

Art 20A Schedule Spring 2008

Marcelle Wiggins, Faculty

Week	Monday	Wednesday
1.	<p>1/28/08 Introduction to course. Requirements, methods, and materials are discussed. Students introduce themselves; obtain course information, and supplies. Slides of student projects shown. Homework: Get supplies. Large pad, sketchbook, charcoal, erasers, pencils, masking tape, workable matte fixative.</p>	<p>1/30/08 Two-value analysis of simple geometric still life forms using charcoal. Homework: Make a viewer. Sketchbook Homework: Write a brief autobiography and discuss the following: 1. What is art? 2. Why is it important?</p>
2.	<p>2/4/08 Two and three-value analysis of simple geometric still life forms using charcoal. Drawing Terms: <u>Format</u>--The overall shape and size of the drawing surface. <u>Picture plane</u>--The two dimensional surface on which the artist works. <u>Composition</u>--The organization or arrangement of the elements of art (color, line, shape, texture, value and volume) in a given work. <u>Thumbnail sketch</u>--Small sketch which briefly describes a composition. <u>Value</u>--Black, white, and the gradations of gray tones between them. <u>Value reduction</u>--Reducing the subject matter to two extreme values (black & white), as in a high-contrast photograph. <u>Chiaroscuro</u>--The gradual transition of values used to create the illusion of light and shadow on a three-dimensional form.</p>	<p>2/6/08 Geometric still life forms using three to five values. Emphasis on value relationships & volume, value drawing techniques. Sketchbook: Value scales using pencil, charcoal. Make three thumbnail sketches using 2-3 simple objects with a strong light source to one side: 1) 2 Values. 2) 3 Values. 3) As many values as possible. Use no line, value only. Sketchbook Homework: Draw a complete composition using three eggs as subject matter in pencil. Use as many values as possible. Use no line.</p>
3.	<p>2/11/08 Gesture drawings, line and mass (charcoal). Drawing Terms: <u>Gesture drawing</u>--A quick, all-encompassing statement of forms, which may contain thick and thin lines and / or broad marks. <u>Figure/ground & Negative/positive space</u>--The relationship between the surrounding negative space, and the object being drawn. <u>Contour line</u>--Line that delineates both the outside edges of the object and the edges of the interior planes as well. <u>Outline</u>--Line that delineates only the outside edges of an object.</p>	<p>2/13/08 Contour Drawings of organic forms using roller ball pen or 9B pencil. Emphasis on variety in line thickness. Sketchbook Homework: Draw a complete composition using a plant as subject matter. Use your viewer to determine the parameters of your composition. Use roller ball pen to describe the interior and exterior of the forms with line. Make your lines vary in darkness and width. Make continuous, flowing line. Do not go over lines you have made. Keep the pen on the paper, without lifting it during the drawing process.</p>
4.	<p>2/18/08 Draw a value scale using cross-hatching & as many values as possible, smooth and continuous in appearance, not choppy. Begin cross hatch project using black roller ball pens on 18" x 24 " paper. Subject matter: landscape, (weather permitting) or skeleton. Drawing Terms: <u>Cross-hatching</u>--Two or more sets of roughly parallel and overlapping lines, set at an angle to one another, in order to create a sense of three-dimensional, modeled space.</p>	<p>2/20/08 Finish cross-hatch project and turn in at the end of class. Sketchbook Homework: Draw a complete composition using at least three personal objects using cross hatching for shading.</p>
5.	<p>2/25/08 Charcoal drawing using value from slide of a Rembrandt portrait. View of slide is gradually sharpened to keep student focusing on shape and proportion rather than detail. Drawing Terms: <u>High key</u>--Works that are light in value.</p>	<p>2/27/08 Cross-hatch drawings critique. Sketches of primitive art images. Research terms: Oceanic Art, Primitive Art, Prehistoric Art, Paleolithic Art, Cycladic Art, African Art & Sculpture, Aboriginal Art, Cave Painting, Native American Art (pre-1800),</p>

