

**Arts 106: Drawing-I****Class Meetings: Fridays 10:30-3:30pm****Location: Rm 106, BIT****Instructor: Julia Lambricht**Email: [julia123@unm.edu](mailto:julia123@unm.edu), \*julialambricht@aol.com

Office hours: Fridays by appointment before or after class

*"Art is not what you see, but what you make others see." Edgar Degas*

**COURSE DESCRIPTION:** Drawing-I is an introductory course that is designed to introduce the basic skills of design, rendering, and composition to the beginning drawing student. This course focuses on observation and interpretation of objects from life, creating the illusion of three-dimensional space on a two-dimensional page through various graphic techniques. The emphasis in this class will be on composing the picture plane, effective use of line, value, texture and perspective, and above all on observation. Assigned problems may explore aspects of experimental drawing and include still life, landscape, interior/exterior spaces, and portraiture.

**COURSE OBJECTIVES and OUTCOMES:** Given instruction, hands on assignments, group discussion, critique, and instruction specific to materials and processes, students will:

- Exercise the major features of Drawing-I as they apply to new practices in vocabulary, concepts, materials, and techniques.
- Demonstrate effective use of materials and new techniques with consideration to craftsmanship and presentation.
- Improve observational skills and learn to see in new and more complex ways.
- Explore the basic elements of line, texture, shape, value, and volume, along with the concepts of perspective, proportion, and composition.
- Use shading (continuous tones, cross contour, cross hatching and stippling) to create the illusion of volume, depth, and the natural way light describes form.
- Sight and measure 3D still-life and create accurate 2D renderings.
- Execute one and two point perspective drawings.
- Discuss drawing using commonly understood terminology.
- Allow a drawing to evolve through discovery and learn to see the importance of mistakes.
- Present their completed work in a professional manner.



NOTE: There is no expectation that the student has had any formal drawing experience; however, there is a requirement that the student has an invested interest in learning to draw and a willingness to work hard.

## **EXPECTATIONS**

**Students are expected to:**

- Attend all class sessions and make up all work missed
- Be prepared for class. This means having all materials required for the class each day
- Demonstrate a high level of involvement with work
- Produce drawings effectively using massed-gesture, line (continuous line, contour, cross-contour), value (low and high contrast, chiaroscuro), texture, shape (geometric, organic, positive/negative shape), and perspective
- Participate in class discussions and group critiques
- Spend several hours working on assignments outside of class each week
- Submit completed portfolios for grading (rolled-up, folded, loose work without a portfolio will not be accepted)

## **ATTENDANCE: Attendance is mandatory!**

Because of the amount of material in this course, new lessons and concepts will be introduced every class session. The learning environment experienced in the class is impossible to duplicate, so it is in your best interest to attend every class.

Students are required to attend **ALL** regularly scheduled class sessions. Attendance will be taken at the beginning of the class, for every class session.

- **Absence Policy:** Excessive absences may result in either a failing grade or being dropped from the class by the instructor. In this class, “excessive absences” are defined as missing two class sessions. Since this is an eight-week course, one class session being missed is equivalent to two unexcused absences in a full-term course. Therefore, missing two class sessions is equivalent to four unexcused absences and will result in the student being dropped from this class.
- **Medical or personal problems** will be excused with professional documentation only. This means a statement from a medical professional declaring that you have been ill enough to miss class.
- **Tardies:** three tardies (being 10 or more minutes late) will equal one unexcused absence. Missing more than 30 minutes of a class at the beginning or at the end will both be considered an absence. If you have trouble attending class, please discuss your attendance problems privately with me after class.
- All missed activities and work will need to be made-up outside the regular class. You are responsible for the information missed. Make an appointment to see me for missed lectures.

**-Withdrawal**

After two absences, the instructor may withdraw the student. The instructor may withdraw the student or suggest to the student that he or she withdraw, if the student falls far behind in the exercises, for any reason.

**-Incomplete**

I do not give incompletes.

**ART EXHIBITION RELEASE:**

Art Studio courses regularly exhibit student work throughout the UNM-VC Community to promote our student's accomplishments.

Students understand the following:

- UNM-VC may display work on the campus and that artwork may be reproduced or published for promotional use.
- Artwork may or may not be selected for display.
- Reasonable care will be used in the handling of artwork but UNM-VC cannot be held responsible for any work that is damaged or stolen.
- If student work is on display any time during the semester, the student alone is responsible for its retrieval.
- Unclaimed artwork will only be stored one additional term. After the additional term, unclaimed artwork becomes the property of UNM-VC and may be discarded, used as a teaching tool or sold for the Art Scholarship.
- To retrieve artwork that has been on display, students will be responsible for contacting their instructor by email: [julia123@unm.edu](mailto:julia123@unm.edu)

**TEXTBOOK:** Handouts will be provided as needed. A textbook is not required for this course. However, *The Art of Drawing* by Bernard Chaet, *Drawing Essentials* by Deborah Rockman, and *Sketchbook with Voice* by Eric Fischl are suggested.

