

City College, Department of Art  
Intermediate Drawing 22000  
Section 1EF  
Monday 2-5 pm

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Office Hours: Monday 5-6 pm–CG 237

## Guidelines for Class:

This is a studio art course expanding on the fundamentals of freehand drawing introduced in drawing I. The emphasis is on freehand drawing in various media. Drawings will be done in class and there will be regular homework assignments. Homework will be graded weekly and classwork will be graded at the end of the semester. Drawing problems will be discussed and demonstrated weekly.

### List of projects:

1. Selfportrait, looking down using construction and light and shade.
2. Museum field trip—draw in sketchbooks examples of heads in different positions in drawing, painting, and sculpture.
3. Selfportrait, looking up using construction and light and shade..
4. Draw interior space with objects; give it drama using lighting and three point perspective.
5. Draw interior space with objects; give it drama using near/far relationships of objects.
6. Using photography (extreme wide angle lens)—draw self in dramatic space (near/far, lighting and three point perspective) .
7. Practice cross-hatching and “construction” to give one object extreme volume--without relying on light shade (stick and ink).
8. Composition of peppers, blocks, pears, squash and ginger, “constructed” and cross-hatched (stick and ink).
9. Composition of peppers, blocks, pears, squash and ginger, “constructed” in light pencil—finished in ink wash.
10. Brush and line drawing—work from still life objects and other motifs to practice direct drawing with brush and ink.
11. Drapery studies: use ink wash in three values.
12. Draw simple skeleton; apply skeletal construction to action figure sketches (students take turns doing five minute poses).
13. Draw human musculature from slides in class. Do overlays of anatomy. for homework.
14. Female dancer poses (nude model). Move from anatomy to elegance. Include brush and wash drawings.
15. **Final exam:** drawing project to be done in class.

## Course Learning Outcomes:

Students will gain an ability to recognize and create various kinds of perspectival effects and understand how space is manipulated by drawing. This leads to a second learning outcome, of an ability to recognize and create emotional effects through spatial effects imparted by perspective. A third outcome is when lighting effects are explored. Students will come away recognizing various lighting effects, how to utilize them in drawing, and along with the unity that perspective gives light can add various emotional effects. In the course of arriving at these abilities, students will gain a greater sensitivity to drawing materials. The sum of this is that students will gain a greater ability to think visually. Within these outcomes, students will have learned how to note spatial situations simply in sketchbooks and develop them structured compositions—as drawings employing various techniques that have communicative impact.

## Criteria for Grades:

**Final grade:** **classwork**, **homework**, and **sketchbook** will be reviewed for final grade. Keep all work done during the semester for this final review. Turn work in for grading in a 20” x 26” paper or plastic portfolio. Include NO drawing pads or supplies, only loose drawings, and sketchbook. Put your name and date on each drawing. Turn portfolios in on May 14th. There will be a drawing to do in class for the final exam. Pick-up your graded portfolios at that time—any portfolios not picked up then will be disposed of.

## Attendance and Class Conduct:

Class will begin promptly at 2 pm. Students will display the assignment of the week for review and grade. Students may redo a project for the sake of better learning or a better grade—to be resubmitted the following week. There is to be no food, cellphones, or music (no ear-phones included). Missing more than three classes will result in a reduction of the final grade. No charcoal or spray fixative is to be used in class. Students are requested to please, clean-up their immediate work area before leaving each class.

**Supply list:**

1. Drawing paper, 18” x 24”, (white paper, not newsprint, Utrecht Art Supply has pad with medium texture–50 or 70 lb weight, 50-100 sheets).-----
2. Sketchbook (9” x 12”, 50-100 sheets, 50 or 70 lb weight).-----
3. Black Conte’ crayon, 2B or B (softest, darkest). Get 2 stick package-----
4. White Conte’ crayon, 2B or B (or white charcoal pencil).-----
5. Ebony pencil, (equivalent to a 4B pencil).-----
6. Paper stomp, medium size.-----
7. Marker: Uni-ball VISION “fine or micro” point (black waterproof).-----
8. Kneaded eraser (large).-----
9. Plastic (white) eraser.-----
10. White Nylon Sablette Watercolor Brush, #234: Round (brush size:#5, medium)-----
11. Artist’s Tape, 3/4” (looks like masking tape).-----
12. Glue stick (UHU) small.-----
13. “Red (or black, blue, clear plastic, or homemade–inexpensive)” Portfolio, 20” x 26” .-----
14. Hair Spray (Use as Fixative–buy in Discount or Drug Store).-----

**Art supply stores:**

**Utrecht Art Supply** at 12th street & 4th avenue, (near Union Square, all subways)

**Also: Blick Art** at 1-5 Bond street (between Broadway and Lafayette) and **Pearl Paint** on Canal street.

**Terms:**

Style	Visual Measurement	Deep Space	Cross Hatching
Representational	Visualization	Construction Drawing	Texture
Abstract	Perception	Projection Drawing	Touch
Form, Formal,	Balance	Aerial Perspective	Calligraphic
Line, Linear	Planar	Linear Perspective	Thumbnail Sketch
Contour	Picture Plane	Eye Level	Cartoon
Edge(s)	Ground Plane	Horizon Line	Collage
Shape	Floor Plane	Vanishing Points	Symmetry
Figure/Ground	Foreground,	Orthogonal	Asymmetry
Positive Space	Middleground,	Light	
Negative Space	Background	Chiaroscuro	
Flat, Flatness,	Mass, Masses	Tone, Tonal	
Overallness	Volumetric	Tonal modulation	
Scale	Space	Value	
Proportion	Shallow Space	Modeling	

## **First Homework Assignment for Intermediate Drawing– to be brought to class February 4th**

1. Obtain all of the items on the supply list and bring them to class February 4th.
2. In your sketchbook (see supply list), draw heads in different positions: looking up, looking down–tilted in different positions (include neck and shoulders–if possible). Seek out different facial types and expressions. Use as many different sources as possible: newspapers, old masters (artworks), life (real people), sculpture–be resourceful. Do the head construction and perspective as best you can–we will study this in upcoming classes. Explore various drawing (whatever you like) media (crayon, pen, ballpen, pencil, combinations of mediums–and techniques. Variety is more important than rendering or perspective skill.

Fill at least three sketchbook pages, with at least four heads to a page (more and different sizes is best). Do not divide the page into four equal sections; let the composition flow around the page. Variety and quantity is the goal of this project.

Photocopy your pages and bring the sketchbook and photocopies to class for review on February 4th.