

Drawing I (Fine Arts 041-11) Spring 2004

Smith Hall A-401 Tuesday and Thursday 1:00m-4:00pm

Professor Paul Reuther (reuther@gwu.edu, 202-994-8656)
Office A103; hours by appointment

Course Description

This course is primarily designed to introduce students to the discipline of drawing from life in a variety of media, prior study in drawing is not requisite. The practice of drawing from life implies close observation and active response to things in the physical world, the relationship of these objects one to another, and the spatial context in which they exist. The main focus of study will be the human figure; correspondingly, the basic principles of figure anatomy will be presented in brief lectures. Ongoing discussion of relevant art historical and contemporary ideas pertaining to drawing and related arts plays a fundamental role in the studio. The work of many artists from the Italian Renaissance to the present day will be presented in slide lectures. Two visits to the National gallery will be scheduled to view and discuss drawings in the most direct manner possible.

Required work for the course may be broken down as follows:

- I. Drawing Studio (20 meetings):** In the classroom students will draw from the life figure and still life in a variety of media.
- II. Homework (6 assignments):** 1 to 2 hour homework projects will be assigned (handouts)
- III. Sketchbook (20 assignments):** A record of preliminary studies (handout)
- IV. Critiques (4) :** Student led critiques
- V. Museum visits (1 or 2)**
- VI. Midterm Project (1)** Three (3) drawings and critique
- VII. Final Project (1):** Suite of drawings and critique (handout)

Progressing in the coursework, it is expected that students will achieve increasing confidence and competence in their drawing ability, while developing meaningful critical judgement and the capacity to articulate their views effectively. For students continuing in fine arts study, this course should provide opportunities for portfolio development.

Attendance

Attendance will be taken each class meeting. A good attendance record in this course means arriving in class prepared to begin working at 1:00 p.m. and to continue working until 4:00 p.m. The instructor may take attendance at any point during class time.

Due to the nature of studio arts courses it is not possible to make-up time missed, however the absent student is responsible for work assigned during her/ his absence

Three (3) unexcused absences will be allowed. Additional absences will result in a lower grade for the course. It is advisable to remain in contact with Professor Reuther as attendance and other issues arise.

Grading

The following are factors in grading assessment:

- Presentation of work: all work submitted for a grade must include name, date, and assignment title in legible written form
- Attendance, promptness, and time management
- Class participation: level of involvement in class discussions and critiques

- Preparation of materials for assignments: coming to class prepared
- Positive work practice: includes maintaining an organized portfolio/ folder of work completed for the course and cleaning up one's area after use*
- Comprehension of assignments
- Completion of assignments: late work will affect grade adversely
- Proficiency in execution of assignments

*Note: The drawing studios are multi-use areas: it is important to maintain a safe and clean working environment. Take your rubbish with you and be responsible for your own work and materials

Syllabus

Week 1: Introduction to course; discussion toward a definition of drawing; preliminary remarks on composition and pictorial structure; useful tools for developing accuracy and control in sighting; rule of thumb; construction lines; vertical, horizontal, and center alignment; thumbnail sketches; viewfinder

13 January Introduction, course materials

15 January **Making Marks, Rendering, Handling**

Materials, Measurement, Proportion (mixed media) *Still-Life*

Week 2: Slow drawing: using paper collage, drawings will be produced in which the picture plane will be treated as a seamless unity. Continued exercises in proportion and accurate sighting, composition and pictorial structure, implied spatial effects in limited media; primer on values

20 January **Paper Collage** (mixed media) *Still-Life*

22 January **Paper Collage** (mixed media) *Still-Life*

Week 3: Fast drawing: searching for essential graphic information in rapidly executed gesture drawings: specifically the action/ movement of the subject seen/ conceived in its entirety and the basic relationship of part to whole; coordination and facility of hand and eye

27 January **Gesture/Croquis** (charcoal) *Figure male*

29 January **Gesture/Croquis** (charcoal) *Figure female*

Week 4: Approaching form in broad, simplified terms, constructing a picture from the general to the specific; figure to ground relationship; “responding to spirit and substance before detail and surface”

02 February **Shape-Mass-Structure** (charcoal) *Still-life*

04 February **Shape-Mass-Structure** (charcoal) *Figure male*

Week 5:

10 February **NGA Visit** (old master/ European drawing)

12 February **Shape-Mass-Structure** (charcoal) *Figure female*

Week 6: Lines don't exist in nature but are “indispensable” in drawing; contour blind and sighted; the function of line as a means of structure and form; the expressive possibilities of line; lost and discovered lines; the subtlety and power of edges; the significance of a varied line; line and human anatomy

17 February **Line** (charcoal, pencil) *Still-life*

19 February **Line** (charcoal, pencil) *Figure female*

Week 7:

- 24 February **Line** (charcoal, pencil) *Figure male*
- 26 February **Line** (charcoal, pencil) *Figure female*

Week 8: Consideration is given to the inner forces objects: their "structural condition", weight, and solidity; surface attributes of objects de-emphasized

- 02 March **Volume and Planes** (charcoal, pencil) *Still-life*
- 04 March **Volume and Planes** (charcoal, pencil) *Figure male*

Week 9:

- 09 March **NGA Visit** (20th C. and later/American)
- 11 March **Midterm Critique** 3 drawings and sketchbook

Week 10: ----- **SPRING BREAK MARCH 15~19** -----

Week 11: Approach to the form of objects as a function of light effect; duality of light effect in creating and dissolving form; surface form; gradation and tonality; modeling; rendering

