




---

**SAS SCHOOL OF ARTS AND SCIENCES**


---

**SCHOOL OF FINE ARTS**  
**DEPARTMENT OF PAINTING AND DRAWING**  
**COURSE TITLE: FOUNDATION DRAWING**  
**COURSE CODE: FAPDFD120**

---

**3 Semester credits**
**1. DESCRIPTION**

This course teaches beginning students the fundamental principles and techniques of black and white drawing with a focus on the media of pencil and charcoal. Through an in-depth exploration of the art form of still life, students will learn the skills for rendering a three dimensional subject on a two-dimensional surface. Value, line and proportions will be studied as a means of determining space, shape, volume and composition. Practical demonstrations and guided practice will alternate with lectures which provide students with the background and history of drawing done by great masters of the past and present. Students will be encouraged to rethink the way they see and observe a subject, and to develop their own sense of creativity and artistic expression. During the course students are required to create a digital portfolio of their work.

**2. OBJECTIVES**

The aim of this course is to provide students with the essential techniques and foundations of drawing. Upon successful completion of this course, students will:

- be able to apply the basic principles of drawing gained through an extensive study of still life subjects in order to represent simple forms with diverse drawing techniques
- develop the skills of seeing and observing in order to encourage artistic awareness of perspective, proportion and space
- expand their own technical and aesthetic vocabulary related to drawing as a form of artistic expression
- be able to set a still life composition in order to create a unique, individual work of art
- investigate the background and key events in the history of drawing in order to identify the techniques and skills of great masters of drawing

**3. REQUIREMENTS**

There are no prerequisites for this course.

**4. METHOD**

This course consists of lectures, class discussions, and projects. Mediums for instruction used will include, but are not limited to, interactive and hands-on activities which challenge thought processes, academic texts and studies, videos, slides, guided problem solving, and experiential and/or field learning activities where applicable.

Various drawing principles will be introduced each week in a progressive build-up of skills throughout the semester, focusing on studio work with object compositions. Specific assignments will be given directly in connection with

class exercises to strengthen the skills and abilities of each student. Each lesson will provide individual feedback to the exercises done in class. In this way students will learn to elaborate their responses to the various requirements of the course. This course requires that you participate in class discussions. This means that you contribute to class discussions by relating your experiences, asking questions, and making comments appropriate to the topics being discussed.

Students will be provided with terms and words used commonly in art history and aesthetics language.

## 5. TEXTBOOK – FURTHER READINGS – RESOURCES

TEXTBOOK (Copy available at the university library):

HARRISON H., *Art School. How to Paint and Draw*, London, Hermes, 2008.

The textbook is mandatory for successful completion of the course.

Where applicable, additional materials, handouts and/or notes will be provided by the instructor.

### FURTHER READINGS

(Books listed below are available at the university library)

ARISTOTLE, *Poetics* (any edition)

DELACROIX, E., *Journals*, New York, Phaidon, 1995.

KANDINSKIJ, W., *Concerning the Spiritual in Art*, New York, Dover, 1977.

HARING, K., *Journals*, New York, Penguin, 2010.

EBERT-SCHIFFERER S., *Still Life: a History*, New York, Harry N. Abrams, 1999.

HUNTLY M., *Draw Still Life*, London, A&C Black, 2007.

RYDER A., *The Artist's Complete Guide to Figure Drawing*, New York, Watson & Guptill, 2000.

RAYNES J., *The Figure Drawing Workbook*, London, Collins & Brown, 1997.

CALBO' I ANGRILL M., *The Big Book of Drawing and Painting the Figure*, New York, Watson & Guptill, 1995.

ITTEN J., *The Elements of Colour*, John Wiley & Sons, 1961.

VV.AA., *Color Harmony Workbook*, Rockport, 2001.

CLARK, K., *The Nude. A Study in Ideal Form*, The A. W. Mellon Lectures in the Fine Arts, Princeton, Princeton University Press, 1956.

HEINRICH C., *Monet*, Los Angeles, Taschen, 1999.

MORAT F. A. and GÜSE E.G., *Giorgio Morandi*, Munich, Prestel, 1999.

LUCIE SMITH E., *Toulouse-Lautrec*, New York, Phaidon, 1983.

KATZ R. and DARS C., *The Impressionists*, Abbeydale Press, Leicester, 1997.

### LIBRARIES IN FLORENCE

Please consult the posted schedules for official opening times of the university library. Also note that the library is for consultation only and it is not possible to borrow materials. The library is equipped with a scanner and internet access so that you may save or email a digital copy of the pages needed.

