

ART 117 A08

DRAWING SYSTEMS + COLOR

WINTER 2007 M + W 1:10 pm - 4:00 pm

SEIGFRED HALL 516

Instructor Information

Stacy Asher

Office. Seigfred Hall, Room 420

Office telephone. 593.0862

Email address. asher@ohio.edu

Office hours

t + th 4 p.m. - 6 p.m.

If, at anytime during the quarter you want feedback on your projects, performance or wish to discuss any issue related to school or the field, please feel free to see me during office hours or arrange another convenient time. This is an informal setting and time is set aside for student/instructor interaction outside of the more formal, structured studio environment.

Course Objectives

Investigations of drawing concepts and methods with emphasis on design systems and principles. Studio activities include creative problem solving and research involving and color theory. The projects will help you develop a keen eye for the process of observation and how those observations can be applied to artistic and design practices.

The purpose of this course is to investigate systems of design and color as they pertain to drawing. Another goal is to develop an understanding of drawing as a language used to simply observe and record. While many of the tools we will develop can be applied to artistic and design practices– the act of observation can be applied to any practice and therefore more valuable to those of you who may be “on the fence” dedicating yourself to a career in art or design.

Nevertheless, students will be expected to gain a facility that allows them to control the visual domain of the picture plane through the use of principles of design, drawing techniques, color theory and application. Explorations will address the visual dynamics of composition, balance, spatial systems, figure/ground relationships, color systems, layering, abstraction, and stylization.

Twentieth Century conceptual drawing systems, such as abstraction and minimalism, which intentionally break conventional attitudes toward space, are included.

To investigate the concept of systems in the structure of objects, in the use of color and in the creation of form (diverse solutions to one problem).

To experience drawing as a visual language for encoding, decoding, and as a creative problem solving tool.

To build and expand a personal vocabulary through color.

To explore the path from reality to new and autonomous formulations.

Class Format

Class meetings will consist of the following:

1. Demos, and explanations on assignments.
2. In-class studio sessions, with individual supervision of work in progress.
3. Group critiques, your participation will be recorded and considered for your final grade.
4. Lectures and slide presentations pertaining to course related subjects.

Class Content

Line, texture, and structure

Arrangement of Images and the picture plane [linear perspective]

Foreground and background relationships

Positive and Negative Spaces

Abstraction, stylization, and simplification

The Light on Objects

Color theory and application to representation of form and space

Course Work

- Assignments are to be completed both in class and as homework projects. You should work at least 3 hours from Monday to Wednesday, and 6 hours during the weekend.
- Every Wednesday, we will have a critique on your progress towards the end result. If you don't bring enough work, you will find yourself working without feedback over the weekend.
- Projects will be due every Monday AT THE BEGINNING OF THE CLASS.
- Any incomplete or careless work will not be accepted or critiqued.
- Late projects will be penalized by a grade for each class. An absence is not an excuse for a late project.
- Extensions are only given under very special circumstances. Arrangements must be made before the assignment is due, no extension will be given on the day a project is due.
- Assignments can not be re-worked and resubmitted. There will be NO RE-DOS.

Sketch book

You will need a hard cover sketchbook that fits in your backpack. Work on your sketchbooks EVERYDAY 15-30 minutes per day. Make a habit of carrying it with you. This is your visual diary:

1. paste images in it
2. record interesting objects and moments of your day
3. make studies for projects
4. take notes on your and my observations
5. write stories
6. play with color, practice with materials, etc.

