

# DRAWING I

Lampo Leong, PhD, Professor of Art  
Fall 2013 • Art 1050-07 (15483) • 3 Units • Room A214 • TuTh 11am–1:50pm  
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<http://www.LampoLeong.com>

## MU Catalog Description

An introduction to visual hierarchy, composition, and pictorial space in drawing. Emphasis on linear perspective and the language of light and shadow using black and white media (graphite, charcoal and/or conte crayon). Development of skills and concepts in drawing based on historical models, lectures, demonstrations and critiques.

## Course Description

This course introduces students to classical and contemporary drawing techniques and concepts, with emphasis on the understanding of their formal language and the fundamentals of artistic expression. Even though previous drawing experience is not a prerequisite for this course, the vigorous training provided will prepare students for going into a professional fine art career. Drawing of still-life, landscape, and life models from observation are geared towards realism; at the same time, various other drawing styles might be explored. Linear perspective, pictorial composition, figure/ground relationships, shading techniques, tonal value, visual perception, spatial concepts, and critical thinking skills are all emphasized extensively. We will study and research major drawing styles and movements in historical context. The hope is that students will use this global approach to develop a “critical eye” in evaluation of contemporary drawing. Demonstrations, slide lectures, group and individual critiques will be given throughout the course. Various dry drawing media, such as graphite and charcoal, are the primary tools for this class. This may seem like a lot to absorb – but always remember that our main emphasis will be to encourage and nourish individuality and creativity.

## Course Objectives

Upon successful completion of this course, students should be able to:

- Understand the formal language of drawing and the fundamentals of artistic expression
- Understand the basic principles of linear perspective
- Demonstrate a basic understanding of the principles of composition, proportion & texture
- Understand the effect of light on three-dimensional forms as it applies to drawing
- Master a number of dry drawing media to realistically render subjects from direct observation
- Develop the ability to verbally articulate ideas and processes in drawing
- Demonstrate knowledge about various drawing styles in art history and cultures

## Reference Books, Suggested Text & Required Text

*A Guide to Drawing* by D. Mendelowitz, D. Wakeham, & D. Faber (Suggested textbook)  
New York: Wadsworth/Thomson Learning, Inc., (6<sup>th</sup> Ed) 2003. ISBN 0-534-62496-0  
*Perspective Drawing* by Kenneth W. Auvil  
Mountain View: Mayfield Publishing Company, 1997. ISBN 0-87484-943-8  
*Perceptual Drawing: Drawing From Observation* by Brian Curtis  
New York, NY: McGraw Hill, 2002. ISBN 0-07-241024-8

*The New Artist's Manual: A Complete Guide to Painting and Drawing Materials and Techniques* by Simon Jennings, San Francisco, CA: Chronicle Books, 2006. ISBN 10: 0-8118-5124-9  
*Anatomy Lessons from the Great Masters* by Robert Beverly Hale and Terence Cole  
New York: Watson-Guption Publications, 1977. ISBN 0-8230-0222-5

## Course Content & Scope

Perspective: Linear Perspective (one, two & three point), Aerial Perspective, Shifting Perspective  
Tonal Values: Highlight, Mid-tone, Junction of Dark/Light, Reflection, Cast Shadow, Hard/Soft Edges  
Composition:

Space: Flat (no depth, primitive art), Illusionistic (linear perspective) & Limited Depth (Cézanne)

Movement, Direction & Rhythm: Horizontal, Vertical, Diagonal, Triangular & "S" curve

Balance: Symmetry, Asymmetry & Cropping

Shape: Positive/Negative Shapes & Figure/Ground Relationships

Dark & Light Contrast: Side Lighting, Flat Lighting (front) & Rim Lighting (back)

Proportion: Golden Section (1:1.618 or 5:8) & Proportion

Elements of Design: Square, Triangle, Diamond, Circular, Linear Pattern & Lines

Expression: Pictography, Realism, Stylized, Cubism & Abstraction

## Course Requirements

- There will be lectures of important content – about 30 minutes – at the beginning of many classes.
- Some lecture time will be used for critique, discussion of required reading or educational video shown, and material demonstration.
- Required class assignments will be started in class and may be completed outside-of-class. Additional out-of-class assignments, research and homework, may take approximately six hours per week, should be turned in for grading.
- Students are expected to keep a sketchbook for drafting and planning ideas, thumbnail sketching, and taking notes. This might need be turned in periodically during the class for evaluation.

