

# San José State University

## Department of Art & Art History

**ART 24 Drawing I**

**Class#/Section: 45205 / 02**

**FALL 2019**

Instructor: Emanuela Harris-Sintamarian (call me “ema”)  
Duration: 08/21/2019 - 12/09/2019  
Prerequisites: No previous experience or prerequisites required  
Location: Art Building, Rm312  
Meeting Day: MW 3:00-5:50PM  
Office location: Art 313  
Office Hour: by appointment only (W 6:00-7:00PM)  
Email: [emasdas@yahoo.com](mailto:emasdas@yahoo.com)  
(NOTE: Please: write on the subject of the email” SJSU-Drawing”.  
Sign your emails  
E-mail is generally the best method of contact during non-office hours.  
Please allow 48-hours for an e-mail response  
Department Contact: Website: [www.sjsu.edu/art](http://www.sjsu.edu/art)  
Email: [art@sjsu.edu](mailto:art@sjsu.edu)

Individuals with Disabilities may contact the Disability Resource Center on Campus. 924 – 6000, Administration Building 101, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tapes, and accommodations for physical accessibility

Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC) at <http://www.drc.sjsu.edu/> to establish a record of their disability.

If you have any medical problems that may require special attention, please let me know. Also, if you have some other personal problem that may affect your class participation, please come see me or email me as soon as possible so we can discuss possible solutions. I am more than happy to work with you to accommodate your needs.

**1) COURSE DESCRIPTION** A course in the theory and practice of drawing using a systematic variety of media and subject matter. The student will examine drawing through the graphic elements of line, plane, tone, shape, form, volume, rendering, and perspective. The course includes an introduction to light and shadow. Beginning problems will be structured to guide the student and the instructor will assist in this experience through individual attention. Instruction leads to direct the student and encourage subjective self-expression.

Quite often, in a beginning drawing class some students may be at different levels in terms of skills based upon their previous art related experiences. Do not let this to stay in your way! This course gravitates around the idea of “seeing” rather than “looking” and/or “naming”. Since this is a beginning course, we will also operate with a variety of materials and techniques (such as charcoal, pencils, ink: wet and dry media). So the main rule: do not be afraid to experiment!

### **Suggested Texts/Readings**

Betti C and Sale T Drawing A Contemporary Approach 4e Holt, Rinehart Winston  
De Fiore, Gaspare Learning to See and Draw Watson-Gupthill 1984  
Enstice, Wayne Drawing: Space, Form, Expression Prentice-Hall 2002  
Hill, Edward The Language of Drawing Prentice-Hall, 1966  
Maier, Manfred Basic Principles of Design Van Nostrand-Reinhold, 1988

Powell, William Perspective Walter Foster Publishing  
Norling, Ernest Perspective Made Easy Dover Pub. 19

### **Library Liaison**

Gareth Scott, email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu) phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library 4th Floor Administration Offices Art and Art History Resources:

<http://libguides.sjsu.edu/ArtReference>

Visual resources and library link: <http://arth.sjsu.edu/courses/foundation.php>

Username: arth / Password: TBA

**2) MAJOR STUDENT OUTCOMES** Upon completion of this course a student will be able to:

- 1 Create works in a wide range of media and materials, including but not limited to; charcoal, pencil and graphite, conté crayon, ink, various drawing tools, and a variety of papers that are instrumental in making drawing successful.
- 2 Demonstrate an awareness and sensitivity to the nature and importance of line, weight, form, volume, texture and pattern.
- 3 Discern the challenging applications of tone and value and demonstrate sensitivity to issues of light and space.
- 4 See and visually comprehend, specifically in relation to the process of drawing.
- 5 Understand and apply pictorial principles, including: the picture plane, compositional frameworks, and the overall design of pictorial space.
- 6 Employ drawing as an investigative process, in a variety of applications, and communicate their experiences through the act of drawing and practice

### **3) COURSE OUTLINE**

Course Lecture Content

1. General art terms and drawing-specific vocabulary
2. Drawing Skills
  - a. Perception skills
    1. Seeing versus knowing
    2. Contour drawing
    3. Sketching
  - b. Construction methods
    1. Sighting methods and tools
    2. Working from general to specific
    3. Negative space
    4. Proportion
  - b. Rendering techniques using various materials
  - c. Perspective
    1. Non-linear perspective
    2. Linear perspective
      - a. One point
      - b. Two Point
      - c. Ellipses
  - b. Composition
    1. Elements of Design
    2. Principles of Design
  - b. Volumetric rendering
    1. Use of light/shadow pattern
    2. Shading techniques
  - b. Texture
2. Critiquing and assessment methods
  - a. Evaluation of student work, including

