

Summer 2019
ART5930C SKETCHBOOK

(Summer Studio 1)

Instructor: Patrick Grigsby

E-MAIL contact for course
prior to arrival:
pgrigsby@arts.ufl.edu

OFFICE: FAC 106
syllabus subject to change

course website:
E-Learning Canvas Site

MEETING
Summer Studio 1:
July 15-20, 2019
see calendar for daily schedule

course blog:
<https://ufsketch19.blogspot.com/>

To Post send email to:
pgrigsby.summersketch@blogger.com

How to post to blog:
No membership required

Note:
The blog is a collective and should not be used as a personal diary. All posts should reflect a professional tone while they may be playful in nature. The blog is a record of the course.

1. Title each post with last name, project/module name, keep it to the point
ex. "Grigsby_MOD1 Fields"
2. **All posts can be sent from any email account on any device to the address**
pgrigsby.summersketch@blogger.com
3. Instructor will add labels to all posts for sorting on the Blog:
(ex: "Fields" or "Rubbings")

ART 5930C
SKETCHBOOK/IDEA DEVELOPMENT FOR ART TEACHERS

COURSE DESCRIPTION

This intensive studio course is taught through the activity of contemporary sketchbook development as a tool for the artist and for the art educator. This intensive course places emphasis on observation, organization, experimentation, and conceptualization. Demonstrations, research, exercises, fieldtrips, readings, and presentations, will be used as motivation for exploration.

Students will create mixed media sketchbooks and keep online journals, all the while exploring and examining the possibilities for sketchbook use in the classroom.

OBJECTIVES

- To develop visual awareness and visual memory.
- To develop diverse visual compositional possibilities
- To explore a variety of drawing media.
- To explore creative solutions to a variety of conceptual assignments.
- To develop visual ideas and generate personal themes for art and teaching.
- To develop the sketchbook as a personal reference of tracing the interaction of your ideas and for reflecting on the progress of these ideas.
- To develop the habit of using a sketchbook for freehand sketching and annotations of ideas (from casual and spontaneous ideas to studied development) and for detailing where inspirations and influences begin.

REQUIREMENTS

1. RESEARCH / READINGS (20%)
2. BLOG (10%)
3. SKETCHBOOKS (60%) Everything Book/ Mini Project Book/ Flag Book/ Blog/ Altered Book
4. PARTICIPATION / EFFORT (10%)
Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to be involved in assignments, daily exercises, group discussion, and reviews. You are expected to participate in a responsive manner during all class hours.

READINGS

- The Creative Habit by Twyla Tharp (read before course begins)
- Library & Web Research List (ARES available on course site)
- Articles- hardcopies will be made available during physical class

BEFORE ARRIVING

**** Acquire and complete Sketchbook Course Planner from Target Copy****

MATERIALS TO BRING / PREPARE

“Drawing is the primal means of symbolic communication, which predates and embraces writing and functions as a tool of conceptualization parallel with language.”

- Deanna Petherbridge,
The Primacy of Drawing

- Digital camera or Smartphone camera and USB cable for connecting with classroom computer if needed. Room does have Wi-Fi.
- One old family photograph (nothing precious, but to stimulate ideas and associations. Preferably something at least 15 – 20 years old.
- One book of your favorite LIVING artist with many images (reference, draw from, be inspired by, etc. NOT TOO HEAVY FOR EASY TRAVEL) This can be a library book you bring with you if you don't own one. Aim for a LIVING artist of some national or international notoriety.
- USB drive
- Laptop Computer (if you have one—not required)
- Comfortable walking shoes
- SUN BLOCKING HAT
- Sun Screen/Block skin protection
- Rain Jacket and umbrella
- Air conditioning can get cold—bring a light sweater or jacket for the studio
- UF library copy card (purchase during class)
- Bag or backpack that allows your hands to be free while walking
- Snacks (for long studio days)(classroom will have a small coffee pot)

*ART MATERIALS:

“We do not write to express what we know, but to discover what we are thinking.”

