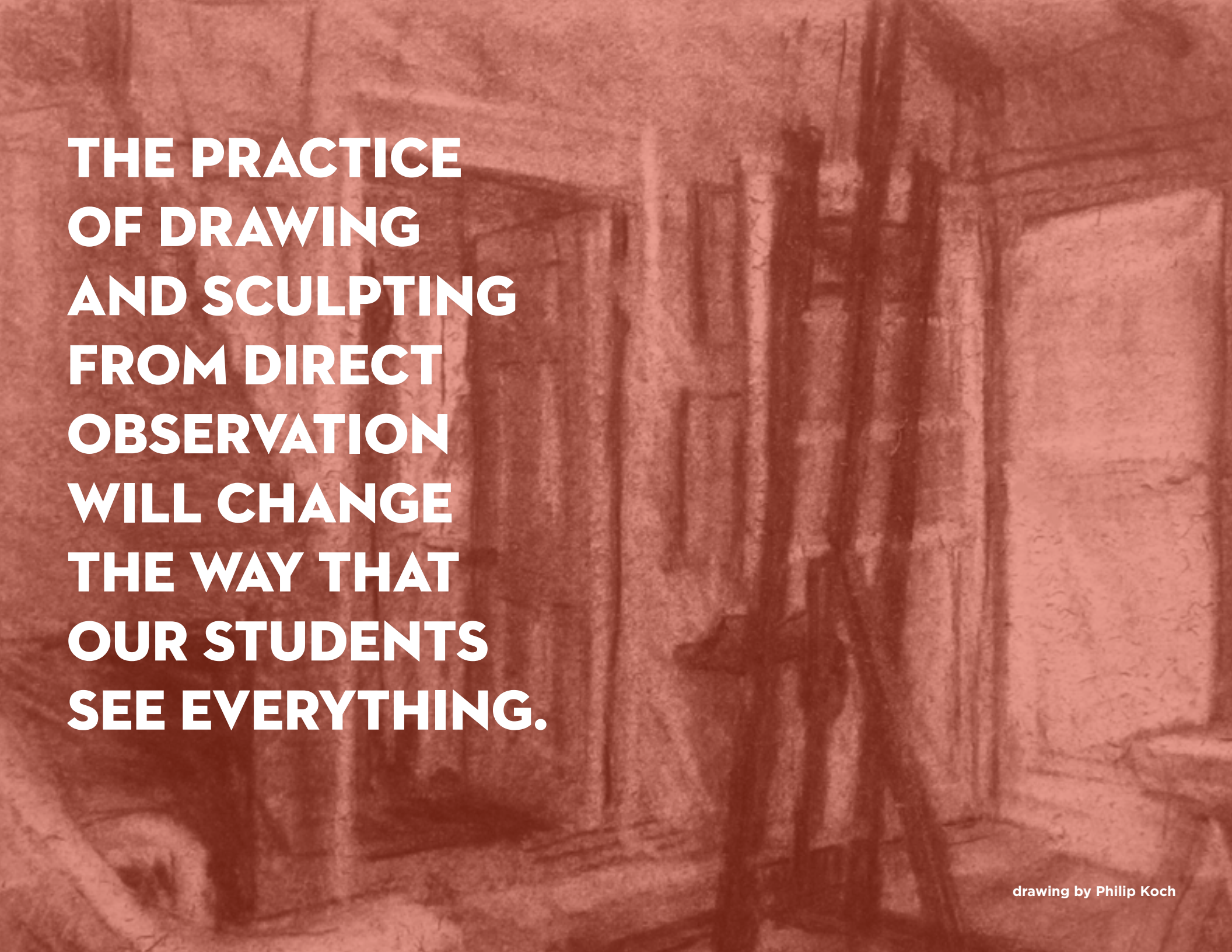




OBSERVATION /// REPRESENTATION

IF IDEATION // INTERPRETATION STUDIOS ARE LIKE FLXIBLE MUSCLES, THEN THESE STUDIOS ARE LIKE A SKELETON.

