

AI 258 LANDSCAPE DRAWING - Spring 2006

Location: Loop Campus *and* a drawing weekend on location

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Competencies offered: A1D, A2A, A5

Class Dates: Note -This is an intensive course and follows unusual scheduling.

LOOP LOCATION

- Mon. April 17, 6-9 pm
- Saturday April 22, 9am – 4pm
- Mon. May 1, 6-9 pm.

ACADEMIC RETREAT LOCATION

- Weekend, May 5, 6-9 pm, Sat. May 6 all day and Sund. May 7, 9-4pm. Timing details will be discussed. Class will meet off campus at a location to be announced, approximately 2-3 hours drive from Chicago.

Course Description:

Through this class you can allow yourself to experience the richness of nature's landforms in a new way. Your learning experience will include classroom work plus one weekend on location with an intensive drawing seminar in which students will use the beauty of nature to help tap their inner resources of communication. This will be accomplished through the concentrated work of developing their drawing skills, without distraction of work or home. Students will develop their skills of observation and visual communication. They will learn about line, form and value through plenty of drawing time. One night will be spent at on-site accommodations, allowing an early and refreshed start for the day's activities.

Expected Outcomes: Students 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 personal involvement with and observation of landscape.
3. Translate the beauty and organization of land and plant forms into drawn images.
4. Engage in basic color work when they demonstrate a grasp of the basic elements of drawing

Textbook: NOTE ! You are only required to purchase one text.

Choose from the first two books according to your ability level. The supplemental books will be helpful to all levels.

- Bert Dodson, Keys to Drawing (If you are a beginner) ISB 0891343377
- Claudia Betti, Drawing, A Contemporary Approach 5th Edition (A more comprehensive text) ISB 0534613357
- Clare Walker Leslie, Nature Drawing or The Art of Field Sketching (supplemental and helpful for all skill levels) ISB 00136103529 and 0879055553

Note: All ability levels are accepted. Each student will develop from their own personal level.

Materials will include papers, pencil, charcoal, ink and pastel. A supply list follows.

Please bring pencils and the large drawing tablet with drawing board to the first night of class. Questions about the remaining items will be answered then. you can purchase your supplies from any art supply store. If purchasing supplies on your own, please follow the supply list closely. You **MUST** bring supplies to the first class session.

Evaluation Techniques:

- All competencies will be achieved through class work *and* independent drawing and research. Because the class is very intense in both time and material covered, **homework will be an important component.** Maintaining your homework at a current level is critical.

- The quarter begins well before our first class session. Please use this time to become familiar with the textbook and your supplies. If your competence requires a research paper or special project (all competencies except AL2/A2A) please choose your topics and begin research before class starts. You will find this a simple way to be prepared and relaxed for the condensed three weeks we have together.

1. To pass, students **MUST** attend ALL lectures, critiques and discussions and **actively** participate in all group and independent drawing sessions.

Students must submit a final portfolio with all required work on the last day of class.

Failure to meet either of these responsibilities could result in a grade of FX.

2. 10% Initial drawings will serve as a basis to judge improvement of technique, in conjunction with the completed drawing portfolio.
3. 20% Students must demonstrate an understanding of information given in lectures, discussion and private instruction.
4. 20% Students must demonstrate an effort to apply information and use techniques.
5. 20% Students will complete all homework and class assignments as scheduled, and follow any specifications of size, format and quantity. This homework will be judged by its quality. Work will not be accepted beyond the last class session. *Work that does not demonstrate effort will not receive credit.*
6. 20% Students will be expected to verbally participate in discussions and critiques, as a means to demonstrate their involvement and understanding of concepts.
7. 10% Students will further demonstrate their understanding of the terms, techniques and information covered in the class by means of a written evaluation.

8. Double competency students ONLY:

A research paper concerning a landscape artist and their work, or a special project, will be the criterion by which your second competence will be graded. It is expected that the experiences and knowledge you gain in the class will feed into your research.

9. **AL9/10 STUDENTS ONLY:** An *independent research project* is required. There are several options, but all must include an additional portfolio of 10 drawings or more plus some written research.

