

**Course Description:** The Drawing Studio introduces **drawing as a practice of observation**. We approach the illusions of space and form through formal analysis, subjective interpretation and through the human figure. We consider and examine the multiple functions of drawing across time and culture. We emphasize the breadth of the drawing experience and its application across disciplines.

#### [Course description and policies](#)

#### [Materials list](#)

#### **Commuter Workroom**

##### [Sign up here](#)

3rd floor of the Artists' Residence Hall  
Open weekdays 7am-11pm.

#### **Documentation**

- 1 What needs to be in my portfolio folder?

#### **Presentations**

- DRAWING DAY 0.pdf
  - DAY 1\_ contour, gesture, embodied vision, tre...
  - DAY 2 - modelling and value
  - Day 3 - value continued
  - Drawing day 6\_ sighting.pdf
  - Collected sources for children's games.pdf
- [Artist Pigments & Dyes - Pigment Database](#)
- stab binding demo.pdf

#### **Readings**

- John Berger-drawing.pdf
- john-berger-drawn-to-that-moment.pdf
- Drawings and Calamities, Renee Gladman.pdf
- PONGE-Nature-Things.pdf
- Interaction of Color\_ 50th Anniversary Edition ...
- the-natural-way-to-draw - Kimon Nicolaides.pdf
- amy sillman-shape zine 2.pdf

#### **Video**

- [John Berger / Ways of Seeing , Episode 1 \(1972\)](#)

#### **Class playlist**

- Class playlist fall 2024

You need to show up to class every week with these items to get credit in the course:

your complete work due for that class  
18"x24" newsprint pad  
graphite sticks  
pen  
graphite pencils  
vine charcoal  
compressed charcoal  
eraser

# What do we do in STUDIO FOR DRAWING?

## Actions

observe details

practice

## Elements

light

materiality

embodied and encultured eye

imagination

## 9/10 Day 0: contour and touch

- Introduction to each other
- Introduction to Class
- Presentation on mark making
- Contour demo

### Assignment 1: blind contours of chosen tree

Two blind contour drawings of a single tree - one encompassing the entire tree, one of just a section.

Remember that you are only drawing “blind” insofar as you are attempting to *touch* your subject matter, rather than see it.

Spend 1 hour for each drawing. Time yourself.

Use pen on fine paper (mixed media pad, bristol, etc.) Dimension your paper to at least 18x24”.

See demo for reminders: [!\[\]\(235bfe13ebf007ce2eea9e689707fac7\_img.jpg\) Blind contour demo.pdf](#)

	Subject matter	Time	Technique	Media
<b>Tree I</b>	Tree (close)	30 minutes	Blind contour in pen	dimensioned fine drawing paper at least 18 x 24” and pen
<b>Tree II</b>	Tree (far)	30 minutes	Blind contour in pen	dimensioned fine drawing paper at least 18 x 24” and pen

~and~

Purchase materials: 4B graphite sticks, pens, roll of Strathmore 400 paper.

## 9/17 Day 1: drawing is a mountain

I can take you to the mountain and suggest different routes; but there's no way to truly understand the mountain except by CLIMBING IT. Only you can climb it.

## Assignment 2: tree part two

Read: [PDF John Berger-drawing.pdf](#) (7 pages)

~and~

Walk to the MFA Boston 465 Huntington Ave and see the Hyman Bloom drawings. It is just one small room, it should take no more than 20 minutes to get a good sense of what they are doing. They are to the left when you walk in; ask a staff member how to get there!

~and~

Make three drawings of the same tree from last week.

TIME YOURSELF!

Use 18\*24 mixed media paper for your first two drawings. Use paper that you dimension yourself for your third drawing. Minimum 18" in one dimension (height or width).

Follow this schedule for the homework. You can do near/far drawings in either order, but save the two-hour drawing for the end. I recommend drawing over THREE CONSECUTIVE DAYS.

This is not the kind of work that you can rush the day before class. It's also not reading, you can't skim it. You need to allocate four hours of your week to be *completely present in time and space with your tree and media.*

Follow this schedule.

	Subject matter	Time	Technique	Media
<b>Day one: drawing 1 (1 hour)</b>	Tree (close)	30 minutes	Blind contour in pen	pen
		30 minutes	Elaborate from the line, with graphite	graphite stick
<b>Day two: drawing 2 (1 hour)</b>	Tree (far)	30 minutes	Blind contour in pen	pen
		30 minutes	Elaborate from the line, with graphite	graphite stick
<b>Day three: drawing 3 (2 hours)</b>	Tree - your choice of composition	1 hour	Blind contour in pen	pen
		1 hour	Elaborate from the line, with graphite	graphite stick

9/24 Day 2: Modeling and value touching the surface of forms, rendering light, the crumpled paper

## Assignment 3: the crumpled paper

Part one

Dimension three pieces of paper so that they are 12" x 12" square. You could cut a page from your media pad in half if you would like. The three pieces of paper should be the **same size**.