	<p><u>Low key</u>--Works that are dark in value. <u>Entoptic forms</u>-- Hallucinogenic forms, such as dots, grids, and zig-zags, seen during states of sensory deprivation.</p> <p>Research terms: Oceanic Art, Primitive Art, Prehistoric Art, Paleolithic Art, Cycladic Art, African Art & Sculpture, Aboriginal Art, Cave Painting, Native American Art (pre-1800), Eskimo Art, Northwestern Indian Art, & Masks</p> <p>Sketchbook Homework: Research primitive art subjects. Choose at least five images you find visually interesting to photocopy (black & white) for next drawing. Make thumbnail sketches in pencil of your five primitive art images. Use your photos as a departure point for the sketches, rather than copying the images.</p>	<p>Eskimo Art, Northwestern Indian Art, & Masks</p> <p>Sketchbook Homework: Research primitive art subjects. Choose at least five images you find visually interesting to photocopy (black & white) for next drawing. Make thumbnail sketches in pencil of your five primitive art images. Use your photos as a departure point for the sketches, rather than copying the images.</p> <p>Next week you will need: 1 sheet Arches Cover paper (3 sheets will be needed during the semester), compressed charcoal, kneaded & pink pearl erasers.</p>
6.	<p>3/3/08 Begin primitive art project. Materials: One sheet of Arches Cover paper, compressed charcoal, and erasers. Primitive Drawing Project Guidelines: 1) Make a complete composition using at least 3 images, which can be repeated if necessary. 2) No reference to horizon. 3) Use as many values as possible. 4) The background is just as important as the objects you are drawing. 5) Allow the drawing to change during the drawing process. 6) Turn the page in different directions, while working on it. 7) Some forms are flat, others are dimensional. 8) Vary size of forms--some forms are small, some large. 9) Some forms are crisp & defined, others are soft & fuzzy. 10) Some forms are transparent, others are opaque. 11) Some forms are smooth, others are textured. 12) Some forms are light, others are dark. 13) Some forms are drawn with value, some drawn with line. 14) Vary width, darkness and quality of line—lines may be black, white or grey.</p>	<p>3/5/08 Continue primitive art project. Sketchbook Homework: Fill two pages with practice ellipses. Make a complete composition using three overlapping glasses of water as subject.</p>
7.	<p>3/10/08 Continue primitive art project.</p>	<p>3/12/08 Continue primitive art project.</p>
8.	<p>3/17/08 Primitive art project due. Primitive Art Project Critique. Glasses of water reviewed. Drawing structure demonstrated, practice in sketchbook for the midterm drawing. Homework: Complete Primitive Art Project if unfinished, arrange work for portfolio presentation. Complete any unfinished sketchbook assignments.</p>	<p>3/19/08 Portfolios and Sketchbooks due. Midterm quiz on drawing terms. Midterm value drawing (sketchbook) of overlapping glasses of water. Include all work from the semester in your portfolio. 10 points off the portfolio grade if portfolio is smaller than the largest 22" x 30" work. Trim spiral edges if present. Neatness of presentation counts! Sketchbooks should contain class notes, underlined terms and definitions, primitive drawing instructions and research topics, as well as the sketchbook drawing assignments.</p>
9.	<p>3/24/08 Demonstration on linear perspective. Draw cubes with cylinders inside on, above, and below the horizon using one and two point perspectives in small sketchbook. Sketchbook: Draw cubes with cylinders inside on, above, and below the horizon using one and two point perspectives. Homework:</p>	<p>3/26/08 Use 18" x 24" paper: to draw campus buildings from a fixed point of view. Draw interior room if weather is poor. Emphasis on linear perspective as an aid to awareness of spatial depth in the picture plane. Homework: Finish line perspective drawing if incomplete. Sketchbook Homework: Draw a two-point perspective line drawing of your own</p>

