



**I. COURSE DESCRIPTION:**

This intermediate level course builds upon skills introduced in Drawing I. During weekly figure drawing studio sessions, students will draw from live models, while exploring contour, gesture, and various modelled drawing techniques. Through environmental research, students will use the rules of perspective along with on-site observation drawings to work with subject matter larger than human scale. Students will use a variety of media: conte, graphite, pen and ink, and watercolour wash.

**II. LEARNING OUTCOMES AND ELEMENTS OF THE PERFORMANCE:**

Upon successful completion of this course, the student will demonstrate the ability to:

1. employ a variety of basic techniques for drawing the figure.

Potential Elements of the Performance:

-demonstrate figure drawing skills through the following exercises: gesture, contour, positive and negative space, continuous line, tone, brush and wash.

See Figure Drawing Portfolio Submissions, attached.

2. record visual information from the environment for future reference.

Potential Elements of the Performance:

-keep a sketch journal: compile drawings of both specified and optional (personal choice) subject matter for future reference,

-use sketchbook material as reference to complete finished drawings with environmental subject matter.

See Environmental Research Assignments #1 and #2, attached.

3. work with a variety of drawing media.

Potential Elements of the Performance:

-complete a variety of drawing exercises using the following media: conte, and brush with watercolour wash, (see Figure Drawing Portfolio Submissions); and pen and brush with ink, and various graphite media (see Environmental Research Assignments) using a variety of suitable papers and illustration board.

**III. TOPICS:**

With reference to the figure:

1. Gesture
2. Contour
3. Positive and negative space
4. Volume
5. Tone

With reference to the environment:

1. Perspective
2. Scale to human form
3. Illustration techniques: visual shorthand vs. rendering
4. Texture

#### **IV. REQUIRED RESOURCES/TEXTS/MATERIALS:**

There is no required text.

Reference: McCann, Michael, Health Hazards Manual for Artists  
(Sault College Campus Shop)

##### **Supplies:**

**NOTE: Please bring the following to the first class:**

Notebook and pen, pencil and sketchbook (or loose unlined paper), ruler, protractor. We will have a full class session on perspective.

Other supplies: students should expect to spend approximately \$100.00 on supplies for this course.

##### Figure drawing studio:

- 2 sheets Bristol Board, any colour
- duct tape, about 7 feet or 180 cm. needed
- Newsprint pads, 18" x 24", approximately 10 during the semester
- 2 bulldog clips
- Conte a Paris – box of 12, classic shades; or purchase as individual sticks, colours: sanguine Watteau, or bistre, or black, and later, white.
- Bamboo brush #6 or larger
- Watercolour, burnt sienna, or similar earth tone, one tube or pan
- Plastic water container
- Small plastic container with lid, for mixing and storing wash

##### Environmental research:

- Sketchbook, 9" x 12" or larger, or loose sheets of sketch paper
- India ink (Higgins or Speedball) – **waterproof** (differs from permanent)
- Speedball Hunt Sketching Pen Set #20
- Brushes, all purpose art brushes (white taklon suggested) approx. sizes #6 and #12, for use with India ink wash. DO NOT use good quality sable watercolour brushes.
- Staedtler drawing pencils: HB, 2B, 4B
- Carpenter's pencil B or 2B
- Kneaded eraser
- White vinyl eraser
- #27 Hi-Art illustration board, pk. of 4 boards, each measuring 15" x 20"
- white semi-transparent coversheets 15" x 20" (cut from tracing or similar paper sheet)
- protractor
- Masking tape
- 18" ruler
- optional: ruling pen
- Optional: metre stick or yard stick

**V. EVALUATION PROCESS/GRADING SYSTEM:**

Assignments – See evaluation charts for Figure Drawing Portfolio Submissions, and Environmental Drawing Assignments 1 & 2, pp. 10-15 of this outline.

Incomplete assignments – An Incomplete assignment is a project that has been handed in on time, but is deemed to be lacking in one or more requirements of the project, or does not meet the minimum standard of quality for the assignment. The student has the opportunity to resubmit the completed assignment without penalty. The due date for the resubmission is one week after the date the incomplete assignment is returned to the student, if no other date is specified.

