

Syllabus // Spring 2020 ART

ART 2305C// Figure Drawing 1	Instructor// Ye Ma
Credit Hours// 3.0	Office Hours// Monday: 5:00pm—6:00pm &By appointment
Meeting Time// Monday & Wednesday 11-E2 // 6:15pm – 9:10pm	Periods Office Location// FAD 225
Location //FAD 215	E-mail// yema@ufl.edu
Required Anatomy Lab// Friday 1:00-4:00/ Minimum 15 Hours	Phone// 859-457-1113

Course Description:

Introduction to figure drawing from a live male and female models using a variety of art materials, techniques, and artistic approaches.

The purpose of this course is to help students obtain the basic skill of drawing the human form, including anatomy, observation of the human form and fundamental exercises in gesture, contour, outline, and tonal modeling.

Course Objectives:

Upon the completion of this course, students will be able to:

- Understand basic anatomical relationships relevant to descriptive drawing of the human form.
- Demonstrate competence in linear methods of drawing images of the life model.
- Demonstrate competence in tonal methods of drawing images of the life model.
- Understand and be able to depict basic proportional relationships of the life model.
- Understand rhythms of the body and natural forms and how they exist in the whole and parts of the figure.

TOPICAL COURSE OUTLINE (Tentative)

WEEK	TOPIC
1 - 3	Gesture, Line quality, contour, composition
4	Proportions and foreshortening
5 – 7	Skeleton, Muscles and gesture
8 -9	Modeling volume, mark making
10 -11	Light as Motif
12	Artist Model
13	Reconstructing Deconstructing
14 – 16	Long Pose Drawing

Class Structure and Requirements

In class:

The majority of class time will be structured around drawing the human figure. Each class will focus on specific objectives. Numerous demonstrations will be given during the semester.

This class is a collaborative learning experience please free to ask for more information that is of special interest to you within the context of the class.

Homework:

1. Students are required to attend at least 15 hours figure drawing labs and include the work in the assignment portfolio - the lab will be monitored by graduate students and a schedule will be posted outside of FAD 215. Students will need to sign into the lab when arriving and leaving.
2. Sketchbook – 3 Checks. The content of the sketchbook is entirely up to each individual, although it must obviously contain figure sketches and any notes or observations pertinent to this field of study. Collage, found imagery, magazine, newspaper clippings, etc. may be pasted in. The purpose of the book is to act as a journal of your thoughts and observations around the subject of life-study. This book will be handed in every two weeks. Throughout the course of

the semester, students need to take notes of class reading materials. For each chapter, at least one page typed (in single space format) will be due as per the class calendar. You will be graded upon the content of your notes that should be collated into your sketchbook by the end of term.

3 Checks: #1 Monday, Feb. 11th

#2 Monday, March 25th

#3 Monday, April 22nd

3. Each student is expected to spend at least 6 hours (in addition to class time) working on each drawing assignment as homework. Homework will involve body studies that will explore various possibilities of value, form, and structure. These will serve as preliminary explorations and studies for drawing the complete human body.

Critiques:

Open forum critiques sessions, with small and large groups, will be held to evaluate and discuss students' work. Both conceptual and formal aspects of the drawing will be addressed.

Evaluation and Grading:

50% - Drawing Portfolio

(Portfolio consists of: Proportion, Contour, Skeleton study, Skeleton corresponding to gesture of model, Study of muscles, Study of muscles corresponding to gesture of model, Rotating model, Drawing the nude in charcoal, Using light as motif, Plane Hatching, 3 Projects and Sketchbook)

25% - Homework, Sketchbook and Presentation

(Drawings assignments: hands, feet, eyes, ears, self-portrait)

10% - Figure drawing lab portfolio

15% - Participation/ Effort

It takes time to make art. Explore the creative handling of techniques and materials and finish in the overall form—based on inspiration, expression, and intent. **START EARLY**-- work through each class to its end. Complete your work--this includes all facets of the assignment. Each student has a personal approach, aesthetic and level of technical experience. Use what you know while also challenging yourself.

Attendance Policy

Students are expected to attend **ALL** classes. You are required to work/participate the duration of the scheduled class period. Full participation by showing completed work during all scheduled critiques is required along with active participation through shared ideas and commentary.