-W.H. Auden

- Kneaded eraser
- Watercolor set (cheap kind or preschool kinds are fine)
- Box of favorite mark making tools (bamboo sticks, stamps, non-traditional and traditional drawing implements, etc.)
- Selection of personal favorite (and easy to transport) materials (non-solvent/oil-free based materials) such as paints, white out, favorite images for collage, papers, stencils, stamps, pens, etc...)(be aware that charcoal, soft pastels and chalks do not hold up in small books very well after handling and friction of pages—leave these items at home)
- 1 roll of masking Tape
- 1 roll scotch tape
- Colored Pencils
- Pencil Sharpener
- Small, medium and large brushes (and some in between)—these do not need to be brand new
- Black Sharpie Marker
- Glue stick
- X-acto knife and extra blades
- Scissors
- Small ruler
- Invisible tape
- HB, 2B pencils (or a variety if you have them)
- Pencil eraser
- Lock for locker if you think you will need one.

* A Publix grocery store and CVS store are within walking distance from the classroom (approx. 5 – 20 minute walks). Generic school supplies from water color to tapes to rubber cement and glue sticks are available to purchase.

GRADING & EVALUATION

As graduate students, your incentive to perform successfully in this course should exceed the simple desire for a high grade. Rather, your efforts should reflect your interest in the material and your commitment to other members of the course and community partners. The quality of work you put into your assignments, the conscientiousness with which you read, the initiative demonstrated in your contributions to class discussions, and the attention you give to the discussion of other students' work, all reflect the degree of respect you have for the course material.

The criteria for receiving an A for the semester will be: attending all class meetings, keeping up to date on the required readings and projects, participating ACTIVELY in discussions, conducting yourself responsibly as a member of this class, and satisfactorily completing all work on time according to stated deadlines. Poor attendance, lack of participation, missed deadlines, poor cooperation with your classmates, or careless scholarship will reduce your semester grade. If at any point in the semester you are concerned about your standing, please schedule a meeting with faculty.

Your assignment grades will be determined by the following:

- Concept
- Solution
- Class Work
- Craft
- Completeness

If at any point in the semester you are concerned about your standing, please schedule a meeting.

Grade Explanation:

A = Superlative work: careful attention to craft and presentation. Originality of idea and execution work together. Goes beyond merely solving the problem – one who performs at this level is visibly outstanding, work is outstanding in every respect.

A-/B+ = Very fine work: almost superlative. Goes beyond merely solving the problem.

B = Above average: solution to the problem and idea well planned. Execution is well done. This is an honorable grade.

B-/C+ = A bit above average: slipping in levels of originality, craft, and presentation. The piece does not work well as a unified whole or statement, yet effort was made.

C = You have solved the problem, the requirements of the problem are met in a relatively routine way.

C-/D+ = You have solved the problem but there is much room for improving your skills and further developing your concepts. You have neglected the basic craftsmanship skills and breadth and the depth of idea development.

D = Inadequate work: the requirements of the problem are not addressed. The piece represents careless and/or incomplete effort. Work is substandard.

D- = Unacceptable work

F = Unacceptable work and effort

Late assignments will not be reviewed. Failure to turn in an assignment will result in failure of the course.

Each project will receive a numerical grade (i.e. 16/20). Your final grade includes both projects and participation and attendance. This grade will reflect the University of Florida grading scale.

UF grading policy website (grade scale):

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>.

letter grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E, I, NG, S-U, WF
grade point	4.0	3.67	3.33	3.0	2.37	2.33	2.0	1.67	1.33	1.0	.67	0.00
course grading scale	96.6%	92%	90%	86%	82%	80%	76%	72%	70%	66%	62	

ACADEMIC HONESTY POLICY

This course will follow the University's honesty policy found online at:

<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

ACCOMODATION FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The ADA office can be reached online at

<http://www.ehs.ufl.edu/programs/ada/>.

