

## **ART 1317 - DRAWING II**

**MAIN ART BUILDING, ROOM 201**

**T/TR 2:00 P.M. -- 4:50 P.M.**

**Instructor: Gerard Huber**

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Office Hours: 11:00PM to 1:50PM, 5:00 PM to 6:00 PM  
Tuesday/Thursday, Room #211 in Art Building

**CATALOGUE DESCRIPTION:** A continuation of Drawing I, this course reinforces basic drawing skills and introduces additional drawing media and techniques. Emphasis is placed on the development of expressive and conceptual capabilities.

**ADDITIONAL DESCRIPTION:** A further development of drawing skills addressing specific techniques and media in drawing. A consideration of color may be included.

### **COURSE PURPOSE:**

The purpose of Drawing II is to provide each student with specific drawing media experiences, to improve perceptual skills in terms of drawing from studio set-ups, and/or to teach the student original problem-solving in terms of drawing media. Original, mature idea development and good composition will be stressed.

### **COURSE GOALS:**

Drawing II is designed to continue building each student's perceptual, compositional, expressive and media skills so that by the end of the semester he or she will be able:

- to show an analytical understanding of the basic elements of art and how they interact within the picture plane. These elements are shape/plane/volume, value, line, texture, and color that interact to affect space, design, and content in a drawing.
- to demonstrate successful composition showing balance, unity and variety.
- to demonstrate the use of a variety of materials through traditional means and by experimentation initiated by the student. Flexibility of approach (controlled and spontaneous) will be encouraged. Color media could be emphasized.
- to verbalize compositional and spatial analyses of his/ her drawings.
- to use a variety of sources, including actual objects, printed matter or the imagination to serve as stimulus for drawn images.
- to deliberately and independently solve assigned conceptual problems that cause the student to use critical thinking and consider interactions of media, image selection, composition, content, and spatial manipulation for successful solutions.
- to verbalize a general knowledge of historical & contemporary trends in drawing.
- to have executed drawings in class, as assigned by the instructor (six hours per week).
- to have drawn or otherwise worked on drawing assignments outside of class (to take three or four hours per week outside of class).
- to have actively participated in individual and/or group critiques of class work.
- to have demonstrated self-confidence in the ability to draw by producing drawings that confirm eagerness to try new methods and materials, boldness in

execution, continuous production, and a concern for the presentation and protection of drawings.

-to have demonstrated knowledge of and performed safe and effective studio practices.

**PERFORMANCE OBJECTIVES - Expected student outcomes by domain:**

1. COGNITIVE: (Development of critical thinking skills, conceptual constructs, specialized vocabulary and art history.)

- a. Each student will demonstrate well developed skill in at least one drawing media, with introduction to at least one other drawing media and/or technique, with possible emphasis on color and/or mixed media. Introduction to non-traditional drawing processes may be a part of the curriculum, such as computer or photocopy methods of imaging.
- b. Each student will demonstrate understanding of the role of paper as drawing surface, with introduction to less traditional drawing surfaces.
- c. Each student will be able to select appropriate drawing techniques and visual vocabulary to execute original and flexible solutions to assigned think problems. Problems may specify certain styles, forms, spatial manipulation, composition, techniques, expressive elements, or subject matter.
- d. Each student will execute drawings with firm understanding of the principles of good design, such as unity, variety, and balance.
- e. Each student will be able to research historical and contemporary aspects of drawing form.
- f. Each student will be able to offer an oral critique of drawing form.
- g. Each student will be able to participate in group critiques.
- h. The student will demonstrate interest in drawing by seeking design information from a variety of sources such as books, periodicals, exhibitions, museums, etc.