Attendance will be taken at the beginning of each class. **Your participation grade will be negatively affected by unexcused absences.** If you are late three times it will be counted as an absence. Lateness of more than 30 minutes or early departure is considered an absence.

Absences will be cause for a lowered grade. Your fourth unexcused absence will result in a loss of 100% of your participation grade. A fifth unexcused absence reduce one letter grade of your final grade. The Sixth unexcused absence will result in failure of the course. Absences will be counted from the first class meeting onward.

Appropriate documentation from the student health service should be obtained for medical excuses. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused.

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

If an absence occurs it is the student's responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are spontaneously assigned. Students should bring a doctor's note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.

Late work

A missed class does not constitute an extension of an assignment. Missing critique makes the assignment which was under critique grade be reviewed for 50% of its original grade. Arriving late to a critique day will result in a letter grade lowered off the final project.

Work is expected to be turned in on the due date before class starts. Late assignments will drop one letter grade per day late (24 hours) (if you turn it in at 6:30pm it will count as one day late). If the reason for lateness falls under the excused absence list (illness, death in the family, doctor's note, religious holiday, and university sponsored trips), there will be no penalty as long as work is completed by the new agreed upon date. An assignment more than 3 days late will receive an E. Any assignment not completed by the end of the semester will result in course failure.

* Late work will not be accepted if there was no prior contact with the instructor.

Recommended books (not required)

Atlas of Human Anatomy for the Artist by Stephen Rogers Peck, Publisher: Oxford

University Press; 1 edition (February 18, 1982)

Anatomy for the Artist by Sarah Simblet, Publisher: DK Publishing; 1 edition (October 1,

2001)

How to Draw and Paint Anatomy by ImagineFX, Publisher: Fox Chapel Publishing; Pap/Cdr edition (July 1, 2012)

Drawing Perspective by Matthew Brehm, Publisher: Barron's Educational Series (March

1, 2016)

Website:

Artsy, Reference from: <https://www.artsy.net>

Artsy features the world's leading galleries, museum collections, foundations, artist estates, art fairs, and benefit auctions, all in one place. Our growing database of 800,000 images of art, architecture, and design by 70,000 artists spans historical, modern, and contemporary works, and includes the largest online database of contemporary art. Artsy is used by art lovers, museum-goers, patrons, collectors, students, and educators to discover, learn about, and collect art.

Pinterest, Reference from: <https://www.pinterest.com>

Pinterest is a visual bookmarking tool that helps you discover and save creative ideas.

CaFÉ™, Reference from: <https://www.callforentry.org/>

CaFÉ™ is brought to you by the Western States Arts Federation (WESTAF). The Western States Arts Federation (WESTAF) is a regional nonprofit arts service organization whose mission is to strengthen the financial, organizational, and policy infrastructure of the arts in the West. This is accomplished by assisting state arts agencies, arts organizations, and artists in their quest to serve diverse audiences, enrich the lives of local communities, and provide access to the arts and arts education for all citizens. Through innovation, advocacy, and grantmaking, WESTAF encourages the creative development and preservation of the arts regionally and through a national network of customers and alliances.

List of Artists

I suggest to Google at least 5 of these artists a day (cross reference figure drawing with their name) and cross out the artists as you go. Jot down the names and specifics of what you are inspired by in your Sketchbook. Each student will give a presentation (no longer than 15 min) about one artist that you like.

