

# Introduction to Drawing **Workbook**

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Chaffey College

Art 14 (07082)

Fall 2019

Instructor: Robert Watkins

**EMAIL:** Robert.Watkins@chaffey.edu  
**WEBSITE:** robertdwatkins.com  
**ROOM:** Center for the Arts – Building B, Room 102  
**HOURS:** Mondays and Wednesdays 9:30 AM – 12:20 PM  
**OFFICE HOURS:** 15 minutes immediately following each class

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COURSE DESCRIPTION	A basic course in drawing and composition to develop a student's ability to perceive and define shape, mass, contour, volume, space and light, using a variety of media and subject matter.
CONTENT	<ul style="list-style-type: none"><li>A. Introduction to the fundamentals of visual communication: contour line, gestural line, descriptive line, positive and negative shapes, space, value, texture, scale and proportion.</li><li>B. Introduction to experimental approaches to drawing: collage, mixed media, or alternative media.</li><li>C. Drawing as it relates to creative problem-solving.</li><li>D. Observational skills and proportional measurement.</li><li>E. Basic principles of spatial illusion including: overlapping, diminishing size, vertical placement, atmospheric perspective, linear perspective and other perspective systems.</li><li>F. Use of a variety of line and mark making approaches in drawing.</li><li>G. Development and application of composition (design and organization) in drawing.</li><li>H. Use of value and planes to describe forms and space. Illusion of volume: gradual tonal changes, chiaroscuro, cross-hatching, and stippling.</li><li>I. Introduction to and use of a variety of drawing techniques and black and white media, including but not limited to: graphite pencil, charcoal, conte crayon, pen, and brush and ink.</li><li>J. Development of expressive content through manipulation of line, shape, value, and composition.</li><li>K. Critical evaluation and critique of class projects using relevant terminology in oral or written formats.</li><li>L. Historical and contemporary developments, critical trends, materials, and approaches to drawing.</li></ul>
OBJECTIVES	<p>Upon completion of the course, students should be able to:</p> <ul style="list-style-type: none"><li>A. Practice objective and subjective approaches to drawing.</li><li>B. Observe and accurately render three-dimensional objects on a two-dimensional surface.</li><li>C. Create drawings that demonstrate the basic principles of spatial illusion through the application of linear, atmospheric, and other perspective systems.</li><li>D. Utilize a variety of lines and mark-making in drawing.</li><li>E. Organize spaces and objects within a drawing according to basic principles of design and composition.</li><li>F. Accurately describe forms and space through gradations of value.</li><li>G. Employ a wide range of media, techniques and creative strategies to solve drawing problems.</li><li>H. Develop expressive content through the manipulation of the visual elements (line, shape, value, space and composition).</li><li>I. Evaluate and critique class projects using relevant terminology in oral or written formats.</li><li>J. Examine and describe historical and contemporary developments, trends, materials, and approaches in drawing.</li></ul>
LEARNING OUTCOMES	<ul style="list-style-type: none"><li>1. Upon the successful completion of ART 14 (grade "C" or higher), a student will be able to illustrate the concept of modeling in the creation of a representational drawing.</li><li>2. Upon the successful completion of ART 14 (grade "C" or higher), a student will be able to evaluate a drawing from a formalist perspective.</li><li>3. Upon the successful completion of ART 14 (grade "C" or higher), a student will be able to compose drawings based on the creative manipulation of the visual elements</li></ul>
TEXTBOOK	No textbook is required. The instructor will provide a workbook containing assignments and information covered in lectures.

- MATERIALS**
- 20" x 26" or larger drawing board\*
  - 18" x 24" white drawing paper pad\*
  - 18" x 24" newsprint paper pad\*
  - Graphite pencils--1 each: 2H, HB, 2B, 4B
  - 1 kneaded eraser
  - 1 white eraser
  - Watercolor brushes—#6 round\*
  - 1 sandpaper pad
  - 1 jar black drawing ink (india ink)\*
  - Sketchbook (no smaller than 8.5" x 11")\*
  - X-Acto knife #1
  - 1 blender (paper stump)
  - Canson or other neutral tone paper
  - 6" x 6" chamois
  - Stick charcoal—Soft or 4B recommended
  - Charcoal pencil--4B recommended
  - Toolbox for supplies
  - 18" or 24" metal or plastic ruler
  - Plastic triangle
  - Black ballpoint or Micron pigma pens\*

\*these materials are needed the second day of class

\*\*The Student Store on campus sells all these materials at competitive prices. Your instructor will notify you regarding the supplies you will need for the next week. They are also included in your syllabus.

<b>GRADING</b>	Homework	20 pts/assignment	x 12 assignments	240 pts. possible
	Sketchbook	10 pts/assignment	x 12 assignments	120 pts. possible
	Quizzes	10 pts/quiz	x 4 quizzes	40 pts. possible
	Group Project			30 pts. possible
	Museum Report			30 pts. possible
	Final drawing			40 pts. possible
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	Total			500 pts. possible
	0-59% F	66-69% D+	76-79% C+	86-89% B+
		63-65% D	73-75% C	83-85% B
		60-62% D-	70-72% C-	80-82% B-
				96-100% A+
				93-95% A
				90-92% A-

- EVALUATION**
- Class projects are graded on different criteria. See grading rubric for individual assignments.
  - All work must be received by the set deadlines or points will be deducted from your score.
  - On-time projects may be redone for an improved score with instructor approval.
  - NO MAKE-UP WORK WILL BE ACCEPTED AFTER WEEK 14.

- ETIQUETTE**
- Please inform the instructor in advance if you must miss class. You are responsible for making up work.
  - Arrive on time - lectures and demos will take place at the beginning of each session.
  - You are responsible for work missed due to any absences.
  - No food is allowed in class at any time with the exception of covered drinks and bottled water.
  - Break times are scheduled by the instructor at appropriate intervals.
  - Music will be allowed in the classroom at the instructor's discretion.
  - Respect other students and their work. Inappropriate behavior will result in deducted points and can result in disciplinary action.
  - Any student who has special needs that may affect his or her performance in this class should identify those needs to the instructor in private..
  - Respect the classroom, classroom furniture and props.

- REFLECTIONS**
- Each homework assignment will have a short written segment attached that challenges the student to think and write critically about their work.
  - Reflection guidelines are provided in the student workbook.

- SKETCHBOOK**
- Students are required to complete approximately 5 pages of sketches in a sketchbook each week.
  - Sketchbook work will be reviewed and graded regularly.

- Sketchbook assignments are specific and are designed to complement what is learned in class.
- It is recommended that students use ink pens in sketchbooks unless otherwise instructed.

#### QUIZZES

- 4 quizzes will be given during the course.
- Quizzes are 10 points each and will test knowledge of material covered in class and presented in handouts.

#### PORTFOLIOS

- Students should collect all projects and in-class work completed during the course of the term.
- The portfolio may be turned in as a stack of drawings. Portfolio cases are optional.
- Portfolios will be submitted prior to the last week of class and will be returned the day of our final exam.
- Portfolios assist the instructor in calculating an appropriate grade based upon your progress during the term.

#### FINAL DRAWING

- A final drawing will be completed in class during the week prior to the week of our final exam.
- The final drawing will consist of a single drawing done over two class periods (approximately 6 hours).

#### MUSEUM REPORT

- Students are required to visit an art gallery or museum during the term. In cases where transportation is not available the instructor will discuss options for completing the museum report.
- Report guidelines and instructions are provided in the student workbook.

#### ONLINE SYLLABUS

- You can find this syllabus, assignment sheets detailing each project and PowerPoint presentations online at [robertdwatkins.com/chaffeydrawing.html](http://robertdwatkins.com/chaffeydrawing.html)

### Mission Statement

Chaffey College inspires hope and success by improving lives and our community in a dynamic, supportive, and engaging environment of educational excellence, where our diverse students learn and benefit from foundation, career, and transfer programs.

### Vision Statement

Chaffey College: Improving lives through education

### Academic Support

#### Student Success Centers

Chaffey College has created a network of Student Success Centers – offering free tutorials, workshops, learning groups, directed learning activities, and computer/resources access – to assist students in their academic development and success.

A current Chaffey College photo ID card is required for all Success Center services. Walk-ins are welcome, and advanced appointments are available for most services. Call the centers or consult the college website.

Student Success Center Website: [www.chaffey.edu/success/](http://www.chaffey.edu/success/)

Online appointments: <https://chaffey.mywconline.com/>

<b>Chino Campus Success Center</b>	Multidisciplinary Success Center	CHMB-145	909-652-8150
<b>Fontana Campus Success Center</b>	Multidisciplinary Success Center	FNFC-122	909-652-7408
<b>Rancho Campus Success Center</b>	Language Success Center	BEB-101	909-652-6907/652-6820
	Math Success Center	Math-121	909-6526452
	Multidisciplinary Success Center	Library	909-652-6932

#### Library

Rancho Campus Library: Mon-Thurs 7:30am-8pm / Fri 8am-4pm / Sat 10am-3pm / CLOSED Sunday

Fontana and Chino Cybrary: Mon & Thurs 7:45am-3:45pm / Tues & Wed 7:45am-7:45pm / Fri 10am-2pm / Sat 10am-3pm / CLOSED Sunday

#### One Book, One College

<http://www.chaffey.edu/collegebook/index.shtml>

The One Book, One College Committee strives to create a community of readers across the curriculum at Chaffey College and within the communities it serves. Each year, the committee selects a college book and creates a diverse series of related events. Students are encouraged to participate in these activities to enrich their educational experience at Chaffey.

## Wignall Museum of Contemporary Art

<http://www.chaffey.edu/wignall/exhibitions.shtml>

The Wignall Museum of Contemporary Art serves as a learning lab featuring temporary exhibitions of innovative contemporary art throughout the year. Exhibitions and programming are organized with our students in mind in order to augment their academic experience by complementing the college's curricula and broadening the understanding of contemporary art. Our exhibitions allow visitors to see and experience a variety of contemporary artistic practices that examine timely and relevant topics.

## Health Services

### Student Health Services

Student Health Services is dedicated to assisting students to achieve and maintain optimum physical, mental and emotional health. We are committed to providing quality healthcare at a reasonable cost. All currently enrolled full and part time Chaffey College students on the Rancho Cucamonga Campus or any off campus site may utilize the services of the Student Health Office. Please have your Chaffey ID ready.

Rancho Campus	MACC-202	(909) 652-6331
Chino Campus	CHMB-105	(909) 652-8190

## Scholarships

### CCSG Scholarships

The Chaffey College Student Government (CCSG) awards approximately \$100,000 in scholarships each spring semester to Chaffey students. Visit the Office of Student Life or call 652-6590 for details.

### Foundation Scholarships

[www.chaffey.edu/scholarships](http://www.chaffey.edu/scholarships)

The mission of the Chaffey College Foundation is that no individual be denied an education at Chaffey College due to a lack of financial resources. Essential to this mission is the wide array of scholarship opportunities available to Chaffey College students. All Chaffey College students may qualify for Foundation scholarships. Criteria may be based on GPA, major, or units registered. Citizenship is not a requirement to qualify for Foundation scholarships.

How to apply for a Foundation Scholarship Application:

1. Visit [www.chaffey.edu/scholarships](http://www.chaffey.edu/scholarships) to access our scholarship application link. You will be directed to the electronic application form. The link is active August 14 - September 2, 2018 for the fall 2018 semester and January 8 - January 27, 2019 for the spring 2019 semester.
2. Complete the application entirely on the directed link and submit electronically.
3. Check your panther email two to three weeks after the application deadline for award notification.

## Student Support Services and Resources

### Bookstore / Campus Store

[books.chaffey.edu](http://books.chaffey.edu)

The non-profit Chaffey Bookstore offers students all their required materials including textbooks (new, used, rental, and digital), school supplies, study aids, and more at competitive prices. They also offer a price comparison tool on their website ([books.chaffey.edu](http://books.chaffey.edu)) that shows the bookstore's price for books compared to their major competitors. Store locations on each campus offer daytime and evening hours during the week plus services on select Saturdays. Cash, credit, debit, and most types of financial aid are accepted. SNAP/EBT cards are also accepted at the Panther Express on the Rancho Campus.

### Brothers Forum

The Brothers Forum is a series of bi-weekly meetings that include mentorship, success stories, study sessions, professional development, and campus engagement. Our vision is to inspire African American males to reveal who they are and empower them to achieve their life goals. The Brothers Forum is designed to provide the support and guidance required during our students' journeys toward success in obtaining a post-secondary education that will align with their career pathways. Contact: Ray Austin, 909-652-6549 or [ray.austin@chaffey.edu](mailto:ray.austin@chaffey.edu)

### Center for Culture and Social Justice (CCSJ)

Mission Statement: The Center for Culture and Social Justice (CCSJ) is a culturally conscious safe-haven dedicated to cultivating socially responsive leaders. Unwaveringly committed to fostering solidarity and amplifying the student voice, the CCSJ will evolve with the needs of our student population, always seeking to empower, inspire and encircle the Panther community.

Location:	AD-109
Monday-Thursday	8am - 7pm
Friday	8am - 2pm

### CalWorks

### Campus Police Department

The Chaffey College Police Department is operational 24 hours a day, seven days a week, year-round. There is always a police officer on duty who will respond to calls for assistance. The phone number for a police response is (909) 652-6911. The police department lobby at the Rancho Campus is open Monday through Friday 7:30 am to 4:00 pm. Lost and found property is maintained by the Chaffey College Police Department located on the Rancho Campus in Campus Center East next to the Bookstore. Students can also request an escort throughout the three campuses and parking lots.

### Career Center

The Career Center helps Chaffey College students find meaningful careers. The program offers career counseling, career assessments, résumé assistance, interviewing skills preparation, job referrals, student employment, and career related workshops. The Career Center is located on the Rancho Cucamonga Campus in MACC-203. Please call (909) 652-6511 for more information.

### **Child Development Center**

The Child Development Center, located at the Rancho Cucamonga Campus, provides low cost, high quality child care services for children ages 18 months to Kindergarten. The Center is licensed by the State of California, Title 22, and provides subsidized childcare services through funding from the California State Department of Education. Parents who are eligible for free or reduced childcare services will pay fees according to a sliding fee scale provided by the State Department of Education. The center participates in the Child and Adult Care Food Program (CACFP) offered by the U.S. Department of Agriculture (USDA) and serves meals at no separate charge to all enrolled children. The Child Development Center welcomes all children regardless of sex, race, religion, ethnicity, national origin or ability. This institution is an equal opportunity provider and employer. Students enrolled in various child development courses may complete their assignments in the Child Development Center program. Pediatric Nursing, Psychology, and Food Service Management courses utilize the Child Development Center as a field of placement site. For information on fees, enrollment procedures, or job openings please call (909) 652-6875.

### **Counseling Department**

The Counseling Department provides career, academic, and personal counseling to assist students in successfully completing their educational goals. Services include orientation, assessment, comprehensive educational planning, graduation applications, external transcript evaluations and prerequisite verifications, educational planning workshops, college success and career exploration courses, specialized programs such as AMAN/AWOMAN/Umoja, Puente, and Opening Doors to Excellence. The department is located in the lower north lobby of the Student Services Administration building. Counseling services are also provided at the Chino and Fontana campuses. (909) 652-6200

### **Disability Programs & Services**

Chaffey College's Disabled Students Programs and Services, or DPS, serves an estimated 1500 students across all Chaffey campuses. DPS serves students with physical, learning, and psychological/psychiatric disabilities by providing accommodations based on the type of disability and verifying documentation. Services include academic counseling, disability related counseling and referral for community resources, test accommodations, tram services, adapted computer lab, assistive technology training, assessment, and equipment loan. (909) 652-6379.

### **Dreamers / Undocumented Students**

<http://www.chaffey.edu/dreamers/>

Students who are undocumented / AB 540 / DACA recipients are welcome at Chaffey College and should visit the Dreamers' website for more information: <http://www.chaffey.edu/dreamers/>

### **EOPS & CARE**

Extended Opportunity Programs and Services (EOPS) is designed to ensure student retention and success through academic support and financial assistance for eligible students. Cooperative Agencies Resources for Education (CARE) is a program that serves a limited number of EOPS students who are single heads of household parents. It provides additional support services beyond those available through EOPS. The ultimate goal is completion of a certificate program, an associate degree, and/or transfer to a four-year college. Call (909) 652-6345 for more information.

### **Faculty Advisors**

[http://www.chaffey.edu/faculty\\_advisor/](http://www.chaffey.edu/faculty_advisor/)

Faculty Advisors provide the opportunity for students to obtain valuable major and career information regarding their chosen field of study. Faculty Advisors are located in various locations across Chaffey College's campuses. Visit the program's website: [http://www.chaffey.edu/faculty\\_advisor/](http://www.chaffey.edu/faculty_advisor/)

## GPS Centers

The Guiding Panthers to Success centers (GPS) provide new and returning Chaffey College students with assistance in registration, unit load planning, logging in and utilization of MyChaffeyView, campus resources, as well as the development and creation of Abbreviated Education Plans (first year course recommendations). Our current Chaffey College students can also visit the GPS center to check progress on academic goals through an online tool known as “Degree Audit.” Many services are provided on a walk-in basis.

Rancho GPS:	VSS-111
Chino GPS:	CHMB-240
Fontana GPS:	FNFC-121

## Grad Guru App

[www.gradguru.org](http://www.gradguru.org)

Want to succeed at Chaffey? Download the free GradGuru app for important reminders and tips that will help you achieve your goals. Information on deadlines, campus events, and college resources is right at your fingertips. Earn electronic badges to motivate you and redeem rewards! Get it on Google Play or download at the Apple App Store. [www.gradguru.org](http://www.gradguru.org)

## Honors Program

<http://www.chaffey.edu/honors>

The Honors Program provides an intellectual and cultural community for students at Chaffey College. Program benefits include smaller classes, creative and challenging coursework, academic enrichment activities, and scholarships. Students also have opportunities to present research at scholarly conferences, build social responsibility through community service, and receive ongoing personalized academic advisement as well as support during the transfer process. Students who complete the Honors Program may take advantage of our transfer agreements with prestigious institutions like UCLA. Visit <http://www.chaffey.edu/honors> or SSA-122 for more information and admission requirements.