THEY FOSTER A PRACTICE CHARACTERIZED BY DEEP OBSERVATION OF SHADOW, LIGHT, SHAPE, FORM, PERSPECTIVE ... BASICALLY, THEY ARE DESIGNED TO SHARPEN AND AMPLIFY VISUAL PERCEPTION ITSELF.



**THE PRACTICE
OF DRAWING
AND SCULPTING
FROM DIRECT
OBSERVATION
WILL CHANGE
THE WAY THAT
OUR STUDENTS
SEE EVERYTHING.**

drawing by Philip Koch



Molly Henderson



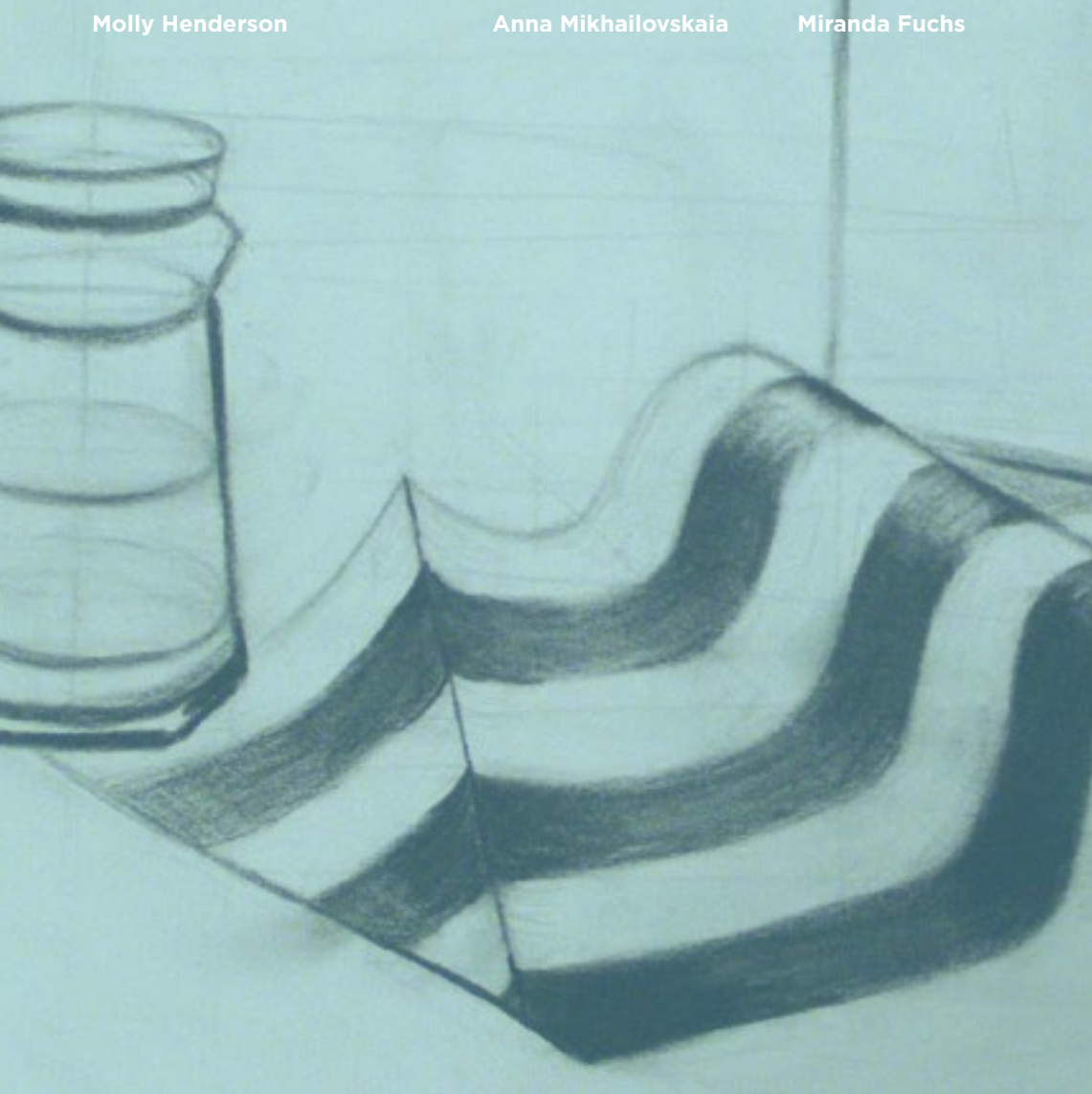
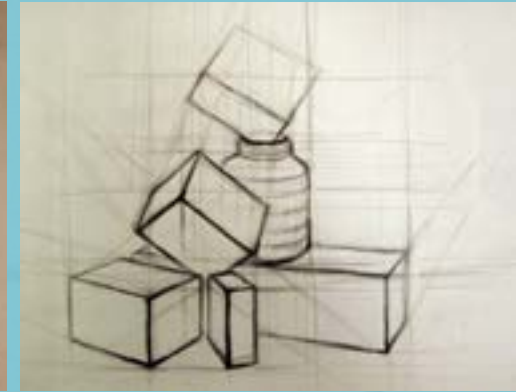
Anna Mikhailovskaia



