

# Drawing I – Spring 2010 Calendar

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## Week 1

1/12 -- I handed out the syllabus - <http://dedeharter.com/Syllabus%20for%202-D%20Design.pdf> - and we discussed the contents of this document. Students were shown examples of many items on the supply list. Students are to come to the next class with the following supplies – the pencils, charcoal, conte crayons, erasers, sketchbook, and drawing pad.

1/14 – Students were asked to label their sketchbooks with their name and attached all pages of the syllabus to the first few pages. Students did mark-making experiments of their own choosing in their sketchbooks for 15 minutes using various pencils, charcoals, and conte crayons. I asked students to do all sketchbook exercises for the semester on the front side of the pages only and to label each exercise on the reverse side with a title, a date, and the time spent. The same is true for all assignments on the large drawing pad, but also should include the student name. Next students did 2 pencil drawings, 40 minutes each, of a bicycle. The drawings were placed on a single sheet of paper from the large drawing pad. One was from memory and one was from life and labeled as such on the back side. The memory drawing involved a concentrated look at the still life at the beginning and then drawing it without referencing it again. The real life drawing allowed unlimited reference to it. Those who missed the memory/real life exercise should set up a similar still life at home and complete it. The homework was to do a self-portrait drawing in pencil for 2 hours in the sketchbook. Students are to use a mirror and show the complete head/hair, neck, and a little shoulder. No hats or sunglasses are allowed. Bring to the next class the completed homework and all single-starred items on the syllabus.

## Week 2

1/19 – We looked at everyone's self-portrait. I lectured on the 7 Elements of Art: line, shape, value, texture, color, form, and space. We discussed line in terms of line weight (thick vs. thin for emphasis), continuous/discontinuous line, and implied line. I defined the concept of a contour line drawing and the technique of sighting with your pencil. Examples of contour line drawings can be found in the Power Point presentation: <http://fog.ccsf.cc.ca.us/irazumov/lectures/drawing/contour.htm>. Students did a 2-hour contour line drawing using pencil on the big pad of paper. The subject was a still life set up in the center of the room composed of a chair, couple of traffic cones, tricycle, water pitcher, vase, and couple of fat paintbrushes. The criteria were: to include a 1" border on the page and draw at least 3 of the items. Cropping is okay. Students who missed this drawing should set up a still life at home of equal complexity and make the drawing. For the last 15 minutes of class, we attended the Valdosta National art show in the VSU Gallery within the Fine Arts building.

1/21 – We discussed ideas for making a good composition and made a contour drawing in charcoal as a group effort. Students took turns on each other's work, doing 4 sessions of 15 minutes each. The initial layout was produced with vine charcoal (because it's easy to erase) and then finalized with charcoal pencil (a darker, more permanent medium). The still life was composed of a dress form, a

chair, two roles of paper, a brick, a coat rack, and a trash can. Those who missed this drawing should set up a still life of equal complexity and draw at least 3 items for a duration of 2 hours. Next, we looked at the class website and I asked students to use it when they are absent so they are caught up before returning to the next class meeting. For homework, students are to read the introduction and chapter 1. Bring your textbook to the next class meeting.

## Week 3

1/26 – We discussed 5 strategies for producing spatial depth: changes in scale, overlapping shapes, use of diagonals, atmospheric perspective, and relative position on the page (see chapter 1). We discussed vocabulary for foreground, middle ground, and background, and we defined outline drawing and gesture drawing (see glossary). Students made drawings in their sketchbooks of figures 6-15 (use pencil, then charcoal pencil over top) and 6-16 (use pencil only and hold the book upsidetown to produce an upsidetown version). These were labeled as an outline drawing and a contour drawing respectively. Students made gesture drawings on two pages of their big drawing pad. A compressed charcoal stick was used and the paper was held in landscape mode to produce 3 drawings per page. The subject for the drawings was a volunteer student who assumed various poses. Three 15-second drawings and three 30-second drawings were completed, totaling 6 poses. For homework, students are to find an image of their choosing that shows easily recognizable foreground, middle ground, and background. Students are to attach a copy of the image into their sketchbooks, labeled with such.