2. PSYCHOMOTOR: (Development of manipulative, work-oriented skills; demonstration of specific process skills)

- a. Each student will demonstrate how to make dry drawing media smudge-proof.
- b. Each student will be able to prepare paper for wet drawing media.
- c. Each student will demonstrate good presentation techniques for drawings.
- d. Each student will demonstrate good craftsmanship in use of drawing media, techniques and presentation.
- e. Each student will master the perceptual/ conceptual skills necessary to draw from still life set-ups and/or solve think problems.
- f. Each student will develop the eye-hand coordination necessary to accurately draw a still life or to solve think problems.
- g. Each student will be able to orally critique drawings in terms of composition, space, handling of techniques and media, and concept.
- h. The student will demonstrate a capacity for synthesis by making drawings, which incorporate and unify disparate elements, processes, motifs and concepts.
- i. The student will develop technical and craftsmanship skills through hands-on work with materials.
- j. The student will demonstrate flexibility and adaptability by using a variety of technical and conceptual strategies in resolving drawing problems.
- k. The student will demonstrate fluency by producing several different solutions to the same problem.
- l. The student will be able to understand studio technology and safety

- m. The student will be able to control form so that a finished presentation is accomplished.
- n. The student will be able to install drawings for ideal contextual viewing.
- o. The student will be able to orally critique two-dimensional drawn form.
- p. The student will be able to create two-dimensional forms, which explore both perceptual and conceptual issues.
- q. The student will demonstrate respect for the discipline of drawing by presenting neat, clean, well-crafted projects.

3. AFFECTIVE: (Development of behavioral skills which help the student acquire a positive attitude toward self, other students, faculty, facilities and equipment, housekeeping in the work area, and the ability to carry out directions, meet deadlines, meet attendance requirements, etc.)

- a. The student will demonstrate interest in drawing by regular and punctual class attendance.
- b. The student will demonstrate the ability to follow assignment instructions as well as intrinsic motivation by persistence in staying on task and frequently exceeding the production requirements set by the instructor.
- c. The student will demonstrate courage and tenacity by persistence in resolving problems and completing assignments in a timely manner - by repeated attempts to resolve or improve upon solutions to drawing problems, especially in the face of risk taking and failure.
- d. The student will demonstrate resistance to premature closure and openness to discovery by allowing technical and conceptual processes to evolve and by permitting and even seeking a variety of sources and processes to generate drawing ideas and products.
- e. The student will demonstrate awareness by producing drawings in which nuance is evident (nuance in form, nuance in content).
- f. The student will demonstrate independence of judgment (and resistance to peer sanctions) by producing drawings which are personally unique or unusual in character.
- g. The student will demonstrate confidence by his or her willingness to attempt difficult or complex drawing problems.
- h. The student will demonstrate persistence in working on drawing problems in which neither the problem or the solution is clearly evident or defined.
- i. The student will observe safe studio and shop practices.
- j. The student will demonstrate an ability to analyze by verbally identifying and articulating the salient elements in particular drawings.
- k. The student will demonstrate the ability to tolerate diverse views.
- l. Each student will demonstrate the ability to participate in group or individual critiques, accepting and offering constructive criticism.
- m. The student will demonstrate the ability to participate in class discussion and demonstrate critical thinking skills.
- n. The student will demonstrate interest in drawing by asking relevant questions and by participating, without prompting, in group and individual critiques.
- o. The student will demonstrate the ability to contribute to the studio working environment.
- p. The student will demonstrate the ability to complete tasks.
- q. The student will bring the proper drawing materials in class to do class work.
- r. The student will demonstrate the ability to follow instructions in class.
- s. The student will perform outside drawing projects as assigned.

- t. The student will demonstrate the ability to focus on personal and group objectives.
- u. The student will demonstrate the ability to prepare adequately for examinations.

## REQUIREMENTS AND GRADING:

1. Attendance is required. You will be counted absent for the day if you are not present when the roll is taken.

### *Department of Art Attendance Policy for 100 & 200 Level Classes*

*All students are required to regularly attend class. Art is a practice-based discipline and the learning process requires active participation. Students will receive a failing grade upon their fourth absence. Being tardy for class equals ½ of an absence. Being unprepared for class by not having an assignment on critique day or not having the appropriate materials to perform in class assignments will count as an absence.*

*Upon the first absence the faculty member will remind the student of the attendance policy. Upon the second absence, the student's name and attendance record will be forwarded to the Head of the Department of Art and a letter will be mailed to the student's permanent address. Upon the third absence, the student will be referred to the Head of the Department of Art for consultation.*

*Students participating in sports or other University activities can be excused from the Departmental policy if they have made arrangements with the instructor to address missed class-work BEFORE the scheduled event. A schedule of the days they are planning to perform or play must be provided at the beginning of the semester or at least a month before their first planned absence.*