Miranda Fuchs



Carlos Womack



OBSERVATION // REPRESENTATION I EMPIRICAL DRAWING

An introductory studio course for artists and designers centered on drawing from direct observation using traditional perceptual measuring tools and simple materials.

At the end of this course, students will be able to:

- Identify common patterns between scripture and empirical study in art.
- Interpret 3-Dimensional form as line.
- Construct forms using linear perspective principles in response to perceptual experience.
- Assemble tones to render light and shadow across form.

THINGS TO BE SURE YOU COVER IN OBSERVATION // REPRESENTATION 1 EMPIRICAL DRAWING

- DRAWING IS A WAY TO TRAIN YOUR EYES TO SEE MORE DEEPLY, NOT JUST A METHOD FOR CREATING OBJECTS CALLED “DRAWINGS”
- THE PROCESS OF DRAWING WILL CHANGE THE WAY YOU SEE THESE ASPECTS OF THE WORLD:
 - Shape relationships (positive and negative shapes, form and counter-form, etc...)
 - Value
 - Light (direction of light, hardness of light, etc...)
- GESTURAL LINE DRAWING
- SEARCHING LINES
- VALUE RENDERING
- CONTINUOUS TONE DRAWING
- ADDITIVE VS. SUBTRACTIVE DRAWING
- INTERRELATIONSHIPS OF FORMS/SHAPES

- DIFFERENCE BETWEEN EMPIRICAL AND CONSTRUCTED PERSPECTIVE
- ONE AND TWO POINT PERSPECTIVE

- CRITIQUE CULTURE
 - How to participate in ways that are not assumptive
 - How to lead with questions
 - How to respond to criticism



Richard Lazzara



OBSERVATION // REPRESENTATION 2 EMPIRICAL DRAWING

An intermediate studio course centered on drawing complex subjects such as the figure and interior space from direct observation using traditional perceptual measuring tools.

At the end of this course, students will be able to:

- Relate common patterns between scripture and empirical study in art.
- Draw complex subjects from direct observation.
- Translate observed color into gray-scale.
- Construct forms (perceived and imagined) using linear perspective principles.



