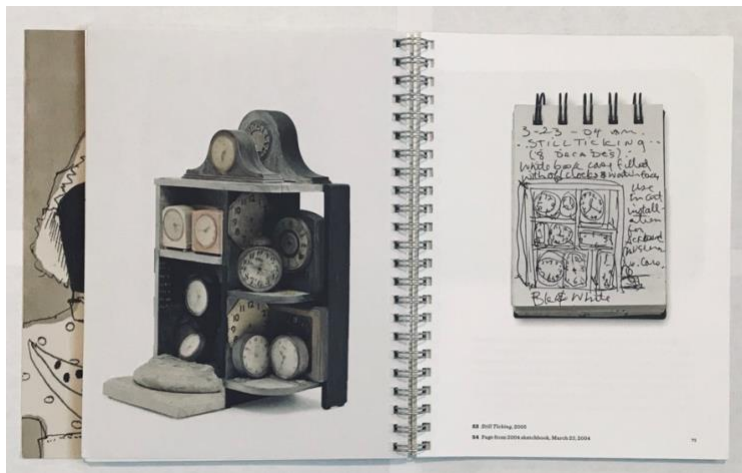


## ART 3381C/5930C – SKETCHBOOK



Betye Saar, *Still Ticking*, 2005 mixed media assemblage + March 23, 2004 page from sketchbook.

**FALL 2025 | 3 credits | Monday + Wednesday  
Period 8-10 (3:00-6:00 PM)**

**E-learning/Canvas:** will include announcements, weekly calendar and due dates, projects/sketchbook assignments, course materials/readings, office hours/class zoom link.

**Classroom/Studio:** FAD 115

**Instructor:**

Associate Professor, Bethany Taylor (she/her/hers)

email: [bwarp@ufl.edu](mailto:bwarp@ufl.edu)

office: FAD 221

office hours: W 9-10am or by appointment via zoom.  
best method of communication is email via canvas

### COURSE DESCRIPTION

This intensive interdisciplinary studio course centers on the practice of maintaining a sketchbook as a vital tool in the artistic process. This course emphasizes observation, organization, experimentation, and conceptualization. Research, exercises, fieldtrips, readings, and presentations will be used as vehicles for ideas, diagrams, inspiration, and exploration. Drawings, collages, lists, diagrams, proposals, and other visually dynamic strategies for archiving research will transform the potential of 2D, 3D, and 4D projects. Students will work on one consistent sketchbook for the duration of the semester as a site for brainstorming and iteration in the development of art. In addition, altered book projects and other assignments will benefit project planning habits and expand knowledge of drawing media, studio techniques, contemporary artists, and more.

### LEARNING OBJECTIVES

- To develop the habit of using a sketchbook for personal project research, as a personal reference for tracing the interaction of ideas and for reflecting on the progression of these ideas.
- To develop visual ideas and to generate personal themes for art making.
- To explore creative solutions to a variety of conceptual assignments.
- To explore a variety of drawing media and techniques and compositional possibilities.
- To develop the habit of using a sketchbook for freehand sketching and annotations of ideas and for documenting the origins of inspiration.

### SKETCHBOOK

Students will begin a NEW sketchbook for the semester (dedicated to this course). It is expected that it will be carried at all times and brought to every single studio class. We will have both graded and pop-up progress checks during the semester. The sketchbook should include compositional and material experimentation, brainstorming, artist names/research, diagrams for hypothetical projects, notes from demonstrations, presentations, and lectures, collages, drawings, and responses to sketchbook assignments. All sketchbook assignments/criteria will be outlined, along with the four sketchbook checkpoint dates on e-learning. You will work in this sketchbook EVERY DAY, to accumulate multiple pages per week in addition to fulfilling the mandatory sketchbook exercises for each project.

