

AI 203 Drawing - Line, Shape and Color

Location: Loop Campus, Tues, 6 – 9 pm

Instructor: Margaret Lanterman, Dept. of Art & Art History & SNL; e-mail: mlanterm@depaul.edu
Office: Rm. 316 1150 Fullerton, LPC

Competencies offered: A2A, A1C, A5

Textbooks: You may choose one or both of the books below as your reference(s) according to your experience level. These books are available in the bookstore, on line and at many libraries.

Keys to Drawing by Bert Dodson ISBN 0 89134 337 7

Drawing, A Contemporary Approach 5th Ed. By Claudia Betti ISBN 0 534 61335 7

Supplies: A complete list follows. You may purchase your supplies at any local art supply store or at the DePaul Bookstore.

Please be sure to bring a pad of paper and drawing pencils to the first class!!

Ability Level and competence variances:

Each student will develop from their personal level. This class is appropriate for beginning as well as more advanced students. All competencies will be achieved through class work and independent drawing and research. Homework will be an important component. AL9/10 students will be expected to write their competence statements and produce a personal portfolio along with extra research according to the direction in which they choose to specialize. A1C and A5 students will be expected to write a short research paper. I recommend that they contact me and begin their research before the actual class dates if possible. If this is not possible, they may request a limited extension of time past the last class meeting to complete their paper. Students wishing to work towards other competencies should contact me the first night of class.

Course Description:

This class will concentrate on the development of the skills necessary to create a drawn *composition*. Color will be introduced to compliment the study of line, space value, form and composition. Media will include ink, charcoal, pastel and various types of pencil, including color. Through drawing, students will develop rendering skills as well as their own unique means of drawn expression. The learning experience will include classroom time and when possible, field trips to the some of the cultural institutions available to us in this city.

Expected Outcomes:

The student will be able to:

1. Use drawing materials to create a variety of expression and form through use of line, volume, shadow and composition.
2. Use the above elements of drawing to express their personal observation of objects and form in their environment.
3. Students will learn a basic understanding of color to add to their work.

Evaluation Techniques:

1. Students **MUST** attend ALL lectures, critiques and discussions and actively participate in all group and independent drawing sessions. Absence from more than three hours of class time or lack of participation will have a negative impact on your grade.
2. 10% Initial drawings will serve as a basis to judge **improvement** of technique, in conjunction with the completed drawing portfolio and drawing journal.
3. 20% Students must demonstrate an **understanding** of information given in lectures, discussion and private instruction. This will be demonstrated through their verbal participation, their interaction within the class and their drawings.
4. 20% Students must demonstrate an **effort** to apply information and use techniques. This includes application of self, positive attitude and determination demonstrated, as well as a sufficient amount of time spent on homework.
5. 20% Students will complete all homework and class assignments as scheduled, and follow any specifications of size, format and quantity. Quality of the finished work will be a major evaluation tool.

Drawing work will not be accepted beyond the last drawing session.
Work that does not demonstrate effort and a professional attitude will not be accepted.

Students should keep an ongoing **journal** of all notes and drawing research, including sketches.

6. 20% Students will be expected to **verbally participate** in discussions and critiques, as a means to demonstrate their involvement and understanding of concepts. Shyness does not excuse participation.

7. 10% There will be a written evaluation of the students understanding of terms, techniques and information covered in the class.

8. **A1 and A5 Students ONLY:** Will be expected to write a short research paper of 4-5 pages. Instructions follow.

HOMEWORK

Expect to practice each technique and idea that we cover in class at home, and before the next class. Sometimes a minimum number of drawings will be specified, and other times you must practice the technique until you are comfortable with it. The amount of time you spend on homework will be up to your own judgment, and somewhat upon your adaptability to the particular area we are covering that day. Remember that the quality and effort of your homework will effect your grade. You will probably find that some concepts come more easily to you while others require more effort. This is typical, and should be anticipated. *Minimum* time spent should be approximately ½ the time you spent in class. It is VERY IMPORTANT that you practice these techniques between each class in order to maintain your progress.

- It is very important, when doing your drawing homework, to be able to focus on what you are doing in a relaxed state. Drawing while watching TV or holding a toddler will not produce the best results.
- *ALL* sketching, even putting down the momentary thought will help you improve your skills. The objective is to practice the principles covered in class.