ADDITIONAL POLICIES FOR STUDENTS IN THE SCHOOL OF ART & ART HISTORY

Students in the SAAH must turn off beepers and cell phones, i-phones, mobile chat/web media during class.

LOCKERS/STORAGE

The SA+AH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Student may be required to share a locker based on availability. You are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester.

The SA+AH is not responsible for items left in classrooms. All work will be removed by the end of each semester.

HEALTH & SAFETY

1. Hazards of Media (inherent)

The hazards of each type of painting or drawing will depend on the toxicity of the ingredients of the materials and how much exposure occurs during use.

When drawing materials are airborne, they are more dangerous to your system, while many materials cause skin irritation. See the MSDS forms for each material you work with to determine precautions, risks and treatment plan for inhalation, contact or ingestion.

The hazards of traditional drawing materials arise from exposure to their pigments, vehicles, and solvents. Today, as the definition of drawing changes, students should cross reference as needed based on materials they choose to work with.

Drawing materials are pigments suspended in vehicles. Drawing vehicles include wax (crayons) inert materials (pastels, conte crayons, chalks), and liquids (solvent and water-based inks and marking pens). Pencils contain graphite and clay or pigmented clay/binder mixtures.

Fixatives, Mists, Adhesives, Spray Paint

Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is high exposure by inhalation to these solvents because the products are sprayed in the air, often right on a desk or easel. In addition you can be inhaling the plastic particulates that comprise the fixative itself.

Spray mists are particularly hazardous because they are easily inhaled. If the paint being sprayed contains solvents, then you can be inhaling liquid droplets of the solvents. In addition the pigments are also easily inhaled, creating a much more dangerous situation than applying paint by brush.

Aerosol spray paints have an additional hazard besides pigments and solvents. They contain propellants, usually isobutanes and propane, which are extremely flammable and have been the cause of many fires. Other

aerosol spray products such as retouching sprays, spray varnishes, etc. also contain solvents,

Pencils

Pencils are made with graphite, and are not considered a hazard. Colored pencils have pigments added to the graphite, but the amounts are small so that there is no significant risk of exposure.

Charcoal

Charcoal is usually made from willow or vine sticks, where wood cellulose has been heated without moisture to create the black color. Compressed charcoal sticks use various resins in a binder to create the color. Although charcoal is just considered a nuisance dust, inhalation of large amounts of charcoal dust can create chronic lung problems through a mechanical irritation and clogging effect. A major source of charcoal inhalation is from the habit of blowing excess charcoal dust off the drawing.

Chalks

Colored chalks are also considered nuisance dusts. Some chalks are dustier than others. Individuals who have asthma sometimes have problems with dusty chalks, but this is a nonspecific dust reaction, not a toxic reaction.

Pastel

Pastel sticks and pencils consist of pigments bound into solid form by a resin. Inhalation of pastel dusts is the major hazard. Some pastels are dustier than others. Pastels can contain toxic pigments such as chrome yellow (lead chromate), which can cause lung cancer, and cadmium pigments (which can cause kidney and lung damage and are suspect human carcinogens). Blowing excess pastel dust off the drawing is one major source of inhalation of pastel pigments. Pastel artists have often complained of blowing their nose different colors for days after using pastels, a clear indication of inhalation.

Crayons and Oil Pastels

Crayons and oil pastels do not present an inhalation hazard, and thus are much safer than pastels. Some oil pastels can contain toxic pigments, but this is only a hazard by accidental ingestion.

Liquid Drawing Material

Drawing inks are usually water-based, but there are some solvent-based drawing inks. These usually contain toxic solvents like xylene.

Many permanent felt tip markers used in design or graphic arts contain solvents. Xylene, which is a highly toxic aromatic hydrocarbon, is the most common ingredient; newer brands often contain the less toxic propyl alcohol (although it is an eye, nose and throat irritant). The major hazard from using permanent markers results from using a number of them at the same time at close range.