## Grading Policy

- Artistic creation is a comprehensive, developmental activity. Grading is based on the students' performance in several related areas:
  - Evidence of students' understanding and mastery of techniques and concepts
  - Implementation of those ideas in the particular assignments
  - Degree of participation in class and in group-critiques
  - Willingness and attitude to experiment
  - Initiative demonstrated and individual effort during and after class time
  - Overall preparedness and progress through the semester
- Students completing the basic requirements will receive a grade corresponding approximately to a "C".
- Students meeting the basic requirements of each assignment, who attends every class and contributes reasonably to the general educational environment of the group, will receive a grade of "C+".
- "B" work exceeds the basic requirements. "A" work is exceptional.
- Each project, in or outside class, will receive a letter grade. Your final grade will be roughly the average of all grades received. Nevertheless, final project and class participation will be counted for approximately 25% of your final grade.

## Attendance Policy

- You are expected to attend class regularly. Excessive absences may result in a failing grade. In this class, "excessive absences" is defined as missing more than two times. After that, your final grade will be reduced by one-third-letter grade for each additional absence despite your performance otherwise.
- Medical or personal problems will be excused but only with professional documentation. This means a statement from a medical professional declaring that you have been ill enough to miss class. A document that states that you had an appointment or that you saw a doctor is not enough. Your illness must be documented as having kept you incapacitated.
- All missed activities and work will need to be made-up outside the regular class. You are responsible for the information missed by an absence. Make an appointment to see me for missed lectures. You are responsible for what you have missed.
- Three times of tardiness will equal one absence. Missing more than 30 minutes of a class at the beginning or at the end will both be considered an absence. If you have trouble attending class, please discuss your attendance problems privately with me after class.
- Excessive tardiness and absences will be referred to the Associate Dean of Arts & Sciences.
- After six unexcused absences, you will be dropped from the course with a failing grade.

### **Academic Dishonesty**

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor. Any student suspected of submitting work done by someone else will be reported to the Office of the Provost.

### **Americans With Disabilities Act**

If you need accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please inform me immediately. Please see me privately after class, or at my office. To request academic accommodations (for example, a note-taker or extended time on exams), students must also register with the Office of Disability Services, (<http://disabilityservices.missouri.edu>), 55 Memorial Union, 882-4696. It is the campus office responsible for reviewing documentation provided by students requesting academic accommodations, and for accommodations planning in cooperation with students and instructors, as needed and consistent with course requirements. For other MU resources for students with disabilities, click on "Disability Resources" on the MU homepage.

### **Intellectual Pluralism**

The University community welcomes intellectual diversity and respects student rights. Students who have questions or concerns regarding the atmosphere in this class (including respect for diverse opinions) may contact the Departmental Chair or Divisional Director; the Director of the Office of Students Rights and Responsibilities (<http://osrr.missouri.edu/>); or the MU Equity Office (<http://equity.missouri.edu/>), or by email at [equity@missouri.edu](mailto:equity@missouri.edu). All students will have the opportunity to submit an anonymous evaluation of the instructor(s) at the end of the course.

