

Art 104 - Drawing II

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T/Th 11:30-12:30
or by appointment

“I cannot rest, I must draw, however poor the result, and when I have a bad time come over me it is a stronger desire than ever.” • Beatrix Potter

“When I draw something, I try to build some kind of history into it. Drawing an object that has a certain amount of wear and tear or rust; or a tree that is damaged. I love trying to render not just the object, but what it has been through.” • Alan Lee

“We all have 10,000 bad drawings in us. The sooner we get them out the better.”
• Walt Stanchfield

Drawing can be the basis for much of what you do in art. Whether you are sketching out thumbnail drawings for a design problem that you’re trying to wrap your head around, or simply sketching and thinking, attempting to come up with a concept that will do justice to an idea that’s rattling around in your head, drawing is one of the most immediate ways of thinking visually. It’s also one fraught with errors and mistakes, as no one churns out masterpiece after masterpiece, especially when you’re not sure of the final destination in your work. Embrace the mistakes and work with them. Incorporate them. Leave so-called perfection at home or at the studio door. Perfection is an excuse. Look to create drawings that get to the very heart of the matter of the work. The real trick is getting to that work without relying on stylistic gimmicks and distractions.



Art 104 builds upon what you’ve already achieved in Art 103, with a continuing emphasis on the fundamentals of drawing. Drawing I focused on the technical aspects of drawing, and while we will continue to address those important fundamentals, we will also work on developing the conceptual side of art-making. Your concepts, your ideas, your intellectual curiosity; when combined with your formal drawing skills, will help to carry the day in your work.

This course will incorporate a series of in-class assignments and exercises, combined with a series of out-of-class assignments. The in-class assignments will continue where we left off in Art 103, delving into new and uncharted territory. The out-of-class assignments will usually be coupled with the in-class concepts and techniques, and will allow you the opportunity to solve those particular problems of drawing on your own. As always, your dedication, effort and curiosity are key ingredients in how we navigate through this class. The more you put into your work, the more we will all get out of it.

Textbook: There is no textbook for the class this semester. We will, however, discuss readings about the creative process from time-to-time.

The Department of Art & Design has listed learning outcomes for each of the Foundation level courses in the department. Your ability to gain a level of proficiency in the Foundations learning outcomes will ultimately inform your ability to both pass the BFA Review in your sophomore year, and ultimately succeed in your upper level classes. The following are the stated learning outcomes for Art 104:

Art 104

Catalog Description:

Drawing II. 3 credits.

Foundations drawing using a variety of media and approaches with emphasis on conceptual development and color theory/application. Prereq: 103

Learning Outcomes

1. Students will review principles/techniques of black and white images of Art 103

- A. Students will draw from observation in B&W and/or earth tones to underscore Learning Outcomes of Art 103
- B. Students will apply these concepts as applicable in all Art 104 assignments

2. Students will draw in Color

- A. Students will draw using color theory concepts of pigment: Hue, Value, Saturation (Chroma) in various media: pastel, paint, gouache, etc
- B. Students will demonstrate techniques with color in various media

3. Students will develop visual content to expand expressive and narrative ideas

- A. Students will demonstrate use of formal composition issues to create representational and nonrepresentational images
- B. Students will use concept to develop format and content in drawings

4. Students will evaluate works in critiques

5. Students will document work

In-class Assignments: You will have approximately seven in-class assignments, which have been plugged into the semester schedule. Those assignments are:

- **Patchwork Still-Life:** Divide up a piece of Strathmore 400 paper into 12 equal parts, and draw a still-life across the entire picture plane, using 12 different media and/or techniques. Any ink used **MUST** be India ink. Black compressed charcoal combined with white pastel must be used for one space. Black, white and gray tones.
- **Fruits & Veggies:** A two-part tonal still-life assignment, drawn from fruits and vegetables. Charcoals (vine and compressed, and white pastel). True gray tones must be mixed, with no contour lines.
- **Color Still-Life:** A full color still-life drawn in pastels.
- **Adjectival Self-Portrait:** A color self-portrait based upon an assigned adjective.
- **Dream Drawing(s) with Text:** Create a full color pastel drawing based on a dream (or multiple dreams). The drawing must incorporate text related to the dream.
- **Religious Self-Portrait with no Religious Imagery:** Simply put, create a religious self-portrait that contains no direct religious imagery or symbolism. Must incorporate color.