2. The student is responsible for **ALL MATERIALS** and **INFORMATION** presented in class whether or not the student is present during the class period. Get to know the names and telephone numbers of other students in the class so you can contact them in advance of the next class.
3. According to the university catalog a minimum of 12 hours of work per week (6 hours in class and 6 hours outside of class) is expected for each class.
4. **Work must be completed by the due date.** When it is appropriate, drawings will be critiqued by the entire class. If an assignment is due on a day when the student is absent the work must be turned in on the day the student returns to class.
5. Participation in classroom critiques in terms of both submitting the assigned drawing and sharing critical reactions is required of all students.
6. Three written essays on announced gallery exhibitions are required. The essays are graded, the grades are averaged together, and the resulting grade is equal in importance to one drawing grade. Essays will not be accepted after the due date.
7. Drawing journals/sketch books must be maintained by all students throughout the semester. You cannot expect to draw well if you do not practice daily.

These drawing journal/sketch books will be collected and graded three times a semester. A grade will be given for the quantity of drawings and another grade for the quality of drawings. These two grades will be averaged together to obtain one grade that will be recorded.

There should be one page of drawings for each day of the semester, weekends included. Art **IS** your major isn't it! Number the pages discreetly in the lower right hand corner.

8. Your grade will be determined by the following:
  - Attendance.
  - Following directions in given assignments.
  - Degree of involvement, contributions to class and oral critiques.
  - Dedicated scholarship in class work and home work.
  - Understanding of visual concepts.
  - Professionalism -- come to class on time; come to class prepared.
  - Completion of assignments by the assigned deadline.
  - Control and mastery of the media and techniques.
  - Quality and improvement in your work.
  - Craftsmanship and presentation.
9. Students who answer their cell phones in the classroom, talk on their cell phones in the classroom, or text message in the classroom – even during breaks -- will be asked to leave the class and counted absent for the day, no matter how far advanced the class period.
10. Students may not listen to personal CD players during the class even if they are equipped with earphones.
11. No hats may be worn in class.
12. **Clean up after yourself.** When you leave the classroom it should look better than it did when you arrived. You may bring food and beverages into the classroom as long as you are responsible for disposing of the empty containers and wrappers in the trash cans provided in the room. The last day of class we will spend time cleaning the classroom. So it is in your best interests to keep the room clean during the semester so that the job at the end of the term is as “painless” as possible.
13. Disciplined work habits are expected; erratic work patterns and bursts of frantic activity immediately prior to critique dates yield poor results. In other words don't wait till the night before to begin working on an assignment.
14. Students are expected to work diligently during class time, and to keep “social chatter” to a minimum as it interrupts concentration and inhibits progressive development. If the class or individuals cannot be disciplined about this, then discipline will be imposed by the instructor.
15. All students enrolled at the University shall follow the tenet of common decency and acceptable behavior conducive to a positive learning environment. All students must show respect toward the instructor and the instructor's syllabus, presentations, assignments, and point of view. Students should respect each others' differences. If the instructor determines that a student is not being respectful toward other students or the instructor, it is the instructor's prerogative to ask the student to leave, to refer the student to the department head, and to consider referring the student to the Dean of Students who may consider requiring the student to drop the course. Please refer to pages 42 – 46 of the Texas A&M University-commerce Student guidebook's Codes of Conduct for details.

16. Students requesting accommodations for disabilities must go through the Office of Disability Resources and Services where they can fill out an application, attach recent documentation and apply for eligibility.

**Statement on Accommodations for ADA eligible students:**

**The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that Provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:**

**Office of Student Disability Resources and Services  
Texas A&M University—Commerce  
Gee Library, Room 132  
Phone (903) 886-5150 o5 (903) 886-5835  
Fax (903) 468- 8148  
StudentDisabilityServices@tamuc.edu**

17. **A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status.**

**Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.**

18. Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to (<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.
19. The Department of Art depends on student volunteer monitors to keep the University Gallery open for visitors. A total of five extra credit points for the semester can be earned for monitoring the gallery -- one extra credit point for one hour of gallery duty.
20. Lockers are available for storage of drawing materials in room 201 and 202.

21. **Health & Safety Policy**

Students will be informed of inherent risks and best practices in the various areas of the Department of Art and its respective courses.

