

# SYLLABUS

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- I. **COURSE TITLE**  
**ART 5203**                      **Graduate Perspective Drawing**                      **3 semester hours**
- II. **PREREQUISITES**  
ART 203 or the equivalent.
- III. **COURSE DESCRIPTION**  
Advanced problems in rendering pictorial space, including theoretical study and execution of projects in traditional and modernist approaches to the perspective window.
- IV. **RATIONALE**  
One critical area in drawing and painting is working in two dimensions to create the illusion of a three-dimensional subject. Perspective drawing involves exercise in perception and the development of technical skill. Undergraduate courses develop a basic foundation in linear perspective, but do not offer an in-depth semester study in perspective drawing, which is necessary when depicting spatial problems in landscapes, city-scapes and still life portrayals. This course will involve solving advanced problems in perspective drawing in one, two, and three point perspective.
- V. **LEARNING OBJECTIVES AND OUTCOMES**  
Upon completion of this course, the student will be able to:
- A. Describe historical precedents to current perspective principles.
  - B. Have an understanding of basic perspective theory and terminology in one, two, and three point perspective.
  - C. Demonstrate the ability to apply perspective theory in a practical manner with complex still life compositions and with on-location architectural scenes.
  - D. Sketch out light structure lines within a composition that includes objects with inclined planes before the application of details.
  - E. Sketch out light structure lines within a composition that includes reflections in water, before the application of details.
  - F. Be familiar with different methods of adding cast shadows to composition studies.
  - G. Demonstrate the ability to solve perspective assignments using a mechanical perspective method of approach.
- VI. **COURSE TOPICS**  
The major topics to be considered are:
- A. Review of basic perspective principles (1 pt.; 2 pt.; 3 pt. perspective) (chap.1-2)  
(Visualization Principles)
  - B. Brief history of linear perspective
  - C. Edges in horizontal and vertical planes (chap. 3).
  - D. Using the square as a reference (chap. 7)

- E. Circles and Cylinders (chap. 5-6)
- F. A Visual System (On-Location-Freehand Perspective Method)
- G. Compound forms
- H. Inclined planes (chap. 4)
- I. Cast shadows (chap. 8)
- J. Reflections
- K. Three point perspective
- L. Mechanical Systems (Appendix A)

## VII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Lecture
- B. Demonstrations
- C. Lab assignments
- D. Visual examples from various sources (personal, student work, and perspective books)
- E. Critiques

## VIII. ASSIGNMENTS AND EVALUATION

- A. **One Quiz and a Final Examination** on lecture notes and readings.  
*Method of Evaluation:* The test and examination will include objective information discussed and illustrated in class. 20%
  - B. **Portfolio: Nine Advanced Perspective problems.**  
*Method of Evaluation:* The portfolio problems in perspective range from one to three point perspective. They also incorporate problems such as inclined planes, cast shadows, etc. Prior to introducing each problem, the student will receive a critique sheet outlining the criteria and assessment for the drawings. 70%
  - C. **Sketchpad (Notebook): Exercises and lecture notes.**  
*Method of Evaluation:* Each class will focus on designated daily perspective exercises that follow lectures and prepare the student for the more in-depth portfolio problems. The sketch pad or notebook should be legible, well organized, and the illustrations should be neatly drawn for clarity and for future reference. 10%
- TOTAL 100%

## IX. PORTFOLIO ASSIGNMENTS:

- A. **Complex Still Life Assignment:** Composition including cylindrical and cubic forms on multi-level planes in 1 and 2pt. perspective.
- B. **Divided Space Assignment:** Building with numerous equally spaced columns and windows in 2 pt. perspective.
- C. **Ellipse and Cylinder Assignment:** Elliptical fountain using the visual system in 1 pt. perspective

- D. **Compound Form Assignment:** Complex building having cubic, cylindrical and spherical forms using the visual system in 2 pt. perspective.
- E. **Inclined Plane Assignment:** Create a composition of a multi-level street scene using the visual system in 1 or 2 pt. perspective. Include at least 3 incidental figures within the composition.
- F. **Visualization and Cast Shadow Assignment:** Use visualization methods to construct an imaginary vehicle of the future (concept car) in 1 or 2 pt. perspective, and include cast shadows.
- G. **Reflection Assignment:** Create a water-scene with boats, landscape and/or architectural elements reflected in the water in either 1 or 2 pt. perspective. You may use a personal photograph as research material after a thorough analysis of the reflections.
- H.3 pt. **Perspective Assignment (s):** Create an architectural composition in 3 pt. perspective including cast shadows. The composition can either be visualized (imaginary) or drawn from life. Tall buildings make excellent subject matter for 3 pt. perspective.
- I. **Mechanical System Assignment:** Project a 3-D house from 2-D house plans.

## X. LIST OF MATERIALS

Acid free Drawing pad 14" x 17" or 18"X24"  
 3 ring notebook (notes)  
 Typing paper (punch 3 holes) (exercise paper)  
 Drawing pencils (B-4, B-6)  
 Charcoal pencils (B-2, B-6)  
 Kneaded eraser (2)  
 Black felt tip pen (1)  
 Box or colored pencils  
 Bristol or illustration board  
 Tool box  
 Angle finder  
 Folding stool (for outdoor sketching)  
 Sanding pad and pencil sharpener  
 Mechanical Pencil or drafting pencils (4-H)  
 T-square  
 Ruler 24"  
 Compass  
 18"X24" vellum or layout bond paper  
 Triangle (30-60-90)  
 Drafting tape

## XI. REFERENCES

- A. Textbook  
 Auvil, K. W. (1997). *Perspective drawing, (2<sup>nd</sup> ed.)*. Mountainview, CA: Mayfield.
- B. **Bibliography**

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- Etter, Howard, and Malstrom, Margit. (1984). *Perspective for Painters*. Leon Amiel Publishers.
- Gill, R. (1974). *Basic perspective*. London: Thames & Hudson.
- Helms, Michael. ( ). *Perspective drawing: A step by step handbook*. Prentice Hall.
- Jones, F. (1986). *Interior architecture : drafting and perspective*. Los Altos, CA: Crisp Publications.
- Levinson, E. (1983). *Architectural rendering fundamentals*. NY : Gregg Division, McGraw-Hill.
- Metzger, Phil. (1992). *Perspective without pain*. North Light Books.
- Muller, E. (1985). *Architectural drawing and light construction*. Englewood Cliffs, NJ: Prentice-Hall.
- O'Connor, Charles. (1998). *Perspective Drawing and Applications*. Prentice Hall.
- Oliver, C. (1972). *Anatomy and perspective; the fundamentals of figure drawing*. NY: Viking.
- Powell, William, F. (1989). *Perspective*. Artist's Library Series.
- Priscilla, L. (1954). *Basic drawing*. New York : Bramhall House.
- Wolchonok, L. (1969). *Lessons in pictorial composition*. NY: Dover.