1. Perceptual skills
2. Technical skills
3. Composition
- b. Responsible behavior in a studio environment
- c. Analysis of the objective qualities of a drawing
- d. Analysis of the subjective qualities of a drawing
- e. Time management
2. Historical and contemporary context
  - a. Historical overview of drawing materials and approaches
  - b. Contemporary trends in drawing materials and approaches

### **Course Lab Content**

Skill development in a series of drawing assignments based on course content:

1. General art terms and drawing specific vocabulary
2. Perceptual skills
3. Construction methods
4. Rendering techniques
5. Perspective
6. Composition
7. Volumetric Rendering
8. Texture
9. Critiquing and assessment methods

### **4) FORMAT OF CLASS:**

Lectures: Are at the beginning of the class.

New assignments or new topics will be covered during the lecture.

The lecture will include a range of information concerning contemporary as well as historical practices of drawing techniques and applications

Demo: Will be given after the lecture.

Their purpose is to familiarize the students with how to use a particular material/approach to the class topic.

Studio Work: Will be divide in “in-class” and “out-of-class”.

The in-class studio work (following the lecture/demo) will provide the opportunity to experience and work with the projects.

The “out-of-class” will reinforce the in-class learning.

Critiques: Serve as a source of collective reference, learning and (re-) evaluation of the assignments.

The outcome of what has been learned such as the theories and techniques become verified through discussion.

### **5) CLASS ATTENDANCE---PARTICIPATIONS/ CRITIQUES -DISCUSSIONS/DEMOS**

**A. ATTENDANCE:** It is crucial that you attend each class meeting at its scheduled starting time and be ready to work. You must be present in the classroom for the entire class period for each scheduled meeting of the semester in order to develop your technical skills, your ideas and your ability to constructively contribute to class. Routine absences and tardiness undermine your proficiency in this course's objectives.

-Attendance will be taken at the beginning of class via a sign in sheet.. It is completely up to you to get your name onto the attendance sheet.

If you stop attending class and do not withdraw formally, you will receive an "F" in the class. If you no longer want to be enrolled you are responsible for dropping this class.

Being late or leaving early will count as an unexcused absence. Being late means showing up to class 20 minutes after it has begun. Leaving early means leaving any time up to 20 minutes prior the class end.

You are responsible for gathering any missed information

**General Requirements** SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

### **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>.

Add/drop deadlines can be found on the current academic calendar web page located at

[http://www.sjsu.edu/academic\\_programs/calendars/academic\\_calendar/](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/).

The Late Drop Policy is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>.

Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

**B. CRITIQUE/ DEMOS/ DISCUSSIONS:** A percentage of your grade for this course is based on your participation in class discussions and group critiques. After we begin doing assignments, we will more than likely have a critique every week. It is essential that you participate in these critiques. They are designed to be an open dialogue where each of you have the chance to express your opinion on your fellow students' work, as well as on your own projects: to ask questions; to clarify your intentions; and to verify your own understanding of certain issues encountered during the work process.

**Requirements Regular** attendance and work during class time, along with participation in class critiques and discussions, is mandatory. All assignments must be handed in on time. Any assignments handed in late will be graded down a whole grade. (Note: According to University policy F69-24, "Students attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per shall not be used as a criterion for grading.")

**Final Exam:** Make sure in advance that you will have no conflicts with the final exam. Do not book flight tickets, make appointments, or in any other way compromise your ability to be present at the final exam. The final work may not be viewed early and can only be made up in the case of an unforeseen emergency.

**6) GRADING** All project grades will be assessed on a scale of 0-100. All of these projects will be worth one grade except for the final project, which will be worth three.

Class time 55% --	Class time means: work 35%, class participation in critiques 5%, class notebook 10%, studio maintenance 5%
Home time 45% --	Home time means homework

The grading scale is as it follows:

A (95-100)      A-(90-94)

Exceptionally fine work; superior in presentation, visual observation, comprehension and participation

**NOTE:** Do not forget that during the learning process quantity has an important part too. Therefore, the more you work, the bigger your chances of succeeding are. To award an "A" in large number is to diminish its meaning. It is not impossible to achieve but it is rare and difficult to come by.

