

Environmental Design - 11A  
College Of Environmental Design  
University Of California, Berkeley  
Summer Semester 2007

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DESCRIPTION:

Course: Environmental Design - 11A (4 units)

Title: Environmental Design I1A

Semester: Summer Session

Class meetings per week: 3 6-hour lecture/studios

Prerequisites:

Environmental Design 1,  
Environmental Design 4,  
or consent of instructor.

Instructor: Katie Hawkinson

GSI's: Nathaniel Rice and Natalie Pollard

Final Exam: None

Student hours per week: 18 hours in class, 40 hours outside - minimum

Evaluation: Studio Projects, Drawing Portfolio, Digital Portfolio, Attitude, Effort, and Attendance.

Evaluation includes participation in studio, quality of studio projects, attendance, and degree of overall improvement of work.

Attendance: Required for all class meetings (lectures, studios, reviews).

Assignments for drawings will be discussed in lecture and studio; therefore, attendance is mandatory.

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Objectives: The development of skill and confidence in the use of freehand drawing and related forms of representation as a means of understanding and describing the environment.

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Subject Matter: Introduction to freehand drawing, perspective and design, with particular emphasis on the use of visual means for investigating the environment.

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Weeks:

1 – 6 Introduction to Freehand Drawing

7 – 8 Synthesis Project

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Teaching Methods:

## BIBLIOGRAPHY AND TEXTS

There are two kinds of books on drawing: those which inspire us and those which don't. Among the first are the books that offer selections of good quality reproductions, from these we can learn the most. Among the second, however, are the how-to-draw books. These should be handled with caution! Also important are the books in which drawing and related ideas are the subject of provocative discussion, such as Gombrich's *Art and Illusion* or Ivins's *Prints and Visual Communication*.

### On Drawing in General

Chaet, Bernard. *The Art of Drawing*. New York: Holt, Rinehart and Winston, 1978.

Mendelowitz, Daniel M. *Drawing*. New York: Holt, Rinehart and Winston, 1967.

Moskowitz, I., ed. *Great Drawing of All Time*. 4 vols. New York: Sherwood Publishers, Inc., 1962.

Mongan, Agnes. *100 Master Drawings*. Cambridge: Harvard University Press, 1949.

### Perception and Representation

Arnheim, Rudolf. *Art and Visual Perception*. Berkeley: University of California Press, 1954.

Gombrich, E.H. *Art and Illusion*. Princeton: Princeton University Press, 1960.

Gibson, James J. *The Senses Considered as Perceptual Systems*. Boston: Houghton Mifflin, 1966.

Gregory, Richard L. *Eye and Brain: The Psychology of Seeing*. New York: World Library, McGraw Hill.

Ivins, William M., Jr. *Prints and Visual Communication*. Cambridge: The MIT Press, 1969.

Mulvey, Frank. *The Graphic Perception of Space*. New York: Reinhold/Studio Vista. (Good for pictorial examples.)

### A Few Classics

Loran, Earl. *Cezanne's Composition*. Berkeley: University of California Press, 1947.

Nikolaides, Kimon. *The Natural Way to Draw*. Boston: Houghton, Mifflin Company, 1941.

Klee, Paul. *Pedagogical Sketchbook*. New York: Praeger, 1953.

Ozenfant. *Foundations of Modern Art*. New York: Dover, 1952.

### Drawing by Master Architects

Collins, George R. *Visionary Drawings of Architecture and Planning: 10th Century Through the 1960s*. Cambridge: The MIT Press, 1979.

Cook, Peter, ed. *Archigram*.. London: Studio Vista.

Drexler, Arthur. *The Drawing of Frank Lloyd Wright*. New York: Horizon Press, Inc.

Eisenman, Graves, Gwathmey, Hejdule, Meier. *Five Architects*. New York: Oxford University Press, 1975.

Izzo, Alberto, and Gubitosi, Camillo. *Le Corbusier Drawings*. Rome: Officinana Edizioni.

Kemper, Alfred. *Drawings by American Architects*. New York: Wiley, 1973.  
King, Susan. *Drawings of Eric Mendelsohn*. Berkeley: University of California Press.  
Kaufmann, E. *Three Revolutionary Architects: Boulee, Ledoux, and Lequeu*.  
Ruusuvori, Aarno. *Alvar Aalto 1898-1976*. Helsinki: Museum of Finnish Architecture.  
Wurman, Richard. *Notebooks and Drawings, Louis I. Kahn. The Travel Sketches of Louis I. Kahn*. Philadelphia: Pennsylvania Academy of the Fine Arts.

### On Perspective

D'Amelio, Joseph. *Perspective Drawing Handbook*. New York: Tudor Publishing Company.  
Descargues, Pierre. *Perspective*. New York: Abrams, 1977.  
Edgerton, Samuel Y., Jr. *The Renaissance Rediscovery of Linear Perspective*. New York: Icon Editions, Harper & Row, 1976.  
Ivins, William M., Jr. *On the Rationalization of Sight*. New York: Da Capo Press, Inc., 1973.  
Norling, Ernst. *Perspective Made Easy*. New York: The Macmillan Company, 1946.  
Schaarwachter, George. *Perspectives for Architecture*. New York: Praeger, 1967.

### Design Drawing

The recommended text for a review of (or introduction to) the design drawing conventions is *Architectural Graphics* by Frank Ching (Van Nostrand/Reinhold, 1974).  
Burden, Ernest. *Architectural Delineation*.  
Ching, Frank. *Architectural Graphics*. New York: Van Nostrand Reinhold Company, 1975.  
Cullen, Gordon. *Townscape*. New York: Van Nostrand Reinhold, 1961.  
Fisher, John. *A Teaching Manual for Shade, Shadow and Perspective*.  
Gill, Robert. *Manual of Rendering with Pen and Ink*. New York: Van Nostrand Reinhold, 1974.  
Jacoby, Helmut. *Architectural Drawing*.  
Jacoby, Helmut. *New Techniques of Architectural Rendering*. New York.  
Kautzky, Ted. *Pencil Broadside*.  
Lockhard, William K., *Drawing as Means to Architecture*. New York: Macmillan.  
Walter, T.C. *Plan Graphics: Drawing, Delineation, Lettering*. P.D.A. Publishers, 1975.

### Photography

Coke, Van Deren. *The Painter and the Photograph*.  
Albuquerque: The University of New Mexico Press, 1964.  
Davis, Phil. *Photography*. Dubuque, Iowa: Wm. C. Brown Company, 1972.  
Newhall, Beaumont. *History of Photography*. New York: Museum of Modern Art.  
Scharf, Aaron. *Art and Photography*. Harmondsworth: Penguin Books, 1974.  
Szarkowski, John. *The Photographer's Eye*. New York: The Museum of Modern Art, 1966.