Akunyili, Njideka	Giacometti	Rego, Paula
Adams, Derrick	Gillespie, Gregory	Rembrandt
Albinis	Gokita, Tomoo	Richter, Gerhard
Applebroog, Ida	Golucho	Rivers, Larry
Assael, Steven	Goodman, Sidney	Rozeal Brown, Iona
Baez, Firelei	Graham, John	Satterwhite, Jacolby
Barber, Shawn	Grosz, George	Saville, Jenny
Bauer, John	Harris, Anne	Schiele, Egon
Beckman, William	Hauptman, Susan	Schutz, Dana
Bellows, Kent	Hein, Jeff	Shepherd, Rudy
Black, Dawn	Helm, Stewart	Shishkin, Dasha
Bourgeois, Louise	Hendricks, Barley	Sickert, Walter
Cambiaso	Henry, Sean	Singer Sargent, John
Cezanne	Hopper, Edward	Smith, Alexandria
Chung, Andrea	Irani, Mohsen	Smith, Clive
Clemente, Francisco	Jodoin, Sophie	Smith, Kiki
Close, Chuck	Kanevsky, Alex	Szapochnikow, Alina
Coe, Sue	Klimt, Gustav	Tabbutt, Steven
Condo, George	Klos, Yashua	Tandiwe, Aisha Bell-Caldwell
Cortes, Esperanza	Kokoschka, Oscar	Taylor, Maggie
Currin, John	Kowch, Andrea	Thomas, Mickalene
Da Vinci, Leonardo	Lawson, Deana	Trockel, Rosemarie
Degas, Edgar	Ludwig, Daniel	Valerio, James
De Jesus Moleski, Amaryllis	Locke, Steve	Vermeer
Del Valle, Esteban	Lovell, Whitfield	Villalongo, William
Desiderio, Vincent	Markowsky, Jeff	Villon , Jacques
Diebenkorn	McCarthy, Paul	Vuillard, Edouard
Dr. Lakra	Mortimer, Justin	Uglow, Euon
Dumas, Marlene	Moore, Henry	Van Gogh
Durer, Albrecht	Mueck, Ron	Wall, Samantha
Eisenmann, Nicole	Mutu, Wangechi	Walker, Kara
Emin, Tracey	Nerdrum, Odd	Warhol, Andy
Feltus, Alan	Ofili, Chris	Wiley, Kehinde
Ferreira, David Rios	Okamura, Tim	Witkin, Jerome
Fischl, Eric	Pruitt, Robert	Woolfalk, Saya
Freud, Lucian	Park, David	Yiadam-Boakye, Lynette
Gale, Ann	Palacios, Jaime	Yuksavage, Lisa
Ganesh, Chitra	Raimundi-Ortiz, Wanda	Zorn, Anders
Ghenie, Adrian	Red Grooms	

Grade Scale:

A	outstanding work	100-95
A-	excellent work	94-93
B+	exceptional work	92-90
B	above average work	89-86
B-	average work	85-84
C+	solid average work – effort was made	83-81
C	fulfills project objectives	80-76
C-	does not fully meet project objectives	75-73
D+	below average work	72-71
D	needs improvement – criteria for project have not been met	70-66
F	unacceptable work and effort	65-0

(Note: A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course. A grade of C- or below will not count toward major requirements)

UF Grading policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Explanation of Grades:

A = Superior work. Careful attention to craft and presentation. Intent and execution of the piece work together in significant and original way. Goes beyond merely solving the problem—one who performs at this level is visibly outstanding.

Outstanding in every respect.

B = Above average. The solution to the problem and the idea are well planned. Execution is well done. This is an honorable grade.

C = Average. The requirements for the project are met in a relatively routine way. There is room for improving skills and concepts. Quite a bit of work may have gone into the assignment, but does it work?

D = Inadequate work. The requirements of the problem were not addressed. The piece represents careless and/or incomplete effort. Some criteria met, but work below the standard. The piece lacks completion, effectiveness, and/or professionalism

E = Unacceptable level of work and effort.

Note: The final grade will be based on each student's fulfillment of the course objectives; overall effort, general attitude towards your work, and improvement during the semester will factor into your grade.

Assignments will be evaluated according to the following criteria:

Successful resolution of the assigned problem.

Initiative—scope of undertaking. Did you challenge yourself?

Craftsmanship, neatness, attention to detail.

Inventiveness.

Punctuality.

Overall artistic design.

Personal expression and style is encouraged, however, keep in mind that this is a foundation class, and therefore, students are expected to produce work that will meet the standards of the class. Grades for each assignment will be given primarily in terms of the understanding of the concept/method taught. Your attitude and effort during the progress of each assignment will also be graded, as well as the quality of the final product and the professionalism of the presentation.

Lockers/Storage:

Each student must share a locker with two students; there is a sign up sheet attached to lockers claim a locker by signing up for an empty one and putting a lock on it. You are responsible for keeping the locker form attached to your locker at all times. The SAAH is not responsible for items in lockers or the classrooms. Lockers will be cleaned out at the end of this semester. When storing materials in lockers it is advisable to write your name, course and semester on everything with a permanent black marker.