Student Responsibilities

1. Bringing all supplies to work in class everyday. This is an art class, no supplies means no work.
2. Understanding assignments and getting the information on missed assignments. If you don't understand something please ask openly, in class. Don't wait till everybody is gone or email me the next day, clarifying doubts during class helps everybody.
3. Keeping a sketchbook and portfolio of work including ALL the work (the bad ones too!) with comments made during critiques and related findings outside of class. I WILL REVIEW YOUR SKETCHBOOK PERIODICALLY AND WITHOUT NOTICE
4. Contributing to critiques and discussions. A very important part of any inquiry including art and design is learning to talk about it, use this opportunity, be generous and constructive. If you participate voluntarily, I will count it towards your final grade. Remember that participation reflects your enthusiasm and attitude in class. Very simply you WILL learn more by participating.
5. Exchanging numbers with at least one classmate, to inquire about details for a missed class or assignment

Attendance and Promptness

- Attendance is required for the entire time of each scheduled class.
- Attendance will be taken in the beginning or at the end of every class.
- Maximum of allowed absences (without lowering grade): 2 Note that absences due to illness or important personal matters DO COUNT, save this 2 days for emergencies.
- Every absence after the second will lower your overall grade one letter grade: 3 class absences lowers the final course grade 1 letter grade; 4 absences 2 full letter grades; 5 absences 3 full letter grades.
- Promptness is required; missing any portion of the class will count as 1/2 an absence. In case of lateness, it is your responsibility to make sure (at the end of class) that your attendance / late has been noted on your record.
- The student is responsible for assignments and material when absent. Lectures, directions, demonstrations and critiques can not be repeated.

Grading Policy

The grade for each project will be based on the following:

- execution of directed assignment (following the instructions on the handout)
- sketches / process (must develop several ideas before deciding on one)
- participation and attitude in class (critiques, interest, curiosity, work ethic, ATTITUDE)
- finish / technical skills (craft, cleanliness)
- final result (aesthetics, originality, expression, observation)

Please note that I use the FULL GRADING SCALE.

A 100-90% – Excellent | Exceptional

The Student has CONSISTENTLY excelled BEYOND all the aspects mentioned above. I usually have nothing to say to improve it. The student demonstrates exceptional involvement with the work on all levels.

B 90-80% Very Good | Above Average

Good results. The student fulfilled ALL aspects mentioned above and OCCASIONALLY demonstrated exceptional involvement with the work.

C 80-70% Satisfactory | Average

The work is OK. The student fulfilled the requirements above and of the assignment. The student did exactly what was expected of them and nothing more.

D 70-60% Unsatisfactory

The quality is absent or performed to a very low level. The student show very little involvement with the material or in the class. The work demonstrates below average results.

F 59% and under | Poor | Unacceptable This means you have failed the assignment.

Final Grading

The final grade for the course is based on the following:

50% Average of class + homework projects + sketchbook

10% Midterm exam (one class assignment)

20% Final exam (one week assignment) + portfolio review

10% Participation in critiques, personal initiative, enthusiasm and growth

10% Sketchbook

Studio Environment

Clean up your area and return supplies to their proper place or owner at the end of each class. Supplies and work left behind, will be discarded. Music through earphones is not allowed but, I accept music suggestions for the whole class, we can play music in the studio's boom box when appropriate. Smoking, food and drink are not permitted in the studio at any time.

Academic Misconduct

Students involved in academic misconduct will be severely penalized. Misconduct includes cheating, deception, dishonesty, disruption of class and plagiarism (presenting someone else's work as your own). Penalties include failure of the assignment, failure of the entire course, and referral to the Director of Judiciaries which can lead to suspension or dismissal from the university.

School of Art Work Documentation

Your projects will be documented for my personal/professional files and for the School of Art documentation. The School of Art may print projects as documentation of classes, as part of an exhibition, as part of a slide lecture, or any use the department deems appropriate. You must state in a written form if you object to any of these happening.

Accommodations

Students with disabilities who may need academic accommodations should discuss options with me during the first two weeks of class.