Brandon Chen



Kaitlin Eash

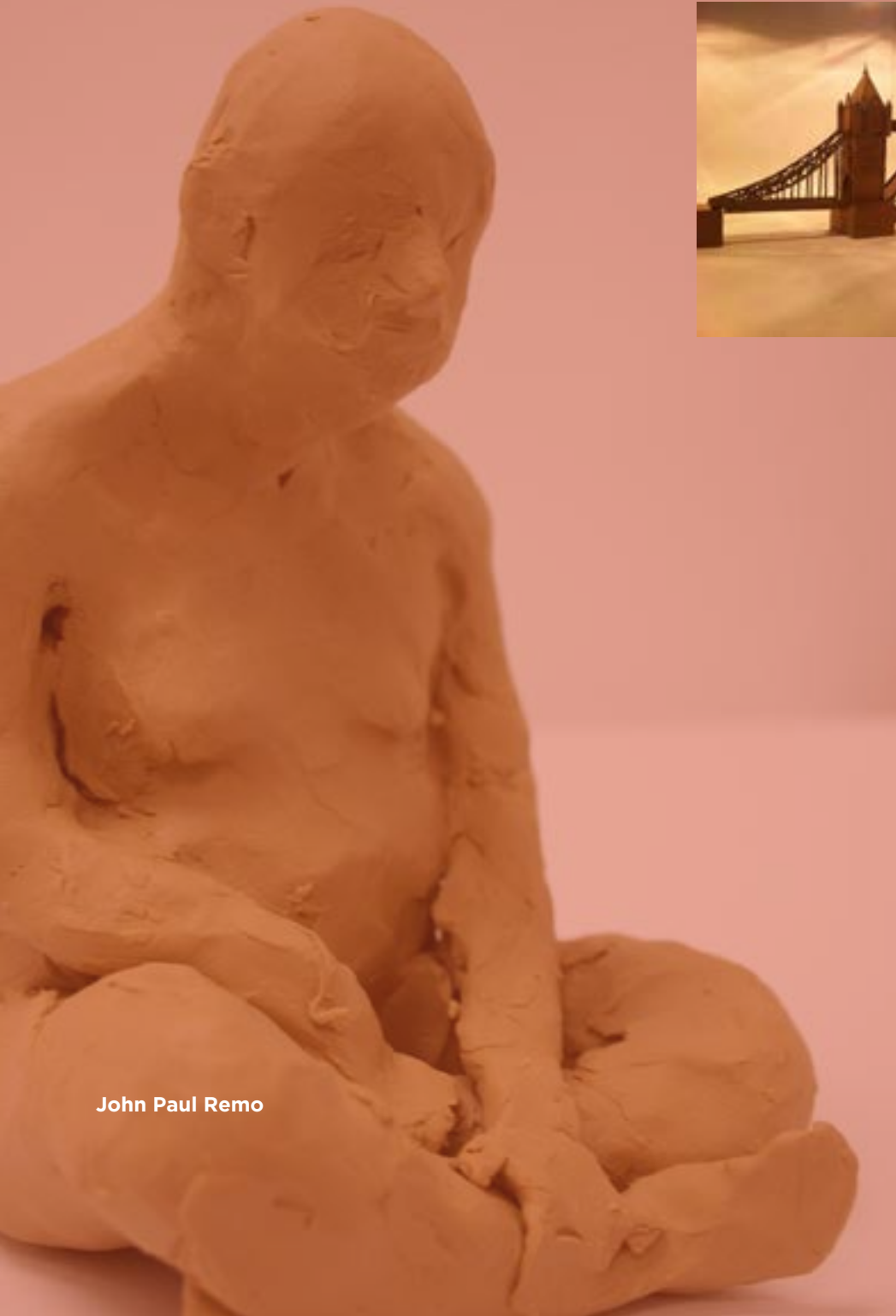


Sue Bryan

THINGS TO BE SURE YOU COVER IN OBSERVATION // REPRESENTATION 2 EMPIRICAL DRAWING

Much of this content is the same as Observation//Representation 1 : Empirical Drawing. Even when things like gestural line or perspective are repeated, students will benefit from encountering the material from you, as you teach it differently from others. Also, this course is designed to facilitate the student's individual growth, so you will be pushing them beyond what they were capable of in previous semesters.

