

DRAWING I

ART 1303 SECTION 303

Instructor: Kathryn Kelley **Time:** MW 2:00–5:50 pm **Location:** 207 Arch

Codes: Room-21453 Arch West Door-351594

Web: www.drawing.washsam.com **Hours:** By appointment **E:** kathryn.kelley@ttu.edu

Syllabus

Catalogue Description

ART 1303. Drawing I: Introduction (3). Investigation of a variety of media, techniques, and subjects. Students develop perceptual, descriptive, and verbal skills with consideration of drawing as a conceptual process as well as an end in itself. Outside assignments. AP or portfolio waiver possible. Fulfills core Visual and Performing Arts requirement.

Course Requirements

Six hours in class required studio participation each week. At least three hours of productive work outside of class each week is required to meet standards required by NASAD (9 hours total per week).

Course Purpose

Students taking this course will acquire essential skills in drawing. It serves as a requirement for students majoring in Art History, Communication Design, Visual Studies and Studio Art. Students will develop the ability to observe, record, and understand the concrete world around them. They will also utilize drawing as a tool for visual thinking, and as one of the most direct forms of self-expression. Good craft and good presentation of work are essential. Students will be prepared for future efforts in drawing problem-solving and art-making activities. It will provide a set of analytical tools for observing, reading about, and describing the artistic process and the cultural contexts from which it arises.____

This drawing course is designed to facilitate your explorations as makers, as thinkers. It is an introduction to drawing materials, theories and practices intended to trigger further explorations on your part. It will provide a working regimen of exercises, research, and critique that incorporate drawing through observational and experimental representation of two dimensional space and surface.

You will work hard. You will be pushed; persistent engagement is required. You will be emerged in daily drawing activities including in-class studio practice/exercises, group

critiques, daily process/sketch book entries, and outside self-directed projects. Plan to budget a minimum of 3 to 5 hours of outside of class work time weekly.

If you get what you already have, then you gain nothing. If you do it the way you've always done it, you get what you already have. Expand your visual vocabulary. EXPERIMENT. PUSH. TRY ANYTHING and EVERYTHING.

Expected Learning Outcomes

Upon completion of this course students will:

- use visual organizational clues within the subject matter to help organize drawings.
- create balanced compositions with movement, emphasis, contrast and rhythm.
- establish a logical pattern of light and value in drawings.
- create drawings with illusionistic, unified space.
- demonstrate competence in mark making through the use of drawing mediums such as pencil, charcoal, ink, conté crayon and different types of paper.
- demonstrate creativity by developing and communicating ideas to solve visual problems.____
- expand capacity for divergent artistic behavior by allowing for previously unknown or unexpected stumbles.
- explore various media and techniques of drawing.
- develop the ability to depict shape, mass and space by using line, value, texture and perspective in a variety of methods.
- acquire a working visual vocabulary.
- gain an acquaintance with historical and contemporary drawings and other artists' work.

Methods for Assessing the Expected Learning Outcomes

Class critiques, in-class exercises, outside projects, sketchbook assignments, teacher observation of students while working, in-class discussions about art and written exam.

Creativity

Art is about exploration, experimentation, and pushing boundaries. Research, knowledge of content, understanding of the audience, appropriateness of message, clarity of communication derive solutions that make sense in terms of the artists vision. Ideas and solutions are achieved through challenging yourself to approach the creative process with an open mind. In doing so you learn more about yourself, the process, and the world around you. Design and art are everywhere. Become more aware of what is around you, and begin to look at it critically, asking—do I like it/dislike it? Why? What is its role in society, and how does it contribute to this role? How might I do it differently?

Methods

This class is for the exploration and experimentation of problems regarding the depiction of 3d space and mind into two dimensions. Along with experimentation comes failure, but with failure comes new discoveries, thus there really is no failure—only stumbles and steps into the experience of the sublime, the realm of art.

Reading

It is never too early to start reading about and looking at art and design. To begin to understand the historical and contemporary movements in art/design can further your awareness of formal and stylistic methodologies.