- 23 March **Light-Value-Modeling** (mixed) *Still-life*
- 25 March **Light-Value-Modeling** (mixed) *Figure female*

Week 12: Final project drawing for remaining meetings

- 30 March **Open Drawing/ Final Project** *Male Figure 1 of 3 consecutive*
- 01 April **Open Drawing/ Final Project** *Male Figure 2 of 3 consecutive*

Week 13:

- 06 April **Open Drawing/ Final Project** *Male Figure 3 of 3 consecutive*
- 08 April **Open Drawing/ Final Project** *Female Figure 1 of 3 consecutive*

Week 14:

- 13 April **Open Drawing/ Final Project** *Female Figure 2 of 3 consecutive*
- 15 April **Open Drawing/Final Project** *Female Figure 3 of 3 consecutive*

Week 15:

- 20 April **Critique / Final Project I**
- 22 April **Critique / Final Project II**

Week 16:

- 27 April **Make-up Day**

Suggested Reading

General

- Betti, Claudia and Teel Sale, *Drawing: A Contemporary Approach*, New York: Holt-Rinehart and Winston, 1980.
- Bro, Lu, *Drawing: A Studio Guide*. Norton: New York, 1978.
- Chaet, Bernard, *The Art of Drawing*. New York: Holt-Rinehart and Winston, 1970.
- Goldstein, Nathan, *The Art of Responsive Drawing*. Englewood Cliffs, NJ: Prentice-Hall, 1973.
- Goldstein, Nathan, Prentice Hall, 1981.
- Hale, Robert Beverly, *Drawing Lessons from the Great Masters*. New York: Watson-Guptill, 1964.
- Mendelowitz, Daniel M., *Drawing*. New York: Holt-Rinehart and Winston, 1967.
- Mendelowitz, Daniel M., and Wakeham, Duane A., *A Guide to Drawing*. New York: Holt-Rinehart and Winston, 1988.
- Nicolaidis, Kimon, *The Natural Way to Draw*. Houghton-Mifflin: Boston, 1941.

Anatomy

- Bridgman, George B., *The Human Machine*. New York: Dover, 1972.
- Bridgman, George B., *Bridgman's Life Drawing*. New York: Dover, 1971.
- Bridgman, George B., *Constructive Anatomy*. New York: Dover, 1972.
- Albert, Calvin and Seckler, Dorothy Gees, *Figure Drawing Comes to Life*. New York: Reinhold, 1957.
- Farris, Edmond J., *Art Student's Anatomy*. New York: Dover, 1961.
- Hale, Robert Beverly and Terence Coyle, *Anatomy Lessons from the Great Masters*. New York: Watson-Guptill, 1977.
- Peck, Stephen Rogers, *Atlas of Human Anatomy for the Artist*. New York: Oxford U.P., 1951.
- Thomson, Arthur, *A Handbook of Anatomy for Art Students*. Oxford: Oxford U. P., 5th ed., 1915.

Materials

- Doerner, Max, *The Materials of the Artist and Their Use in Painting*. New York: Harcourt Brace Jovanovich, 1934.
- Mayer, Ralph W., *The Artist's Handbook of Materials and Techniques*. New York: Viking Press, 1970.
- Watrous, James, *The Craft of Old Master Drawings*. Madison, WI.: U. of Wisc. P., 1957.

Miscellaneous

- Barnet, Sylvan, *A short Guide to writing About Art*. New York: Longman's, 1997.
- Dondis, Donis A., *A Primer of Visual Literacy*. Cambridge, MA.: M.I.T. Pr., 1973.

MATERIALS

Paper

- (01) 18X24 All-Purpose White Drawing Paper Pad
- (01) 24X36 Newsprint Pad
- (01) 18X24 Charcoal/ Pastel Pad
- (01) 9X12 Sketchbook (larger format is acceptable)
- (04) 22X30 Sheets Rives BFK or Cover (***will advise when to purchase***)
- (04) Sheet Neutral Toned Drawing Paper: Grey, Tan, Blue:Artagain Strathmore (***will advise when to purchase***)

Pencils/Chalks/Charcoals

- (01) Box Vine Charcoal (soft or medium)
 - (01) Box Soft Compressed Charcoal
 - (01) Thick Charcoal Stick (optional)
 - (01) Charcoal Pencil: Soft, Medium
 - (01) Set Drawing Pencils 6B, 2B, H, 2H
 - (01) Conte Crayons: Sanguine (or terra-cotta), White, Black
 - (01) Colored Pencils: Sanguine (or terra-cotta*), White, Black
- * Try to match closely your "red" conte crayon

Aqueous Media

- (01) Reed Brush, Reed Pen
- (01) 2" Flat Bristle Brush
- (01) Watercolor Brush: #1, #6, #10, 1" Wash Brush
- (01) Palette (glass), Pair of Media Jars
- (01) Watercolor Tubes: B. Umber, B. Sienna, Yellow Ochre, Raw Sienna, Ivory Black

Miscellaneous

- Toolbox
- Portfolio
- Kneaded eraser
- Plastic eraser
- Pencil loaded eraser
- Masking Tape
- Straight Edge Razor
- optional
- Chamois Rag
- Combination Lock
- Drawing Board

Art Suppliers

- | | | |
|---------------|----------------|---------------------------------|
| The Art Store | (202) 342-7030 | 3019 M Street, Georgetown |
| Pearl | (703) 960-3900 | 5695 Telegraph Road, Alexandria |
| Plaza | (202) 331-7090 | 1990 K Street |
| Utrecht | (202) 898-0555 | 1250 I Street |