1/28 – We discussed vocabulary terms: positive and negative space. I gave a Negative Space Drawing using the handout <http://dedeharter.com/Negative%20Space%20Classwork.pdf>. The still life for this assignment was composed of a ladder, step stool, small table, two small boxes, and a pitcher. Students used the entire class period to complete it. Students who missed class should set up a similar still life of angular objects. During the last few minutes of class, I handed out a long term Still Life Drawing Project, <http://dedeharter.com/Still%20Life%20Drawing.pdf> with a due date in 2 weeks. For homework, students should complete any unfinished elements of the Negative Space Drawing, spray fix the charcoal, and bring it to the next class. Note: the spray fix should be completed outside with good ventilation and be allowed to de-gas for 48 hours before putting it into your portfolio – your teacher is highly allergic to it, so if you violate this, please leave your project at home. Also for homework, read chapters 2 and 3. And lastly for homework, read through the Still Life Drawing Project handout and consider what items and what lighting to use for this project.

see next page

#### Week 4

- 2/2 – We did a short critique of the Negative Space drawings and students were reminded to spray fix these and keep them in their portfolio. We discussed the Still Life Drawing assignment given 1/28 and I showed examples of different lighting possibilities. I also demonstrated simple shading techniques. Students went outside and picked a small branch/leaf set to use as a still life. Students drew their still life in pencil in their sketchbooks using a technique of first laying out a light contour line drawing, following by tiny circles of shading. The result should be a grainy texture, so no smudging is allowed. Students spent 1.5 hours on this in class and were asked to finish it for homework – have these finished by 2/9.
- 2/4 – Students used the big drawing pad to do 2 pencil drawings on the same page, while holding the paper in portrait view. In the top half, students did a blind contour drawing lasting for 2 minutes. In the bottom half, students did a contour drawing with shading lasting for 1.5 hours. The subject of both was a still life of 3 items chosen by the student (like a laptop, cup, eye glasses). The emphasis of the drawing was in getting proper proportions and a good composition with the restriction that of no cropping allowed. If you missed this drawing, set up a similar still life at home. Next, students used their sketchbooks and did a pencil drawing for ½ hour of their hand in a pose of their choosing. The homework is to work on the Still Life Project given on 1/28. Students new to drawing should show their progress to me at the next class for a short critique. The project is due on 2/11. Remember to bring your finished twig/leaf drawing to class on 2/9. The large drawing pad can be left at home on 2/9.

#### Week 5

- 2/9 – We looked over everyone's finished twig/leaf drawing. I discussed the vocabulary term – foreshortening. Students finished their hand drawing they began on 2/4 and did two more pencil drawings of different hand poses in their sketchbooks, each lasting 1 hour. There are 3 hand drawings in all. The third hand drawing must include an element of foreshortening. For homework, students should complete the finishing touches on their Still Life Projects (first assigned on 1/28). We will critique them in the next class and I'll collect them for grading.
- 2/11 – We critiqued the Still Life projects and I collected them for grading. Next, I discussed vocabulary terms: linear perspective, 1-pt. perspective, vanishing point, horizon line, and lines of convergence. I demonstrated 1-pt perspective by drawing a box. Students did a pencil drawing in 1-pt. perspective of 3 boxes above the horizon line, 3 boxes below the horizon line, and 1 box at the horizon line. Students who missed this exercise should consult chapter 5. Next, I gave a handout called Shoes and Foreshortening, see <http://dedeharter.com/Shoes%20and%20Foreshortening%20Homework.pdf>. For homework, students should complete the Shoes and Foreshortening exercise and read chapter 5.

