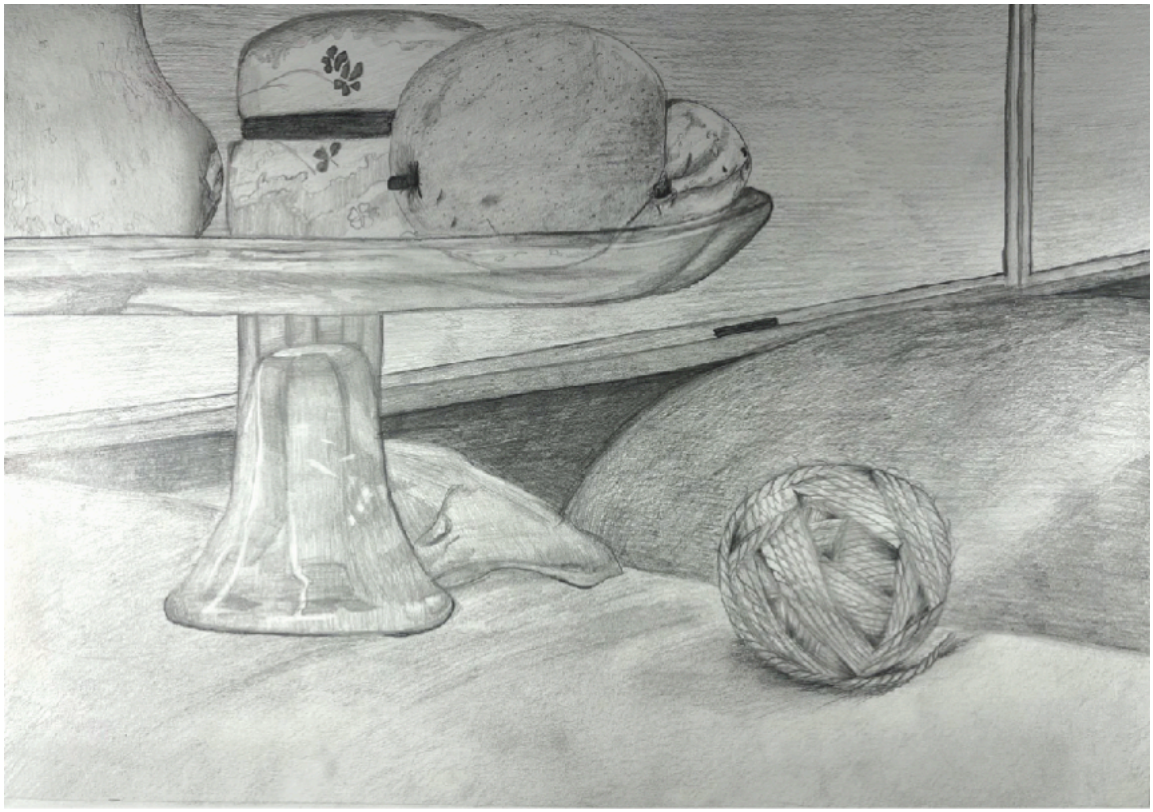


Deborah Santoro

59 Raddin Road, Groton, MA 01450
www.deborahsantoro.com
deborahasantoro@gmail.com
339-221-1414

Teaching Portfolio/Student Work

Introduction to Drawing: Fitchburg State University
Assignment: The Relative Nature of Light and Dark Part I & II (graphite and charcoal)