## Independent Scholars

<http://www.chaffey.edu/independentscholars/>

Independent Scholars Program is a counseling support program aimed at providing unique and personalized educational services to current and former foster youth. It serves as a resource by assisting students at all stages of their college career and equipping them with skills necessary to transfer to a four year university or the vocation of their choice. Participants in the Independent Scholars Program receive priority registration, individual counseling support, grants for textbooks and educational supplies, skill-building workshops, mentoring, referrals to community and campus resources, and a student support network. Contact: Abel Berdusco, 909-652-6548 or [ischolar@chaffey.edu](mailto:ischolar@chaffey.edu).

## Panther Pantry

The Panther Pantry provides FREE food supplies to Chaffey College students who are experiencing hardship. The Panther Pantry empowers Chaffey College students to reach their full academic potential by providing food to those in need, promoting the value of nutrition, and increasing food insecurity awareness to our community. Our goal is to inspire hope and academic excellence as we respect the dignity of each student we serve. Contact: Tiffany Coleman, 909-652-6505 or [tiffany.coleman@chaffey.edu](mailto:tiffany.coleman@chaffey.edu)

### **Sisters Forum**

The Sisters Forum is a series of bi-weekly meetings for women deigned to create a safe space for real talk, real connections mentorship, and campus engagement. We seek to empower African American women to realize their full potential and achieve their dreams. Contact: Aysia Pennell, 909-652-6516 or [aysia.pennell@chaffey.edu](mailto:aysia.pennell@chaffey.edu)

### **Transfer Center**

[www.chaffey.edu/transfer](http://www.chaffey.edu/transfer).

The Transfer Center is located in SSA 120 on the Rancho Cucamonga Campus. We are open Monday and Thursday from 7:30am to 7:00pm; Tuesday and Wednesday 7:30am-4:30pm; and Friday 7:30am-4:00pm. Transfer services are also available at the Fontana Campus on the 1st Tuesday and 3rd Thursday of each month and at the Chino Campus on the 2nd Monday and 4th Wednesday of each month. Call us at (909) 652-6233 or visit the website at [www.chaffey.edu/transfer](http://www.chaffey.edu/transfer).

### **Transitional Services**

Transitional Services is committed to identifying solutions that address the needs of students experiencing food and housing insecurity by connecting them to resources available to foster their success. Contact: Lorena Corona, 909-652-6507 or [lorena.corona@chaffey.edu](mailto:lorena.corona@chaffey.edu)

### **Veterans & Eligible Family Members**

Chaffey College's Veterans Resource Center (VRC) is dedicated to assisting veterans and eligible family members in achieving their educational goals efficiently and without impediments. If you are a veteran or eligible family member, please contact the Veterans Resource Center at (909) 652-6235 or [vrc.staff@chaffey.edu](mailto:vrc.staff@chaffey.edu) for information regarding educational benefits and opportunities. The Veterans Resource Center (VRC) is located in AD-125 on Chaffey College's Rancho Cucamonga campus.



**materials** – You will need graphite pencils (2H, HB and 2B) and paper blenders for week 7

SYLLABUS      **Beginning Drawing**

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WEEK 7      **quiz** – Perspective  
**lecture** – Value: using tone to describe form  
**lab** – tonal scale, shading with graphite pencils

**homework** – SKETCHBOOK ASSIGNMENT #7 (Quick Shading--Hatching)  
                    HOMEWORK ASSIGNMENT #7 (Eggs Drawing)

WEEK 8      **lecture** – Values: using tones to describe form  
**lab** – white objects drawing with graphite pencils and blenders

**homework** – SKETCHBOOK ASSIGNMENT #8 (Composition Sketches)  
                    HOMEWORK ASSIGNMENT #8 (Value Study)

WEEK 9      **lecture** – Additive and Subtractive drawing with charcoal  
**lab** – still life drawings in class

**homework** – HOMEWORK ASSIGNMENT #9 (Shoes Composition)  
**materials** – You will need a Conte crayons (sepia or sanguine), black and white charcoal pencils  
                    and a sheet of Canson paper (neutral gray) for week 10.

WEEK 10      **lecture** – Neutral ground drawing  
**lab** – still life drawings on a neutral ground

**homework** – SKETCHBOOK ASSIGNMENT #9 (Cross Hatching)  
**materials** – You will need a bottle of black India ink and a watercolor brush for week 11  
**review** – Value Quiz in class week 11

WEEK 11      **lecture** – Brush and Ink, Composition Techniques  
**lab** – Creating tone with brush and ink

**homework** – SKETCHBOOK ASSIGNMENT #10 (Laundry List Drawing)  
                    HOMEWORK ASSIGNMENT #10 (Laundry List Drawing)

WEEK 12      **lecture** – Human proportions, Drawing heads and hands  
**lab** – Self portraits

**homework** – SKETCHBOOK ASSIGNMENT #11 (Sketching Hands)  
                    HOMEWORK ASSIGNMENT #11(Figure Study)  
**materials** – You will need a printed photo (preferably black and white) of yourself to use in class week 13

SYLLABUS **Beginning Drawing**

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**VETERANS DAY HOLIDAY** – No classes Monday, November 11, 2019

WEEK 13 **lecture** – Drawing Heads  
**lab** – Self portraits

**homework** – SKETCHBOOK ASSIGNMENT #12 (Self Portraits)  
HOMEWORK ASSIGNMENT #12 (Self Portrait)  
**materials** – bring in all materials

WEEK 14 **lecture** – group project introduction  
**lab** – work on self portraits

**homework** – work on HOMEWORK ASSIGNMENT #12 (Self Portrait)  
**review** – Human Proportions Quiz in class week 15.  
**materials** – bring in all materials

WEEK 15 **quiz** – Human Proportions  
**lecture** – Cubism, “Picasso and Braque Go to the Movies” video  
**lab** – Cubism exercise (mixed media)

**homework** – complete HOMEWORK ASSIGNMENT #12 (Self Portrait)  
**materials** – bring in all materials

WEEK 16 **lecture** – Cubism, “Picasso and Braque Go to the Movies” video  
**lab** – Cubism exercise (mixed media), work on group project

**homework** – complete Cubist drawing begun in class  
**portfolio** – collect drawings done in class and all homework assignments in a portfolio  
**final drawings** – You will need to bring all your materials to class next week to complete the final drawing.

WEEK 17 **portfolio review** – students should have all class work collected in a portfolio  
**final drawing** – students will work on a still-life composition over two class periods

**homework** – last week to bring in late assignments (for partial credit) and sketchbook assignments.  
**museum reports** – printed reports due the day of our final exam

WEEK 18 **class critique** – we will discuss the final drawing and group projects in class (participation mandatory).  
**museum reports** – printed papers due

**OUR FINAL WILL BE ON** \_\_\_\_\_

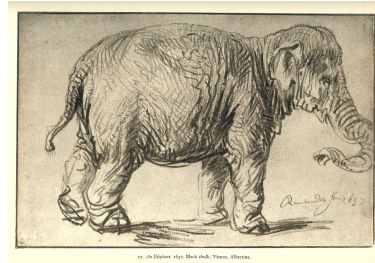


In *Sunflower II*, 2004 (left) by Ellsworth Kelly, simple contour lines describe the leaves of a plant.

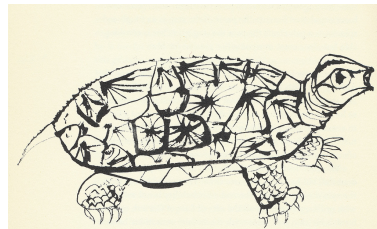
“Drawing is putting a line around an idea.”

Henri Matisse

Line is one of the most basic elements of drawing and also one of the most versatile.



Rembrandt's sketch of an elephant uses a variety of lines to describe the animal's form and its unique surface.



This drawing from Ben Shahn's *The Sorrows of Priapus*, 1957, shows how a bolder thicker line can suggest the nature of materials, like the strength of this tortoise's shell.



Alberto Giacometti uses outlined planes (flat surfaces) to render form in this figure drawing.

“Drawing is not what one sees but what one can make others see.”

Edgar Degas



Lines exhibit a wide variety of characteristics. The rapid and angular quality of the lines in Egon Schiele's self portrait are expressionistic.



In "St. Albans, October", 1852 (above) by Sir George Clausen lines describe both generalities and specifics.



David Hockney's lines describe enough details to maintain visual interest without overwhelming the viewer with information.

**"One must keep right on drawing; draw with your eyes when you cannot draw with a pencil."**

*Jean-Auguste-Dominique Ingres*



This drawing by Honore Daumier captures the gesture of horse and rider with multiple fluid lines.



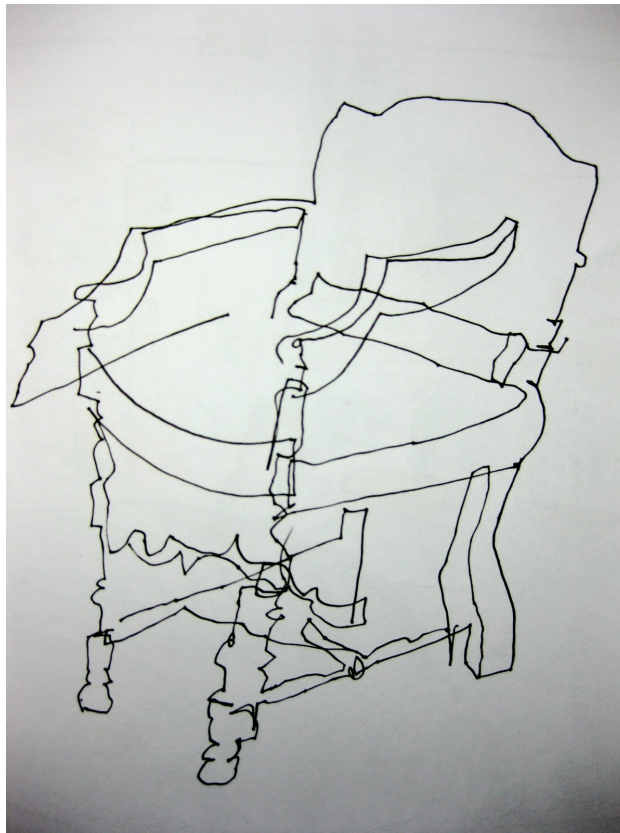
This student drawing is an excellent use of cross-contour lines of varying thickness.

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## Blind Contour Drawings

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- OBJECTIVE** Drawing contour lines not only helps you describe your subject in great detail but it is good exercise for hand/eye coordination. By drawing from direct observation you will begin to judge and reproduce the lengths and proportions (comparative sizes of different parts) of the objects you observe. You may be surprised by the accuracy that results from close observation.
- MATERIALS**
- sketchbook (or paper) no smaller than 8.5" x 11"
  - black ink pen
- GRADING** 10 points (2 points per drawing)
- INSTRUCTIONS**
- 1) You will draw 5 different objects. Draw one per page in your sketchbook using a black ink pen. Do not draw using pencil first and trace the lines in pen. Try to spend a minimum of 15 minutes per drawing.
  - 2) These drawings should be partially blind contour drawings. In other words, begin drawing without looking at the drawing but allow yourself to pause and look to find your place, then resume drawing while focusing on the objects. You should begin with the contour line, add negative shapes (if any) and then add details within the objects (shoe laces on a shoe, for example). Look at the objects more than your drawings. Do not worry if your drawings don't resemble the subjects closely. Remember, most sketchbook work serves as practice and should not be an effort to produce neat or polished drawings.



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## Positive/Negative Shapes

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- OBJECTIVE** By closely observing an object or objects you can learn to draw contour lines with greater accuracy and sensitivity. Learning to see positive and negative shapes helps you to record contour lines with greater detail and allows you to create more interesting compositions.
- MATERIALS**
- 19" x 24" drawing paper
  - pencil
  - eraser
  - black ink pen
  - black India ink
  - watercolor brush (#4 or #6 round)
- GRADING** 20 points (5 points for timely completion + 5 points for following directions + 5 points for neatness in execution + 5 points for quality of observation)
- INSTRUCTIONS**
- 1) Create a still-life using ordinary objects. Challenge yourself by choosing something somewhat complex (like a plant or collection of different objects). Before you begin to draw zoom in by choosing an area of the still-life that you find interesting. Record what you see using contour lines first and then add lines that describe the negative shapes. Use the entire drawing surface of your paper so that the object(s) touch all four sides of the paper.
  - 2) After you have completed a line drawing in graphite you will use a watercolor brush to fill in the negative spaces with black ink. Remember to only fill in the negative spaces. Erase any remaining pencil lines.

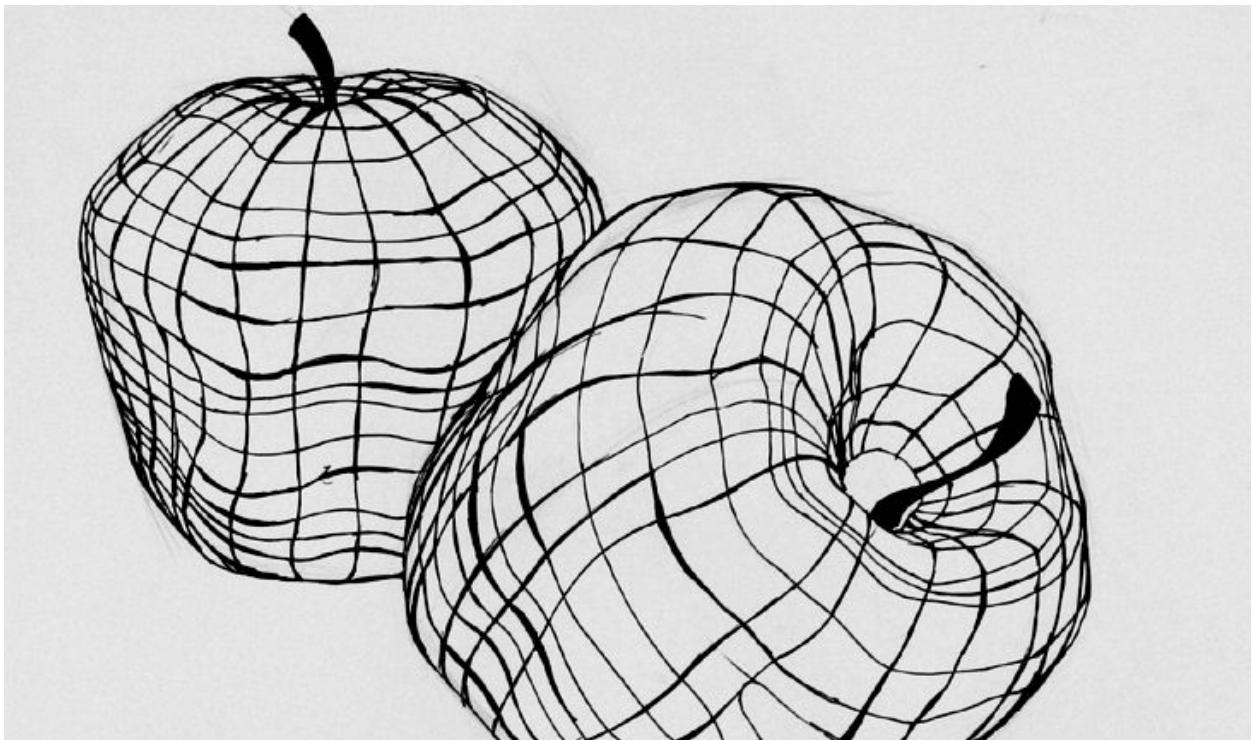


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### Cross-contour Lines

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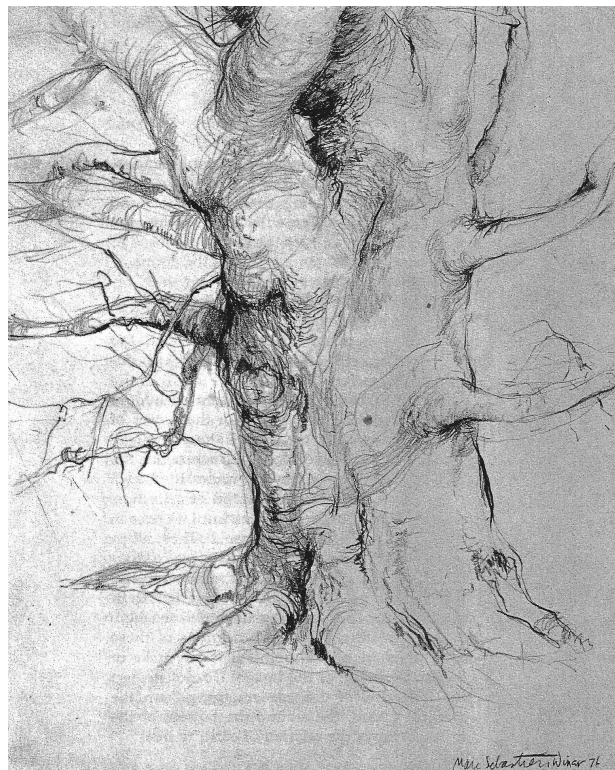
- OBJECTIVE** Practice drawing cross-contour lines by imagining they are visible on the surface of objects. You will follow these imaginary lines closely in the same way that you have learned to draw the contour lines. This is an opportunity for you to observe and record the details on the surface of objects, thus lending them more dimension.
- MATERIALS**
- sketchbook (or paper) no smaller than 8.5" x 11"
  - black ink pen
- GRADING** 10 points (2 points per drawing)
- INSTRUCTIONS**
- 1) Draw 5 objects, one per page in your sketchbook. Try to fill as much of the page as possible. Begin by drawing the contour line with a black ink pen. Use a "searching line" until you have completed an outline of the object.
  - 2) After completing the contour line add negative shapes, if any.
  - 3) As you re-draw the contour line begin to "dip in" by drawing the cross-contour lines you imagine on the surface beginning from the outline. Use the same careful attention to line that you used for the contour line. Remember to focus on the object you are drawing more than the drawing on your paper. Do not make this an exercise in simply adding the lines until they fill the interior of the object. Each line should record a careful observation of the object's surface.