Studio Guidelines:

Studio use:

The studio is available for your use outside of class time. You will be given the combination to the studio, it is for *your* use only and you are expected to follow studio guidelines at all times. Avoid working alone in the rooms. If you must work alone, keep the doors locked all times. The closest telephone is on the 2nd floor, SW corner. There is a first aid kit in each classroom as well as a container to safely dispose sharp objects such as broken glass and razor/x-acto blades.

Each student is responsible for assisting in studio clean up. Your instructor will assign you a duty. The classroom should be organized at the end of each class session. The last 10 minutes of each class session will be devoted to this and each student is required to participate. If you need to mark the position of your easel for a future class session, use only artist's tape or painter's tape (for easy removal). Make sure to write your name on it and remove it upon the completion of the current assignment.

Health and Safety Policy:

SA+AH HEALTH AND SAFETY POLICY (SEE ATTACHED APPENDEX)

The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all time. The entire document is available online <https://arts.ufl.edu/academics/art-and-art-history/health-safety>

All students are required to sign and turn in the signature page to the instructor on the first day of class.

Courtesy Policy:

As a courtesy to your fellow classmates you are expected to keep talking to a minimum and to a very low volume. The instructor will not tolerate any disruption of your peer's creative time. If you must talk to someone who is not enrolled in this class, please do so outside of the classroom. There will be zero tolerance for any kind of disrespectful behavior towards the models.

Academic Honesty Policy:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Disruptive Behavior:

Be advised that you can and will be dismissed from class if you engage in disruptive behavior. Students who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action. The Dean of Students Office: <https://www.dso.ufl.edu/>

Accommodations for Students with Disabilities:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Counseling Services:

The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university. Counseling Center web site: <http://www.counsel.ufl.edu> ([Links to an external site.](#))[Links to an external site.](#)

The Counseling Center: P301 Peabody Hall (352) 392-1575; Hours: Monday-Friday: 8 am-5 pm

Changes To The Syllabus:

The faculty reserves the right to make changes to the course syllabus and course schedule. In the event that changes become necessary, students will be notified beforehand through email and in class.

Online Course Evaluation Process:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

Campus Resources: Health and Wellness * U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu

or 352 392- 1575 so that a team member can reach out to the student. * Counseling and Wellness Center: <https://counseling.ufl.edu/> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

* Sexual Assault Recovery Services (SARS) Student Health Care Center, 392-1161. * University Police Department, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

Academic Resources:

* E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.

* Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling. <https://career.ufl.edu/>

* Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Materials online: <https://www.utrechtart.com>

Order materials online and find other items, your collage materials, and unconventional material at Gainesville's thrift stores and at the stores below:
Magnum Wood: Paper, drawing materials, glues, etc., 3180 SW 42nd Way Gainesville, Florida 32608, 352-335-5538, <http://www.magnumwood.com/cart/default.aspx>, Store Hours: Sunday-Thursday 12pm-9pm, Friday 12pm-6pm, Delivery Hours: Sunday-Thursday: 6pm, 9pm, Friday: 6pm, Saturday: Closed All Day.

The Repurpose Project: www.RepurposeProject.com, Store Hours: Monday: Closed, Tuesday-Friday: 1:00-6:00pm, Saturday: 10am-6pm, 1920 Northeast 23rd Ave, Gainesville, FL 32609 Pay what you wish. info@RepurposeProject.org
SoMa Art Media Hub: New art supply store, 601 South Main Street, Gainesville, FL 32601, <http://www.somaartmediahub.com>

Michael's: <http://www.michaels.com>, 3644 SW Archer Rd, Gainesville, FL 32608, M-Sat: 9am-9pm, Sun: 10am-7pm,
Jo-Ann Fabric and Craft Store: 3202 SW Blvd, Gainesville, FL 32608, 352-338-4511, Monday & Tuesday 9a-9p, Wednesday&Thursday 9a-6p, Friday& Saturday 9a-9p, Sunday 10a-7p, <http://www.joann.com>

Friends of the Library Book Sale: Largest Book Sale of its kind including: classical and modern fiction, textbooks, large-print books, cookbooks, children's books, quilting books and magazines, hobby books. <http://folacld.org>
Harbor Freight Tools: Northside Shopping Center, 2360 N Main St, Gainesville, FL 32609, 352-375-089, Store Hours: Monday-Saturday: 8am-8pm, Sun:9am-6pm

