

# Art 104 - Drawing II

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or by appointment

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 noggin, drawing is one of the most immediate ways to think visually.

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 fundamental skills, can help carry the day in your work and help to set you apart from others.

Drawing, and art-making in general, is not only about replication. Technical skills are important, and you've all seen how people respond to artwork that looks realistic, but there is more to art-making than making something look real. What happens if you have a concept that cannot be properly conveyed with a realistic approach? How do you redirect your approach to convey what is necessary in your work? Vincent van Gogh once wrote, "There may be a great fire in our soul, yet no one ever comes to warm himself at it, and the passers-by see only a wisp of smoke." Is it important that your audience fully understand your concept(s)? There are approaches to drawing that represent the way an object might look, and there are approaches to drawing that convey a less concrete approach; possibly something that is felt. Neither approach is right nor wrong, but it is up to you to decide which approaches will best fit what you want to convey and/or express. Look at van Gogh's most beloved work. They are paintings that depict his emotional states.

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 possibly 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. Your dedication, effort and curiosity are key ingredients in how we navigate through this class. The more you put into your work, the more risks you take, 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:** You will divide up a piece of Strathmore 400 paper into 12 equal parts, drawing a still-life across the picture plane in 12 different media and/or techniques. Any ink used must be India ink. Black, white and gray tones only. At least one-fourth of the drawing must be handled tonally (mixing black and white, or stretching out black tones).
- **Fruits & Veggies:** A two-part tonal still-life assignment, drawn from fruits and vegetables. Black and white Conté crayons or oil pastels.
- **Color Still-Life:** A full color still-life drawn in water-soluble oil pastels.
- **Adjectival Self-Portrait:** A color self-portrait based upon an assigned adjective.
- **Autobiographical Reportage Drawing with Text:** A drawing which relates an autobiographical aspect of your life, incorporating narrative elements. Text needs to be incorporated into the drawing in an integral way. Color (oil pastels) must also be used in the drawing.
- **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. The homework assignments are as follows:

- #1 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 must be strongly considered in the drawing. The drawing must be achieved TONALLY, using either black and white Conté crayons or oil pastels. 18"x24" minimum. Vertical or horizontal orientation. Due on Monday, 10/1.
- #2 Facially Expressive Self-Portrait:** Make the *most expressive* face that you can, incorporating expression into as many features as possible. Capture the self-portrait in a tonal drawing, using black compressed charcoal and white pastel. Feel free to add elements of pastel color if you like. Strongly consider both composition and lighting. If you work from photographic images, try setting up the lighting, rather than relying on your camera's flash. 18"x24" minimum. Due on Monday, 11/5.
- #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, 11/19. The final drawing is due on Wednesday, 12/5.

**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 fairly 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 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. We can also put together a class Spotify playlist. 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, sorry. 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 1:30 to 2:00. 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 24-count set of Mungyo water soluble oil pastels, sumi ink sticks, pen nibs, pen holders, black and white Conté crayons, black and white Mungyo oil pastels, charcoal paper, bamboo brushes, watercolor brushes, India ink, watercolor paper, Strathmore 400 paper, RiverPoint paper and an 11"x 14" drawing pad. You are getting a lot of bang for your lab fee bucks.

**Studio Materials:** There are many changes in how we look at the materials being used in the classroom/studio. You'll note that we now have Right-to-Know stations in the studios, which contain the Safety Data Sheets (SDS) for the materials that we use in the classroom. These sheets communicate the "...hazards of hazardous chemical products." All of the chemical products that we use must have an SDS in the Right-to-Know book. This includes any chemically-based materials or mediums that you bring into the classroom. You can find the SDSs via Google searches, on the manufacturers' websites, or often on the website from which you purchased the materials. Feel free to email PDFs of the SDSs for me to print off.

