Foundation Drawing

<table>
<thead>
<tr>
<th>Course Designator</th>
<th>Section Number</th>
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<tr>
<td>GDes</td>
<td>003</td>
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<table>
<thead>
<tr>
<th>Course Number</th>
<th>Semester and Year</th>
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<tbody>
<tr>
<td>1311</td>
<td>Spring 2013</td>
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<table>
<thead>
<tr>
<th>Class Meeting Days &amp; Time</th>
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<tbody>
<tr>
<td>3:00 p.m. to 6:00 p.m.</td>
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<tr>
<th>Classroom</th>
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<tr>
<td>258 McNeal Hall</td>
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<table>
<thead>
<tr>
<th>Number of Credits</th>
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<tr>
<th>Final Exam Date &amp; Time</th>
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<tr>
<td>Monday, December 17th, 8:00 a.m. to 10:00 a.m.</td>
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Instructor’s Information

<table>
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<tr>
<th>Name</th>
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<tr>
<td>Drew Blom</td>
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<table>
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<tr>
<th>Office Location</th>
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<tbody>
<tr>
<td>217 McNeal Hall</td>
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<table>
<thead>
<tr>
<th>Office Phone</th>
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<tbody>
<tr>
<td>612.547.9255</td>
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<table>
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<tr>
<th>Email</th>
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<tbody>
<tr>
<td><a href="mailto:blomx053@umn.edu">blomx053@umn.edu</a></td>
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<tr>
<th>Office Hours</th>
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<tr>
<td>1:45 to 2:45 p.m., Tuesday</td>
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Course Information and Instructor’s Expectations:

Course Description:

*What is drawing?*

Drawing is a form of communication, closely related to sight and touch, relying on lines and shapes on a surface rather than on text or on sound. As well as being a way of representing something, more significantly (especially in an age of readily available cameras) it is a way of communicating something selective--drawing is personal and subjective in the way that it presents a refined thought, rather than telling us the whole picture. It can also be a way in which a designer thinks: through drawing ideas can emerge and be drawn out: sense can start to be made out of complexity and indefiniteness. It can also be a way of communicating abstract ideas, emotions, and feelings: examples of these include describing a process, conveying movement, describing a texture, and giving visual form to how we think and how we feel about ourselves and the world.
What is the role of drawing?
As well as visually portraying forms, ideas, feelings, and concepts, drawing can also be a way of finding out more about these things for oneself. So there are two sides to drawing: it’s a way of visually explaining things to other people (illustrations, visualizing ideas and concepts in quick sketches, diagrams, maps, and so on) and it can also be a way of finding more about something oneself or drawing out an idea like drawing water out of a well–so drawing can be an aid to thinking.

How do designers use drawing?
Drawing is used in many disciplines: for example, medicine, engineering, architecture, scientific enquiry, aeronautics, and so on. Visual thinkers use drawing to explain or articulate things visually, so it’s integral to all design disciplines. Designers use drawing to work out ideas. They also use it to increase their sensitivity to visual language.

Using drawing skills
– to help people be better design thinkers
– to help designers tap into their intuition and creativity
– to encourage confidence, playfulness, and inventiveness
– to help move designers quickly through a succession of ideas and iterations of a design problem
– to help designers be in control of their own creative process
– to help with the first step of the design process, literally to “draw out an idea” from the creative mind.

Because learning drawing skills is about increasing sensitivity to seeing as well as learning why we see the world the way we do, this process is also related to developing one’s cultural understanding. This development includes appreciating and understanding drawing and design from other cultures as well as your own culture, and by extension understanding how our own cultural perspective affects the way we see and represent things.

This course will provide each student with the methods and techniques needed in order to draw what you see, to sketch, and to express visually in 2-D how a 3-D form works. It will also provide a broad conceptual framework for exploring two- and three-dimensional design. It includes drawing instruction, an introduction to different forms of visual communication (formal, perceptual, symbolic, and technical), the use of design process, and creative problem solving.
Required and Recommended Materials:

Required:
Textbook: *Drawing as Expression* by Sandy Brooke, available at the St Paul campus and Coffman U of MN Bookstores

You will need these required materials every class:
Art gum, Mars Plastic eraser, kneaded eraser
Range of pencils (H, 2H, HB, B, 2B, 4B, 6B, and 8B pencils) and variety of other drawing tools
Large pad good quality drawing paper 18” by 24”—Raritan or Strathmore 400
Sketchbook 9” by 12” (Strathmore)

You will need these for specific classes:
Drafting or artist’s tape
4 sheets 22” x 30” Stonehenge
4 sheets 18” x 24” Canson mid-tone drawing paper
Vine charcoal, charcoal pencils (6B, 4B, 2B), and graphite sticks (2B, 6B)
Soft white artist’s chalk or white conte’ crayon
Micron 0.1 pen
Portfolio (large enough for 18”x24” drawings)
Pushpins, and box of paper clips
Ruler