The Department of Art Health & Safety Handbook information can be found at: <http://sites.tamuc.edu/art/resources/healthandsafety/>



## ASSIGNMENTS/LECTURES

### Week 1

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January 13 First class day of Spring semester, 2020.

January 14<sup>(1/30)</sup> First class meeting of ART 1317.

Introduction to ART 1317/Drawing II

You will need to bring to the next class:

A drawing board, at least 18"x24" (provided by the Art department.)

Two bulldog clamps or alligator clamps to hold the tablet to the drawing board

A variety of sizes of stumps and tortellions

A sheet of 18" x 24" drawing paper toned to a middle value with stick charcoal with a soft cloth, tissue, stumps or chamois.

Several sticks of charcoal – H, HB and B

A kneaded eraser

#### Reading assignment:

Chapter 1, The Nature of Drawing, pp. 1-14.

Chapter 2, Initial Experiences, pp. 15-37.

January 16<sup>(2/30)</sup>

#### Project 2.2.

Place a few simple objects of light value against a middle-value background. Provide a source of light above and to one side to illuminate the objects.

Using stick charcoal on its side, cover a sheet of smooth, good-quality paper with middle-value tone. To achieve a uniform tone, blend the charcoal with a soft cloth, stumps, or chamois. Establish the size, shape, and position of the objects by sketching them lightly with a charcoal tip. Study the composition to determine what areas to lift out with the chamois, which lights to erase, and where to add darker tones. Be alert to patterns of light and shadow on the various objects, gaining a sense of the lightest and the darkest areas. Be aware of the sharp edges that separate objects as well as the soft edges where lights turn to shadow. Work as directly and deliberately as possible and avoid overworking the paper surface to maintain freshness.

Introducing this tonal approach to drawing as one of the first projects makes beginners aware that drawing doesn't have to begin with lines. This assignment also engenders awareness of the total working surface, rather than a particular area.

### Week 2

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January 20 Martin Luther King, Jr. National Holiday. University closed.

January 21<sup>(3/30)</sup> **Project 2.2** continued.

January 23<sup>(4/30)</sup> Demonstration of cutting and constructing a hinged mat.

**Reading assignment:** Chapter 4, Copying, Sketching, and the Power of Influences, Pp. 57-72

### **Assignment: Copying Activity**

Each of the drawings illustrated in chapter 4 represents an aspect of copying, but not one of them is an exact copy, nor are you encouraged to copy any drawing line for line. It would be beneficial, however, to practice drawing in the manner of some of the many examples in this book, which, selected to acquaint you with a variety of media and techniques, will further introduce you to different approaches to handling subject, form, and composition. Every medium yields uniquely expressive qualities that the trained artist recognizes and selects in order to produce a desired effect. When an artist chooses several different media to work with in the same drawing, he or she does so in an effort to produce a multiplicity of effects, as where Rico Lebrun and John Piper use both wet and dry media to produce their gloriously rich compositions. With emphasis on seeing deeply, copying activities naturally require close scrutiny to recognize how various drawing media blend to form their unique effects.

Find a master drawing in a book in the library and make a copy of the drawing as described in Chapter 4.

### **Week 3**

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January 28<sup>(5/30)</sup>

#### **Critique (Project 2.2)**

Is there a wide range of value from light to dark? Does the range of value create spatial depth, or does the drawing tend to flatten? Were you able to work deliberately to avoid overworking and perhaps over-erasing the surface? Are you beginning to feel a sense of confidence about your handling of charcoal?

January 30<sup>(6/30)</sup>

#### **Project 3.1 Understanding Basic Perspective**

(Draw what you see not what you know)

The perspective of simple rectangular forms can be introduced by making some drawings of a sheet of paper. The sheet will appear as a perfect rectangle only if held vertically at eye level or placed flat on a table and viewed directly from above. In any other position, it becomes a rectangle seen in perspective.

As you draw the sheet in a number of different positions seen from varying viewpoints, do not think of it as either a sheet of paper or a rectangle. See it simply as a shape enclosed within four straight lines – lines that sometimes appear parallel and sometimes converge. Though you know the actual shape and proportions of the rectangle, draw what you actually see, even when what you know to be the narrow width of the rectangle appears to be much greater than its length. You will become aware that visual analysis of a geometric shape is unrelated to determining the exact dimensions of the object; visual analysis is, rather, a matter of establishing relative proportions through correct sighting skills.