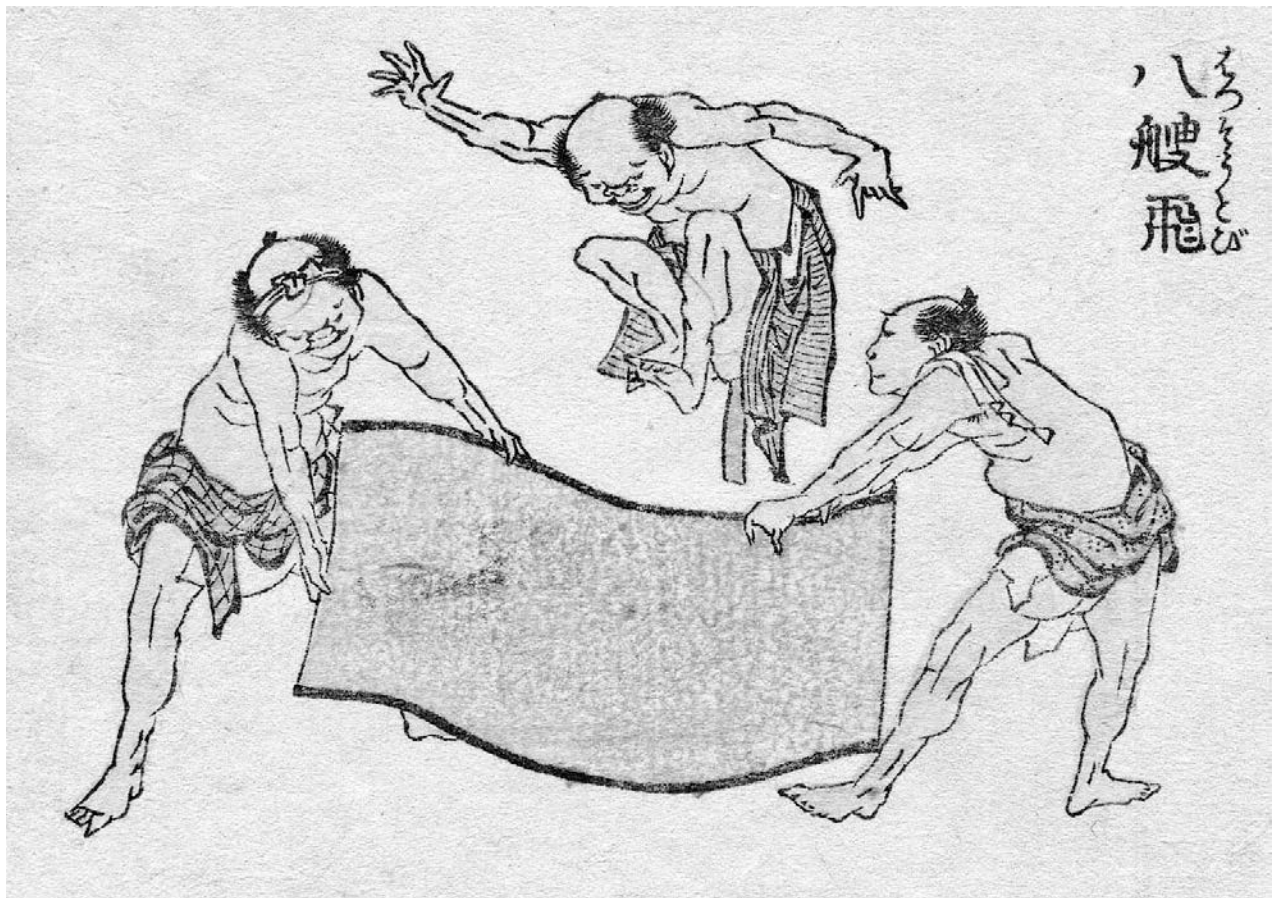
**Final Exam:** Our final exam takes place on Monday, December 19, from 8:00 to 10:00 a.m.

**Supplies:** The following are the supplies you will likely 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  
Vine charcoal (large, if available)  
2B black, white & sanguine Conte crayons  
Ebony pencil  
Kneaded eraser or Hold It  
Drafting eraser (white)  
Black waterproof ink  
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  
Oil pastels

“From the age of 6 I had a mania for drawing the shapes of things. When I was 50 I had published a universe of designs. But all I have done before the the age of 70 is not worth bothering with. At 75 I'll have learned something of the pattern of nature, of animals, of plants, of trees, birds, fish and insects. When I am 80 you will see real progress. At 90 I shall have cut my way deeply into the mystery of life itself. At 100, I shall be a marvelous artist. At 110, everything I create; a dot, a line, will jump to life as never before. To all of you who are going to live as long as I do, I promise to keep my word. I am writing this in my old age. I used to call myself Hokusai, but today I sign myself 'The Old Man Mad About Drawing.'”  
— Hokusai Katsushika