Water-based markers do not have an inhalation hazard although there is concern about the dyes used in these (and the permanent markers).

2. Best Practices

Working safely means becoming more knowledgeable about the hazards of the media that you work with, making changes in how you select and handle your art materials, and creating a healthier environment to work in.

Good hygiene, reviewing MSDS forms and working safely can prevent many problems caused by pigments and exposure or accidental ingestion. Wear gloves, wash hands regularly, and avoid any over exposure to materials.

Spray Materials (fixatives, spray paint, spray adhesives)

-Try to brush items rather than spraying if possible. Use water-based airbrushing paints and inks rather than solvent-based paints.

-Use spray cans or an airbrush in a spray booth (FAC 211A). If the material sprayed contains solvents, then the spray booth must

-If ventilation is not adequate, then respiratory protection is necessary while air brushing or spraying. Use a NIOSH-approved respirator equipped with dust and mist filters for spraying water-based paints, and a respirator with organic vapor cartridges and dusts and mists (or paint spray) pre-filters for spraying solvent-based paint.

-Never try to spray paint by blowing air from your mouth through a tube. This can lead to accidental ingestion of the paint.

Pastels, Chalks, etc..

-Use the least dusty types of pastels, chalks, etc.

Asthmatics in particular might want to switch to oil pastels or similar non-dusty media.

-Don't blow off excess pastel or charcoal dust with your mouth. Instead tap off the built up dust so it falls to the floor (or paper on floor).

-Wet-mop, vacuum and wet-wipe all surfaces clean of dusts, do not sweep.

-If inhalation of dusts is a problem, a NIOSH-approved disposable toxic dust respirator can be worn.

Liquid Drawing Material

-Use water-based markers and drawing inks if possible.

-Alcohol-based markers are less toxic than aromatic solvent-based markers.

-Solvent-based drawing inks and permanent markers should be used with good dilution ventilation (e.g. window exhaust fan).

3. Links to more information on Health & Safety for the discipline

<http://www.modernalchemistryair.com/common-uses/business/art-studios/>

http://www.uic.edu/sph/glakes/harts1/HARTS_library/paintdrw.txt

4. Area Rules

All users of the studio classrooms are expected to follow studio guidelines at all times. If you have any questions, ask your instructor.

- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Material Safety Data Sheets (MSDS) are available in each SA+AH work area.
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- If you bring an item into the classroom, be sure you have the MSDS form filed for the material used.
- An eyewash is available in both the men's and women's restrooms on the second floor of FAD.
- Do not spray any aerosols in any SAAH classroom/studio. A spray booth is located in FAC room 211A.
- Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (that has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to insure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself- wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways.
- Do not block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create "daisy chains" with multiple electric cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet, Keep flammable cabinet closed at all times.
- Clean up after yourself.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.

• In case of emergency, call campus police at 392-1111, you are in UF Fine Arts Building D (Building # 269), and then give the operator your location (room #).

SA+AH CONTAINER POLICY

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS TRASH.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management area.

RESEARCH LIST (this list of on site library references will be explained further upon arrival)

- In the back of your everything book, mark off 20 pages for this research list
- Choose a total of 20 from the list to turn in: 10 books/ 10 websites of your choice
- 1 book/ website per page
- Place book or website name on top right of each page-clearly written
- Minimum of 1 image taped in (copied, scanned or sketched/traced)
- Include notes (image construction, page layout, subject matter, methodologies)

A shelter sketchbook , Moore, Henry, 1898-; 1988
ARCH & FINE ARTS, Resv (24 Hr Loan) NC242.M7 A4 1988b

Sutherland : the wartime drawings, Sutherland, Graham Vivian, 1903-; 1980
ARCH & FINE ARTS, Resv (24 Hr Loan) NC242.S93 A4 1980