Late Assignments: assignments must be handed in at the beginning of the class on the due date. Assignments received any time after this will be considered late. Late assignments will have marks automatically deducted:  
One class late – loss of one letter grade.  
Two classes late – loss of two letter grades.  
Three classes late – zero grade.

Final mark for the course will be calculated according to the following:

- Portfolio of selected in-class drawing exercises, prior to mid-term ..30%  
(6 studio sessions)
  
  - Portfolio of selected in-class drawing exercises completed from mid-term to end of semester .....40%  
(8 studio sessions)
  
  - Environmental research: “House in Snow”, pen and India ink, ink and brush wash illustration .....15%
  
  - Environmental research: “Man-made”, graphite media illustration .. .....15%
- Total:           100%

The resultant percentage mark will be assigned to students who are enrolled in this course as part of the BAFAS degree program.

The following semester grades will be assigned to students in postsecondary courses:

<u>Grade</u>	<u>Definition</u>	<u>Grade Point Equivalent</u>
A+	90 - 100%	4.00
A	80 - 89%	3.75
B	70 - 79%	3.00
C	60 - 69%	2.00
R (Repeat)	59% or below	0.00
CR (Credit)	Credit for diploma requirements has been awarded.	
S	Satisfactory achievement in field placement or non-graded subject areas.	
U	Unsatisfactory achievement in field placement or non-graded subject areas.	
X	A temporary grade. This is used in limited situations with extenuating circumstances giving a student additional time to complete the requirements for a course (see <i>Policies &amp; Procedures Manual – Deferred Grades and Make-up</i> ).	
NR	Grade not reported to Registrar's office. This is used to facilitate transcript preparation when, for extenuating circumstances, it has not been possible for the faculty member to report grades.	

**VI. SPECIAL NOTES:**

**Figure Drawing Studio Sessions:**

Students will draw from a live model, during three-hour studio classes, or sessions. Since there is no other way to make up this activity, **a minimum 80% attendance with full participation** (11 complete sessions out of 14 sessions with a model) is mandatory. Failure to complete this requirement will automatically result in an R grade. Students may register a legitimate excuse (illness, bereavement) by phoning Monica Murphy at Sault College 759-2554 Ext 624 (24 hour voice mail) **before** the class session, giving the reason for their absence. Failure to do so, or to provide suitable documentation will result in a recorded absence.

Figure drawing sessions with a model are scheduled:

January 16, 23, 30,  
February 6, 13, 20, 27,  
March 6, 20, 27,  
April 3, 10, 17, 24.

Notes:

1. There **is** a class scheduled Feb. 20, during A. U. C. Study Week.
2. There **is no class** scheduled March 13, during S. C. Spring Break.
3. The allowance of three sessions absence will accommodate students who will be absent during A.U.C. Study Week, Feb. 20, and those who have exam conflicts April 17 and 24
4. A student who does not have the appropriate materials to participate in the scheduled activity of the session will be deemed absent.

Students are required to complete specific drawing exercises in class, and hand in a selection of specified drawings for assessment at mid-term, and at end of term. See "Figure Drawing Portfolio Submissions", attached.

**Environmental research:**

Environmental research involves creating compositions whose subject matter is drawn from the environment. For the purposes of Drawing II, the subject matter is larger in scale than the human form.

Students are required to keep a sketch journal (independent drawings completed outside of class time) of specified topics. Students are required to complete two finished drawing assignments, illustrations titled “House in Snow”, and “Man-made” (see attached assignment outlines) based on the environmental material collected in the sketch journal. Supporting sketch journal material will be presented with the finished drawings.

With the exception of the lectures and demonstrations in class at the time the two environmental exercises are assigned, all environmental drawing work will take place outside of class time.

**Special Needs:**

If you are a student with special needs (e.g. physical limitations, visual impairments, hearing impairments, or learning disabilities), you are encouraged to discuss required accommodations with your instructor and/or the Special Needs office. Visit Room E1204 or call Extension 493, 717, or 491 so that support services can be arranged for you.

**Retention of course outlines:**

It is the responsibility of the student to retain all course outlines for possible future use in acquiring advanced standing at other postsecondary institutions.

