

ART 6933: Special Topics

SKETCHBOOK/IDEA DEVELOPMENT FOR ART TEACHERS

Summer 2012

INSTRUCTOR: Patrick Grigsby

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OFFICE: FAC 106

syllabus subject to change

course website:

ufartedsummersketch.weebly.com

course blog:

group A:

summersketch2012a.blogspot.com

group B:

summersketch2012b.blogspot.com

MEETING

group A: July 16-21, 2012

group B: July 23-28, 2012

see calendar for daily schedule

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 (available on course site and syllabus)
- Articles- hardcopies will be made available

MATERIALS TO BRING / PREPARE

Send your preferred e-mail to pgrigsby@arts.ufl.edu identifying if you are in the A course or B course (see left hand column for dates)

The Creative Habit, Twyla Tharp (purchase and read before day 1)

1 western bound hard covered book (for altered book project preferably with images and matte pages)

Digital camera or Smartphone camera with USB cable

One old family photograph

One monograph of your favorite artist with many images

Flash drive

Laptop Computer (if you have one)

Comfortable walking shoes

Rain Jacket

Swimming clothes & towel

UF library copy card (purchase during class)

Bag or backpack that allows your hands to be free

Art Materials:

- Kneaded eraser
- Watercolor set (cheap kind is find)
- Box of favorite mark making tools & materials (non- solvent/ no-oil based materials such as markers, paints, white out, favorite images, papers, stencils, stamps, pens, etc...)
- 1 roll of masking Tape
- 1 roll scotch tape
- 1 roll of good paper towels
- Colored Pencils
- Pencil Sharpener
- 1 roll of kitchen wax paper (grocery store)
- 3 inch brush
- collage materials (reasonable/easy for transport)
- misc. containers
- misc. adhesives
- Gel medium
- Small, medium and large brushes (and some in between)
- Thick Black Marker
- Glue stick
- X-acto knife and extra blades
- Scissors
- Small ruler
- Invisible tape
- 6B, 8B pencils (or a variety if you have)
- Pencil eraser
- Lock for locker

“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

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

-W.H. Auden

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 me.

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 with me.

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://itl.chem.ufl.edu/honor.html>

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 (www.ada.ufl.edu) is located in Room 232 Stadium (phone 392-7056 TDD 846-1046)

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

Students in the SAAH must turn off beepers and cell phones, i-phonese, 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. 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.

The SA+AH is not responsible for items left in classrooms. Be sure to pick up work before 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 (easles, 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.georgepratt.com/sketchbooks/brittany/brittany1.html>

<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> (choose 2 artists)

<http://www.aaa.si.edu/exhibits/exhibit-visualthinking/index.cfm> (choose 2 artists)

<http://www.charlesritchie.com/sketchbooks.html>

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

patrick grigsby
sketchbook/idea development syllabus, p7

MONDAY

*Orientation Session 9-11 am
Classes meet from 1-4 pm
Evening Session 7-9 pm (meal served)*

TUESDAY

*Classes Starts 8 am
Lunch 12 – 1 pm
Classes Over 4 pm
Studios open in the evenings 7-10 pm*

WED

*Class Starts 8 am
Lunch 12 – 1 pm
Classes Over 4 pm
Studios open in the evenings 7-10 pm*

THURSDAY

*Class Starts 8 am
Lunch 12 – 1 pm
Class Over 4 pm
Evening Session 7-10 pm*

FRIDAY

*Class Starts 8 am
Lunch 12 – 1 pm
Class Over 4 pm*

SATURDAY

*Class Starts 8 am
Lunch 12 – 1 pm
Class Over 4 pm*