**MATERIALS:** Please see attached listing of materials. I do sympathize with financial difficulties; however not having the necessary materials with which to complete projects in a timely fashion is not acceptable.

**CLASS ETIQUETTE:** Texting is not permitted during class. Phones must be turned off or turned to silent mode. Texting in class is extremely rude and will reflect poorly on your class participation grade.

The last ten minutes of class is utilized for cleanup. Please remember to clean up after yourself and take your work and personal items with you.

**EMAIL POLICY:** I expect you will check your email daily.



**SAFETY:** Absolutely no spraying of fixative anywhere inside the building.

**GRADING:** Students will be required to submit one portfolio at the end of the semester. This portfolio will incorporate daily work, homework, and finished project's drawings. Incomplete portfolios will be accordingly downgraded based on drawings not included from a given list. Detailed descriptions of portfolio requirements will be provided at least one week before the due date.

In addition, grading will be based on your degree of class participation, involvement in critiques, attendance, level of craftsmanship, improvement, and willingness to experiment. Assignments should exhibit a level of craftsmanship and personal insight and must be completed by their due dates.

Grading for this course will follow the institutional scale:

A = 90 - 100%

B = 89 - 80%

C = 79 - 70%

D = 69 - 60%

F = 59 - 0%

**Final grade criteria:**

- **60%** - Portfolio: Assignments, exercises, and homework. Level of craftsmanship, improvements, willingness to challenge one's concepts and abilities and utilize lecture/demonstrations
- **15%** - Good work ethic, vocal and visual participation
- **25%** - Final Project

**Keep all your handouts and daily drawings!**

**NOTE:** Final Critique is the studio equivalent of an exam.

You must attend Final Critique day whether you are presenting your work or not because you are required to contribute to others' critiques. Students who do not attend the critiques of others will receive a full letter grade reduction. Students who fail to attend their own Final Critique will be graded from existing recorded grades.

**LATE PROJECTS:** If you do not complete a project before its critique, the project will lose half a letter grade, and will continue for each subsequent class that it is not complete. The Final Project may not be turned in late.

**WORK ETHIC:** Work Ethic is doing what is necessary to succeed: reworking / correction/ fixing and redoing projects, going above and beyond, working before or past



class time or during “open studio.” All projects may be redone or reworked for a better grade.

**TITLE IX STATEMENT:** In an effort to meet obligations under Title IX, UNM faculty, Teaching Assistants, and Graduate Assistants are considered “responsible employees” by the Department of Education (see pg.15 - <http://www2.ed.gov/about/offices/list/ocr/docs/qa-201404-title-ix.pdf>). This designation requires that any report of gender discrimination which includes sexual harassment, sexual misconduct and sexual violence made to a faculty member, TA, or GA must be reported to the Title IX Coordinator at the Office of Equal Opportunity (oeo.unm.edu). For more information on the campus policy regarding sexual misconduct, see: <https://policy.unm.edu/university-policies/2000/2740.html>

**ACADEMIC DISHONESTY AND/OR PLAGIARISM POLICY** :(see <https://policy.unm.edu/regents-policies/section-4/4-8.html>).

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, including dismissal, against any student who is found responsible for academic dishonesty. Any student who has been judged to have engaged in academic dishonesty in coursework may receive a reduced or failing grade for the work in question and/or for the course. Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; and misrepresenting academic or professional qualifications within or outside the University.

**UNM EMAIL/ BLACK BOARD LEARN ACCESS:** Beginning Fall 2015 semester, all UNM-Valencia students will be required to have a UNM Net ID which can be created by going to: <http://it.unm.edu/accounts/>. UNM Net ID will give you access to the computer labs on campus, blackboard learn and UNM Email. Make sure to update this information as your method of contact under personal information on Lobo Web.

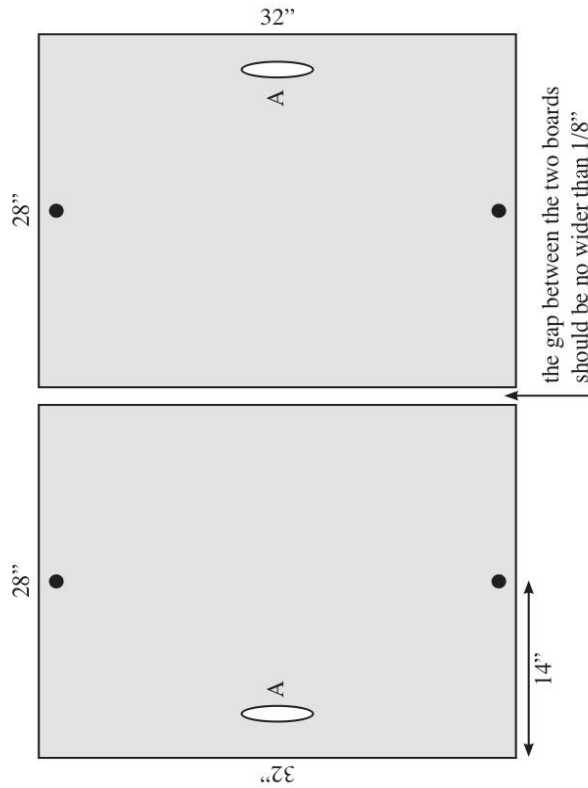
**ACCESSIBILITY:** Students with special needs should consult with the Department for Students with Special Needs for assistance and obtain a special service’s notification to arrange accommodations with the instructor.