B (85-89) B+(80-84)

-Constitutes above average work, superior in one or two areas. It can be achieved if you work hard and demonstrate knowledge.

C (75-79) C+(70-74)

-Average work; good, unexceptional participation. If you fulfill all parts of the assignment, show effort, and hand the project in on time you are guaranteed a "C", which signifies work that is average.

D (65-69) D+(60-64)

-Below average work; noticeably weak with minimal participation

F (below 60) -Clearly deficient in presentation, style and content with a lack of participation

"I"(Incomplete)

- Except in cases of documented emergencies, incomplete grades are not given in this course.

-It will only be assigned if at least 80% of the course work is complete. Students receiving an "I," must make an arrangement with the instructor in writing to complete the course work within six months.

After the deadline, the "I" becomes an "F." All "I" designations must be changed to grades prior to graduation.

### **A. Work in and out of class and its technical presentation**

In evaluating each of the projects I will take into consideration your time investment.

I will also consider your understanding and how well you respected the assignments' requirements.

The technical presentation is the final form of your artwork. It is the aspect, or "how" your work is presented.

You must sign and date all work done in or out of class (Please, do this on the back of your work)

Also, each of your homework must have its front (the image) cover with a tracing paper.

The purpose of tracing paper: 1) keep your work clean and 2) I could show you directly what was good/not so good on your work.

**NOTE:** Please, do not disregard the factor of effort and improvement. Each student has the same opportunity to improve and do well in this class. Talent is nothing without work. I support sincere attempts and I emphasize process, persistence and hard work. I aim to encourage critical thinking, imagination, and experimentation. In order to progress, it is extremely important to take advantage of class time as an opportunity for interaction with your peers and me for criticism and help with printing. Confidence comes as your skills develop through practice. Furthermore, I appreciate questions: thus, ask questions during class lessons, demonstrations, and work time. It is sometimes difficult to address questions immediately before class.

So, everyone has the chance to raise his/her grade according to his/her effort during the semester. It works the other way, too—your grade may decrease if little effort is shown over the course of the entire semester. Do not take for granted a good start if it is not supported in time by hard work!

**B. Is there any way to get extra credit?** YES! According to each individual situation we could figure out together the best manner to increase your grade. Furthermore, I will take into account any extra work on your sketchbook. The extra work in your sketchbook does not replace the in-class work and/or homework. The extra credit does not cover missing works !

**C. Students can lose points on individual assignments and/or final grade through the following:**

-Leaving a mess behind

-incomplete, messy, rolled drawings

-failure to clearly sign and date their works

-Assignments turned in after critique begins are considered one day late.

-Late assignments will be discounted one full letter grade for each weekday late. Drawings hung after critique begins will be considered one day late.

-- Damaging, stealing, and/ or interfering with the work of your fellow students will result in immediate failure of the class and in punishment to the full extent of the university's rules and regulations



- 2) Masonite drawing board with clips: 19" x 25"
- 3) Art Bin or fishing tackle box for storing/transporting supplies following items
- 4) roll of white artists tape (one inch width and low tack) (if not painters' tape will do to)
- 5) Assortment of pencils: a) #2B, 4B, 6B and, #2H, 4H, HB pencils and a small plastic pencil sharpener are handy too.  
(recommend brand Staedtler)  
b) Charcoal pencils: 2B, 4B, 6B (soft)
- 6) Dipping Pen and a bottle of India ink and/or Micron Pens (have at least two sizes tips) or sharpies (also, two sizes)
- 7) Bamboo Pen and at least one Sumi brush
- 8) 220 grit sandpaper (1 sheet)
- 9) Charcoal: a) Vine Charcoal (Soft and Medium/ thick and thin sticks)  
b) Box of Compressed "Charcoal" (hard-I recommend as brand Weber)
- 10) Eraser: a) White Staedtler or magic rub eraser (for pencil)  
b) Kneaded eraser (for charcoal)
- 11) Rulers: a) a large ruler (preferable metallic)  
b) (suggested) T-square or 10" or 12" plastic triangles
- 12) Paper: a) 18" x 24" pad of newsprint (preferably rough)  
b) 18"x 24" Pad of Strathmore drawing paper, containing 25 sheets. (White)  
c) one pads 9" x 12" of tracing paper (preferable)  
d) one sheet of Toned (Gray) Canson Paper 18" x 24"
- 13) Can of final fixative (non-odor!)
- 14) (if time permits) a small box of soft pastels and one of colored pencils  
+ two brushes (one flat #6 and one round #4) + three acrylic tubes (47mm), red, yellow blue + couple of small plastic containers with lid  
+ acrylic glazing medium
- 15) X-acto knife and extra #11 blades. And a pair of scissors  
Caution: Be careful!!! These things are really sharp.
- 16) Brown envelope-type portfolio, at least 18" x 24", for transporting and storing projects and supplies.