Required Textbook

Margaret Lazzari, Douglas Schlesier and Dona Schlesier. *Drawing: A Sketch and Textbook*. Cary, North Carolina: Oxford University Press. 2014. (ISBN: 9780199368273)

* Companion Website for Video: <http://global.oup.com/us/companion.websites/9780199368273/>

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General Information

Suggested Text

Davidson, Margaret. *Contemporary Drawing: Key Concepts and Techniques*. New York: Watson-Guption Publications, 2011.

Mendolowitz, Daniel, David Faber, and Duane Wakeham. *A Guide to Drawing*, 8th Ed. Florence: Cengage Learning, 2011.

COURSE WEBSITE

www.drawing.washsam.com

Grading System (Levels of

Performance)

It is very important to follow the objectives of each project and complete it.

A (90-100) [WOW!]

Completion of all assignments in consistent superior quality technically, visually, and conceptually. Beneficial participation in class. Independent research evidenced in sketchbook/discussions.

B (80-89) [GOOD JOB!]

Completion of all assignments in good quality, above average work Proper participation in class.

C (70-79) [OK. Got it done.]

Completion of all assignments. Participation and clear understanding apparently lacking.

D (60-69) [SO-SO]

Did not follow instructions. Apparent indifference. Improvement not noticeable. Poor attendance.

F (00-60) [OUCHY]

Failure to complete or turn in assignment[s]. Absenteeism.

Criteria for Grading

50% Class Work + Critiques

In addition to the evaluation of assignments through group critiques, 4 portfolio reviews will be held throughout the semester. All work is expected to be completed and ready for the critique presentation. Presentation matters. Many/most of the class projects will require time outside of class to complete. Also, your verbal demonstration of understood concepts during critiques/discussions will be counted towards your grades. Each portfolio will be evaluated for:

- Completion of assigned work
- Craftsmanship [including presentation]
- Compositional selection and execution
- Conceptual Integration [concepts presented in class and text]
- Individual progress and development
- Drawings will not be accepted late.

25% Sketchbook/Journal

This sketchbook/journal will house a combination of drawings, sketches, observations, ephemera, research and ideas related to the course curriculum. Think of this as a part of your practice as an artist, a think pad, a place to work out drawing problems, ideas, a place to experiment. Carry it around with you. Personalize it. Use it every day. It should always be with you in studio. Bring it with you to studio everyday! I will [randomly] spot check it while you work in class. Complete homework assignments in it and turn in with each portfolio review. Each assignment is to be completed prior to the following Monday studio AND brought to class. Attention to class materials is important. Your homework will be evaluated for:

- Evidence of outside drawing exercises
- Evidence of clear understanding of learned concept and techniques
- Articulate visual description and analysis
- Critique notes and summary
- Observations
- Research notes
- Attach handouts or create pocket for storage

• Sketchbook will not be accepted late
Not having your sketchbook in class for a spot check will impact grade.

5% Individual Research

Each student is required to allocate research pages in the sketchbook and turn in with the portfolio. At least 8 Entries should include reflections from art exhibitions, lectures and/or the work of other artists. **STORE IN SKETCHBOOK.** TITLE each entry **INDIVIDUAL RESEARCH** – _____ (research type). This will help understanding your drawing practice within the contemporary/historical context. Your research entries will be evaluated for:

- Demonstrated grasps of theoretical concepts (introduced in the text, lecture and discussions)
- Articulate descriptions and analyses of artworks
- Efforts to find visual sources relevant to class topics

10% Participation

- Contribution to critiques and discussions
- Increased ability to use the vocabulary acquired through lectures and assigned readings
- Participation in class activities and preparation of required materials in every class project
- Not being engaged in any form of distraction
- Not being tardy to class (Also see the tardy policy.)
- Missing a critique will result in 5 points deducted from the portfolio score.
- **Late work will not be accepted. Turn it in early if need be.**
- Each occasion of texting in class will result in a 1-pt. deduction from the final participation score.