- **DRAWING IS A WAY TO TRAIN YOUR EYES TO SEE MORE DEEPLY, NOT JUST A METHOD FOR CREATING OBJECTS CALLED "DRAWINGS"**
- **THE PROCESS OF DRAWING WILL CHANGE THE WAY YOU SEE THESE ASPECTS OF THE WORLD:**
 - Shape relationships (positive and negative shapes, form and counter-form, etc...)
 - Value and its interaction with the local color of objects
 - Light (direction of light, hardness of light, etc...)
- **GESTURAL LINE DRAWING**
- **SEARCHING LINES**
- **VALUE RENDERING**
- **CONTINUOUS TONE DRAWING**
- **ADDITIVE VS. SUBTRACTIVE DRAWING**
- **INTERRELATIONSHIPS OF COMPLEX FORMS/SHAPES**
- **DRAWING AS A MEANS OF UNDERSTANDING THE RELATIONSHIPS BETWEEN INTERIOR AND EXTERIOR FORM**
 - For example, how can the process of drawing facilitate deeper understanding of the skeleton's relationship to muscle and tissue?
- **ONE, TWO, AND THREE POINT PERSPECTIVE**
- **DIFFERENCE BETWEEN EMPIRICAL AND CONSTRUCTED PERSPECTIVE**
- **METHODS FOR COMBINING EMPIRICAL AND CONSTRUCTED PERSPECTIVE**
 - For example, teach students how to draw a space empirically from direct observation, and then use the laws of constructed perspective to draw new forms in the space as they would appear.
- **CRITIQUE CULTURE**
 - How to participate in ways that are not assumptive
 - How to lead with questions
 - How to respond to criticism



John Paul Remo



Chris Gilmour



Otis Gray



Mark Prescott

OBSERVATION // REPRESENTATION 2 EMPIRICAL SCULPTURE

An introductory studio course focused on accurately perceiving, measuring, and representing forms from the human figure to structural space using simple materials.

At the end of this course, students will be able to:

- Relate common methods between scripture and empirical study in art.
- Analyze a form as a system of surfaces.
- Analyze the interior structure of a form.
- Construct subjects in three dimensions from direct observation using sculpture materials.

