

## **Art 3310 – Color Drawing or Drawing and Chromatic Investigations**

Drawing and Chromatic Investigations is an intermediate drawing course that places emphasis on techniques, strategies, and materials with a focus on the color theory and color usage.

The course will begin with three 'set' projects from the instructor. We will then shift emphasis to the development of your personal vision with you, the student, proposing, developing, and executing the remainder of the body of work for the semester.



Closely mentored, this autonomous exploration will incorporate direct reference to art historical methodologies, (utilizing the slides, readings, online research and books we consult in class). Alongside day-to-day studio-work, a class notebook/sketchbook (for drawing library, research, response papers, notes, ideation, drawing development and problem solving) is a major component of the course.

### **Objectives**

- To expand and explore the definition of drawing including an observational record to a time-based, conceptual transcription of ideas.
- To investigate color drawing media: surfaces and media for drawing; for skill development and to question 'why' material choices are made and analyze the *affect* these materials have and to seamlessly merge form and content.
- To explore drawing as autonomous practice, a vehicle for fully realized artist projects and develop completed bodies of finished drawings.
- To hone critical-thinking and verbalization skills through class critique of studio work and discussion of individual research and reading material.
- To research and expand your knowledge of art and artists, writers and curators who challenge and champion drawing in the twenty-first century.

### **Topics**

Research and Ideation: Color Terminology, traditional and contemporary color drawing

Materials: Grounds, Texture, Color Media

Strategies: Compositional Structure, Color Schemes, Installation, including ideas of opacity and transparency, quality of mark, straight edge, incised lines.

### **Requirements:**

#### **70% Finished Drawings (Portfolio of 40-60 finished drawings)**

Three projects constructed by the instructor

One project constructed by the student.

#### **20% Sketchbooks/Notebooks:**

Sketchbooks will show compositional and material exploration, proposals, propositions, and directions (both taken and abandoned). Also included in the sketchbook or in another notebook notes from lectures, videos, demonstrations, clippings from newspapers, photographs, artist research, readings, response notes, and any other ideas of interest to you. Your artist research should include artists discussed in class that you have researched independently, your class presentation, notes from two visiting artist lectures, and a minimum of two gallery/museum exhibitions (more info. Below). Write the title of each text/reading/artist and the date at the top of each page.

**\*Class Presentation** - You will research and present the work of a living experimental artist, writer, or musician who has been influential to your work. Each presentation will be fifteen minutes long and cover information detailed on the assignment sheet. Presentations are scheduled most class days; a sign-up sheet with artist names and presentation dates will be passed around the first week of class.

### **10% Critical thinking, Class Participation**

Critical Thinking and class participation includes: the depth and quality of your response papers, participation in group discussion, performance in critiques (analyzing the work of your classmates and yourself), the ability to accept and digest advice and suggestions. In addition, students are expected to clean up as well as practice safe and thoughtful use of materials, tools, and facilities.

### **Attendance Policy**

Studio courses require intensive work and diligence. Your energy, initiative, attitude, productivity, and informed and considered opinions are all vital components of the classroom environment. Therefore, your attendance and full participation is required. Three or more absences will result in the lowering of the final grade by one letter. Six absences will result in a failing grade. Please inform me well in advance of any foreseeable absences. An unexcused absence is avoidable, so communication levels must be high. An absence does not constitute an extension of an assignment.

All work must be complete and installed before the start of critique. Late work is not accepted.

We meet twice a week for three hours. Class time will be spent on studio-work, discussion, critique, viewing slides, material/process demonstrations, discussing reading material, class presentations, etc. University guidelines stipulate that each three-hour credit class includes six hours of out-of-class preparation and study. You will need to complete six hours of outside work per week and should schedule your out of class time appropriately.

Attendance and full participation means: be on time, prepared to work, with the proper materials and research needed for class, there will be no deviations from this policy.