Fold, crease, crumple, unfold, and generally ruin the flatness of one piece of paper. It should be rumpled, ruffled, ridged, and altogether dimensional. **Take a spot light and shine it on your crumpled paper, so that it develops dark shadows and reflective highlights – you want to maximize the dynamic range of your crumpled paper.** Use a desk lamp, a flashlight, a reading light, or a phone light. Angle it so that the light shines across the surface of your crumpled paper.

Using one page of your uncrumpled paper as your support, draw your crumpled paper. Use compressed charcoal and your kneaded eraser. I suggest preparing your paper with a ground before beginning to carve out the highlights and shadows. Pay attention to the range of values present. Think of this as a trompe l'oeil challenge. I want to be convinced that your perfectly flat paper has transformed into crumpled paper.

**Be precise.**

#### Part two

Repeat, but this time **do not shine a spotlight on your crumpled paper.** Try to minimize the dynamic range of your subject. **Be precise.**

	Time	Subject matter	Media	Technique	Goal
<b>Crumpled paper I</b>	1 hour - 3 hours	Crumpled paper 12"x12" <i>with a spotlight to maximize dynamic range</i>	12" x 12" fine drawing paper, compressed charcoal, kneaded eraser	Prepare a ground first, then replicate the light reflected by the crumpled paper on your uncrumpled paper.	Precise rendering of light.  Think of it as a trompe l'oeil challenge. Convince me that your perfectly flat paper has transformed into crumpled paper.
<b>Crumpled paper II</b>	1 hour - 3 hours	Crumpled paper 12"x12" <i>without a spotlight to minimize dynamic range</i>	12" x 12" fine drawing paper, compressed charcoal, kneaded eraser	Same as the first, but this time you will be working within a narrow dynamic range. This will be more challenging than the first, because the gradations in value will be more subtle.	Precise rendering of light.

10/1 Day 3: value continued  
**assignment 4: value studies**

	Time	Subject matter	Media	Technique	Goal
<b>Interior - Value Study I</b>	1-2 hour	An interior space you live in - this could be a bedroom, hallway, bathroom, etc. Light your subject so that you have consistent conditions.	Dimensioned fine drawing paper - at least 18x18 (larger).  EXPERIMENT with your pages dimensions.	Prepare a ground first. Then articulate the values in your subject matter as precisely as possible. Use your eraser, use compressed charcoal.	Precise rendering of space and form, via light. Develop a subtle sense of dynamic range and the infinite grays given to us by light.
<b>Interior - Value study II</b>	2-3 hours	The same interior space.	Dimensioned fine drawing paper - your choice of dimensions. (smaller is OK.)	This time integrate cross hatching or another new strategy to modulate value. Use whatever materials you wish - pen, graphite, charcoal.	Ditto.

AND

Buy yourself some sumi ink and a cheap, large brush watercolor - around size #10 or #12 round synthetic bristle would be good! See materials list for suggested link for ink.

10/8 Day 4: figure drawing 1 Edward Liang, He/him - clothed

10/15 Day 5: figure drawing 2 Edward Liang, he/him - nude

**assignment 5:** fragments of a gesture / children's games

~and~

**assignment 6: Three-slide presentations**

1. Visit the Art21 collection of artist videos on drawing: [Drawing — Art21](#). Each video takes a different artist's practice as its subject. All of these artists draw.
2. Choose an artist from the collection. Watch their video, and then research the artist.
  - a. GO TO THE LIBRARY. Ask the librarian to show you where to find books on this artist.
  - b. Collect photos from the books. You can use your phone or a flatbed scanner.
  - c. See if the artist has a website with information on their practice. Search for interviews.
3. Make a 3 slide presentation on this artist, with a focus on **drawing's role in their practice**.
  - a. Are drawings preparatory? Are they a means or an end? What kind of time do they draw in? Where do they draw? What do they draw with? What is their language?
4. THREE SLIDES! No more no less. These are short presentations!