Materials to buy at your favorite art materials supplier

- Pencils

Color pencils

Generals compressed charcoal (black, white, sanguine red, brown)

Charcoal pencils

- Vine Charcoal (thin and thick, medium grade, buy bulk amount online)

Woodless graphite: HB, 2B, 6B

- Eraser (kneaded eraser, soft eraser, form)

- Clip

- Final Fixative

- Sketch Board/ Sketch Pad (at least 18x24)

- Mask tape

Viewfinder : L-shaped picture viewer (cardboard)

- X-acto knife with blades (**NO** Pencil sharpener)

- newsprint pad

Basic Material Sheet

Basic Paper Guide

1. **The “Tooth”** – The “tooth” of the surface is the texture of the paper. The texture of the paper plays a role in how the drawing material is accepted on the surface. Heavier textures will produce lines that may appear “broken”, while smoother textures will produce smoother lines and gradations of value. Some artists will prefer heavier textures while others will prefer a smoother surface

2. **Paper Weight** – The weight of the paper refers to how much a ream (500 sheets) of that paper weighs. For most papers, the weight of the paper will be directly related to the thickness of the paper. (It should be noted that some papers may have a heavier weight but actually be thinner.) For example, 80 lb. paper will typically be thicker than 60 lb. paper, while 100 lb. paper will be heavier than 80 lb. paper.

3. **Acid Free** – Paper that is “acid free”, without going into all of the technical details, will stand “the test of time”. This paper is will not yellow over time and is more resistant to fading that can occur when exposed to UV light.

Here are few recommended papers that you might experiment with...

Drawing Paper - Medium tooth paper that is suited for drawing with a variety of drawing media including graphite, charcoal, and colored pencils.

Charcoal paper - Heavier tooth paper that is lightweight – almost semi-transparent. Excellent for creating texture. (A variety of media can be used on charcoal paper – not just charcoal)

Bristol Paper - Smooth tooth paper that is heavier (think cardstock). Excellent for creating smooth gradations of value, or detailed line work with ink.

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Basic Erasers

Rubber Eraser – Your standard eraser for erasing graphite. This eraser uses friction to remove any material from the surface.

Kneaded Eraser – This eraser lifts material from the surface, instead of using friction to remove it. It can be pulled and fashioned into different forms to create specific marks. This eraser gets dirty over time, but can be cleaned by pulling and “kneading” it.

Gum Eraser – “The Crumbler”. This eraser is great for removing media from surfaces that are sensitive to tearing. A gum eraser removes the medium through friction, but crumbles as it does so – preserving the surface.

Vinyl or Plastic Erasers – This eraser is the toughest of the bunch. It can erase almost anything. But be warned – this eraser can tear the paper if you’re not careful.

Charcoal

There are more options to black and white drawing other than drawing with graphite. No artist’s toolkit would be complete without charcoal or conté.

Charcoal provides a broader range of value and mark-making than what’s possible with graphite. The manner in which marks are made is different as well.

Charcoal comes in both stick and pencil form. Sticks of charcoal are usually either “vine” or “compressed”. Vine charcoal is softer and produces lighter marks, while compressed charcoal – which is concentrated, produces darker marks.

Charcoal pencils can be sharpened like graphite pencils, making them great for details.

Conté is similar to charcoal in richness of color – however the makeup of the material is different. Charcoal is burnt organic material, while conté is made of clay constituents.

Blending Stumps

Blending stumps are essential for the artist wanting to smudge or move material around on the surface. A blending stump allows the artist to create gradations in value without introducing the oils of the finger (through finger smudging) which can make a drawing look dirty or uncontrolled.

Blending stumps also allow the artist to create gradations and smooth applications of value in areas of detail that may be hard to get to otherwise.

Pencils

The pigment could be colored, pastel, charcoal, or graphite. I will be talking about graphite in this case. Graphite pencils are available in many different grades ranging from 9B (softest) to 9H (hardest). Soft graphites have less clay in them and they are darker than H graphites. Hard graphites have more clay and are lighter than B graphites. Below is a chart illustrating the different grades of graphite.