NOTE:

- 1) Put your name on all of your supplies. Otherwise, it's finders' keepers, losers weepers.
- 2) Many of the materials, which we are going to use, don't wash off your cloths so I suggest you to have an apron or old shirt.  
Also, you may want to bring in surgical or rubber gloves for charcoal.
- 3) Other supplies and materials may be needed depending on your approach to the projects. Some of the materials for this course may also be required in other Foundation courses.

**Supplies Available at:**

SJSU Bookstore  
Online Stores (Dick Blick and Amazon)  
Michael's  
Some Walmart's  
University Art – Redwood City  
Accent Arts – Palo Alto

**Student Technology Resources**

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

**Learning Assistance Resource Center**

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to motivate them to become self-directed learners. The center provides support services, such as skills assessment, individual or group tutorials, subject advising, learning assistance, summer academic preparation and basic skills development. The LARC website is located at <http://www.sjsu.edu/larc/>.

**SJSU Writing Center**

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at <http://www.sjsu.edu/writingcenter/about/staff/>.

**Peer Mentor Center**

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop –in basis, no reservation required. The Peer Mentor Center website is located at <http://www.sjsu.edu/muse/peermentor/>

**ART 24 / SEC 02 / DRAWING I, FALL 2019, COURSE SCHEDULE**

This schedule is subject to change with fair notice; notice will be made through Canvas.

**REMEMBER: Have always your Masonite drawing board + Sketchbook**

Week	Date	LECTURES (TOPICS), DEMOS, ASSIGNMENTS, DEADLINES
1	8/21	Introduction to course, Syllabus review
2	8/25	<p><b>Demo:</b> types of charcoal / types of paper/ erasure</p> <p><b>In-Class:</b> Charcoal exercises</p> <p><b>Discussion:</b> first elements of drawing</p> <p><b>Materials:</b> Newsprint paper (18" x 24"), charcoal (vine/compress/pencils charcoal) kneeded erasure, tape</p>
2	8/27	<p><b>Demo:</b> Charcoal pencils / blending Enlarging elements/Transfer points/ Basic measurements</p> <p><b>Lecture/ In-Class:</b> Positive-Negative Space Compositional frameworks, positive and negative space. Shape and proportional structure of composition.</p> <p><b>Materials:</b> newsprint Paper (18" x 24"), Strathmore drawing papers 18" x 24", black sharpie or micron, pencil (HB), charcoal compress/ charcoal pencil/ kneeded erasure, tape, spray fixative, sand paper</p> <p><b>Homework 1:</b> Positive-Negative Space</p>
3	9/02	<b>LABOR DAY—CAMPUS CLOSED</b>
3	9/04	<p><b>In-Class:</b> Continue on Positive Negative / Intro to LINE</p> <p><b>NOTE:</b> bring the Positive/negative studies (and drawing) to class to finish it.</p> <p><b>Materials:</b> same as last class</p> <p><b>Homework 1:</b> Positive-Negative Space</p>
4	9/09	<p><b>Lecture:</b> Line-Emphasis on Broken Line, Outline, Contour Line -Introduction to Composition - lines' weight manipulation</p> <p><b>Demo:</b> Application of different types of lines</p> <p><b>In-Class:</b> Broken Line, Outline, Contour Line</p> <p><b>Materials:</b> Masonite drawing board, pencil 3H /2B/4B/6B, mechanical pencil (2B), Strathmore drawing papers 18" x 24", erasure (plastic), x-knife</p>
4	9/11	<p><b>Lecture:</b> Contour Line</p> <p><b>Demo:</b> Application of contour lines / Modulation &amp; Pressure/Ellipses, Composition</p> <p><b>In-Class:</b> Contour Line</p> <p><b>Materials:</b> Masonite drawing board, pencil 3H /2B/4B/6B, Mechanical pencil, Strathmore drawing papers 18" x 24", erasure (plastic), tape, x-knife</p> <p><b>Deadline:</b> <b>Homework 1 (Positive-Negative Space)</b></p> <p><b>Homework 2:</b> Blind Contour/ Continuous Contour/ Gesture Drawing/ Broken Line</p>
5	9/16	<b>Lecture</b> Cross-Contour / Mechanical vs pictorial line / Intro to volume