Recommended supplies:
Box for art supplies
Drawing board
Other materials as needed

Student Learning Outcomes:

Identify, define, and solve problems:
Students will learn how to identify elements and principles of design and to apply them in drawing assignments. This will be assessed by the instructor when grading studio work.
Students will learn to define criteria for evaluation of the effectiveness of their design solutions. This will be assessed in critiques of their own and others' work.
Can communicate effectively:
Students will make oral and visual presentations of their work throughout the semester and participate in critiques with their peers and with the instructor.

On completion of this course students should have gained confidence in the following perceptual problems and be able to:

- Draw and sketch accurately from observation
- Use drawing to visualize ideas
- Effectively use value to portray texture, space, and volume
- Use value relationships to add dynamism to a composition
- Understand how to “see” abstract shapes and patterns
- Understand how to analyze designs/drawings in terms of design principles, and to put these principles into practice in their own designs/drawings
- Use a variety of drawing mediums and to be responsive to the differences between them
- Develop ideas between two- and three- dimensions
- Develop a professional approach to the execution of creative visual work

There’s a cultural component to this class, and at the end of this course students will be able to:

- More fully appreciate to their own individual cultural perspectives, and appreciate how this influences the way one creates visual imagery
- Appreciate the importance of cultural understanding in drawing and design

Technically, students will have learned to be more proficient in the following ways:

- Using both line and value to express shape as well as volume.
- The craft of drawing with a pencil
- How to “finish” a drawing.
- How to abstract forms.
- Drawing the effects of light.
- Capturing a sense of space and depth through an understanding of linear and atmospheric perspective.

Release of Work Statement:
Students understand that enrollment in this course grants consent for their work to be selected for inclusion in college or departmental publications (online or in print). Your instructor may select to use your work to represent her/his skills as an instructor in a teaching portfolio (online or in print).

**Attendance:**

You are expected to attend all class sessions, be punctual and not leave class early, present your work at critiques, participate in critiques of your own and others' work, and show respect for your colleagues at all times. Work not presented at critiques will be deemed late—late work is work that will be accepted up to one week after the due date but will be graded one letter grade less than otherwise earned. You are expected to participate in the class blog and to contribute to the class—your final grade will reflect your contribution to the class as well as the quality of your work. There will be a studio clean up every three weeks and very thorough clean up at the end of the semester—all these clean ups are mandatory and count towards your course grade.

**Workload:**

You are required to complete all in class and out of class assignments, and you will also be asked to hand in all preliminary sketches, sources, etc. Work will take place in mandatory work periods within class time and also outside of class studio time—from four to twelve hours per week outside of class time (in addition to the six hours of class contact time).

**Grading Structure:**

Your work will be graded throughout the semester in visual projects, as well as in some quizzes and some short written drawing analysis.

Work is graded, in the A-F system, according to the following criteria:

- **technique** – neatness, care in the making and execution of work, and excellence in its final presentation, specifications of the assignment.
- **concept** – ideas behind the work, creativity, creative problem solving (this includes getting feedback from your peers and from me).
- **assignment objectives** – how successfully the criteria of the project have been fulfilled.
design – layout, use of design principles, composition.

Each criterion accounts for roughly a quarter of the grade for each project. The overall grade for the semester is determined by adding up the points accrued in each project. 10% of the final grade will be for class participation, which, as mentioned above, will be determined by how much you contributed to the class.

[http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html](http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html)

**University Grading Standards:**

A – Represents achievement that is outstanding relative to the level necessary to meet course requirements
B – Represents achievement that is significantly above the level necessary to meet course requirements
C – Represents achievement that meets the course requirements in every respect
D – Represents achievement that is worthy of credit even though it fails to meet fully the course requirements
F – Fails to meet course requirements, unworthy of credit

**Accepting and Returning Assignments:**

Assignments should be handed in class on the due date. They will be graded and returned to class for you to collect, within ten days.

**Grading Late Work:**

Work handed in late but within one week of the due date will be accepted but will incur a third of a grade point penalty—after one week the penalty will be one full grade point. After two weeks, late work will not be accepted (unless there are serious medical or family reasons (see below).

**Policy for Missed Exams:**

Tests or exams can be made up provided prior notice of absence is given and arrangements made in advance.

**Course Work:**
Course work consists of two main components:

In class and out of class drawings/design projects: these are done in your 18" x 24" drawing pad, and on specific drawing papers, or with some other specified materials. These projects include the full value modeled organic forms drawing, and the final McNeal Hall drawing, as well as drawings of the figure. This also includes preliminary sketches for some of these drawings and other work done in your 9" x 12" drawing pad, as well as marks for the mid-term vocabulary quiz.