#### **Reading assignment:**

Chapter 3, Learning to See Deeply, Pp. 33-56.

## **Week 4**

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February 4<sup>(7/30)</sup>

### **Mechanical Aids to Perception: Sighting angles and Ratios** **Project 3.4 Objects in Multiple Positions**

If you do not have a model available to you, or if you would rather practice first using a similar inanimate object, a straight-back wooden chair will suffice. Place it in front of you in a number of different positions: facing you, turned away from you, sideways, at an angle, on its side, turned upside down, and tilted. Note how the size and shape relationships between its parts change with each new position. Use your pencil and thumb in the manner described to locate and align major points, to determine correct angles, and to estimate relative proportions.

When you begin to feel comfortable using the pencil as an aid in perceiving the chair, do a number of drawings of the chair in various positions, letting your pencil serve as both measuring device and drawing instrument. Objects of even greater complexity can be depicted with amazing accuracy when the pencil is used to search out the essential visual clues.

February 6<sup>(8/30)</sup>

### **Project 3.2 Drawing with Visual Analysis**

(Draw what you see not what you know)

Take a branch with three or four leaves on it – maple or oak leaves are excellent. Draw the leaves from several different angles, noticing the constantly changing relationships of the shape, size, and proportions. Remember to base your drawings on visual analysis. Draw exactly what you see, with the abiding sense that you are seeing deeply and accurately. As thoughts emerge of what you know about leaves and what you think they should look like, disregard those wanderings and refocus on what you actually see. You will quickly discover that you produce more accurate descriptions of these forms by steadfastly attending to the lines, shapes, and proportions than by thinking about drawing leaves.

### **Critique Project 3.2**

Compare your drawings to the corresponding positions of the leaves and branch. How accurately have you portrayed the visible reality of the subject? Were there difficulties in focusing on what you saw instead of what your thoughts told you about leaves? If so try the same exercise several more times, continually changing the position of the object until the pure acts of seeing and drawing tighten themselves together becoming more natural and more unified.

### **Reading assignment:**

Chapter 5, Line and Its Expression, pp. 73-95.

## **Week 5**

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February 11<sup>(9/30)</sup>

### **Project 5.1 Blind contour drawing**

Because the point of the assignment is not to make proportionally accurate drawing but to produce images with highly descriptive contours, erasing is not encouraged. Geometric and strictly symmetrical forms are not as interesting to draw as are irregular subjects like a shoe, boot, baseball mitt, your own hand or foot.

Using soft graphite pencils, ballpoint, or felt-tip pen, start at a clearly defined point, a corner or indentation of the object's outer edge, attempting to work about life-size. Looking only at the subject and not at

your drawing is referred to as blind contour. Remember that the movement of your hand must follow the movements of your eye – not the reverse. Positioning the object so you must turn away from your paper to see it will help prevent frequent glancing at your drawing.

Position your pencil on the paper and select a point of focus on the subject. Let your eye study that starting point for a moment; then as your eye moves slowly along the contour of the form, begin moving your drawing tool synchronistically, not letting your pencil get ahead of your eye. Imagine that the exact point of eye contact on the edge of the form is the very pencil point on your paper. Try to respond to each indentation and bulge with an equivalent hand movement. When the contour edge you are following disappears behind another, or flattens out to become part of a larger surface, stop drawing. Then, look at your drawing surface to determine another starting point.

You will discover that contour drawings done with minimum reference to the paper often grow wildly out of proportion – but as mentioned earlier, this is not the primary concern. Rather, contour drawing is an exercise in coordinating the hand with the eye to capture a contour line of extreme sensitivity to the subject.

Change the position of your subject and repeat the procedure. By placing objects in an unusual position, you will see them in a different perspective, which forces you to look more carefully, seeing the object more intimately.

#### **Project 5.4 Blind Contour/Line Quality: Contour and Line Variation**

To explore contour line that varies in width, select a subject that has overlapping forms: a houseplant with broad distinctive leaves, leaf lettuce, or a bunch of beets or radishes. Alter pressure on the pencil to describe overlapping forms, darkness of shadow, movement in space, weight, and any other aspects of form that can be implied by changes in the width and darkness of line. Vary the pressure on the drawing instrument in accordance with your instinctive response to the importance of each contour, rather than changing line widths in a consciously calculated manner.