#### Week 6

- 2/16 – We viewed the homework drawings for the shoes and foreshortening exercise. I discussed the concepts of cross contour lines, high vantage point, and low vantage point. Students did two pencil drawings, 20 minutes each, on one page of their big pad of paper. Students held their page in landscape mode and divided it in half with a vertical line. On one side, students drew a cross-contour drawing of a dress form from a high-vantage point and on the other side, students drew the same

- from a low-vantage point. Those who missed class should pick an object of equal complexity and complete two cross-contours. For the remainder of the class, students attended the artist lecture given by A. J. Argentina and Beau Raymond.
- 2/18 – I demonstrated how to draw diminishing squares in 1 pt. perspective. Students drew in pencil in their sketchbooks a railroad, a building with windows, and cactus plants using the concept of diminishing squares. Students who missed this should get with another student and their notes. On another page in the sketchbooks, students drew a cylinder and a cone in 1 pt. perspective (see chapter 5). Next students drew on their big pad in pencil a 1-pt. perspective drawing of the hallway in front of the art office (FA107) for 1/2 hour. We will continue with this drawing next class. I distributed a handout called the 1-pt. Perspective Project, see: <http://dedeharter.com/One-Point%20Perspective%20Project.pdf>. Students should begin work on basic layout this weekend and come to me with any problems next class. I also handed out a Sketchbook Checklist, see: <http://dedeharter.com/Sketchbook%20List.pdf>. Sketchbooks will be collected for grading on Tuesday, 2/23.

#### Week 7

- 2/23 – Students continued work on their 1-pt. perspective drawings of the hallway for 1.5 hours. Next students cut an 18" circle of paper and we laid all circles at various points down the hallway to consider how the shapes flatten with depth. Next, I demonstrated how to draw a box in 2-pt. perspective. Students drew in pencil in their sketchbooks 3 boxes above, 3 below, and 1 at the horizon line using 2-pt perspective (see chapter 5 for reference). Another helpful source on perspective is: <http://studiochalkboard.evansville.edu/draw.html>. I collected sketchbooks for grading.
- 2/25 – Students used pencil on the big pad of paper to draw a cup from 7 different angles, starting with an aerial view and tipping the cup gradually half-circle until the view is directly from underneath. Next, students watched a movie about linear perspective. For homework, students are to complete the 1-pt Perspective project.

#### Week 8

- 3/2 – We critiqued the 2<sup>nd</sup> extended project, the 1-pt Perspective, and I collected these for grading. I gave a handout, see <http://dedeharter.com/3-pt%20Photo.pdf>, and students did a classwork exercise in 3-pt perspective using the 3-pt picture only. The exercise was done on the big pad of paper with pencil and ruler. Students cut out the 3-pt picture and adhered it to a space near the bottom right corner (leave 4-inch margins). Students drew lines of convergence to find 3 vanishing points associated with this image (see chapter 5). Next, students drew a 4" wide x 5" tall box near the bottom left corner of the page (again leave 4-inch margins). Students drew a minimum of 3 skyscraper buildings from their imagination within the box using 3-pt perspective. Shading was added to show an imaginary light source. Those who did not finish are to complete this exercise for homework. For the next class on 3/4, students can leave their big pads of paper at home.

see next page

### Week 8 (continued)

3/4 – We had a review for the upcoming midterm exam, scheduled for Thurs., 3/11. I gave a handout titled Architectural Spaces, see <http://dedeharter.com/Architectural%20Spaces%20Homework.pdf>. Students went to the 3<sup>rd</sup> floor of the Student Union and chose a scene to draw as part of the Architectural Spaces assignment. The homework was to complete the Student Union drawing and begin others in fulfillment of this assignment.

### Week 9

3/9 – We reviewed the attendance and grading policies stated in the syllabus. I announced the deadline for applying for entry into the Interior Design program has been extended until March 12 (see the VSU website for further details). We went to the 3<sup>rd</sup> floor of the library and did a 2-hour drawing for the Architectural Spaces assignment (see handout from 3/4). The homework is to study for the midterm exam which is set for next class. Students are to bring their sketchbooks, pencil, eraser, and ruler to the next class.