= 90% of final course grade

2. Contribution to the class: active class participation, being on time/not leaving early, and also daily attendance.

= 10% of final course grade

Course Schedule (in-class work):

Section 1: Sketching/Visualization: Learning to draw what you see, drawing methods and materials.

<table>
<thead>
<tr>
<th>Jan</th>
<th>22</th>
<th>Jan 22 introduction: drawing what you see</th>
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<tbody>
<tr>
<td></td>
<td>24</td>
<td>cubes and cylinders</td>
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<tr>
<td></td>
<td>29</td>
<td>cones and spheres</td>
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<tr>
<td></td>
<td>31</td>
<td>drawing objects in groups – composition</td>
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| Feb  | 5   | sketching and gesture drawing            |
|      | 7   | sketching movement                       |
|      | 12  | Drawing from Nature project              |
|      | 14  | Drawing from Nature project              |

Section 2: Sketching and drawing: structure and value:

| 19   | in class still life                     |
| 21   | in class still life.                    |
| 26   | in class still life.                    |
| 28   | portrait—structure of the head and shoulders |
Mar
5 portrait 2
7 figure drawing
12 figure drawing

Section 3: Depth, Space, and Volume: Interior space drawings and the figure.

14 figure drawing
19 SPRING BREAK
21 SPRING BREAK
26 Interior space drawing
28 Interior space drawing

Apr
2 Interior space drawing
4 Figure drawing
9 Figure drawing
11 Figure drawing
16 Interior space drawing—revisions

Section 4: Revisions and Presentation

18 chiaroscuro drawing of costumes on toned paper
   drawing clothing
23 drawing from imagination
25 drawing from imagination
30 Interior space drawing—revisions

May
7 Final presentations.
9 Final presentations.

Semester Drawing/Design Projects:

Sketches: self portrait; cube, cone, cylinder, and sphere sketches.
Sketches of mechanical objects, and organic forms.
Sketches and drawings of figure outside.
Sketches and drawing of animals outside.
Drawing from Nature project—sixteen abstractions from nature.
Line drawing using cross-hatching.
In class charcoal still life with drapery.
Contour drawing of classmates.
Contour drawing of McNeal Hall.
Modeled organic form drawing—half sheet Stonehenge (15” x 22”).
"Inside/outside”—pen and ink, quarter sheet Stonehenge paper (6” x 4” picture plane).
Three-dimensional design problem.
Interior space full value drawing (15” x 22” to 22” x 30” Stonehenge).
McNeal Hall two-dimensional design.
Gesture and contour drawings of the figure.
Structural drawings and planar analysis of the figure.
Personal project—portrait/self-portrait.
Sustained drawing of the figure with drapery.
In class portrait drawing—18” x 24” Canson toned paper.
Chiaroscuro drawing of costumes/drapery
Sketches from imagination, conceptual sketches
Preliminary sketches
These accompany specific assignments and are done in your small drawing pad (9” x 12”),
and sometimes includes notes. Also there are times when you are asked to take notes in
class.

**Drawing Vocabulary**

*Elements of Design*

- line – A mark on the picture plane, that has length.
- shape – A closed two-dimensional form that is either clearly delineated or implied.
- space – The entity that exists or seems to exist between forms.
- value – The degree of light or dark.
- texture – The surface character of a form.
- color – The response in our visual perception to light - red, orange, yellow, green, blue,
  indigo, violet, as well as value.

*Unifying Principles of Design*

- repetition – Visual grouping according to similarity.
- variety – Suggesting unity in a design by varying it’s elements.
- rhythm – Creating an ordered sense of direction and movement throughout the picture plane.
- balance – Distributing the weight of the elements in the design.
- emphasis – Creating a focal point within the picture plane, creating a hierarchy of emphasis.
economy – Creating a sense of unity by eliminating any elements that distract from the essence of the idea.

**Grouping Principles (according to the Gestalt theory of perception)**
similarity – Visual grouping according to similarity.
proximity – Visual grouping according to elements or forms that are close together.
continuity – Grouping forms or elements that continue along the same line or in the same direction.
closure – The tendency for us to read an open or incomplete form as if it were closed or complete.
projection – Our tendency to find meaning in patterns and shapes, our desire to find meaning, to create order out of chaos.

