

COURSE: Drawing I & II ; Art 1300C and Art 1301C
PLACE: VALENCIA COLLEGE-EAST CAMPUS, ROOM: 2-120
DAY/TIME: Monday/Wednesday 10 AM – 12:45 PM
PROFESSOR: ALLAN MAXWELL
Contact: amaxwell@mail.valenciacollege.edu
OFFICE HOURS: E-mail
TEXT: None required, but recommended:
DRAWING ON THE RIGHT SIDE OF THE BRAIN; by BETTY EDWARDS;
www.penguinputnam.com, isbn 0-87477-424-1

NOTE: ALL COMMUNICATION OUTSIDE OF CLASS IS THROUGH E-MAIL. YOU MUST HAVE A VALID AND WORKING E-MAIL WITH VALENCIA ATLAS. AND YOU ARE RESPONSIBLE FOR KNOWING ALL INFO THAT IS E-MAILED TO YOU.

IMPORTANT INFORMATION !!!!!!!!!!!

ALL EMAIL MUST HAVE THE FOLLOWING IN THE "SUBJECT" LINE:

DRAWING, STUDENT LAST NAME, FIRST NAME

EMAILS NOT HAVING THIS INFO WILL BE REJECTED AND NO CREDIT FOR THAT ASSIGNMENT WILL BE GIVEN. IF THIS RESULTS IN A LATE ASSIGNMENT, A FULL LETTER GRADE WILL BE DEDUCTED

ALL WRITTEN ASSIGNMENTS AND COMMUNICATION WILL BE CONDUCTED THROUGH EMAIL.

ALL EMAILS MUST BE SAVED BY THE STUDENT; AS AN OFFICIAL RECORD OF THIS CLASS AND TO DOCUMENT ANY DISCREPANCIES.

COURSE DESCRIPTION:

This course is an introduction to fundamental, technical and perceptual issues in drawing for students with little to no drawing background. These issues include the ability to render volumes and masses, to understand and describe the effects of light/shadow on them, and to comprehend complex spatial relationships. Attention will be given to developing an appreciation for the expressive potentials of line, shape, value, texture, and composition.

We will use a range of drawing mediums and a variety of papers. Regarding subject matter, we will work with landscape and still-life. We will also tackle some problems in abstraction insofar as they relate to the inevitable issues that arise in representation and the organization of the picture-plane

STUDENTS with DISABILITIES:

"Students with disabilities who qualify for academic accommodations must provide a Notification to Instructor (NTI) form from the Office for Students with Disabilities (OSD) and discuss specific needs with the professor, preferably during the first two weeks of class. The Office for Students with Disabilities determines accommodations based on appropriate documentation of disabilities. Please contact (campus phone number) for more information." For east the number is Ph: 407-582-2229

ASSIGNMENTS:

You will receive a weekly assignment. Although you may occasionally be given a week and a half to complete a particularly ambitious project. I will explain each assignment in class and with handouts. I expect you to put a minimum of four hours into homework drawings. Homework assignments should be **complete and resolved -- not sketchy or schematic**. This issue will always affect your grade.

ATTENDANCE AND REQUIREMENTS:

Regular attendance in this class is **REQUIRED** for your successful completion. When you are absent from class; **it is your responsibility to find out what you have missed. More than three absences may lower the final grade by one full letter grade.**

Bring all materials to class unless I specify otherwise. If you're late to class, it's YOUR responsibility to inform me, during the break or at the end of class.

GRADING PROCESS:

Your final course grade will be based upon class-work, participation in critiques, homework assignments and attendance. I will also take into account the development in your work during the course of the semester. This requires your ability to assimilate and apply the ideas covered in the class. At the end of the semester you may be asked to hand in all your assignments, class-work and sketches which you would like me to see.

The grading in this class (and most all art classes) is based on a **subjective** analysis by the professor. And is a combination of the technical and aesthetic qualities exhibited by the student through their work. **AND**, class participation in critiques. **AND**, the ability to follow directions!!

A FINAL PORTFOLIO will be required and will represent 50% of the final grade

All incomplete assignments will receive a "D" grade, including your FINAL PORTFOLIO.

