



# GORDON SCHOOL OF ART

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## 2nd Quarter 2016-17

### Dear Students and Parents:

Welcome to the second quarter of the 2016-17 school year. **Classes are held at 2201 South Oneida St.** in the *Ski's Meat Market* building on the corner of Oneida and Marvelle, two blocks south of the Packer practice field. Enter the building on the Marvelle (north) side. (The Gordon School of Art logo is on the window next to the door.) Follow the hallway (there are four turns – all marked) to the classroom. It is off the general purpose room. **NOTE: CHECK YOUR EMAIL ON THE DATES BELOW FOR POSSIBLE CLASS CANCELATIONS DUE TO WEATHER CONDITIONS.**

**NOTE:** Tuition for this quarter is **\$145 per student** payable the first class. (Books and supply packets for new students are \$50 and books for students moving to higher levels are \$40.)

THERE ARE SIX INSTRUCTION SETS (LEVELS OF INSTRUCTION) IN THE FOUNDATION COURSE.

New Students will proceed as follows through the first three sections of Set 1:

**Instruction Set 1A:** new students will start each lesson with Worksheets that address *the pencil hold* (the shape and tension level of the fingers), the *4 pencil positions* (where on the shaft the pencil is held), the *4 drawing motions* (ways of moving the pencil) and the *2 drawing patterns*, (with which all of the lines in this system are constructed.) A pattern consists of 14 strokes applied within a 2-second time frame.) Students will graduate from **Set1A** when they are able to: *maintain the correct pencil hold, change pencil positions and drawing patterns* as the various drawing tasks require – and when they are able to do these things *while engaged in cursive writing and picture-drawing assignments.*

**Instruction Set 1B:** Students who master Instruction Set 1A will start their Set 1B lessons with: **1. draw-along-video-drills** (beginning with vertical stroke patterns executed with the hinge motion), **2 worksheet assignments** (which address the problems of hand placement and pattern angle) **3. A pre-instruction drawing assignment** (for the purpose of recording beginning skill levels and a *picture-drawing assignment* aided by pre-positioned dots.)

**Instruction Set 1C:** Students will **1.** improve their sense of proportion by dividing lines evenly into halves, quarters and thirds. **2.** Learn to sketch and draw straight lines and shapes **3.** receive more *sketch pattern practice* and **4.** be tested on their ability to *maintain the correct pencil hold* while tracing and copying images.

**Instruction Sets 2 – 6:** From this point on, all lessons in The Foundation Course will consist of 3 more-or-less equally divided sections: Draw-Along-Video Drills (to perfect previously learned skills), Worksheets (to learn *new skills*) and Picture-drawing assignments (to coordinate, integrate and celebrate the skills that have already been learned and mastered.)

### 2016 FALL CLASS DATES

#### Tuesdays

Nov. 8

Nov. 15

Nov. 22

Nov. 29

Dec. 6

Dec. 13

Christmas - New Year break

Jan. 10

Jan. 17

#### **CLASS TIMES**

4:00 – 5:30 PM

5:30 – 7:00 PM

**Portrait Drawing and Painting Sessions** are held at Mason Manor on Thursdays from 2 to 5 PM and are open to anyone. \$5 model fee.

More on the back



## **The Psychological Aspects of Perceptual Drawing**

I spend as much time dealing with psychological issues in my courses as technical ones. By psychological issues I mean personal tendencies and habits that inhibit drawing performance – and performance generally. Among the most important (and common) of these are impatience, anxiety, distractibility and compulsivity. I address these issues, not merely by talking to students about them, but by making specific adjustments in their drawing mechanics that directly affect their performance -- the speed and rhythm of their drawing strokes, the degree of focus of their eyes, the position of their hand on the page, the level of muscle tension in their fingers, etc. These adjustments, if done correctly, will not only improve mechanical performance, but will eventually foster the development of a coherent state of mind and body that I call *sobriety*.

Sobriety, as I use the term, is the absence of distracting emotions, thoughts, desires and physical sensations -- and the presence of supporting habits and virtues like patience, concentration, deliberation and endurance.

One of the most important instructional aspects with respect to the achievement and maintenance of sobriety while drawing is the mastery, coordination and integration of its two basic physical rhythms: the rhythm of the drawing stroke and the rhythm of the eye as it moves from the subject to the drawing. This coordinated and attentive, mind/body state eventually results in the effortless flow of information from eye-to-hand and hand-to-paper that we call mastery.