Exercise 1–Know your tools

On a sheet of standard drawing paper, approximately 11X17", draw a series of twelve bands from the left edge to the right with a light pencil line (see diagram at right).

Fill the first band with diagonal lines from a 2H pencil. Use hatching to create a gradation from left side (lightest) to right (darkest)

Fill the remaining bands with marks from the other tools in your drawing kit in the following order:

- HB pencil
- 2B pencil
- Ebony pencil
- Graphite stick
- Conte crayon
- Sharpie
- Vine charcoal
- Compressed charcoal

Use the remaining bands to experiment with lines from one tool cross hatched over another.

You'll fill your “circle of vision” area with several cubes in positions above and below the horizon line. Work in line only – don’t add shading or texture to these cubes. Keep them as clean as possible.

Again we’ll discuss all of the above in class before beginning this project.

When your drawing is complete, tape it to a sheet of 11X17 white paper for presentation.

Exercise 2–Contour drawing

Secure a single sheet of newprint on a drawing board.

First drawing — Using a Sharpie, and without looking at the paper, draw the subject provided by the instructor. Keep the Sharpie on the paper for the entire drawing—one single line. Remember, keep your eyes on the subject the whole time—no cheating!

Second drawing — Draw the same subject, this time allowing yourself an occasional peek at the subject as you’re drawing. Again, keep the Sharpie on the paper for a single line drawing.

Third drawing — Same as the second, but this time you’re allowed to pick up and reposition the Sharpie occasionally.
Exercise 3—Discovering perspective from photo reference
The objective of this project is to observe how linear perspective works to create the impression of three dimensions on a two dimensional surface. Through this project we'll learn how to use the basic elements of perspective (eye level, horizon lines, vanishing points and converging lines) in drawing.

Process
Choose a photo print from among those supplied by the instructor. Each of these images is of a building seen from some distance at particular eye level.

Find where the horizon line falls in this image and using a T-square, tape the image to your desk with the horizon line perpendicular to the top edge of your table.

Tape a sheet of tracing paper over the image and using a straight edge draw the horizon line with a medium-weight pencil.

Find several key converging lines from the photo and extend them to the horizon to locate the vanishing points.

With the horizon line and vanishing points located, draw details of the building with all lines being either vertical or converging to a vanishing point.

We'll discuss all of the above in class before beginning this exercise.

When your drawing is complete, tape it to a sheet of 11X17 white paper for review.

Exercise 4—Cubes in Perspective
Now that we've seen how the elements of perspective drawing works you'll now create some basic cubes without using a photo as a guide.

Process
Tape a sheet of 11X17 paper, lengthwise, to your table, again even with the top edge.

Draw a horizon line about halfway across the height of the paper.

Draw two vanishing points on the horizon line near the left and right edges of the paper.

You'll fill your "circle of vision" area with several cubes in positions above and below the horizon line. Work in line only – don’t add shading or texture to these cubes. Keep them as clean as possible.

Again we'll discuss all of the above in class before beginning this project.

When your drawing is complete, tape it to a sheet of 11X17 white paper for presentation.

Exercise 5—Extending Cubes in Perspective
We'll discuss how to extend cubes up, down and towards the vanishing points before starting the first project. This in-class exercise is designed to demonstrate that you have a good grasp of this process. Specifics will be discussed in class.
Drawing for Design

Exercises

Exercise 6–Basic shapes in perspective

Process

Use the basic shapes you’ve collected for a still life setup (not too big and not too detailed). Set up your objects and draw them with simple ebony pencil line from a single point of view, no shading.

Your objective is to keep your perspective as realistic as possible. Use an angle or some other kind of straight edge if it helps with straight lines. Work large, fill the sheet.

If time allows, do a second or third drawing from a different Point of view.

Exercise 7–Basic Shapes in Gray Marker

On a sheet of 11 X 14” marker paper, draw several basic shapes (cubes, spheres, cones) lightly in pencil. The shapes can overlap—perhaps consider some of the issues discussed in the Illusion of space presentation in composing your drawing. Try to get the perspective correct but our main concern in this exercise is handling markers to generate gradations of value.