THINGS TO BE SURE YOU COVER IN OBSERVATION // REPRESENTATION 2 EMPIRICAL SCULPTURE

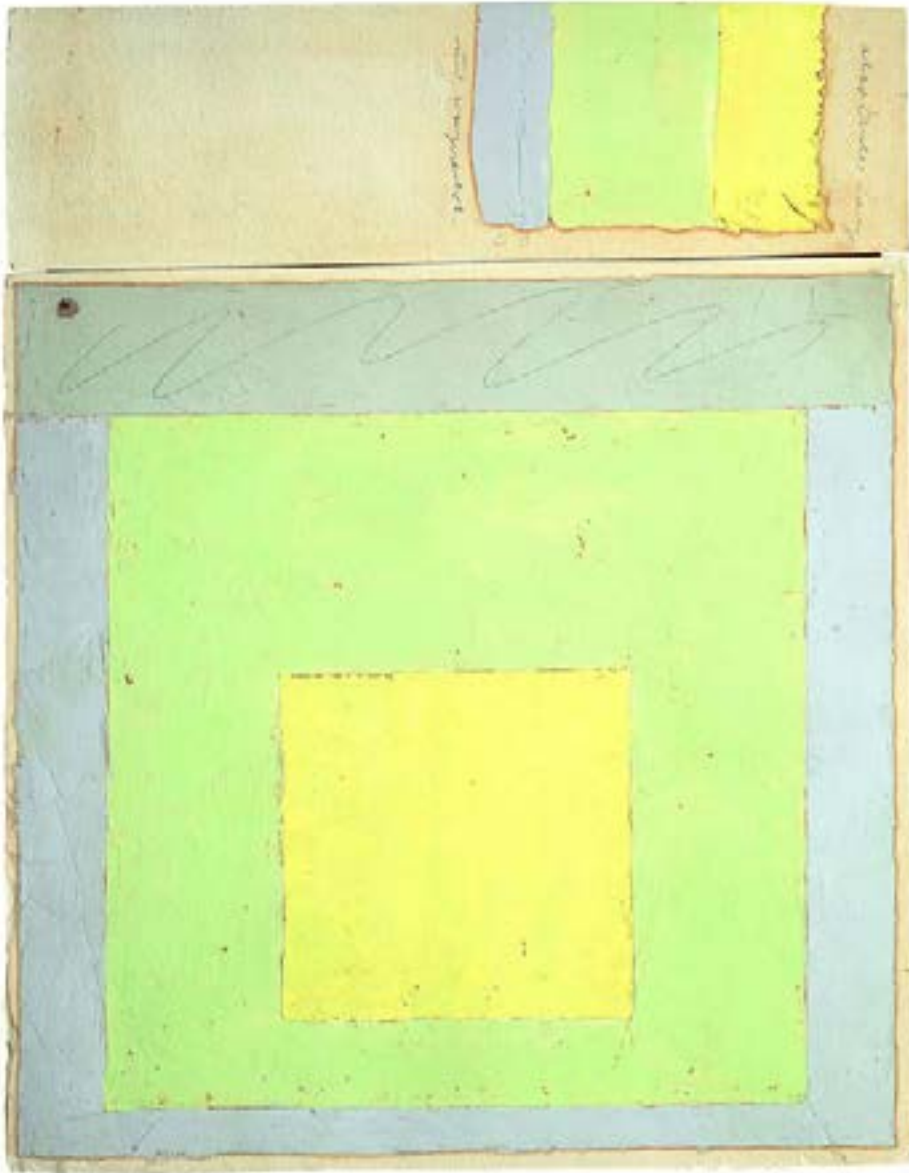
FORM

- VARIETY OF BIOMORPHIC AND GEOMETRIC FORMS (THE FIGURE, ARCHITECTURE, ETC...) FROM DIRECT OBSERVATION
- POSITIVE AND NEGATIVE FORM/VOLUME
- PROCESS: MASSING BEFORE DETAIL
- PERCEPTUAL MEASURING TOOLS
- INTERACTION OF INTERIOR AND EXTERIOR STRUCTURE
 - For example: skeleton and muscle, apple core and fruit
- FACETING VS. ROUNDING ON COMPLEX FORMS
 - For example: seeing and rendering the figure as a series of planes (faceting) vs seeing and rendering the figure as a continuous surface

MATERIALS AND TECHNIQUES

- WIRE/FOAM/WOOD ARMATURES
- PLASTICINE OR COMPARABLE CLAY
- CARDBOARD OR SIMILAR PLANAR MATERIAL
- SIMPLE SUBTRACTIVE MATERIAL SUCH AS FOAM, SOFT STONE, ETC...





Josef Albers

OBSERVATION // REPRESENTATION COLOR

Color is a study in the visual language of color; exploring how the eye-brain sees and understands the visual. We will explore methods for problem solving, and critical thinking; color mixing, placement, contrast, harmony and visual perception. The physiological and psychological aspects of color will also be studied.

At the end of this course, students will be able to:

- Describe how colors are constructed. (Comprehension)
- Explain how colors behave in relation to each other. (Comprehension)
- Recognize (cognitively) colors the eye sees (perceptually). (Comprehension)
- Appraise the use of color in an image (formally, expressively and contextually). (analysis)
- Compose arrangements of colors for predetermined and creative ends. (evaluation)



THINGS TO BE SURE YOU COVER IN COLOR

THE HUMAN RESPONSE

- PHYSIOLOGICAL RESPONSE
- PSYCHOLOGICAL RESPONSE
- Color & Semiotics: Index, Icon, Symbol
- BUSINESS
 - Weasel Colors
 - Logos - Signs - Commercials
 - Product Impression
 - Legal
- SYNESTHESIA
- DERMO-OPTIC VISION

