

12:30—3:00 Thursdays
room 114 (except as noted)

COURSE THEMES

And, although in our own day it is held to be unworthy and inferior to many other mechanical arts, nonetheless anyone who reflects on how useful and necessary it is for every human activity, whether for the process of invention or for the exposition of ideas, whether for working purposes or for art-and whoever considers too how closely related it is to geometry, arithmetic, and optics [prospettiva]-will easily judge, and with good reason, that drawing is a necessary means in every theoretical and practical aspect [cognizione e opera] of the arts.

—Francesco di Giorgio Martini, *Trattati di architettura, ingegneria e arte militare*, II

DRAWING IS A FUNDAMENTAL SKILL IN THE DESIGN process, but architects rarely focus today on drawing for its own sake as an art or discipline. However, historically architects were generally well trained in the arts, competent at a minimum in several media and in representing complex three-dimensional forms, the paradigm of which is the human figure. One of the challenges, and rewards, of working within the classical tradition is the benchmark set by the great works of the past. Whether in design or drawing, our heritage defines the pinnacle of achievement; we can only “stand on the shoulders of giants” if we acknowledge their achievements and strive to emulate them. This is particularly true of drawing, a craft and an intellectual enterprise practiced and perfected over the last half-millennium by a wide range of architects and artists. In this course we will look at that tradition in detail, and work through a series of exercises to engage more fully with the tradition so that you will be better equipped to develop your drawing technique over your career. The topics covered will include:



Traditional drawing media and techniques (pen and ink, ink and watercolor wash sketching, pencil/crayon, *trois crayons*; etching, engraving, and sculpting will be discussed in passing)

Perspective

The *Capriccio*

The Classical figure and architecture (the ideal figure, figurative architecture, the integration of the arts)

Composition (of subject and sheet)

The first third of the semester (more or less) will be dedicated to working with the techniques and subject matter of Old Master drawings; the techniques will include sanguine pencil, the three-color pencil on toned paper technique known as *trios crayons*, and pen and brush (with ink and watercolor) wash sketching; the subjects will involve the figure, landscapes, and architecture—in copies after Old Masters, our cast collection, and the Snite. The second third of the semester will focus on perspective, especially two-point, and the documentation in form and light of an existing classical building. The final third of the semester will involve composition and inventive drawings in the classical tradition, such as the *capriccio* and the stage set, and ornament. Weather permitting, we will conclude with *plein air* watercolor. Examination of drawings and techniques

will be paralleled with lectures and readings touching on the act of drawing, the evolution of orthographic drawings vs. perspective, “paper architecture,” drawing and the collaborative building process, etc.

We will also more broadly explore the integration of the arts: how painting and sculpture contribute to architecture’s form and meaning. Michelangelo, Bernini, and Ruskin all agreed that painters and sculptors made the best architects, but command of the human figure for architects also means they know well how to integrate the figure into architectural contexts.

The premise of this course is that mastery of the craft of drawing requires a kind of ‘virtual apprenticeship’ to great draftsmen of the past; by imitation and emulation—the traditional atelier means of acquiring knowledge and skills—you will improve your facility with various media and, paradoxically, find your own graphic voice. By making the great work of our predecessors our measure we can begin to recover the ability to equal or even exceed them.

COURSE STRUCTURE

Our class meetings will be busy, and it is essential that you arrive on time so that we can make the most of our time together. We will meet one day a week for three hours: the early part of class will often be dedicated to my presentations, for which we will meet in room 114, to be followed by either your working studio time or review of your work. Since we will be a bit of a “mobile studio” (moving between 114 and the Gallery, along with the Snite), please consult the calendar, and confirm each week where the following class will meet.

The calendar outlines both the in-class and out-of-class assignments; both are due at the beginning of class. The measure (both conceptually and in terms of grades) for your work will be the Old Master canon, or the broader culture of the particular drawing type you are attempting. Unlike in other classes, these standards are outside the norms set by your classmates or previous classes, and are, in their way, absolute—there is no “curve.” While this may sound daunting, it is inherent in the nature of “the classical,” which most generally means “the best” where the best is defined by the depth and breadth of the classical tradition. I’m confident you will find that setting the bar this high will stretch you to achieve more than you realized was possible.

For ease of translation to University standards I will use the standard letter grade system; but, in the context of individual exercises, each letter will be understood to correspond to these criteria (with pluses and minuses providing intermediate shades of achievement):

- A. Novice Master; you have achieved parity with your *maestro* (a rare achievement!)
- B. Senior Apprentice; you have mastered the basics of your master’s technique, but have room for improvement before achieving parity with your model
- C. Junior Apprentice; you need to work on substantial aspects of your technique in order to better emulate your model
- D. Pre-apprentice; you have not understood the model nor the means of measuring up to it, or you have not invested sufficient time or energy in the process
- F. You have not done the required work

Please include your name (followed by *delineavit*—for “drew it”), the name of the original work and author you are emulating (when applicable; or the title for your own inventions—in which case *invenit et delineavit* should follow your name), and the date on all works submitted. *Please also submit a black and white photocopy of the drawing you have copied.*

Since we only meet once a week, two is the maximum number of unexcused absences allowed over the course of the semester; arriving more than 15 minutes late will be considered an absence. We are a “mobile studio,” since we are doing many different things this semester, and it is your responsibility to confirm where the following week’s class will be—I have listed the tentative locations on the attached calendar. Otherwise, our studio decorum will be as in design studio (clean, quiet, and professional).