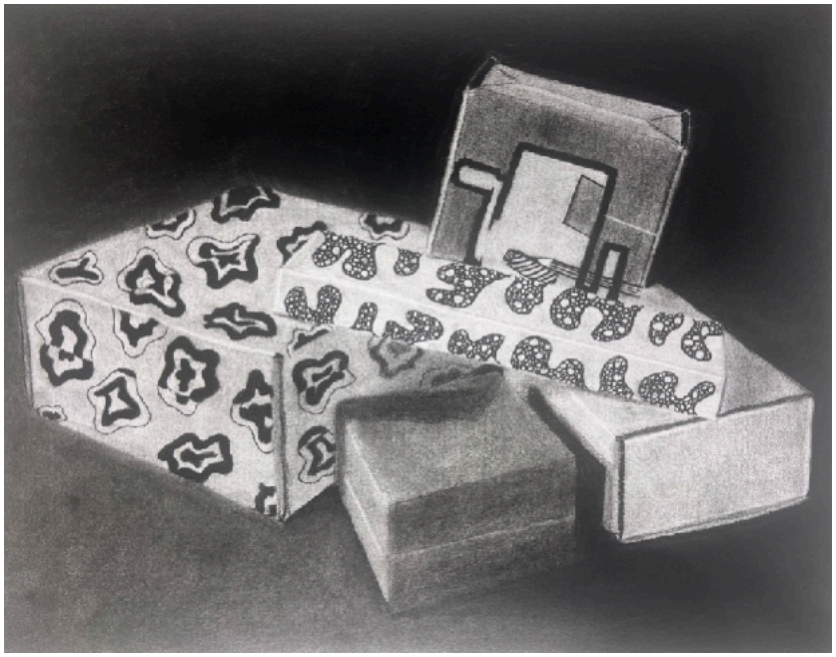


Graphite and eraser, 16X20 inches, Spring 2026



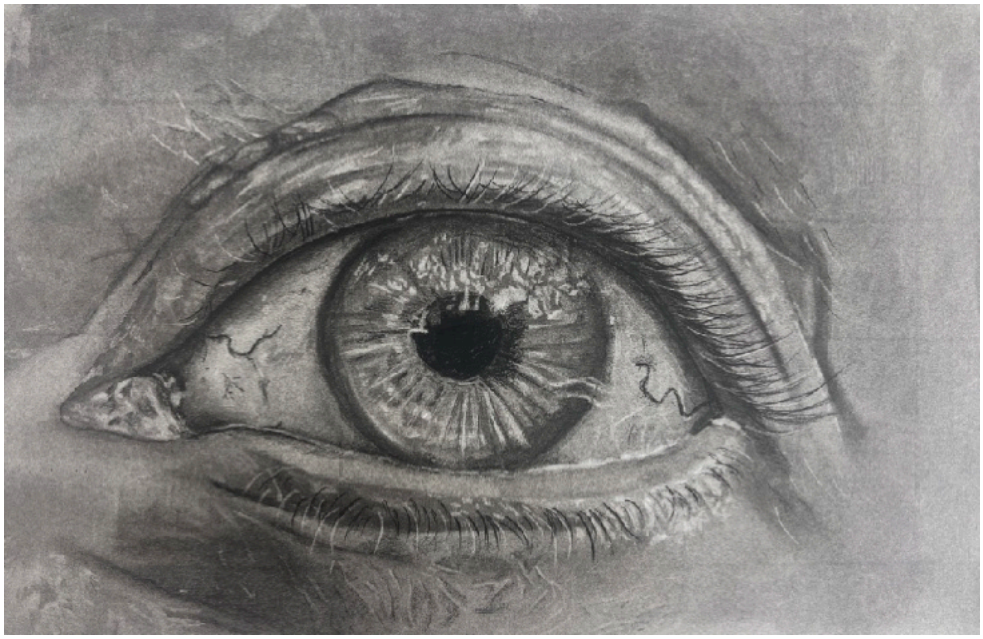
Charcoal still life, 18X24 inches, Fall 2025,

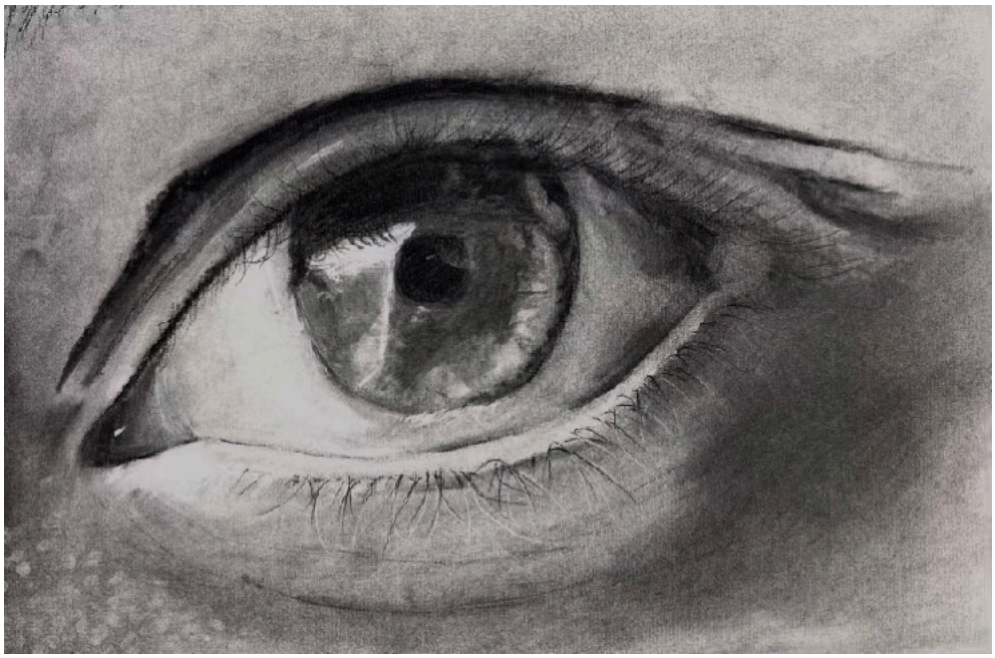
Assignment: Perspective with boxes. Students were asked to watch several videos on 2 point perspective both in class and as homework, and we also practiced perspective exercises in class with rulers and demonstrations in preparation for these charcoal drawings of cardboard boxes with lighting.