### **Tentative Course Schedule and Daily Assignments**

8/20 Lecture: Introductory Lecture, Overview & Course Objective; Materials

	Video:	<i>Drawing Techniques I</i>
	Homework:	Read <i>Perceptual Drawing</i> (www.LampoLeong.com >Teaching) Read <i>A Guide to Drawing</i> , Chapter 3, p.34-51 Linear Perspective (www.LampoLeong.com >Teaching)
8/22	Lecture:	Linear Perspective (one & two points, non-converging edges), Linear Perspective (3-point, converging edges) & Hand Measurement
	Exercise:	Start a line drawing, pencil. Prop: cube
	Homework:	Read <i>A Guide to Drawing</i> , Chapter 9, p.156-175
8/27	Lecture:	Tonal Value, Tonal Gradation & Shading Techniques; Aerial Perspective
	Exercise:	Complete pencil drawing with shading. Prop: cube
	Homework:	Read <i>A Guide to Drawing</i> , Chapters 1 & 2, p.1-33; Chapters 5 & 6, p.69-116 Read <i>Perspective Drawing</i> , Chapters 3
8/29	Video:	<i>Drawing Techniques II &amp; Vermeer: Light, Love &amp; Silence</i>
	Exercise:	Start a line drawing, pencil. Prop: books
	Homework:	Read <i>A Guide to Drawing</i> , Chapter 9, p.156-174
9/3	Exercise:	Complete pencil drawing with shading. Prop: books
9/5	Exercise:	Start pencil drawing with shading. Prop: box with inside shown
	Homework:	Read <i>A Guide to Drawing</i> , Chapter 7, p.119-132
9/10	Exercise:	Complete pencil drawing with shading. Prop: box with inside shown
	Homework:	Read <i>Inclined Planes &amp; Cast Shadow</i> (www.LampoLeong.com >Teaching)
9/12	Lecture:	Inclined Planes & Cast Shadow
	Exercise:	Line drawing. Prop: box with lid opened
9/17	Lecture:	The Circle
	Exercise:	Start line drawing, pencil. Prop: column (hexagon)
9/19	Exercise:	Complete pencil drawing with shading. Prop: column (hexagon)
	Homework:	Line drawing, pencil. Prop: coffee cup
9/24	Exercise:	Start pencil drawing with shading. Prop: cylinder (or bottle)
	Due:	Homework - Line drawing, pencil. Prop: coffee cup
	Homework:	Line drawing, pencil. Prop: horizontally placed tube or roll of paper Towel
9/26	Exercise:	Complete pencil drawing with shading. Prop: cylinder (or bottle)
	Due:	Homework - Line drawing of horizontally placed tube or paper towel
10/1	Exercise:	Pencil drawing with shading. Prop: sphere
10/3	Lecture:	Dark & Light Contrast – Side light, Flat lighting (front) & Rim lighting (back); Shape - Positive & Negative Shapes
	Exercise:	Complete pencil drawing with shading. Prop: sphere
	Homework:	Pencil or charcoal drawing with shading. Prop: egg or orange Read <i>A Guide to Drawing</i> , Chapter 8, p.133-155
10/8	Lecture:	Elements of Design – Square, Stage, Diamond, Circular, Linear Pattern & Lines Expression – Pictography, Realism, Stylized, Cubism & Abstraction
	Video:	<i>Drawing: Line•Light•Shade•Texture</i>
	Exercise:	Pencil drawing with shading. Prop: cucumber or fruit
	Due:	Homework - Pencil or charcoal drawing with shading. Prop: egg or orange
10/10	Exercise:	Complete pencil or charcoal drawing with shading. Prop: cucumber or fruit
	Homework:	Study drawings by Michelangelo & Leonardo da Vinci in books or web

		Read <i>A Guide to Drawing</i> , Chapter 12, p.221-234
10/15	Video:	Composition
	Exercise:	Start pencil drawing. Prop: basket or a personal set up
10/17	Exercise:	Continue pencil drawing. Prop: basket or a personal set up
	Homework:	Read <i>A Guide to Drawing</i> , Chapter 13, p.237-252
10/22	Exercise:	Continue pencil drawing. Prop: basket or a personal set up
10/24	Exercise:	Complete pencil drawing. Prop: basket or a personal set up
	Homework:	Research on contemporary still-life drawing
10/29	Lecture:	Abstract Quality in Realism Composition – Space, Movement, Balance, Direction & Rhythm; Proportion & Golden Section (1:1.618 or 5:8)
	Exercise:	Start charcoal drawing. Prop: an old shoe, crumbled paper/cloth
	Video:	Van Gogh's Van Goghs (56:46)
10/31	Exercise:	Continue charcoal drawing. Prop: an old shoe, crumbled paper/cloth
	Homework:	Study drawings by Hans Holbein in books or web
11/5	Exercise:	Continue charcoal drawing. Prop: an old shoe, crumbled paper/cloth
	Homework:	Research on contemporary portrait drawing
11/7	Exercise:	Complete charcoal drawing. Prop: an old shoe, crumbled paper/cloth
	Homework:	Look for good photos of portrait for the final project and bring photos to class to discuss your plan with the professor and obtain approval
11/12	Lecture:	Proportion of the Human Head & Various Styles of Portrait Drawing
	Exercise:	Start the final project - portrait drawing from photos (pencil or charcoal) Read <i>A Guide to Drawing</i> , Chapter 17, p.319-339
11/14	Exercise:	Continue the final project - portrait drawing
	Homework:	Start a self-portrait drawing
11/19	Exercise:	Continue the final project - portrait drawing
	Homework:	Continue the self-portrait drawing
11/21	Exercise:	Continue the final project - portrait drawing
	Homework:	Complete the self-portrait drawing
12/3	Exercise:	Continue the final project - portrait drawing
	Due:	The self-portrait drawing
	Homework:	Continue the final project - portrait drawing
12/5	Exercise:	Complete the final project - portrait drawing
	Homework:	Complete the final project - portrait drawing
12/9	Final Critique:	Monday, 10am - 12noon (Final project – portrait drawing)

This is the general pace of the class, it is just samples of assignments and it doesn't mean to be a complete list of assignments and exams. Professor reserves the right to modify the lecture schedule and assignments during the semester in order to best accommodate students' abilities and needs. Final schedule, assignments, and their due dates will be announced during class.

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