Imagine a light source and starting with the lightest values build to the darkest using the full range of your markers.

Exercise 8–Gray Scale using Charcoal

On a sheet of drawing paper (lengthwise), draw ten equal sized boxes from the left to the right sides of the paper, lightly in pencil. (see diagram at left) Leave a little space between the boxes.

In the first row, generate a series of value ranges—white at the far left, black at the far right and eight shades of gray in between in as even a progression as possible.

In the second row, use the same values as the top row, but mix up the locations so that the values are randomly placed rather than being presented in even progression.
Drawing for Design

Exercises

Exercise 9–Proportions of the human figure

Our objective with this project is to become aware of the correct proportions of the human body and to gain experience in drawing the human body in gestural style in a variety of activities.

Process

Start this exercise with a page or two of warm-up sketches. Keeping in mind all you've learned in lectures about human proportions, do some quick, low-detailed drawings of a human body engaged in various activities. Don’t use reference materials or models for this part. Work in line only.

Next, draw the body, in line only and with a minimum of detail, in four separate poses. Be as accurate as possible in terms of proportion. Stay away from suggesting clothes, facial features or hair. Your concern should be with depicting the action and motion of the body in correct proportion. These drawings should not be laborious studies but rather gestural in technique and effect. Cooperate with classmates and take turns acting as models for each other. Do as many as you like but pick only your best four for presentation.

We’ll display and critique the unmounted final drawings.

Exercise 10 – Quick drawings of the face from photo reference.

Our objective with this exercise is to become aware of the correct proportions of the human face and to gain experience in drawing the face in a quick, gestural style.

The instructor will project images of faces on the screen for a set period of time. Keep in mind all you've learned in lectures about proportions of the face. Be concerned with correct proportions and placement of features and not with details like hair and clothing. Work with line and minimal areas of tone.

These drawings will not be extensive studies but rather gestural in technique and effect.

We’ll review the unmounted final drawings in our critique session.
Project 1 – Landscape in perspective

Our objective with this project is to start to put the principles of linear perspective to work in the creation of an original design. The subject can be realistic (a cityscape or neighborhood complete with buildings, vehicles and people), or fantastic (a floating city of the future or a space station). Be inventive. Start with some very loose conceptual sketches before starting on the full-sized drawing. Explore the possibility of throwing some organic shapes in with the geometric forms.

Process

Draw this project on a large sheet of smooth white paper. In two or three point perspective and using simple, clean line, create a “landscape” of basic and complex shapes. To keep your perspective accurate, create all shapes (cones, cylinders, spheres) from basic cubes. Extend your cubes toward the vanishing points and up and down using the techniques employed in Exercise 5.

We’ll discuss all of the above in class before beginning this project.
Project 2 – Freehand still life in perspective-BYOS (bring your own subject)

Process

Now we’ll take off the training wheels. Bring in some objects to use for a still life setup (not too big and not too detailed). Set up your objects with a critical eye to composition. Work with your graphite and ebony pencils using line with some value indicated with hatching techniques.

Keep in mind all the perspective principles that have been discussed up to this point. Your objective is to keep your perspective as realistic as possible without using horizon lines or vanishing points on your paper. All your drawings should be freehand. Work large, fill the sheet.

If you finish more than one drawing, select your best for presentation and critique.
Project 3 – Design a Personal Product

Our objective with this project is to make practical use of all we've covered in class to date. This is an exercise in invention and creativity. You'll use what you've learned about perspective and drawing technique to create a fanciful but realistic looking object and render it once in line and again in full tonal range.

Process

Dream up a product that is designed to perform a function or set of functions that would be helpful to you personally (dog walking robot, automatic lawn maintenance device, etc.)