Charcoal on paper, 18X24 inches, Fall 2025

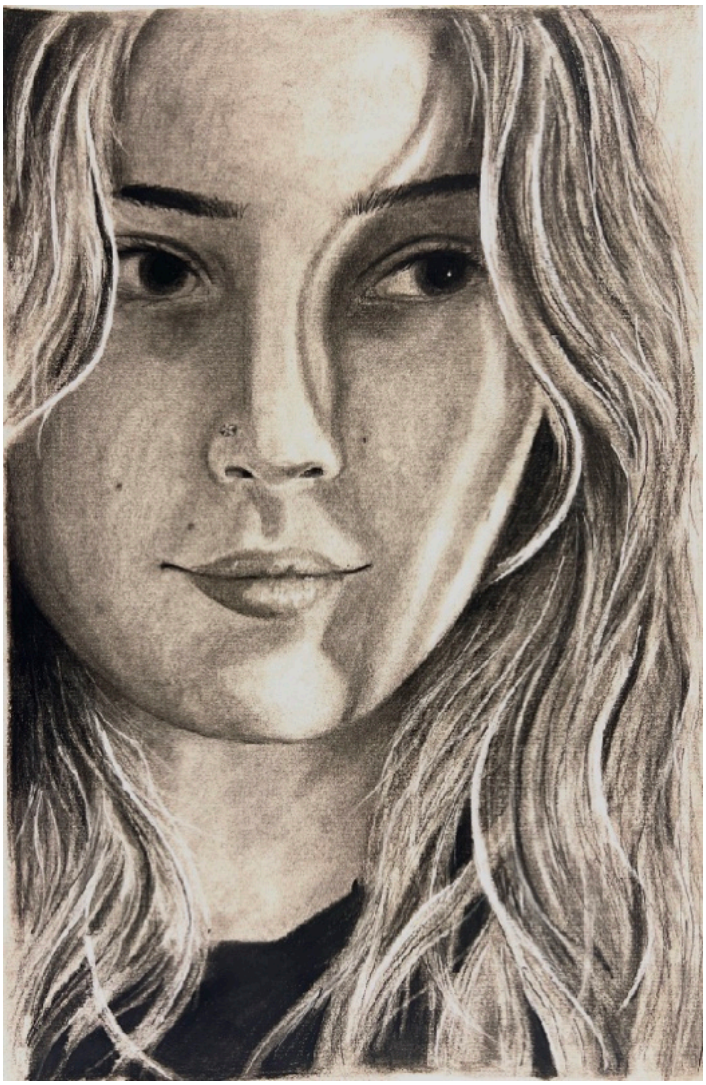
Assignment: Charcoal Eyes (preparation for portrait/self portrait assignment). Students were given an image of an eye and asked to make a a 1X1 inch grid on the image, then transfer that image to 11X17 inch paper and render as accurately as possible with charcoal pencil and erasure, saving white charcoal for highlights at desired at the very end. This exercise builds on drawing spheres as part of the value/ preliminary skills assignment, and prepares students for drawing portraits/self-portraits.