February 13(10/30)

#### **Critique (Project 5.4)**

Does the drawing hold together as a uniform statement? Do the darks and lights of line variation describe distinct levels of space? Do the darker lines project forward by virtue of their profound darkness, or do they recede? Do the light, more delicate lines seem to recede because of their translucency, or do they appear to be floating weightlessly?

#### **Project 5.5: Lost and found edges**

Using lost and found edges effectively depends on training your eye to the conditions that allow a line to disappear or demand that it be drawn. As you look at forms and draw them, notice when an edge seems to disappear. Begin to rely on your understanding that the edge, although not visible, is still there. As your understanding of form strengthens, determine when you can convincingly leave a line out, knowing that its absence leaves a powerful visual implication of presence. As you more fully trust your sense of form, you will be less prone to dispense with lines randomly.

### **Assignment: Cross contour lines**

Purchase a loaf of sliced bread at the market. Remove the bread from the packaging, taking care to keep all the slices in order and compressed together so as to preserve the overall shape of the loaf of bread. Draw the loaf of bread paying close attention to the edges of each of the slices of bread. The contour lines of the slices are cross contours that connect the exterior contour edges and which describe what is happening on the surface of the form inside the outer edges.

## **Week 6**

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February 18(11/30)

### **Cross contour lines/striped fabric study**

Draw the draped fabric as realistically as possible. Use the pattern of the stripes to assist you to describe what is happening on the surface of the fabric between the outer contour edges. Draw both the exterior and cross contour edges with sensitivity and awareness of line quality as well as lost and found edges.

February 20(12/30)

### **Rendering light with hatching**

Lightly delineate the configuration of the arrangement, and then add the shadow areas with single-direction hatch strokes. Start with the largest areas and with long, light hatch marks. Follow with shorter strokes in the same direction for smaller value areas, gradually building density. Single-direction hatching is adequate for rendering light areas; use denser patterns of hatch marks to achieve darker values. You do not have to make an effort to suggest the contour or slant of the surface by using curved hatch marks or changing their direction. Remember, you are rendering light and shadow patterns only.

## **Week 7**

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February 25(13/30)

Rendering light with hatching (continued)

February 27(14/30)

Critique of hatched line drawings.

## **Week 8**

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March 3(15/30)

### **Modeling volume with cross-hatching**

When an artist is using hatching and cross-hatching to model volume, the strokes actually represent the surface, not the shadow over it, and the lines follow the flow of the object's contours. Also, value builds in density to represent recesses, not shadow, although the recessive areas are most often shadow areas as well. Begin by practicing drawing a round ball on a sheet of newsprint. Try to imply the curvature of the ball as you apply your hatch marks, turning the ball back at its edges with a greater density of strokes.

Begin the drawing with line to lay the ground-work for your hatching pattern. Make as complete a cross-contour drawing as you can, allowing edge lines to turn in and over the forms and using light lines to note the terrain of the surface. Then, apply hatch strokes over the internal surfaces to establish spatial position, using value to step forms back or turn them under. Work from the general to the specific, indicating the character of the terrain over which values fall, hinting at the slant and slope of a surface, and suggesting, with curved lines, whether the surface is concave or convex.

March 5<sup>(16/30)</sup> Cross hatched line drawing (continued)

March 9 --13 Spring Break -- University closed.

March 13 Mid-term.

### Week 9

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March 17<sup>(17/30)</sup> Critique of cross hatched line drawings

March 19<sup>(18/30)</sup>

#### **Project 5.10 Drawing with Line-Hatching**

Line-hatching can exist independently from contour drawing. Using a 2H or a 4H pencil, lay out the individual shapes of the composition with very light lines. Within the faint contour-line shapes, using a softer 4B or 6B graphite, pencil, develop the shapes into linear masses using hatched lines and cross hatched lines, without relying on the light contour lines. Notice how differently the character of objects appears when line-hatching alone describes the character of form and surface. Always use varying amounts of drawing pressure to increase your range of light and dark patterns, also adding visual interest.

