

- I. COURSE TITLE**
ART 303 *Drawing III* **3 semester hours**
- II. PREREQUISITES**
ART 204 or the equivalent.
- III. COURSE DESCRIPTION**
Further study and experience in drawing with emphasis on stylistic development and professionalism as applied to fine arts and applied fields such as illustration.
- IV. RATIONALE**
The main goal of this course is to introduce the student to different drawing mediums, styles, and techniques. The rationale behind this three-part goal, is to guide students into viewing drawing as an expressive medium with merits of its own, as well as, an attempt to enhance the quality and versatility of their portfolios. Historically, drawing has been viewed as a medium with utilitarian functions attached to its name, such as the creation of a drawing for the sole purpose of a completing a painting. In these unfortunate cases, drawings are transferred to canvas or paper grounds and then discarded after serving their intended purpose. In this course, however, drawing will be viewed as an end in itself rather than a means to an end. In fact, after experimenting with numerous drawing mediums, styles, and techniques, it will become apparent that drawing is a very expressive medium. An exploration of different mediums and techniques will provide the student with multiple methods of artistic expression and broaden the scope of his/her portfolio development. Presnall states that “artists with a variety of styles and techniques in their portfolios have a definite advantage over those with only one style” (Presnall, 1987).
- V. LEARNING OBJECTIVES AND OUTCOMES**
Upon completion of this course, the student will be able to:
- A. Have a broader understanding of different drawing mediums (materials) available to the artist so as to make informed decisions about the best choice of mediums for a specific task at hand.
 - B. To become more competent using different drawing techniques (such as scumbling, dry washing, stippling, etc.) in order to visualize which technique would best suit a specific project.
 - C. Continue applying sight measuring techniques to on-location assignments in order to insure accurate proportions.
 - D. Apply three dimensional value shading (modeling perspective) while using different media and techniques in a convincing manner.

- E. Recognize different drawing styles available to the artist, and to know when and how these styles may be applied in one's work.
- F. Apply knowledge gained from media, technique, and style experimentation in a personal and expressive manner with the goal of including a wide variety of quality drawings in one's portfolio.

VI. COURSE TOPICS

The major topics to be considered are:

I. Media Experimentation:

A. Drawing Paper and Boards

1. Illustration Board (Plate Finish, Hot-Press, Cold Press)
2. Coquille Board (Rough)
3. Bristol Board (Semi-Rough, Plate Finish)
4. Strathmore Sketching Paper (300, 400, 500 series)
5. Charcoal Paper
6. Watercolor Paper (Rough, Cold Press, Hot Press; 140, 300, 400 lb.)
7. White Bond Paper
8. Pentallitic Pen Paper
9. Heavy Vellum Paper
10. Newsprint

B. Graphite Pencil and Ebony Pencil

C. Mechanical Pencil

D. Carbon Pencil

E. Erasers (Pink Pearl, Kneaded, Electric Eraser, Eraser Shield)

F. Carpenter's Pencil

G. Vine Charcoal and Charcoal Pencil

H. Conte Crayon

I. Pen Point Drawing Nibs (Hunt:#22B, #56, #101, # 99)

J. Crow Quill Point

K. Lettering Nibs (Broader Tips than Drawing Nibs)

L. Technical Pen

M. Ball Point Pen

N. Felt- Tip Pen and Marker

II. Technique Experimentation

A. Scumbling with Pencil

B. Gesso- Surface Technique

C. Dry Wash

D. Stippling

E. Dry Brush

F. Ink Wash

- G. Clear Water Wash
- H. Scratch Board
- I. Acrylic Polymer
- J. Aerosol

III. "Classification" of a few Styles of Line:

1. Normal Line (pp. 134-135)
2. Dot-Dash and Irregular Dot Dash (pp. 134-135)
3. Saw Blade (pp. 134-135)
4. Broken Line (pp. 134-135)
5. Horizontal and Vertical Line (pp.137-138)
6. Crosshatched Line (p. 139)
7. Hard Edge Graphic Line (pp.142-144)

IV. "Classification" of a few Drawing styles:

- A. Abstract Style with:
 1. Heavy Texture and Bold Outlining (p.126)
 2. Linear Emphasis & Variety of Line Tone and Widths (p.127)
- B. Semi-Abstract Style with:
 1. Spontaneous Wet and Dry Brush Strokes (p.128)
 2. Hard Edge Graphic Lines (p.129)
- C. Naturalistic (Representational) Style with:
 1. Loose Pen Lines and 2-D Background Shapes (p. 132)
 2. Soft Scumbled Lines (p.133)
- D. Expressionistic Style with:
 1. Normal Pen Lines (p.125)
- E. Mechanical Style (Stylized) with:
 1. Silhouette Shapes
 2. Stylized Shadows
 3. Gray Tone Lines
 4. Dry Wash Tones (p. 145)

VII. ASSIGNMENTS AND EVALUATION

A. **Drawing Notebook:**

Each student will be required to keep a drawing notebook that should include: lecture notes, notes on assigned readings, media experimentation, research sketches and research used for various assignments.

Method of Evaluation: The drawing notebook will be graded on content (inclusion of lecture notes, media, and technique exercises, research sketches / material, etc.), legibility, neatness, and organization. 50 pts.