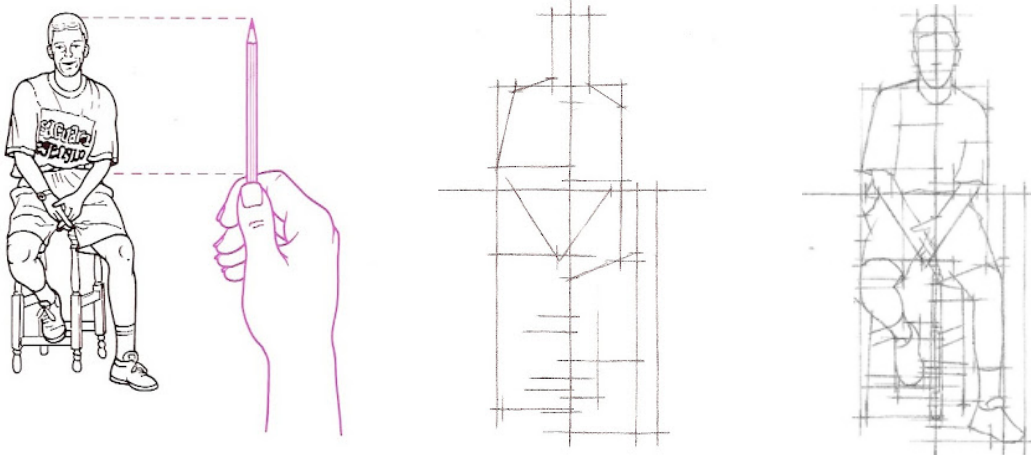
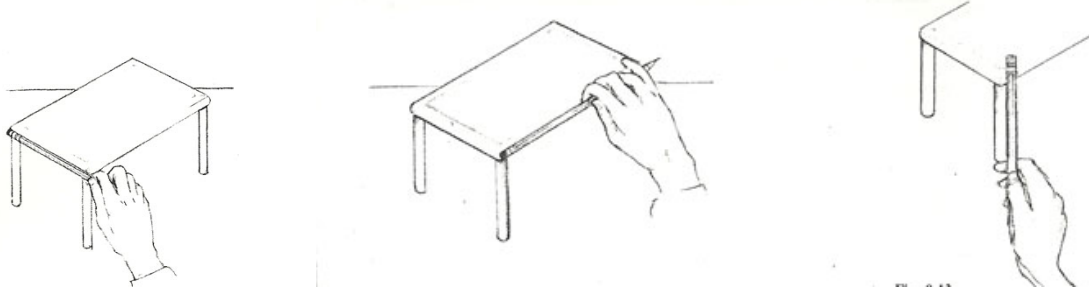
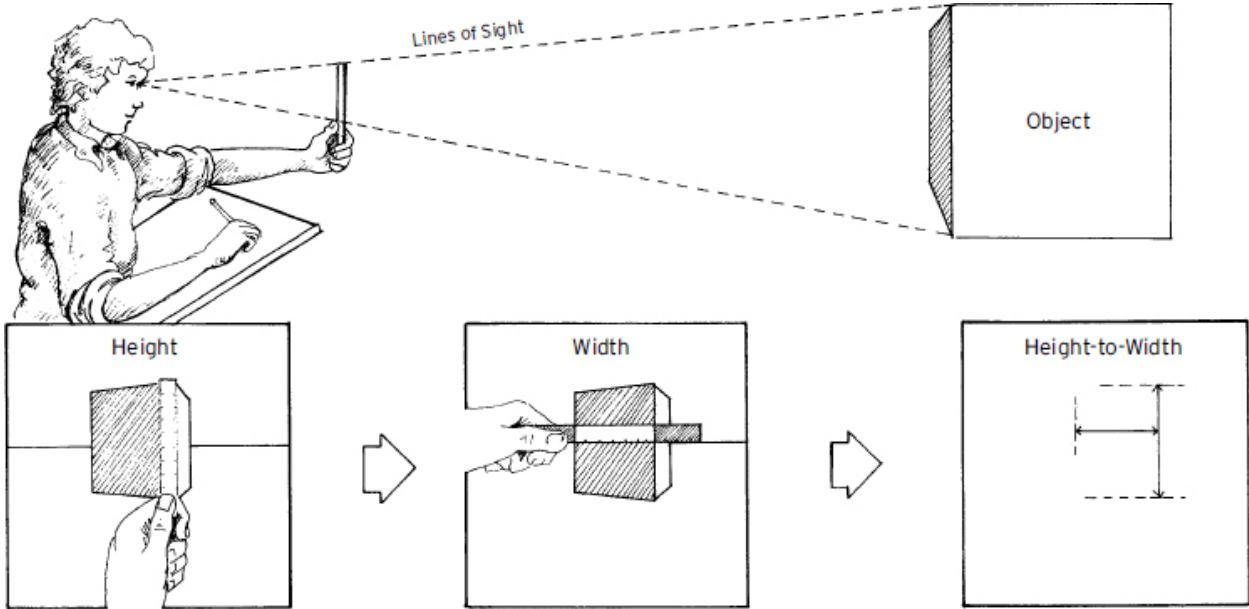


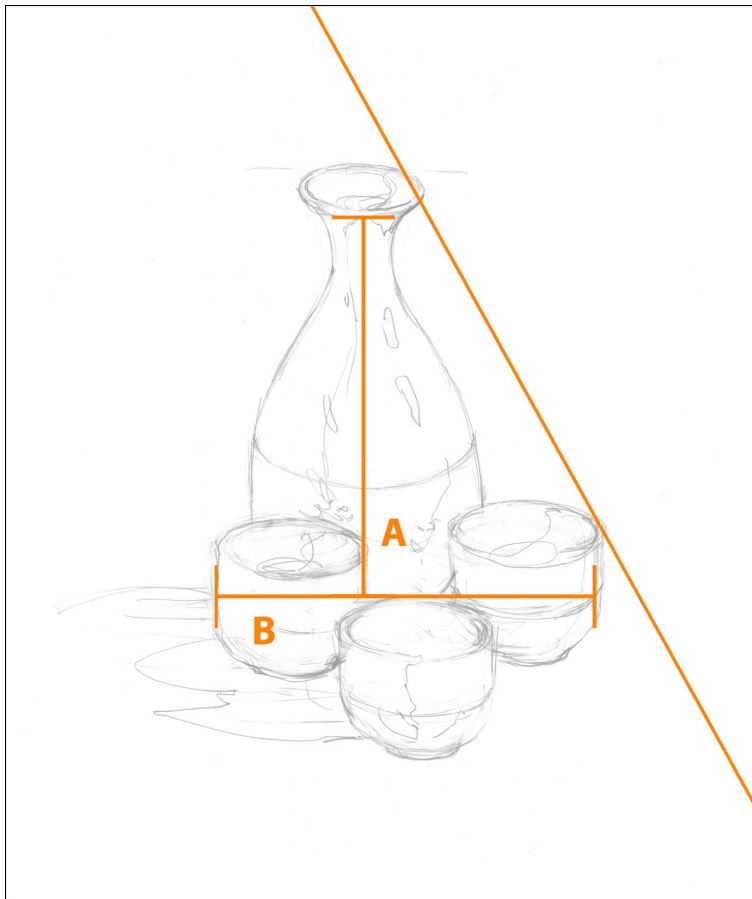
## Drawing Form

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- OBJECTIVE** Contour and cross-contour lines are vital to helping you illustrate form. By feeling objects with your eyes and translating what you see with thick and thin lines your drawings will begin to exhibit even greater dimension and character. Close observation and the skillful use of line will help you to render shapes, forms and surface details.
- MATERIALS**
- 19" x 24" drawing paper
  - charcoal pencil
  - kneaded eraser
- GRADING** 20 points (5 points for timely completion + 5 points for use of cross-contour lines + 5 points for varying line thickness + 5 points for creating areas of emphasis)
- INSTRUCTIONS**
- 1) Find an interesting tree with a large trunk and thick branches. Begin by drawing the contour of the tree. You should avoid drawing leaves and small branches. Observe the negative shapes closely and add them to your drawing.
  - 2) Draw the contour of the tree a second time. Begin to connect the outline with cross-contour lines that describe the round surface of the trunk and branches. Bark and texture on the tree are helpful indicators of the tree's form and often function like cross-contour lines. Don't simply cover the tree in your drawing with a grid. Meaningfully "pick and choose" cross-contour lines and vary their thickness. Experiment with drawing lines in different places. Finding the "right" lines will come naturally with time. Remember to let the entire drawing evolve at an even pace. In other words, don't concentrate on one area for too long a period of time. Work on seeing the "big picture" well as the details. Some areas will naturally develop more contrast through an accumulation of lines.



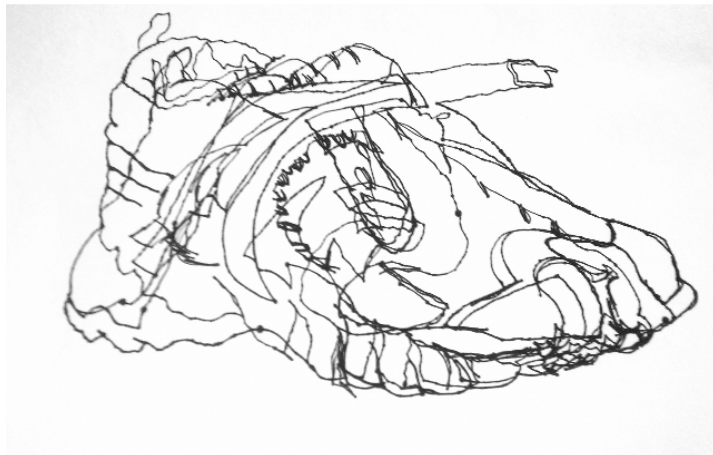




## Gesture Drawings

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- OBJECTIVE** By using a more fluid and rapid line to draw over the contours and surface of objects you will learn to process the information you observe much more quickly. Gesture drawing helps you to capture the essential character of your subject in fewer yet more meaningful lines.
- MATERIALS**
- sketchbook (or paper) no smaller than 8.5" x 11"
  - black ink pen
- GRADING** 10 points (2 points per sketch)
- INSTRUCTIONS** 1) Sketch five of the objects you will use in homework assignment #3, one object per page. Draw them in black ink pen using a gesture line that includes the contours and surface details of the objects.



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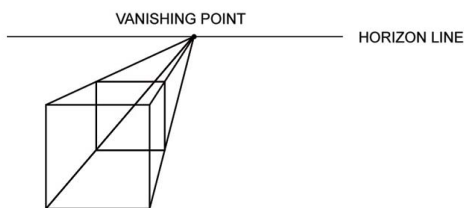
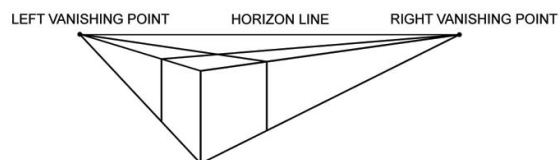
### Personal Objects Still life

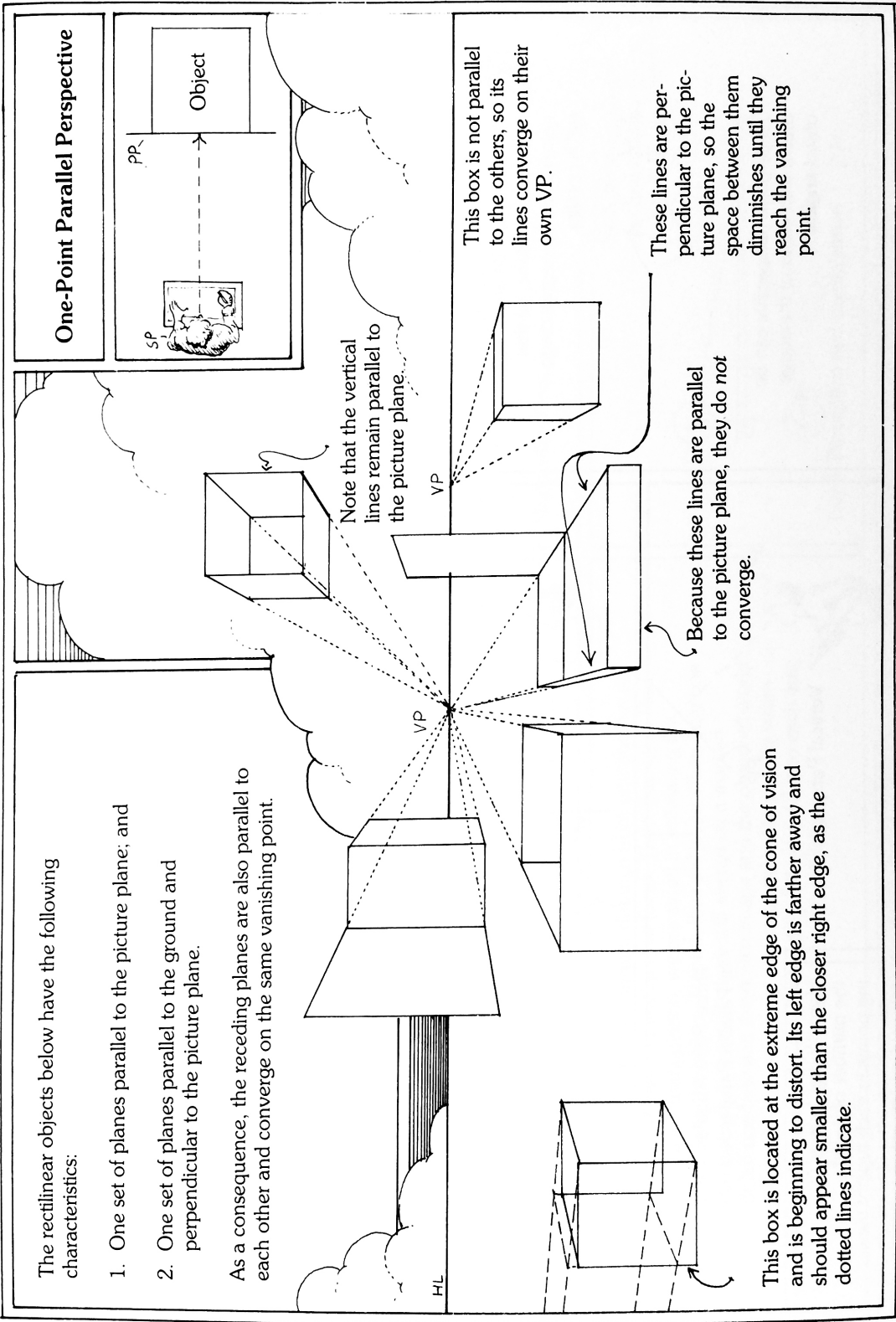
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- OBJECTIVE** Life drawing requires you to constantly compare what you see with what you record on your paper. Learning to sight measure objects and compare them to one another in your drawing is an effective way to create drawings with attention to correct scale and proportion.
- MATERIALS**
- 19" x 24" drawing paper
  - graphite pencil
  - eraser
- GRADING** 20 points (5 points for timely completion + 5 points for neatness in execution + 5 points for quality of observation + 5 points for variation in line thickness)
- INSTRUCTIONS**
- 1) Create a still-life using several objects that you feel help describe who you are. These should include items with personal significance such as clothing, keepsakes, souvenirs, etc.
  - 2) Create a composition by framing the objects. You should include some context like the table or desk the objects are placed upon.
  - 3) Limit your drawing to line. Begin with light contour lines. An important part of this exercise is rendering objects with proper proportions using sight measuring and comparing the relative sizes of objects. Use the techniques learned in class.
  - 4) As you draw you should use vertical and horizontal lines to help you position the objects properly. Draw lightly and erase these guidelines as needed.



<b>Perspective</b>	The representation of three-dimensional space on a two-dimensional surface.
<b>Plane</b>	A flat or level surface.
<b>Horizon Line (HL)</b>	The line dividing the sky from land or sea. In perspective drawing the horizon line coincides with the artist's eye-level.
<b>Center Line (CL)</b>	A vertical line running down the center of the drawing (or passing through the VP) that is used as a guide to assure that horizontal and vertical lines are perpendicular.
<b>Vanishing Point (VP)</b>	The point or points in a perspective drawing where lines converge.
<b>Stationary Point (SP)</b>	A point, which represents the artist's position relative to what is being drawn.
<b>Picture Plane (PP)</b>	The two-dimensional surface being drawn upon. It is also helpful to visualize a large window perpendicular to the ground through which we see the objects we draw. The image we see through this window is reproduced in our drawing using perspective.
<b>Measuring Point (MP)</b>	In One Point Parallel Perspective we use a measuring point to determine the depth of a square, which is parallel to the ground and seen from an angle.
<b>Ellipse</b>	A circle drawn in perspective.
<b>Cone of Vision</b>	The limits of our vision can be represented in a perspective drawing by using a circle centered on the horizon line. When objects are drawn outside this circle they become distorted.

One Point PerspectiveTwo Point Perspective



The rectilinear objects below have the following characteristics:

1. One set of planes parallel to the picture plane; and
  2. One set of planes parallel to the ground and perpendicular to the picture plane.
- As a consequence, the receding planes are also parallel to each other and converge on the same vanishing point.

Note that the vertical lines remain parallel to the picture plane.