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## MATERIAL LIST

- Portfolio - large enough to easily hold 18 x 24." Or, make your own out of cardboard with the bottom hinged with packing tape. See instructions.
- \*Standard portable drawing board 22"x26" (must be big enough to fit 18x24" paper) OR heavy cardboard, or sheet of foam board
- \*Drawing or Newsprint Pad, 18" x 24" (min. 80 lb)
- Set of fine paper - 5 sheets, 18" x 24" (available at the Bookstore, ask at the counter)
- \*Supply box to store and transport supplies
- Ruler 24 "
- Fixative spray/permanent or workable - (may not be used in the building)- optional
- Pencil sharpener
- Assortments of markers/Sharpie
- White pencil/white china marker
- Blending Stumps
- \*Eraser Assortment: kneaded, extending pencil type eraser pearl pink, white, etc....
- \*Pack of Compressed Charcoals (soft)
- Graphite pencils assortment (H to 6B pencil set)
- \*Roll 1"-1 ½" easy release 3M blue masking tape or drafting tape
- \*Two large bulldog clips
- Soft synthetic brushes: round, flat, and mop (optional)
- Fine sandpaper (optional)

### Home-made Cardboard Portfolio



Instructions:

1. Get 2 pieces of cardboard and cut them to 28" by 32", then lay them out as in diagram.
2. Use packing tape to cover the gap and overlap on both panels. You will do this on both the inside and outside of the panels. Do not use duct tape because it is weather sensitive. Press down real hard on all areas of the tape so it adheres best. The tape in the gap will press against the other tape strip.
3. Cut handles (A) in the panels, above 24" from the bottom.
4. Punch holes with an awl through the panels (at dots) for strings to hold sides closed. Use strings long enough to allow your portfolio to open completely flat.

## **Course Outline**

(Subject to change)

**NOTE:** All major assignments must be completed on 18 x 24" fine paper (available upon request at the Bookstore. Use newsprint or other inexpensive paper options for the homework and in-class studies only.

### **Week 1: June 7**

**In class:** Syllabus, materials, and vocabulary/ppt.

Exercises: handout 1 (replication), self-portrait

Basic elements: line & shape - contour, cross-contour, and gesture drawing/demo.

Exercises: blind contour vs control line, handout 2 (cross contour line variation)

Assign. #1 – Collaborative Project: Old Masters “Engraving”. (due next class)

**HW:** Make a viewfinder and finish handouts

Assign. #1

### **Week 2: June 14**

**In class:** Critique: Assign. #1

Exercises: blind contour vs control line, handout 2 (cross contour line variation)

Artist Research assigned (due: July 5)

Seeing Shapes: positive & negative

Exercise: still life with chairs/additive & subtractive methods

Intro to Assign: #2: Tools: positive and negative space. (due next class)

**HW:** Assign. #2

### **Week 3: June 21**

**In class:** Critique: Assign. #2

Composition, proportion, basic unit, axis, and sight measuring.

Exercise: sighting technique from slide to 3-D/ demo

**HW:** Set up a still life with a group of objects for comparison (tall/large vs small/short, organic vs geometric...) practicing compositional arrangement, proportion, and sight measuring. Try to carefully observe light and identify shade and shadows. (2 drawings with three objects minimum/each)/newsprint (due next class)

Bring fruit or vegetable to work from

### **Week 4: June 28**

**In class:** HW Review

Value: organizing shapes- searching for grouping and value pattern/ppt

Exercise: Simplified value study

Tone & Texture – hatching and crosshatching, tonal bar and handout 3 (spheres)

Introduction to Assign. #3: Tonal Still Life/ graphite (due next class @ 12 pm)

**HW:** Assign. #3





**Week 5: July 5**

**In class:** Assign. # 3 – finishing touches. **Critique @ 12 pm**

Introduction to linear perspective: eye level, vanishing point, and illusion of depth/ppt.

Exercises: one-and two-point perspective

Assign. #4: Imaginary Cities

**Week 6: July 12**

**In class:** Critique: Assign. #4

Intro to portraiture: critical measure – front, profile, and ¾ view/ppt.

Exercise: skull (black and white)

Discussion on final project and portfolio requirements

**HW:** Study of individual facial features to study: eye, nose, mouth, ears/newsprint

Gather all ideas for the final project. Print your reference picture in b&w, 11” x 8” before class

Prepare final portfolio for the review

**Week 7: July 19**

**In class:** Final Project: establishing grid

Portfolio is due

**HW:** Final project

**Week 8: July 26**

**In class:** Work on the final project – finishing touches

**@ 1:30pm – Final Critique**

Portfolio pick-up