

Drawing I

Instructor: Jason Travers

T/TH 1:35 pm - 4:15pm C1 High bay Drawing Studio
Art Dept. Phone: 83610 Office Hours: (C258) By appointment
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Course Objective: This class will introduce drawing as a product of observation, response and expression. A variety of media and technique will be explored to gain a better understanding of the fundamentals of drawing from observation.

Recommended Text:

The Art of Responsive Drawing

Nathan Goldstein

Attendance: Students are expected to attend all classes, lectures and field trips. Absences must be accompanied by the appropriate Dean's or doctor's excuse to be validated. More than two unexcused absences will result in a lowering of the final grade. Each additional absence will lower the grade five percentage points. Two cuts for first and second-year students will result in a Section III Delinquency report to the Dean. Three lates to class will be equivalent to a missed class. Students will be responsible for all material covered in classes that they have missed. Project schedules will not be shifted and late penalties will be added to work submitted after the listed due date. **The use of phones and messaging devices is strictly prohibited during class time.** Students may listen to music through headphones during working periods only. Eating is not permitted in the studio during class. Proper etiquette is also expected for all online meetings.

The Office of Disability Support Services in the Dean of Student's office addresses requests for reasonable accommodations for undergraduate and graduate students. If you have a disability for which you are or may be requesting accommodations, please contact both your instructor and the office as early as possible in the semester. You must have documentation from the Academic Support Services office before accommodations can be granted.

Lehigh University endorses The Principles of Our Equitable Community. We expect each member of this class to acknowledge and practice these Principles. Respect for each other and for differing viewpoints is a vital component of the learning environment inside and outside the classroom.

General Studio Maintenance: All materials and work must be returned to storage areas at the end of class. Charcoal is not permitted at the drawing desks. All surfaces must be toned in the drawing studio area and easels and horses should be wiped down at the conclusion of class. Only designated drawing boards may be used with charcoal.

Grading Policy: The final grade will be averaged from the following:

Projects - 50%
Exercises - 20 %
Sketchbook - 20%
Class/Critique Participation - 10%

Any grade concerns should be addressed before the end of the semester. Final grades will not be altered under any circumstances. In order to ensure an environment of academic integrity, each student is expected to complete all academic course work in accordance to the standards set forth by the faculty and in compliance with the University's Code of Conduct.

Projects: Three major graded projects will be completed during the semester. Project grades will be lowered five points per class for late completion (includes work not complete or mounted by crit.) Students may resubmit projects for an improved grade. Original grade sheets should be included and resubmissions will be graded and averaged with the original grade for a final grade. In addition, in-class exercises will be collected and reviewed using a ten point scale.

Critiques: Students will be required to participate in group critiques. These will promote dialogue as a learning tool, as students will be expected to constructively express critical analysis. It is expected that students keep notes of critical discussions and these will be factored into the final sketchbook grade.

Sketchbooks: A sketchbook will be required for both in-class and homework exercises. Each week the class will be given specific observational assignments to be completed in the sketchbook. In addition students are encouraged to include free drawings based on observed subjects of their choice in varied media. These drawings will be eligible for extra-credit points on the overall sketchbook grade. Students are encouraged to include independent work and analysis of critiques in the sketchbook as well as assignments. Extra credit write-ups will also be accepted for students that attend selected lectures and events. Sketchbooks will be reviewed at mid-term and again at the final class meeting.

Supplies: A \$100 lab fee is included with the course. The lab fee will provide a basic kit of supplies and additional communal class supplies and will also supplement general studio infrastructure needs. Replacement kit supplies will be available for purchase during the semester. Storage is available in C1 and personal locks are highly recommended for use with drawers.

Kit Supplies:

Strathmore Sketchbook, 9 x 12
Strathmore Drawing Pad 400SRS, 18 x 24 - 30 sheets
Newsprint Pad, 18 x 24 - 100 sheets
Generals Sketchmate Set (3 pencils/3 Charcoal Pencil/ Sharpener/ Sharp. Paper/ Vinyl Eraser)
Sketch & Wash Water-soluble graphite pencil
Alphacolor Black Char-Kole, Box of 12
General White Charcoal Pencil
Monolith Woodless Graphite HB/2B/4B/8B
Micron Pen - .50MM
Sanford Tuffstik Eraser (small)
Staedtler Stick Eraser (Large)
Kneaded Eraser XL (2)
Black Magic India Ink
Sumi Brush
Lid Container (2)
Drafting Tape
Ruler, Stainless Steel, 18" corked
Reclosable Pencil Bag

Communal Supplies:

Vine Charcoal (various sizes and softness)
Canson Mi-teintes assorted pastel papers
Tru-Ray Black Construction Paper, 9x12
Strathmore 100lb Roll Paper (for portraits)
Watercolor Paper
Bleedproof Ink Paper
Workable Fixative
Drawing boards

Other suggested supplies:

Derwent water soluble graphite pencils
Fine & medium point black permanent pens (Micron pens or Faber-Castell Pitt Pens recommended)
Conte Crayon (Black/White/Sanguine HB or 2B - preferably 2 each)
Blending Stumps (#2 or #4)
Tortillions (Medium or Large)
Water colors/ Oil Crayon or additional color media (for use in expressive exercises)
Additional student grade paint brushes
Tuff Stuff Erasing Stick and eraser refills (large and small sizes)
ArtBin Storage Container

Note: This schedule is intended as a general guide to course projects and is subject to change. Exact dates and requirements will be issued in class.