**Reading assignment:** Chapter 5, Texture and Expression, pp. 122-137.

### Week 10

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March 24<sup>(19/30)</sup>

#### **Drawing Textures and their Extreme Likenesses**

Representational drawing demands **rendering** strong three-dimensional illusions of different surface characteristics unlike the relatively two-dimensional patterns of texture created by frottage. The word render is often a synonym for *draw to high representation*, but in the context of this discussion it refers to a convincing duplication – an exact recreation, even a heightening of the crisp visual effects of surfaces, texture, and details. Representational drawing requires rendering with a high degree of sustained detail to create powerful, three-dimensional illusions of extreme surface characteristics. Rendering in its most meticulous form is called **trompe l'oeil** (French for *fool the eye*).

Utilizing a raking light from the side to reveal both texture and volume along with shadow and core of shadow (**chiaroscuro**) draw the visual reality of the still life objects, paying particular attention to describing the textural differences of the objects and surfaces.

March 26<sup>(20/30)</sup>

#### **Drawing Textures and their Extreme Likenesses (continued) The Textural Nature of Drawing Media with Different papers**

Different drawing media produce vastly different textural results according to how they lie on, and fuse with, the *surface tooth* of paper. The way a particular artist applies drawing media, coupled with the toothy-character of various paper surfaces, is an important influence to the outcome of a drawing. Crayon or coarse chalk on roughly textured paper yields greater contrasting effects to that of fine graphite on smooth paper, and an artist makes critically definitive choices as to what materials to use to yield the desired effect.

Using conte crayon on charcoal paper draw a still life arrangement of variously textured objects paying attention to capturing the various textures of the objects on a highly textured drawing surface.

## **Week 11**

March 31(21/30)

### **Drawing with Naturalistic Representation**

Using graphite pencil and a relatively smooth paper, draw the arrangement of objects employing as much naturalistic and descriptive representation as possible. Make use of contour line, rendering, lost and found edges, and modeling line; and employ your analytical sight skills throughout. Try to achieve a high degree of simulation from all the textural surfaces. Use a white plastic eraser to lift tone when necessary; then lay in further dark passages when needed with a higher number B (softer) graphite pencil. Practice using the tip or edge of the plastic eraser to lift off delicate areas that will emulate light reflecting off specific metal or glass objects. Note the wide range of value between the rich darks and bright, reflected highlights. Non-reflective surface textures have a slightly reduced range of values between lights and darks, yet they still require an adequate range for full description of their surfaces.

April 2(22/30)

Critique of Drawing with Naturalistic Representation

**Reading assignment:** Chapter 6, Value and Color, pp. 96-121.

## **Week 12**

April 7(23/30)

### **Project 6.4 White Objects Defining Shadows**

Place a few white, smooth spheres on a light surface. Provide a single, strong illumination angling downward from above. Before drawing, study each sphere intensely, observing relative values. The shadow intensifies as the form turns away from the light, with the core of the shadow receiving neither direct nor reflected light. No portion of the surface in the shadow is as light as the part that receives direct light. The light reflecting up into the shadowed portion of the sphere from the tabletop is lighter than the core of the shadow but darker than the lighted surface of the sphere.

Proceed with your drawing, using the rubbed graphite method to create smooth gradations of value. In developing any drawing, it is a valuable practice to predetermine the lightest light and darkest dark as a gauge from which to work. As a student, Paul Cezanne is said to have determined his values in relation to a black hat and a white handkerchief that he placed beside his models.

Without establishing some reference points, it is easy to overwork an area. It is advisable to err on the side of lightness, because it is easier to darken an area than to lighten it. Many student drawings, intended as full-range drawings, lack interest and refinement because the strong lights have been lost through overworking the surface, while the dark surface embellishments have not been made rich enough. The practice of additive and subtractive drawing by laying down tonal values and erasing to lighten or lift them off again tests the tenacity of the drawing material by pushing them to their limits, allowing one to discover what a particular paper can withstand. Additive and subtractive drawing also pushes student's abilities as to how extreme a value range they can establish in any given drawing while maintaining a crisp, fresh result by not overworking and ultimately destroying the surface.

April 9(24/30)

### **Project 6.7**

Do a drawing that establishes spatial relationships, attending to the principle that light forms advance and dark forms recede. Arrange a group of simple objects – cups, jar, or pots – so that their placement defines space. Through the deliberate manipulation of value, use the lightest value for the closest object and increasingly darker values as the forms recede in space to create a sense of spatial logic within your composition, and reserve the darkest value for the extreme background. A brilliant form seen against a bold dark will appear to project more than the same brilliance against a less contrasting value.