### Typography and Graphic Design

Craig, James. *Designing with Type: A Basic Course in Typography*. New York: Watson-Guptill Publications, 1971.  
Hurlburt, Allen. *Layout*. New York: Watson-Guptill, 1977.  
Lewis, John. *Typography: Basic Principles, Influences and Trends Since the 19th Century*. New York: Reinhold, 1964.  
Muller-Brockman, Josef. *A History of Visual Communication*.  
Spencer, Herbert. *Pioneers of Modern Typography*. New York: Hastings House, 1969.

*The Type Specimen Book*. New York: Van Nostran Reinhold Company, 1974.

### General Reference

Bridgman, George. *Life Drawing*. New York: Sterling Publishing Co., Inc., 1961.

Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. Rev. Ed., New York: The Viking Press, Inc., 1957.

Muybridge, Edward. *The Human Figure in Motion*. New York: Dover, 1957.

## **MATERIALS LIST**

Now we take up the matter of materials. The following is a list of equipment and supplies that are required for this course. Note that it is not necessary to acquire them all at once BUT they must be acquired by the third week of the semester. Ask your instructor where to buy required materials and tools.

### **General Materials:**

(\* Underlined items are mandatory by second class.)

Three ring binder which will be used for course syllabus, reader, project description and handouts

Illustration board or chip-board to cover desk top

Desk brush

Scissors

Padlock for securing your equipment and supplies in your desk

Desk lamp / clip lamp, extension cord

Sketchbook 8 1/2" x 11"

Metal straight edge / rule (with cork backing)

Plastic containers with lids for water (ink wash work)

### **Drawing Materials:**

Drawing clipboard for 18 x 24 inch paper

Assorted conte crayons, graphite sticks

Compressed charcoal and vine charcoal

Dip pen (speedball type), Tip: C-6, or equivalent

Chinese bristle calligraphy brushes

Black India ink  
X-acto "11 or "Snap-off" type cutting knife  
Stanford "Draughting" 02237 (314) pencils (3)  
Eagle drawing pencils (B, 2B, 4B, and 6B)  
Spray Fixative (NOT to be used inside studio)  
Metal push-pins  
Staedler / Mars and Kneaded erasers  
White magic eraser  
Pink pearl eraser

## **Drawing Papers:**

Biggie Sketch Pad 18 x 24  
Strathmore Bristol drawing paper, Vellum surface cold press (20 sheet pad)  
24" Yellow or White Roll (Tracing Paper)

## **Technical Drawing Materials**

**Do not buy!** *Discuss these materials with your T.A. before purchasing*

42" T square/Parallel Rule  
Adjustable triangle and/or 30.60, 45° triangles  
Mechanical lead holder  
Drafting tape  
Architect's scale

## **COMMON OBJECTS**

Many of the freehand drawing projects for the first few weeks of ED-11A will involve drawing common objects. You will need a collection of these to work from.

The cube, the cylinder, the cone and the sphere should all be present in your set. Choose objects with fairly smooth surfaces, monochromatic if possible. We will be concentrating on the form of the objects, not the surface detail. (Examples: A wine jug with a handle, an old teapot, something mechanical, tools of different sorts, etc.) Bring your set to Studio 1B, along with freehand drawing materials listed above.

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## **A NOTE ON EVALUATION AND GRADING**

One of the most disconcerting aspects of a first design course is that there seem to be no objective truths, and in turn, no objective means of evaluation. To many students who have been raised on true-false, multiple-choice or mathematical models, this is very frustrating. We will find that although there are broad areas of “truth,” the selection of criteria, and the ranking of relative importance of these criteria will vary with the individual. Thus, what you might have taken to be the point (assuming you solved that problem satisfactorily) may seem of minor importance to someone else.

The ED-11 teaching staff tries its best to be fair, unbiased and objective. But the nature of the animal is that our “objective” opinion is actually a group “subjective” opinion (as to ranking and success of certain factors). There is really no way around this. We suggest several means to help a fair evaluation.

First, it is important that you work in class and have work done *for* class: that you meet deadlines. Class discussions of your ideas and proposals for solutions are critical for our understanding of how and why you did what you did. In the studio, it is very difficult, after an initial session, to talk about what you are “going to do.” Helpful criticism can only occur when there is something there to look at and discuss. Verbal ideas and things off the top of your head are usually too vague and formless to discuss in depth—there are rarely any conflicts in verbal statements of a design problem. What you intend to do, and how you go about doing it, and in turn what you do, can all be three different things. Although the connections are clear to you they may not be clear to anyone else. Try your ideas out on other people outside the class. See if they can make the connections that you assume are clearly stated.

**ARTISTS AND ARCHITECTS**

The following is a list of the artists and designers whom you will hear mentioned during the course. There are many books available on the classical and modern artists listed, as well as on many of the architects.

|       | Contemporary<br>Artists                      | Modern<br>Artists               | Classical<br>Artists                        | Architects &<br>Designers                      |
|-------|--|---------------------------------|---|--|
| Line: | Philip Guston<br>David Hockney<br>R.B. Kitaj | Matisse<br>Picasso<br>Paul Klee | (Cave Drawings)<br>Leonardo<br>Michelangelo | F.L. Wright<br>Eric Mendelsohn<br>Le Corbusier |

|                                |   |  |   |  |
|--------------------------------|---|--|---|--|
|                                | Claes Oldenburg<br>Larry Rivers<br>Cy Twombly   | Jean Arp<br>Max Beckmann<br>John Marin<br>Giacometti<br>Degas<br>Van Gogh<br>Toulouse-Lautrec<br>Hokusai | Hans Holbein<br>Rembrandt<br>Ingres<br>Goya   | Louis Kahn<br>Alvar Aalto<br>Michael Graves<br>John Heyduk<br>Labeus Woods         |
| Tone:                          | R. Diebenkorn<br>David Hockney<br>Milton Avery<br>Jasper Johns<br>Jim Dine<br>R.B. Kitaj<br>Balthus | Edward Hopper<br>Charles Sheeler<br>de Chirico<br>Morandi<br>Bonnard                                     | Titian<br>Caravaggio<br>Tiepolo<br>Claude Lorrain<br>Constable<br>Goya<br>Daumier<br>Seurat<br>Degas<br>Corot | Piranesi<br>Boulee<br>Ledoux<br><br>Le Corbusier<br>Hugh Ferriss<br>Michael Graves |
| Collage &<br>Photo-<br>Montage | Joseph Cornell<br>E. Paolozzi<br>R.B. Kitaj<br>Claes Oldenburg<br>Rauschenberg                      | Kurt Schwitters<br>John Heartfield<br>Ed Lissitzky<br>Rodchenko<br>Moholy-Nagy<br>Man Ray                |   | Archigram<br>Superstudio<br>Hans Hollein   |
| Drawing &<br>Photography       | Christo<br>James Rosenquist<br>Richard Estes<br>Chuck Close<br>Lucas Samaras<br>Andy Warhol         |  |   |  |

Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

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## INTRODUCTION - CONTOUR

During the first week (and throughout the course in our sketchbooks) we stress the activity of drawing rather than the result. We will draw on inexpensive paper (e.g. bond or newsprint) in order to avoid the sense of preciousness often attached to assignments in a drawing class. Rather than focusing on skill and mastership which is a precondition for any of the graphic arts, we will place emphasis on *correct observation*, and developing a *feeling for form and volume*. We will start with *contour-drawing* and *gesture drawing* of familiar objects: hands, shoes, common objects, figure poses, etc. Also, keep a sketchbook going for each of the assignments. You should be drawing every day.

## A NOTE ON PICTORIAL SPACE

An important concept in drawing is what we call PICTORIAL SPACE. Simply defined, pictorial space is the space within a picture: the space we see when we look at a picture. We create pictorial space the minute we make a mark on a sheet of paper. The smallest dot activates the entire page.

Think of two lines, one crossing over the other. The darker of the two will appear to be on top. This is one example of how pictorial space is created. Notice that it does not necessarily involve representation. The two lines do not refer to anything in particular. Pictorial space is equally present in an abstract picture as it is in a descriptive one.

The graphic impact of a drawing depends in good part on how well we employ this concept of space. Making elements in the drawing come forward, or pushing others back, are ways of creating visual tensions. The viewer responds to these tensions. For example, we often say that good drawings are “dynamic,” a kinesthetic word. Less interesting drawings are “flat,” i.e., they lack spatial tension, and we fail to respond.

There are many ways of creating pictorial space with line.  
Three which you should become familiar with include:

### Relative Line Weight.

Darker lines appear to come forward; lighter lines appear to recede.

### Relative Size:

If we have two lines, one longer than the other, the longer one will appear to be in front. Likewise, the larger of two shapes which are similar in other respects will appear to come forward.



### Overlapping:

Imagine two rectangles, one of them drawn so that it appears to cover up part of the other. Overlapping is one of the strongest spatial cues we can use in a drawing: the shape “on top” always appears to come forward.

## CONTOUR DRAWING

Contour drawings are line drawings, no tone or texture ought to be applied. Draw slowly, with discipline. Observe the contour of the object keenly, note every change in direction or from a straight line to a curve, etc. The understanding of what you see is also based on touch: close your eyes and follow the contour of the object with your hand so that you obtain a sense of the object’s volume and its curves.

When you start your drawing, focus at some point of the object. Imagine that the pencil is touching the object rather than the paper. Then move your pencil slowly as your eyes move along the object. When one contour comes to an end, start the process of focusing and drawing again. Note that contour and outline are not the same; an object has contours at the inside too. This exercise demands time and concentration. Don’t draw too fast.

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### 1 A STUDIO WORK

Hands: the object you ought to be the most familiar with. Draw your own hand in different poses (relaxed, stiff, closed fist) and from different angles.

Familiar objects: draw objects of everyday use. A shoe is a good subject here. Begin common object collection.

Draw each other, studio peers.

Drawing with the wrong hand: This exercise will loosen up your line. Drawings done with the wrong hand have a spontaneous character. They don’t look studied. The influence of handwriting often has a constraining effect on how we draw, particularly at small scale. Drawing with the wrong hand gets around this problem. Try to give your right hand drawings the same vitality!

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### 1 A HOMEWORK ASSIGNMENT

1 - drawing of a shoe

1 - self-portrait from waist or shoulders up

1 - full figure portrait from head to toe

1 - drawing of 1 hand on a page

1 - drawing/composition with 3 hands on a page

ALL 5 CONTOUR, due Wednesday. Spend a minimum of 30 minutes and maximum of 45 minutes on each drawing.

(Note – Do not work from photographs for any of these drawings. Work directly from life.)

Upside down Stravinski due Thursday:

Upside down copy of a portrait: Since correctness and likeness is a naturally expected property of a portrait, you will perhaps feel very inhibited when confronted with this task. To overcome this we shall start by copying a given portrait, turned upside down and enlarge it at the same time. (30 to 45 minutes)

BRING IN 10 COMMON OBJECTS

Buy Supplies

Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

## INTRODUCTION - GESTURE DRAWING

### REVIEW

- 1 - shoe
- 1 - self-portrait
- 1 - full figure portrait
- 1 - 1 hand on a page
- 1 - 3 hands on a page

### GESTURE DRAWING

“...you are to draw, letting your pencil swing around the paper almost at will, being compelled by the sense of action you feel. Draw rapidly and continuously in a ceaseless line, from top to bottom, around and around, without taking your pencil off the paper. Let the pencil roam, reporting the gesture. You should draw, not what the thing looks like, not even what it is, but what it is doing. Feel how the figure lifts or droops, pushes forward here—pulls back there—pushes out here—droops down easily there.” (Nikolaides, p. 10)

As you can notice from this quote, gesture drawing emphasizes speed, movement, feeling for volume and weight.. Use soft pencils, ink and brush, or charcoal.

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### STUDIO WORK

Spheres: draw a sphere in a non-stop line, discover its roundness, the foreword-backward of the contour through more and less pressure, bring out the lights and darks.

Hands in different poses: app. 2 min. each. Feel the volume of your hand, in your drawing out the form by varying your line pressure.

Figure studies and portraits in the gestural mode: Remember Giacometti's drawing here. (Use painting as starting point- e.g. Kathe Kollwitz, Daumier)

Common Objects: We've worked with them in contour. Now try gesture. Find the center of movement in the form – the gesture – even with inanimate objects.

Drawing from Verbal Description: Gesture drawings of forms from the imagination; your section instructor will provide some starting points.

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## 1B HOMEWORK

### GESTURE:

1- self portrait (5 minutes)

1- full figure study (5 minutes)

6 - drawings of common objects, each with 3 objects per page:

*2 drawings at 1 minute, 2 drawings at 2 minutes, 2 drawings at 5 minutes  
(sign and label all drawings accordingly)*

### CONTOUR:

1 drawing/composition of 3 common objects - 45 minutes

Upside down Stravinski

Bring piece of fruit or vegetable with interesting form (not symmetrical) like a bell pepper to cut in half.

