

Art 130A, Basic Drawing Syllabus, Spring 2014

City College of San Francisco

Instructor: Ian Kimmerly

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Office Hours: Tuesdays, 6-7pm - *by appointment only*

Course Information

Course Title: Basic Drawing

Course Number: 130A

CRN (Course Register Number): 30020

Course Discipline: Arts

Class Location: Art 101

Meeting Days: Tuesday, Thursday

Meeting Time: 3:10pm – 6:00pm

Prerequisites: None, but it is recommended that Art 125A Basic Design be taken concurrently with this course.

Course Description

This is a course in the theory and practice of drawing using a systematic variety of media and subject matter. The student will examine drawing through the graphic elements of line, plane, tone, shape, form, volume, rendering, and perspective. The course includes an introduction to light and shadow. Beginning problems will be structured to guide the student and the instructor will assist in this experience through individual attention. Instruction leads to direct the student and encourage subjective self-expression.

Major Student Learning Outcomes

- A. Identify a variety of drawing media.
- B. Define a variety of approaches to drawing such as contour, gesture and an understanding of plane geometry and logical form.
- C. Describe a greater understanding of visualization through coordination of the drawing hand, the eye and brain.
- D. Illustrate more of a concern with the verb drawing than the noun drawing (how to draw rather than how to make a drawing).
- E. Demonstrate understanding and manipulate the basic principles of one, and two-point perspective drawing, light and shadow, overlapping planes and line variation.
- F. Express a sense of whether they have an interest in and the potential to pursue further studies in the Fine Arts, Commercial Arts or Design.
- G. Learning about your own direction and subjective self-expression through drawing.
- H. Translate the contemporary application of drawing to daily life applications of other subjects.

Course Content

- A. The principles of seeing and visualization.

- B. Principles of the picture plane.
- C. Picture space and basic geometric shapes (still life drawing).
- D. Principles of line and line quality, contour drawing and hand-eye coordination (still life drawing).
- E. Proportional analysis, spatial relationships, and overlapping planes (still life drawing).
- F. The principles of light and shadow (still life drawing).
- G. Developing value, texture and surface quality (still life drawing).
- H. Principles of one-point perspective
- I. Principles of two-point perspective
- J. Developing form and composition
- K. Drawing for communication
- L. Creating abstract and non-objective imagery
- M. Exploration of self-direction and subjective expression
- N. An introduction to the anatomy of vertebrates (still life drawing)
- O. Techniques of pen and ink drawing (The understanding and exploration of various drawing tools are an essential part of this course)

Requirements

A. Participation

The class begins at 3:10pm and continues till 6pm every Tuesday and Thursday. It is crucial that you attend each class meeting at its scheduled starting time and be ready to work. You must be present in the classroom for the entire class period for each scheduled meeting of the semester in order to develop your technical skills, your ideas and your ability to constructively contribute to class. Routine absences and tardiness undermine your proficiency in this course's objectives.

1. Excused absences are due to illness or death in the immediate family. For illness, a doctor's note is required.
2. If a student exceeds 3 unexcused absences, the instructor can withdraw ("W") the student from the class roll as specified in the CCSF Calendar of Instruction.

- International Students must be enrolled in 12 units in order to maintain your Visa
- Lab Aide Students must be enrolled in at least 6 units to maintain CCSF employment
- Federal Work Study Students be aware that a "W" does not count as a successfully completed course and can jeopardize your participation in the Federal Financial Aid program. Contact Financial Aid Office staff in Cloud Hall 324 for further information.

3. After the 3rd day a student arrives at class 15 minutes late, it is considered an unexcused absence Risk of withdrawal is applicable, see 2

4. If you choose to Drop a class you must do so as soon as possible. The last day to Drop full-term coursework units without a "W" appearing on your permanent record is September 5. If you fail to Drop a class you will be withdrawn from the class and unable to re-enroll in this course.
5. Unscheduled and habitual early departure from the class will be regarded as an absence after the first occurrence.
6. If absent you are responsible for gathering any missed information
7. It is mandatory that you attend all class critiques, the midterm and the final.

B. Materials and Books

The understanding and exploration of various drawing tools are an essential part of this course. You must have the required supplies, please refer to the materials list. A suggested textbook, *Drawing: A Contemporary Approach* by Claudia Betti and Teel Sale, can be purchased new or used.

