ART-1050: DRAWING I

Cuyahoga Community College

Viewing: ART-1050 : Drawing I

Board of Trustees:

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Academic Term:

Fall 2020

Subject Code

ART - Art

Course Number:

1050

Title:

Drawing I

Catalog Description:

An introduction to basic drawing methods, media, and concepts. Studio experiences will emphasize drawing from observation and the development of line, mass, proportion, negative/positive space and shape, composition, light, relative values, and perspective.

Credit Hour(s):

3

Lecture Hour(s):

1

Lab Hour(s):

5

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

None.

Outcomes

Course Outcome(s):

Demonstrate a proficiency in drawing from observation.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Achieve basic proficiency in drawing three-dimensional objects on a two-dimensional surface using a variety of tools, media, and methods.
2. Depict objects with a few high contrast values to describe form, depth, structure and space to create more graphic imagery.
3. Use effective techniques to form and fragment objects into the environment to create a sense of implied energy and motion.
4. Develop eye-hand coordination and sensitivity to seeing and drawing shapes, edges, forms, space, line, and value through sketching, gesture, and contour drawing practice.
5. Utilize sighting measuring techniques to observe and record proportions, axis lines, angles, and vertical or horizontal alignments.
6. Utilize gesture drawing to capture movement and placement in space.
7. Observe the properties and draw the structure of the basic three-dimensional forms of the sphere, cylinder, cube, rectangular solid and cone.
8. Visualize and draw the underlying structure of an object, that is, draw through the form as if it were transparent and a combination of any of the basic three-dimensional forms of the sphere, cylinder, cube, rectangular solid and/or cone.
9. Visualize and draw organizational lines within and between forms.

10. Utilize a freehand and intuitive approach when applying perspective principles.
11. Depict observations of proportions, shapes, forms, contours, textures, structure, and space with line variations, a full range of values, or a combination of both.

Course Outcome(s):

Demonstrate a proficiency in using a full range of values to create the illusion of three-dimensional objects, space, and a sense of place from a setup on a two-dimensional surface.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Render three-dimensional objects and space from a setup using a full range of values.
2. Observe and simulate volume, space, and light source through the rendering of relative values.
3. Identify and render the shape of areas of shadow and light, the patterns of light and dark values across the entire setup, variations within larger shapes of value and variations in edge quality.

Course Outcome(s):

Apply design principles in the creation and analysis of well-designed drawings from a setup or landscape.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Create a viewfinder proportional to the picture format.
2. Use a viewfinder to select, frame, and compose from reality to the paper format.
3. Identify and employ design principles in the planning and execution of the finished drawing.
4. Investigate the Golden Mean (also referred to as the Golden Section) as a formal system of organization to create aesthetically pleasing proportions and compositions.
5. Create thumbnails to explore possible composition solutions to identify design assets and flaws.
6. Create value thumbnails to identify major value patterns and light source.
7. Recognize and manipulate positive/negative shapes and space with edge control variables to create an interesting composition.

Course Outcome(s):

Create a challenging perspective drawing.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Utilize basic principles of Renaissance linear perspective in a drawing to describe geometric solids and receding space.
2. Utilize drafting tools such as a T-square and triangle in a mechanical approach to perspective drawing.

Course Outcome(s):

Apply critical thinking skills and use drawing and design vocabulary to constructively evaluate and critique student drawings based on the project criteria.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Use basic drawing and design terminology when discussing student work.
2. Use design principles in analysis of students' drawings.
3. Evaluate and offer constructive criticism of drawings based on the project criteria.

Methods of Evaluation:

 1. Participation
 2. Individual evaluation and feedback during in-class drawing exercises
 3. Group critique(s) and discussion during the course
 4. Review and evaluation of completed drawings at the midpoint of the course
 5. Formal group critique at the end of the course
 6. Review and evaluation of drawing portfolio consisting of drawings completed in and out of class during the course
 7. Journal/sketchbook
 8. Term project
 9. Exhibit of student work
10. Observation of student presentations
11. Group discussion of student experiences and projects
12. Written response to artwork and art concepts

Course Content Outline:

 1. Introduction to basic drawing terminology
 2. Familiarization with drawing tools and media
    a. Gaining control of various drawing media and varying hand speed and pressure to vary marks
    b. Developing sensitivity to the touch of the drawing tool on the drawing surface
    c. Creating a value scale in ten clear steps, from black to white, by changing the pressure of the drawing tool on the drawing surface
 3. Learning to see: Gesture and other beginning exercises
    a. Blind and semi-blind contour drawing: exercises to develop eye-hand coordination
    b. Gesture Drawing: line, mass, scribble, combination line and mass, sustained gesture
    c. Scribble drawing of objects: creating volume with line
    d. Structural line drawings of objects: drawing through the form basic three-dimensional forms (sphere, cylinder, cube, rectangular solid, and cone) found within an object"s form
 4. Drawing methods
    a. Sighting and the use of a sighting stick to determine relative proportions, to identify angles and axis lines, and to find vertical and horizontal alignments
    b. Using a clock face to sight angles
    c. Gesture Drawing: beginning every drawing with a gesture drawing to quickly describe forms in space
    d. Focusing on the negative shapes to correct the positive shapes
    e. Drawing organizational lines
        i. Visualize and gesture the large shape an object or group of objects fit within
        ii. Visualize and gesture the line through the middle of the object and the width of the object relative to its height
        iii. Gesture to identify angles, axis lines, and alignments within and between shapes
        iv. Gesture to identifying implied lines between shapes
    f. Viewfinder
        i. Creating a viewfinder proportional to the picture format
        ii. Using a viewfinder to help observe shapes, proportion, and alignment
        iii. Using a viewfinder to determine composition
 5. The perceptual grid and intuitive perspective
    a. Drawing overlapping objects to suggest three-dimensional space
    b. Drawing receding objects
        i. Bases of objects are drawn higher on the picture plane as the objects recede
        ii. Same size objects appear smaller
        iii. Edges of objects become softer and fuzzier as they recede
        iv. Parallel receding lines appear to converge to one point
 6. Foreshortened circles
    a. Drawing a foreshortened circle: an ellipse consisting of a major and minor axis
    b. Drawing cylinders
        i. Height of minor axis increases as the ellipse moves above or below eye level
        ii. Height of minor axis increases as the ellipse moves to the left or right of the station point
        iii. On rotated cylinders the minor axis is defined by the line running through the center of the cylinder and the major axis is drawn perpendicular to the minor axis
        iv. The actual center of a rotated cylinder is slightly higher than the center of the ellipse that describes it
 7. Visual resources for introducing drawing concepts

a. Slides of historical, professional, and/or previous student work
b. Museum collections (digital images or Internet sites)
c. Actual art (student shows, galleries, museums)
d. Printed images in books

8. Introduction to composition and design
   a. Golden Mean
   b. Elements of design
   c. Principles of design
   d. Composition
      i. Unified whole
      ii. Center of interest (focal point)
      iii. Contrast
      iv. Visual hierarchy
      v. Movement and flow: artist directs the viewer"s eye around the page
      vi. Both the negative and the positive shapes are interesting

9. Negative/positive shape and negative/positive space
   a. Using a viewfinder to help observe shapes, proportion, alignment, and to determine the composition
   b. Focusing on the negative area to help see and correct the edge of a form
   c. Observing edges: soft edges appear to fade back while crisper edges appear to come forward
   d. Implying space: draw some objects partially off the edge of the picture plane to imply that space exists beyond the picture plane and to create more interesting positive and negative shapes

10. Chiaroscuro: value studies
    a. Simulating volume
       i. Identify the light source
       ii. Use a full range of values to describe forms
       iii. Develop six areas within a form: highlight, light, medium, dark, reflected light and cast shadow
       iv. Change the values surrounding an object to define edges
       v. Observe that hard mono-weight lines drawn along edges tend to flatten forms
       vi. Dissolve initial lines and eliminate outlines
       vii. Change values gradually over curved forms
       viii. Change values dramatically over angular forms
    b. Observing relative contrast
       i. A dark value appears darker when placed next to a white area
       ii. A white area appears brighter next to black and not as bright next to gray
       iii. Areas of strongest contrast attract the viewer"s attention
    c. Seeing and drawing relative value
       i. Pupil dilation: when focusing on an area, one"s perception of a value changes as the pupil of the eye dilates larger or smaller in order to perceive details
       ii. Identifying the patterns of lights and darks
          1. Squint at the whole setup to perceive the relative values of the objects
          2. Identify the brightest light areas and the darkest areas of the entire composition and draw everything else relative to those areas