**Plagiarism:**

Students should refer to the definition of “academic dishonesty” in *Student Rights and Responsibilities*. Students who engage in “academic dishonesty” will receive an automatic failure for that submission and/or such other penalty, up to and including expulsion from the course/program, as may be decided by the professor/dean. In order to protect students from inadvertent plagiarism, to protect the copyright of the material referenced, and to credit the author of the material, it is the policy of the department to employ a documentation format for referencing source material.

The above applies to plagiarism of visual images as well as other forms of academic dishonesty.

**Course outline amendments:**

The Professor reserves the right to change the information contained in this course outline depending on the needs of the learner and the availability of resources.

Substitute course information is available in the Registrar's office.

Visual Arts Program Special Notes

This course contains one credit above weekly classroom contact hours. Students are required to complete **independent research assignments** that are separate from class assignments. Research work accounts for 30% of the final grade.

To meet course objectives, students should expect to match each scheduled class hour with one hour of independent work.

Studio

For reasons of health and safety, as well as protection of all students' work, **NO FOOD OR BEVERAGES ARE PERMITTED** in the studio.

Since drawing and painting materials are messy, and permanently staining, it is recommended that students wear old clothing, or bring a lab coat, smock, or old shirt to cover good clothing.

**VII. PRIOR LEARNING ASSESSMENT:**

Students who wish to apply for advanced credit in the course should consult the professor. Credit for prior learning will be given upon successful completion of a challenge exam or portfolio.

**VIII. DIRECT CREDIT TRANSFERS:**

Students who wish to apply for direct credit transfer (advanced standing) should obtain a direct credit transfer form from the Dean's secretary. Students will be required to provide a transcript and course outline related to the course in question.

Attachments:

**Environmental Drawing: Assignment 1 – Illustration “House in Snow”**

**Materials:** straight pen and India ink (waterproof) on illustration board; see separate handout for size and layout requirements.

**Tools**, used in combination:

- any straight pens and nibs (globe, croquil, calligraphy, Speedball Hunt sketching nibs)
- ruling pen – to be used with a ruler, for the outline border of the drawing only
- brush and ink wash, in limited quantity

**Subject matter** – a house, or building of similar size:

- single building
- look for interesting surfaces (texture)
- landscape around building establishes setting
- building to cover approximately 25% of drawing surface area

**Drawing notes:**

The finished drawing may or may not have a solid border line around its perimeter; use closure to establish the frame of reference for all or part of the perimeter.

If a border line is used, draw it with a ruler. This is the only place the use of a ruler may be seen in the finished work. All drawing lines are freehand.

The drawing depends on pen line and textures; pen work may be supported by ink wash for local tone or shadow.

“Snow” is the white of the illustration board; unless shadowed or sanded.

Establish perspective: show all perspective construction lines on newsprint large enough to show vanishing points. Transfer to illustration board.

Complete drawing layout on illustration board in pencil. Have it checked before continuing in ink.

Solve ink texture problems in your sketchbook (experiment, practise) before working on your illustration board.

**Presentation:**

Protect finished work with a coversheet. See separate handout on preparation of coversheets.

Hand in newsprint sheet with perspective construction drawing in a paper pocket taped to the back of the illustration board.

**Environmental Drawing: Assignment 1 – Illustration “House in Snow”**

Media: straight pen, India ink, brush and wash on #27 Hi-Art illustration board.

**Timetable – completion dates:**

Jan. 16 – preliminary perspective exercises

Jan. 23 – house sketch(es) in sketchbook

Jan. 30 – perspective drawing of house as it will appear in final illustration

Feb. 6 – pen textures, wash experiments in sketchbook

Feb. 13 – **Have layout and composition on illustration board in pencil approved (initialled on back of board) before beginning permanent ink work, or ink assignment will not be accepted.**

March 6 – “House in Snow” illustration, completed, DUE 9:30 a.m. Hand in preliminary sketches and perspective drawing in pocket on back of illustration board.

