

ART 100 INTRODUCTION TO DRAWING

SPRING SEMESTER 2010

Prof. Marsha Steinberg
e-mail: m.steinberg@virgilio.it
Office hours: to be announced.

Course limited to 15 participants.

Course Description

This is a beginning drawing course for students wishing to learn the basic techniques and elements of figure and object drawing. Emphasis is on creative study of the figure, object composition, nature and forms. How to use the necessary tools and knowledge regarding drawing in order to express this creativity is the aim of the course. Form, value, line and proportions will be studied so as to deepen the student's knowledge and understanding of determining space, shape, volume and composition. Each lesson has a specific aim and forms part of a progressive build up of skills. Since observation is the key to learning how to draw, learning how to see is fundamental to the entire artistic process. Each student will learn how to create his or her own personal 'mark', through personal expression following the basics of drawing techniques learned in this course. Various homework exercises will be given and required in each lesson. There will be 2 Final Projects based on observation and not on concept.

Life drawing with model and various object compositions including the following: gesture drawing, proportions, anatomy analysis, weight and center-line (cross-reference), perspective of the body, 'chiaroscuro': tones and shades, compositional space through rhythm and balance.

Course Objective

The purpose of this course is to offer to each student the possibility of expanding his or her world through the study of drawing techniques and by acquiring the necessary instruments to be able to see and express according to one's personal vision. Since this is a beginning drawing course, no previous knowledge of drawing is necessary. Each student will learn the basics of drawing and will therefore learn to elaborate this information expressing his or her ability to draw. Students will learn to observe and then transfer this information onto paper in a skillful manner. Various explanations and demonstrations on the use of materials will be given. My aim is to assist the student in becoming more aware of how he/she sees the object and how the object is then transformed onto the paper in a skilful and personal way using marks, line, shading, darks and lights.

Course Requirements

Each student must keep a journal or sketchbook containing homework exercises. Students will be required to submit work for the Diagnostic Mid-term evaluation and for Final Assessment. The body of work along with 2 Final Projects including a short research paper to be further explained by the professor are required to be presented at the Final Group Critique during Final Exams week.

Three (3) drawings are required to be done from the Opera del Duomo Museum in Florence as homework outside of class.

Homework assignments are an integral part of the course and are therefore mandatory. It is important to visit the museums in Florence in order to observe and better understand the master works.

ATTENDANCE IS MANDATORY.

CSU Attendance Policy

“3 – Hour” Attendance Policy 2009-2010 (for classes that meet once a week for 3 hours)

Attendance to all CSU courses is mandatory. One unexcused absence is allowed during the semester but more than one unexcused absence will lower your grade as follows (excused absences will be accepted for serious medical reasons or emergencies): **TWO** unexcused absences, lowers by 1.5 letter grades (i.e., B to C-); **THREE** unexcused absences, lowers by 3 letter grades (i.e., A to D). More than **THREE unexcused absences will result in failure of the course.**

In order not to disrupt the class, punctuality is required. Students are expected to be in class at the beginning of the class hour; any delay exceeding ten minutes will be considered an absence.

Dates of mid-term and final exams **can not** be changed for individual travel plans or personal needs. Students should take note of the dates and hours of the midterm and final exams and plan their trips after the last exam. It is important to inform friends and relatives about these exam dates so that no tickets are purchased for you that will interfere with these exam dates. Missing the midterm or the final exam will mean failure of the course.

During the academic year photocopies and other material may be distributed in class by the instructors. Students who were not in class are responsible for getting the material from their classmates and making their own photocopies.

Other class policies:

- ° **Use of the computer** in class is restricted to oral presentations, unless previously approved by the professor.
 - ° Eating is **NOT** allowed in class.
 - ° Cellular phones must be **turned off** or placed on **silent mode** during class.
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Evaluation

Evaluation is based on individual response to the various exercises in class, on homework, as well as on the entire body of work produced during the semester, including the Final Projects.

Attendance is mandatory. Improvements along with serious investigation towards all work are strongly considered in the means of evaluation.

