

# NEW YORK STUDIO SCHOOL

## OF DRAWING, PAINTING & SCULPTURE

### DRAWING MARATHON:

Graham Nickson

Fall 2010

**Instructor:** Graham Nickson  
**Class Hours:** 9:00AM – 6:00PM  
**Week 1:** Tuesday, September 7 – Saturday, September 11  
**Week 2:** Monday, September, 12 – Friday, September 17  
New York Studio School closed for Labor Day: Monday September 6  
**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**

- Black acrylic paint 32 oz.
- White acrylic paint 64 oz.
- Acrylic gloss medium 64 oz.
- Acrylic paint – 8 oz.
  - Yellow ochre
  - Indian red
  - Raw Umber
  - Cerulean Blue
  - Cadmium red medium
- 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 fro paint, drawing rags
- Large surface for palette (approx 20" x 20", can be plastic **or** thin wood sealed with a 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.