BRING MORE COMMON OBJECTS

ALL DUE THURSDAY

For further discussion of contour and gesture drawings see Kimon Nikolaides: The Natural Way to Draw. Some of our projects originate with him.

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## LINE DRAWING, CONTINUED

We continue working with line, developing the ability to judge proportion. We learn to use construction lines as a means of analyzing the form of an object, and as a scaffold for drawing it. Also important in developing a drawing (or in any graphic project for that matter) is the THUMBNAIL SKETCH. As the name implies, a thumbnail is a small drawing which we make in order to plan the composition of a larger work. The thumbnail eliminates detail, and allows us to concentrate on the major elements of the composition. A well drawn thumb nail shows what the finished drawing might look like from across a large room. Why is this so? Often when we say that a drawing is “strong” or “dramatic,” we mean that its clarity is visible even at a distance, and that it affects us all at once, as a whole, and not as an agglomeration of detail which can only be seen close up. Discuss this idea in studio.

In the first projects we consider the relationship between line as a tool for description, and line as an expressive force in its own right. These two factors figure in all the drawing we do. Designers tend to focus primarily on line as description. However, it is important that we understand line as an expressive element, too.

Another important concept here is that of the CLEAR GESTALT. (Gestalt: German for shape or form.) The clearer the gestalts within a drawing, the more easily we can read it. For example, a square is defined by its four right-angle corners. Draw four dots on a sheet of paper, locating each dot at the corner of an imagined square. The four dots already imply the shape of the square, even without our filling in the sides. On the other hand, if we draw the entire square (in pencil), and then erase each of the corners, the gestalt is made much less clear. In fact, the resulting figure can appear almost circular. Try both of these experiments for yourself.

The lesson to be learned from this example is that if we emphasize the gestalt of a square by emphasizing its corners, the form is made even clearer. However, if we weaken the gestalt, the form becomes ambiguous. (For detailed discussion of gestalt psychology in relation to drawing, see Rudolf Arnheim’s *Art and Visual Perception*, particularly the chapters on Shape and Form. For more on spatial relationships, see Frank Mulvey’s *The Graphic Perception of Space*. The latter contains good graphic examples.)

To establish clear gestalts in a drawing, we avoid ambiguity in placement of lines and shapes. For example, if we draw two bottles standing side-by-side, such that they touch each other and share a common vertical edge, the figure is ambiguous. It is not clear whether one bottle is in front of the other, or even if we are indeed looking at two bottles. However, if we draw the bottles so that they appear to overlap, this ambiguity is eliminated, and the gestalt made clear.

Overlapping squares: Draw a field of overlapping squares, establishing a sense of spatial relationship between them through variations in size, line weight, and effective overlapping. Vary the alignment of the squares (they should not all be parallel), and consider the composition of the sheet as you draw. This assignment must be drawn freehand throughout.

Review:

GESTURE:

1 self portrait , 1 full figure study (5 min. ea.), 6 - pages common objects: 3 objects per page.

CONTOUR:

1 page common objects, 3 objects per page, 45 minutes

Upside down Stravinski

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STUDIO WORK

Objects in elevation

Measuring methods

Orthographic projection with object and with fruit.

One at a time add to composition.

Overlapping squares

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ELEVATION

Elevation is a technical term used in design drawing for side views of objects. In an elevation view, all planes on the object that are parallel to the picture plane appear in the drawing without angular distortion. Elevation views are good for describing objects with clearly defined planar surfaces, such as those of your common objects (cups, bottles, etc). Elevation views are less useful for describing complex or convoluted surfaces. Discuss.

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Most typical view/least typical view: This project has to do with meaning, and how it is that we recognize certain objects in a drawing. (The subject is a fascinating one. Refer again to the chapter on Form in Arnheim's *Art and Visual Perception*, and the introductory chapter in Gombrich's *Art and Illusion*.) The exercise itself is deceptively simple. Take an object and draw it twice, first showing the most typical view, and then the least. Be bold. Use 18" x 24" paper. Post and discuss.

Object in Orthographic views, \_ multiview drawings: Take an object and draw it from three different points of view, including the least and the most typical view.

One object—3 views with construction lines: A tea kettle makes a good subject for this drawing, or a wine jug with a handle. Both have built-in positive and negative shapes. Also, both forms combine elements of symmetry and asymmetry. Begin by analyzing the form carefully. (How high

is it in relation to its width? What are proportional subdivisions?) Then build up a scaffolding of construction lines in order to draw the object. Construction lines are particularly useful in figuring curves: lay out the rectangle which contains the curve, and then plot the points of the curve as necessary, particularly where it begins and ends. (Note: using construction lines to build up form is not inherently better than a more intuitive approach. However, it helps us to analyze the underlying geometry of each element, and to use this geometry as a scaffold for reestablishing the object in a drawing. Draw three views of the object, including the most typical and the least typical view. Keep all drawings the same scale. You will notice that some of the construction lines can be used for the top view as well as the view from sideways. When you have realized the interrelationships between the construction lines of the different views then you have discovered the conventions of orthographic drawing. (Discuss arrangement of objects on the sheet with you TA in studio.)

Objects in elevation. This project involves a well-chosen set of common objects as discussed in prior studios. Set up several of them in an overlapping arrangement (i.e., so that the forms will appear to overlap in the drawing). Be aware of the positive and negative shapes that you are creating. Then draw the arrangement of objects, judging proportion carefully, and using lightly drawn (freehand) construction lines as necessary. Concentrate on line quality. Also, consider the composition of your sheet as a whole. Use thumbnail sketches and proportional studies (6x8) to work out your composition prior to beginning the full-scale drawing on Bristol

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## HOMEWORK

Studies for Objects in Elevation - Carefully consider the composition by making five thumbnail sketches of views of set-up on Biggie Jumbo paper. Thumbnail sketches should be 4.5" x 6". Try both vertical and horizontal orientations. Choose the best of these and enlarge it to 9" x 12" on same sheet of Biggie Jumbo.