Homework Assignments: You will have three out-of-class drawing assignments over the course of the semester, with the final one due at the final exam day/time. The homework assignments are as follows:

- **Still-Life with Self-Portrait:** Incorporate your self-portrait into a reflective surface contained within a still-life set-up. Think beyond a simple flat mirror, considering reflective surfaces that would add interest to the still-life, both visually and conceptually. Composition, depth, shadows, light, pictorial tension should all be strongly considered in the drawing. The drawing should be achieved **TONALLY**, using black compressed charcoal and white pastel. 18"x24" minimum. Vertical or horizontal orientation. Due on Monday, 2/20.

- **Autobiographical Drawing with Spatial Importance:** Create a color autobiographical drawing in which your use of space is the most important aspect of the drawing. Questions: What makes this an autobiographical drawing? Does it relate to a narrative? Is it sequential? How is the space of the drawing made most important? Should the space create tension? Harmony? Nostalgia? Pastels, with other media possible. Tonal elements should be considered. 18"x24" minimum. Due on Monday, 4/3.
- **Quiet Element of the Self:** Create a color drawing which reveals a quiet element of yourself, one which you generally keep hidden from others. The drawing does not have to be a "tell all" piece, and can reveal as much as little as you like, but it must reveal this element in some way. Consider the use of symbolism and metaphor as a way of revealing this quiet element. The drawing must incorporate pastel color. Size must be chosen out of necessity and not convenience. Idea sketches are due on Monday, 5/1. The final drawing is due at the final exam, Wednesday, 5/17.

Grading: I will grade most of your drawings (or groups of drawings) over the course of the semester. Exercises are generally not graded. Most of your assignments will have equal grade weight, giving you an idea of your grade at any point during the semester. You will almost always have the opportunity to re-work a drawing for a better grade. The only exception is due to lateness when originally handing in your assignments. You will suffer grade loss with late work (half a grade for each class that it's late) and will not have the opportunity for resubmission with a late assignment. Unfinished work that's handed in on time will be counted as late and you will not have the opportunity for resubmission. It's simply easier to get your finished work in on time. As far as resubmitting work goes, please be warned that simply resubmitting an assignment does not guarantee a better grade. You cannot make trivial changes to a drawing and expect to go from a "C" to an "A". Students sometimes receive the same grade that they received originally. In very rare cases, students have received a lower grade when resubmitting work. You will be allowed to resubmit a drawing as many times as you like, and can show me a drawing for feedback and input at any time. Please note that my definition of a "C" is average. In the case of a drawing, it means that important information has been neglected. Elements such as composition, negative space, volume, line, color, shadow, light, and concept are always important considerations in a drawing.

In terms of the artwork you produce, I consider grades with the following criteria:

- A = Excellent work that displays thoughtfulness, risk-taking, daring, craft, concept, and challenge.
- B = Good work that displays some of the attributes above, but to a lesser extent. Less challenging work in general.
- C = Average work, with little or no extra effort put into it. Work that is okay, but does not venture into uncharted territory. Artwork that does not challenge; plays it safe.
- D = Weak work that displays little drive, effort and motivation.
- F = Work does not meet criteria of the class. Poor attempts at quality and effort.

The formula for a strong grade is simple. It equals an excellent work ethic + strong motivation + a desire to challenge yourself. If you find that you're unable to give yourself to your work, and do what you believe is just enough to get by in the class, please be prepared for a grade in the C range.