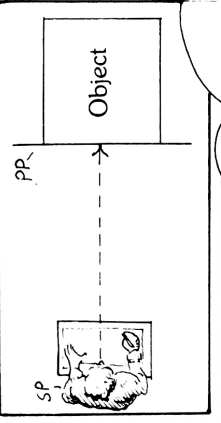
This box is not parallel to the others, so its lines converge on their own VP.

These lines are perpendicular to the picture plane, so the space between them diminishes until they reach the vanishing point.

Because these lines are parallel to the picture plane, they do not converge.

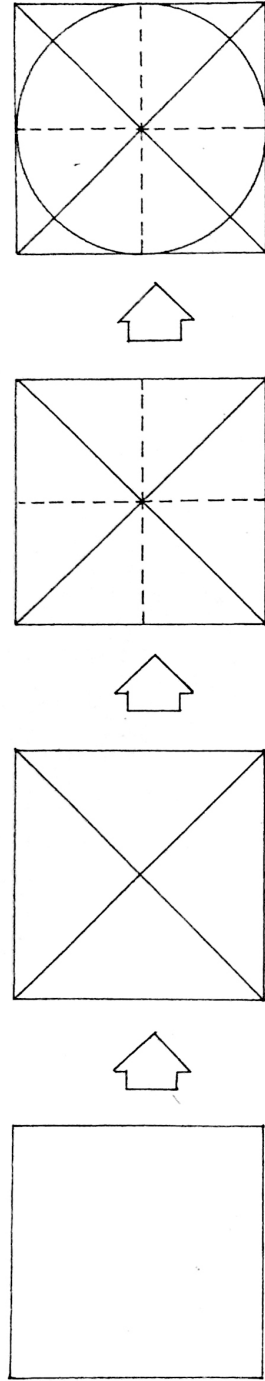
This box is located at the extreme edge of the cone of vision and is beginning to distort. Its left edge is farther away and should appear smaller than the closer right edge, as the dotted lines indicate.

### One-Point Parallel Perspective



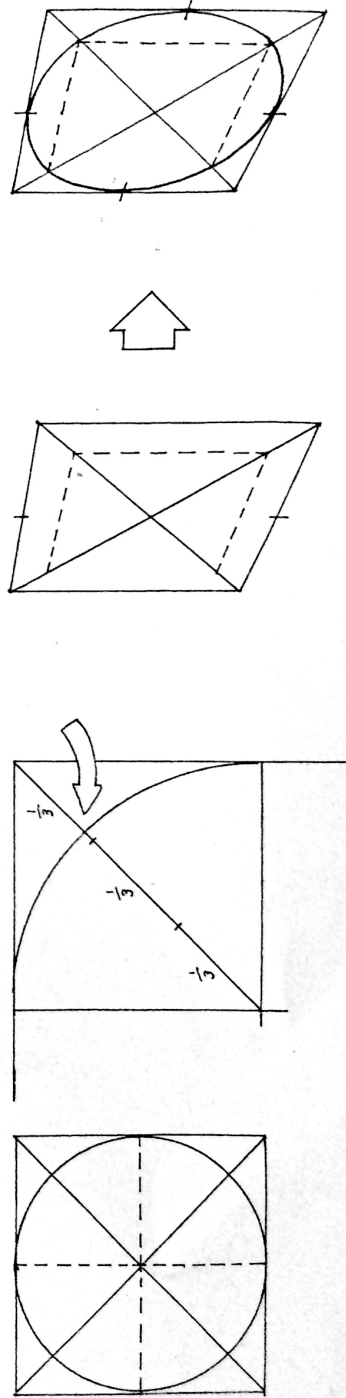
## Drawing Circles Inside Squares

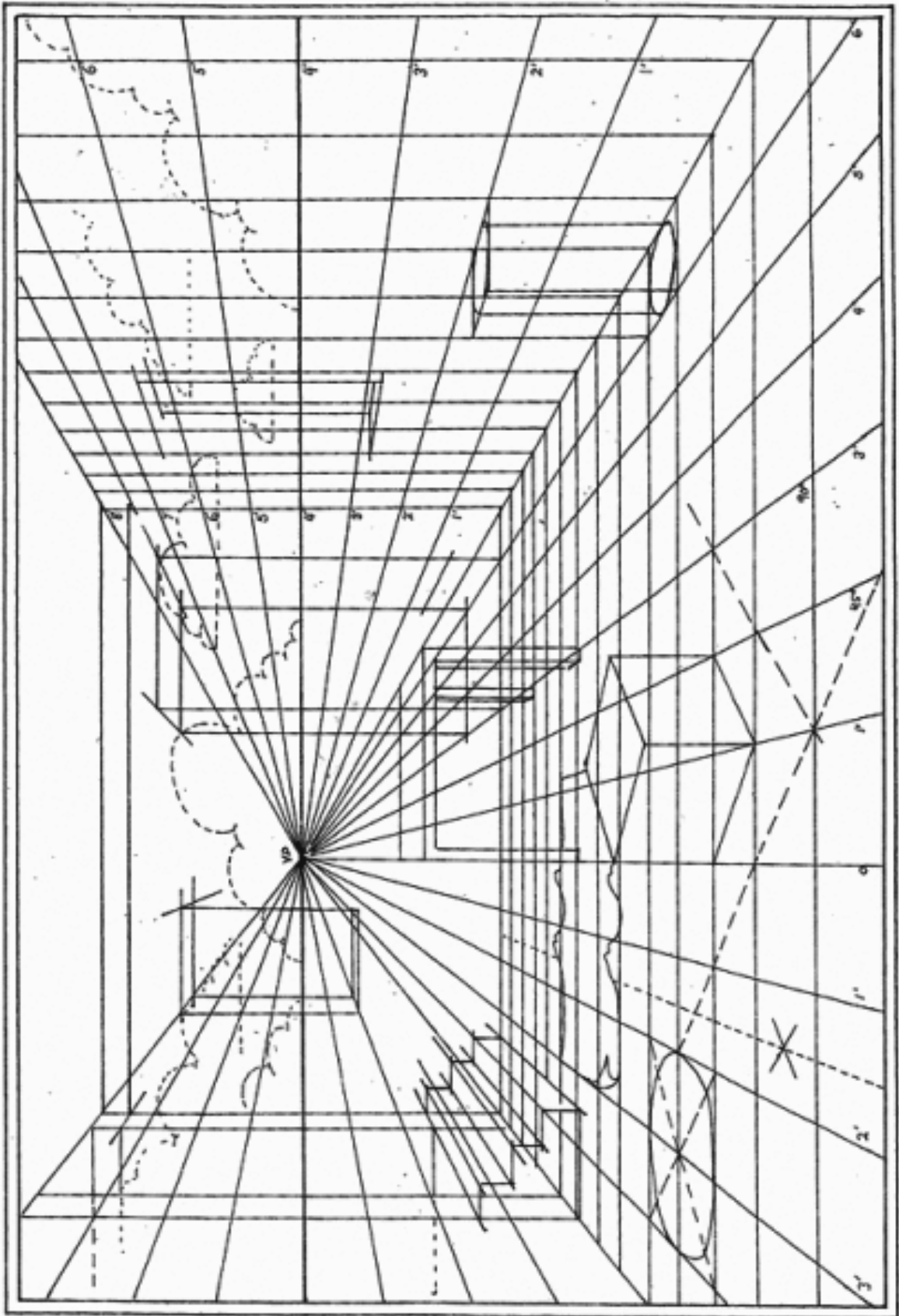
One of the most practical methods of drawing perspective circles is to draw them inside perspective squares. Perspective squares can be constructed easily and can supply the basic reference points needed for guiding the arcs of the circles.



The arc of a circle touches the center of each side of the square that inscribes it. The arc also cuts across the diagonals at a little more than two-thirds distance from the center. By estimating the position of this point of intersection, the curve can be drawn, using three reference points.

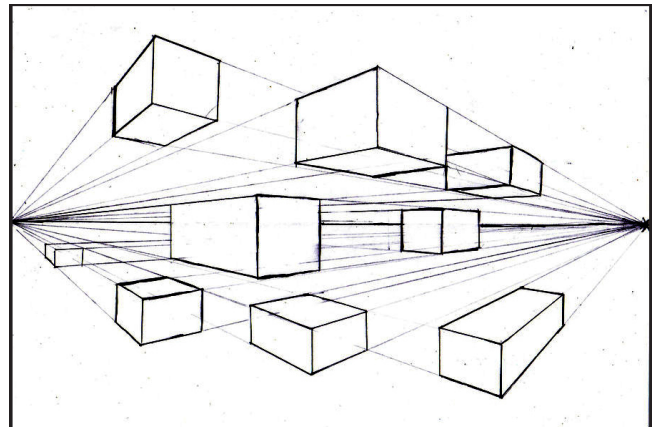
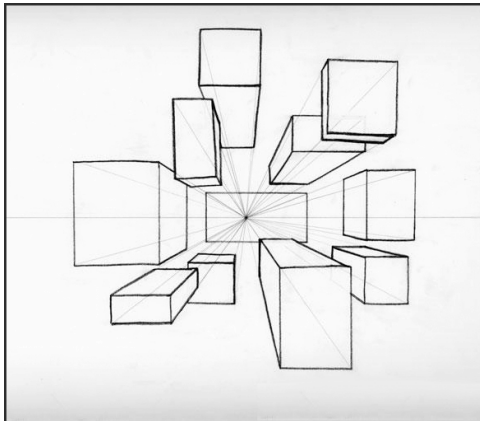
Once the position of the arc is found on one quarter, the other three can be found by using the vanishing points and verticals.





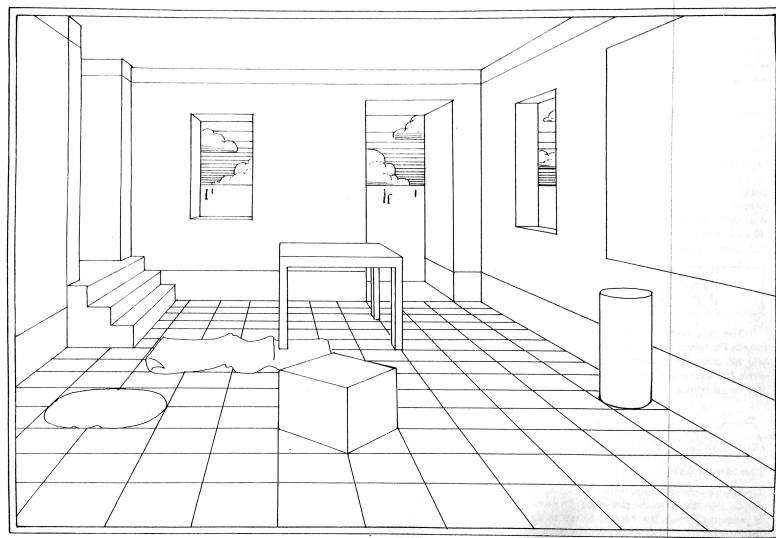
### Perspective Boxes

- OBJECTIVE** Drawing with perspective using a ruler and sketching are different activities. By learning to draw boxes in perspective without the aid of a straight edge you will learn to add depth to your sketches. This skill can be applied to any objects you observe because perspective affects everything we see.
- MATERIALS**
- sketchbook (or paper) no smaller than 8.5" x 11"
  - graphite pencil
  - black ink pen
- GRADING** 10 points (5 points for a full page of 1 pt. perspective boxes  
+ 5 points for a full page of 2 pt. perspective boxes)
- INSTRUCTIONS** 1) On one page draw a horizon line dividing your paper in half. Place the vanishing point on the center of the horizon line. Start each box with the side facing you. You may draw boxes in a variety of shapes but use only vertical and horizontal lines (think Tetris). Connect the corners to your vanishing point without a ruler. You do not need to use measuring points. You may make the boxes look transparent. Fill most of the space with boxes at different positions relative to the horizon line.



## 1 Point Perspective Interior

- OBJECTIVE** Using perspective in a drawing can be a difficult but rewarding experience. Knowledge of theory is complemented by observation and practice. By learning to use perspective you will gain a greater understanding of how to create the illusion of depth in a two-dimensional drawing.
- MATERIALS**
- 19" x 24" drawing paper
  - ruler
  - plastic triangle
  - graphite pencil
  - eraser
- GRADING** 20 points (5 points for timely completion + 5 points for following directions  
5 points for neatness in execution + 5 points for accurate use of perspective)
- INSTRUCTIONS**
- 1) We began drawing an interior space in class using 1 Point Perspective. You will finish your drawing at home by completing what you have started. Before you leave class check to see if you have three types of lines: 1) horizontal lines, 2) vertical lines and 3) lines that converge on the vanishing point. These are the lines that will create a sense of depth in your drawing. Some details (like furniture) will require other lines that don't fall into one of these categories.
  - 2) Your drawing should include all of the following: 1) an ellipse (a circular table or a column, for example); 2) stairs (these may numbers as few as three); 3) a window, 4) a door and, finally, 5) at least one object that is drawn using 2 Point Perspective (such as a table in the center of the room). You are encouraged to be creative and add whatever else you would like.
  - 3) Do not add shading to the drawing.





1 Pt. Perspective Examples (exterior/interior)

- OBJECTIVE** Once you learn how to use perspective you will begin seeing it everywhere. This exercise will help you identify the horizon line and vanishing point in a photograph.
- MATERIALS**
- sketchbook (or paper) no smaller than 8.5" x 11"
  - photograph from magazine or print from computer
  - graphite pencils
- GRADING** 10 points (5 points for an exterior and 5 points for an interior)
- INSTRUCTIONS**
- 1) Find two images of a building exterior and an interior space that illustrate 1 Point Perspective. An image search for "modern home" and "modern interior" will provide you with images that have clean lines for this assignment. Glue the images to blank pages in your sketchbook. There should be lines parallel to the horizon line as well as lines that slope diagonally and meet at a single point. This point is the vanishing point and it will indicate the height of the horizon line. Draw the horizon line and then draw lines converging on the vanishing point.
  - 2) Label the vanishing point "VP" and the horizon line with "HL."



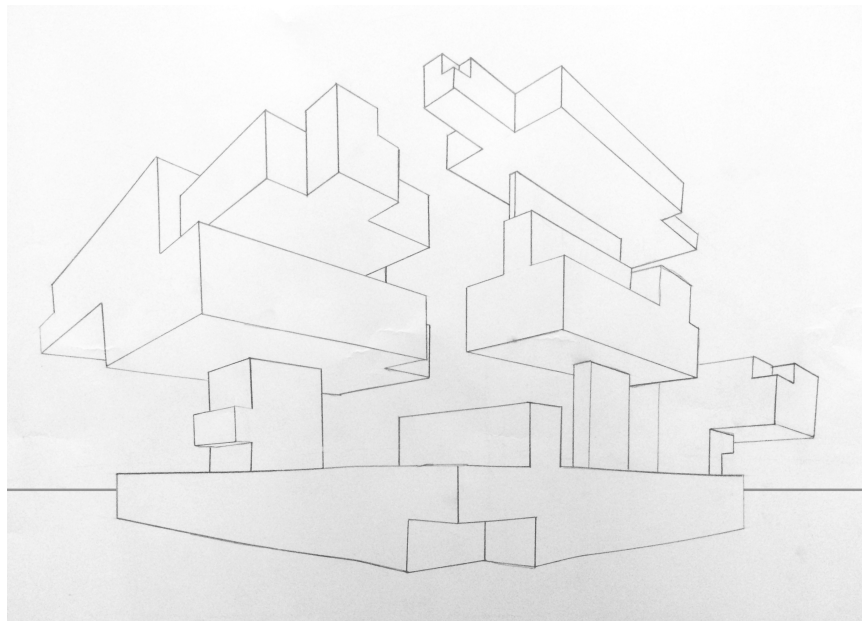
exterior



interior

## 2 Point Perspective Structure

- OBJECTIVE** Two point perspective allows you to place your subject at an angle to the viewer, often resulting in more dynamic looking structures. This project will enable you to draw an imaginative structure. This will also serve as an introduction to shading techniques as we add depth through the use of values.
- MATERIALS**
- 19" x 24" drawing paper
  - ruler
  - plastic triangle
  - graphite pencil
  - eraser
  - blender (paper drawing stump)
- GRADING** 20 points (5 points for timely completion + 5 points for following directions  
5 points for neatness in execution + 5 points for accurate use of perspective)
- INSTRUCTIONS**
- 1) We will begin a drawing in class by drawing simple boxes. By arranging and stacking additional boxes you will begin to create a structure that resembles a modernist building or abstract sculpture. Take care to connect boxes in a way that makes them look structurally feasible (in other words, no floating boxes). Draw the structure using line. **DO NOT SHADE** the drawing.
  - 2) After completing a line drawing we will learn the basics of light logic. This will enable you to determine the direction of a light source and shade the structure accordingly. We will learn shading techniques in class and apply them to this drawing.