### PROJECTS

Projects informed by sketchbook experimentation will be part of your semester-long process. There will be four projects/project critiques. **All project descriptions, criteria, and due dates will be outlined on e-learning.**

*\*For each project you will need to write a brief project statement and take high-quality documentation photos of both project and the sketchbook pages informing the project. These will be submitted on e-learning/canvas.*

## POP-UP SPEED PROBLEMS

In addition to projects and related sketchbook assignments, there will also be weekly in-class exercises, experiments, and/or creative prompts designed to promote conceptual confidence, risk-taking, and uninhibited creativity.

## ARTIST PRESENTATIONS

You will pick one artist from a list compiled (posted on e-learning). Your presentation will be a **maximum of 10 minutes** in length with **at least ten quality images** arranged in a Powerpoint presentation. Your goal is to give the class a strong and informative introduction to a contemporary artist's creative practice -- this includes intent/motivation, meaning, and processes in their work. Presentation tips will be provided prior to deadline. These presentations will be scheduled to occur throughout semester. ***\*You will sign up for a time/date on a Google Doc that will be posted on e-learning.***

## VISITING ARTIST PROGRAM.

The Harn Museum of Art and School of Art + Art History run active Visiting Artists' Programs. Internationally and nationally respected artists, curators, and critics are invited to lectures, provide studio visits, and critique sessions each semester. While the schedule for these events is often fluid, you will be given notice of upcoming lectures to attend. You are required to attend and write a one-page response to one speaker.

***\*Due date for submission will be posted on e-learning.***

## GALLERIES

You are encouraged to attend local and regional exhibitions this semester and respond to one exhibition in a one-page response. ***\*Due date for submission will be posted on e-learning.*** You are strongly encouraged to attend exhibitions at the Harn Museum to experience contemporary and historical exhibitions that relate to our studio practice. Additional local venues include Santa Fe Community College Gallery, Reitz Union, Thomas Center Galleries, University Galleries, GFAA Gallery and other community art galleries that provide exhibitions of student and local artists.

**CALENDAR/TOPICAL COURSE OUTLINE:** *Assignment descriptions/criteria/due dates* will be posted on e-learning.

***\*Calendar/Course Outline is subject to modification.***

Week 1-4	SKETCHBOOK/PROJECT #1: <i>Collage and the Self-Portrait</i>
Week 5-7	SKETCHBOOK/PROJECT #2: <i>Mutual Influence &amp; Creative Collaboration</i>
Week 8-10	SKETCHBOOK/PROJECT #3: <i>Altered Book</i>
Week 11-14	SKETCHBOOK/PROJECT #4: <i>The <del>Sky</del> Sketchbook is <del>the limit</del> Limitless</i>

## CLASS EFFORT/STUDIO TIME

The effort that you invest in this class will be reflected in your work. The grade you earn will also reflect this time and effort. You will be held accountable to the potential I see in you and your work. Please make a commitment to this studio course, and you will be rewarded with exciting growth in your art practice. This commitment to yourself and our collective learning community requires cooperation, hard work, dedication, creativity, self-motivation, and perhaps most critically—being open to input and new ideas and willing to receive mentorship.

## CRITICAL THINKING, CLASS PARTICIPATION

Active participation, support, and respect in all phases of this course are imperative. The learning community dynamic depends on your energy, initiative, attitude, productivity and willingness to get involved in group discussion and critique. This includes the depth and quality of your participation in group discussions (asking questions and formulating responses), performance in critiques (analyzing and providing constructive criticism for your peer's work and your own), and the ability to accept, analyze and digest advice and suggestions.

## TEXT

Course reading materials will be available on reserve in library, on e-learning or distributed in studio. No textbook is to be purchased.

## **MATERIALS**

***\*A sketchbook for the class will be provided, although you may need to purchase a second one when it fills up.***

Students will explore a variety of materials in this experimental sketchbook course, and one may be required to purchase alternate or additional supplies for specific individualized projects during the semester. Most of the items listed below are mandatory; a few are recommended. Many of these materials/tools may be ones you already have, but please make sure supplies are in good condition and replenish those, such as X-acto blades and any other materials that are overly worn. If you don't own one already, I suggest you purchase a beginner's hand tool kit available at most hardware stores.