Other Recommended Readings:

Vitamin D: New Perspectives In Drawing, Emma Dexter

Experimental Drawing, Robert Kaupelis

On Line: Drawing Through the Twentieth Century, Catherine de Zegher, Cornelia Butler

Drawing Now: Eight Propositions, Laura Hoptman

The Drawing Book: A Survey of Drawing: The Primary Means of Expression, Tania Kovats

Basic Figure Drawing, Greg Albert

The Artist's Complete Guide to Figure Drawing: A Contemporary Perspective on the Classical Tradition, Anthony Ryder

Whitechapel: Documents of Contemporary Art Series

The Critique Handbook: The Art Student's Sourcebook and Survival Guide, Kendall Buster, Paula Crawford

C. Assignments

Completed assignments are required to show evidence of the following:

- Adhering to guidelines
- Competent use of tools and techniques
- Craft

In Class: Each class will have a topic to be covered along with required materials.

Outside Class: You are required to do weekly reading and view weekly image galleries in advance on the website. There will be projects due every one to two weeks. You are required to do a weekly posting on the given topic.

Grading

- Projects will be reviewed and graded weekly

- Midterm portfolio
- A 20 question quiz
- Final Portfolio
- There are no late submissions or make ups for portfolio reviews
- There will be an extra credit project each half of the semester offered only if all other work is completed.

Other Classroom Information

- CLEAN UP IS REQUIRED AFTER EACH CLASS. Throw away trash, take your drawings off the wall, wipe down tables and the floor beneath your workspace.
- If you have an issue in the class please come to me first. If you need further assistance I can refer you to Anna Asebedo, Chair of the Department of Art, or the Dean of Students.
- USE MY OFFICE HOUR. You can schedule office time on Tuesdays from 6-7pm.
- YOU ARE RESPONSIBLE FOR DROPPING A CLASS. If you need to drop it is your responsibility to go through the process for dropping a class.
- ASK FOR HELP, raise your hand, call out my name let me know you need help or a have a question.

Students with Disabilities

Please contact Disabled Students Program & Services or call 415-452-5481(Voice), 415-452-5451 (Telecommunication Device for the Deaf).
Students with disabilities who are requesting accommodations are required to provide the DSPS Office and I with reasonable advance notice of their needs.

Important Phone Numbers

Art Department, Ocean Street Campus: 415-239-3157

Campus Police: 415-239-3200

Registration Center: 415-239-3732

Library/Resource Center: 415-452-5400

Emergency: 911

Final Notes

The aim of education is to initiate intellectual, personal, social, and ethical development. I encourage a learning environment free of distraction and disrespect and ask that you assist by turning off cell phones during class and by refraining from wearing or listening to headphones

during critique or other inappropriate times, or engaging in any other distraction. Anything you perceive to be a problem should be addressed to me personally so I can attend to it promptly.

Respectful, tactful language and action is expected at all times. Derogatory language including sexism, bigotry and other derogatory language or actions will not be tolerated.

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Course Schedule

- (1) T, 1/14 Orientation: syllabus, required materials, proper use of facilities, etc.
Overview of course including introduction to drawing elements and initial group discussion
- Focus on **Contour Line** (inside and outside class projects)
- (2) R, 1/16 **Contour Line** continued (inside and outside class projects)
- (3) T, 1/21 Focus on **Gesture** (inside and outside class projects)
- (4) R, 1/23 **Gesture** continued (inside and outside class projects)
- (5) T, 1/28 In Class: **Line**, focus on varying line weight and character
Outside: Line outside project continued
- Why Is Drawing Important: an overview of drawing and it's relation to other disciplines (fine art, architecture, design, etc.)
- (6) R, 1/30 In Class: Discussion of Line outside project, discussion of Drawing As A Process
- (7) T, 2/4 In Class: **Positive/Negative Space** still life setup ink drawings, slide discussion
Techniques for seeing and cross-referencing shapes
Outside: project with Positive/Negative Space introduced
- (8) R, 2/6 In Class: **Positive/Negative Space** continued, outside project with positive/negative space introduced (via collage elements)
- (9) T, 2/11 In Class: **Positive/Negative Space** interior studies (furniture)
Outside: continue outside project on Positive/Negative Space
- (10) R, 2/13 In Class: **Positive/Negative Space** interior studies (furniture)
Outside: continue outside project on Positive/Negative Space
- (11) T, 2/18 In Class: Discussion of outside project on positive/negative space
- (12) R, 2/20 In Class: Introduction to **Value, Form, Texture**, interior studies with charcoal
Outside: Value, Form, Texture outside project introduced
- (13) T, 2/25 In Class: **Value, Form, Texture** studies with charcoal continued, outside project with value, slide discussion
Outside: Value, Form, Texture outside project continued
- (14) R, 2/27 In Class: **Value, Form, Texture** studies with charcoal continued
Outside: Value, Form, Texture outside project continued
- (15) T, 3/3 In Class: **Value, Form, Texture** with charcoal, focus on texture
Outside: Value, Form, Texture outside project continued