**Evaluation:**

Marks

**Layout** – size, borders (see handout: Assignment Layout) must be correct or the work is automatically Incomplete

**/3 Perspective** – accuracy (minus 1 per obvious error)

**/6 Ink technique** – variety of pen textures  
– indication of change of value with texture  
– judicious use of wash  
– clean presentation

**/3 Composition** – ratio: house area to snow and sky  
– position of house in composition  
– use of landscape elements  
– light; accuracy and consistency of light source  
– contrast: chiaroscuro  
– use of white snow

**/3 Unity of elements** – Do all design elements work well together to present a unified, subject-centred, informative composition?

Is there a personal touch – some unexpected element, a secondary subject, an unusual detail, or a different take on the subject that sets this work apart? (Possible bonus 2 marks)

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**/15 Total**

**Environmental Drawing: Assignment 2 – Illustration “Man-made”**

A composition of large-scale man-made objects and/or machines, in their environment.

**Materials:**

- graphite: pencils, sticks, carpenter’s pencil, HB to 6B
- kneaded eraser
- white vinyl eraser
- #27 Hi-Art illustration board; see separate handout for size and layout requirements

**Subject matter:** any of the following types of objects or machines; may be used in combination:

- |               |                              |
|---------------|------------------------------|
| -mechanical   | -industrial                  |
| -agricultural | -automotive industry         |
| -airport      | -shipping, trucking industry |
| -canal, locks | -dockyards                   |
| -cranes       | -trains                      |

- must be: large scale (larger than an adult person)
- must NOT be: architectural
- does NOT involve the human figure
- is NOT an advertisement for a domestic car or truck

**Drawing notes:**

The finished drawing may be full frame or vignette style.

Complete the illustration as a full tone drawing; that is using a full range of value, and letting the tone (value), NOT line, represent the edges of shapes against each other.

Surfaces may be ‘styled’ as a variety of textures. Surfaces should show local tone (value representing colour), and tone changing across the surface as light acts upon it.

The finished illustration should demonstrate consideration of:

1. Complete value range
2. Use of positive and negative space
3. Contrast of chiaroscuro
4. Variety of textures and surfaces
5. Single (direction for) light source, unless (an)other artificial light source(s) are explained within the composition

**Research:**

Draw on location, paying attention to details. Do studies for information; you can’t draw what you don’t know or have not observed.

Use your own photographs for reference, and reference only. Create your own composition. Published photos may be used for information only; the composition is someone else’s copyrighted work.

**Presentation:** Protect finished work with a coversheet. See separate handout on preparation of coversheets.

**Environmental Drawing: Assignment 2 – Illustration “Man-made”**

Medium: graphite pencils, carpenter’s pencil, HB to 4B, on #27 Hi-Art illustration board. Assigned: Feb. 27/01

**Timetable – completion dates:**

March 20 – sketches of subject matter in sketchbook; complete a perspective diagram if necessary;

- Complete four composition thumbnail sketches 2” x 3”, or 5 cm. x 7.5 cm.
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March 27 – **Have layout and composition on illustration board approved (initialled on back of board) before beginning final graphite work, or assignment will not be accepted.**

April 10 – “Man-made” illustration, completed, DUE 9:30 a.m. Hand in preliminary sketches and perspective diagrams, if applicable, in a pocket on back of illustration board.

**Evaluation:**

Marks

**Layout** – size, borders (see handout: Assignment Layout) must be correct or the work is automatically Incomplete; may be vignette

**/3 Perspective** – accuracy (minus 1 per obvious error)

**/6 Graphite technique** – full range of value

- **either:** continuous tone: no visible “lines”, only change of tone, one edge to another,
- or:** stylized tone: a variety of tones indicated by weight or density of visible texture areas; no outlines
- consistency of style
- clean presentation

**/3 Composition** – placement of subject(s)

- use of positive/negative space
- use of light, contrast – chiaroscuro
- consistency of light source

**/3 Unity of elements** – Do all design elements work well together to present a unified, subject-centred, informative composition?

Is there a personal touch – some unexpected element, a secondary subject, an unusual detail, or a different take on the subject that sets this work apart? (Possible bonus of 2 marks)

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**/15 Total**

**Figure Drawing Portfolio Submissions**

**Portfolio I** (based on 6 drawing sessions: Jan. 16 – Feb. 20)

**DUE DATE: FEB. 20, 12:15** – students may include drawings from Feb. 20 session.

**Note: Students planning to be absent Feb. 20 due to A.U.C. Study Week hand in Portfolio I Feb. 13, 12:15.**

Maximum numbers of drawings requested represents approximately one-quarter of the poses presented for each exercise to Feb. 20.