### **Materials to purchase online or from art supply store:**

- Kneaded eraser
- Inexpensive watercolor set
- Inexpensive gouache set
- Box of mark-making tools (non-solvent/non-oil based materials such as markers, paint, whiteout, pens, etc)
- 1 roll of masking tape
- At least 1 roll of artist tape (any color)
- Pencil sharpener
- Assortment of brushes for water-based media (small, medium and large at least one of each)
- Glue stick and/or Rubber Cement & Rubber Cement Pick-up
- Chartpak AD Marker, Tri-Nib, Blender (Colorless)
- X-acto knife and extra blades
- Scissors (for cutting small, fine work)
- Small ruler
- Variety of graphite pencils
- Matte or Gloss Gel medium
- Drawing paper
- Charcoal, Chalk pastel, Oil pastel

### **Materials to purchase from the grocery/hardware store:**

- 1 Roll transparent packing tape (for transfers)
- 1 Roll of wax paper (to protect pages in your altered book)
- 1 soft sponge (for transfer techniques and applying washes)
- Lock for locker
- Tool or tackle box for storing and transporting materials/tools
- Ziploc bags (gallon size, to collect collage materials – very helpful)

### **Materials to gather from your own collection or thrift store:**

- 2 bound hard-covered books (for altered book project, preferably with images and matte pages, at least 2-in thick)
- Miscellaneous plastic containers for mixing media (Tupperware, recycled plastic food containers, etc)
- At least 1 old family photograph (or copies of such) – you may need to ask your family to mail one.
- Collection/Folder of favorite collage materials/images from magazines, papers
- Box of mark-making tools (non-solvent/non-oil based materials such as markers, highlighters, paints, white-out, pens, etc)
- Hair dryer
- miscellaneous tapes/adhesives/paints, etc.

### **Miscellaneous:**

- Ability to print/copy materials is mandatory – you will need to print and copy materials like photo-based media throughout the semester, and you may need to do this at the library or other campus facilities.

### **Examples of Drawing Papers:**

- **Stonehenge Printmaking Paper:** 38 x 50 inches, excellent for pastel, pencil, charcoal, acrylics and watercolor. Tape bound with 2 deckle edges. 100% cotton with a vellum surface.
- **Rives BFK Heavyweight Printmaking Paper:** 19 x 26 inches This very popular 100% rag paper is great for all types of printmaking, slight tooth makes it a great drawing paper, as well. Deckled on two sides. 175 gram.

- **Bristol Paper:** Bristol and Illustration Board provide a stiff, strong surface to work on without the need for mounting. Bristol generally describes drawing paper that is pasted together to form multi-ply sheets. Illustration board has 100% cotton drawing paper mounted on both sides of heavyweight board.

**Order materials online and find other items, your collage materials, and unconventional materials at Gainesville's thrift stores and the stores below:**

- Dick Blick: Online Art Supplier. <https://www.dickblick.com>
- Jerry's Artarama: Online Art Supplier. <http://www.jerrysartarama.com/>
- Utrecht: Online Art Supplier. <https://www.utrechtart.com>
- Amazon: <https://www.amazon.com/>
- The Repurpose Project: 1920 NE 23rd Ave, Gainesville, FL 32609, [www.RepurposeProject.com](http://www.RepurposeProject.com)
- SoMa Art Media Hub, 435 S Main St, Gainesville, FL 32601, (352) 213-3071
- Michael's: 3644 SW Archer Rd, Gainesville, FL 32608, <http://www.michaels.com>
- Harbor Freight Tools: 2520 N Main St, Gainesville, FL 32609