2 Point Perspective Examples (exterior/interior)

- OBJECTIVE Once you learn how to use perspective you will begin seeing it everywhere. This exercise will help you identify the horizon line and vanishing point in a photograph.
- MATERIALS
  - sketchbook (or paper) no smaller than 8.5" x 11"
  - photograph from magazine or print from computer
  - graphite pencils
- GRADING 10 points (5 points for an exterior and 5 points for an interior)
- INSTRUCTIONS
  - 1) Find two images of a building exterior and an interior space that illustrate 2 Point Perspective. An image search for "modern home" and "modern interior" will provide you with images that have clean lines for this assignment. Glue the images to blank pages in your sketchbook. Lines will slope diagonally to the left and right from near the middle of the image. The vanishing points are located where these lines meet and will indicate the height of the horizon line. Draw the horizon line and then draw lines converging on the vanishing points. You may need to locate these points outside the photograph (see images below).
  - 2) Label the vanishing points "LVP" (left vanishing point) and "RVP" (right vanishing point) and label the horizon line with "HL."



exterior

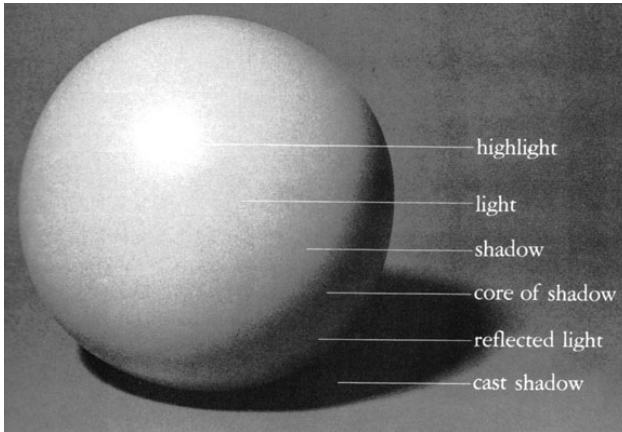


interior

## 2 Point Perspective Sketch

- OBJECTIVE** Sketching architecture requires you to apply your understanding of perspective in a drawing without the aid of a straight edge. You will also need to apply lessons in sight measuring in order to record your observations with greater accuracy.
- MATERIALS**
- sketchbook (or paper) no smaller than 8.5" x 11"
  - graphite pencils
- GRADING** 20 points (5 points for timely completion + 5 points for quality of observation  
5 points for accurate use of perspective + 5 points for additional elements)
- INSTRUCTIONS**
- 1) We will begin our sketch during class by finding a building on campus to draw (weather permitting). You should face a corner of the building so that you can draw it using two point perspective.
  - 2) Begin by locating your horizon line relative to the building you choose. Look for architectural details that clue you in to where your eye level is located. Choose where to place the horizon line based upon the amount of the building you wish to include in your drawing. Draw a vertical measuring line (VML) that approximates the height of the building's corner and is perpendicular to your horizon line.
  - 3) Facing a corner of a building you should see lines above the horizon line sloping downward on both the left and right sides. Use sight measuring to approximate the angles. It is most likely you will not fit left or right vanishing points in your drawing. The angles you sight measure will serve as guides for the lines that follow.
  - 4) After completing general details, add peripheral elements such as other buildings, landscaping, human figures, etc. If you wish to shade you may use a technique called hatching (see Sketchbook Assignment #7).





**highlight** - the area where light is most intense

**form shadow** - the shading on an object caused by the decreasing intensity of light over the surface of an object

**core shadow** - the darkest part of the form shadow

**reflected light** - light on an object reflected from the surface on which the object rests or nearby objects

**cast shadow** - the shadow created when an object blocks light. Cast shadows can appear on nearby objects as well and follow rules of perspective.

**diffused shadow** - that part of a cast shadow which decreases in definition on the edges farthest from the object.

Drawing makes you see things clearer, and clearer and clearer still, until your eyes ache.

*David Hockney*

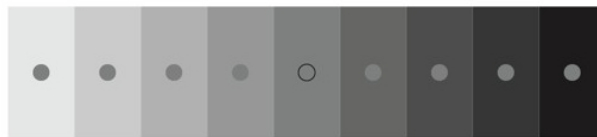
**chiaroscuro** - (Italian for "light-dark") refers to the use of dark and light in order to "model" objects, thus giving them volume and depth. It also refers to the overall use of contrast in a composition.



In this drawing by Pierre-Paul Prud'hon the artist began with a neutral ground and used black and white charcoal alternately in order to create smooth transitions.



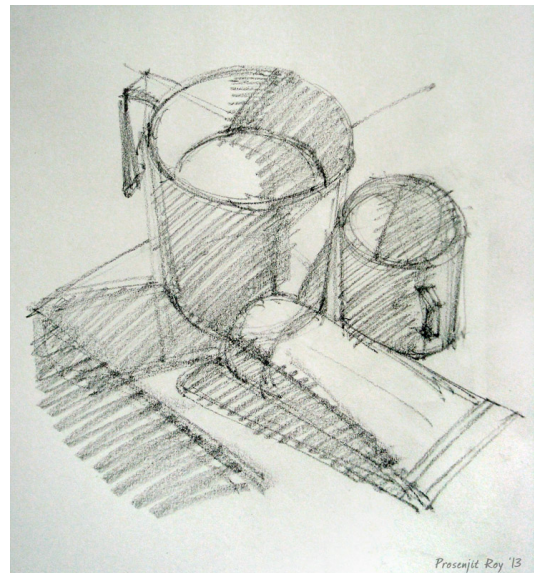
This study by Leonardo da Vinci illustrates how values can be used to describe something as complex as folds in drapery.



A value scale represents a range of varying degrees of light and dark. The circle in the center is the same middle tone gray. The circle seems to change in value because we see values in relationship to their surroundings.

### Quick Shading--Hatching

- OBJECTIVE** Creating values with graphite pencil can be a lengthy process. By learning to approximate values quickly in a sketch your ability to see how they affect the bigger picture will improve. This will enable you to reproduce general lighting effects more accurately.
- MATERIALS**
- sketchbook (or paper) no smaller than 8.5" x 11"
  - graphite pencils
- GRADING** 10 points (2 points per sketch)
- INSTRUCTIONS**
- 1) You will make 5 different sketches. Find objects that exhibit a range of values under a light source (this may be a lamp, the lights in a room or sunlight). Begin with contour line and continue by adding important details.
  - 2) After completing the line drawing use the pencil to shade by using a light value and by avoiding areas where you wish to indicate highlights. Use a single direction to shade. This technique is called "hatching."
  - 3) Build darker values by adding successive layers using the same direction of line. Do not blend the lines to create smooth gradations. This exercise is meant to help you recreate values in an abbreviated way. Including a background value will allow you to silhouette highlighted areas.

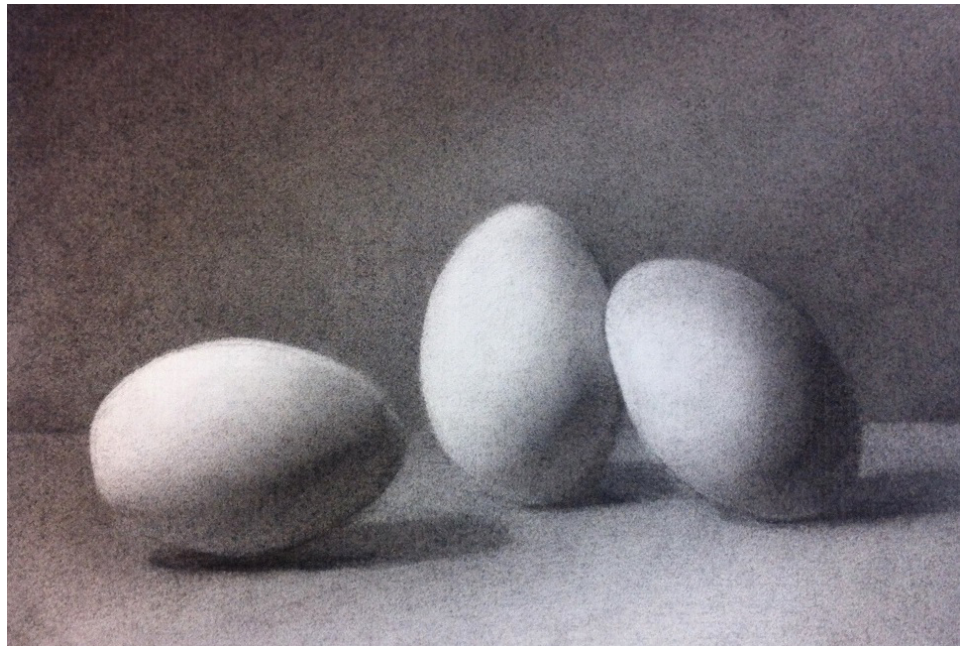


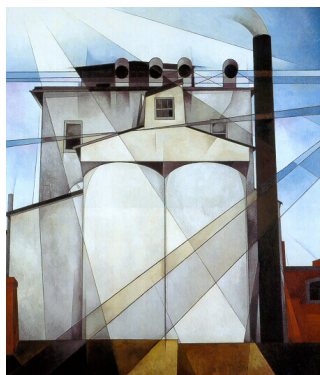
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## Eggs Drawing

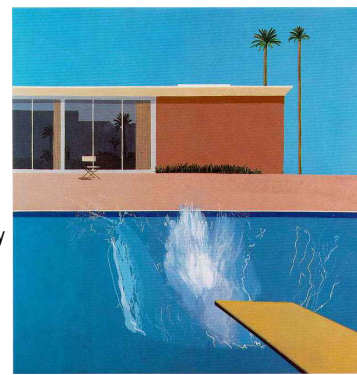
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- OBJECTIVE** Using shading to draw objects requires that you pay close attention to the way light interacts with those objects. Observe highlights, form shadows, cast shadows and reflected light closely to recreate the effect of light. Consider how the background can help silhouette the objects allowing you to avoid the use of outlines.
- MATERIALS**
- 2H, HB, 2B graphite pencils
  - white eraser
- GRADING** 20 points (5 points for timely completion + 5 points for following directions + 5 points for accurate values + 5 points for absence of outlines)
- INSTRUCTIONS**
- 1) Draw an 11" x 14" rectangle on your drawing pad paper.
  - 2) Place three eggs under a light source such as a reading lamp. If you intend to draw them over more than a single sitting make sure the light source is the same each time.
  - 3) Begin by creating a composition using your 2H pencil to lightly draw outlines. Include an indication of the edge of the surface/table that the eggs rest upon. One object of this exercise is to avoid the use of heavy outlines and use only values to create a drawing.
  - 4) Begin by shading lightly until you have a drawing that covers the entire surface of your paper with a light range of values. You will have to work on different parts of the drawing alternately rather than one object at a time in order to accomplish this.
  - 5) Once you have recreated the values as you perceive them using the 2H you may begin to use the HB and finally the 2B. Do as much as you can with each pencil before moving to a softer/darker Pencil. DO NOT BLEND with your finger, cotton swab or blending tool.



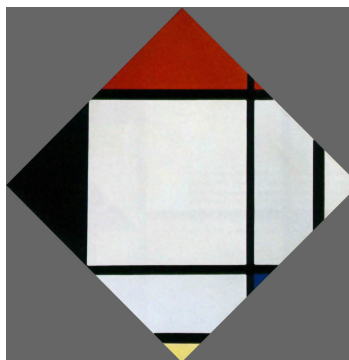


Composition is the division of two dimensional space within a work of art.



*My Egypt*, 1927 (left) by Charles Demuth and *A Bigger Splash*, 1967 (right) by David Hockney illustrate the way in which two different artists use horizontal, vertical and diagonal lines to break up the surface of the paintings, create entryways into the pictures and maintain the viewer's interest.

“Figure and ground” refer to the relationship between forms and space in a work of art.



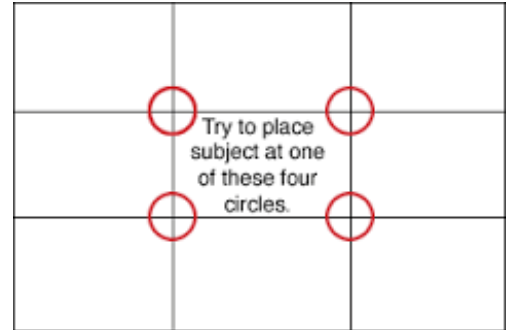
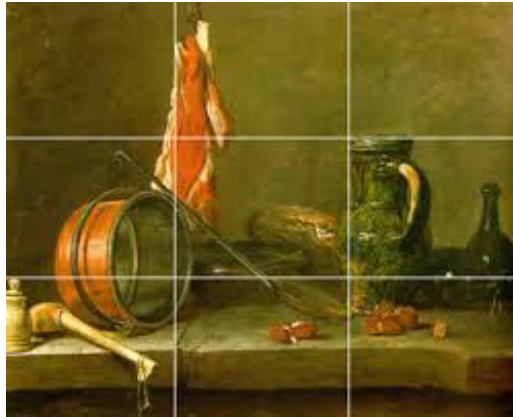
Piet Mondrian's painting is “non-figurative,” meaning there is no clear definition between forms (or figures) and the space they inhabit. In *Tableau No. IV; Lozenge Composition with Red, Gray, Blue, Yellow, and Black*, 1924-5 the artist balances fields of color and contrasts vertical and horizontal lines in order to create what he called “dynamic equilibrium.”



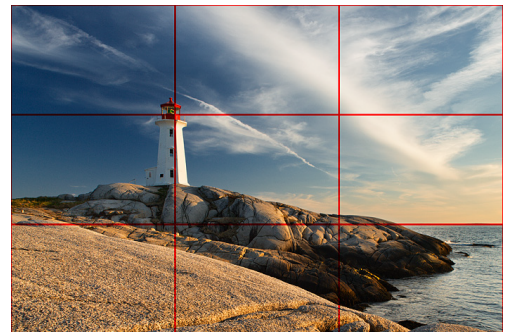
Works of art address their “format” (the edges of the paper or canvas).



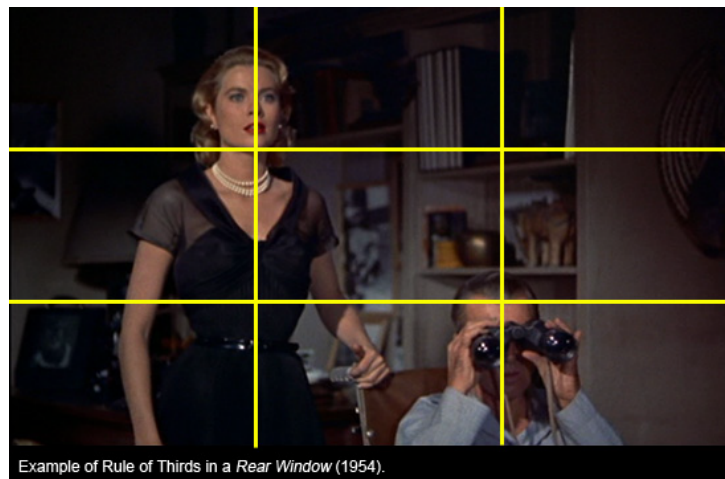
Richard Diebenkorn's *Woman Seated Drinking From A Cup*, 1965 (left) and a print by Jim Dine from his book “Pictures” (right) both take the rectangular format into consideration by creating interesting negative shapes. The artists lend these spaces as much attention as they do the subject matter.



In the image above, notice how the Rule of Thirds lines serve as guidelines. Sometimes the edges of objects coincide with the lines. Other times the lines are very close to an axis running through the object.



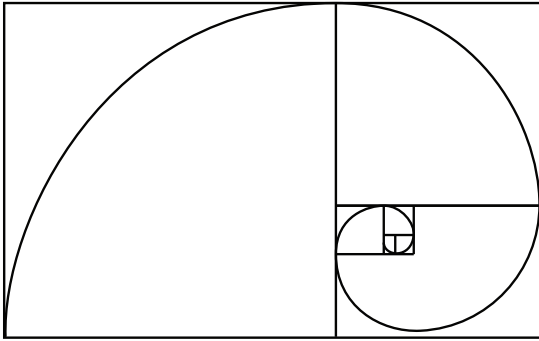
The Rule of Thirds and The Golden Rectangle are guidelines and the only limitation to their use is your creativity



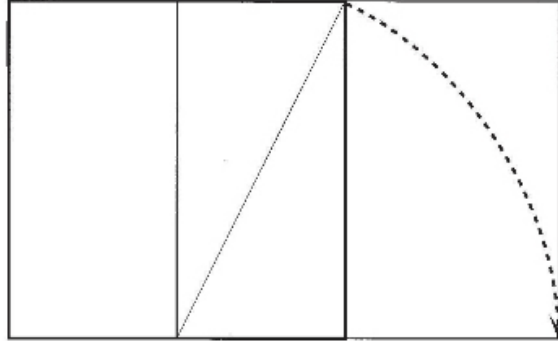
Example of Rule of Thirds in a *Rear Window* (1954).

Numerous examples of the Rule of Thirds can be found in photography. The example to the left comes from a film.

Although the proportions differ from one format to the next, this rule can be easily applied by simply dividing any rectangle in thirds.



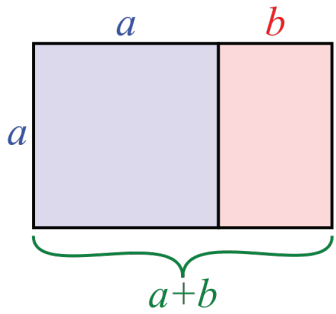
Within a golden rectangle is a golden spiral.



The golden rectangle is created by dividing a square and using the diagonal length of one half to find the length of the rectangle.