Students may also utilize additional libraries and research centers within the local community:

BIBLIOTECA PALAGIO DI PARTE GUELFA

Located in Piazzetta di Parte Guelfa between Piazza della Repubblica and Ponte Vecchio. Please consult the library website for hours of operation:

[http://www.biblioteche.comune.fi.it/biblioteca\\_palagio\\_di\\_parte\\_guelfa/](http://www.biblioteche.comune.fi.it/biblioteca_palagio_di_parte_guelfa/)

BIBLIOTECA DELLE OBLATE

Located in via dell'Oriuolo 26. Please consult the library website for hours of operation:  
[www.bibliotecadelleoblate.it](http://www.bibliotecadelleoblate.it)

THE HAROLD ACTON LIBRARY AT THE BRITISH INSTITUTE OF FLORENCE

Located in Lungarno Guicciardini 9. Please consult the library website for hours of operation. This library requires a fee-based student membership. For information: [www.britishinstitute.it/en](http://www.britishinstitute.it/en)

## 6. FIELD LEARNING

Please consult your Official Registration for any mandatory field learning dates. Field Learning Activities cited in Official Registrations are an integral part of the course and also include an assignment that counts towards your final grade, details will be provided on the first day of class.

## 7. COURSE MATERIALS

- Pencils: HB, 2B, 4B, 6B
- Charcoal: black, white
- At least 1 black fine-tip pilot pen
- Eraser for pencil
- Soft putty eraser
- Pencil sharpener
- A sketchbook (talk with your professor before buying it, it should not be too big, nor expensive, and you should be able to carry it with you during visits; you can also make it yourself if you like the idea)
- 3 sheets toned paper (1 black, 1 china, 1 grey)
- 8 white sheets, 35 x 50cm
- 3 white sheets, 50 x 70cm

These materials will be purchased at **Salvini** in Via degli Alfani 111r (The store is specialized in providing materials for FUA: as an FUA student, you will automatically receive a 15% discount on your purchases). Other useful stores are **Rigacci**, Via dei Servi; **Zecchi** in via dello Studio 19r.

**Materials in the Painting Studio storage area provided by FUA are for everyone's use and CANNOT be removed from the studio. If you wish to work on your projects at home, you should purchase any other necessary materials on your own.**

## 8. COURSE FEES

Course fees cover course-related field learning activities, visits, and support the instructor's teaching methodologies. Book costs are not included in the course fee. The exact amount will be communicated by the instructor on the first day of class.

## 9. EVALUATION – GRADING SYSTEM

- 10% Attendance
- 10% Class Participation – Assignments
- 20% Midterm exam
- 20% Final Digital Album and Critique
- 20% Final Project and presentation
- 20% Final exam

A = 93-100 %, A- = 90-92%, B+ = 87-89%, B = 83-86%, B- = 80-82%, C+ = 77-79%, C = 73-76%, C- = 70-72%, D = 60-69%, F = 0-59%, W = Official Withdrawal, W/F = Failure to withdraw by the

designated date.

## 10. ATTENDANCE – PARTICIPATION

Academic integrity and mutual respect between instructor and student are central to the academic policy and reflected in the attendance regulations. Student presence is mandatory and counts toward the final grade.

**Absences** are based on academic hours: 1 absence equals 3 lecture hours.

Two absences: 6 lecture hours, attendance and participation grade will be impacted.

Three absences: 9 lecture hours, the final grade may be lowered by one letter grade.

Four absences: 12 lecture hours, constitutes automatic failure of the course regardless of when absences are incurred.

Please note:

- The above hours refer to lecture hours. Please note that the contact / credit hour policy in the academic catalog includes additional distribution ratios according to delivery category. Ex: 1 absence equals 6 FL/SL/Lab hours or 9 EL hours.
- Hours may be distributed in different formats according to the academic course schedules.

### LATE ARRIVAL AND EARLY DEPARTURE

Arriving late or departing early from class is not acceptable. Two late arrivals or early departures or a combination will result in an unexcused absence. Travel is not an exceptional circumstance.

### TRAVEL (OR DELAYS DUE TO TRAVEL) IS NEVER AN EXCUSE FOR ABSENCE FROM CLASS.

It is the student's responsibility to know how many absences are incurred. If in doubt, speak with your instructor!

**Participation:** Satisfactory participation will be the result of contributing to class discussions by putting forth insightful and constructive questions, comments and observations. Overall effort, cooperation during group work, proper care of work space and tools, responsible behavior, and completion of assignments will be assessed. All of the above criteria also apply to Field Learning and site visits.