Other elements that factor into your final grade are:

- Critique and discussion participation
- Improvement in your work/risk-taking
- Quality of the outside assignments
- Attendance

Attendance: You are expected to attend class. After two unexcused absences, your final grade will drop by one-half a letter grade for each unexcused absence thereafter. Please be prepared when you come to class. The course schedule gives you most of the pertinent information regarding what you'll need for the following class. If you cannot draw because you're unprepared, you'll be marked as absent. Similarly, if you haven't read the assigned readings when they're due, you'll be marked as absent. Two late arrivals (of more than 15 minutes) will equal one absence. I find that arriving late to critiques is especially discourteous and disruptive. I plan on using the first few minutes of each class for announcements, readings and demonstrations. If you can't make it on time for this part of the class on a regular basis, you should think about dropping the course. If necessary, I will discuss that option with you.

Please note: In my classes, family and mental health issues take priority over school. If you have extenuating circumstances (death in the family, serious illness or other physical/emotional trauma) that may impact your performance negatively, please contact me as soon as possible. Arrangements may be made for your specific situation.

This Studio is a shared space, and is one of the most used studios in the department. Please be considerate of your fellow students and clean up after yourself. Even pick up after someone else if you see a minor mess or a soda can that's been left behind. As you'll soon see, there can be a lot of activity in this room. You should avoid leaving your work and supplies lying around after class, especially if you value them. Also, please be careful around the still-life set-ups. It's very frustrating to spend hours and hours working on a still-life drawing, only to have someone accidentally or purposefully destroy the set-up before you're done with it.

iPods and MP3 players remove you from the community and are not allowed in here during class time. Sorry. If anyone would like to bring in an MP3 player, I'll consider playing your music on my iPod speaker dock. Most any type of non-plant killing music is allowed, though I maintain dictatorial powers when it comes to music in the classroom.

Cell Phones are not allowed. Period. I don't want to see phones in the classroom. If I see anyone texting during class, you'll be asked to leave and will be marked as absent. If you have an emergency situation, let me know and accommodations may be made.

Contacting Rob: I have scheduled office hours on Tuesdays and Thursdays from 11:30 to 12:30. I'm around all day on Mondays and Wednesdays, so you can try and catch me before or after classes, but if I'm prepping for class, I cannot guarantee that I'll have time for you immediately. Scheduling appointments also works well. Email (rstolzer@uwsp.edu) me for an appointment and we'll set something up. When emailing, please include a salutation, write in complete sentences, and include a closing. It would be much appreciated.

Facebook: While I appreciate friend requests on Facebook, I don't accept them from current students. Nothing personal, but it allows me to keep my private and professional lives separate. Once you've graduated, feel to fire off those friend requests if you so desire.

Your **Lab Fees** are hard at work for you. The \$60.00 fee will be netting you: a 48-count set of Prismacolor NuPastels, 24 sheet pads of 18"x24" Strathmore 500 color charcoal paper, off-white charcoal paper, Strathmore 400 heavyweight drawing paper, RiverPoint printmaking/drawing paper (which we are now being charged for), watercolor paper (if needed), black compressed charcoal, white pastels, pen nibs, and India ink. The set of pastels retails for over \$45.00, so you are getting a lot of bang for your lab fee buck. You may need to supplement the above with a few supplies, but should have a fair amount left over from Art 103.

Final Exam: Our final exam is #10, and takes place on Wednesday, May 17, from 10:15 to 12:15.

Supplies: The following are the supplies you'll need for the upcoming semester. You probably have most of them from your previous drawing class, though there may be some supplies that are new to you. Please don't buy any supplies that you don't have until we need them. I will always let you know what you'll need for class.