Supplies and Equipment

- Sketchbook
- Pad of rough newsprint (provided, do not buy)
- Pad of medium weight drawing paper (provided, do not buy)
- Wooden board + clip - available at College Book Store
- 8.5" x 11" sheets of white paper bond paper
- A selection of SOFT graphite pencils (2B-6B), you won't need any H (hard) pencils
- Sharpener (optional)
- Medium plastic palette (mixing tray) for mixing color (not paper)
- Kneadable eraser
- Regular vine charcoal (not compressed)
- White compressed charcoal
- One tube of white acrylic paint
- Glue stick
- Set of color pencils
- Set of medium brushes (no.4-6), flat and round (you may use the school's brushes but I suggest you invest in having your own set, you'll use them for many other classes)
- Scissors, X-acto knife, X-acto blades (no. 1)
- Workable Fixative
- 8.5" x 11" binder with clear plastic sleeves
- Tool box or bag (to carry supplies)
- Portfolio (to carry paper and drawings)
- Clean white rags (old Tshirts), plastic containers (yogurt)
- Binder with plastic sleeves
- used or new toothbrush (the cheaper the better)
- used or new kitchen sponge- various
- ball of string, yarn or old shoelace
- selection of 3 different found materials (inexpensive) that you think would be interesting to experiment with making marks. Stuff from nature: twigs, leaves, etc. work fine.
- access to camera [digital, SLR, or disposable will work]
- 3 rectilinear boxes [various products from your home] wrapped in white paper
[one small = at least 6" on one side, one medium = at least 10" on one side, one large = at least 14" on each side]

As we go along, I will point out which materials we'll need for each assignment, you may buy everything at once or as you need it. Most of the materials are available at the College Bookstore but I suggest you look for better prices on the web or in other stores, specially for brushes. I may add to the list of materials as they may pertain to each assignment.

Reference

The following books are on reserve at the library, consult them for doubts, research assignments, and ideas. Acquire the habit of going to the library periodically, the Fine Arts collection is a fantastic source of inspiration for your projects. Students who use the library and conduct their own research typically demonstrate exceptional involvement in the class and their projects and therefore typically receive an above average grade.

- Drawing as Expression: Techniques and Concepts. Sandy Brooke
- Drawing, A contemporary Approach. Sale Teel, Betti Claudia.
- Drawing as a Design Process. Olpe Peter.
- Understanding Color. Holtzschue Linda .
- The Elements of Color. Itten, Johannes.
- Graphic Design Manual. Hoffman

Student Commitment

Course Structure + General Policies

Having read the Course Structure + General Policies statement, you are now aware of the importance of responsible attendance, class preparation, etc. Please complete the information on the following page and sign, acknowledging that you fully understand what you have read.

Signature _____

Date _____ 2007

Print name _____

Address _____

Phone _____

email _____

What do you expect to achieve from this course?

What are your artistic strengths?

What are your personal strengths? [outside of the field of art/design]

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SEIGFRED HALL 516

the projects

Week 1: Basics: organization, qualities, terminology

Week 2: Texture on geometric objects [wrapped products]

Week 3: One hue research

Week 4: Texture, color and value

Week 5: MIDTERM EVALUATION

Foreground and background relationships | 1 hue

Week 6: Foreground and background relationships | color systems

Week 7: Abstraction, stylization, and simplification

Week 8: Abstraction, stylization, and simplification

Week 9: Spatial effects of colors | unlimited palette

Week 10: Spatial effects of colors | unlimited palette

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SEIGFRED HALL 516

Project 1 Line, Texture, and Mark Making Investigation

Instructor Information

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Objective

- To create a variety marks, lines and textures with different kinds of traditional and non-traditional (found) media and objects.
- To experience the basic act of non-objective mark making.
- To discover different strokes and qualities (hard, soft, fine, dark, grainy, transparent, energetic, rhythmic, quiet, vibrant, smooth, etc.).
- To explore what comes naturally from your own hand-head-heart combination, your own line and mark language.

Materials

White 8.5" x 11" paper (provided)

Pencils, markers, charcoal

Kneaded eraser

India ink

Brushes

A variety of found objects for mark making

Fixative

Binder with plastic sleeves

Masking window

Part I

Start by testing the marks you can generate with a wide variety of tools. Use conventional drawing tools (charcoal, pencil, marker, brush), and also experiment with found objects and materials. [sticks, straws, rocks, etc.] Produce 2 pages of test marks.