10% Test

There will be a Written and Drawing Test at the end of semester that covers concepts and vocabulary discussed in class. Be familiar with the course materials covered throughout lectures and textbook.

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Materials

"The work you produce is intimately related to the materials you have available because it is through particular materials that your drawing/thinking processes are formulated. All you need for drawing is an implement that makes marks and a surface or ground upon which to apply it. I believe that you have it within your power to create drawings that may border or even enter into the realm of the sublime with a mere pencil stump and scrap of paper from the wastebasket. If that is all that is available to you, just plunge right ahead. However, being the creative individual that I'm sure you are, it won't be long before you discover how radically you can alter that pencil mark by smudging it with your fingers or making a completely different smudge by moistening your finger before rubbing. How different the pencil marks will appear on a crumpled paper as opposed to a smooth or rough one...

Aside from the economic factor, the use of found or scrap materials can actually be an asset to your drawing experiences. As of now, begin collecting anything that is capable of making or receiving a mark. You can draw on the clean side of discarded typing paper, gray cardboard and corrugated cardboard, cloth from satin to canvas, glass and plastic...all can be used for drawings. Franz Kline used a telephone directory and deKooning often used newspapers, not because he couldn't afford better paper, but because he liked the feel of newspaper. Pencils, pens, and charcoal have been used by artists to make marks...but they have also used things such as their fingers, the butt of their hand, feathers and quills, twigs, grease, bones, acids, berry juice, mud, plaster, string, wired, sponges, erasers, breadcrumbs, graphite and metal dust, hair, and fur, to name a few. One of the hallmarks of artists is that they begin to see everything in their environment as having a potential use for either their immediate or some future artistic endeavor.

REQUIRED Materials

The following will be available in a kit form at Varsity Bookstore. It is cheapest to buy as a kit (discounted). **KIT**

23"x31"x2" Portfolio
24"x18" Masonite Drawing Board
14"x17" Sketch Pad
2 Large Bulldog Clips
#12 Watercolor Brush
Conté, Sanguin Watteau 2B
Conté, Black 2B
Conté, White HB
Compressed Charcoal, Yarka, 1 box
Willow Charcoal, Coates, 12 pk, thick
Waterproof India Ink, Higgins, 1 oz.
General Sketchmate Set
4B Graphite Pencil
Chamois
Kneaded Eraser
Clic Eraser
24" metal ruler
1" Blue Painter's Tape

The following should be purchased individually, separate from the kit.

Sharpie Markers: fine, super, king and magnum sizes
Sakura Micron pens, #03 and #08 Black (Prismacolor or Zig brand is fine as well.)
Cups and Bowls for wet medium
Foam rubber sponge (available at Cosmetic section)
Wet Wipes and Paper Towel
19"x25" Canson Mi-Teintes Paper (for final project)
White, flat, spray paint (cheap--\$1)
Roll of cheap white paper (min 2' wide x 6' long)
More Bulldog Clips the better
Plus other stuff you'd like to experiment with or may already have.
Additional materials (photographs, paper, props etc.) are required for special projects

Your lab fee covers:

100 sheets, Newsprint, 36"x 24"
24 sheets, 70 lb. White Drawing Paper, 18"x24"
5 sheets, Charcoal Paper, 18"x24"
3 sheets, Smooth Bristol, 23"x29"
2 sheets, Stonehenge Rag Paper, 22"x30"
1 sheet, Gray or Black Canson Drawing Paper

Attendance/Absence Policy

The School of Art expects regular and punctual attendance and has determined that only three absences are acceptable without penalty for art foundation courses. Three occasions of being late for more than 10 min./ coming to class an hour late/ leaving class early/ leaving class for extended time constitutes an absence. After the **3rd absence**, each additional absence will count -10 points from the 100 pt. final grade score. [NO later work is accepted; if you must be absent, submit early] You are responsible for keeping track of your own absences, late attendances and early departures, and for the make-up of the assignments of any missed classes. These three absences include standard illness and schedule conflicts during the semester. Students may use their limited drops up to the 45th class day of the semester

This is non-negotiable

Example:

- Final Grade 95 Missed 3 classes or less
Final Grade stays at 95 A
- Final Grade 95 Missed 5 classes
Final grade goes to 75 C

Excused Absence

- Religious Observance (Prior notification to the instructor by the 15th day of the semester is required.)
- Officially Approved Trips (Prior notification to the instructor is required.)
- Any other personal business and standard illness are not excused (No doctor's note, please.)