18"x24" Newsprint pad
11"x14" minimum sketchbook/drawing pad
Watercolor paper
Crescent drawing paper
Strathmore 400 drawing paper
White Nu-pastels (or similar)
Soft black compressed charcoal
Vine charcoal (large, if available)
2B black & sanguine Conte crayons
Ebony pencil
Kneaded eraser
Drafting eraser (white)
Black waterproof ink

Workable spray fixative (matte)
Ruler—at least 18"
Masking tape
Portfolio (20"x26" or larger)
Cotton swabs
Mirror (8"x10" minimum)
Sticks
Sumi ink stick
Pen nibs (Bowl pointed, Globe pointed and Crow Quill)
Pen holders for above nibs
Watercolors (optional)
Carpenter's Pencil

Art 104 Semester Schedule

Spring 2017

Week 1	Mon. 1/23	Class intro and syllabus. Quiz. For Wednesday 1/25, bring all of your drawing materials to class, as well as gridded, prepped paper. Grid the paper with pencil into 12 equal sections (3X4), or if you're more ambitious, divide the paper into various equal shapes. You'll be working on one still-life across the entire picture plane.
	Wed. 1/25	Begin Patchwork Still-Life .
Week 2	Mon. 1/30	Patchwork Still-Life workday.
	Wed. 2/1	Patchwork Still-Life workday.
Week 3	Mon. 2/6	Patchwork Still-Life workday.
	Wed. 2/8	Final workday for Patchwork Still-Life . Due on Monday, 2/13.
Week 4	Mon. 2/13	Critique of Patchwork Still-Life . Also, bring all charcoals (compressed, Conté, vine), white pastel, and at least four various fruits and vegetables. The objects should vary in size, shape, tone, and texture. Fruits & Veggies . Single-session drawing on Kraft paper. Bring in same supplies on Wednesday 2/15.
	Wed. 2/15	Fruits & Veggies . Tonal drawing on toned paper.
Week 5	Mon. 2/20	Final workday for Fruits & Veggies drawing. Due on Wednesday, 2/22. Homework #1 is due. Critique.
	Wed. 2/22	Critique of Fruits & Veggies drawings. Presentation and lecture about color. Color exercises. Bring color pastels.
Week 6	Mon. 2/27	Begin Color Still-Life .
	Wed. 3/1	Color Still-Life workday.
Week 7	Mon. 3/6	Color Still-Life workday.
	Wed. 3/8	Color Still-Life workday.
Week 8	Mon. 3/13	Final Color Still-Life workday. Due on Wednesday, 3/15.
	Wed. 3/15	Critique of Color Still-Life drawings. Bring references for Adjectival Self-Portrait drawings on Monday 3/27.
SPRING	BREAK!	SPRING BREAK! SPRING BREAK! SPRING BREAK! SPRING BREAK!
Week 9	Mon. 3/27	Begin Adjectival Self-Portrait drawings. Color pastels.
	Wed. 3/29	Adjectival Self-Portrait workday.
Week 10	Mon. 4/3	Final Adjectival Self-Portrait workday. Due on Wednesday, 4/5. Homework #2 is due.
	Wed. 4/5	Critique of Adjectival Self-Portraits . Bring reference for Dream Drawing(s) with Text on Monday, 4/10. Color pastels.
Week 11	Mon. 4/10	Begin Dream Drawing(s) with Text .
	Wed. 4/12	Dream Drawing(s) with Text workday.
Week 12	Mon. 4/17	Dream Drawing(s) with Text workday.
	Wed. 4/19	Final Dream Drawing(s) with Text workday. Due on Monday, 4/24.
Week 13	Mon. 4/24	Dream Drawing(s) with Text critique. Begin Religious Self-Portrait with no Religious Imagery drawing.
	Wed. 4/26	Religious Self-Portrait with no Religious Imagery workday.
Week 14	Mon. 5/1	Religious Self-Portrait with no Religious Imagery workday. Sketches for Quiet Element of the Self are due. Documentation of artwork.
	Wed. 5/3	Religious Self-Portrait with no Religious Imagery workday.
Week 15	Mon. 5/8	Final Religious Self-Portrait with no Religious Imagery workday. Due on Wed., 5/10
	Wed. 5/10	Critique of Religious Self-Portrait with no Religious Imagery drawing.
Final Exam	Wed. 5/17	Exam #10 – 10:15-12:15 Final Critique (Homework #3) and Studio Clean-up