#### **SOME INSPIRATION: Art Blogs/Online Magazines/Videos:**

- <http://www.art21.org>
- <https://drawingcenter.org>
- <https://www.sketchbookproject.com>
- <http://www.13waysoflookingatpainting.com>
- <http://www.twocoatsofpaint.com>
- <http://hyperallergic.com>
- <http://www.e-flux.com>
- <http://ubu.com>
- <https://www.contemporaryartdaily.com>
- <https://www.thejealouscurator.com>
- <https://hifructose.com>
- <https://www.fuktmagazine.com>
- <https://coolhunting.com>
- <https://www.themarginalian.org>
- <https://sculpture-network.org/en/magazine>
- <https://aestheticamagazine.com>
- <https://www.moma.org/magazine/>
- <https://www.artforum.com>
- <https://curamagazine.com>
- <https://www.emergentmag.com>
- <https://flash---art.com>
- <https://www.frieze.com/editorial>
- <https://www.juxtapoz.com>
- <https://www.moussemagazine.it>

#### **EVALUATION**

Work completed in **Sketchbook** course will be graded on specific criteria defined by individual sketchbook/project goals. However, all assignments/projects will be graded on their success in the following areas: **research and conceptual development, design/craft, risk-taking/inventiveness/experimentation, ambition/effort, and meeting deadlines with completed work.**

**The course grade for each student will be evaluated on the basis of:**

#### **15% Research/Reading/Writing/Presentation**

Artist Research Presentation + outline, one Visiting Artist Response Paper, one Exhibition Response Paper, additional readings, etc.

#### **70% Sketchbooks/Projects**

Four Projects and one related semester-long Sketchbook (*4 graded project/sketchbook checks + periodic pop-up sketchbook checks*).

5% **Weekly Pop-up Speed Problems** (*prompts/criteria will be introduced in class and outcomes submitted on e-learning.*)

10% **Participation/Attendance/Effort**

Participation, support, and respect in all phases of this course are imperative. The class dynamics rely on your energy, initiative, attitude, productivity, and willingness to engage. You are expected to participate actively and responsively throughout each class session. Participation includes attendance, arriving at the studio on time and prepared with materials, engaging daily with your sketchbook, cleaning up the studio, following health and safety guidelines, and actively taking part in critiques, class exercises, and discussions.

Participation grades will be determined and posted on Canvas at midterm and again at the end of the semester.

*\*If concerned about your standing in the course at any point during the semester, please schedule a meeting with me.*

## GRADING

### **Letter Grade and Corresponding Grade Points**

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG	S-U
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0	0	0	0	0

### **Grading Scale:**

A 95-100, A- 94-90, B+ 89-87, B 86-84, B- 83-80, C+ 79-77, C 76-74, C- 73-70, D+ 69-67, D 66-64, D- 63-60, F 59

### **Project grades in this course are considered in the following way:**

- A: Extremely well-presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, and more. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists' works/ideas, and being thoroughly engaged with the work to the point of realizing your own pieces/ideas and not just doing the minimal expected from the class syllabus. It includes an intelligent analysis of work including both form and content, engaging fully in your work and that of your peers is expected in critiques, excellent attendance and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and grow as an artist is observed.
- A-/B+: Very fine work, almost superlative. Goes beyond merely solving the problems.
- B: Well-presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the 'special' characteristics mentioned in 'A', above. Participation in critique, attendance, and enthusiasm apply throughout.
- B-/C+: A bit above average. Slipping in levels of originality, craft, and presentation. The works do not succeed as unified wholes or statements, yet effort was made.
- C: Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break-down of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
- C-/D+: Problems are addressed but there is much room for improving skills and further developing concepts. Basic craftsmanship skills and breadth and depth of idea development are neglected.
- D: Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, enormous amount of classes have been missed, (three and above) and one has failed to complete assignments, or keep up to date with the studio-based syllabus.
- E: When one stops attending class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

For more information: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

*\*A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course.*

*Students must earn a grade higher than C- to earn credit toward their major. You must have a valid excuse for missing a critique and handing in a late assignment. Failure to turn in an assignment within a week of the critique will negatively result final grade.*

## **ATTENDANCE**

As a studio course, your attendance and active participation are required. Students are expected to attend all classes. You are required to work and participate for the entire scheduled class period. Full participation includes presenting completed work during all scheduled critiques, as well as actively sharing ideas and providing comments about your work and the work of your peers. Unexcused absences will result in a lower participation grade.