		<p><b>In-Class:</b> Finish Contour line Drawing / Start Cross Contour Exercise.  <b>Demo:</b> cross contour-: lines' direction and modulation / composition  <b>Materials:</b> Masonite drawing board, pencil 3H /2B/4B/6B, Mechanical pencil, tape  Strathmore drawing papers 18" x 24", erasure (plastic), felt pen(black) x-knife</p>
5	9/18	<p><b>In-Class:</b> Cross Contour Exercise.  <b>Deadline</b> <b>Homework 2</b> (Blind Contour/ Continuous Contour/ Gesture Drawing/ Broken Line)  <b>Homework 3: Contour Line</b></p>
6	9/23	<p><b>Lecture:</b> Measuring: Plumb Lines  <b>Demo:</b> Measuring using the measuring tool, how to use the viewfinder  <b>In-Class:</b> thumb nails-broken lines / plumb lines  <b>Materials:</b> Masonite drawing board, pencil 4B , sketchbook, Strathmore drawing papers 18" x 24", erasure (plastic), charcoal pencil &amp; vine, kneaded erasure, skewer, tape, sand paper</p>
6	9/25	<p><b>Lecture/Demo</b> Perspective (1 point/ 2 Point  <b>Materials:</b> Masonite drawing board, Strathmore Drawing paper, ruler, compass, t-square, mechanical pencil, couple of colored pencils or felt pens, tracing paper, plastic erasure, microns and/or colored pencils</p>
7	9/30	<p><b>Lecture/Demo</b> Perspective (1 point/ 2 Point / Ellipses, foreshortening, and inclined planes in perspective  <b>Materials:</b> Masonite drawing board, Strathmore Drawing paper, ruler, compass, t-square, mechanical pencil, couple of colored pencils or felt pens, tracing paper, plastic erasure, microns and/or colored pencils  <b>Deadline:</b> <b>Homework 3 (Contour Line)</b>  <b>Homework 5: Perspective</b></p>
7	10/2	<p><b>Lecture:</b> Introduction to Value (Value scale/ light on form/ Relative Value)  <b>Demo:</b> value structure / scale and charcoal value  <b>In-Class:</b> 1<sup>st</sup> Value study / charcoal-3 tone drawing/subtractive method  <b>Materials:</b> Masonite drawing board, Strathmore drawing papers 18" x 24", charcoal pencil &amp; vine, kneaded erasure, skewer, tape, chamois, fixative spray</p>
8	10/7	<p><b>Lecture:</b> full range of value----<b>MIDTERM</b>  <b>Demo:</b> pencil (glazing, use of pencil guard, erasing, blending, texture)  <b>In-Class:</b> 2<sup>nd</sup> Value study  <b>Materials:</b> Masonite drawing board, pencil 3H / 4H / 6H/ /F / HB /2B/3B4B/6B /8B Mechanical pencil, Strathmore drawing papers 18" x 24", erasure (plastic), Tape, x-knife, pencil guard, blending tools  <b>Deadline:</b> <b>Homework 5 Perspective</b>  <b>Homework 6 Value</b></p>
7	10/9	<p><b>In-Class:</b> 2<sup>nd</sup> Value study-continue/finish---<b>MEETINGS</b>  <b>Materials:</b> Masonite drawing board, pencil 3H / 4H / 6H/ /F / HB /2B/3B4B/6B /8B Mechanical pencil, Strathmore drawing papers 18" x 24", erasure (plastic), Tape,</p>