Time, Goldsworthy, Andy, 1956-; 2000
ARCH & FINE ARTS, Resv (24 Hr Loan) NB497.G64 A4 2000b

Turner sketches, 1789-1820, Turner, J. M. W. (Joseph Mallord William), 1775-1851.; 1977
ARCH & FINE ARTS, Resv (24 Hr Loan) NC242.T9 A4 1977

Wayne Thiebaud: private drawings, the artist's sketchbook, Thiebaud, Wayne.; 1987
ARCH & FINE ARTS, Resv (24 Hr Loan) NC139.T45 A4 1987

Across the Aegean: an artist's journey from Athens to Istanbul, McLoughlin, Marlene.; 1996
ARCH & FINE ARTS, Resv (24 Hr Loan) NC139.M36 A4 1996

The books of Anselm Kiefer, 1969-1990, Kiefer, Anselm, 1945-; 1991
ARCH. and FINE ARTS, Reserve (2 hrs) N7333.4.K54 A4 1991 *ROOM USE ONLY

Brice Marden: work books, 1964-1995, Marden, Brice, 1938-; 1997
ARCH & FINE ARTS, Resv (24 Hr Loan) NC139.M26 A4 1997

A Cézanne sketchbook: figures, portraits, landscapes, and still lifes, Cézanne, Paul, 1839-1906.; 1985
Charles Burchfield's journals: the poetry of place, Burchfield, Charles Ephraim, 1893-1967.; 1993
ARCH & FINE ARTS, Resv (24 Hr Loan) ND237.B89 A2 1992 *CURRENTLY MISSING

Charlie Hammond's sketch-book, Hammond, Charlie, 1870-1953.; 1980
ARCH & FINE ARTS, Resv (24 Hr Loan) NC242.H27 A4 1980

Drawn from the source: the travel sketches of Louis I. Kahn, Johnson, Eugene J., 1937-; 1996
ARCH & FINE ARTS, Resv (24 Hr Loan) NA2707.K33 A4 1996

Egon Schiele sketchbooks, Nebehay, Christian Michael, 1909-; 1989
ARCH & FINE ARTS, Resv (24 Hr Loan) NC245.S34 N4313 1989

Francesco Clemente: fifty-one days on Mount Abu, Clemente, Francesco, 1952-; 1997
ARCH & FINE ARTS, Resv (24 Hr Loan) ND1962.C58 A44 1997
Henry Moore's Sheep sketchbook, Moore, Henry, 1898-; 1980

ARCH & FINE ARTS, Resv (24 Hr Loan) NC242.M7 A4 1980a

Leave any information at the signal: writings, interviews, bits, pages, Ruscha, Edward.; 2002
ARCH & FINE ARTS, Resv (24 Hr Loan) N6537.R87 A35 2002 *CURRENTLY MISSING
Line by line: the drawings of Henri Cartier- Bresson, Cartier-Bresson, Henri, 1908-; 1989

Marlene Dumas: one hundred models and endless rejects, Dumas, Marlene, 1953-; 2001
ARCH & FINE ARTS, Resv (24 Hr Loan) ND1970.D86 A4x 2001

Our America: Abraham Rattner, Henry Miller from New York City to New Orleans by 1932 Buick October 1940 to January 1941: a Sunderland Arts Centre exhibition, 1976
ARCH & FINE ARTS, Resv (24 Hr Loan) NC139.R37 A4 1976

Pedro Cano:Jornadas: drawings and watercolors from the sketchbooks and journals, Cano, Pedro, 1944-; 1988
ARCH & FINE ARTS, Resv (24 Hr Loan) N7113.C335 A4 1988

Robert Motherwell: the Dedalus sketchbooks, Motherwell, Robert.; 1988
ARCH & FINE ARTS, Resv (24 Hr Loan) NC139.M676 A4 1988

Ross Bleckner, Bleckner, Ross.; 1990
ARCH & FINE ARTS, Resv (24 Hr Loan) ND237.B63 A4 1990