- (16) R, 3/6 In Class: Discussion of Value, Form, Texture outside project
- (17) T, 3/11 In Class: **Perspective** interior studies
Outside: Perspective outside project introduced
- (18) R, 3/13 In Class: **Perspective** interior studies
Outside: Perspective outside project continued
- (19) T, 3/18 In Class: **Perspective** interior studies
Outside: Perspective outside project continued
- (20) R, 3/20 In Class: **Perspective** outside project discussed
- (21) T, 3/25 In Class: **Collage**, focus on composition and gestalt, outside project on collage/combination drawing introduced
- (22) R, 3/27 In Class: **Collage**
Outside: Collage outside project continued
- T, 4/1 Spring Recess, No Class
- R, 4/3 Spring Recess, No Class
- (23) T, 4/8 In Class: **Collage**
Outside: Collage outside project continued
- (24) R, 4/10 Outside Collage/Combination Drawing discussed
- (25) T, 4/15 In Class: **Drawing From Photographs, Grids and Projected Images (Found Sources)**, slide discussion on drawing aids in art history
Outside: Found Sources outside project introduced
- (26) R, 4/17 In Class: **Found Sources**
Outside: Found Sources outside project continued
- (27) T, 4/22 In Class: **Found Sources**
Outside: Found Sources outside project continued
- (28) R, 4/24 In Class: **Found Sources**
Outside: Found Sources outside project continued
- (29) T, 4/29 In Class: Found Sources outside project discussed
- (30) R, 5/1 In Class: **Contemporary Still Life or Interior** (open materials and focus)
Outside Class: Contemp. Still Life project introduced
- (31) T, 5/6 In Class: **Contemporary Still Life or Interior** (open materials and focus)
Outside Class: Contemp. Still Life project continued
- (32) R, 5/8 In Class: **Contemporary Still Life or Interior** (open materials and focus)
Outside Class: Contemp. Still Life project continued
- (33) T, 5/13 In Class: Discussion on Contemporary Still Life or Interior (open materials and focus)

(34) R, 5/15 Final portfolio review

(35) T, 5/20 Final portfolio review

(36) R, 5/22 Final portfolio review

Project Descriptions

Line

Materials: pencil, ink, charcoal, paper, erasures, etc.

In these first exercises we will work exclusively with different types of line, which is an essential building block of all imagery. We will explore contour lines, cross-contour lines, gestures and other variations.

Positive/Negative Space

Materials: ink, paper, brushes

Through a series of purely black and white studies we will explore the basic parameters of positive and negative space. We will experiment with how pictorial space is conveyed through the simple ordering of shapes and the suggestions/illusions of space achieved through the placement of shapes.

Value, Form, Texture

Materials: charcoal, erasures, paper, pencils, sandpaper and other erasing tools, etc.

Through a series of drawings we will explore ways of achieving a full range of values in a drawing (from the lightest light to the darkest dark). A variety of materials will be used along with additive and subtractive methods for building a drawing. We will also discuss the idea of drawing as a process, or series of layers, that build to a more defined and articulated series of forms. Value drawings will be based on a number of figure drawings (model sessions), interior studies, and still life setups. These drawings will combine what we've already learned about line and space with a new focus on value and tone.

Perspective

Materials: pencil, ink, charcoal, paper, erasures, etc.

Through a series of interior studies we will cover these different pictorial guidelines for creating the illusion of space. Drawings will be made in 1,2 and 3 point perspective using a variety of materials. Time will also be spent examining uses of these perspectives in contemporary and historical artworks.

1 + 1 = 1 (or Collage, Combination Drawing)

Materials: found papers, glue, exacto knives, ink, paint, other materials

As we continue to place emphasis on composition this project will allow you to experiment with less traditional ways of arriving at a drawing. We will integrate multiple drawn elements into one work, which will challenge you to visually organize and edit your various collage and drawn elements. These drawings may become more expressive, abstract and experimental in nature and color may become an important component as well.

Drawing From Photographs, Grids, Projected Images (Found Sources)

Materials: ink, pencil, charcoal, paper, open to other materials

Working from photographs, found sources and other aids can greatly widen the range of possibilities within a drawing. Through a series of exercises we learn to create drawings from grids, projections, photographs and film stills and other media.