10/22 Day 6: color workshop; mixing demo; sighting demo; mini-presentations (½); the figure in space - library cart

assignment 7: continue work on [fragments of a gesture / children's games](#)



10/29 Day 7: mini-presentations (½); review children's games; introduce palette landscape; continue sighting practice w/ value

assignment 8: Continue work on [fragments of a gesture / children's games](#)

11/5 Day 8: visit Fogg

assignment 9: Complete [fragments of a gesture / children's games](#); begin mixing colors for your palette landscape

11/12 Day 9: figure drawing 3 - with color Cas Berta, they/them - nude

assignment 10: palette landscape

11/19 Day 10; figure drawing 4 Edward Liang, he/him - nude

assignment 11: finish palette landscape

11/26 Day 11: japanese book binding demo; in class work time

assignment 12: [final project](#)

12/3 Day 12: In-class final

assignment 13: [final project](#)

12/10 Day 13: review final projects / end of class celebration

**Course Description:** Form Study is an introduction to the central tenets of three-dimensional art and design. Understanding 3D form and space is vital to sculpture, crafts, industrial design, and architecture, as well as necessary for the composition and production of successful two-dimensional forms. Employing a wide range of materials and processes, we will design and construct projects that investigate the three dimensional elements of volume, mass, surface, and space.

### [Course description and policies](#)

#### **Documentation**

- 1 What needs to be in my portfolio folder?

#### **Form Study lab**

##### [SIGN UP](#)

M-Th: 6-9p

Fri: 10:30-3p

##### [Form study lab guidelines](#)

#### **3D Printing and FabLabs**

##### [Book time here](#)

##### [TinkerCAD](#)

##### [SVG converter](#)

##### [SculptGL](#)

#### **Commuter Workroom**

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#### **Form Study resources and recipes**

##### [Form Study elements and employment](#)

##### [Visual thinking](#)

##### [Material resources](#)

##### [Universal tools](#)

##### [Student kit checklist](#)

##### [This to that \(glue advice\)](#)

##### [Homemade polymer-type clay recipe](#)

#### **Presentations**

- [DAY 0: WHAT DO WE DO IN FORM STUDY?](#)
- [DAY 2: SHAPE](#)
- [DAY 5: forms in japan and knots](#)
- [DAY 6 form study - more knots](#)
- [DAY 9: grammar for site](#)

#### **Demos**

- [How to cut half lap joints and finish your shap...](#)
- [brunner-manual of wood carving and wood sc...](#)
- [Animated Knots](#)
- [Starting To Net \(using the sheet bend\)](#)
- [Grammar for site](#)

#### **Readings**

- [forms-in-japan-master-document](#)
- [Pawson- Knots and Splices introduction.pdf](#)
- [Francis Ponge, \*The Nature of Things\*](#)
- [Amy Sillman, \*SHAPES\*](#)
- [Enzo Mari, \*Autoprogettazione\*](#)
- [El Anatsui in conversation with Okwui Enwezor](#)
- [Lisa Robertson, \*Doubt and the History of Scaffolding\*](#)
- [The Ashley Book of Knots -- Clifford Achley -- ...](#)

#### **Video**

- [Harun Farocki, \*In Comparison\*](#)
- [Ursula von Rydingsvard: Studio Visit](#)
- [Phyllida Barlow in "London"](#)
- [El Anatsui: Studio Process](#)

You need to show up to class every week with these items to get credit in the course:

your complete work due for that class  
materials you need to work in class  
pencil  
eraser  
sketchbook

# What can a body do?

“We do not even know what a body is capable of...” -Baruch Spinoza

## Four parts of class:

imagination←→form  
form←→body←→material  
material←→form  
form←→world/site/space/context

## Four assignments:

unnamed and named objects (inspired by Taylor Davis)  
holy grail (inspired by Holly Kelly and Garrett Gould)  
knotting (inspired by Oliver Strand)  
grammar for site (inspired by Harun Farocki)

## Four materials:

paper, drawing, plywood  
dimensional lumber  
rope, thread, and string  
plastic, site

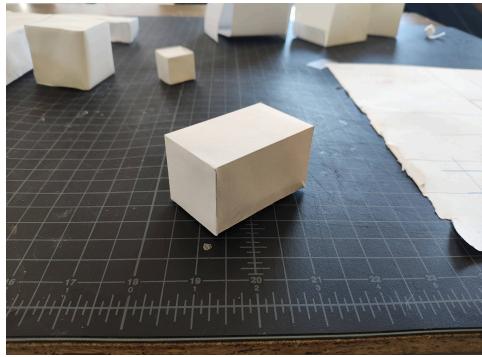
## 9/4 Day 0: syllabus; unnamed objects

### assignment 1:

PART I: **Two perfect rectangular prisms** constructed out of paper

OR using a 2D shape from class as your starting point, make **one perfect volumetric paper form**.

The rubric for this work is the prism I constructed in class. The level of craft needs to be at or beyond this level!