B. **Media Exercises:**

Several media exercises will be required to help students decide on which mediums to use on major projects.

Method of Evaluation: A critique sheet will be handed out at the beginning of each exercise outlining the criteria and assessment of each assignment. 100 pts.

C. Drawing Technique Projects:

Seven to nine major assignments including a final project will be required during the semester. Projects are designed to allow students the opportunity to apply different materials, techniques, and styles on each assignment.

Method of Evaluation: At the beginning of each assignment students will receive a critique sheet outlining the criteria and assessment for each project. Main Projects will be graded on such items as: (1) specific technique criteria; (2) composition; (2) proportion; (3) value contrast; and (4) punctuality; (5) execution and (6) expressive quality, and (7) presentation. 700-900 pts.

D. Attendance and Professionalism:

Cumulative absences may result in a lowered grade or loss of credit for the course. Tardiness is also subject to penalty, as is any failure to complete required class work on time. Any student whose absences, whether excused or unexcused, exceed 25% of the class meeting time will receive a grade of "F" in the course. (0 absences = 50; 1 = 48; 2 = 47; 3 = 45; 4 = 42; 5 = 39; 6 = 35; 7 = 31; 8 = Fail the course). Professionalism also involves coming prepared to class, responding positively to constructive criticism, and making effective use of classroom time to complete assignments.

Evaluation of a Student's Attendance and Professionalism Records. The number of absences, lates, and times a student leaves early from class will be tallied at the end of the semester. Three lates or leaving early will constitute as an absence. Daily grades will involve records of a student's preparedness for class, a student's attitude toward constructive criticism, and the effectiveness of his/ her use of classroom time. 50 pts.

E. Final Examination:

A comprehensive examination will be required at the end of the semester.

Method of Evaluation: The test will be graded according to objective information given in class related to lecture notes on assigned readings. 50 pts.

TOTAL 1000-1200 pts.

VIII. ASSIGNMENTS:

A. Media Research Matrix Exercise (#1): (50 pts.)

B. Value Study / Media Exercise (#2): (100 pts.)

C. Scumbling Technique Assignment: (Read Presnall, pp. 56) / (100 pts.)

D. Gesso- Surface Technique Assignment: (Read Presnall, pp.60-61) / (100 pts.)

E. Dry Wash Technique Assignment/ (Movement Gradation): (Read Presnall, pp. 62-67) (100 pts.)

F. Spattered and Controlled Stipple Technique Assignment: (Read Presnall, pp. 68-71)

(100 pts.)

- G. Dry Brush Technique Assignment (Read Presnall, pp. 72-79) / (100 pts.)
- H. Ink Wash Technique Assignment (Read Presnall, pp. 80-87) / (100 pts.)
- I. Clear Water Wash Assignment (Read Presnall, pp. 88-89) / (100 pts.)
- J. Aerosol Technique Assignment (Read Presnall, pp. 96-101) / (100 pts.)
- K. Final Project: Montage Assignment (See instructor examples) / (100 pts.)

IX. LIST OF MATERIALS

- Drawing Tablet (Acid Free / 16 X20 / 18 X 24)**
- Coquille Board (heavy paper with pebbled texture) (16 X20)**
- Poster Board (for stencils and a drawing folder)**
- Charcoal Paper (Assorted neutral colors / 16 X 20)**
- Ebony Pencils (2)**
- Carpenter's Pencil (square point)**
- Sketch and wash pencils or watercolor pencils**
- Charcoal and Carbon Pencil**
- Kneaded eraser**
- Black felt tip pen (non-permanent ink)**
- Black felt tip pen (permanent ink)**
- Conte crayons (black, brown)**
- Gesso, Acrylic Polymer Gel, and a Wide 2" nylon house painting brush**
- Bristle brush for applying gesso**
- Watercolor brush for applying clear water wash**
- X-acto Knife**
- Black spray paint**
- Workable Fixative**
- Old toothbrush and India ink**
- Three ring notebook with typing paper (3 holes punched)**

X. REFERENCES

- A. Textbook**
 - Presnall, Terry. (1987). *Illustration and Drawing Styles and Techniques*. North Light Books. Cincinnati, Ohio.
- B. Bibliography**
 - Atkin, William W. (1953). *Pencil Techniques in Modern Design*. NY: Reinhold.
 - Dantzic, C. M. (1999). *Drawing Dimensions: A Comprehensive Introduction*. Prentice Hall. Upper Saddle River, N.J.
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- Guptill, Arthur L. (1980). *Freehand Drawing Self Taught, with Emphasis on the Techniques of Different Media*. NY: Watson Guptill Publications.
- Mayer, R. (1991). *The Artist's Handbook of Materials and Techniques*. Viking, Penguin Books USA Inc., New York, N.Y.
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- Nice, Claudia.. (1993). *Sketching Your Favorite Subjects in Pen and Ink*. Cincinnati, Ohio: North Light Books.
- Smagula, H. J. (1993). *Creative Drawing*. W.C.B. Brown and Benchmark, Inc., Calmann and King Ltd, London.
- Taubes, Frederic. (1956). *Pen and Ink Drawing: Art and Technique*. NY: Watson-Guptill Publications.
- Wood, D. (1988). *The Craft of Drawing: A Handbook of Materials and Techniques*. Harcourt Brace Jovanovich, Publishers. San Diego, California..