Contemporary Still Life or Interior

Materials: open

Working from still life setups or interiors containing contemporary objects (plastic wrappers and a variety of other surfaces), this project will allow you to utilize the different aspects of drawing we have examined throughout the semester. You will be encouraged to incorporate personal content and research into this project.

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Supply List

18" x 24" newsprint pad (this is the minimum size for the class)

18" x 24" white drawing paper/charcoal paper pad (again, minimum size)

Charcoal- variety including vine, compressed, large stick...

Pencils- variety (different pencils make different marks): 2H, H, HB (have a few), B, 2B (have a few), 4B, 6B (have at least one with soft lead)
(Good brands: Staedtler or Faber-Castell 9000)

2 Charcoal pencils- 1 black, 1 white, medium softness 2B or 4B (recommended brands: General, Pitt)

Assorted Vine Charcoal (different sizes, soft) – 1 box (brand: Grumbacher)

Jumbo charcoal stick

3 packs of conte-crayons (2 in each pack): 1 white, 1 black, 1 sanguine

Erasers- 2 big Design Kneaded Erasers, 1 Staedtler Mars Plastic Eraser, 1 Sanford Tuff Stuff Eraser Stick

India Ink, black- (for use with brushes and pens, Higgins brand is good)

Brushes- variety: Japanese ink brush, round painting brushes, large chip brush (hardware store 3" brush), bring others you may already have

Dip pen with nibs- (speedball brand or other) very old-school metal tip pen that can be dipped in india ink; this makes incredible lines

Containers for water and washes (small plastic or metal cups)

Fixative- workable or clear coat

Masking tape / artist tape / drafting tape

Chamois cloth

Small piece of sand paper- for sharpening conte crayons and charcoal

Xacto knife or utility knife

Hand pencil sharpener

Tackle box / art box/ shoe box- to carry supplies

Portfolio case- folding type (not the pocket type), minimum 20½ x 26"; to save money, may be handmade of rigid cardboard – this is for transporting your drawings, keeping them in good condition, and submitting drawings for grading.

*Please have your name printed on the outside

Drawing board, 23½ x 26" (with clips and a large rubber band) to fit in locker, must be cut to 22"
A board of ½" foam-core can work, light and rigid, or bring another type. A Masonite board by itself is a hard surface and its recommended to add a smooth cardboard surface to draw against.

Optional Supplies

Selection of rag paper including BFK Rives, Arches, Charcoal, etc. (white, cream...)

Compressed Charcoal

18" steel ruler (one with cork on the back is great)

We will discuss other inexpensive supplies throughout the summer and may do some projects with gesso, paint and other wet mediums. I may also bring in some bulk supplies if it relates to a particular project.

You may choose to work with additional materials (both traditional and unconventional) as the course progresses.

**** Wear clothes you wish to have covered in charcoal, pencil and other messy materials****

For Art Department Lockers: sign up in the Art Department Office, Visual Arts 118

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SF Art Supply Stores

BLICK ART MATERIALS, 979 Market St, (415) 441-6075
www.dickblick.com/stores/california/sanfrancisco
Store Hours: M-F 9am-8pm, Sat 9am - 7pm, Sun 10am - 6pm

UTRECHT ART 1930 Van Ness Ave., (415) 409-1359
www.utrechtart.com
Store Hours: M-F 9am-7pm, Sat 10am - 7pm, Sun 11am - 6pm
and 466 Townsend St., 415 908-3811

FLAX ART AND DESIGN, 1699 Market St., (415) 522-2355
www.flaxart.com
Store Hours: M - Sat 9:30am - 7pm

UNIVERSITY ART, 128 Spear St. (415) 974-1444
www.universityart.com/sf.htm
Store Hours: M-F 8:30am - 6pm, Sat 9am - 5pm

AARON BROTHERS, 5600 Geary Blvd, (415) 876-0150
www.aaronbrothers.com
Store Hours: Monday - Saturday: 10am - 9pm; Sunday: 10am - 6pm

SCRAP, 801 Toland St, enter Newcomb Ave, (415) 647-1746
www.scrap-sf.org
Store Hours: Monday through Saturday, from 9am to 5pm

SOME ONLINE ART SUPPLY SITES

Daniel Smith <http://www.danielsmith.com>

Cheap Joe's <http://www.cheapjoescatalog.com>

Jerry's Artarama <http://www.jerrysartarama.com>