You should have a good idea of how to make a rectangular prism, so that's why I am asking for two. Making a *different* volume based on a shape we drew in class is more of a challenge, so in recognition of that you only need to accomplish one.

**PART II: A fully realized drawing or set of drawings of your unnamed object.**

You have rich descriptions, made collaboratively with a concrete form, your partner's senses, and your own imagination. How can you resolve this description into a drawing of a FORM that accounts for all of your notes? If you've written that it's an inverted cone that is rounded over where the sides meet the circular base, and that its surface texture is jagged, and that it tapers over the course of about a foot to an ellipse approximately  $\frac{1}{3}$  the size of the top rounded over circle, at which point, at the small end of the taper, it opens up into a second part consisting of a regular trapezoidal prism... YOUR DRAWING SHOULD TELL US ALL OF THIS AND MORE!

## 9/11 Day 1: Form and imagination

### assignment 2:

Finish the paper versions of your unnamed object.

- Check all your seams.
- Compare w/ your notes and drawing.
- Does it look like paper?  
Or is the FORM more powerful than MATERIAL

## 9/18 Day 2: contour, space, shape; group lamination glue-up for holy grails

### assignment 3:

1. Revise paper objects, as needed.
2. Finish contour studies of your paper objects. x3-5
3. Extract compelling shapes from your contour studies; physically cut them out along the contours that define them. x5
4. Describe each shape; five adjectives.
5. Name each shape.
6. Visit the hardware store with your shapes. Find a color that is productive with each one.
7. Retrieve rope – 50 ft of cotton clothesline.

## 9/25 Day 3: band saw demo; half-lap joinery; spatializing your shapes



1. Layout - fit your shapes on your material
2. Plan out how to separate your material. Don't trace your contours yet. Scribe marks to break your material up. As best as you can, keep your marks straight so that they are easy to cut on the saw.
3. Bandsaw safety
4. Breaking up material with the band saw. Using the fence and miter gauge.
5.  $\frac{1}{2}$  the class breaks up material while  $\frac{1}{2}$  the class begins to transfer their shapes precisely to their material.
6. SWITCH / BREAK / review revised paper objects
7. Demo half-lap joinery. Using the fence and a jig to make PRECISE parallel lines, and then removing the joint.
8. Demo freehand cutting complex lines. Making relief cuts.

### assignment 4: Make your shapes into THINGS

1. Make two appointments in the Form Study Lab. See top of index for the sign up link.
2. Make final decisions about HALF-LAP JOINT placement on your MDF shapes.

3. Cut out all of your joints precisely using the fence on the bandsaw. First cut inside the two lines that form the edge of your joint.
4. Cut along the outer contour of your shape using the bandsaw, *precisely* adhering to your scribed line.
5. Additionally, if it is in your budget and you intend to work with pigments in your future at MassArt, I recommend acquiring cheap acrylic paints, primer/gesso, and some cheap brushes. A basic palette of 6 to 12 pigments is sufficient to accurately mix a broad range of colors.

## **10/2 Day 4: gesso and paint demo; wood shaping demos with the band saw, spindle, disk, and chisels**

1. Review standards for joints, edges, and planes
2. Gesso demo
3. Paint mixing demo - distribute palettes
4. Return to HOLY GRAIL - what are we doing?
  - a. Firstly, carving based on touch, finding a form that feels great in your particular hand.
  - b. Secondly, carving a through-tenon that fits perfectly in a circular or square mortise.
  - c. Explain that there is SHAPING-- SUBTRACTING MATERIAL – APPROACHING A CONTOUR → LIKE A SHIP IN THE FOG → MOVE SLOWLY
  - d. SURFACE IS DIFFERENT, AND HAS A DIFFERENT SET OF TOOLS AND ACTIONS. FOR A LATER DATE. EVERYTHING WE DO TODAY IS FOR SHAPING.
5. Demo DRAWING on your laminated slab
6. Band saw for rough shaping – keep scraps for safety. YOU NEED TO BE SUPPORTED.
7. Demo chisels
8. Demo spindle and disk sanders

**assignment 5:**

**Finish your NAMED OBJECTS.**

**~and~**

**Read  brunner-manual of wood carving and wood sculpture.pdf**

**~and~**

**Read “Rain” and “The Cigarette” from Francis Ponge, The Nature of Things**

## **10/16 Day 5: critique Named Objects; knot and whipping demo; forms in japan**

Critique Named Objects ~ cut tenons ~ on the richness of description: Francis Ponge ~ Forms in Japan ~ Process as it relates to tradition ~ demonstrate knots: single strand, double strand, strand to object ~challenge: line to form; support and interrelation ~ review homework