Start by sketching ideas, lots of them. Show your ideas to the instructor and when you've agreed on one design to proceed with, draw it on a large sheet of newsprint in two-point perspective. When you have all the details in place, transfer your drawing to marker paper and draw your final design twice – once in fine marker line and a second time rendered with a full range of values in gray marker. You may want to include notes and arrows that describe the parts of your design and how they work.

Again, build your drawing, this time with markers – block in the background lightly at first – block in the tones – create volume – finish the drawing. We'll discuss all of these steps in class before beginning.

Don't mount this pieces. We'll tape them to the board for critique.
Project 4 – Freehand still life in full range of value

Process

We’ll be working in charcoal in a full range of value for this project. The instructor will supply subject matter and we’ll set up a number of still life arrangements, all with a single direct light source. Consider your composition on your sheet and indicate lightly in pencil. Use the entire sheet—work large! Next, build your drawing according to the six steps outlined in one of the last presentations – Look – Transfer the information – Block in the background – Block in the tones – Create volume – Finish the drawing. Start light with vine charcoal and build to the darker values with compressed charcoal. Experiment with different tools for creating blends and smoothing tones, including you fingers.

This one could get messy. When you’re finished, take your sheet outside or to the spray booth downstairs and spray-fix your drawing. If you finish more than one, pick your best for presentation and critique.
Project 5a – BYOS still life

Our objective with this project is to gain further experience in drawing objects from observation that have a graduated, full range of values.

Process

Bring in objects that have some personal meaning to you. This project should be something of a personal statement.

Draw this project on a large sheet of smooth, white paper. Set up your objects (we may have to combine some into a single arrangement) and light them using the lamps provided by the instructor. Consider your composition and indicate it lightly in pencil on your sheet – use the entire sheet. Next, build your drawing according to the six steps – Look – Transfer the information – Block in the background – Block in the tones – Create volume – Finish the drawing. Be sure to use a full range of value. Again, we’ll be working with charcoal on this project.

When finished, take your sheet outside or to the spray booth downstairs and spray-fix your drawing.

Project 5b – BYOS still life from photo reference

Process

For this piece you’ll set up a still life arrangement using the same subjects as part A. Set up in the photo studio and take a digital shot of your arrangement. Compose your elements and consider lighting carefully in the camera’s display. After shooting your setup, take your photo card to a computer and open it in Photoshop. Output a grayscale 13” X 19” print of your image on a black and white laserwriter. (the instructor will go over these steps in class) Lay tracing paper over your image and with a sharp medium lead pencil pick up key lines of your composition. Rub the back of your tracing paper with soft lead and tape the tracing paper to a large sheet of drawing paper (drawing side up). Trace your key pencil lines (VERY LIGHTLY) with a sharpened pencil. The lead rubbings on the back side will transfer the lines to your drawing paper.

Now, build your drawing according to the remaining four steps, the first two were done in your photography and image transfer – Block in the background – Block in the tones – Create volume – Finish the drawing. Be sure to use a full range of value.

When finished, take your sheet outside or to the spray booth downstairs and spray-fix your drawing.
Project 6 – Human figure in action sequence - full value range

The objective of this project is to describe the human body in motion. You’ll develop a series of drawings (think of a storyboard) that follow each other in sequence.

Add basic shapes to your drawings as objects with which your human figures are interacting. For example, a figure pushing a box or lifting a medicine ball. Start with thumbnail sketches of the sequence of scenes. Again, work with each other as models or use the poseable figures supplied by the instructor. Stay away from minute details of clothing. Poses should be quick, your objective is to capture the action, attitude and motion of the body. Keep your drawings to a reasonable size and keep each consistent with the others in size.

Be inventive, creative, see if you can tell a story in a sequence of six drawings. Your final drawings for this series should all be done in a full range of value in either charcoal or pencil. Think about the possibilities of adding the consideration of lighting and shadow to create a dramatic effect to your series. For example suggesting a strong, single source of light against a black background.