- 20% Attendance and Participation
- 25% Homework and exercises
- 25% Final Critique
- 10% Final Paper
- 20% Improvement

Texts: THE ELEMENTS OF DRAWING, John Ruskin, Dover Pub., Inc.,
N.Y., 1971

PONTORMO – DRAWINGS
ANDREA DEL SARTO – DRAWINGS
MICHELANGELO – DRAWINGS
LEONARDO DA VINCI - DRAWINGS

Lessons:

1. Feb.23 - Introduction to the course: materials. Model. Gesture drawings in charcoal. Line drawing: centerline, angles, cross-reference, measurements, proportions. Line weight and contour line. Pencil.
2. March 2 - Gesture drawings with shading in charcoal. Continue measurements and proportions. Model. Proportions of the head, hands and feet.
3. March 9 - Begin cross-hatching and smooth shading and line weight. Tone and line. Pencil. Model. Continue proportions of the head, hands and feet. Tonal value, “chiaroscuro” through mark making.
4. March 16 – Finish cross-hatching and line weight drawing of model in pencil. 6-hour drawing.
5. March 23 - Volume and space: rub-out. Study of negative and positive space. Shade and shadow; tone and light. Value of greys, “chiaroscuro” through high contrast. Charcoal. Model + drapery.
6. March 30 - Volume and marks that make volume: charcoal. Model. Positive. mark making. Portrait. Measurements of the face. Individual Diagnostic Mid-term. Individual discussion with each student regarding the development and elaboration of his or her work.
7. April 13 – Charcoal pencils. Sanguine, sepia, white and black on toned paper: model – torso of the figure-mark making – cross-hatching.

8. April 20 - Ink Studies: washes and marks. "Chiaroscuro" with brush strokes and quill. Model
9. April 27 - Blow-up (choose a detail of previous drawing and enlarge it on the page; expressive marks, emotion, feeling, etc. – charcoal pencils, charcoal and pencil - Model
10. May 4 -- **Begin Final drawing** – model in a context – form in space. Choice of media. Contour, shading, tones, form in space, model with background. 50 x 70 or 100 x 70 cm.
11. May 11 – **Continue Final drawing** – model in a context – form in space.
12. May 18 -- **Finish Final Drawing** – model in a context – form in space.
13. May 25 - (Final Exam Week) - Final Exam/Final Group Critique. Presentation of Final Project and Research paper regarding Art Historical Inspirational Project and presentation of Composition drawing.

FINAL PROJECTS:

1. Composition drawing combining figure, nature and architecture in one drawing. Personal choice of media. All elements must be in scale and in proportion to each other. All elements must be taken from observation of the outside world which means no fantasy. Project may be varied according to the necessities of the class.
2. Art Historical Inspirational Project along with a short research paper. This project is a series of drawings created by each student based on the inspiration found through observing and analyzing a master artist. The paper deals with a short biography of the artist as well as an artist's statement of the inspiration and how this inspiration was translated into a drawing done by the student in a personal chosen technique.

ART 100 FIGURE DRAWING - 2009/2010
DRAWING MATERIALS NEEDED FOR *FIGURE DRAWING* :

1 pencil sharpener
pencils: 2H, H, HB, B, 2B, 4B, 6B
3 erasers: hard white, kneaded (gomma pane) and *flash*
Vine charcoal - 1 box
1 compressed charcoal stick
1 pair of clips
masking tape
2 Chinese bamboo brushes: 1 small and 1 large
One small bottle of black ink
charcoal pencils (seppia, sanguine, white, black)
ex-acto knife
1 sanding block
1 plastic palette
1 glass jar or cup
1 plywood or masonite board 50 x 70
1 KG Newsprint paper
12 sheets of set design paper (carta scenografica) 70 x 50 cm
3 sheets of toned paper (gray or beige or tan) 50 x 70 cm
3 sheets of white Fabriano drawing paper 50 x 70 cm
2 sheets of watercolor paper Fabriano 50 x 70 cm

NOTE: If you don't already have these materials, please go to SALVINI in Via degli Alfani 127 r or to ZECCHI in Via dello Studio 12/14 r to buy these art supplies.
Thank you.

Prof. Marsha Steinberg, Studio Art Coordinator