**Depth Perception Cues**
scale – Relative size of forms creates sense of depth.
overlapping – Overlapping of one form by another creates sense of depth.
vertical location – The nearer an object is to the horizon line (in its vertical location), the further away it is from the viewer.
Atmospheric perspective – Stronger value contrasts usually pull a form forward, softer value contrasts make them recede into the distance. This includes texture and detail—we see more texture and detail in the foreground, less in the distance.
Linear perspective – The use of geometry to describe the spatial relationship of forms. This includes foreshortening (foreshortened forms draw the eye back into space).
Shadows – Cast shadows and attached/core shadows – the perception of both types of shadows indicates depth.

Effects of light on an object: highlight, reflected light, attached shadows, cast shadow.

**Additional drawing terms**
Attached/core shadows - the shadow existing on the part of an object that is turned away from the light.
Cast shadows – The shadow that one object “casts” over another object or surface.

*The functions of cast shadows in a drawing:*
   a. to show the three-dimensional shape of object on which they fall
   b. to indicate a sense of depth
   c. to indicate direction of light.
Chiaroscuro – “Light dark” (Italian), implies a dramatic use of tonal contrast in a drawing.

Composition – The arrangement of values, shapes, lines (the elements of design) throughout the picture plane.

Figure/ground relationship – The relationship between the positive shape/shapes in the image, and the negative space that surrounds it/them.

Flat value – An area of value that is consistent over the whole area.

Hatching and cross-hatching – A kind of shading using parallel lines.

The function of lines:
   a. to show overlapping forms, contours of forms
   b. to define edges
   c. to define outlines
   d. to indicate texture
   e. as a means of shading (hatching and cross-hatching).

Local value – This is the value that is intrinsic to a particular object (for example, a black hat is dark, a white hat is light).

Negative space – This is the shape of the space around an object.

Objective reality – This is what we know, or think, an object to be like.

Optical reality – This is how an object actually appears to our visual perception.

Picture plane – The two-dimensional area that contains the picture (usually rectangular).

Shading – The application of value in a drawing.

Sight measuring – Using a pencil or a ruler to compare the width with the height of an object, or to compare the size of one object with another, or to gauge angles.

Tonal balance – This is the balance of values throughout the picture plane.

Value – Relative light or dark.

The value of an object – The relative lightness or darkness that an object appears to be.

The color of an object – The hue (red, orange, yellow, green, etc.) that the object appears to have; its local color.

Visual acuity – The ability to see shapes, and to draw them accurately.

Bibliography:

William Berry        Drawing The Human Form, Van Nostrand Reinhold.
Jeffrey Camp               Draw - How to Master the Art, Dorling Kindersley, 1993.
Betty Edwards    Drawing on the Right side of the Brain.
Stephen Longstreet The Figure in Art, Borden Pub. Co., 1963.
Ian Simpson The Complete Drawing Course, Running Press.

University Policies:

Personal Electronic Devices in Classroom:
http://policy.umn.edu/Policies/Education/Education/CLASSROOMPED.html
Use of laptops is encouraged, when their use is an appropriate learning aid, but the instructor may restrict or prohibit the use of personal electronic devices in the classroom, lab, or any other instructional setting.

Use of Class Notes and Materials:
http://policy.umn.edu/Policies/Education/Education/CLASSNOTESTUDENTS.html
The faculty of the University encourages students to take and share notes in their classes, laboratories, and the many other instructional settings in which they participate as they pursue their education at the University. Taking notes is a means of recording information but more importantly of personally absorbing and integrating the educational experience. The faculty recognizes that collaborative note-sharing and discussion helps students learn.

Scholastic Dishonesty and Student Conduct Code:
http://www1.umn.edu/regents/policies/academic/Student_Conduct_Code.pdf
Sexual Harassment:
http://www1.umn.edu/regents/policies/humanresources/SexHarassment.pdf

Statement on Climate of Inclusivity:
You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help.
(or refer to http://www1.umn.edu/regents/policies/administrative/Equity_Diversity_EO_AA.pdf)

Academic Freedom and Responsibility:
http://www1.umn.edu/regents/policies/academic/Academic_Freedom.pdf

Availability of Disability and Mental Health Services:
The University of Minnesota is committed to providing all students equal access to learning opportunities. Disability Services (DS) is the campus office that works with students who have disabilities to provide and/or arrange reasonable accommodations.

Students who have, or think they may have, a disability (e.g. mental health, attentional, learning, vision, hearing, physical or systemic), are invited to contact DS to arrange a confidential discussion at 612-626-1333 (V/TTY) or ds@umn.edu.

Students registered with DS, who have a letter requesting accommodations, are encouraged to contact the instructor early in the semester to discuss accommodations outlined in their letter.
As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via www.mentalhealth.umn.edu or contact Counseling/Consulting Services at 612-624-3323.
Academic Services:

Student Academic Success Service
340 Appleby Hall, Mpls, 199 Coffey Hall, St. Paul 612-624-3323