WITHDRAWAL DATE: _____

Withdrawal from the class: To receive a W, **you** must withdraw before the withdrawal deadline. Students who withdraw after the deadline will be assigned a WP (withdrawn passing) or WF (withdrawn failing.) To receive a WP, the student must have satisfactorily completed all assignments due as of the last date of attendance and have an overall average of 60% or higher. Students who simply stop attending class and fail to withdraw may receive a grade of F or WF, at the discretion of the professor..

Make-up Assignments: Late assignments will be marked down one full letter grade! If needed, make-ups will be due the following class. **All assignments MUST be completed 2 WEEKS BEFORE the beginning of "Finals Week."**

Student Competence and Evaluation:

This course seeks to reinforce the following Valencia Student Competencies:

Students will learn to **think critically and creatively** about analyzing the technical and aesthetic components of a Fine Art drawing and how each affects the other.

Students will learn to **communicate** visually and to evaluate a drawn image on the merits of its technical and aesthetic components.

Students will learn the **value** of visual communication and the personal satisfaction it brings.

Students will learn how to **act** more like a serious artist, through their use of the technical and aesthetic aspects of drawing.

Critique dates will be announced in class. Failure to take part will affect your final grade. Have your homework completed.

MATERIALS:

MAKE A VIEWFINDER:

PICTURE PLAIN CROPPING That is, 2 “L” shaped pieces, of black cardboard, approximately 4x5” each.

23” x 31” portfolio (minimum size)

Art supply box, Tackle Box or something to hold all your tools

Bulldog large clips (2)

1 Newsprint pad - paper 18” x 24”

Drawing paper pad (NOT SKETCH PAPER)- 18” x 24” (Strathmore, Bienfang 25 pages)

Color Pencils and Color Studio Sticks

Drawing Pencils Full Range of Soft to Hard (B, 2B, 3B, 6B, H, 2H, 6H; others of your choice)

4 charcoal pencils (hard, medium, soft, white)

Erasers - kneaded vinyl and pink pearl

Sandpaper (fine and medium)

Masking tape

Pencil sharpener

A small mirror, hand held

1 roll low-stick drafting tape-blue painters tape

For Final Portfolio-22” x 30” Arches Cover, BFK white, or Stonehenge paper (5 sheets total—white)

*******BRING DIFFERENT / SIMPLE OBJECTS TO CLASS *******

cardboard boxes – strange objects – large pieces of paper

ASSIGNMENT TOPICS

- #1 CONTOUR DRAWING,
- #2 NEGATIVE SPACE,
- #3 LIGHT & SHADOW,
Shading of objects w/highlight, middle tone, shadow
- #4 ARCHITECTURE DRAWING with PROPORTION & PERSPECTIVE,
One and Two Point Perspective, Atmospheric Perspective
- #5 PORTRAIT DRAWING, FACIAL PROPORTIONS
- #6 Color Scheme – Complementary, Analogous, Cool-Warm
with objects
with portraits

Please Note

Students will be evaluated and graded on their ability to know, verbalize and demonstrate through their drawings, ALL the above concepts!

Students will be given a lecture, demo, critique and sufficient class time to learn these concepts.

It is the responsibility of the student to be “pro-active” in their education! Which means there are NO excuses for not knowing the above info. Do research!!

Final Portfolio

= 50% of final grade

5 **Finished** drawings on quality paper (see materials list above)

1. quality paper - 22" x 30" Arches Cover, BFK white, or Stonehenge paper
2. minimum of 5 drawings, w/borders NO SMALLER THAN - 2"x2"x2"x2.5"
IMAGE SIZE SHOULD BE NO SMALLER THAN 11" X 14"
3. 1 - 1 point perspective
1 - 2 point perspective
Both perspective drawings **MUST** use atmospheric-perspective, one must be in color).
2 - face drawings (one must be in color)
1 - your choice
4. ALL color drawings MUST use a "color scheme" that is clearly stated on the back of the drawing.
5. ALL WORK MUST BE PRESENTED IN A PORTFOLIO, to protect the work.
NO LOOSE WORK WILL BE ACCEPTED!!!!!!!!!! Again, any incomplete portfolios will receive a grade of "D".