		x-knife, pencil guard, blending tools
8	10/14	<p><b>Lecture</b> Introduction to figure: Head and facial planar deconstruction: Value on human form/portrait Portrait / Toned paper</p> <p><b>Demo:</b> portrait (anatomical proportions/ breaking down the portrait parts/ value on complex forms), measurements/view finder/plumb lines</p> <p><b>In-Class:</b> Portrait study-day one</p> <p><b>Materials:</b> Masonite drawing board, white charcoal pencil, pencil 3H / 4H / 6H/ /F / HB /2B/3B4B/6B /8B <b>or</b> charcoal pencils (2B, 4B, 6B) Mechanical pencil, Toned (Gray) Paper Canson 18” x 24”, erasure (plastic), Tape, x-knife, pencil guard, blending tools</p> <p>or kneaded erasure, skewer, tape, chamois, fixative spray, sand paper</p> <p><b>NOTE:</b> <b>Remember to BRING A 8” x 11” black and white print out of a (self-) portrait</b></p> <p><b>Materials:</b> Masonite drawing board, pencil HB , sketchbook, Strathmore drawing papers</p> <p><b>In-Class:</b> Portrait study-day two</p> <p><b>Materials:</b> Masonite drawing board, white charcoal pencil, pencil 3H / 4H / 6H/ /F / HB /2B/3B4B/6B /8B <b>or</b> charcoal pencils (2B, 4B, 6B) Mechanical pencil, Toned (Gray) Paper Canson 18” x 24”, erasure (plastic), Tape, x-knife, pencil guard, blending tools</p> <p>or kneaded erasure, skewer, tape, chamois, fixative spray, sand paper</p>
8	10/16	<p><b>Demo:</b> Colored Pencils—Value/color study</p> <p><b>Materials:</b> Masonite drawing board, a set of colored pencils, pencil F (or HB), Strathmore drawing papers 18” x 24”, erasure (plastic), Tape, x-knife, pencil guard , blending</p> <p><b>Deadline Homework 6 Value</b></p> <p><b>Homework 7 Finish Colored Pencils—Value/color study</b></p>
9	10/21	<p><b>Lecture:</b> <b>Introduction to wet media : Ink, tonal structure, and manipulation: Value + Texture: Hatching and Cross- Hatching</b></p> <p><b>Demo:</b> Use of dipping pen/ different inks and papers</p> <p><b>In-Class:</b> 3<sup>rd</sup> Value Study ink</p> <p><b>Materials:</b> Masonite drawing board, pencil /F / HB , Strathmore drawing papers 18” x 24”, erasure (plastic), Tape, x-knife, dipping pen + nibs (make sure they <b>are not</b> calligraphic), India ink (black), a small plastic container</p> <p><b>Deadline Homework 7(Colored Pencils—Value/color study)</b></p> <p><b>Homework 8 Ink Study</b></p>
9	10/23	<p><b>In-Class:</b> <b>Texture Study ink-finish,</b></p> <p><b>Materials:</b> Masonite drawing board, pencil /F / HB , Strathmore drawing papers 18” x 24”, erasure (plastic), Tape, x-knife, dipping pen + nibs (make sure they <b>are not</b> calligraphic), India ink (black), a small plastic container</p>
10	10/28	<p><b>Lecture</b> <b>Value/ Texture—INK wash</b></p> <p><b>In-Class:</b> study ink wash</p> <p><b>Demo:</b> How to prep the paper for ink wash (or watercolor)</p> <p><b>Materials:</b> Masonite drawing board, pencil /F / HB , Strathmore drawing paper 18” x 24” (if you could afford, watercolor paper would be better), erasure (plastic), Tape, x-knife, dipping pen + nibs (make sure they <b>are not</b> calligraphic), India ink (black), Sumi brush (if you could</p>

		afford 2 brushes will be easier #2 and #6, if not have at least a #4)couple of small plastic containers, water container <b>Homework 5: Deadline</b> (Value Study) <b>Homework 6:</b> Value study-Ink/Wash
10	10/30	Expressive Drawing / Catching up works—GESSO+INK <b>MATERIALS: TBA</b>
11	11/04	Expressive Drawing / Catching up works- GESSO +INK <b>MATERIALS: TBA</b> <b>Deadline Homework 8 Ink Study</b>
11	11/06	Expressive Drawing / Catching up works—DRY METHODS/WET METHODS <b>MATERIALS: TBA</b>
12	11/11	<b>VETERAN'S DAY--CAMPUS CLOSED</b>
12	11/13	<b>STARTING THE FINAL DRAWING</b>
13	11/18	Work on the final drawing
13	11/20	Work on the final drawing
14	11/25	Work on the final drawing
14	11/27	<b>THANKSGIVING BREAK – NO CLASS</b>
15	12/02	<b>DRAWING-VALUE/TEXTURE/PERSPECTIVE—COLLAGE</b> <b><u>BRING IN FINAL PORTFOLIO</u></b>
15	12/04	<b>Final project (Collage) due – class critique</b>
16	12/09	<b>Last day of classes for the semester – class critique continues—</b>
17	DEC 12/17/19	<b>Final Exam week--RETURN PORTFOLIOS</b> <b>Final Exam: 12:15 PM to 2:30 PM</b>