The Golden Ratio (1: 1.61803) is expressed this way:

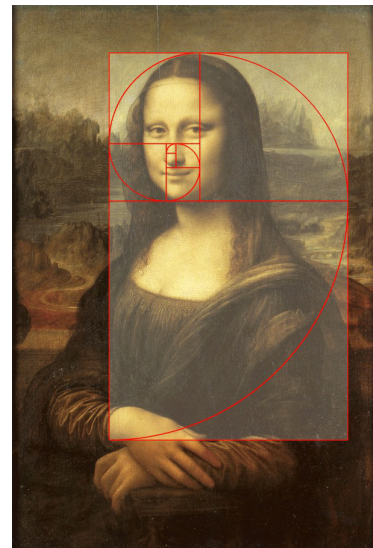
$$\frac{a+b}{a} = \frac{a}{b} \stackrel{\text{def}}{=} \varphi,$$



George Inness, *View of the Tiber from Perugia*, 1872-1874



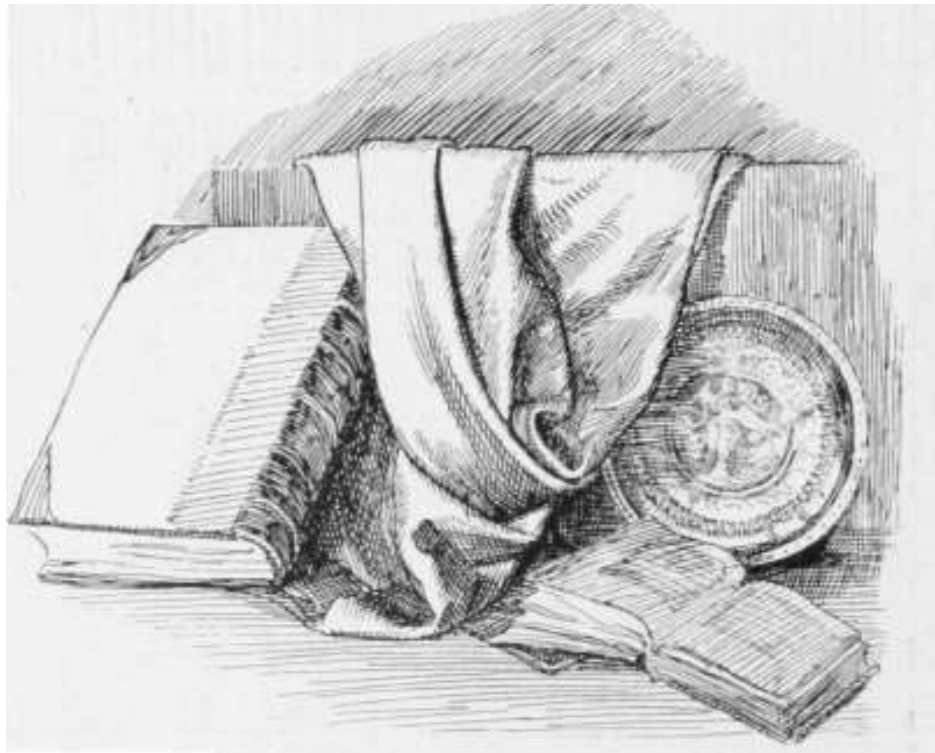
Death of Socrates, 1787 by Jacques-Louis David



The Mona Lisa, 1503-1504 Leonardo da Vinci

## Composition Sketches

- OBJECTIVE** When you draw you make decisions about how to place the objects you will draw and how to frame those objects in your drawing. The compositions or designs you make may vary according to the details you wish to capture or the atmosphere you would like to create. By practicing different compositions before beginning a drawing you will lend your drawings more visual impact.
- MATERIALS**
- sketchbook (or paper) no smaller than 8.5" x 11"
  - graphite pencils
- GRADING** 10 points (2 points per sketch)
- INSTRUCTIONS**
- 1) Make 5 different sketches of composition ideas for Homework Assignment #8. You should place objects in different configurations and play with the way you frame the objects.
  - 2) Compositions should begin as line drawings in pencil. Use the quick shading technique (hatching) that we practiced in the last sketchbook assignment.



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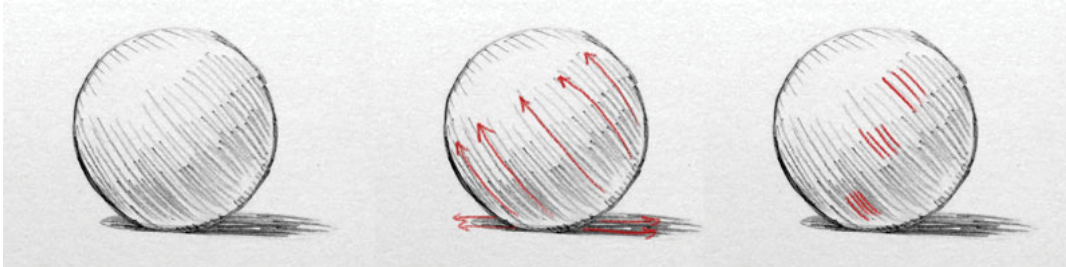
### Value Study (Charcoal—Additive)

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- OBJECTIVE** The use of values (tones) will not only lend your drawing a greater fidelity to the subject matter but allow you to render the subject with greater sensitivity and impact. This type of drawing requires some lines to indicate where surfaces with different values begin and end but the final drawing should illustrate your ability to render objects with values alone.
- MATERIALS**
- 19" x 24" drawing paper (bond or sketch)
  - charcoal sticks and pencils
  - kneaded eraser
  - chamois
- GRADING** 20 points (5 points for timely completion + 5 points for following directions + 5 points for use of values and absence of outlines + 5 points for proper blending technique)
- INSTRUCTIONS**
- 1) Set up a simple still life under a light source that will be consistent throughout the duration of your drawing. A reading lamp or the lighting in a room at night are preferable as natural light changes dramatically over time. Choose objects with different values (they do not need to be black or white).
  - 2) Create a line drawing using vine charcoal. Vine charcoal will smudge very easily and thus allow you to blend the lines into values.
  - 3) The object is to allow values define the edges of objects and not lines. Use charcoal pencils to shade in form shadows and cast shadows. The chamois is useful for blending. Use the kneaded eraser to sharpen edges and erase highlights. Work on different parts of the drawing alternately beginning with lighter values and ending with the darkest values.



**Hatching** is the use of lines drawn in a single or general direction to approximate shading. Overlapping lines create darker values and transitions.



Note the way the lines follow cross-contour lines to convey a sense of form.



Illustration from "Frankenstein" by Berni Wrightson.

**Hatching** not only creates values and lends objects three-dimensional form. It can also direct the viewer's eyes around the drawing, thus making an otherwise static image more dynamic.

**Hatching** can describe different textures by using broken lines and marks that maintain a general direction which follows the cross contour lines of a given surface.

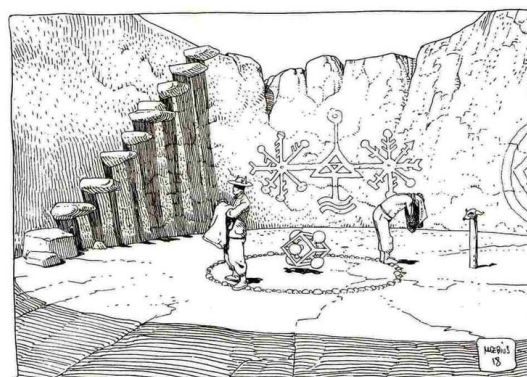
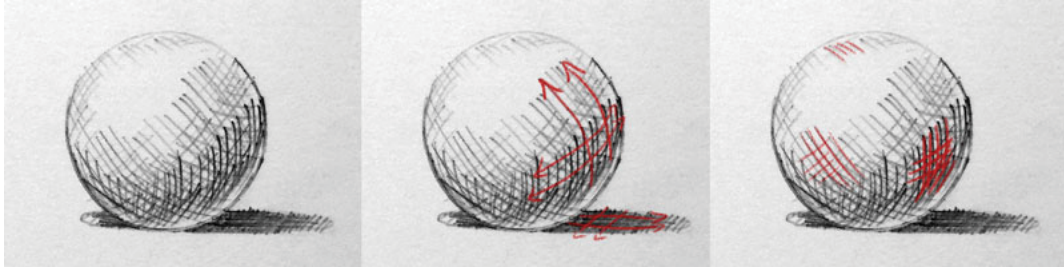


Illustration by Jean Giraud (aka Moebius).

**Cross Hatching** is the use of lines drawn at different angles which overlap to create different values.



Note the way the lines follow cross-contour lines to convey a sense of form.

**Cross Hatching** adds depth to a drawing when the artist consciously follows the curvature of the surface being described.



Illustration from "My Favorite Thing is Monsters" by Emil Ferris

Illustration by Brian Bolland.



**Etching** (a printmaking process) employs the same cross hatching technique to create values.



Detail of etching by Albrecht Dürer

## Cross Hatching

- OBJECTIVE** Cross-hatching enables you to create different tones using with line when using pen and ink. By Building layers gradually you can replicate tones and add realism to your drawing.
- MATERIALS**
- sketchbook (or paper) no smaller than 8.5" x 11"
  - ink pen
- GRADING** 10 points (5 points for proper use of cross-hatching + 5 points for accurate values)
- INSTRUCTIONS**
- 1) Begin by creating a still life at home. Draw a frame inside the edges of the sketchbook page. Draw an outline of the objects using pencil before proceeding to use pen.
  - 2) Take note of highlights. You will use little to no cross-hatching in these areas. Use your ink pen to create areas of light value and gradually build layers.



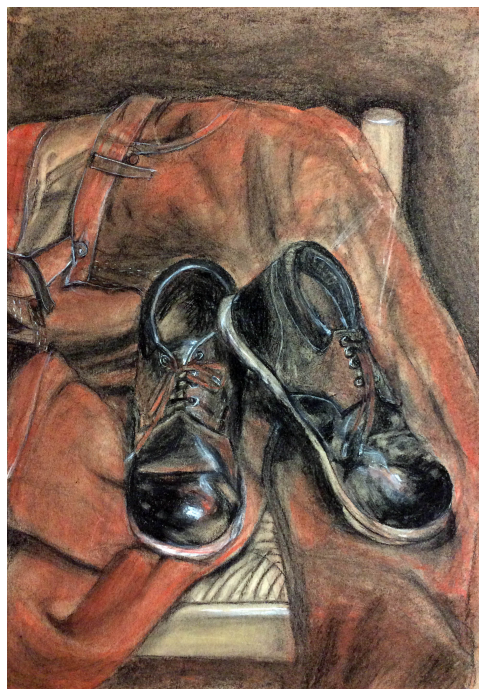
Giorgio Morandi

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## Shoes Composition

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- OBJECTIVE** Drawing requires numerous decisions. Some of the most important decisions occur before you even begin making marks. Think about how the composition of a drawing affects the way the viewer perceives the subject. Add emphasis to the main subject to create a focal point. The addition of color will challenge you to carefully consider the values in your composition.
- MATERIALS**
- brown butcher paper (provided in class)
  - Conte crayons (black, white and a third color: sepia or sanguine)
- GRADING** 20 points (5 points for timely completion + 5 points for following directions  
5 points for accurate use of values + 5 points for a strong composition)
- INSTRUCTIONS**
- 1) Place a pair of shoes under a light source such as a reading lamp. If you intend to draw them over more than a single sitting make sure the light source is the same each time. You may include other objects or (clothing, chair, etc.) but the shoes should be the focal point of the drawing.
  - 2) Begin by creating a composition using the black or color Conte crayon (sepia or sanguine). As you draw observe the way light falls upon the shoes and replicate the effects of light and shadow in your drawing. Remember that mid-tones on the shoes may correspond to the neutral tone of the paper. You may mix colors by blending them together or by simply shading on top of other colors.
  - 3) The background is as much a part of the drawing as the shoes. Take care to give attention to the area around the shoes in your drawing. Place emphasis on the shoes through contrast, placement, scale or by adding more detail than other areas. Choose a background that does not draw attention away from the shoes but instead enhances them. This area may be filled with other objects or you may wish to add lighting effects or texture.



Laundry List Drawing

- OBJECTIVE Ink is a versatile medium that lends itself to a variety of drawing techniques. Using techniques practiced in class you will create an original drawing that incorporates a number of different elements. Combine pen and ink and brush and ink to complete a drawing of a still life that you create.
- MATERIALS
  - sketchbook (or paper) no smaller than 8.5" x 11"
  - graphite pencils
  - ink pen
- GRADING 10 points (5 points for composition + 5 points for values)
- INSTRUCTIONS You will draw one composition that includes 5 of the elements from the list below. Use actual objects that you can arrange in a still-life. It may be helpful to use a light source like a reading lamp. Your sketch(es) may be done in pen or pencil. They should include tones in the form of hatching or cross-hatching.

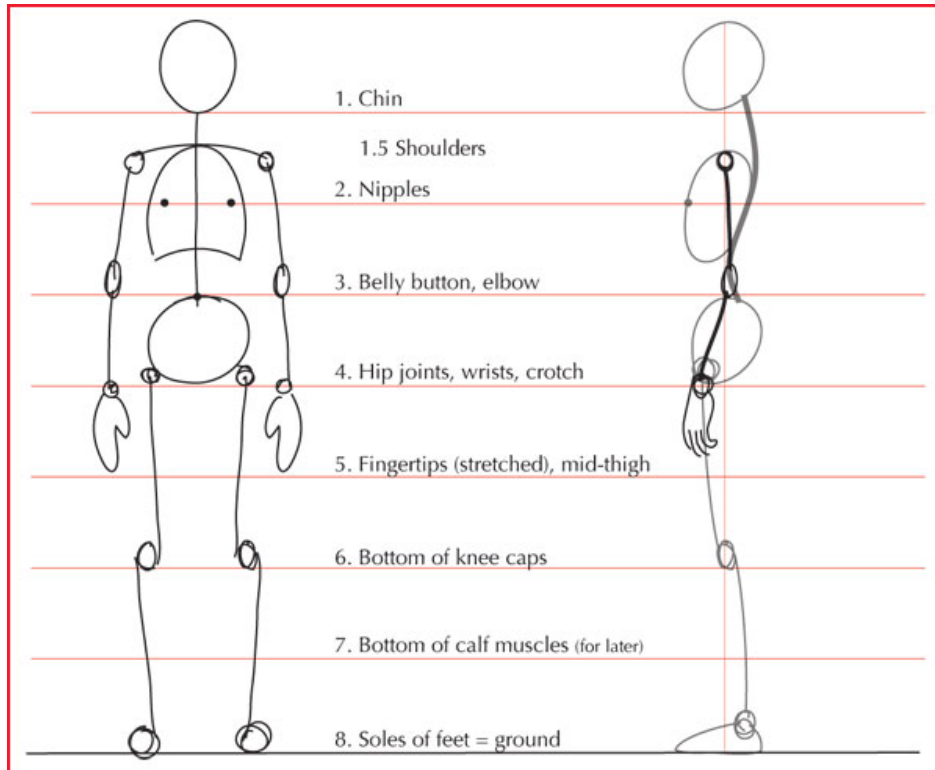
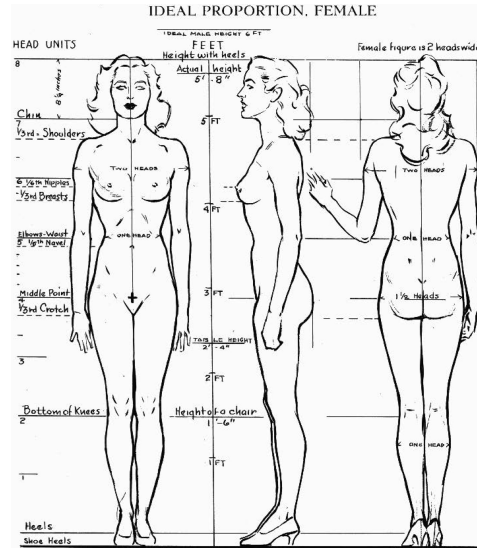
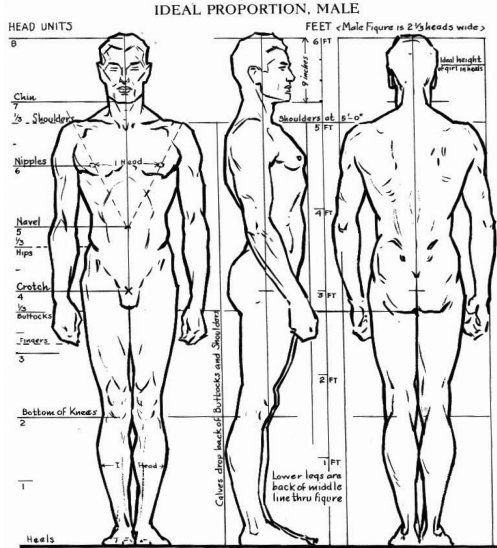
Write the name of your object here

- 
- 1) Something you can wear.....
  - 2) Something you can eat.....
  - 3) Something you can see through.....
  - 4) Something that can hold something else.....
  - 5) Something that you use to fix something else.....
  - 6) Something that makes a sound.....
  - 7) Something you use everyday.....
  - 8) Something you found.....
  - 9) Something you read.....
  - 10) Something you borrowed from a friend/relative.....
  - 11) Something that you will throw away.....
  - 12) Something with sentimental value.....
  - 13) Something natural.....
  - 14) Something man-made.....

### Laundry List Drawing

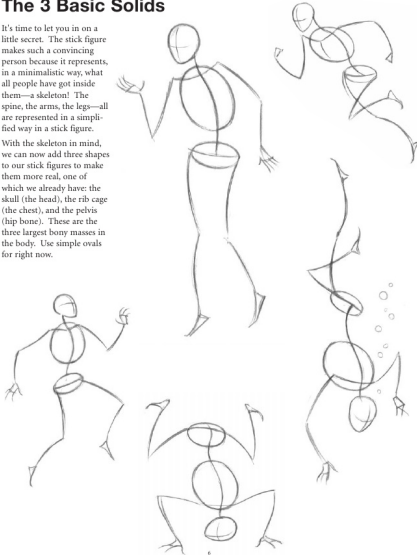
OBJECTIVE	Ink is a versatile medium that lends itself to a variety of drawing techniques. Using techniques practiced in class you will create an original drawing that incorporates a number of different elements. Combine pen and ink and brush and ink to complete a drawing of a still life that you create.
MATERIALS	<ul style="list-style-type: none"> <li>• 18" x 24" drawing pad</li> <li>• graphite pencils</li> <li>• ink pen</li> <li>• watercolor brush</li> <li>• black India ink</li> </ul>
GRADING	20 points (5 points for timely completion + 5 points for including 5 elements + 5 points for creative use of ink + 5 points for execution)
INSTRUCTIONS	Your drawing should be completed in ink and brush. You may begin your drawing with pencil. Your drawing must include 5 of the elements from the sketchbook assignment list. Use actual objects that you can arrange in a still-life.