3/11 – Students took a written midterm exam. Next, we watched the documentary movie, “William Kentridge: Art from the Ashes”. For homework, students are to complete the 5 drawings from the Architectural Spaces assignment (see 3/4). Also, students are to read chapters 6 and 7.

-- SPRING BREAK --

### Week 10

3/23 – I gave the handout for the 2-pt Perspective Project (see <http://dedeharter.com/Two-Point%20Perspective%20Project.pdf>). Students went outside and started a 2-pt perspective drawing of Patterson Dorm in pencil for one hour. Next, we viewed everyone’s Architectural Spaces homework. I handed back the graded midterms. Students worked on a sketchbook exercise for 20 minutes – a 9-step gradation of pencil shading done with 9 adjoining boxes, each measuring at least 1” big. For homework, students are to bring their text to class and finish the gradation exercise.

3/25 – Students did an additive and subtractive drawing of a cow skull, done in charcoal on the big pad of paper. Each drawing took up half a page and took 40 minutes. The additive was done similarly to other drawings thus far (starting with a blank page and adding to it) – it was started using vine charcoal to establish proper proportions and completed with charcoal pencil and compressed charcoal to add proper values. The second drawing, a subtractive drawing, was started with an application of compressed charcoal, making the entire working space black and then an eraser was applied to reveal the lighter tones, to make essentially the same drawing as the first. Both drawings should show the same angle of the subject and have the same (not inverse) modeling of values. Those who missed this drawing should set up a still-life object of similar complexity. Next, students were gifted with a Pigma brush marker and were asked to bring this to each class for the remainder of the semester. I gave new vocabulary terms: highlight, reflected light, and cast shadow (see page 157 of the text). Students drew within their sketchbooks a life-size copy of figure 7-22 in the text using pencil shading and did another version of 7-22 with the brush marker as a mass gesture drawing (see chapter 6 for a description of mass gesture). For homework, students are to complete the work begun in class and do two more sketchbook drawings of

figure 7-22 – one with charcoal shading and another with ballpoint pen in loose crosshatching. Students should start bringing to class, on a regular basis, their 5 sheets of watercolor paper and 1 sheet of grey Canson paper (see supply list).

### Week 11

3/30 – Students continued work on their 2-pt perspective drawing of Patterson Dorm for 1.25 hours. I gave a handout, Texture Pictures as Examples (see <http://dedeharter.com/Texture%20Pictures.pdf>). Next, students did 3 exercises in their sketchbooks – first was a charcoal gradation (minimum 1” x 9”), done in a continuous flow without any visible steps or boxes. Second was a charcoal copy of figure 7-5b in the textbook (made larger, approximately 4” square is good). Third was a black marker hatching/crosshatching gradation scale in black marker, like the one in figure 7-19 in the textbook, done with a fine line black marker. The homework is to finish these 3 exercises. Reminder -- Students should start bringing to class, on a regular basis, their 5 sheets of watercolor paper and 1 sheet of grey Canson paper (see supply list).

4/1 – Students were given two white paper strips, approximately 2” x 24”, and asked to bend, fold, and curl them into a still life for drawing. The drawing was done for 1 hour on half a sheet of grey-colored Canson paper using black and white Conte crayon. Also for inclusion on the page was a 5-step gradation scale where the middle square was left empty, showing the value of the grey paper. This is exactly how the shading should be worked in the drawing, with the value of the grey paper showing as the mid-tone, and avoidance of white/black blending. Next, students went outside and worked for 1-hour on the Patterson Dorm project. The homework is to continue work on this drawing and be ready to turn-in a completed piece for the 2-pt Project on Thursday, 4/8. Students should bring their watercolor paper to class for the remainder of the semester.

