

Fred Martin, Drawing I-II (Dr 120-1), Fall 2011

1-3:45 pm, Tuesday/Thursday, Studio 13

Email to fmartin@sfa.edu. Or, see www.fredmartin.net and click on "Classes" for further information.

Course Description:

This is a lower division drawing course planned for students with a year or less of previous college level drawing instruction. The course will introduce methods and materials of drawing—charcoal, pen and pencil and tempera, and will introduce the fundamentals of the control of visual space in drawing. Information will be presented in a semi-historical context: this is what the artists before us invented, and this is how we can use their inventions to develop our own work for the future.

General Goals:

To develop your perceptions—eye and hand, body and mind.

To develop your use of tools and materials—the markers and supports as well as your eye that sees and your mind that knows and your hand and body that use it all.

To develop your visual intelligence—the figure/ground relationship, control of space and the understanding of the “good gestalt.”

To develop your historical sense: where they were, where we are, what you might become.

To intensify your passion.

To make your own work.

Learning Outcomes:

Ability to use the main drawing media to make effective images in both small and large—life size—drawings in the main historic styles as developed to date.

Effective use of the visual means—points, lines, planes, light and dark, mass and void, figure and ground, positive and negative space—to make images that will affect the viewer.

A general understanding of the history of drawing in the West.

Grades Are Based:

On attendance, the completion of all assignments, and the contents of midterm and semi-final and final portfolios.

Weekly Calendar with topics

Keep a journal one page each day about one of the most important things that happened that day.

Both draw and write about each one. Find a way to record your life story, a page a day.

Note: Make a portfolio to save your drawings.

Each week keep two or three of your best drawings to have for the midterm and semi-final.

Throw the rest of them into the recycle barrel.

Week 1, August 30-September 1.

August 30. Introduction and gesture drawing from a female model.

First, what this class is about—what I expect from you—what you should expect from me—why we are here together.

Second, getting started doing it—gesture drawing from a female model. It is called "Gesture drawing" because it comes from the gesture of your fingers/hand/arm/shoulders/torso/whole body. Goal is to perceive the flow of forces in the subject (the model), and in the responsive forces (the "kinesthetic") in yourself, and in the picture plane and format.

September 1. Gesture Drawing from a male model.

Learning outcome: To perceive and draw not the object but the "abstract" energies in it and in you. Become aware of "line quality".

Week 2, September 6-8. Introduction to drawing three dimensional space.

September 6. Visualization of simple three dimensional forms in a closed space using line only.

September 8. Bring an old shoe Image the journey of your life by exploring the volume structure of one of your old shoes using line with a light source and modeling in light and dark. (Examples from Renaissance chiaroscuro prints and Van Gogh's shoes.)

Learning outcome: The formal elements to learn are the picture box and horizon line, figure and ground, volume and void, volume axis and volume tension, light source and light/dark modeling.

Week 3, September 13-15. Character and the human head. The models are class

members. Use three dimensional space to explore and express the individual character of your friends. (Examples from Rembrandt and Van Gogh.)

Learning outcome: Using the picture box and horizon line, figure and ground, volume and void, volume axis and volume tension, light source and light/dark modeling to make a statement.

Week 4, September 20-22. The model is yourself.

Bring a cosmetic or shaving mirror (the kind that has a magnification side) with a stand so you can see yourself up close.

Use three dimensional space to explore and express your own character. (Examples from Rembrandt, Van Gogh and Kathe Kollwitz.)

Learning outcome: Using the picture box and horizon line, figure and ground, volume and void, volume axis and volume tension, light source and light/dark modeling to make a statement about yourself.

Week 5, September 27-29. Models from cafes and the streets.

September 27. Bring notebook and pencil and pen to first half hour of class, be ready to hit the streets afterward. (Examples from Goya and Daumier.)

Learning outcome: Experience drawing people and places quickly and in awkward circumstances. Become aware and learn to record class, race, gender, age and relationships.

September 29. Bring the notebook with at least 20 pages of heads, bodies, environments, and the newsprint pad, charcoal, chamois and kneaded rubber eraser in order to begin to develop "compositions."

Learning outcome: learn to use pre-established compositional schema, variety of scale, distance, light/dark values to create environments.

Week 6, October 4-6.

Continue with September 29 work. Make two multi-figure compositions, each in a different environment.

Learning outcome: Further experience and development of all learning to date.

Week 7, October 11-13. Midterm week.

October 11. Show us two artists whose work you like and have learned from, plus one you don't like and tell us why. Bring two books/magazines for examples.