Drawing Homework (Subject to adjustment):

Section one. Directions for further homework will be supplied as needed.

1. Make a viewfinder. Cut a 1 1/2" x 1" in a piece of heavy paper, like a cereal box or index card.

2. 10 quick gesture sketches of something/one alive. Time per sketch should be 1-10 minutes.

3. Explore negative space and abstract composition.

1A) Lay a branch or a couple flowers with stems and leaves on a sheet of paper. Draw the negative space around the leaves and branch. Using a very light value, color in the negative shapes.

1B) Remove that branch and lay it in a different position on top of (overlapping) that drawing, and again draw the negative space using a different tool or color. Fill in the negative space with a transparent or slightly darker value.

1C. Do this several more times until you have a very full composition of negative space. Your drawing should be very large and complex, with lots of "trapped" spaces. It should also look very lively and abstract. Each layer may be done in a different color.

2A) Toss a dishtowel on your kitchen table. Toss a handful of kitchen implements (Ladles, spatula, measuring spoons, etc.) on top of the towel. If you are not domestic, do this with office equipment like scissors, tape, etc. Draw a **border** on your page and then draw the towel in your composition. Now start adding the negative space between all the utensils. Be certain that you are presenting a 3-D space in your drawing -it should suggest a deeper or layered space. **Warning**, do not line things up and just draw around them!

3A) Open up your closet door and look at the space around your clothes and shoes.

Draw the negative space as you see it. Do not draw the objects themselves.

4. Set up a still life. For example, compose your shoes and a pair of socks, and draw it. Use *Finding Lines* to help you with composition, proportion and placement.. Pay close attention to have the positive and negative shapes relate to each other.

5. Make 2 gray scales that contain *nine values* each; one with charcoal, one with ink wash.

The format should be a strip of 9 vertical and tangent squares for each one. Make sure that your washes are a solid value in each square.

6. Produce 2 sketches that contain a wide variety of wash experiments. These should be within a composition, and can be either representational or abstract, but they must be a composition that transmits information, a story or a mood.

7. 3 Value study of objects in changing daylight. Set up a good composition of three objects near a window. Do not move them until you have completed three drawings of three different light phases. For example, draw your composition in the raking light of early morning, the soft light of 2pm and the long intense rays of early evening.

7. 6 thumbnail sketches.

Set up a still life. Frame out *three* rectangles on your page. Using your viewfinder, select *three* different arrangements of this one still life and sketch them into your pre-drawn frames, one view per frame. These should be quick layout sketches and not finished drawings. Set up a second arrangement and repeat the process. **Good composition is the objective!**

Supply list:

1. one 17" x 22" or 18" x 24" drawing pad (approximately 30 pages, SUITABLE for INK, PENCIL & CHARCOAL)
2. one 9" x 12" sketch pad (bound or spiral)
3. charcoal sticks:
 - med. Vine charcoal
 - black chalk sticks by Koh I Noor or Compressed charcoal by Conte a Paris (Brands are given as a guideline).
 - one light gray pastel chalk
4. Drawing Pencils:
 - one charcoal
 - one Utrecht or Prang Professional, 4B & 6B
5. simple pencil sharpener and basic Exacto knife
6. kneaded eraser
7. 1 art-gum type eraser or pink pet style
8. Krylon workable fixative - small size
9. Black ink (small bottle)
10. one liquid ink black ink pen, such as a Zebra Jimmie Gel Rollerball Medium or Uniball Gel Impact RT; add other colors if you wish
11. one medium-tipped drawing marker like Tommbo magic marker or a Sharpie fine point
12. one Japanese style or "sumi" brush with bamboo handle and round, thick tip (NOT sable watercolor brush)
13. one masonite drawing board, 2" taller than the sketch pad you purchase.
14. a small white plastic mixing tray for the ink (looks like a little plate with round indentations. One with a cover is a nice luxury)
15. small set of pastel chalk **or** pastel pencils **or** watercolor pencils **or** colored pencils
 - Note: if you choose pastel, pick up a couple of sheets of pastel paper.
 - 16. small chamois for blending
17. various water jars- jelly or baby food jars work well
18. bag, box or container for this stuff! Tackle box style works well.
 - Do you need a smock or work shirt?