MATERIALS TO PURCHASE

**many of these items are difficult if not impossible to find in South Bend
for an image of some of these items see www.nd.edu/~dmayerni/drawing.htm*

(drawing paper to be discussed and/or purchased in class)

16" x 20" or 18" x 24" portfolio (pick a size comfortable to hold for you)
with either a smooth exterior (or interior) surface (preferred), or/plus a smooth piece of
cardboard/masonite (*either to use as a drawing surface*)

"alligator" clips or similar

for clipping paper to exterior of portfolio or masonite for drawing

metal quill nib pen (real goose quills provided in class)

*ruling pen (straight required, bent/curved optional)

*bottle of brown or sepia (brownish cast, not greenish) non-waterproof drawing ink—often sold
as "calligraphy" ink (Winsor & Newton, etc.)

*sanguine (2 min.), black (1 min.), and white (1 min.) pencils

Pitt Oil Base brand preferred, or similar (Lyra brand is an alternative)

pencil sharpener

kneaded eraser

*kolinsky sable watercolor brushes (3 min.: small, medium, large—e.g. #2, 6, 10)

be sure to test watercolor brushes for pointing in the store by dipping in water and
snapping out

*rosette palette (1 min.)

*godets (porcelain) optional

watercolor palette (Winsor & Newton artists series)

for toning black ink/watercolor

lamp black

burnt umber

burnt sienna

prussian blue or winsor blue or ultramarine blue

for full color

new gamboge (yellow)

light red or venetian red

alizarin crimson or carmine (alizarin)

Recommended References:

Ralph Mayer, *The Artist's Handbook*, Viking

James Watrous, *The Craft of Old Master Drawings*, Wisconsin

Online References:

<http://www.oldmasterdrawings.com/html/about.html> a good, brief history

<http://users.stlcc.edu/nfuller/paper/> about paper making

*Please refer to the Reserve Book Shelf in the Library for this class, where you will find some of
the sources for Old Master drawings. You are encouraged, and will also need, to seek out your
own book sources for artists to emulate.*

PAPER

see Assignments & Grades for sheets required; one large sheet will give you two large or four typical sketching sheets (the four-fold size is fine for our purposes, but you are welcome to work bigger if you choose):

Rives drawing paper: this is a moderately-sized paper suitable for not very wet washes (i.e. workable for some wash sketches); darker tones than Cream are useful for *trios crayons*

“sized” means the fibers of the paper have been soaked and coated in a water repellent medium (either gelatin or animal hide glue); not all papers are sized, and the amount of sizing is geared toward the medium (“watercolor paper” is thus heavily sized)

please fold and tear paper to size, to achieve the equivalent of a deckled edge

feel free to also experiment with other traditional papers, but be sure they are adapted to the medium you choose (sized or not sized, etc.)

SEMESTER PART I
SOME ARTISTS TO EMULATE

This is not an exhaustive list; you may instead seek out your own artists within the classical tradition to emulate, but you must approve your choice with me first.

Please see the books on reserve first before consulting other sources.

Please also to remember to submit a black and white photocopy of the drawing you have copied with your version.

sanguine chalk/pencil

Raphael
Michelangelo
Correggio
the Carracci
the Carracci school
 Reni
 Lanfranco
 Domenichino
Van Dyck
H. Robert
Fragonard
Tiepolo

ink wash sketches

Guercino
Claude Lorraine
Poussin
Juvarra
Bibiena
Piranesi
Tiepolo
Canaletto
Guardi

trois crayons

Rubens
Van Dyck
Boucher
Watteau
Piazzetta

SEMESTER PART II: PERSPECTIVE
SOME MASTERS OF THE TECHNIQUE
This list includes both painters and architects.

Perspective is more than simply a technique of representing credible three-dimensional space on a two-dimensional surface; it is, in the words of Erwin Panofsky, a “symbolic form,” with its own set of meanings. It is a framework for viewing the world, and in order for you to draw perspective well you should understand how and why it was invented and perfected.

One point

Brunelleschi
Bramante
Raphael
Tibaldi
Pozzo
Piranesi

Two point

Bibiena
Panini
Piranesi
Gilly
Schinkel

CAPRICCI AND STAGE SETS
RECOMMENDED EXAMPLES AND SOURCES

In this part of the semester you are not so much copying as “working in the manner of.” Choose yourself a maestro to emulate, and imagine yourself inventing and drawing as they would.

Capricci

Panini
Canaletto
Ricci
Tiepolo

Stage Sets

Juvarra
Bibiena
Piranesi
Schinkel