of the field and express them simply in your sketch. Try to be precise about the proportional division of the rectangle. If there is a strong role for value, areas of detail, or strong spatial effect, indicate this in your sketchbook.
Due Week 15 Sketchbook April 12	Layered Materials Make some sketches from nature, if possible, a distant view of landscape or town where objects are small enough to be part of a larger texture, such as Payne's Prairie. Work with two of three materials with different qualities that will blend and overlap each other to evoke complex textures. A good choice might be water-soluble colored pencil worked over with watercolor. You can create intricate mark-based patterns with the pencils and then overlap and partially dissolve them with the watercolor, adding atmosphere and modulating depth. This is the last sketchbook exercise

ART 2352 DRAWING STUDIO SPRING 2022 *Updated 12/26/21*

Materials List

6 EACH	LARGE BULL CLIPS		
2 PACK	VINE CHARCOAL - SOFT		
1 PACK	VINE CHARCOAL - MEDIUM		
1 PACK	VINE CHARCOAL HARD		
1 PACK	ALPHA COLOR Conte Crayon, Sepia		
1 PACK	ALPHA COLOR 3-STICK PACK White		
1 EACH	TRI-ERASER W/ REFILL		
1 EACH	LG. KNEADED ERASER		
1 EACH	LG. ARTGUM ERASER		

1 EACH	ARTIST TAPE 1/2"		
1 EACH	FABER 12 PENCIL KIT		
1 EACH	WATERSOLUBLE SKETCH PENCIL 4B		
1 EACH	PELIKAN INDIA INK		
1 PACK	#4 BAMBOO BRUSH		
1 EACH	MED. TORTILLIONS 5/16		
1 EACH	MED. CHARCOAL PENCIL		
1 EACH	MED. CHARCOAL PENCIL		
1 EACH	BLACK CHINA MARKER		
1 EACH	BALL POINT PEN		
1 EACH	EBONY PENCIL		
1 EACH	PENCIL SHARPENER		
1 EACH	WORKABLE SPRAY FIXATIVE		
1 EACH	L RULER, 6-10IN		
<u>PAPERS</u>			
1 EACH	18 X 24IN DRAWING PAD		
1 EACH	24 X 36 NEWSPRINT PAD		
1 SHEET	22 X 30IN STONEHEDGE PAPER - WHITE		
3 SHEETS	30 X 40IN STONEHEDGE PAPER WHITE		
1 SHEET	18 X 24IN PAD TRACING PAPER		
1 EACH	DOWEL 6" HARDWARE STORE		
1 EACH	Portfolio for transporting and storing drawings min. 24 x 36in		
1 EACH	Tube for transporting and storing large drawings min 30in length		
1 EACH	Exacto and blade refill		
1 EACH	Box for materials		
	Supplies can be purchased at: SoMA Art Media Hub 435 S Main ST, Gainesville FL 32601 352-213-3071 Or ordered on line through Utrecht Art Supply or Dick Blick Art Materials		

