Instructor – Professor William Salzillo  
Office Location – KTS 106  
Office Hours – M,T,R,– 10:00 – 12:00 am  
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Course Description

How do we think? How do we see? Do we see what we know or know what we see? Can we trust our eyes? How do we learn and where does drawing fit in?

What is a mark? What is a line? What is a drawing? What is the picture plane? What is composition and how does it relate to space? What is design in drawing? What is value and tone and how do we them to render light or model form?

How can perspective help us see reality? How can we get things to look right? What is relative scale? How do we translate the experience of three-dimensional space to a two-dimensional surface?

What good is drawing? What should the general liberal arts student need to know? How does drawing fit into art culture? Who uses drawing besides the artist? Where do ideas for drawing come from? How do you make your drawings interesting? How can you engage a viewer

What do you look like, and what do you have to say? How do you see the world around you, and how is that unique?

Drawing will ask you to consider these questions and more.
Course Objectives

As a result of their enrollment in Drawing students will be capable of rendering images in two-dimensions. They will be able to compose a two-dimensional space and structure a visual message using design concepts and perspective concepts of design and perspective. They will be able to sketch freely to record their impressions and communicate more effectively. They will be able to use basic drawing tools, and know the technical fundamentals necessary to render with line, value and tone.

Students will be able to formally analyze works of art. They will be able to communicate their responses to the work of others in the class, and be capable of speaking about their own work. Students will develop personal critical standards and be capable of discussing themes and content in the visual arts.

At the completion of the course students will have a well-crafted drawing portfolio consisting of presentation projects and in-class studies.

Requirements

Materials – Students will be responsible for supplying their materials. See attached list of materials available in the bookstore.

Major assessments – An individual mid-term review is required. All students must be present for the final class critique on December 19, 2013 (7:00-10:00pm).

Portfolio – At the end of the semester each student must present a final portfolio that includes the outside projects and in-class studies they have produced.

Attendance – Attendance is required. More than two absences without a doctor’s excuse will result in the lowering of the overall grade.
Schedule

- Introduction

- Topic I – Perception and the Sketch
  - Gesture response
  - Perceiving Mass
  - Analytical studies

  Workshop – Materials and Marks
  Quick studies; form, energy and perception
  Lecture – Drawings Everywhere

  Assignment – Doodle Drawing
  Reading
  Oscar Kokoschka – “On the Nature of Visions”

- Topic II – Composition and Design
  - Space and the Picture Plane
  - Shape and perception, positive/negative

  Lecture – Line, Points of view
  Workshop – Spatial and design studies

  Assignment – Fifty or more studies, the pear in motion

- Topic III – Proportion and Perspective
  - Measuring techniques
  - Perspective systems

  Workshop – Perspective drawings of still lifes and the studio environment

  Assignment – Cartoons and Frank Lloyd Wright, a perspective improvisation
• **Topic IV – The power of line**
  - Line and phrasing
  - Line weight
  - Contour and modulation
  - Modeling and cross hatching

  Lecture – The prevalence of line
  Workshop – The body in the baggage, clothing studies

  **Assignment – Draw you closet**

• Critique of Outside Assignment and discussion of Readings

• **Topic V – Value and tone**
  - Modeling with value
  - Rendering light with value

  Workshop – Material studies of mechanical still life forms
  Lecture – Illumination and Notan – some art theories

  **Assignment – Inventing the machine, a value improvisation**

• **Topic V - continued**
  - Integrating value techniques
  - Additive and subtractive techniques
  - Toned paper

  Lecture – Expanding definitions, traditional and new media
  Workshop – Light in the environment

• **Topic VI – Drawing from the imagination**
  - Wash drawing
  - Extended value studies

  Lecture – Internal spaces, Surrealism and dreams
Mid-term Critiques

- **Topic VII – Nature Drawing**
  - Study and observation/scientific rendering and illustration
  
  Lecture – Nature as a source of inspiration  
  Workshop – Nature studies and drawing with color

  **Assignment – image and text**

- **Topic VIII – Natural forms and non-objective improvisations**
  - Surrealist strategies an the subjective imagination
  
  Workshop – color, collage, and mixed media

  **Assignment – bio-morphic form improvisation**

- **Topic IX – The head**
  
  Anatomy and proportion
  
  Lecture – Portraits in art  
  Workshop – Self portraits

  **Assignment - self-portrait**

  **Reading**
  Le Corbusier and Amedee Ozenfant, “Purism”  
  Jean Dubuffet, “Crude Art Preferred to Cultural Art”

  Thanksgiving Break

- **Topic X – Personal visions**
o Geometry and non-objective art
o The still life as a vehicle

Lecture – Contemporary directions in Drawing
Workshop – significant form studies

*Final class project - large format drawing*

- **Topic X – Personal visions, continued**
  - Pop sources
  - Social themes
  - Issues of identity

Workshop – Narrative drawing and experimental media

*FINAL CRITIQUE*

**FINAL PORTFOLIO DUE**

**Resources**

**Books**


**Websites**

- [www.PBS.org/art21](http://www.PBS.org/art21)
- [http://www.the-artists.org/index.cfm](http://www.the-artists.org/index.cfm)
- [http://icom.museum/vlmp/](http://icom.museum/vlmp/)
- http://witcombe.sbc.edu/ARTHLinks.html
- http://www.metmuseum.org/toah/splash.htm

**Disclaimer**
This syllabus in all its details represents a tentative plan. The instructor retains the right to make changes for pedagogical purposes whenever necessary.