Requirements: Your portfolio is an extremely valuable component of this class. It is imperative that you devote time to maintaining your portfolio and looking after your work, not only the night before your portfolio due date, but throughout the term. The portfolio should be a folding type that is large enough to protect your work in a flat state. NO ENVELOPE PORTFOLIOS WILL BE OPENED!!! The presentation of your portfolio will have a bearing on your grade. No excuses for a poorly executed portfolio will be accepted. The portfolio should measure at least 23" x 31". It should be clean, organized, and labeled on the outside and inside with your name. I will not grade a portfolio without a name. Each drawing must be labeled with your name, date and type of drawing (gesture, contour, etc.). Please note that this should be done discretely on the back. Do not detract from your drawing by writing on it in large letters. Your portfolio may be of zippered, store-bought variety or homemade of flat, clean cardboard or foamcore. There should be NO rolled or folded drawings!! DO NOT submit a drawing pad in your portfolio. The portfolio will be made or acquired the first week of class. Portfolios should be tended to on a weekly basis. After each class, remove your drawings from pads and place into the portfolio in chronological order from earliest to latest.

HELPFUL HINTS

ALWAYS WORK FROM THE GENERAL TO THE SPECIFIC

First determine the format; vertical, horizontal, square. Understand the psychology of verticals, horizontals, and squares.

Compose the composition, using an appropriate relationship of negative space to positive form.

A good drawing is often a combination of a variety of line, from light/thin lines to dark/thick lines; also a variety of shades or tones, to create highlights and shadows. This helps create the illusion of depth and space.

Start your drawing with a light toned pencil (H) and work your way toward the darker heavier toned pencils (B).

Don't assume or expect that one carefully drawn, precise line is the correct one. You have to search for the best line. Do your searching with lighter toned pencils.

PROPORTIONS:

Use your black "L's" or start by rolling this piece of paper into a short tube. Use this tube to sight a scene with several objects in space. Notice how this myopic view allows you to see stark relationships of scale. In a medium size drawing, app. 5x7 sketch out these objects in proportion as seen through the tube.

Use your pencil as a measuring tool to determine scale, proportion and angles.

Keep your picture Plain tool vertical to the horizon

Choose you Basic Unit as one of the **medium size** parts of the scene.

Use your pencil in horizontal or vertical to estimate angles.

Remember to close one eye when making calculations.

<http://www.google.com/search?q=one+and+two+point+perspective&hl=en&client=firefox-a&hs=hb8&rls=org.mozilla:en-US:official&prmd=imvns&tbn=isch&tbo=u&source=univ&sa=X&ei=CPsBT4amBIK4tweuuMnQBg&ved=0CDUQsAQ&biw=1186&bih=992>

[http://en.wikipedia.org/wiki/Perspective_\(graphical\)](http://en.wikipedia.org/wiki/Perspective_(graphical))

<http://www.coolschool.k12.or.us/courses/116200/lessons/11/index.php>

<http://www.youtube.com/watch?v=felys-u4nfk>

Classic Color Schemes

Monochromatic color



The monochromatic color scheme uses variations in lightness and saturation of a single color. This scheme looks clean and elegant. Monochromatic colors go well together, producing a soothing effect. The monochromatic scheme is very easy on the eyes, especially with blue or green hues. You can use it to establish an overall mood. The primary color can be integrated with neutral colors such as black, white, or gray. However, it can be difficult, when using this scheme, to highlight the most important elements.

Pros: The monochromatic scheme is easy to manage, and always looks balanced and visually appealing.

Cons: This scheme lacks color contrast. It is not as vibrant as the complementary scheme.

Tips: 1. Use tints, shades, and tones of the key color to enhance the scheme.

2. Try the analogous scheme; it offers more nuances while retaining the simplicity and elegance of the monochromatic scheme.

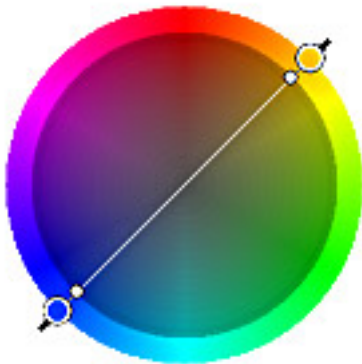
Analogous color scheme



The analogous color scheme uses colors that are adjacent to each other on the color wheel. One color is used as a dominant color while others are used to enrich the scheme. The analogous scheme is similar to the monochromatic one, but offers more nuances.