Presentation: Spray fix all your drawings. Photocopy your original drawings, crop and trim each one to the same dimensions and use spraymount to attach each to black presentation board in sequential order. (see sample below)

After the critique, collect your sketches and put them into a 9” X 12” envelope. Tape the envelope to the back of your presentation board and submit for grading.
Project 7a – Draw your partners face - full value range

Our objective in this part of the project is to put to practical use what we've learned about the correct proportions of the human face and to gain experience in drawing the face in a more deliberate style in a full range of value. Another objective is to gain further experience in composing and building a drawing and in using lighting for effect.

For this part of the project the class will break up into pairs. Each student will draw their partner's face while at the same time acting as a model for their partners. Lights will be available and lighting of your subject should be considered in your composition. Work with high quality paper in a full range of value, again think about positioning and correct proportions.

Focus on the face with less attention to details of clothes, background, etc. If you finish more than one, pick your best for presentation and critique.

We'll finish this project in one class period and critique the finished drawings unmounted.

Project 7b – Draw your partners face - full value range – Photo ref

Take a series of photos of your partner with a digital camera and choose one to use for drawing reference. You can transfer to drawing board or paper (as per project 4). Render the portrait in a full range of value in pencil, markers or charcoal.
Project 6 – Combining unrelated elements into a single composition

Our objective with this project is to combine seemingly unrelated subjects from multiple sources into a new and surprising composition. A further goal is to gain experience in finding and researching material, including photographic, to use in construction of an illustration. You might also experiment with various drawing techniques and personal styles in various versions of your illustration.

Process

For this project you’ll select two or more subjects that seem to be unrelated and combine them into a single, visually convincing composition (ex. - a gorilla in a teacup). Start with ideas. Come up with some unlikely, fantastic and/or humorous situations. Next, find the components of your study that you’ll use to assemble into the final image. Keep in mind all that you’ve learned about point-of-view and perspective. If you’re creating an image, for example, of a gorilla in a teacup, be sure that the images you create or select are visually compatible with each other.

You may choose to find some of your elements through a stock photo source and others from photography that you take yourself, or you may create elements purely from imagination. Be sure though that you don’t pick up any part of your piece from another artist’s drawing or illustration.

We’ll discuss in class a number of ways of assembling your image on tracing paper and transferring it to drawing paper or illustration board.

After finalizing your composition, transfer it to three sheets of drawing paper and experiment with three different ways of rendering the image in pencil or charcoal. One method might be close to photo-realism, with a full range of values, another might be more expressive, using bold areas of line and shape. A third may employ a sketchy, nervous pencil line. We’ll look at an A/V presentation of various illustrative styles that might help get you started.

We’ll review the unmounted final drawings in our critique session.
Project 9 – Editorial illustration

Our objective for this project is to gain experience in using drawing skills to create an illustration that reflects and enhances specific verbal content.

The instructor will provide several magazine articles and assign a specific article to each student. After being assigned an article, read it, pay attention to the headline and begin your project by sketching ideas for how your article might be illustrated. This is an opportunity for creativity and fun. If appropriate, find photographic reference material for use in building your composition. You’ll have lots of things to consider on this project - does your subject need to be realistic or can features be distorted or exaggerated for effect? Is a hard, aggressive line appropriate or will a soft-edged treatment work better? Type will not be included in the drawing itself but keep in mind the headline and text of your article to display with your drawing during critique.

The only limitation imposed on you for this project is that you work in black, white and grays with dry media. Otherwise consider all the techniques and methods that you’ve explored in past projects for application here.

Keep your final drawing to a size that can fit comfortably vertically or horizontally on a 15” X 20” black presentation board allowing a 1.5” to 2” border around the edges. (see diagram)

Spray fix your final drawing and attach it to the board with double stick tape. (don’t spray mount) Tape a piece of protective tissue or other light-weight paper to the back of your board and fold it over to the front to cover the drawing. (the instructor will demonstrate)

After the critique, collect your written article and all sketches and place them in a 9 X 12” envelope and tape the envelope to the back of your board with the flap facing out. Write your name clearly on the envelope and submit for grading.