WEBSITES:

<http://www.daneldon.org/>
<http://www.karenmichel.com/mixed-media/artjournals/artjournals.htm>
<http://www.duffyconnor.com>
<http://www.book-by-its-cover.com/category/sketchbooks>
<https://christojeanneclaude.net/>
<http://www.jonkeegan.com/sbook.html>

SCHEDULE (a detailed schedule will be provided on the first day of class)

Monday

Orientation Session
Classes Start approx. at 8:30am
Lunch 12 – 1 pm
Classes meet from 1-4 pm
Evening Session 7-9 pm (meal served)

Tuesday

Classes Starts 8 am
Lunch 12 – 1 pm
Classes meet from 1-4 pm
Evening Session 7-9 pm

Wed

Class Starts 8 am
Lunch 12 – 1 pm
Classes meet from 1-4 pm
Evening Session 7-9 pm

Thursday

Class Starts 8 am
Lunch 12 – 1 pm
Classes meet from 1-4 pm
Evening Session 7-9 pm

Friday

Class Starts 8 am
Lunch 12 – 1 pm
Classes meet from 1-4 pm
Evening Session 7-9 pm

Saturday

Class Starts 8 am
Lunch 12 – 1 pm
Class Ends 5 pm

Summer Studio Intensive

Sketchbook/ Idea Development

* SUBJECT TO CHANGE

Note: Graduate Teaching Assistant Peter Palfi

Library Hours: M-TH, 8am-6pm, Friday- 8am-5pm, closed weekends

FAD115: door code provided at first class*

NOTE: Target Copy (open 24hrs. is nearby)

How to post to blog:

Note:

The blog is a collective and should not be used as a personal diary. All posts should reflect a professional tone while they may be playful in nature. The blog is a record of the course.

1. Title each post with last name, project/module name, keep it to the point
ex. "Grigsby_MOD1 Fields"
2. **All posts can be sent from any email account on any device to the address**
pgrigsby.summersketch@blogger.com
3. Instructor will add labels to all posts for sorting on the Blog: (ex: "Fields" or "Rubbings")

DAY 1: Monday, July 15

8:45 – 11:45am/ Class starts in FAD 115 Drawing Studio

Move-in/Turn in Course Planner (Target Book)

Review Syllabus/ Readings/Video from eLearning—*Creative Habit, Anything is Possible, DADA*

Tour facilities—library, etc.

Introduction to library & research book

Health & Safety

Class Computer

Projects Overview

11:45am-1:00pm/ Lunch Break/Journey to Reitz Union for Gator1 Card

1:00-5:00pm/ Studio

Project 1: Everything Book

Inventory Sketches and more

"Drawing: Proof of Life"

Project 2: Blogging + Found Drawings

Project 3: (Quick Books): paper and tape (due Tuesday morning)

In Class Collaboration

Vista Drawing

6-8pm: Welcome Evening Session/Dinner in SA+AH Salon

8-10pm: Evening Studio

DAY 2: Tuesday, July 16

8:00am/ Class starts in FAD 115 Drawing Studio

Morning Introductions

Review Project 3 Tape Book

Invention as Drawing

Squares and Square—Inventory, Tandem drawing

space frames, page design, sketching tips, fields, stasis

Permutations/Sol Lewitt

12:00-1:00pm/ Lunch Break

1:00-5:00pm/ Studio

Project 4: Altered Book Intro & Prep

Demo: Transfer Techniques/Inventory

Work Time
Reading prep for Wednesday/K. Smith (*Structure of the Visual Book*)
H. Williams (*Notes to a Young Painter*)
Open Studio/Library Research

5-7:00pm/ Dinner

7-10pm/ Evening Studio

Blogging
Altered Book
Exercise: Collecting the page—Course planner UF collection (due Thursday at 8am)