- Contact the instructor well before the first class session for approval and to discuss your work. It is recommended that you begin this work previous to the first class meetings.
- Students must compose and write a *competence statement* declaring their expected outcomes and how they intend to demonstrate them. This will be collected at the first class session
- The statement should express concern for compositional elements as well as technique. In addition to the above criteria, their grade will depend on how well they follow through with their objectives. They will be expected to do some independent reading on the area they wish to specialize in, and a bibliography should accompany the competence statement. An area of interest may be a medium (for example, pastel) or a technique (for example, value). One competence should address the idea and the other should address production.

Homework

Expect to practice each technique and idea that we cover in class at home, and before the next class. The amount of time you spend on homework will be up to your own judgment, and somewhat upon your adaptability to the particular area covered that day. 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 1/2 the time you spent in class, i.e. 45 minutes per block.

Just as with a musical instrument, the more time you spend practicing the better you get at it!

Homework Assignment overview – subject to change!

- Carefully read through the text and **study the illustrations**.
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.

- On the other hand, ALL sketching, even putting down the momentary thought, will help you improve your skills and your visual vocabulary. The objective is to practice the principles covered in class.
- Most drawing homework can be done in your sketch diary

1. Make a viewfinder:

2 Explore NEGATIVE SPACE

I A. Lay a leafed-out branch on a sheet of paper. Draw the negative space around the leaves and branch.

B. Remove that branch and lay a 2nd branch on top of (overlapping) that drawing, again draw the negative space.

C. 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.

II A. Place a chair 3' from the wall. Draw the negative space between the legs of the chair and the space between the chair and the wall. If the chair has an open back and arm rests, include the negative space that you see there.

III A. Go outside and draw the space between 5-6 plants. Make this a full-page composition. Remember to include a border.

IV A. Toss a dishtowel on your kitchen table. Toss a handful of kitchen implements (Ladles, spatula, measuring spoons, etc.) on top of the towel. Draw a **border** on your page and then draw the negative space between all the utensils. Include the towel in your composition. Be certain that you are presenting a 3-D space in your drawing. It should have **depth**. Do not just line things up and draw around them.

V A. Choose the next negative space subject on your own.

3. Value

IA. Set up three opaque objects near a bright window or in your yard. Make a careful study of where the highlight is, and find three values - light, medium and dark. Note where the shadow falls. Now you are ready to do a value study drawing. Include the objects, the tabletop line (horizon line) and part of the windowsill. Concentrate on three values, a highlight and a shadow. Use charcoal, pencil and eraser and gradate your areas.

II A. Come back some hours later when the light has changed. Draw the scene with the new lighting situation.

III A. Draw it a third time with the final lighting situation.

Outcome = three drawings of the same objects in the same position with three different lighting effects on them.

4. A five-nine value gray scales x 2. One- 1 with charcoal, 1 with ink wash

5. 10 quick gesture sketches of a *living creature*.

6. 2 pages of wash experiments - need not be in composition

7. Thumbnail sketches: Use your viewfinder to select 3 arrangements of the same still life or landscape. Don't touch or move the subject, just move your viewfinder. Draw each of the three.

Do this with two arrangements, for a total of 6 sketches. Composition is the objective.

8. Form and growth study. Choose one simple, organic object (a fruit, fish, tree branch, etc.). Study the object for form and shape, and produce a series of drawings of that object as you disassemble it and study it at each stage. This will involve cutting, pulling apart or somehow dismantling it to study its inner and outer structure and form. Choices: ink, charcoal, pencil, pastel. This assignment will have a total of 3 drawings.

9. Eye Level. Choose an outdoor composition that you can draw from three eye levels: above, at and below eye level. The view of all three drawings should be the same, with only a change in eye level and whatever adjustments that are required.

10. One point perspective. Plant yourself in a hallway or looking down a sidewalk or train tracks (make sure you are safe!) Compose a drawing that demonstrates one point perspective and includes diminishing size and both vertical and horizontal shapes.

Note: Some of these drawings and sketches can be done very quickly, and could take just a few seconds. Others will require more time. Be patient with yourself and stay with it.

Research Assignment: Research a landscape artist and evaluate their work.

READ CAREFULLY:

- The research paper should include both in depth research and original thought and analysis.
- It should be 4-6 pages, typed and double-spaced, and must include a bibliography and footnotes.
- The paper should consist of an introduction, body, conclusion and personal response.