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- Instructor reserves the right to determine the seriousness of the condition when provided with the official document.

Make Up for ONE Unexcused Absence

Many exhibitions and art lectures in art will be shown at various times and locations during the semester. Students will be able to make up 'one' unexcused absence by attending an art lecture or an art exhibition (off-campus) and writing a review of this event (1,000 words, typed & printed). Whether or not receiving extra credit depends on the quality of the essays and of the venues, and this is limited to only 'one' absence per student. Please speak with the instructor before attempting any extra credit for the possibility.

Reporting Illness

In case of an illness that will require absence from class for more than one week, the student should notify his or her academic dean. The Dean's office will inform the student's instructors through the departmental office. In case of class absences because of a brief illness, the student should inform the instructor directly.

In the event of excessive absences, the student must visit the instructor to discuss his or her status in the course. If the drop occurs before the 45th class day of the semester, the student will be assigned a grade of W. If the drop occurs after that time period, the student will receive a grade of F.

Absence Policy for Religious Holidays (OP 34.19)

1. "Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code 11.20.
2. A student who intends to observe a religious holy day should make that intention known to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

3. A student who is excused under Section 2 may not be penalized for the absence; however the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

Civility

Students are expected to assist in maintaining a classroom environment which is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspaper, sleeping or engaging in any other form of distraction. Inappropriate behavior in classroom shall result in, minimally, a request to leave class and the absence policy applies for the missing part of class. This includes Texting on portable devices. On the first occasion, you will get a warning. On each additional occasion, a 1-point deduction will apply to your participation score in addition to being requested to leave class.

Americans with Disabilities Act (OP 34.22)

Any student who, because of a disabling condition, may require some special arrangements in order to meet course requirements should contact the instructor as soon as possible so that the necessary accommodations can be made.

Health and Safety Policy

In an effort to maintain a safe academic and working environment the School of Art will endeavor to comply with the intent of state laws or acts and the University Health and Safety Program.

Academic Honesty (OP 34.12)

The faculty is strongly committed to upholding standards of academic integrity. These standards, at the minimum require that students never present the work of others as their own. (Before a course grade of "F" is given for cheating, contact the Dean of students Office 2-2192 for procedural advice.)

Visitors in Classroom

Unannounced visitors to the class must present a current, official SHSU identification card to be permitted in the classroom. They must not present a disruption to the class by their attendance. If the visitor is not a registered student, it is at the instructor's discretion whether or not the visitor will be allowed to remain in the classroom.

General Dos and Don'ts

- NO FOOD or DRINK (not even bottles) in room. University Policy.
- Clean-up: Pick up your trash and wipe down drawing board and support ledge with wet paper towel [also recommended: make a folded paper trap for charcoal dust], and return the easel/horse/drawing board to the storage area
- Keep all work.
- Respect and protect your work if you expect anyone else to do so.
- All work that is handed in for grading must have your name printed unobtrusively on the back.
- All finished work must be fixed.
- Do not spray fixative in the classroom.
- Only use spray paint in spray booth in courtyard and architecture lab.
- The cost of materials is not an excuse for incomplete assignments.
- I will explain all assignments and due dates in class. Handouts and weekend to do lists will be posted on class blog **www.drawing.washsam.com**
- It is your responsibility to take notes and remember information given.
- No smart phones, texting, facebook, private music during class.
- Unsecure work on open shelf is at your own risk.
- Label all your supplies. They look exactly like everyone elses.