1 - Drawing of 5 or more Objects in Elevation on Bristol 18" x 24"

*Consider very light construction lines to find the form*

*Spend a minimum of five hours on this drawing.*

Overlapping Squares on Bristol 18" x 24"

*Spend a minimum of five hours on this drawing.*

Environmental Design – 11A  
College Of Environmental Design  
University Of California, Berkeley  
Summer Semester 2007 / Week 2 , Day 1

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## REVIEW

Composition with Objects in Elevation / Overlapping Squares

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## ROOM IN ELEVATION

Draw one wall of your room in elevation. Include furniture and the other things that you live with. Use effective overlapping to make the forms read. Include a self-portrait in this drawing! (Notion of clear gestalts – discuss). Concentrate on proportional relationships, observing both the positive and negative shapes. For this drawing, *draw directly in ink* – do not trace over a pencil sketch. Drawing directly helps you concentrate. It also gives a drawing a particular vitality, which retraced drawings almost always lack. Pen and ink on Bristol (18 x 24). Use Speedball C-6, or equivalent.

Also, bring for Wednesday studio a viewing card and cropping L's View Card.  
4.5"x 6 " opening in a larger sheet of lightweight chipboard. You may include a grid on acetate insert.

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## 2 A - STUDIO WORK

Line and circle exercises in pen and ink  
Thumbnail sketch, construction lines, and measuring techniques.  
Elevation studies using desk and chair set up in studio.  
Begin photographing Drawings

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## HOMEWORK

3 pen and ink studies/ gestures of room in elevation

Room in Elevation  
*in pen and ink on 18 "x 24 " Bristol*  
*Do not use a ruler and do not draw in pencil first. Work directly in ink.*

Due Thursday

(Bring materials for 9" square white cube)



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## ARCHITECTURE SITE DRAWING

Freehand drawing on site is an indispensable exercise in an architect's training. It allows one to understand the internal order by which a building's elements are combined and to develop an awareness of spatial composition and proportional order of architectural form in a much deeper way than through the use of photographs only. For the beginner, drawing a building requires accurate analysis of the underlying compositional structure and correct gauging of the scale and proportions of the elements used. In turn, proficiency in architectural freehand drawing invigorates one's imagination in designing, because the ability of having ideas is limited by one's skill in representing those mental images.

Through a series of exercises we shall aim for proficiency in drawing architectural situations from observation. You will notice that many of the principles of visual organization that are used for the creation of two-dimensional images apply, although in a more rigid way, for architecture too.

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## 2 C – STUDIO WORK

### Structural / Proportional analysis:

In this exercise we shall systematically analyze the underlying order, proportion and division of facade. Many buildings are based on a module thus resulting in redundancies and congruencies of its parts. Often the diagonals of the windows or doors are resembled in the diagonals of the buildings. You might even discover that some buildings are based on proportioning systems similar to the harmonies in music. In fact, the harmonies based on the mono-cord can be observed in most major styles of Western architecture, from Classical Greek via the Renaissance to Le Corbusier's work.

We begin with the analysis of a building on campus; here follows a suggested step-by-step procedure for the building's analysis; place particular attention to measuring dimensions and gauging angles with the help of your pencil.

### Determine the format of your drawing:

Through some thumbnails (use your view-card) find a format where the drawing fills the pictorial space of your sheet without.

Find a basic underlying structure:

Are there any geometric figures, e.g. the triangle or the square, which determine the order of the facade? Sometimes several systems overlap. Are there basic forms which determine the outline of the shape as well as the building's parts?

Notation and measurement of horizontal division:

Find the major horizontal axes, e.g. sills, windows, architraves, base. Use your pencil to measure whether there are similar distances between the major horizontals as well as to determine the incremental sizes of these to the whole. (E.g. how many times does the height of the windows or the roof fit into the total height of the building?) Can you discover a permeating rhythm?

The vertical divisions: Follow the same procedure as above; in addition, find the major symmetry axes (note: a subsymmetry-relationships).

Superimposition of proportional notation and vertical and horizontal measurements:

Start a new drawing; put in the information you detected in the first steps thereby building a scaffolding of construction lines which depict the basic underlying order of the building; don't put in the concrete forms yet.

Further use of construction lines:

Now complete the drawing by successively adding the basic contours of the overall shape, the building's parts and the details. You may have to rely on further construction lines, the drawing thus being the result of a dense network of construction lines.

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## HOMEWORK

### Building in Elevation:

*Finished drawing in pencil on 18" x 24" Bristol*

*Using line only, you are to draw a building in elevation. In your final drawing try to articulate spatial depth through varying line-weight and through the positioning of the elements.*

5 gestures in mixed media:

*ink and brush and pen, charcoal. Watercolor, pastels, etc...*

Due Monday

Bring materials to make a white cube - 9" square in studio on Thursday.

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In studio Thursday we will demonstrate and begin building cubes.

**Cubes must be complete on Monday.**

The remaining studio time will be spent working on final drawing of Building in Elevation.

Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

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## REVIEW

Building in elevation

5 gestures in mixed media

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## PERSPECTIVE

Freehand Perspective Drawing. Now we address the question of perspective and ways of creating the illusion of three-dimensionality in a drawing. Perspective drawings are still one of our best aids in showing what an object or space looks like, particularly in terms of scale and atmosphere.

Perspective. Perspective treated conceptually is a mathematical system that was first developed during the Italian Renaissance. When considered technically perspective can be a complicated subject, one that is beyond the scope of this course. Here we will introduce the fundamental principles (e.g. horizon line, eye level, convergence, and point of view) which you can use together with observation as part of freehand drawing.

We begin by learning how to draw the BASIC SOLIDS: the Cube, the Cylinder, the Cone, and the Sphere. In a statement that you may have heard quoted before, the French painter Cézanne spoke about form in the following way:

*“In nature, everything is modeled according to three basic shapes: the sphere, the cone, and the cylinder. We must learn to paint these shapes, then we shall be able to do whatever we wish.”*

Notice that Cézanne does not mention the cube among his basic shapes and he lists them in reverse order relative to those that we mentioned above. Why do you think this is so? Also, remember that Cézanne was a pioneer in using distortion as a means of heightening the perceptual realism of his pictures. For a detailed discussion of this topic see *Cézanne's Composition* by Earl Loran.

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## 3 A – STUDIO WORK

Draw a cube in perspective, both hypothetically and from observation.

*Demonstrate horizon line, one and two point perspective*

Perspective view of your drafting table. (2 eye levels)

Drawing freehand perspectives requires that you concentrate on two things:

*Gauging angles of receding lines relative to horizontal and vertical.  
Judging proportional relationships.*

To gauge angles try this approach. Observe one of the desktops near you in studio. Make a drawing of it, taking a 3/4 view (meaning, sit so that you are looking at a corner of the desk and not facing one of the sides).