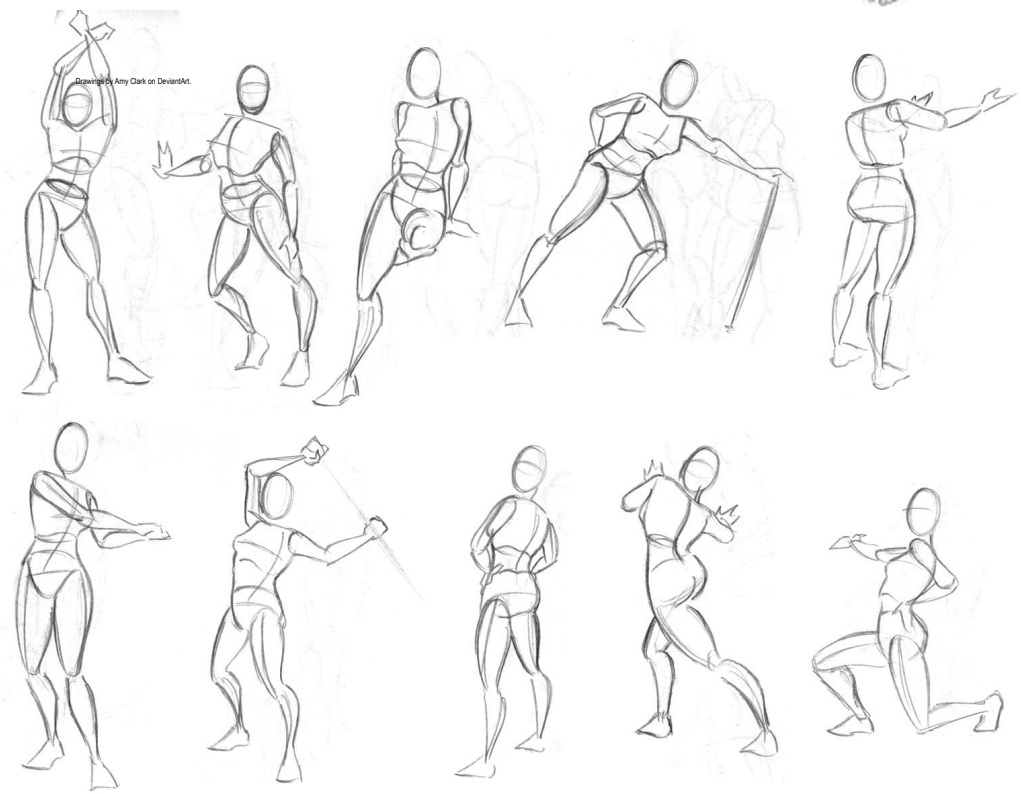


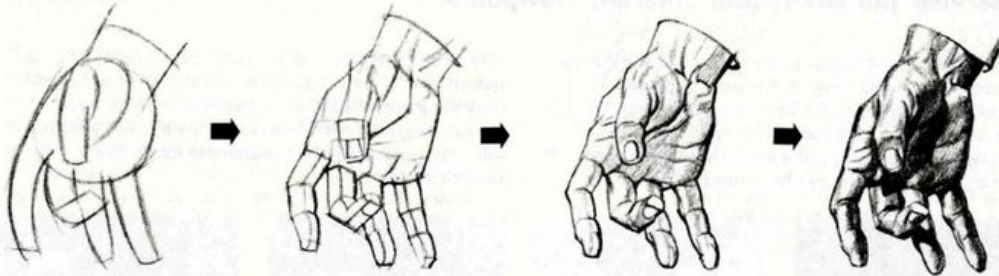
**The 3 Basic Solids**

It's time to let you in on a little secret. The stick figure makes such a convincing person because it represents, in a minimalistic way, what all people have got inside them—a skeleton! The spine, the arms, the legs—all are represented in a simplified way in a stick figure. With the skeleton in mind, we can now add three shapes to our stick figures to make them more real, one of which we already have: the skull (the head), the rib cage (the chest), and the pelvis (hip bone). These are the three largest bony masses in the body. Use simple ovals for right now.



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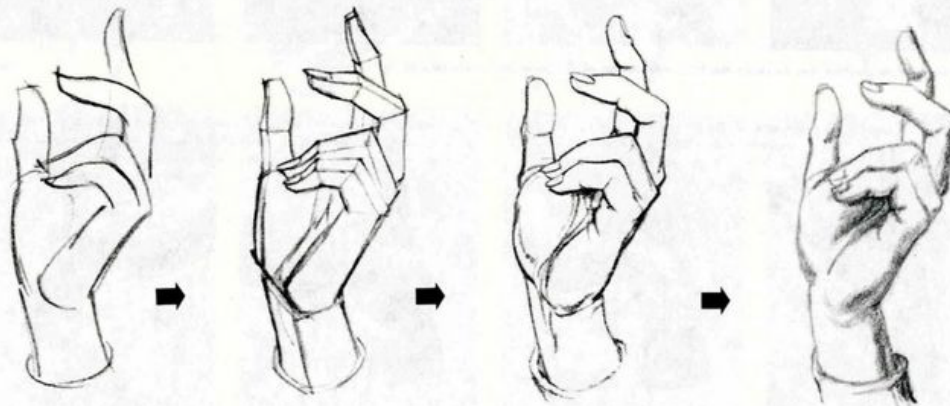


**Step 1 — Spacing and Placing**  
 Sketch in the action and approximate area of the hand, fitting each part as it appears.

**Step 2 — Solidity of Construction**  
 The block method of drawing the hand is of great assistance in defining the planes and surfaces of the hand and fingers.

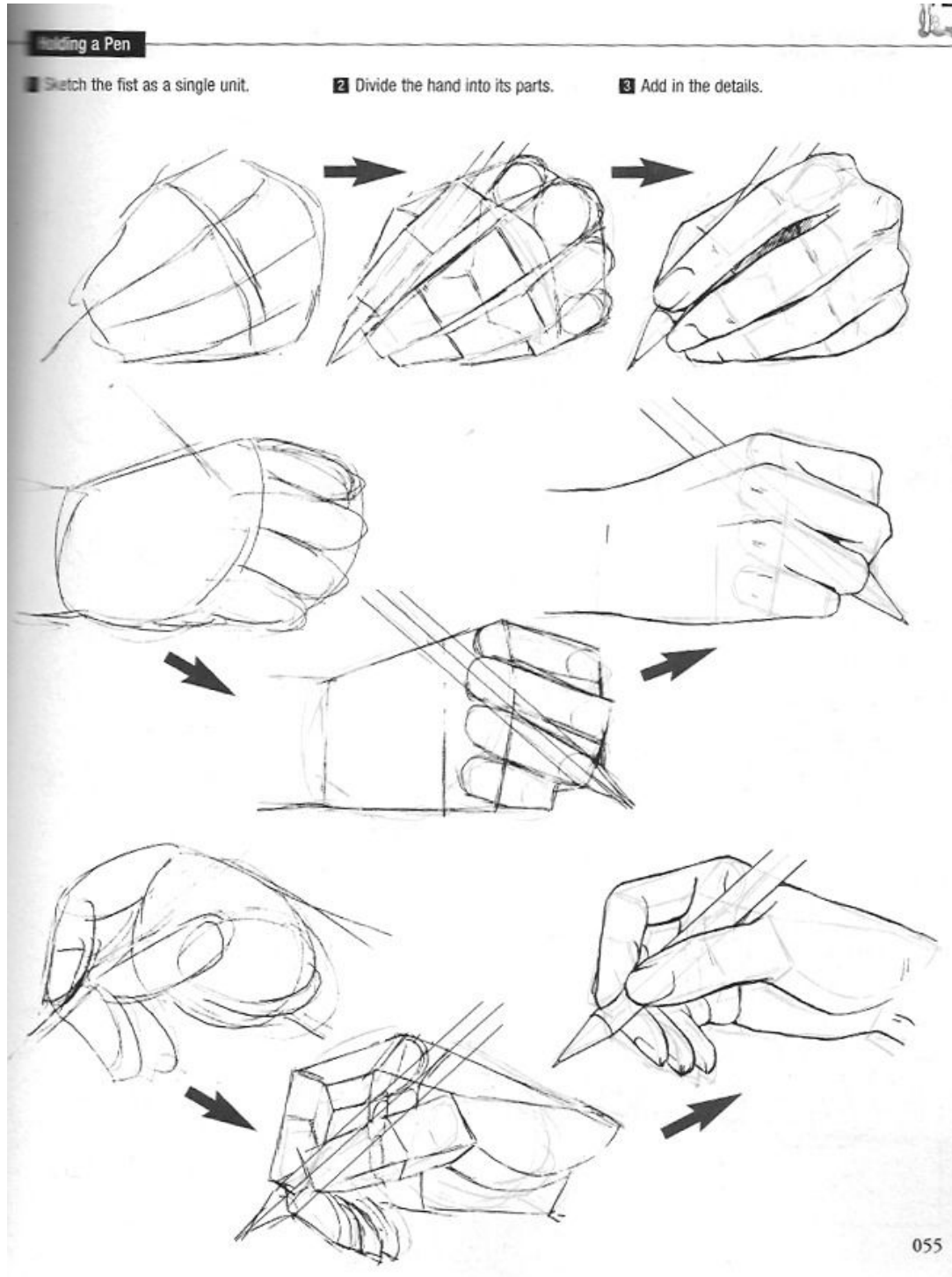
**Step 3 — Details**  
 We now carefully draw the details of the hand and the fingers, erasing Steps 1 and 2 as we proceed.

**Step 4 — Planes of Light and Shade**  
 Finally we put in light and shade, taking care not to spoil the forms of the hand and fingers.



Once you achieve some proficiency, you'll find hands fascinating to draw. Study your own hands and draw them. With the aid of a mirror, you can pose them in almost any position.





## Sketching Hands

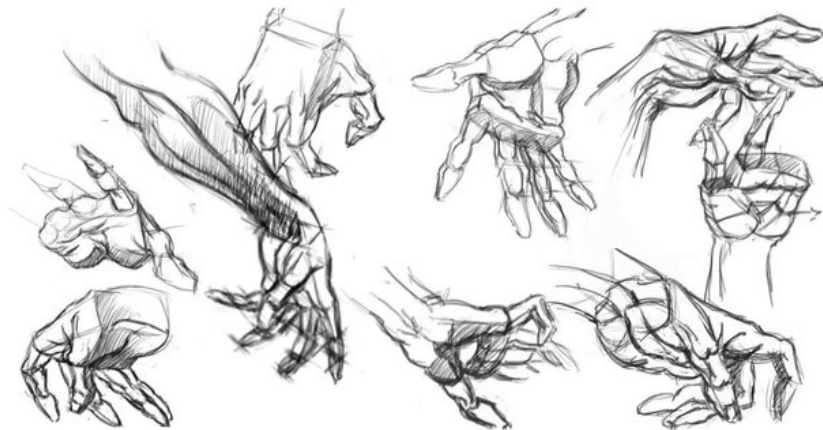
- OBJECTIVE** Hands have a complex anatomy that allows them to create a variety of gestures. By drawing hands in different poses you can learn to render complexity with greater simplicity. Drawing hands is good practice for observational drawing as well as a good introduction to figure drawing.
- MATERIALS**
- sketchbook
  - black ink pens
- GRADING** 10 points (1 point per hand drawing)
- INSTRUCTIONS** Draw your hands or the hands of others in a variety of poses and from different points of view. You may draw hands holding objects or clasping another hand. Use black ink pen and practice drawing quick gestural sketches as well as more developed sketches using cross-hatching or other methods of shading. Draw at least 10 hands (2-3 hands per page).



Hand sketches by Vincent van Gogh



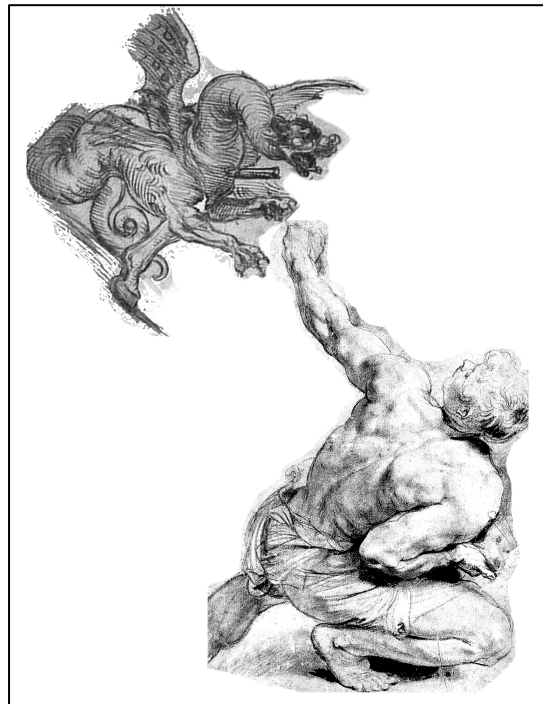
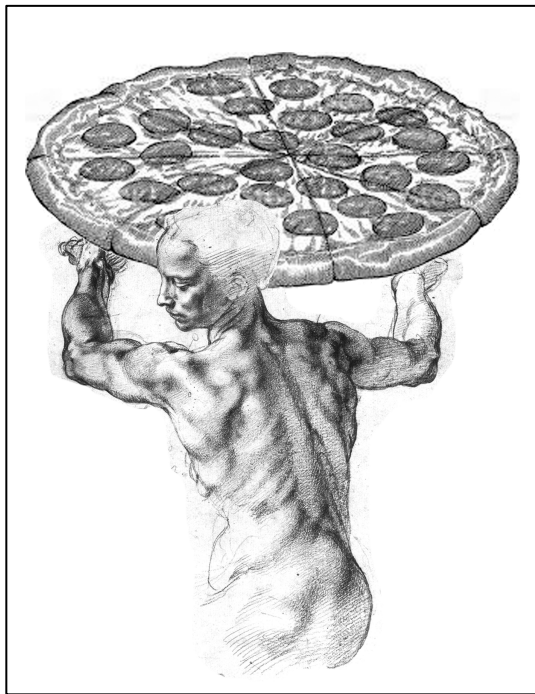
Hand sketches by Albrecht Dürer