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Notes

- AH 207/209 **door code:** 21453*/ ARCH building West entrance code: 528015*
- **Lockers** in Arch. 2nd floor are available on a first-come-first-served basis. Bring your own lock.
- A visiting artist presentation and a field trip may be arranged.
- **Friday Studios:** 12-4 pm for making up materials from the missed class or simply as additional studio time.

Texas Tech University Art Department - Drawing Health and Safety

Primary points of safety when working in the drawing studios

1. **AIR QUALITY**, Ventilate, don't inhale, Use proper ventilation (fresh air into the studio). If you start feeling dizzy, nauseous, "high" or sleepy, leave the studio and get fresh air! DO not use any aerosol sprays inside the studios, hallways, or anywhere in the building. Use one of the spray booths (located in the model lab in the courtyard level of the Architecture building or in the embankment next to the sculpture boneyard) When erasing, do not blow charcoal or pastel dust off the paper, instead tap the drawing on the floor.
2. **CHEMICALS**, BE very careful using spray glues, spray paint, rubber cement, thinner, etc. Read warning labels on the cans, and obtain a MDS sheet if needed.

3. **BACK STRESS**, Drawing while sitting or standing for prolonged periods of time can be stressful on your back. Take opportunities to rest your back and shoulders and carefully stretch your muscles. Lift properly, (with your legs, not your back, keep your back straight, do not bend over to lift), take breaks and stretch your back.
4. **EYE STRESS**, Take regular breaks and rest your eyes. Too much focusing up close is very bad on them. Relax and stare at something far away, to rest the eye muscles.
5. **HAND STRESS**, Excessive use of hands, especially repetitive stress motions, and excessive prolonged bending of the wrist, can cause Carpal Tunnel Syndrome. Take breaks and gently flex your wrists back and forth to relieve stress on the tendons.
6. **EASELS AND BOARDS**, if not used properly, with bolts and wing nuts appropriately tightened, easels can fall over or release the drawing boards, becoming a threat to feet or ankles in the way. Make sure that bolts in your easel are securely tightened.
7. **EYE CONTAMINATION**, if you splash a chemical in your eye, immediately go to a sink and start washing it out with cold water. Hold open your eyelid with two fingers and continue washing for 15 minutes. Call 911, but do not stop washing out your eye before the 15 minutes are up (or longer for particularly harsh chemicals)
8. **CLOTHES**, always wear closed toe shoes in the studio, and clothing that may be worn in a work environment where charcoal, pastel, and other art materials are likely to get on you.

9. **FIRES**, Have a large fire extinguisher available, and know how to use it. Store flammable materials, such as turpentine, safely (a fireproof cabinet, such as the one in the painting area is a good idea). **DO NOT BE A HERO, DIAL 911!**

10. **Burns**- If you sustain a bad burn, go straight to the emergency room at the Health Sciences Hospital, which is the burn unit, **DO NOT USE BURN GEL**

11. **SEVERE WEATHER**, If threatening weather approaches, it is a good idea to unplug all electrical items in case there is a power surge due to a lightning strike on the power grid. In the event of a tornado, Get out of a mobile home, they are very unsafe, have a place of safety picked out. In the Architecture building, this is the basement. See the Safety Coordinator for more information.

REMEMBER, YOUR HEALTH AND SAFETY IS UP TO YOU!

1. Learn more about possible drawing hazards, buy a copy of *Artist Beware* by Michael McCann
2. Contact the department Safety Coordinator for more specific information such as Material Safety Data sheets, ventilation, etc.
3. Keep in mind that our environment already contains numerous pollutants, do not increase the stress put on your body with unsafe art practices.

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Topical Schedule

updates www.drawing.washsam.com

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INTRO + LINE

WEEK 1—Read Ch 1-2

1/14 W Rough Sighting + Line
Acquire Materials

Contour line. Contour, blind contour and cross contour. Cross contour and the illusion of mass and volume. The interlock of positive and negative space introduced. **Artists:** Matisse, Lachaise, Durer, Kokoschka, Cano, Tovish, Polke, Guston, comic books

WEEK 2—Read Ch 3 Line

1/19 M Holiday
1/21 W Blind/Slow Contour

Mark Making and Gesture line. Working from still life: Linear gesture, scribble gesture and sustained gesture. Organizational line drawing. Introduction of core forms, composition and scale. Reductive drawing. **Artists:** Kline, Giacometti, Degas, Chia, Daumier, Matisse, Lachaise.