Evaluation is based on the best selection of minimum number requested.

Be sure each drawing has your name, date of session, and time length of pose on lower right corner.

Place drawings, **in the order listed**, in a folder made of one sheet of newsprint folded in half. Put your name and date submitted on the folder.

<b>Exercise, criteria</b>	<b>Min/max # of drawings</b>	<b>Marks</b>
<b>Gesture</b> (60 sec. – 120 sec.) Action: what is the figure doing?	10 – 15	/10
<b>Multiple gesture</b> (one pose through 5 changes @ 30 sec.) Continuous action: what is the figure doing?	3 – 5	/3
<b>Figure as positive silhouette</b> (over gesture) 5 – 7 min. poses -what is the figure doing?                      -proportions of figure -scale of figure to frame of reference (figure occupies min. 1/3 area of paper) -sensitivity of edge between figure and background	3 – 5	/3
<b>Figure as negative silhouette</b> (over gesture), solid background, 5 – 7 min. -what is the figure doing?                      -proportions of figure -scale of figure to frame of reference (figure occupies min. 1/3 area of paper) -sensitivity of edge between figure and background	3 – 5	/3
<b>Figure in contour line</b> (10 minutes or more) -what is the figure doing?                      -proportions of figure -scale of figure to frame of reference -sensitivity and accuracy of line; visible corrections, if applicable	1 – 2	/3
<b>One longer pose, free style</b> (10 minutes or more) -concentration on figure                      -open interpretation	1 – 2	/2
<b>Total:</b>		<b>/30</b>

Note: Exercises given in class may be changed subject to model availability. List of required exercises for portfolio submissions may change accordingly.

**Portfolio 2** (based on 8 drawing sessions: Feb. 27 – April 24)

**DUE DATE: April 17, 12:15** – Hand in portfolio as specified.

**April 24, 12:15** – Hand in supplementary folder with any of today's work you wish included in marking. These may be in excess of maximum numbers specified.

**Students who are excused drawing sessions due to A.U.C. exams April 17, 24 must hand in Portfolio 2 no later than April 24, 12:15 p.m.**

Maximum numbers of drawings requested represents approximately one-quarter of the poses presented for each exercise from Feb. 27 to April 24.

Evaluation is based on the best selection of minimum number requested.

Be sure each drawing has your name, date of session, and time length of pose on lower right corner.

Place drawings, **in the order listed**, in a folder made of one sheet of newsprint folded in half. Put your name and date submitted on the folder.

<b>Exercise, criteria</b>	<b>Min/max # of drawings</b>	<b>Marks</b>
<b>Gesture</b> (60 sec. – 120 sec.) Action: what is the figure doing?	20	/5
<b>Model with Poodle</b> – two sheets with any pose(s) -adaptability                      -capture the sponteneity	2	/2
<b>Figure in watgercolour wash with white conte highlights, one pose each:</b> (exercise in volume, tone)		
<b>standing,</b>	2 – 5	/5
<b>seated – chair,</b>	2 – 5	/5
<b>seated – floor,</b>	2 – 5	/5
<b>reclining.</b>	2 – 5	/5
-gesture                      -scale of figure to frame of reference                      -proportions of figure -sense of volume produced by use of highlights		
<b>Figure: stage 1 – contour underdrawing</b>		
<b>Stage 2 – surface contour of drapery</b>	2 – 5	/5
-gesture                      -scale of figure to frame of reference -proportions of figure                      -observation of surface, folds of drapery relevant to figure		
<b>Figure, full tone</b>	2 – 5	/5
-gesture                      -proportions of figure                      -scale of figure to frame of reference -volume produced by contrast of tone                      -elimination of line		
<b>Figure, open interpretation</b>	1 – 2	/3
	<b>Total:</b>	<u>          </u> /40

Note: Exercises given in class may be changed subject to model availability. List of required exercises for portfolio submissions may change accordingly.