Using the window as a mask, and choosing one kind of mark or stroke from your tests, build a uniform texture field on separate sheets. Trace the window in very light pencil onto the drawing surface first so that you have an understanding of the "live image" area

Try small strokes, big strokes, fast, slow, applying a lot of pressure, a little pressure, etc.

Make at least 15 separate sheets with different media. Make a note on the lower right corner of each page of the media used. You'll have to produce more than 15 attempts to get 15 good ones.

You can mix the media (Eg. pencil + ink) for 5 of them.

Be very clean! File your textures in plastic sleeves (2 per sleeve). DO NOT put the charcoal ones in the sleeves, they'll smear, punch holes those and make a newsprint overlay for each one of them (fix them).

Part II

Choose 5 textures from the ones you created on part I and create 5 gradations from light to dark. You may mix media on 2 of the 5

Sketchbook Assignment

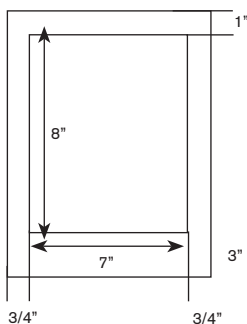
Go to the library and find at least 10 examples of drawings that are using various mark making methods. Photocopy them and put them in your sketchbook.

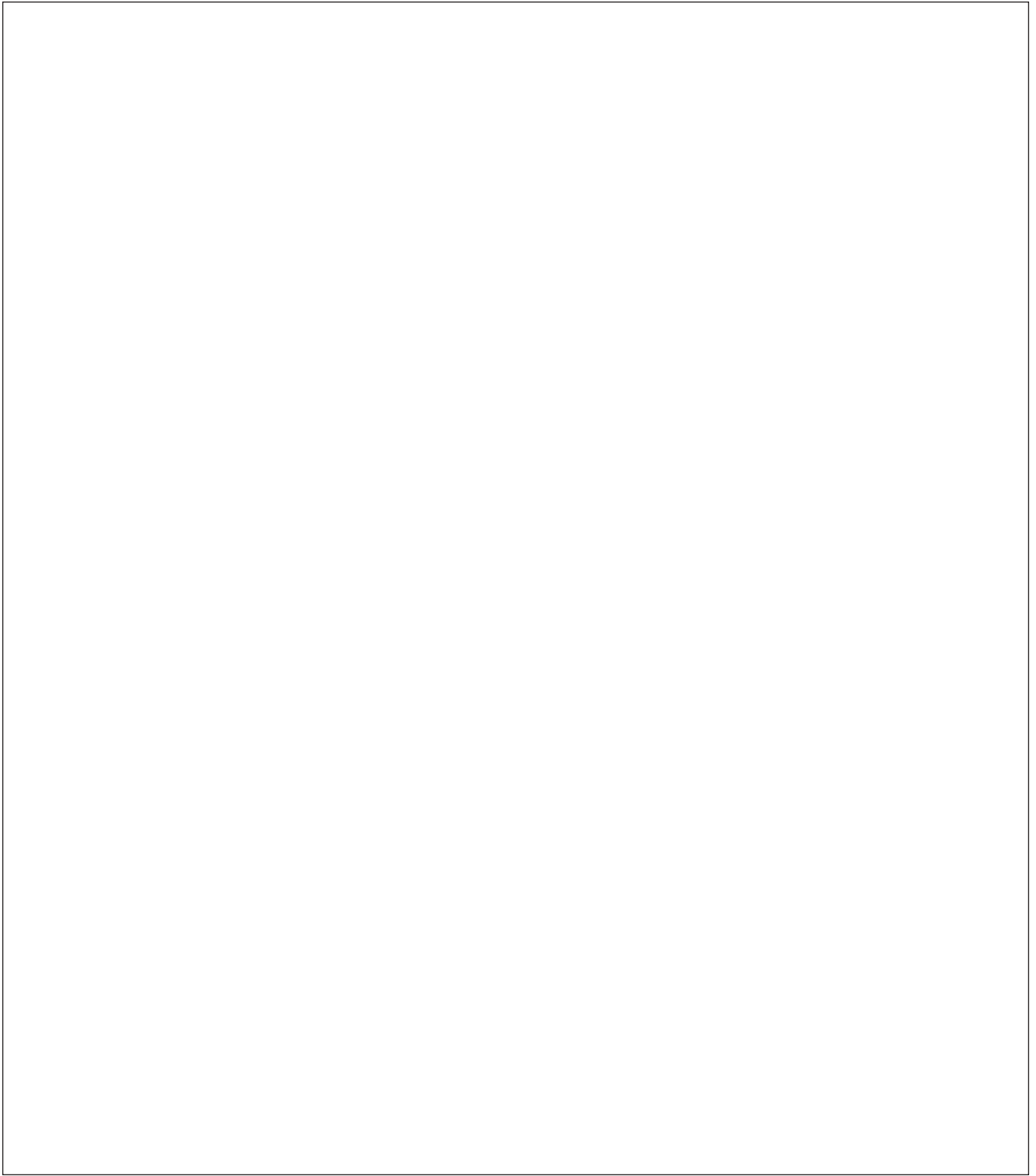
Due Date

Monday January 8, at the beginning of class

Turn in the work inside a manila envelope with your name.

Make a window following this diagram
using a sheet of 8 1/2" X 11"
cover wt. paper / cardboard





ART 117 A05

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SEIGFRED HALL 516

Project 2 Texture / Structure on objects

Instructor Information

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Objective

- To develop as many formulations as possible for one subject through a series of drawings
- To discover order and structure in texture
- To start using shades of grey created by various textures to depict form

1. You will start by making a realistic drawing of the display of objects on the better drawing paper. **This should be a "photographic" drawing, details must be present. You are striving for 2 pt perspective.** You won't be dealing with volume for now, this is a flat textured surface. Concentrate on studying what you have in front of you. the idea of this phase is that you get to know the object. Work on a 1:1.5 scale (larger than the original). Do ONE drawing with pencil (soft). I would recommend that you begin doing some quick line studies on newsprint to become familiar with the forms you are translating.