### **Evaluation**

A Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, *and more*. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. A high level of craftsmanship, evidenced by the creative handling of techniques and materials and finish in the overall form. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance (none or one absence per semester), and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and *grow* as an artist.

- B Well presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the 'special' characteristics mentioned in 'A', above. Participation in critique, attendance, and enthusiasm apply throughout.
- C Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break down of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
- D Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous amount of classes, (three and above) and has failed to complete assignments, or keep up to date with the studio-based syllabus.
- E When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

### **Course Textbook**

The course-reading packet is available at OBT, 309 W. 13<sup>th</sup> St. 375-2707

**Visiting Artists Program** The School of Art + Art History runs an extensive Visiting Artists' Program. Internationally and nationally respected artists, curators, collectors, and critics are invited to lectures and provide studio visit, critique sessions, each semester. The schedule for these events is fluid, however you will be given notice of upcoming speakers sponsored by SAAH, the Harn Museum and other programs on campus. Address a minimum of two speakers in your notebook.

### **Galleries**

Here on campus, we have some of the best galleries in the region directed by Amy Vigilante. University Galleries, which includes Focus Gallery and Grinter Gallery, have an ongoing series of exhibitions that change every month. The WARP Gallery at WARP Haus has exhibitions opening on most Friday evenings. In addition, the Samuel P. Harn Museum of Art, located in the Cultural Plaza on campus, has a permanent collection of more than 6,000 original works from around the world. More excellent venues include Sante Fe Community College Gallery, Reitz Union, and Thomas Center Galleries, and provide an excellent opportunity to see diverse works of art *directly*, not in the secondary slide or book format. Gallery events will be listed on the class blackboard. Address a minimum of two gallery or museum exhibitions in your notebook.

### **Bibliography**

*Afterimage: Drawing through Process*, Cornelia Butler, Los Angeles Museum of Modern Art  
*Vija Celmins* ICA, London and Lane Relyea  
*Drawing Now: Eight Propositions*, Laura Hoptman, Museum of Modern Art  
*Eye Infection*, Robert Storr, Rudi Fuchs, Richter Verlag Publisher  
*Visual Explanations: Images and Quantities, Evidence, and Narrative*, Edward R. Tufte, Graphics Press, CT  
*Vitamin D: Drawing*, Emma Dexter, Phaidon Press, 2005  
*Interaction of Color*, Josef Albers, New Haven, CT, Yale University Press, 1963.  
*The Art of Color*, Johannes Itten, New York, Van Nostrand Reinhold, 1974.  
*A Grammar of Color: A Basic Treatise on the Color System of Albert H. Munsell*, Albert H. Munsell. New York, NY Van Nostrand Reinhold, 1969.  
*A Short Guide to Writing about Art, 6th edition*, Sylvan Barnet, Addison Wesley Longman, 2000.

## **SAAH POLICIES**

### Lockers/Storage

SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students and keep the locker form attached at all times. Lockers will be cleaned out at the end of each semester. When storing materials it is advisable that you have your name on everything with a black marker, the course number, and the instructors' name. The SAAH is not responsible for items left in the classrooms.

### Academic Honesty Policy

The course will follow the University's honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>. Work completed for this class, this includes drawings, sketchbook work or research, may not be turned in for any other class. In addition work turned in for credit in another class may not be turned in for credit in this class.

### Accommodation for Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students will provide documentation to the student who will need to provide this to the instructor when requesting accommodation. The ADA office ([www.ada.ufl.edu](http://www.ada.ufl.edu)) is located in Room 232 Stadium 392-7056.

### Additional policies for students in the SAAH

Students must turn off cell phones, beepers, and music devices during class time.

### Safety and Hazardous Materials Policy

Please read and respect studio use and guidelines posted in classrooms. Do not pour solvents down sinks. Spraying of fixative or other toxic materials is not allowed in the drawing studios or hallways. Adequate ventilation is necessary when spraying drawings; this must be done outside and away from the doors. Each student is responsible for assisting in studio clean up. Keep all portfolios closed with bull clips at all times while in storage.