Pros: The analogous color scheme is as easy to create as the monochromatic, but looks richer.
Cons: The analogous color scheme lacks color contrast. It is not as vibrant as the complementary scheme.
Tips: 1. Avoid using too many hues in the analogous scheme, because this may ruin the harmony.
2. Avoid combining warm and cool colors in this scheme.

Complementary color scheme



The complementary color scheme is made of two colors that are opposite each other on the color wheel. This scheme looks best when you put a warm color against a cool color, for example, red versus green-blue. The complementary scheme is intrinsically high-contrast.

When using the complementary scheme, it is important to choose a dominant color and use its complementary color for accents. Using one color for the background and its complementary color to highlight important elements, you will get color dominance combined with sharp color contrast.

Pros: The complementary color scheme offers stronger contrast than any other color scheme, and draws maximum attention.

Cons: This scheme is harder to balance than monochromatic and analogous schemes, especially when desaturated warm colors are used.

Tips: 1. For best results, place cool colors against warm ones, for example, blue versus orange.
2. If you use a warm color (red or yellow) as an accent, you can desaturate the opposite cool colors to put more emphasis on the warm colors.
3. Avoid using desaturated warm colors (e.g. browns or dull yellows).
4. Try the split complementary scheme; it is similar to the complementary scheme but offers more variety.

Split complementary color scheme



The split complementary scheme is a variation of the standard complementary scheme. It uses a color and the two colors adjacent to its complementary. This provides high contrast without the strong tension of the complementary scheme.

Pros: The split complementary scheme offers more nuances than the complementary scheme while retaining strong visual contrast.

Cons: The split complementary scheme is harder to balance than monochromatic and analogous color schemes.

Tips: 1. Use a single warm color against a range of cool colors to put an emphasis on the warm color (red versus blues and blue-greens, or orange versus blues and blue-violets).