Use the third person (he, one, etc.). Your personal response, ONLY should be in the first person (I, my).

The objective is to choose a topic that you are interested in, and then compare two landscape artists within that topic. For instance, you may look at how Monet and Andrew Wyeth used light and value. What did they have in common in terms of working with light? How were their approaches different? How important were their respective attitudes about light to their respective works in general? Compare these attitudes. Explore their training, influences, social settings, etc. to come to your conclusions. Use the class work to help you understand how to make the formal analysis of your chosen artist's work. Your TOPIC in the above example would be light and value. Your THESIS would be much more specific.

*** Remember that you are doing RESEARCH, and that opinions must be supported with hard facts.**

Format:

- A. Introduction - no more than one page.
 - State your THESIS. (The one unifying thought that holds all of your ideas together; be specific.)
 - State your main idea, and also how you will go about proving your point.
- B. Body - follow through and develop your thesis. *
 - Bring in all the background information to develop your argument and support your thesis.
 - Present your formal analysis of at least one artwork of each artist, and two formal elements (line, value and or light, balance, texture, color)
- C. Conclusion - Summary.
 - restate your thesis and the main points that served to prove that thesis. Make sure that all the information is tied together, and that there are no loose ends.
- D. Personal view -State how this research effected you personally, both for the present and the future.

Content:

- A. Background information should include things such as:
 - a brief history of the artist and the times in which s/he lived
 - the contributing factors to becoming an artist
 - social or political factors contributing to the artist's development
 - reasons for choosing landscape as a topic
 - the artist's intent in producing these particular works
 - the influence of science or other bodies of knowledge on the artwork
- B. Social/aesthetic attitudes should be explored
 - Be sure to include social and aesthetic attitudes.
 - The specific responses that the artists tried to elicit
 - Attitudes the artists projected
- C. Formal analysis - evaluating and comparing the use of two formal elements

A limited list of landscape artists- feel free to find another. : (Note: Not Monet or Van Gogh)

Charles Wilson Peale	Albrecht Durer	Mary Werner	George Inness
Cole	Bierdstadt	Church	Durand
Cropsey	Edward Hopper	Jean Carot	Jean Millet
George Caleb Bingham	Claude Lorraine	John Maren	John Robert Cozens
Andrew Wyeth	Fredrick E. Church	Rembrandt	George Burchfield
J.M.W. Turner	John Botman	John Constable	John S. Sargent
John Baptiste Corot	Christo	Lemuel Ayers	John Rovert Cozens
Winslow Homer	Milton Averty	Georgia O'Keefe	Paul Gaugan

A limited list of art supply stores:

Lakeview Art Supply 3359 N. Lincoln 773-296-6696

Pearl Art Supply 225 W. Chicago 312-915-0200

Utrecht 332 S. Michigan Ave. 312-922-7565

Goods of Evanston 714 Main St., Evanston 773-283-0001

Supply list:

1. drawing pad 17" x 22" or 18" x 24" (approx. 30 pages, SUITABLE for INK, PENCIL & CHARCOAL)
2. one 9" x 12" sketch pad (bound or spiral)
3. charcoal sticks -1) several med. Vine charcoal -2) black chalk sticks by Koh I Noor or Compressed charcoal by Conte a Paris 3) one light gray pastel chalk
4. Drawing Pencils: 1) one charcoal; 2) one Utrecht or Prang Professional, 4B & 6B
5. simple pencil sharpener and basic Exacto knife
6. erasers: 1) 2 kneaded 2) 1 art-gum type eraser or pink pet style
7. Krylon workable fixative – small size
8. Black ink (small bottle)
9. one Gelly roll black ink pen; add a brown one if you wish
10. one Tommbó magic marker or any black, medium- tipped drawing marker
11. one Japanese style or “sumi” brush with bamboo handle and round, thick tip (**NOT sable**)
12. one masonite drawing board, 2" taller than the sketch pad you purchase.
13. a small plastic mixing tray for the ink (a little plate with round indentations; a cover is a nice luxury)
14. various water jars- jelly or baby food jars work well
15. bag, box or container for this stuff! Do you need a smock or work shirt?
17. small set of medium-grade pastel chalk
18. ? sunscreen, bug spray, chair or towel to sit on, wet wipes etc. for comfort?