Assignment: Portrait/Self Portrait- After completing their charcoal eye drawings, students paired up and took photographs of each other outdoors after a brief talk on lighting. Using charcoal pencils, erasers, and occasionally white charcoal, students applied what they have learned about line, value, composition, and texture to full size portraits on paper. We looked at the portrait as a genre, examining historical and contemporary examples of portraiture.





Charcoal portrait, 14X17 inches, Spring 2026



Charcoal self portrait, 14X17 inches, Fall 2025,

Brush & Ink (final Introduction to Drawing Assignment)
Students were asked to use brush, pen, and ink to make a final piece that showed their understanding of line, value, perspective, and composition in an independent project that showcased a personal interest. These were built of slowly, building in value from dark to light, with the sparing use of liquid gum to preserve highlights in places.



Brush and ink on paper, 12X16 inches, Spring 2026

Life Drawing, Fall 2025, Fitchburg State University
In this course, we had models every other class period. On non-model days, give lectures and exercises on anatomy, they practice shading with still-life and self-portraits, model facial features in clay, make prepared papers, and monotypes. Every model session incorporates gesture drawing with longer poses to work on gesture and structure in an integrated way. A primary tool is the use of erasure as a deliberate drawing tool and the use of a variety of toned papers, both purchased and made.



White charcoal on black paper, 18X24 inches, Fall 2024

Pen & ink, 5



minute studies
on prepared paper, Fall 2025

Introduction to Painting, Fall 2025, Fitchburg State University

Assignment: White Isn't White- make an 11X14 oil on panel painting that shows a full range of value from light to dark. An introduction to color, students are asked to notice the color they say in a still life set up of white objects. With a limited palette, students learn how to mix their own neutrals.

Oil on panel,
11X14 inches,
Fall 2026



Assignment: World of Color- the 2nd painting of the semester asked students to make a full color painting with an expanded palette (cadmium yellow hue, cadmium red hue, ultramarine blue, yellow ochre, alizarin crimson, cerulean blue, titanium white), and to consider how color shifts from light to dark, from warm to cool, and from bright to dull.



Oil on canvas, 16X20 inches, Fall 2025

Introduction to Painting, final Project Assignment

Final Projects/Independent Projects

Final project is a painting or a series of paintings on a subject that is independently chosen with guidance from your professor. This is a discussion that takes into account your interests and abilities, and is designed to set you up for success. This might be 1 medium/large painting (16X20 or 20X24 inches) or 2-3 smaller paintings. Your final project should showcase skills we have worked on this semester: direct observation, value, color, perspective, and idea/concept





Oil on canvas, 3 8X10 in a series, Childhood blocks, Fall 2025

Oil on canvas, 16X20 inches, inspired by Liu



Xiaodong, Fall 2025

Introduction to Studio Art, Spring 2025, Fitchburg State University
This survey course covered: Drawing, Painting, Clay, and Printmaking

Assignment: Brush & Ink Drawings
Students were to use a viewfinder to make 3 thumbnail sketches of the still life set up in class in order to choose an aesthetically interesting composition. Then then made a larger drawing and lightly notated the values, beginning with the highlights and the cast shadows. I emphasized the importance of reserving the white of the paper for the highlights in this largely transparent medium.



Brush and ink on paper, 11X14 inches, Spring 2025,

Assignment: Understanding Value with Collage. For this assignment, students were given paper in 5 values from white to black and asked to make a collage portrait using a photograph as a guide.



Collage on paper, 11X14, Spring 2026



Assignment: Coiled Face Pots

Using photographs (front and profile views with details of mouth, nose, and eyes), students made a coil pot and carved the face onto their pot. I demonstrated how to carve 3 dimensional eyes, nose, and mouth, and also reviewed the structure of the head. Using additive and subtractive methods, they carved and shaped faces onto clay pots.



Unglazed facepot, Spring 2025



Glazed ceramic face pot, 11 inches tall, Spring 2026

Water Based Media, Fitchburg State University, Spring 2026

This course had no prerequisites so we began with brush & ink to gain an understanding of value. We then moved on to color with a series of exercises that showed how to mix a full palette from 3 primaries and to mix their own neutrals. This assignment asked students to make a full color watercolor painting, and then to make a watercolor monotype using the same image, to compare two very different ways of working with water based media.



This student was a Graphic Design major who used his photoshop skills to create imagery for a series of watercolor monotypes for his final project. Watercolor monotype, 12X18 inches, Spring 2026.