2. Now that you know the structure of your subject, experiment and invent new formulations on how to represent it. At this point, the object should be only the inspiration for a drawing that will have a life of its own.

You can get quite abstract. Work extensively with the values and the textures you developed on assignment 1. Identify which parts of the drawing should remain faithful to the original in order to maintain the form, and be very playful with the rest.

Do FIVE black and white translations using only one of the systems of mark making you have become familiar with in Project 1 for each.

3. Following the same guidelines as the previous step (2), work this time with TWO systems of creating marks. Choose one system to be the dominant one and the other to be used for accents and dark areas.

Do THREE "multi-media" translations with two types of mark making systems.

Due Dates

1 realistic drawing + 5 single media drawings

3 multi-media translations

Critique / Monday Jan. 17th

Critique / Wednesday Jan. 19th

ART 117 A05

DRAWING SYSTEMS + COLOR

WINTER 2006 T + TH 1.10 pm - 4:00 pm

SEIGFRED HALL 516

Project 3 Texture/Structure/Line/Mass and SCALE

Instructor Information

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objective

- To discover order and structure in texture
- To make a large scale black and white realistic drawing using a combination of line, mass, and texture.

materials

18 x 24 Stathmore Medium Weight Paper (provided)
Pencils, markers, charcoal
Kneaded eraser
India ink
Brushes
A variety of found objects for mark making- ideally you will have discovered
Fixative

1. REALISTIC DRAWING. Build on what you discovered about your mark making systems in project one and two. This should be a "photographic" drawing, details must be present. Concentrate and study what you have in front of you. The idea of this phase is that you get to know an object that you might already believe you are familiar with. Use at least two of the following on your large scale paper bag drawing:

LINE

MASS

TEXTURE

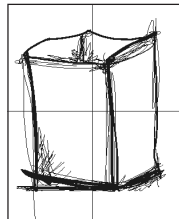
due dates

1 Realistic Drawing: Done in class Wednesday Jan. 19

4 drawings of the equal sections Monday Jan. 23 [formal critique]

all 14 [9 + 5] drawings from Project 2 - 3 will be turned in on Monday, Jan. 23 for evaluation.