WEEK 3—Read Ch 9 All Things Considered

1/26 M Mark Making
1/28 W Gesture

Continuous and Organizational line

WEEK 4

2/2 M Organizational
2/4 W Organizational

Cross Contour

WEEK 5—Read Ch 11 Critique

2/9 M Cross Contour
2/11 W Cross Contour

CRITIQUE/PORTFOLIO + SKETCHBOOK DUE

WEEK 6—READ and complete pg 100.
AND READ Gestalt principles by Dejan Todorovic @ http://www.scholarpedia.org/article/Gestalt_principles
2/16 M **Crit/Portfolio Due**
2/18 W Figure/Ground
Positive/Negative Space

Value. Value scales. Working from still life: two, three, and five value systems. Initial exploration in vine charcoal of white still life objects, followed by hatching, graphite and wash. How value describes structure, weight, light and space. Chiaroscuro. The subjective use of value. The mechanics of observing value...squinting. The interlock of value, tonal shapes, distinct and blended. **Artists:** Goya, Thiebaud, Morandi, Cuevas, Leslie, Courbet, Seurat, Chagoya, Millet, Celmins.

WEEK 7—Read Ch 4 Value

2/23 M Volume/Value
2/25 W Volume/Vallue

WEEK 8 —Read Ch 5 Shape and Volume.

Majors set up portfolio
3/2 M Space/Value
3/4 W Space/Value

CRITIQUE/PORTFOLIO + SKETCHBOOK DUE

WEEK 9

3/9 M **Crit/Portfolio Due**
3/11 W Linear Perspective:
1-point

3/14-3/22 SPRING BREAK

Perspective. Spatial illusion. Linear perspective: one, two and three point perspective. Aerial or atmospheric perspective. Other cultures systems for creating spatial illusions. Modernist space. Cubism. Multiple perspectives. Foreshortening. Elliptical perspective. **Artists:** Bernini, daVinci, Rubens, Cambiaso, Piranesi, Mazur, Hopper, Sheeler, Picasso, Braque, Thiebaud, Brown, de Chirico.

WEEK 10 —Read Ch 6 Space

3/23 M Linear Persepective:
2-point
3/25 W Linear Persepective:
2-point

WEEK 11

3/30 M Atmospheric Perspective
Spatial Illusions
4/1 W Atmospheric Perspective
Spatial Illusions

CRITIQUE/PORTFOLIO + SKETCHBOOK DUE

WEEK 12

4/6 M Holiday
4/8 W **Crit/Portfolio Due**

Texture/Expression. Actual and simulated texture. Invented, conventional and symbolic texture. Transferred and found texture. Spatial characteristics of texture. **Artists:** Kiefer, Close, Braque, Schwitters, Kabakov, Mesa-Baines, Indiana, Rauschenberg.

WEEK 13 —Read Ch 7 Texture.

4/13 M
4/15 W

Self Portraits...Head: Structure, proportion of the face, frontal and side. Tipped self-portrait as a psychological/ autobiographical device. **Artists:** Kollwitz, Beckman, Dix, Freud, Schiele, Clemente, Close, Luna, Chagoya, Basquiat, Redon, Sherman.

WEEK 14 —Read Ch 10

Personal Expression
4/20 M **Drawing Test Review**
Texture/Expression
4/22 W Self-Portrait

WEEK 15

4/27 M Self-Portrait
4/29 W Self-Portrait

CRITIQUE/PORTFOLIO + SKETCHBOOK DUE

WEEK 6

5/4 M Final Crit/All Due
Drawing Lab Test
5/8 W 1:30 Pick up
Portfolio + Sketchbook
[no don't ask for grade
yet; I wont be finished]