

NEW YORK STUDIO SCHOOL

OF DRAWING, PAINTING & SCULPTURE

DRAWING MARATHON: DRAWING INTO PAINTING

Graham Nickson

Spring 2012, January 17-27, 2012

Instructor: Graham Nickson
Class Hours: 9:00AM – 6:00PM
Week 1: Tuesday, January 17 – Saturday, January 21
Week 2: Monday, January 23 – Friday, January 27
New York Studio School closed for Martin Luther King Day: Monday January 16
Office Hours: By appointment

Course Description

In this Marathon, students learn the importance of drawing as the basis of understanding one's experience of the world. Drawing is seen here as the most direct route to the examination of our perceptions. Unorthodox tools and exercises will be introduced to broaden the student's drawing vocabulary.

The class meets everyday for two consecutive weeks from 9:00AM – 6:00PM, five days a week. Evening critiques will be held during both weeks. Times of the critiques will be announced during the session. Attendance to each session is mandatory.

Course Outline

This course will investigate many implications of drawing as a physical and cerebral activity as well as drawing as a philosophy. It will discuss key issues, including those of scale, tiny to huge; the use of different formats; the use of the rectangle; the vertical axis and its significance; the nature of distortions; the compression of space and depth; the search for 'form' and its consequences; space and its meaning, functions and the different kinds of space; and the nature of relational drawing.

We will approach the meaning of images, investigating what contributes to a "powerful image". We will discuss "pictorial" subject versus narrative subject: the diversities of structure, especially using strategies like the grid, the organic spiral and geometry, all of which play a part in research into the language of drawing.

Each day produces an intense working mode, using the vitality of each individual's purpose. Students work very hard and are offered individual criticism on a one to one basis, constantly. The average day usually contains several group critiques and a lengthy final critique at the end of the physical drawing session, and is intensified for the last critique at the end of the course. The dialogue and discussions within the group are expected to be clear and succinct. The students are encouraged to participate and understand the visual language of drawing.

Materials and supplies

- Ivory Black acrylic paint - 32 oz.
- Titanium White acrylic paint – 64 oz.
- Acrylic gloss medium – 64 oz.
- Acrylic paint – 8 oz.
 - Cad Yellow Light
 - Yellow ochre
 - Cad Red Light
 - Mars Violet (Brown)
 - Cobalt Blue
 - Viridian
 - Raw Umber
- Hard pastels – (3 of the following):
 - Indian Red
 - Burnt Umber

- Yellow Ochre
 - Sanguine – Watteau brand
- Colored pencils - (2) each of:
 - Indian red
 - Prussian blue
- Pencils a selection of : 6B through 6H, especially 2B & B
- Vine charcoal - willow
 - thin - 1 box,
 - medium – 3 boxes
 - extra large – 1 box
- Paper:
 - 30 sheets of 22" x 30" 90lb cold press (Saunders)
 - one 10 yd x 60" roll of paper, 140 lb (Saunders)
- Brushes:
 - large housepainters – 1" 2" (for large areas)
 - bristle rounds – small to larger – a selection (3 brushes)
 - sable (or sabeline - synthetic) - small & medium (for fine edges)
- Staedtler erasers (at least 2)
- Chamois cloth (for dusting down drawings – can be bought at car store – much cheaper & larger)
- Pushpins (1 box)
- Staple gun & ample supply of staples
- Scissors
- Masking tape & white tape
- Ball of string
- Measuring tape and yard stick
- Bounty paper towels –several rolls for paint, drawing rags
- Large surface for palette (approx. 20" x 20" plastic **or** thin wood sealed with gloss medium)
- Black & white watercolor or non-waterproof ink or Non-waterproof black ink & white water based color

Useful Items:

1 palette knife – med/large blade for mixing (not a painting knife)

1 Large handled spoon for getting paint out of jars

Latex gloves – several pairs

Water spray bottle

Minimum of 10 containers with air tight lids - (Large yogurt containers or something similar)

NO CHARKOLE OR COMPRESSED CHARCOAL

NO PADS OR NEWSPRINT

Evaluation and Grading

Students will be evaluated on the basis of their studio practice, their participation in and contributions to the class, as well as the assignments listed above. Grading is on a High Pass/Pass/Low Performance/Fail basis. Midterm and end of semester grades are distributed either by the Director of Student Services or Academic Advisors.

School, Department & Class Policies

Please refer to the Student Handbook for information regarding the School's policies on academic integrity and plagiarism. All students must abide by the general health and safety regulations laid out in the Student Handbook, as well as any specific instructions given by the Atelier Head.

We expect excellent studio practice from all students. This encompasses respect for models, fellow students and faculty. The concentration of fellow students must always be respected, therefore, in the atelier, students should not talk loudly, nor should they have music players of any kind and all telephones must be turned off.