### Week 12

4/6 – Students did a second conte crayon drawing for 1 hour on grey-colored Canson paper, similar to the one done on 4/1, but using a paper-strip sculpture constructed by another student. Next, students did a 9-step gradation scale and a sphere replica of figure 7.22 from the text, done in India ink on watercolor paper. These two exercises are to be cut out and taped into the sketchbook. For homework, students are to bring completed versions of the 2-pt Perspective project to the next class.

4/8 – We critiqued the 2-pt Perspective projects and I collected them for grading. Next, I showed images by the artist Kathe Kollwitz and discussed her work in terms of style and theme. Students selected one item as a still life and made a mass gesture drawing on watercolor paper with the black brush pen and India ink washes, lasting 50 minutes. For homework, students are to make 3 mass gesture drawings of the same object from different angles, one per page in their sketchbooks using pen or marker.

see next page

### Week 13

- 4/13 – I returned the graded 2-pt Perspective projects. I discussed the vocabulary terms: topographical marks, optical value, local value, chiaroscuro, tonal keys, and atmospheric perspective. Next, we went outside, to the picnic tables under the pines beside the Fine Arts building. Students took one sheet of watercolor paper and cut it into two halves. Using found objects from the environment (no brushes), students made two India Ink renderings of their surroundings, lasting about 45 minutes for each. I distributed a handout called Edible Still Life (see <http://dedeharter.com/Edible%20Still%20Life%20Project.pdf>). The Edible Still Life project is due Thursday, 4/22.
- 4/15 – We discussed atmospheric perspective in terms of working with India Ink and I showed examples of student work. Students went outside and sat next to the library building and did an India Ink drawing of the scene facing the Fine Arts building. The drawing was done on a whole sheet of watercolor paper and lasted for 1.5 hours. The emphasis should be in showing the trees in atmospheric perspective. Students were released early from class to go purchase the edibles for the next homework project (see 4/13). The homework is to start the Edible Still Life project.

### Week 14

- 4/20 – I gave a handout, called Portfolio List, which itemizes everything that should be in the portfolio for the semester (see <http://dedeharter.com/Portfolio%20List.pdf>). Students checked items on this list against the items they have completed on the big pad and stored in their portfolio case. Each paper must be labeled with the student's name, date completed, title, and number of hours spent. The portfolios will be collected for grading on Tuesday, 4/27. We started a new unit about portraiture and I gave guidelines for drawing portraits based on generalizations of facial proportions, in profile view and in frontal view. Read about these generalizations on the website: <http://artyfactory.com/portraits>. Students made a pencil drawing on one page of their sketchbooks of two ears, one from an Internet (see: [http://artyfactory.com/portraits/drawing\\_techniques/drawing\\_the\\_ear.htm](http://artyfactory.com/portraits/drawing_techniques/drawing_the_ear.htm)) and one from life (looking at a fellow student's ear), each lasting 20 minutes. Those who did not finish this should do so for homework. Next, students drew a profile picture in pencil in their sketchbooks of a classmate, lasting for 30 minutes. The profile picture should show a complete outline of proper proportions as a minimum. For homework, students are to complete their Edible Still Life project (see 4/13).
- 4/22 – We critiqued the Edible Still Life project and I collected them for grading. I gave a handout listing all assns that will soon be graded in the sketchbooks (see <http://dedeharter.com/Sketchbook%20List.pdf>). Students drew an eye and a nose from the Internet site <http://artyfactory.com/portraits>. Important dates are: Tues 4/27 – Portfolios will be collected for grading and self-portraits (see next sentence) are due, Thurs 4/29 – Sketchbooks will be collected for grading, and Thurs 5/6 – 7:15 to 9:15 is the final exam (bring a ruler). The homework is to do a 2-hr self-portrait in pencil within the sketchbook, that repeats the same pose and hairstyle used at the beginning of the semester, as closely as possible. No sunglasses or hats allowed.