### Studio Use

The studio is for your use outside of class time. You will be given the combination to the studio and are expected to follow studio guidelines at all times. Do not work alone in the rooms. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharps container for your use.

## MATERIALS LIST

You will explore a variety of materials and you may be required to purchase alternate or additional supplies for certain projects.

- 2 3x40 sheets of corrugated cardboard to construct a portfolio (mark with black marker: name, instructor, course, semester) Keep this portfolio closed with 2 bull clips at all times. (#56999- \$1.59)
- Funds on copy card
- 1 or 2 sketchbooks – your preference, although no less than 75 page
- 10 large bull clips (to close your portfolio and for drawing board)
- 2 rolls of Bounty Paper Towels
- 1 bar of Lava soap
- Artists tape
- 3-Set of all purpose brushes (Loew, Cornellor, Royal Lancaster)
- Acrylic Matte or Gloss Medium (Golden, Liquitex or Windsor Newton)
- Medias
  - o #1-6 Compressed Charcoal-a couple sticks of each.
  - o Drawing Pencils, couple of H's, 2B and softer.
  - o Colored Pencils (Prismacolor, Faber Castell (not the red line) or Derwent)
  - o Soft Pastel Sticks (Faber Castell) **or** Pastel Pencils (Derwent) 24+
  - o Oil Pastels (Faber Castell 12+, Holbein 12+, Vang Gogh or Sennelier)
  - o Watercolor set (Academy or Windsor and Newton)
  - o Colored Inks
- Various brushes (10-14 flat or round and anything you already have)
- 2 drawing boards (at Lowe's have one 4x8 cut into 2 equal (4x4 parts) – labeled with your name)
- Sandpaper
- Wax paper (from the supermarket)
- Empty jars for washes (4+)
- Workable Spray Fixative
- Staedtler Mars Eraser
- Kneaded Eraser
- Container for all materials
- Pencil sharpener
- X-acto knife and spare blades
- Color acrylic paints, as needed
- Metal ruler
- Box or container for all materials
- 18" x 24" pad of white Strathmore drawing paper
- Tracing paper
- Paper (\* purchase within the first week)

**NOTE:** (Throughout the course you may be required to purchase additional sheets of paper for experimentation or specifically for your project, prices listed below are approximate)

|  |       |        |        |   |
|--|-------|--------|--------|---|
| Stonehenge                                   | 30x40 | #66571 | \$3.08 |   |
| Canson Mi-Teintes (neutral)                  |       |        |        | * |
| Arches Cover White                           | 29x41 | #16618 | \$4.65 |   |
| Arches Cover White                           | 22x30 | #03498 | \$1.95 |   |
| Rives BFK- white                             | 29x41 | #03525 | \$5.38 |   |
| Rives BFK- white                             | 22x30 | #03524 | \$2.59 |   |
| D'Arches Cold Press (more texture)-90lb.     | 22x30 | #03500 | \$3.89 |   |
| D'Arches Cold Press- 140lb.                  | 22x30 | #03501 | \$3.89 |   |
| Arches Bright White- 140lb. Watercolor Paper | 22x30 | #01768 | \$3.89 |   |
| Rives Grey                                   | 22x30 | #51840 | \$2.61 |   |
| Rives Tan                                    | 22x30 | #03526 | \$2.61 |   |
| Arches Cover- black                          | 22x30 | #50358 | \$3.15 |   |
| Arches Cover- cream                          | 22x30 | #03499 | \$3.15 |   |
| Stonehenge                                   | 22x30 | #66568 | \$1.58 |   |
| Single sided frosted mylar                   |       |        |        |   |

### Supplies may be purchased at:

Central Florida Office Supply @10 NW 6<sup>th</sup> St. (378-1200)

Online retailers are useful for things you don't need right away: Utrecht Art Supplies, Dick Blick, Pearl Paint, Daniel Smith