Hold a pencil horizontally and position it so that the pencil appears to be just below the nearest corner of the desktop. Close one eye as you do this. Then estimate the size of the angle between the horizontally held pencil and the receding edge of the desk. Do the same for the other side. Note that both angles will be relatively shallow because the desk is close to eye level when you are seated.

Establishing this leading angle is critical in any perspective drawing. Learn how to do it. If the leading angle is incorrect the rest of the drawing will be off as well.

The tendency for beginners at drawing is to tilt up the desktop, making it look almost rectangular in shape. The tilted-up view represents a CONCEPTUAL understanding of the desktop. An accurate perspective will show it not as a rectangle, but very much FORESHORTENED. The foreshortened view demonstrates a PERCEPTUAL understanding of the desktop as seen from a particular eye level and point of view.

Translucent objects in perspective. Take several common objects of a medium-complex form (e.g. an ink bottle, pliers, a toy, etc.) and draw them in perspective as if they were translucent. At least one of the objects should have curved or circular contours. Make use of construction lines and develop the form of the object from a network of construction lines, judging the proportions and the relationships between its parts carefully. Try several objects.

GSI demonstration of model construction. Basic Solids.

---

## HOMEWORK

One page with 5 small thumbnail sketches and 1 - 9" x 12" on Biggie Jumbo.

Two full page gestures of final composition on Biggie Jumbo.

One drawing of Common 3 to 5 or more objects on a book in perspective.

*Pencil on 18 x 24 Bristol*

*Include both planer and curvilinear forms.*

Bring materials for Basic solids and corner.

Basic Solids: cube, cylinder, cone and sphere (white railroad board-Ink Stone). Buy the sphere at a hardware store, drugstore, or florist. Paint sphere with white gesso if necessary. We will make the corner out of foamcore.



Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

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## REVIEW

Common objects on a book (3 to 5 ) in perspective.

Hand in thumbnail sketches and gestures.

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## PERSPECTIVE

The basic solids (cube, cylinder, cone and sphere). Learn to draw the basic solids from numerous points of view. Practice until you can sketch these forms from your head without a model. To start, take the cube and draw it in rotation (i.e., turning it around in a sequence of drawings). Maintain the same eye level for each view and try to keep the apparent scale the same from sketch-to-sketch. This takes discipline. Then draw another rotation from a different eye level. Follow the same approach in drawing the cylinder and cone. For this exercise is it best to have all of your drawings on one or two sheets – the basic solids spanning the top with the tumbling views oriented vertically and directly below them so that you have a well organized reference sheet.

Common objects in perspective (main studio project). Take three common objects and position them on top of a rectangular surface such as a sheet of 18 x 24-inch sketch paper. You may wish to draw a three-inch grid on the paper first to help you to see the perspective lines. Begin by drawing the shape of the object where it touches the paper's surface and then project the lines up from the surface. Consider the space in the room around your still life and include it in this drawing.

Note on the arrangement of objects: Cézanne spent hours setting up his still-life compositions with respect to how he intended to draw them. He also had collections of objects that showed up routinely in his compositions (Discuss).

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## 3 B – STUDIO WORK

Photograph Drawings per section

Looking from One Space into Another  
5 thumbnails on a page, choose one and make it full sized

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## PERSPECTIVE



### Continuation of the basics of perspective construction.

Although we will not consider meticulous mechanical construction of perspective an issue of this course, you will need a few basics that will help you master perspective freehand drawing. The objective is to continue to become familiar with the notions of vanishing points, picture plane, eye-level and the difference between one point perspective and two-point perspective.

### View of a room at different eye-levels.

This exercise is simply a more complicated version of the previous one. Instead of using an empty cube, you are to draw a furnished room. Draw a view into the same direction from a lower and a higher viewpoint respectively. You will notice a change in eye-level results in a changing vanishing point on the same vertical axis. Accordingly, the angles of the contours of the walls and the room's objects will be different. Use your view-card for this project. Notice how a change in eye-level affects the perspective view.

### Cartons.

A good exercise to understand these principles is the drawing of a cardboard carton. You can draw its outside and inside from various viewpoints. Mark the horizon-line on your paper before starting with the drawing. Try to locate the vanishing points on the horizon-line before drawing the carton. Do several sketches, post and discuss. This exercise will help you understand the relationship between intuitive and constructed perspective.

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## HOMEWORK

### Looking from one space into another.

5 thumbnails on a page, choose best one and draw at 9" x 12" on same piece of Biggie Jumbo.

Perspective drawing looking from one interior space into another on 18" x 24" Bristol

*Select an interior space where the view is partly blocked by dividers or a situation where you look from one room into another. You should have a clear foreground in your drawing. Work with thumbnails and your view card and try several viewing positions until you are satisfied with your composition. In your sketches try to work with the view card and locate the main vanishing point(s) by gauging the angles with your pencil. Use construction lines.*

Due Thursday

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Environmental Design - 11A  
College Of Environmental Design  
University Of California, Berkeley  
Summer Semester 2007/ **Week 3, Day 3**

Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

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## REVIEW

Looking from One Space to Another

Thumbnails

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## PERSPECTIVE

Continuation of the basics of perspective.

## STUDIO WORK

Demonstrate Basic Solids/Corner

Site Project.

In this studio we draw the corner of a building. Learn to see the network of construction lines that underlie the elements of a facade: door heights, top and bottom of windows in a row, etc. Lay out these construction lines first, and then add details. Use your pencil to gauge angles, and a view card to gauge composition.

The Space Between Two Buildings

Begin preparatory drawings for this assignment in studio: thumbnail studies to choose angle and point of view. Use of the view card here is essential. Try seeing the place from different viewpoints before you begin to draw.

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## HOMEWORK

The Space Between Two Buildings.

5 thumbnails on a page - choose one and make it 9" x 12" - Biggie Jumbo

Final Pencil Drawing on 18" x 24" Bristol

*Choose a space between two buildings as your site. Make a drawing that includes elements of both facades, while also creating a clear sense of the space between them. You may include trees and foliage, but these need to work in character with the linear, architectonic aspect of the drawing. Stairs and/or changes in ground level can add to the excitement of the drawing. Remember that this should be a well composed and interesting drawing (not simply an exercise in perspective).*

Finish building basic solids and corner.

**Due Monday.**

Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

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## REVIEW

### Space Between Two Buildings

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TONE DRAWING is our next big step. Using tone effectively allows us to model form in terms of light and dark. Since we see the world this way, tone drawings are often much closer to perceptual reality than more abstract line drawings.