	<p>Read pp. 209-233 (Chapter 8, (Conventions for Creating Spatial Illusion) in <i>Drawing, A Contemporary Approach</i> by Claudia Betti and Teel Sale, on reserve in the library. The following terms will be discussed in the written final:</p> <p><u>Linear perspective</u> –(includes one, two and three point perspectives), <u>Atmospheric (aerial) perspective</u> <u>Stacked perspective</u> <u>Multiple perspective</u> <u>Foreshortening</u></p> <p>Sketchbook Homework: Describe, state the purpose, and make drawings of each type of perspective in preparation for the final quiz.</p>	<p>house, no shading. Include doors, windows, and molding details. Leave all construction lines, including horizon. Materials needed next class: Ink, brushes, 18"x24" pad.</p>
10.	3/31/08 Spring Break, no class	4/2/08 Spring Break, no class
11.	<p>4/7/08 Negative & positive space--collage using brown paper, white paper, ink with stick and brush. Materials needed: Ink, brushes, 18"x24" pad.</p>	<p>4/9/08 Collage project critique. Videos on contemporary artists from a variety of cultures and their processes. Sketchbook Homework: Write a brief proposal for your self-initiated outside project, (due 5/14), which includes proposed materials and methods. Make a minimum of three compositional alternatives for your proposal. Self Initiated Project Guidelines: Paper: Select paper appropriate to the materials used for the project. Minimum size: 22"x30". Work in the 2 dimensional medium or media of your choice. Work from life, imagination or a combination thereof; no photos, unless your project is a photography or digital photography project. Drawing project time: minimum 12 hours. Write a two-page paper concerning your process of making the image. Include visual sources which have contributed to your visual making decisions in the project. Research Art Sites for historical and contemporary influences. Note: Submit paper as a Microsoft Word document to my email address: wiggins@csus.edu File <u>must</u> be titled with your last name, first initial, 20a, section # and semester as in the following example: SmithJ20a_4S07.doc</p>
12.	<p>4/14/08 Outside project check. Use brush and ink to draw portrait or still life subject matter. Minimum of 7 drawings made at rapid and slow speeds. Development of a wide range of value using ink, combined with line variation. Ink projects due at end of class. Slides and introduction to the cartoon project. Drawing terms: <u>Wet-in-wet</u>—adding wet medium to wet paper. <u>Dry brush</u>—using as little liquid as possible in the brush to achieve a dry, rough texture. Harmony (unity), variety, balance, movement, rhythm, economy (see hand-out). Sketchbook Homework: Make three thumbnail sketches on one page of three different versions of the cartoon project.</p>	<p>4/16/08 Begin cartoon project. Discussion and internet research regarding contemporary and historical approaches to drawing. Begin cartoon project. Cartoon Project Guidelines: Refer to thumbnail preliminaries before beginning. You may combine cartoon and fine art in the manner suitable to the composition idea. Choose one work of art from the list of the following artists to combine with a cartoon: Romare Bearden, Pierre Bonnard, Paul Cezanne. Otto Dix, George Grosz, Hokusai, Frida Kahlo, Paul Klee, Kathe Kollowitz. Rene Magritte, Henri Matisse, Joan Miro, Claude Monet, Emil Nolde, Pablo Picasso, Henri Rousseau, Utamaro, Vincent Van Gogh. Bring at least three samples to next class. You may use the medium of your choice (pencil, charcoal, watercolor, acrylic, ink, chalk pastel, oil pastel, collage, mixed media, etc.) in black & white, color, or a combination of black & white & color. Choose paper</p>

		<p>suitable for your medium (minimum size 22"x 30").</p> <p>Homework:</p> <p>Research contemporary and historical artists who have contributed to the development of your outside project for class discussion and self-initiated project paper.</p> <p>Sketchbook Homework:</p> <p>Drawings documenting current exhibits.</p>
13.	<p>4/21/08 Continue cartoon project. Video or slides on contemporary artists from various cultures.</p>	<p>4/23/08 Continue cartoon project.</p> <p>Sketchbook Homework:</p> <p>Drawings documenting current exhibits.</p> <p>Homework: Outside project.</p>
14.	<p>4/28/08 Complete cartoon project. Outside project check. Students examine artists who have had an influence in their outside project.</p> <p>Homework:</p> <p>Outside project and paper.</p>	<p>4/30/08 Cartoon project, Critique and discussion about the process of visual decision making. Students discuss artists who have had an influence in their outside project.</p> <p>Sketchbook Homework:</p> <p>Drawings documenting current exhibits.</p>
15.	<p>5/5/08 Begin final drawing of complex still life objects, which include glass, cloth, metal, and organic forms. <u>Attendance required.</u> All work done in class. Materials: Arches Cover paper, charcoal and erasers.</p>	<p>5/7/08 Continue final drawing. <u>Attendance required.</u></p> <p>Sketchbook Homework:</p> <p>Complete any unfinished sketchbook assignments.</p> <p>Homework:</p> <p>Complete outside project and paper.</p>
16.	<p>5/12/08 Outside project and paper due. Continue final drawing. <u>Attendance required.</u></p>	<p>5/14/08 Sketchbooks & Portfolios Due Complete final drawing. Final quiz on perspective types in the reading assignment and new vocabulary. All work from the semester turned in. <u>Attendance required.</u></p>
17.	<p>5/19/08 Final critique and presentation.</p> <p>20A Section 1: 8 - 10 am.</p> <p>20A Section 4: 5:15 – 7:15 pm</p> <p>Attendance required, .5 subtracted from final grade point if absent.</p>	<p>5/21/08 No class, finals week.</p>