18" X 24"

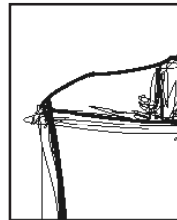
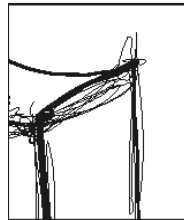


make another realistic drawing during class today.

divide it into 4 equal sections. draw the simple grid lightly with pencil.

make a drawing of each of the sections, enlarging the forms to fit onto an 18" X 24" paper. [4 total drawings]

4 @ 18" X 24"



Project 4 + 5 Making a Color Study

Instructor Information

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Objective

- Through experience, learn to see and talk about the basic qualities of color: hue, value, saturation and temperature.
- To broaden your color vocabulary.
- To push one color to the limits of its hue.
- To experience how one color is affected by colors around it.
- To work with colors basic qualities: hue, saturation, value, and temperature
- To strengthen color composition skills.
- To strengthen technical skills [brush / acrylic paint / cutting with straight edge]

Tools

x-acto knife and blades
straight edge
cutting matt / surface
color wheel
acrylic paints
mixing tray
small brushes [clean] for fine, straight edges

Project 4

Find / Collect at least 100, 2" X 2" samples of solid fields of one color
[no texture, or imagery] Collect from print material ie. magazines, brochures etc.
[no paint swatches from Lowe's or Wal-Mart]

Find / Collect at least 100 2" X 2" samples of solid color of its opposite.

Study the samples of color you collected

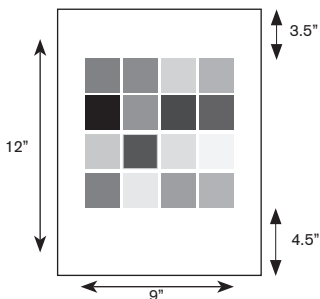
Build 2 value spectrums with 12 steps

12 [1" X 1" square pieces] > 1 spectrum of one color

12 [1" X 1" square pieces] > 1 spectrum of its opposite color



using a sheet of 9" X 12"
make a grid following this diagram



Proejct 5

- You will work on the 18" X 24" paper cut into 9" X 12"
- Start by tracing (very lightly) a grid with 16 - 1" X 1" squares
- Center the grid horizontally on the page
- Study the colors and all their nuances. determine which 16 you will use.
- Glue the 1" X 1" squares in the grid format

- Working with acrylic paint, you will make a duplicate grid matching the hue, value, temperature
- Work on the composition as a whole [balance, focal point, contrast > resolved] and reproduce subtleties in hue, value, saturation, and temperature.
- Make a grid for each color

Due Date

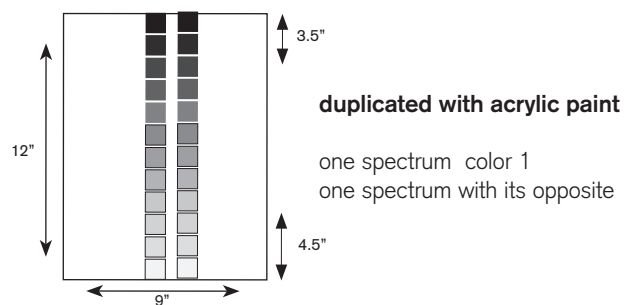
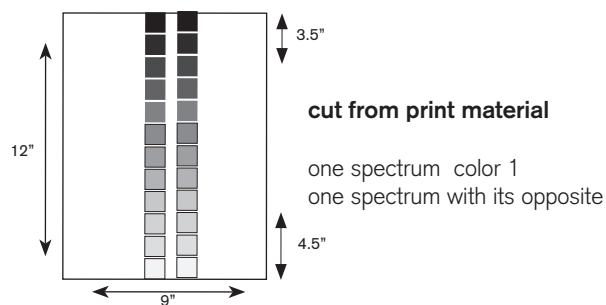
Wednesday, February 02