- Be on time, prepared to work, with the proper materials and research needed for class; there will be no deviations from this policy. Studio courses require intensive work and diligence.
- Roll will be taken promptly at the beginning of class
- Late arrivals will be marked as tardy, and leaving early will also be noted.
- It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- Three or more absences will result in the lowering of the final participation grade. Your fourth absence will result in ONE full letter grade drop in your participation grade.
- Absences will be counted from the first class meeting onward. Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

**University Attendance Policy:** <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

If an absence occurs, it is the student's responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are spontaneously assigned. Students should bring a doctor's note for any class for which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.

## **LATE WORK**

Due dates are announced in class and posted on canvas. Assignments are to be submitted on the date due (before class) in the delivery mode specified; late assignments may not receive a peer critique and will be penalized 10% per day late. Projects will not be accepted after the due date without prior permission. Failure to turn in an assignment will result in failure of the course.

## **ELECTRONIC DEVICES/DEMEANOR POLICY**

Unless pertinent to studio research, students should not use cell phones or any other electronic devices during class time, and respect and participate in the course activities at hand. Students are asked not to use headphones during class lectures, discussions, in-progress reviews, and group work.

## **COURSE COMMUNICATION**

Students must check their school email accounts regularly and the e-learning course site. Students are responsible for any information, deadlines, and updates emailed to their UF email accounts. The instructor will take care to answer emails within a 24-hour period.

## **SAFETY AND HAZARDOUS MATERIALS POLICY**

Read the SAAH Health and Safety Program at:

[https://arts.ufl.edu/site/assets/files/37319/saah\\_health\\_and\\_safety\\_handbook\\_2024-25.pdf](https://arts.ufl.edu/site/assets/files/37319/saah_health_and_safety_handbook_2024-25.pdf) during the first week of class. Refer primarily to the H&S Rules by Area sections pertaining Drawing/Painting Appendix C&D.

We will also go over this during class. Each student will be asked to complete a H&S student waiver form (which will be given to you and signed during studio). SA+AH facilities have an area designated for art materials/hazardous waste pickup. This area should NOT be used for art making. Bins and storage containers utilized in this area should NEVER be moved or used for any other purpose. When in doubt about the safety or disposal of your art materials, please speak with faculty. A Handbook of Hazardous Wastes Disposal, Health and Safety is posted in the studio for consultation as well.

## STUDIO USE

Students are expected to follow studio guidelines for continued access. There is a first aid kit in each room as well as a sharp container for your use. Please read and respect the studio use guidelines posted in classrooms. **Do not pour solvents down sinks. Fixative must be sprayed in the FAC 2nd Floor spray booth** \* NO exceptions.\* Each student is responsible for assisting in studio clean-up. Your instructor will assign you a duty at the end of each class. The classroom should be organized at the end of each class 10 minutes prior to the beginning of the next class with the help of all students enrolled in the course. No food or open drink containers allowed in the studio. The studio is for your use outside of class time as well. **You will be given the combination to the studio; it is for YOUR use only.**

## SHARED STUDIO

Always leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Remember to place all work in progress on the storage shelves. Leave the worktables clear and clean. This is a shared workspace, and we all need to be diligent together to keep it an immaculate and productive environment.

## LOCKERS AND STORAGE

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. 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. When storing materials, you must write your name on everything with a black marker, the course you are in and the instructor's name. The SAAH is not responsible for items left in classrooms.

## UNIVERSITY-WIDE POLICIES AND RESOURCES

Please familiarize yourself with these important university policies and resources.

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>