## assignment 6:

### 1. Read Pawson- Knots and Splices introduction.pdf

- a. Additionally, if you didn't read *Forms in Japan* last week, please read that as well
- b. [Kojiro Yuichiro, Forms in Japan](#)

### 2. perfect whipping, two inches

- a. Use your cotton line and embroidery thread
- b. No frayed ends visible
- c. Embroidery thread should be wrapped tightly and securely around your cotton line
- d. No gaps in the whipping
- e. If you are uncertain about steps in the process, check [Animated Knots](#)

### 3. Line→self-supporting form

use: 1.5 hours of time

Action

4 feet of cotton line

Embroidery thread

**10/23 Day 6: Library cart - fibers and soft sculpture; rope study continues; survey laptops; demo tenon production; demo shaping with spindle and disk sander; demo drill press; demo dremel;**

## assignment 7:

**~3 hours: rope study II - iterate on your in-class study related to the Forms in Japan categories.**

You worked intuitively in class, now is the time to penetrate the **essential features** of your study and clarify them THROUGH CRAFT.

**Most of you should be starting from scratch with new materials.** You arrived at different ideas and possibilities during class. Now you extract an idea from that experience, and begin again with new materials and understanding.

Return to the newly improved  forms-in-japan-master-document . When we come back to class next week, we will discuss these studies in relation to the forms in japan categories. You should be able to justify your decisions in relation to this document. REREAD the major heading texts.

The scale of these studies is small.

Be precise in your choices. Last week was warm; some studies such as Maya's were fully developed solutions; others such as Delilah, Ben, and Karas were worthy records; while others still weren't quite ready to talk about.

This week, all studies should be up to par. SELF-RESPECT!

### **~1 hour: learn and master a knot, to the point where you can teach it to the rest of class**

The simplest way to approach this is to choose a knot from [Animated Knots](#)

A more adventurous way to approach this might be to browse [The Ashley Book of Knots](#), searching for one that captures your heart and mind. They all have names, so you can search the internet for thorough instructions on how to tie it.

If it's helpful, draw out notes/diagrams to help you teach it.

Next week everyone will share the knot that you learned.

### **1 hour: Holy Grail work time in the Form Study lab**

Make an appointment. Focus on shaping the touch-based half of the grail – not the tenon. We will continue where I left off in my demo on the tenon next week.

Only spend 1 hour here. Devote your energy to your rope study.

Next week you will need a laptop for class. If that's an issue, let me know and I can check one out for you to use. As with last week, BRING IN FIBERS AND LINEAR MATERIALS! VISIT THE MASSART RESTORE! GO TO THE HARDWARE STORE AND SEE WHAT THEY HAVE!

## **10/30 Day 7: CAD demo; rope**

### **assignment 8: rope study III**

Make two studies which are opposites of each other.

## **11/6 Day 8: 3-D printing demo; rope**

### **assignment 9: ligature study; read Enzo Mari**

What is "ligature"?

## **ligature (n.)**

c. 1400, "something used in tying or binding," from Late Latin *ligatura* "a band," from Latin *ligatus*, past participle of *ligare* "to bind." In modern musical notation, "group of notes slurred together," from 1590s; of letters joined in printing or writing from 1690s.

It comes from the Proto-Indo-European root meaning **\*leig-** meaning "to tie, bind." This root forms all or part of: **alloy; ally; colligate; deligate; furl; league** (n.1) "alliance;" **legato; liable; liaison; lien; licitor; ligand; ligament; ligate; ligation; ligature; oblige; rally** (v.1) "bring together;" **religion; rely**.

What is your task?

Join your object ← to → a section of wood.

Constraints

- You provide one object and cut your wood from the lumber in the Form Study Lab.
- Your piece of wood can be cut to either 7 or 14 inches in length. You choose the width from dimensional lumber in the Form Study Lab.
- You can use a drill press to put holes through either of your objects
- Your ligature should be made using unstructured fibers- rope, string, thread, ribbon, etc.

**11/13 Day 9: present on grammar for site; more CAD demos; develop joint ideas in class;**

assignment 10: [Grammar for site week 1](#)

**11/20 Day 10: watch farocki; present on your research; grail; iteration**

assignment 11: [Grammar for site week 2 and read Lisa Robertson, Doubt and the History of Scaffolding](#)

11/27 NO CLASS

assignment 11.5: [Grammar for site week 3](#)

**12/4 Day 12: FINAL WORK DAY**

assignment 12: [Grammar for site week 4](#)

**12/11 Day 13: Critique Grammar for Site and IN-CLASS FINAL; what is form? what can a body do?**

1 hour - alone

2 hours - groups of 3

2 hours - whole class

assignment 13: final portfolio