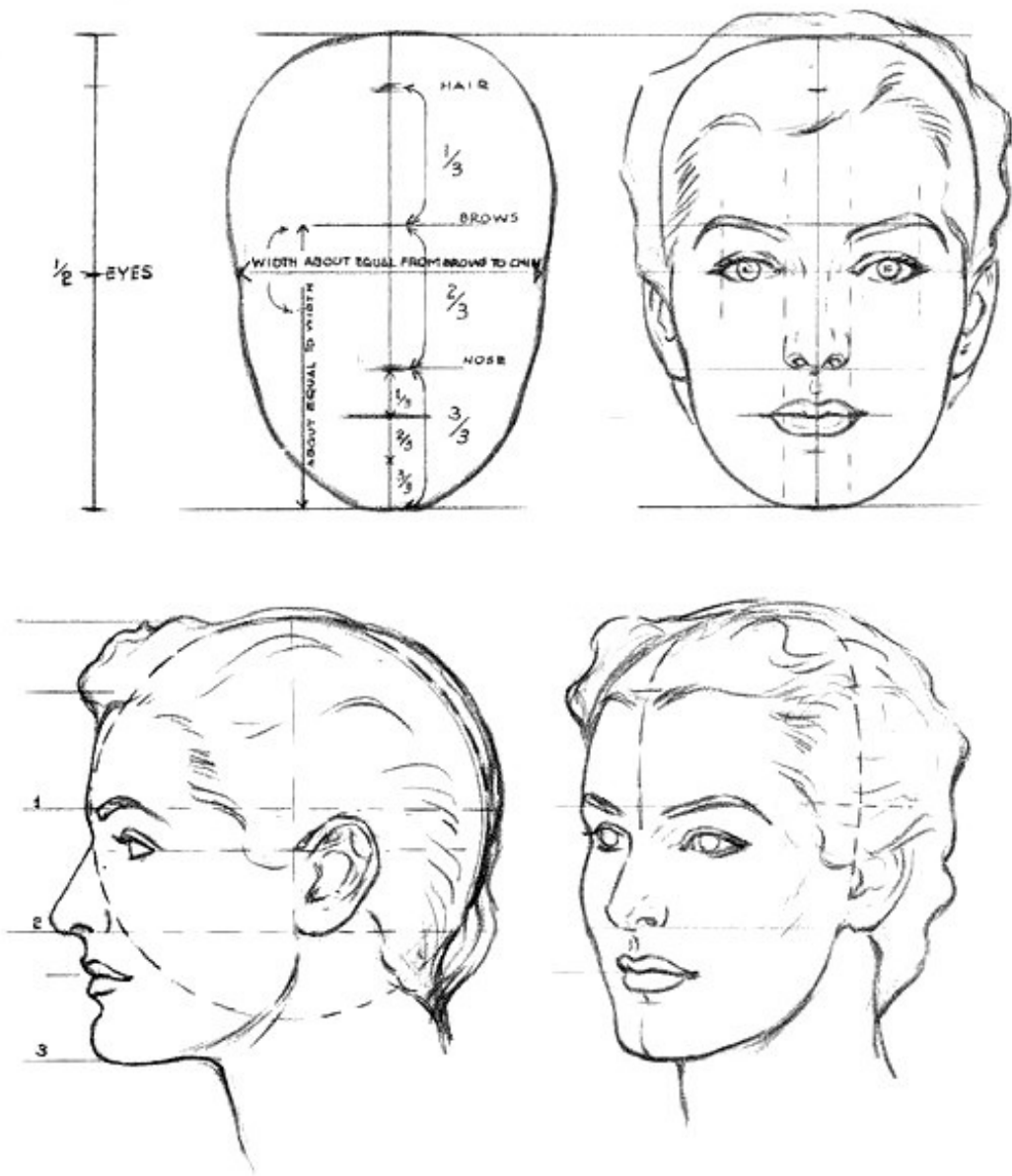


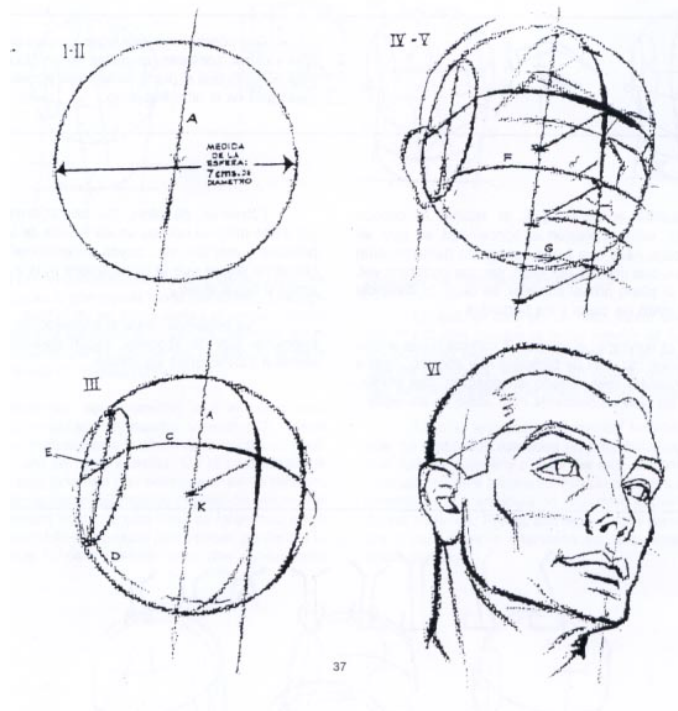
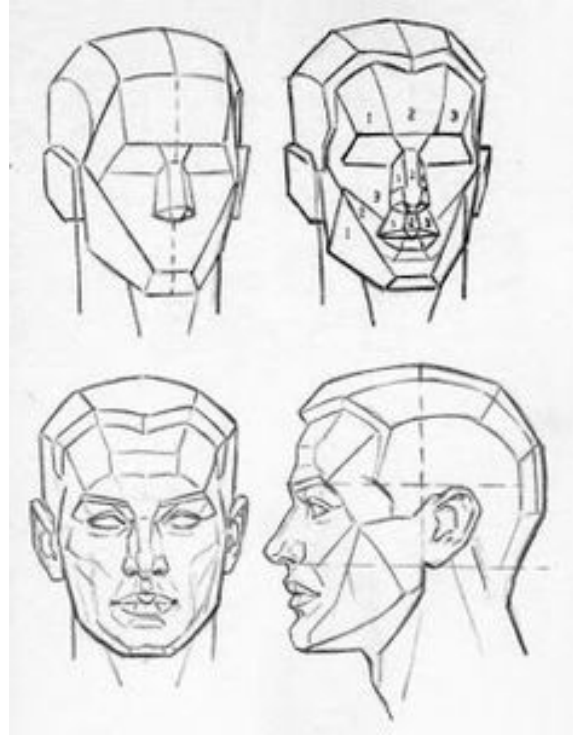
student sketches inspired by Burne Hogarth

### Figure Study

- OBJECTIVE** By studying an old master drawing you will become more familiar with how artist's use line and value to describe the human figure. This assignment will also challenge you to draw in the artist's style by adding another element that complements the figure.
- MATERIALS**
- 18" x 24" drawing pad
  - graphite pencils
- GRADING** 20 points (5 points for timely completion + 5 points for following directions  
5 points for accurate use of values + 5 points for an engaging composition)
- INSTRUCTIONS**
- 1) Complete the old master figure study that we began in class using graphite pencils. Try to draw in the style of the artist by observing the way that artist uses line and value.
  - 2) Add a second element that works with the figure study you have made. Use the same style you duplicated when doing the figure study. The second element you use may be humorous (for example, something anachronistic or different in scale) or simply complement the figure as if it were meant to be a part of the original drawing. You may choose to create a background but it is not required.







### Self Portraits

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- OBJECTIVE** Drawing self portraits challenges you to pay close attention to proportions and the subtle changes of light and shadow. Sketching with a looser style will allow you to generalize the face and create a more expressive portrait.
- MATERIALS**
- sketchbook
  - black ink pens
- GRADING** 10 points (2 points per self portrait sketch)
- INSTRUCTIONS** 1) Use this assignment as a warm-up exercise for homework assignment #13. Look in a mirror and draw your face using an ink pen. Do not attempt to measure proportions or spend too much time drawing details. The examples below illustrate different styles but both exhibit a looseness you should attempt to reproduce. You may turn your head in different directions. Draw your own face five times. Experiment with different marks and different kinds of line



## Portrait Drawing

- OBJECTIVE** Portraiture has been a popular subject in art for ages. Portraits (especially self-portraits) interest us because every artist interprets what they see differently, thus portraits are mostly about how the artist chooses to depict themselves. We will practice creating a skillfully rendered portrait in class and this exercise will challenge you to approach the portrait with more freedom to express yourself.
- MATERIALS**
- 18" x 24" drawing pad
  - any media used in class
- GRADING** 20 points (5 points for timely completion + 5 points for following directions + 5 points for execution + 5 points for experimentation)
- INSTRUCTIONS**
- 1) Complete the portrait that we began in class using graphite pencils. Use the tracing paper given to you in class to place over your finished portrait.
  - 2) Using any media we have used in class up until now create a unique interpretation of your portrait. You are encouraged to be experimental but try to retain some resemblance to your original drawing. The background may be another opportunity for experimentation.



## Drawing Series

- OBJECTIVE** Over the course of the term you will have noticed that everyone draws differently. Appreciating differences between artistic styles helps us appreciate the value of diversity. This project will challenge your group to explore a variety of styles while creating a cohesive series of drawings.
- MATERIALS** You are encouraged to use any of the materials/techniques we have used in class in addition to Others we may not have explored in class.
- INSTRUCTIONS** 1) Each group will be assigned a theme. Members of the group should each contribute at least 5 drawings of different sizes. You will have at least 2-3 weeks to complete these drawings outside of class. After all the drawings have been completed your group should meet to discuss how best to exhibit your work in the classroom.
- MATERIALS** 30 points (10 points for 5 completed drawings + 10 points for creative interpretation of theme + 10 points for quality of exhibition)
- DUE** The group project will be due the final day of class.



Drawings by Mike Bidlo

Fortune Cookie Drawing

**OBJECTIVE** In this course we have practiced drawing from life. This project gives you the opportunity to apply your skills to an drawing with specific content. You will create an image from your personal interpretation of text while using a representational style.

**MATERIALS**

- You will decide which materials are the best suited your drawing.
- You may use any of the materials/techniques we have used in class

**INSTRUCTIONS**

1) Each student will receive a fortune cookie in class which contains a message. It is up to you to interpret the message and decide how to communicate your idea. The object of this exercise is not to try and make the viewer guess what the fortune is. You may use the message as inspiration for a drawing that has little to do with the actual fortune or you may create something that more closely illustrates what the fortune says. You may include the actual text of the fortune (see figure 2) or you may choose to use no text at all (see figures 1 and 3). Another option would be to use related words or symbols. Sketch 5 different compositions using pencil.

3) Drawings have the ability to connect their content (what they are about) with formal elements (line, value, composition, etc.). For example, in figure 1 the composition illustrates the opposition between two forces. The power of song in the form of birds versus negative influences represented by the grasping hands. This opposition is emphasized by the use of dark and light.

4) We will discuss ideas for this drawing in class. Each student will have the opportunity to discuss their ideas with the instructor.

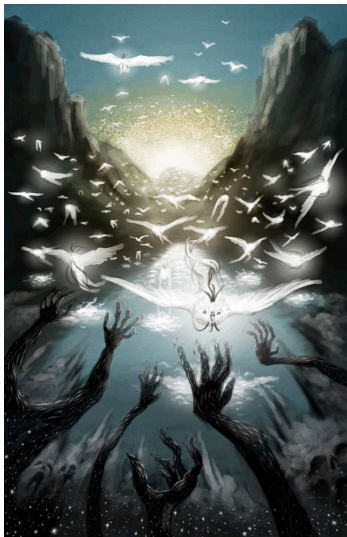


Figure 1. Brian Luong "Sing everyday"



Figure 2. Alexis Rae

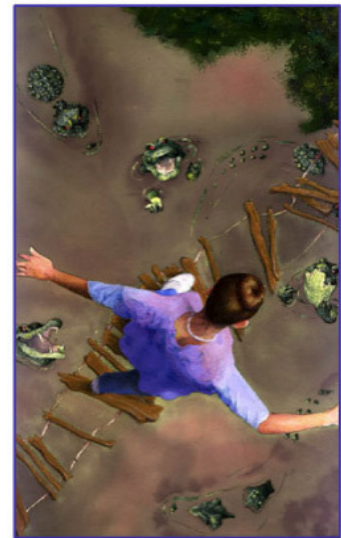
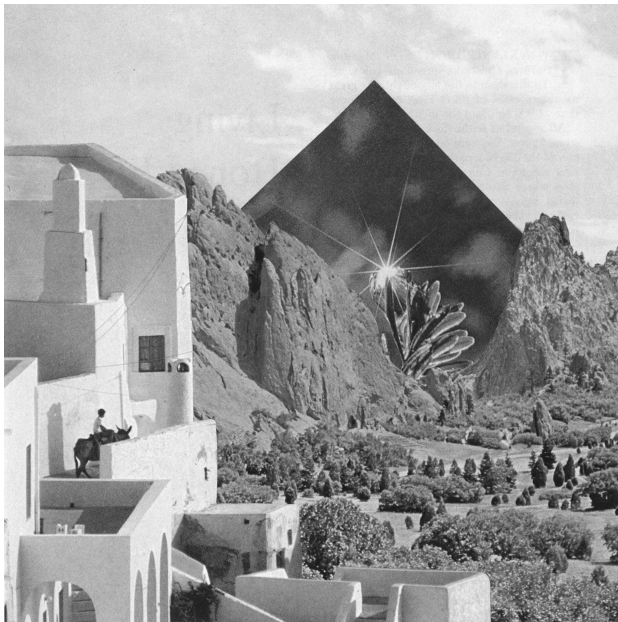


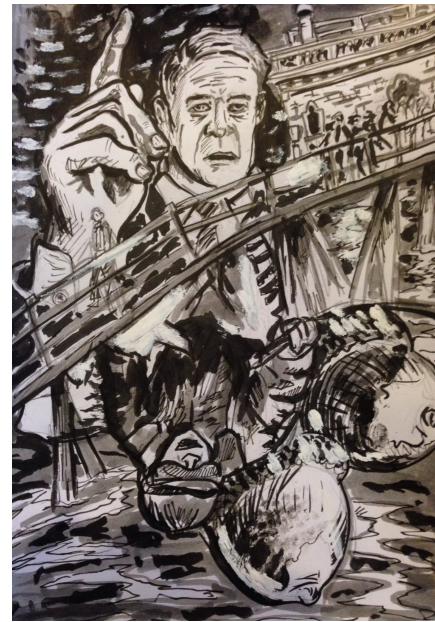
Figure 3. Mushin Graphic Design  
"Avert misunderstanding by maintaining calm, poise and balance"

### Laundry List Landscape

- OBJECTIVE** Brush and ink drawing allows you to not only experiment with different mark-making techniques but it can also allow you to recreate values by using ink washes. Using a collage you will create an original drawing using brush and ink. How you choose to use these materials is up to you.
- MATERIALS**
- 18" x 24" drawing paper or watercolor paper
  - watercolor brush
  - black India ink
- GRADING** 20 points (5 points for timely completion + 5 points for creation of a collage + 5 points for creative use of brush and ink + 5 points for neatness in execution)
- INSTRUCTIONS**
- 1) Begin by creating a collage using the following elements: a) water (lake, ocean, river or other body of water), b) a bridge, c) mountains or hills, d) a building (no more than one), e) trees, f) large rocks or boulders, g) clouds, h) human figure(s) (no more than three in one image), i) animal(s) (no more than three in one image) and j) A medium to large image of a small object (larger than normal when compared to other elements--for example, a cup large enough for one of your human figures to swim in).
  - 2) After completing a collage create a line drawing on an 18" x 24" piece of watercolor or drawing paper. Draw lightly so your final drawing in ink does not show heavy pencil lines.
  - 3) Complete your drawing using primarily brush and ink. Take note of highlights. You will need to avoid using the ink wash in those areas. Work with light values first and build layers using the ink wash like we practiced in class. You may use other tools to include lines and marks in your drawing.



collage by Jesse Treece



labsquad.wordpress.com

**INSTRUCTIONS** You will need to visit an art museum, gallery or other art exhibition during the course of the term. The type of exhibition is not limited to drawings and may include paintings, sculpture, video or other type of art. Remember to take notes because you will need to recall information about one artwork of your choosing.

You should structure your paper by creating five paragraphs or sections:  
1) Describe (includes List), 2) Note, 3) Analyze, 4) Interpret and 5) Evaluate.

Your paper should include your name and a title. It should be typed single spaced using a 12 point font. The paper should be a least 1 written page (without images).

**GRADING** 20 points total (5 points for correct format + 15 points (3 pts. each) for *Description* and *List*, *Note*, *Analysis*, *Interpretation* and *Evaluation*)

**DUE** The museum/gallery report will be due the final day of class.

**Describe:** This stage is like taking inventory. You want to come up with a list of everything you see in the work. Stick to the facts. Imagine that you are describing the artwork to someone over the telephone.

**List:** Name of artist(s), title of work(s), date and media (materials used). Include the name of the museum or gallery.

**Note:** Make a note of your first spontaneous reaction to the artwork. By the end of the process you may understand your first impression better or you may even change your mind. There are no wrong answers.

**Analyze:** Try to figure out what the artist has done to achieve certain effects. You should refer to your first impression and try to explain how the artwork achieves that reaction.

**Interpret:** Briefly discuss what you feel this artwork is about. All artworks are about something. Some art works are about color, their subject matter, and social or cultural issues. You may need to do some research to learn more about the artist and artwork (cite any references you use).

**Evaluate:** This is a culminating and reflecting activity. You need to come to some conclusions about the artwork based on all the information you have gathered and on your interpretations. It is not simply judging whether an artwork is "good" or "bad." In your evaluation describe what you feel the artist accomplished by making it.

DESCRIBE      What elements discussed in class did you use in your work? (for example, contour lines, negative shapes, perspective, etc.)

\_\_\_\_\_  
\_\_\_\_\_

ANALYZE      What did you do to make an engaging composition? (for example, zoomed in, added a background, emphasized certain elements, etc.)

\_\_\_\_\_  
\_\_\_\_\_

INTERPRET    What challenges did you overcome in this work? (for example, proper proportions, accurate shading, expressiveness, etc.)

\_\_\_\_\_  
\_\_\_\_\_

EVALUATE      What do you feel is successful about this work?

\_\_\_\_\_  
\_\_\_\_\_

What do you feel could be improved?

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_ / 5      Instructor's comments: \_\_\_\_\_

\_\_\_\_\_ / 5      \_\_\_\_\_

\_\_\_\_\_ / 5      \_\_\_\_\_

\_\_\_\_\_ / 5      \_\_\_\_\_

TOTAL \_\_\_\_\_ / 20      \_\_\_\_\_

\_\_\_\_\_

# Beginning Drawing

Name \_\_\_\_\_

Instructor: Robert Watkins

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WEEK 2	SKETCHBOOK ASSIGNMENT 1 (Blind Contour Drawings) HOMEWORK ASSIGNMENT 1 (Positive/Negative Shapes)	_____/ 10 _____/ 20
WEEK 3	SKETCHBOOK ASSIGNMENT 2 (Cross Contour Lines) HOMEWORK ASSIGNMENT 2 (Drawing Form)	_____/ 10 _____/ 20
WEEK 4	SKETCHBOOK ASSIGNMENT 3 (Gesture Drawing) HOMEWORK ASSIGNMENT 3 (Personal Objects Still Life)	_____/ 10 _____/ 20
WEEK 5	QUIZ #1: Line SKETCHBOOK ASSIGNMENT 4 (One Point Perspective Boxes) HOMEWORK ASSIGNMENT 4 (One Point Perspective Interior)	_____/ 10 _____/ 10 _____/ 20
WEEK 6	SKETCHBOOK ASSIGNMENT 5 (One Point Perspective Examples) HOMEWORK ASSIGNMENT 5 (Two Point Perspective Structure)	_____/ 10 _____/ 20
WEEK 7	SKETCHBOOK ASSIGNMENT 6 (Two Point Perspective Examples) HOMEWORK ASSIGNMENT 6 (Two Point Perspective Sketch)	_____/ 10 _____/ 20
WEEK 8	QUIZ #2: Perspective	_____/ 10
WEEK 9	SKETCHBOOK ASSIGNMENT 7 (Quick Shading--Hatching) HOMEWORK ASSIGNMENT 7 (Eggs Drawing)	_____/ 10 _____/ 20
WEEK 10	SKETCHBOOK ASSIGNMENT 8 (Composition Sketches) HOMEWORK ASSIGNMENT 8 (Value Study)	_____/ 10 _____/ 20
WEEK 11	QUIZ #3: Value SKETCHBOOK ASSIGNMENT 9 (Cross Hatching) HOMEWORK ASSIGNMENT 9 (Shoes Composition)	_____/ 10 _____/ 10 _____/ 20
WEEK 13-14	SKETCHBOOK ASSIGNMENT 11 (Sketching Hands) HOMEWORK ASSIGNMENT 11 (Figure Study)	_____/ 10 _____/ 20
WEEK 15-16	QUIZ #4: Human Proportions SKETCHBOOK ASSIGNMENT 12 (Self Portraits) HOMEWORK ASSIGNMENT 12 (Portrait Study)	_____/ 10 _____/ 10 _____/ 20
WEEK 17	PORTFOLIO FINAL DRAWING	_____/ 20 _____/ 20
WEEK 18	GROUP PROJECT MUSEUM REPORT	_____/ 30 _____/ 20
	Extra Credit _____	_____
<hr/>		
TOTAL		_____/