DRAWING I FNAR 113 – Fall 2018

Professor: Roberto Mannino

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Course Description: This course will introduce drawing as an instrument to explore visual representation of reality. Comparative methods of measuring objects and elements in space will be illustrated. The analysis of non-visible structures and the introduction of self-awareness in the act of drawing will be emphasized. The aim will be to learn how to “see” and draw things the way they truly are and translating them into marks on paper. You will learn how to select and organize visual impressions on a picture plane, choose an appropriate media and support, explore the expressive potentials of drawing. Elements of composition, basic perspective rules and elements of human anatomy will be illustrated in the studio hours, mostly with B&W techniques, and further articulated during on-site work. The course will introduce various techniques applied to representation on paper; subjects will range from indoor studio work and training to outdoor sketching, life drawing from the model and site visits to Museums in Rome.

Skills: Students should develop understanding of a line and tone quality, learn how to render three-dimensional space with the use of basic perspective tools, model shapes with chiaroscuro shading and observe the ways these tools have been used expressively in the past. Students should produce a continuous body of work which utilizes the mechanics of the specific media and incorporates appropriate use of the design principles of composition, scale value, balance etc. to test and evaluate their effects in finished work. Students are asked to apply the skills of formal principles and the techniques appropriate to each area as they develop ideas and make decisions regarding the content while exploring meaning in their work. Students will develop verbal skills while discussing of media manipulation; they should learn how to appreciate and understand the many possibilities and approaches to solving a single problem and form evaluative judgments about art in general and specific judgments about individual works.

Drawing Topics:

• Texture: importing and arranging textures derived from different surfaces on your page.

• Composition: introducing basic design elements, use of the rule of thirds.

• Perspective: one and two-point perspective will be introduced.

• Gesture: a series of exercises dedicated to enhance expressiveness in the sketching attitude.

• Pressure changes: gaining control in mark making to modify the inner depth of a single line.

• Tone: understanding methods of creating layers of tones over objects, learning how shading works.

• Eraser drawing: use of reverse drawing techniques, from dark to light.

• Portraiture: focusing on the rendering of facial expressions and on the head-neck posture.

• Anatomy: approaching the human figure in Life Drawing sessions - correct postures and proportions.
Grading:

60%  Drawing portfolio, reviewed at mid-term (30%) and at Final review (30%): consisting of class exercises, life drawings, site sketches, and assignments.

30%  Two final projects, 15% each (Drawing suite; Still life composition; Self-portrait)*.

10%  Class participation.

* You will present two of following three projects in the final critique (15% each):

- Drawing suite – This project should develop as a series of at least three interrelated drawings, to be displayed as a vertical or horizontal sequence. You should choose your topic among the following: Artworks from an artist of your choice; a time/space sequence related to an itinerary in the city of Rome; A sequence or progression related to an event.

- Still life composition - Work on a large paper with any of the techniques that we did cover in class. Compose a complex arrangement that must include the following elements: a direct light source, a natural/organic element, a mechanical man-made object drawn in perspective.

- Self-portrait – Work on a 20”x13” paper with any of the techniques that we did cover in class. Create a composition that includes other elements beside you, such as other people, landscapes or still life elements, either as a background or foreground. Try to express a personal vision.

Attendance Policy:

In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence policy: For all classes meeting once a week, students cannot incur more than one unexcused absence. This course meets once a week, thus a total of 1 unexcused absence will be permitted. Unexcused absences beyond these will result in a lowering of your final grade. If you miss an on-site visit to a Museum, you are supposed to visit such place on your own previous to the end of the Semester. Travel plans or other personal commitments should not interfere with attendance and examinations.

Evaluation


Academic Honesty Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC and will be dealt with in accordance with Loyola University Chicago’s guidelines. Please familiarize yourself with Loyola’s standards here: http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml. You are responsible for understanding what constitutes plagiarism according to the LUC Student Handbook.
Disabilities

Students with documented disabilities who wish to discuss academic accommodations should contact me the first week of class, as well as the Senior Academic Services Advisor.

Academic Integrity

The basic commitment of a university is to search for and to communicate the truth with academic integrity. Students of this university are called upon to know, to respect, and to practice this standard of personal honesty. Plagiarism is not tolerated and students who plagiarize will receive a fail. In addition, all instances of academic dishonesty will be reported to the Rome Center's Associate Dean for Academic Affairs, who may constitute a hearing board to consider the imposition of additional sanctions, including a recommendation of expulsion, depending on the seriousness of the misconduct.

Studio policy: the Art Studio will be locked after class; you will be able to get keys from the entrance desk and sign up your entry time; you must return keys at desk and lock the studio after you leave. You will be given a standard set of drawing tools and sketchbooks; loose, larger sheets will be at disposal as well as color gouaches. You should keep the studio areas neat after work; clean your working station, brushes and containers.

A number of monographic and reference books will be at disposal in the Art Studio; you are invited to develop more extensive study on specific artists or artwork in the Library. Work in progress and drawing assignments will be reviewed during class hours. Extra hours (2 to 3) to complete drawing assignments are expected.

SCHEDULE (Meetings and assignments):

Sept. 5 - Introduction to the Art Studio. Textures rubbings - overlapping of layers and transparencies - Import relief patterns from diverse sources and create your own imagery. Assignment: two original compositions using texture rubbings.

Sept. 12 - Compose your picture; zooming in, framing and cropping - use of the viewfinder. Subjects: Use of light sources over still life composition. Assignment: three schematized copies from Caravaggio’s paintings.


Sept. 26 - Chiaroscuro rendering; use of tone passages with graphite and charcoal. Assignment: two drawings of still life with different light sources.

Oct. 3 – Meeting on site: TBA

Oct. 10- Mid-term Critique on Portfolio. Assignment for Fall Break: twelve sketches to be done on site.

Oct. 17 – Fall Semester Break

Oct. 24 - Art Studio – Work on portraiture; head structure, expressive elements. Assignment: one refined portrait
from life.

**Oct. 31** - Art Studio – basic perspective drawing: one point perspective. Assignment: two perspective drawings.

**Nov. 7** - Art studio: Life drawing - light and shadows. Assignment: two copies from Master works.

**Nov. 14** - Art studio: Life drawing – The figure as solid mass; balance and proportions. Assignment: 10 copies of anatomical details from Master drawings on tracing paper.

**Nov. 21** – Meeting on site TBA. Eraser drawing - use of charcoals - dramatic shading. Assignment: two ‘nocturnal’ eraser drawings.


**Dec. 5** - Art Studio. – Finishing the final projects (Drawing Suite, Still life composition, Self-portrait). Assignment: editing and selecting work, clear up the studio area, pin up completed work.

**Dec. 7** – (FRIDAY, 6:00 pm) Fine Art Festival – Student exhibition.

**Dec. 12** – 9:00am to 11:30pm - Final individual Critique on Portfolio, Drawing Suite, Self-portrait.