Strive for high contrasts and dynamic spatial results – a wide value range with dramatic contrasts between the forms will yield highly defined and unusual spatial relationships between all elements within your composition.

**Reading assignment:** Chapter 8, Composition, pp.138-159 and Chapter 12, Still Life and Composition, pp. 229-244.

### **Week 13**

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April 14(25/30)

Critique of Project 6.7 at beginning of class.

Can you see how important value is to compositional structures? Does your composition contain wide-ranging values? Are your points of contrast compositionally interesting? Do the drawings have visual impact because of the way you positioned the objects and used value? What do you feel are the weakest elements? How would you improve on these drawings? Are these drawings decidedly different from those of previous assignments? If so, how, and why are they different?

#### **Composition studies**

Draw six to eight rectangles on your paper, approximately 5"x7", some vertically oriented and some horizontally oriented. Explore a variety of compositions within the rectangular picture planes. These are to be a bit more elaborated upon than standard thumbnail sketches.

**Reading Assignment:** Chapter 16, Illustration and Drawing, pp. 310-325.

April 16(26/30)

Drawing with terra cotta or sanguine Prismacolor pencil on white drawing paper. Figure or still life to be determined.

### **Week 14**

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April 21 (27/30)

Drawing with terra cotta or sanguine and white Prismacolor pencil on colored charcoal paper.

April 23(28/30)

Drawing with Prismacolor pencils on support of your choice (white drawing paper or colored charcoal paper).

### **Week 15**

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April 28(29/30)

Critique of Prismacolor pencil drawings.

April 30(30/30)

Last class day of the semester.  
Clean-up day.



May 1

Deadline to turn in portfolio by 5:00 P.M.  
The Portfolio should contain:

1. Eight drawings from the semester. These drawings are to be examples of the best work completed during the semester for this Drawing class
2. The one drawing that you consider to be **the "Best drawing" of the semester** is to be matted in a hinged mat.
3. Include a short essay in which you evaluate your performance for the semester. Be sure to include a grade and a justification for receiving that grade. Be specific!
4. **One CD with photos of the work you include in your portfolio.** The photos may be taken with a cell phone camera or any manner you are comfortable with. The CD will be retained by the department for documentation purposes.

**Week 16**

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May 2 -- 8

Final Exam week.

May 6 – 9

Graduating Senior Show.

May 6

Portfolios may be picked up. If your portfolio isn't picked up by Friday, May 8, it will be thrown away. The Drawing room is not a storage facility for abandoned portfolios.

May 8

Graduate Commencement, Spring term, 2020.

May 9

Undergraduate Commencement, Spring term, 2020

## ART 112: DRAWING II MATERIALS LIST

Required textbook:

***A Guide to Drawing***, David Faber and Daniel Mendelowitz

This book is available at the University Bookstore, Amazon.com and various online discount booksellers.

- 1 - drawing board, 24"x 30" (1/4" thick tempered masonite) provided by department
- 2 - bulldog or alligator clamps
- 1 - pad of white drawing paper, 18"x 24", Strathmore or Alexis
- 1 - can of workable spray fixative
- 1 - Metal ruler, 18" long
- 2 – Graphite sticks
- Complete set of graphite pencils (9H through 9B)
- 1 – Metal Pencil sharpener
- Conte crayons -- black, white, sanguine, bistre, medium hard (B) or hard (HB)
- Erasers (white vinyl, pink pearl, kneaded)
- Blending chamois, shading stump (tortillon or estompe)
- Stick charcoal (soft) and compressed charcoal (0 or 00)
- Box of 24 Prismacolor colored pencils
- 1 - Sandpaper block

For Matting drawings:

Mat board, 30"x 40", cream or white only – available from the Art department

- 1 - X-acto knife with two sharp blades
- 1 - 1 oz. bottle of white glue (Elmer's Glue)
- 1 - Roll 3M Scotch Masking Tape
- 1 - Roll of brown paper tape (the kind that you have to wet)
- 1 - Sheet of acetate, 18"x 24"
- 1 - Portfolio