Project 4: 4 spectrums [2 cut and paste with print material, 2 with acrylic paint]

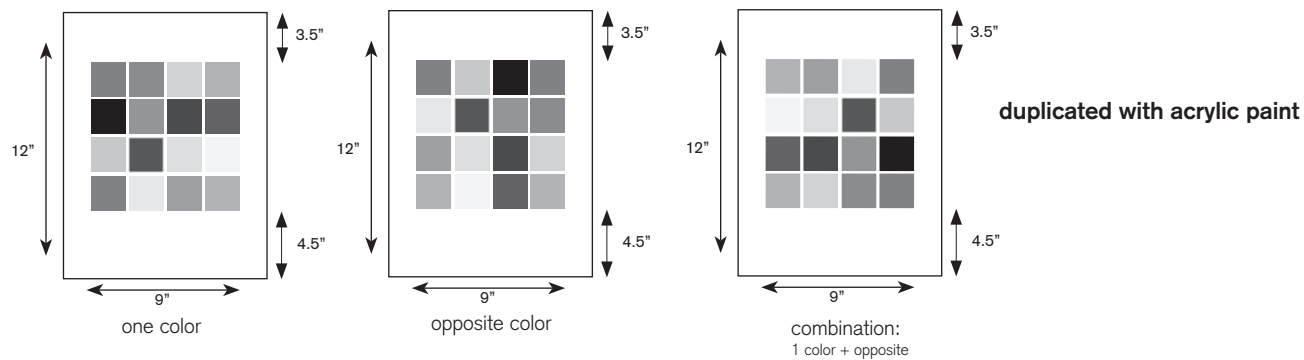
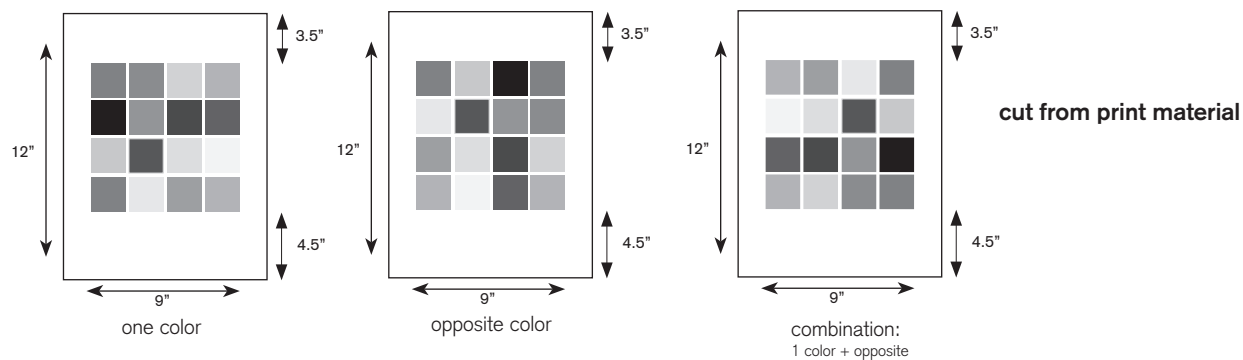
Project 5: 6 color grids [3 cut and paste with print material, 3 with acrylic paint]

- Craft and cleanliness will count very much on this assignment.
- Strive for clean edges and even color fields.

Project 4



Project 5



ART 117 A05

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SEIGFRED HALL 516

**Project 6 + 7 [midterm] Power Lines: Spatial Systems and Perspective
Positive and negative Space**

Instructor Information

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Objectives

- To develop a series of drawings on one subject: **power lines**
- To learn and practice the basic concepts of perspective:
 - Eye level and base line
 - One point perspective
 - Two point perspective
- To describe basic volumes through line and through the representation of light.
- To work shape and picture plane simultaneously, applying the concept of positive and negative space.