# Art 104-1 Semester Schedule

# Fall 2018

<b>Week 1</b>	Wed. 9/5	Class intro and syllabus. Quiz. For Monday 9/10, bring all of your drawing materials to class, as well as gridded, prepped paper. Grid the paper with pencil into <b>12</b> equal sections, or if you are more ambitious, divide the paper into various somewhat equal shapes. You will be working on one still-life across the entire picture plane.
<b>Week 2</b>	Mon. 9/10 Wed. 9/12	Begin <b>Patchwork Still-Life</b> drawing. <b>Patchwork Still-Life</b> workday.
<b>Week 3</b>	Mon. 9/17 Wed. 9/19	<b>Patchwork Still-Life</b> workday. Final workday for <b>Patchwork Still-Life</b> . Due on Monday, 9/24.
<b>Week 4</b>	Mon. 9/24 Wed. 9/26	Critique of <b>Patchwork Still-Life</b> . Bring in vine charcoal and black and white Conté crayons, and at least four various fruits and vegetables. The objects must vary in size, shape, tone, and texture. <b>Fruits &amp; Veggies</b> . Single-session drawing on Kraft paper. Bring in same objects on Wednesday 9/26, as well as your black and white oil pastels. <b>Fruits &amp; Veggies</b> . Tonal drawing on toned paper.
<b>Week 5</b>	Mon. 10/1 Wed. 10/3	Final workday for <b>Fruits &amp; Veggies</b> drawing. Due on Wednesday, 10/3. <b>Homework #1</b> is due. Critique. Critique of <b>Fruits &amp; Veggies</b> drawings. Presentation and lecture about color. Color exercises. Bring color oil pastels and sketchbooks.
<b>Week 6</b>	Mon. 10/8 Wed. 10/10	Begin <b>Color Still-Life</b> . Bring in your sets of color oil pastels. <b>Color Still-Life</b> workday.
<b>Week 7</b>	Mon. 10/15 Wed. 10/17	<b>Color Still-Life</b> workday. <b>Color Still-Life</b> workday.
<b>Week 8</b>	Mon. 10/22 Wed. 10/24	Final <b>Color Still-Life</b> workday. Due on Wednesday, 10/24. Critique of <b>Color Still-Life</b> drawings. Bring references for <b>Adjectival Self-Portrait</b> drawings on Monday 10/29.
<b>Week 9</b>	Mon. 10/29 Wed. 10/31	Begin <b>Adjectival Self-Portrait</b> drawings. Color oil pastels. <b>Adjectival Self-Portrait</b> workday.
<b>Week 10</b>	Mon. 11/5 Wed. 11/7	Final <b>Adjectival Self-Portrait</b> workday. Due on Wednesday, 11/7. <b>Homework #2</b> is due. Critique of <b>Adjectival Self-Portraits</b> . Bring reference for <b>Autobiographical Reportage Drawing with Text</b> on Monday, 11/12. Color oil pastels. Reportage presentation.
<b>Week 11</b>	Mon. 11/12 Wed. 11/14	Begin <b>Autobiographical Reportage Drawing with Text</b> . <b>Autobiographical Reportage Drawing with Text</b> workday.
<b>Week 12</b>	Mon. 11/19 Wed. 11/21	<b>Autobiographical Reportage Drawing with Text</b> workday. Sketches for <b>Quiet Element of the Self</b> are due. <b>Autobiographical Reportage Drawing with Text</b> workday. Due on Monday, 11/26.
<b>Week 13</b>	Mon. 11/26 Wed. 11/28	<b>Autobiographical Reportage Drawing with Text</b> critique. Begin <b>Religious Self-Portrait with no Religious Imagery</b> drawing. <b>Religious Self-Portrait with no Religious Imagery</b> workday.
<b>Week 14</b>	Mon. 12/3 Wed. 12/5	<b>Religious Self-Portrait with no Religious Imagery</b> workday. Documentation of artwork. <b>Religious Self-Portrait with no Religious Imagery</b> workday. <b>Homework #3</b> is due.
<b>Week 15</b>	Mon. 12/10 Wed. 12/12	Final <b>Religious Self-Portrait with no Religious Imagery</b> workday. Due on Wed., 12/12 Critique of <b>Religious Self-Portrait with no Religious Imagery</b> drawing.
<b>Final Exam</b>	Wed. 12/19	8:00-10:00 Studio Clean-up and Student Evaluations