2. Avoid using desaturated warm colors (e.g. browns or dull yellows), because this may ruin the scheme.

Triadic color scheme



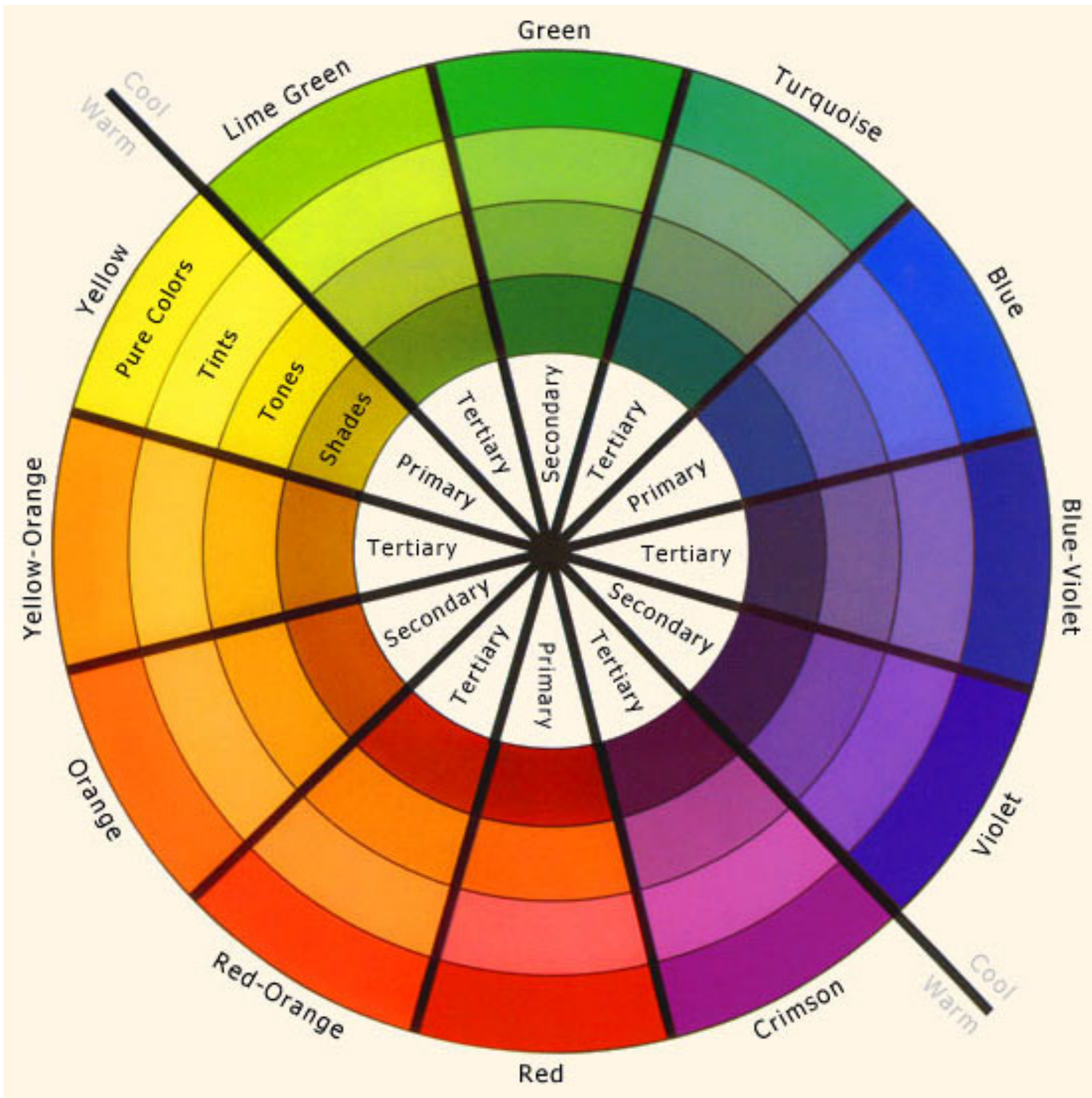
The triadic color scheme uses three colors equally spaced around the color wheel. This scheme is popular among artists because it offers strong visual contrast while retaining balance, and color richness. The triadic scheme is not as contrasting as the complementary scheme, but it looks more balanced and harmonious.

Pros: The triadic color scheme offers high contrast while retaining harmony.

Cons: The triadic color scheme is not as contrasting as the complementary scheme.

Tips: 1. Choose one color to be used in larger amounts than others.

2. If the colors look gaudy, try to subdue them.



FACE PROPORTIONS

FRONT:

1. Shape of head, round, oval, take time and get this correct, so all the other elements will fall into a more believable illusion.
2. Divide the oval in half vertically and horizontally, at right angles to each other.
3. Center of Eyes = middle of head.
4. Distance btw two eyes = width of one eye. Width of head = 5 eyes
5. End of the nose = less than 1/2 but more than 1/3 btw eyes and chin
6. Line down from inside corner of eyes = the outside of the nostrils.
7. Mouth = app 1/3 btw end of nose and chin.
8. Line down from center of eyes = corner of mouth.
9. Ear is from the center of eyes (top of ears) to somewhere between the bottom of the nose and top of the lip. Bottom of ears = space btw. end of nose and mouth.
10. Neck is almost as wide as back of jawbone

SIDE:

1. Draw an oblong shaped "egg" to equal the side of a head.
2. Starting at the top of the forehead, draw a line down the front of the face, correctly placing the eyes, nose, mouth and chin in correct proportions.
3. Place the ear = to inside corner of the eye to the bottom of the chin = from the outside corner of the eye to the back of the ear.
4. The space between the bottom of the nose and the top of the mouth, going across the face = the bottom of the ear which = where the neck joins the skull.
- 5.

HELPFUL HINT

**Follow the above directions step by step
Follow each step in the order given**

<http://www.google.com/search?q=face+proportions&hl=en&client=firefox-a&hs=ORT&rls=org.mozilla:en-US:official&prmd=imvns&tbm=isch&tbo=u&source=univ&sa=X&ei=ofOBT-OXAYuXtweFhYimBg&ved=0CCYQsAQ&biw=1186&bih=992>

<http://thevirtualinstructor.com/facialproportions.html>