Concepts

- Spatial Systems and Perspective are a tool for translating three dimensional visual data onto two-dimensional space.
- The word "perspective" comes from the Latin, which means "to see through or into."
- Perspective was developed in the Renaissance as a mathematical system based on the observation that parallel lines seem to converge at a single point in the horizon.
- Eye level is an imaginary horizontal line that is parallel to the viewer's eye. When we look straight ahead, this line coincides with the horizon, if we move the eye level line will change, making the horizon higher or lower. In order to use perspective it is necessary first to establish a horizon line. The position of the horizon line will describe the viewers position.
- Base line is the imaginary line on which an object sits. Objects can sit on one same base line creating a shallow space or in different ones, adding depth to the picture plane.
- Scale, proportion, texture, value, and color also contribute to the depth of a space.
- Your distance from the subject and your angle in relationship to the subject are two crucial relationships when drawing in perspective.
- Vanishing Point is the place where lines that in reality are parallel and moving away from us appear to meet at some point on the horizon.
- One Point Perspective is the device in which parallel lines converge at a single point on the horizon. It implies that the viewer is directly in front and at the center of the subject, no sides of a regular volume are visible and the vertical lines are parallel.
- Two Point Perspective has two vanishing points. It comes in use when objects are turned in relationship to the picture plane, the sides are visible and the vertical lines are parallel.

project 6 + 7 [midterm]

observe

Look at all the power lines around you. Make careful observations, then produce 5 - 10 sketches. work from memory or in the "field".

document

Begin by taking at least 24 photographs of power lines. Try to take a series of images that have similar views. Build variety into the series but look for similar elements in the frames to "collect" a cohesive body of images.

print

If your images are digital, print out each image in approx. 3" X 4" size [6 per page]. You may print out multiple images per page. If you have them process printed, 4" X 5" standard print size is fine.

observe

Edit your images down to 5 images. Study the images and find a series that appear to belong together.

create a series of drawings

project 6

positive negative space

Make a series of 2 drawings from the 5 images you have selected. The drawings must be in 100% black and 100% white and fill the entire drawing page [18" X 24"]. [bleed to the edge] Do the two images look like they belong together. Is there continuity from page to page? How do they function as a pair?

project 7

part 1 representing what you see

Make a series of 5 drawings from the 5 images you have selected. The drawings must be in B/W and fill the majority of the drawing page [18" X 24"]. You must incorporate a wide variety of shades of grey. create volume with texture, and value. Consider the basic concepts of perspective: Eye level and base line, One point perspective, Two point perspective. Think about the spatial systems and perspective as a tool for translating three dimensional visual data onto two-dimensional space.

part 2 color studies

Make a series of 3 drawings from your photographs. Adapt the color mixing techniques and principles of color design you developed from Project 4 to create your studies. The drawings must fill the entire drawing page [18" X 24"]. Use at least 3 of the following color systems for your studies: monochromatic, analogous, complementary, triad, tertiary.

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production schedule

week 5	monday, january 31	assign midterm project [6 + 7]
	wednesday, february 02	sketchbook: 5 power line studies critique project 4 > review sketchbook
week 6	monday, february 07	review power line photographs > edit to 5
	wednesday, february 09	critique project 6: positive/negative space > work on project 7
week 7	monday, february 14	work in class on project 7
	wednesday, february 16	sketchbook: 5 perspective studies work on your own > no formal class sketchbook: statement about midterm project
week 8	monday, february 21	critique midterm project
	wednesday, february 23	assign project 8 work on project 8 sketchbook: 5-10 studies for project 8
week 9	monday, february 28	critique project 8 > assign final project
	wednesday, march 02	sketchbook: 5-10 studies for final project work on final project
week 10	monday, march 07	work on final project [9 +10]
	wednesday, march 09	final critique
finals week	OR.....	
	wednesday, march 09	work on final project [9 +10]
	wednesday, march 16	final critique at 2:30 p.m.