There are two approaches. The first involves drawing light and shade directly from observation. The second is a more schematic use of tone, one in which we arbitrarily distinguish the different faces of an object by assigning separate tones to each face. (Planes facing in the same direction get the same tone.) This latter approach derives from the former, but involves a simplification of the perceptual world. We often see it employed in architectural drawings such as site plans and elevations as a means of showing shade and shadow.

A good way to study tone from observation is to set up a variety of common objects, as in the beginning perspective drawing, and to illuminate them with light from a single source. (We call this directional lighting.) This creates strong highlights and shadows. The subtle effects of light and shade can be seen even more clearly if the objects are all painted white.

Note that the light in the studio comes into the room from all around. Therefore it is diffused. As a result objects tend to be lit evenly on all sides which does not make a good tone drawing. To avoid diffuse light work in the evening using a lamp as the light source.

However, drawing from observation is only one of two approaches to tone drawing. The other involves our learning to render form by arbitrarily assuming a light source, and adding tone to a drawing according to certain rules. Such drawings rarely have the subtlety of tone drawings from observation. Nevertheless, they do allow us to picture objects or scenes, which are not at hand.

Take a cube as an example. We can make it look as if it were strongly lit by using tone as follows. First, draw the cube in perspective such that we see the top as well as two of the sides. One of the sides (usually the one to the right side of the drawing) we shade to a dark value. The other side gets less shading, no more than a middle gray. The top is barely shaded at all; the back corner may be touched with a very light gray just so that it reads. A similar approach works with the cylinder and cone. This will all be discussed in section. (Note: A quick look at any book on airbrush illustration will show how the arbitrary use of

tone can produce a strong illustration of light and dark. However, notice that the examples tend to look sterile and overly stylized. This is because they are done according to a method, and not in response to the actual play of light that we see in the world.

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## STUDIO

**Tone and Value.** Lightly, in pencil, lay out rows of squares, ten to the row. Leave a little space in between each square. Then shade the squares from light to dark, giving each one a distinct VALUE of gray with one being absolute white and 10 being absolute black. The tone itself should define the edges of the square, not line. With each row try a different approach to building up the tone. Use one approach per row.

**Cube Against White Backdrop.** This drawing is based on perception, i.e. the subtle differences in tone that define the planes of the cube relative to a white backdrop. Close observation is critical here. Use an artificial light-source for more clarity.

**The Basic Solids – Conventions of Shade/Shadow.** Shade refers to the darker area of objects, that area which is not lightened by a light source. Shadows are cast and are those areas on the ground, which are not lightened because the object blocks the light-rays.

Draw the basic solids (cube, cylinder, cone and sphere) using tone to define their volumes through shade and shadow. You may begin with a very light line drawing to establish the contours. Use common objects (boxes, bottles, etc.) as a reference.

Note that the curvilinear forms (cylinder, cone and sphere) almost always show a bit of reflected light at their edges; even on the shade side, the darkest part of the tone never quite reaches the edge. To see this phenomenon, look at someone in studio standing between you and the window. The person's cheek will show the same reflected light right at the edge.

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## 4 A – STUDIO WORK

1 - 10 grayscale in pencil

Tone Studies of basic solids in tone and in perspective

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## HOMEWORK

Basic solids in tone & perspective

5 tonal thumbnails on a page, choose one and make it 9" x 12" all on Biggie Jumbo

Final pencil drawing: 12" x 16" image on 18" x 24" Bristol

Due Wednesday

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Environmental Design – 11A  
College Of Environmental Design  
University Of California, Berkeley  
Summer Semester 2007/ Week 4, Day 2

Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

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## REVIEW

Basic solids in tone & perspective / pencil  
*12" x 16" image on 18" x 24" Bristol*

Best gesture

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## 4 A – STUDIO WORK

Single object in tone/perspective  
*9" x 12" image on 18" x 24" paper in pencil*

Foliage Studies

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## COMMON OBJECTS IN TONE

This drawing constitutes a major synthesis of the previous exercises.  
It has three major foci:

The set up of an interesting and harmonious composition of objects

The mastery of perspective drawing

A skillful articulation of the picture through tone.

For this assignment you may find it helpful to continue to draw after dusk, using an artificial light-source only. When setting up your objects, make use of your view-card and try different directions of illumination until you are satisfied with your still life. Pay particular attention to the foreground and its articulation through shadow. Make a number of thumbnails studying the distribution of the major light and dark areas of your setup. Do they enhance the overall composition of your shapes? Do they provide strong contrasts? Is the clarity of shapes still guaranteed? Note that in this kind of drawing you are dealing not only with the linear form of the objects, but also with the new shapes created by areas of dark and light.

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## HOMEWORK

Still Life in tone & perspective

5 tonal thumbnails on a page, choose one and make it 9" x 12" on Biggie Jumbo

*Final pencil: 12" x 16" image on 18" x 24" Bristol*

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Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

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## REVIEW

Still Life in tone & perspective

*Final pencil: 12" x 16" image on 18" x 24" Bristol*

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Site Drawing – Tree(s) in Tone. Make a number of tonal studies of trees on campus. Use light and dark to express the volume of the trunk, branches, foliage – and foreground. Pay particular attention to the tonality of the background, i. e., where is the trunk light against a dark ground? Where is the opposite the case? How can texture and volume of leaves be shown by implication? Do not neglect foreground elements / consideration of how the tree emerges from the ground. Be aware of the direction of the sun.

A Building in the Landscape.

We will study and pay particular attention to the massing and volume of a building to be depicted in tone. You can approach the building's shape as a sculpture, neglecting smaller details and transforming windows to mere openings. In particular, we will study the interactions of the solids of which the overall shape is composed. How do smaller shapes interlock into the larger ones? What elements come forward, which elements recede or cantilever? How can you depict the various layers of spatial depth through different tonal values and textural qualities and the application of shade and shadow?

---

## 4 C – STUDIO WORK

### **International House**

*We will begin by doing five thumbnail sketches of I-House from different vantage points. These sketches should be no smaller than 4.5" x 6" and should be executed in pencil. These are tonal studies. Choose the best view and enlarge it to 9" x 12' on Biggie Jumbo paper*

---

## HOMEWORK

### **International House - A Building in the Landscape**

*The assignment is to draw a campus building in its natural setting. Use tone (light and dark) to define all elements in the drawing. You may begin with a perspective layout in line, lightly drawn, however, the finished drawing should read entirely in TONE. While working on this drawing and the gestures for it, work on trees and foliage studies before attempting to put them in your finished drawing.*

### International House

5 tonal thumbnails on a page, choose one and make it 9" x 12"

*Final pencil: 15" x 20" image on 18" x 24" Bristol*

Bring texture collage materials.