2/2 - Introduction - General introduction of course outline, including grading policies, classroom and attendance requirements. The supply list will be reviewed.

Reading Assignment: Chapter 1 - Gestural Expression & Chapter 8: Media & Materials

2/9 - Drawing as a Means of Seeing

Introductory Exercise: Students will use thumbnail sketches to break down compositional possibilities of a seemingly overwhelming still life.

The exercise will focus on compositional studies as a loose and exploratory way to examine the subject. From the studies the students will create three final drawings. A comprehensive critique will focus on the formal elements of composition including balance, scale, space and the picture plane, movement, shape and line and how to best compose the elements to create interest. This exercise will lay the groundwork for conscious compositional decisions for future projects.

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Sketch Assignment #1: 5 compositional variations of a single subject



2/11- Gesture

In effort to destroy the notion of the “precious product” in art making, students will explore gesture to examine the structural foundation of the subject in a loose and expressive approach.

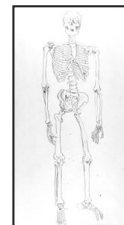
Exercise: Using the figure as subject, students will work on a series of gestural studies in charcoal. The timed studies, many of which will utilize creative restrictions, will emphasize an immediate and generalized approach to the figure. Poses will progress from 2 minute to five minute sessions.

Sketch Assignment #2: 5 gestural analysis of master reproductions

2/16-18 - Proportion and Sighting Techniques

Through the use of the skeleton and anatomical references, students will explore the underlying structure of the human form and how to accurately employ proportional devices, relations of key structural points, the use of plum -lines and levels with traditional sighting techniques.

Reading Assignment: Chapter 2: Shape - An Irony



2/23 - Analyzing Negative Space

Exercise: Students will complete several studies of objects utilizing techniques that will focus on observation of negative space and shape analysis.

Reading Assignment: Chapter 3: Line - An Indispensable Abstraction

Sketch Assignment #3: 5 drawings of a foreshortened subject

3/2-3/11 - Perspective

Beginning with basic theory, students will review the basics of one-point, two-point, and multiple-point perspective.

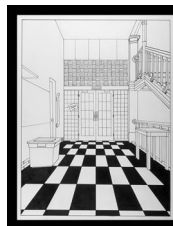
Project - Observed interior one-point drawing

Exercise - Two-point freehand architectural studies

Reading Assignment: Chapter 4: Value

Sketch Assignment #5: Observed freehand interior rendering

Sketch Assignment #6: Observed freehand architectural rendering



3/16-3/25 - Value (Drop Cloth Study, Toned Surface Still Life, Chiaroscuro Still Life, Landscape Exercise)

After creating grayscale charts in a variety of media, students will work with both additive and subtractive techniques for creating value in a series of fully rendered drawings based on the still life. (toned surface charcoal/ white on black/ wet media)

These drawings will be completed from a still life with a single light source and focus on the elements of light and the hierarchy of value. Each drawing will focus on a different technique for building a full range of value.

Sketch Assignment #7: One observed value rendering of a black or dark object

Sketch Assignment #8: One observed value rendering of a metallic or reflective object

Sketch Assignment #9: One observed value rendering using hatching in pen and ink

Sketch Assignment #10: One observed value rendering using ink wash or water soluble graphite

Sketch Assignment #11: One observed textural analysis of a paper bag

Sketch Assignment #12: One observed landscape drawing

Reading Assignment: Chapter 6: Volume



4/1-4/7 - The Figure

Beginning with gesture drawings and progressing to extended poses, the figure will be explored as an essential subject.

Sketch Assignment #16: Ten gestural studies of an observed figure

Sketch Assignment #17: Five sketches of hands in different positions

Sketch Assignment #18: Five sketches of feet from different views

Reading Assignment: Chapter 10 Expressive Issues

4/15 - 5/5 -Grid Transposition Portraits

Based on the early grid portraits of artist Chuck Close, students will execute a large scale self-portrait using photographic reference. The initial 8 x 10 photograph will be divided using an inch-square grid and transposed at four times scale. The process will focus on the completion of one carefully rendered grid block at a time.

Sketch Assignment #13-14: Creative Grid Transposition Portrait

Sketch Assignment #15: One observed portrait or self-portrait