11. Creating high contrast graphic images
    a. Reduce subtle value differences to bold ones
    b. Maintain shape accuracy and the essence of the form
    c. Unite the object and background by flowing a portion of the object into the same color in the background
    d. Principle of gestalt or eye closure: equalize visual tension between the black and white areas to form closure

12. Implying energy, motion, and time
    a. Simplifying lights and darks to define form
    b. Fragmenting edges
    c. Morphing, gesture, expressive marks, pointillism, concepts

13. Line drawings from observation with line weight variation
    a. Choosing a subject which offers a challenge in depth observation
    b. Varying line weight from thick to thin to create the illusion of three-dimensional shape and space
       i. Line can be drawn thicker to represent shadow areas and gradually thinner as the form approaches the light
       ii. Line can be drawn gradually thicker where the object compresses together as in the fold of a cloth
       iii. Line can be drawn gradually thinner as an object expands
       iv. Lines may vary from thick to thin as they recede in space

14. Linear perspective

    a. Building on previous intuitive perspective drawings from observation
    b. Terminology: eye level, horizon line, picture plane, vanishing point, station point
    c. Relationships of vanishing points to objects and to the eye level line
        i. Tracing edge lines of forms to determine vanishing points
        ii. Connecting vanishing points to determine one eye level line (horizon line)
        iii. Observing the relative distance of points from the object
        iv. Vanishing points and eye level line may be on or off the page
    d. Exercises: objects in one, two and three point perspective drawn above, on and below the horizon line
        i. Using a T-square and triangle to accurately draw right angles
        ii. Rectangular solids
        iii. Ascending and descending planes
        iv. Stairs
        v. Incrementally divided space (e.g. floor tiles, fence posts, railroad tracks)

15. Compose and create a perspective drawing and add a full range of values to reinforce the three-dimensional illusion
16. Keeping a journal / sketchbook
17. Classroom critiques of drawings: Drawings are created in the classroom, as homework, and/or on location via field trips

Resources

Sale, Teel and Claudia Betti. *Drawing: A Contemporary Approach.* 6th ed. Belmont, CA: Thomson Wadsworth, 2008.

Doyle, Michael E. *Color Drawing: Design Drawing Skills and Techniques for Architects, Landscape Architects, and Interior Designers.* 3rd ed. New York: John Wiley, 2006.

Edwards, Betty. *Drawing on the Right Side of the Brain: The Definitive.* 4th ed. New York: J. P. Tarcher, 2012.

Goldstein, Nathan. *The Art of Responsive Drawing.* 6th ed. Upper Saddle River, NJ: Prentice-Hall, 2005.

Curtis, Brian. *Drawing from Observation: An Introduction to Perceptual Drawing.* 2nd ed. Boston: McGraw-Hill, 2009.

Stewart, Mary. *Launching the Imagination.* 5th ed. New York, NY: McGraw-Hill Higher Education, 2014.

Rockman, Deborah. *Drawing Essentials: A Complete Guide to Drawing.* 3rd ed. Oxford, England: Oxford University Press, 2016.

Powell, William F. *Perspective: An essential guide featuring basic principles, advanced techniques, and practical applications.* Irvine, CA: Walter Foster, 2010.

Montague, John. *Basic Perspective Drawing.* 6th ed. New York: John W. Wiley Sons, 2013.

Brehm, Matthew. *Drawing Perspective: How to See It and How to Apply It.* Hauppauge, NY: Barron's Educational Series, 2016.

Podlesnik, Joseph. *Observational Drawing.* Tempe Digital, 2017.

Resources Other

1. Museum of Modern Art, New York, NY. http://www.moma.org/
2. Cleveland Museum of Art, Cleveland, OH. http://www.clemusart.com/
3. Metropolitan Museum of Art, New York, NY. http://www.metmuseum.org/
4. Louvre, Paris, France. http://www.louvre.fr (http://www.louvre.fr/)
5. Museum of Contemporary Art, Cleveland, Ohio http://www.mocacleveland.org (http://www.mocacleveland.org/)

Instructional Services

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Transfer Assurance Guide OAH001

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