4 COMPONENTS RESPONSIBLE FOR THE PERCEPTION OF COLOR

- LIGHT SOURCE
 - Wavelength
 - Spectrometers
- OBJECT'S SURFACE QUALITY
 - Sheen: Matte - Glossy
- DETECTORS PERCEPTIBILITY
 - Visual Acuity
 - Threshold
 - Trichromatic Theory
 - RGB
 - Retina - Fovea, Parafovea - Peripheral.
- CONTEXT / SURROUNDING COLORS
 - Metamerism - Metamers
 - Local Color
 - Optical Color
 - Color Constancy
 - RELATIVITY - Boiling Lukewarm Ice

OBSERVATION OF COLOR

- RETINAL STUDIES
- DOT INVENTORIES
- GRID STUDIES & Color Comps

7 ITTENS CONTRASTS

- CONTRAST OF EXTENT
 - Create Blinds - Analyze Compositions
 - Focal Point / Hierarchy
- HUE CONTRAST
 - Primary Colors
 - RGB / CMYK / RYB
- VALUE CONTRAST
 - Defining Form
 - Atmospheric Perspective
 - Value of Hues (compared to a scale)
 - Equiluminance
- SATURATION CONTRAST
 - Prismatics - Muted Colors - Chromatic Grays
 - Saturation vs Intensity
 - Tint, Shade, Tone
- COMPLIMENTARY CONTRAST
 - After Image
 - Equilibrium
- SIMULTANEOUS CONTRAST
 - Optical Illusions
- TEMPERATURE CONTRAST
 - Push / Pull ("push a plane in the surface or to pull it from the surface")
 - Light / Shadow - Warm light = cool shadow.
 - Cool light = warm shadow

COMPOSITION

Overview PRINCIPLES OF DESIGN & VISUAL ELEMENTS

3 INTERACTIONS

- Value
- Complimentary
- Subtraction

OTHER COLOR EFFECTS

- OPTICAL MIXES
- SPREADING EFFECT
- BEZOLD EFFECT
- BEZOLD BRUKE SHIFT

COLOR WHEEL USE

- Gamuts
- Strings
- Bridge Tones
- Sequences / Progressions
- COLOR HARMONY
 - Chords / Harmonies
 - Keying - (unifying)

COLOR IN SPACE

Spacial Hierarchy (aligning / fighting)
Transparency / Opacity (actual & implied)

COLOR & TECHNOLOGY

- Pigments History, Safety, Economy
- Various Whites and Blacks including Vanta Black
- Subtractive - Print - CMYK + CMYK 6
- Additive - Monitors & Projectors

REQUIRED TEXTBOOK

- COLOR: A WORKSHOP FOR ARTISTS AND DESIGNERS - David Hornung

OTHER BOOKS THAT ARE USEFUL

- COLOR: THE SECRET INFLUENCE
- MAKING COLORS SING
- PLAYING WITH COLOR
- THE INTERACTION OF COLOR - Albers
- THE ELEMENTS OF COLOR - Itten

10 RULES FOR STUDENTS AND TEACHERS

FROM JOHN CAGE

- Rule 1: find a place you trust, and then, try trusting it for awhile.
- Rule 2: (General Duties as a Student)
Pull everything out of your teacher.
- Rule 3: (General Duties as a Teacher)
Pull everything out of your students.
- Rule 4: Consider everything an experiment.
- Rule 5: Be Self Disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self disciplined is to follow in a better way.
- Rule 6: Follow the leader. ~~Nothing is a mistake.~~ There is no win and no fail. There is only make.
- Rule 7: The only rule is work. If you work it will lead to something. It is the people who do all the work all the time who eventually catch onto things. You can fool the fans--but not the players.
- Rule 8: Do not try to create and analyze at the same time. They are different processes.
- Rule 9: Be happy whenever you can manage it. Enjoy yourself. It is lighter than you think.
- Rule 10: We are breaking all the rules, even our own rules and how do we do that? By leaving plenty of room for "x" qualities.

Helpful Hints:

Always Be Around.
Come or go to everything.
Always go to classes.
Read everything you can get your hands on.
Look at notes carefully and often.
SAVE EVERYTHING. It may come in handy later.