Day 3: Wednesday, July 17

8:00am/ Studio/ Prompts

Permutations/ Collections
Ways of Seeing (small moves and doughnuts)
Blindfold Drawings/ K.Smith
Three View Drawings (Precisionism)
Rhizomes, Collections and Conversations—*Course Planner Collections*
Doing and the Common Vernacular
Prompt Lists (collective ideas)

12:00-1:00pm/ Lunch Break

1:00-4:00pm/ Studio

DADA-Collages
Color Chart book—Color Associations (Quick Book)
Flag Book (Quick Book)
Project 5: Project Book Introduction—Proposal reviews Thursday

4:00-5:00pm/ Open Studio/Library Research

5-7:00pm/ Dinner

7-10pm/ Group Activity/Evening Studio

Blogging

Day 4: Thursday, July 18

8:00am/ Studio

UF Found Drawings/ collected in one Blog post
Individual Meetings re: Project Book Proposals

12:00-1:00pm/ Lunch Break

1:00-4:00pm/ Studio

Working Studio
Public Art Walk

4:00-5:00pm/ Library Research

5-6:00pm/ Dinner

6-7:00pm/ Evening Activity

7-10pm/ Evening/ Open Studio

Day 5: Friday, July 19

8:00am/ Studio

Memory Map Books (1 Page Quick Book)
Found Drawings on Blog—editing yourself

12:00-1:00pm/ Lunch Break

1:00-5:00pm/ Studio

5-7:00pm/ Dinner

7-10pm/ Evening/ Open Studio/ Blogging

Saturday, July 20

8:00am/ Studio

Revisit/Finish Quick Books
Found Drawings on Blog—editing yourself

12:00-1:00pm/ Lunch Break

1-2:00pm/ Complete Studio Work for group assembly

2-4:00pm/ CLASS DEBRIEFING

4:00-5:00pm/ STUDIO CLEAN UP (required)

5:00pm/ EXIT

CHECK LIST OF SKETCHBOOK COURSE EXERCISES & PROJECTS (most relevant during our week of working)

Project 1: Everything Book (See class bulletin for updates)

- Tandem drawings
- Blindfold drawings
- Campus walk drawings
- 50 drawings—doughnuts
- Concept Webs/Rhizomes
- Research
- Precisionism--Three View Drawings
- Permutations
- Material Samples (transfers, etc...)
- Common Vernaculars
- Dada-collages
- Others as noted on bulletin

Project 3: Quick Books

- Tape Book, Color Chart Book, Flag Book, Single Page/Map Book

Project 4: Altered Book

- 6- 10 pages completed by end of week (depending on methodology)
- Front and back cover (begun)

Project 2: Blog (record, respond, reflect)—*Image samples capture scope and details—not every sketchbook page is required*

Note: You will receive an in progress grade on Saturday. However the blog is due on August 2nd.

- Series of “images” from your altered book, including images completed after class end date
- 1 found drawings series (must include a minimum of 5 images)
- 1 image of Flag Book and Single Page Book (can be 2 images)
- Series of images from everything book, including images completed after class end date

- 1 blog response to a colleagues methods/materials/subject matter (*automatic email*)
- Series of pages (at least 5) from your project book, including images after class end date
- Translation from the course/Take home plan
Translations of learning experiences from the week into some ideas for their classroom, written and visual response (may include other artists, links, extension projects).

Project 5: Project Book

How to post to blog:

Note:

The blog is a collective and should not be used as a personal diary. All posts should reflect a professional tone while they may be playful in nature. The blog is a record of the course.

4. Title each post with last name, project/module name, keep it to the point
5. All posts can be sent from any email account on any device to the address pgrigsby.summersketch@blogger.com
6. Instructor will add labels to all posts for sorting on the Blog: (ex: “project book” or “everything book”)

Transfer Technique “cheat sheet”

Note: laser and toner= the same

Laser/toner—gel media, gesso, packing tape, chart pack blender

Ink jet—gesso, gel media, transparencies

Packing tape—magazine, laser