October 13. The Midterm Portfolio. Present a portfolio of your best drawings, one for each of the six weeks so far this semester. Tell us why you think they are the best. Then pick a "best of best" and explain why.

Week 8, October 18-20. Cubism.

October 18. The new concept of space and how to draw it. (Examples: still life from Cezanne to Picasso.) Working from still life.

October 20. One nude female model. Working from the figure, continued exploration of cubist space/time ideas.

Learning outcome: Basic understanding and practice of Cubist principles.

Week 9, October 25-27, Cubism.

October 25. Three nude female models. The new concept of space and how to transform a traditional subject matter. (Examples: Botticelli's 15th C. *Primavera* compared to Picasso's 1927 *Three Dancers*.)

October 27. One male, one female model. Cubism with George Grosz in 1920's Berlin.

Learning outcome: Basic understanding and practice of Cubist principles.

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Week 10, November 1-3, Surrealism and Dada.

November 1. Surrealism with Andre Breton and Max Ernst and "Frottage"

November 3. The Wall of the Dark I, Surrealism and the crap in mass culture.

Learning outcome: Direct experience of Surrealist principles at work.

Week 11, November 8-10, Dada and Abstract Expressionism.

November 8. The Wall of the Dark II, Dada and the crap in the streets.

November 10. The Wall of the Dark III. Abstract Expressionism with your own hands.

Learning outcome: Making a mess on the table might make an enormous rush in the psyche and soul.

Week 12, November 15-17.

November 15. The Wall of the Dark IV. Make the wall.

Learning outcome: Using anything and everything you have learned since the midterm.

November 17. The Semi-final Portfolio. Present a portfolio of your best drawing from each of the nine class meetings since the midterm. Tell us why you think they are the best. Then pick a "best of best" and explain why.

Week 13, November 22-24, Thanksgiving week.

November 22. A movie about artists.

November 24. Thanksgiving Day, no class.

Week 14, November 29-December 1.

The "Archetypal Self," Tarot I and II

Learning outcome: Using everything you have learned all semester.

Week 15, December 6-8.

December 6. Tarot III is the Final Portfolio

December 8. Class Party.

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Materials:

All prices from Artist & Craftsman Supply as of Summer 2011

	<i>List Price</i>	<i>10% Student Discount Price</i>	<i>20% Kit Discount Price</i>
<u>Need for first nine weeks</u>			
Sargent Charcoal 12 pack	7.89	6.04	5.13
Sargent Gray (white) 12 pack	7.89	6.04	5.13
Chamois	4.00	3.60	3.20
Large Kneaded Rubber Eraser	1.41	1.02	0.85
2 Fine black GellyRoll pen, (Individual price \$1.39, Student Discount price \$1.06, Kit price 0.90)	2.78	2.12	1.80
Newsprint pad, 100 sheets 18 x 24 inches	12.29	7.37	5.00
Strathmore Recycled Sketch book, 5.5 x 8.5 inches or similar	7.69	5.54	4.61
Total	43.95	31.73	25.72
Tax	3.74	2.70	2.19
Total including Tax	47.69	34.43	27.91
<i>Total Savings by shopping Artist and Craftsman:</i>		12.22	18.23
<u>Need for Week 10 (November 1-3) and later, all of the above plus the following</u>			
8 oz. jar of Golden or other brand soft gel matte.	14.60	8.76	8.76
SargentTempera, Two 8 oz. jars each of black, white, yellow, red and blue Single jars List \$2.59, Student Discount price \$1.98	25.90	19.80	16.80
#10 Flat Princeton Bristle Brush	8.35	4.18	4.18
1" Chip Brush (cheap house painting brush) (Also get a 1 1/2" brush.)	0.64	0.52	0.45
Total	49.49	33.26	30.19
Tax	4.21	2.83	2.57
Total including tax	53.70	36.09	32.76
<i>Total Savings by shopping Artist and Craftsman:</i>		16.23	19.30
Grand Totals	101.38	70.51	60.66
<i>Grand total Savings by shopping Artist & Craftsman:</i>		28.45	37.33

And get two or three 6 to 8 oz. jars with screw top lids (available from Artist and Craftsman). Also, some kind of box to keep this stuff in

Get to Artist and Craftsman by walking down Chestnut to Columbus Ave, turn right and walk to Pacific Ave. (about 12 minutes). Turn left on Pacific and walk about 250 ft. (about 1 min). Artist and Craftsman is on the left at 555 Pacific Ave.