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Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

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## REVIEW

### International House

*15" x 20" image on 18" x 24" Bristol*

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## TONE AND TEXTURE

Texture is a tactile quality shown in a drawing by variations in line and tonal values. Texture is an important element in any carefully observed drawing and a primary focus of this week's work.

First, let's start with a compilation of various materials, such as wood, glass, fabrics, bark, fur, metal, stone...consider the different visual and tactile sensations of these materials and their character. Note that there is a contrast between hard and soft, smooth and rough, light and heavy, some materials have shiny and glossy surfaces, others not. Feel their textures with your fingers, eyes closed; how would you represent their sensation in a drawing? This will deepen and control your perception. Use materials that are strong in texture but manageable enough to incorporate into a 9" x 12" collage. Your section instructor will show you good examples of materials to choose. Your goal is a material collage (begin with a cardboard of this size) with a good composition in terms of visual movement, light and dark as well as a variety of textures. Include something rough, something granular, something abraded, something weathered and something worn. Be careful the color of the elements does not outweigh their tone and texture.

---

## STUDIO - TEXTURE COLLAGE

Now that you have collected a variety of material samples, take these and arrange them in a material collage. The collages of Kurt Schwitters or the cubist collages of Picasso and Braque are good examples to refer to for this project. Your montage should not just be an arbitrary aggregate of different materials; rather it should be treated like an abstract composition. How do the lights and darks balance? Where should you place the samples that indicate heaviness? Should there be a focus or should all samples assume equal importance in a grid-layout? Spend some time to arrange, and to rearrange your materials before you fix them to the backing material. Use glue and fix them to 9" x 12" cardboard. (Materials need to be mounted firmly to the cardboard so you can hang your collage on the wall with your drawing for the review.)

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## 5 A – STUDIO WORK

Work on two versions of collage in class, then choose one.

*12" x 16" or 14" x 14"*

Make acetate grid

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## HOMEWORK

Texture Collage Drawing

*Pencil tone drawing of texture collage at same size*

*12" x 16" or 14" x 14" centered on 18" x 24" Bristol*

**Due Wednesday**

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Environmental Design – 11A  
College Of Environmental Design  
University Of California, Berkeley  
Summer Semester 2007/ Week 5, Days 2 and 3

Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

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## REVIEW

Pencil tone drawing of Texture Collage

*12" x 16" or 14" x 14" centered on 18" x 24" Bristol*

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## LINE, TONE, TEXTURE SYNTHESIS: THE COAT, THE DESK, AND THE CHAIR

This project aims at a synthesis of the previous exercises. We will spend the week on a number of studies preparing for the synthesis project. The subject is a coat draped over the back of a chair at a desk. Arrange the coat and chair in relation to the desk with light and dark composition in mind. Use a directional light source, and make a number of thumbnail studies until you are confident about the composition. This drawing should be done in pencil. Avoid outlining the forms. Define all the contours through your use of light and dark, referring to the drapery study which you will do in studio. In fact, you might use a classical drawing as a guide to your composition. Several issues in drawing deserve special attention in this project - the two most important ones are composition and the use of tone. For instance, should you have a frontal view or not? Should the whole coat be visible or should its shape bleed off the edge of the sheet? Should there only be parts of the table visible? Is the table obliquely placed or not? How to define foreground/ background through perspective and overlapping? How to use background tone? Try to apply the issues discussed in all our previous projects. And remember the open drawer!

---

## STUDIO

Drapery Study. Make a study of a drapery, carefully observing the way in which tone creates the illusion of volume. The drawing you do can be small in scale, but should involve accurate observation of the value changes in the drapery. (Note: the drapery study is a classical drawing assignment). We are doing this drawing in preparation for the weekend assignment described below. Two sources for examples of the drapery studies are Drawing, by Mendelowitz, figure 14-10 on p. 324, and the paper bag studies in The Art of Drawing by Chaet, p. 14 ff. See also the student drawing in Nikolaides, p. 116.

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## 5 A – STUDIO WORK

Drapery Studies – Charette

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12" x 16" pencil drawing complete in studio and critique

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## HOMEWORK

### THE COAT, THE DESK, AND THE CHAIR

5 full tonal thumbnails of composition  
Choose one and enlarge to 9" x 12"

**Five thumbnails and 9" x 12" drawing of Coat, Desk and Chair. This drawing should give us a clear idea of your setup, especially if you are working at home. It should have well defined tone and it should deal with the edges of the page. You will need to be aware of your light source and perspective.**

Due Thursday

"THE COAT, THE DESK AND THE CHAIR"

Due Monday for review. Drawing must be at least 75% complete for this critique.

Also on Monday we will have individual portfolio reviews. You will need to bring all of your completed drawings on Bristol in the order they were completed.

**Hand in finished drawing in studio at 10:00 p.m. Tuesday, no exceptions.**

Final Review on Wednesday , August 1, 2007. There will be guest jurors.

Instructors: Katie Hawkinson, Nathaniel Rice, Natalie Pollard

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## FREEHAND DRAWING PORTFOLIO

The portfolio should include the following drawings in chronological order:

1. Best Gesture
2. Shoe – Contour
3. Self-Portrait – Contour
4. Upside-down Stravinsky
5. Orthographic projection of a pepper – Contour (in class drawing)
6. Overlapping Squares – Contour
7. Still Life in Elevation – Contour
8. Room in Elevation – Contour
9. Building in Elevation – Contour
10. Perspective – Objects on a Book
11. Perspective – One Space to Another
12. Perspective – Space Between Two Buildings
13. Basic Solids in Tone
14. Single Object in Tone (in class drawing)
15. Tone Still Life
16. Tone I-House
17. Texture Collage Drawing
18. Photograph of Texture Collage
19. Drapery Study
20. The Coat, Desk, and Chair

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Use a flat hinged portfolio ( purchase or make your own ).

Do not buy the envelope type.

Make sure that your name and section number are clearly marked on the outside of your portfolio.

Indicate reworked drawings ( before and after or two versions) with “post-it” notes.

Portfolios are due right after lecture on Monday, August 6.

Location to be announced.

## DIGITAL PORTFOLIO

Work from the list of drawings above in the same order. You may have up to five gesture/studies in the digital portfolio. Please include an image of your actual texture collage as well if you have

one. You may also include up to three pages from your sketchbooks. The size and format of this portfolio should be 8.5" x 11" vertical orientation with borders and titles. Again, make sure that this portfolio is clearly labeled with your name and your section Instructor's name. Presentation is very important in terms of how you cover this portfolio.