## 11. EXAMS – PAPERS – PROJECTS

Assignments, participation, readings count for 10% of the final grade. Remember that this class requires eight preparation hours per week.

### Midterm exam:

The midterm exam counts for 20% of the final course grade. It is composed of two sections totaling 100 points:

a) Critique session. Critique of the individual assignments created to date in order to evaluate the student's progress. Evaluations will also respond to improvements in technical and formal ability and the student's effort and positive approach towards self-improvement through projects work. **(50 points)**

b) A written exam based on: readings done till this point, techniques and materials used during class time. **(50 points). The time and date of the exam cannot be changed for any reason.**

Format: the written exam is divided into three sections:

Part I: 10 Multiple choice questions. Each correct answer is worth 2 points, for a total of 20 points.

Part II: 10 short-answer questions. Each correct and complete answer (concise explanations, main ideas, key words, names, etc.) is worth 5 points, for a total 50 points.

Part III: two essay questions; each correct and complete answer is worth 15 points (based on content, vocabulary, detail, etc.) for a total of 30 points.

### **Final Digital Album and Critique:**

The **Final Digital Album and Critique** counts for 20% of the final course grade.

You must hand in a digital copy of your album, complete with photos of your works, measurements, techniques.

A weekly photographic documentation of your artworks (or steps towards the completion of the artworks) is crucial, so as to constantly check your improvements, and so as to have the documentation available for the final album at the end of the semester.

Please take care when shooting your works: you should create a pleasant setting for the shooting, curate the lighting aspects, enlarge important details, and Photoshop the image if necessary for its legibility.

A handy format to make a digital album is either Power Point or Keynote.

**You will hand a final digital album in Pdf.** The first page (or slide) has to have the following information:

- Name of the School, including logos.... (School of Fine Arts + FUA logo + School of Art and Science logo. Logo will be supplied by your professor)
- Department of Fine Arts
- Code and exact title of the course
- Name of the Professor (and head professor, as stated on the syllabus)
- Name of the Student
- Term and Academic Year

You will be evaluated on the progress of your work throughout the course.

### **Final Project and Presentation:**

The Final Project counts for 20% of the final course grade. Your grade will be based on:

1- Final project: graphic, stylistic, and technical quality. **70 points**,

2- A brief presentation of your final project you will give to the class. Students are expected to formulate their ideas verbally during their presentation, to respond to feedback in an engaged and receptive way, and to participate during the critiques of others. Evaluations will also respond to improvements in technical and formal ability and the student's effort and positive approach towards self-improvement through project work. **30 points**

### **Final Exam:**

The Final Exam counts for 20% of the final course grade. This is a written exam based on the readings done throughout the course, slides, techniques and materials used during the class time. **The time and date of the exam cannot be changed for any reason.**

Format: the exam is divided into three sections:

- Part I: 10 Multiple choice questions. Each correct answer is worth 2 points, for a total of 20 points.
- Part II: 10 short-answer questions. Each correct and complete answer (concise explanations, main ideas, key words, names, etc.) is worth 5 points, for a total 50 points.  
Part III: two essay questions; each correct and complete answer is worth 15 points (based on content, vocabulary, detail, etc.) for a total of 30 points.

The Final Exam is cumulative.

## **12. LESSONS**

Lesson 1	
Meet	In class
Lecture	Presentation of course and syllabus. Materials and tools. Test for assessing class level. Drawing today:

	What, Why, When. Outline work.
Lab	Test sheet: Copy work and live work. Draw 1 object.
Technique	pencil
Objectives	Get to know the meanings of drawing for contemporary artists. Synthesize outline.
Readings/ Assignments	<p>Assignment: Work at least 5 hours on the assignment given by the instructor during open studio hours.</p> <p>Reading: H. Harrison, How to Paint and Draw, pp. 8-17.</p> <p>Note: Materials will be purchased before the next class.</p>

<b>Lesson 2</b>	
Meet	In class
Lecture	Historical roots of drawing. Drawing today. Difference between sketching and drawing. The line. Outline drawing.
Lab	Test sheet: Copy work and live work. See and analyze the complexity of a single object. Be able to render it on paper from diverse points of view (sketch); move then to drawing.
Technique	pencil
Objectives	Be able to move from mental observation and analysis of an object to drawing its structure. Understand what a line can be and do. Learn pencil outline techniques.
Readings/ Assignments	<p>Assignments: Work at least 5 hours on the assignment provided by the instructor during open studio hours.</p> <p>Reading: H. Harrison, How to Paint and Draw, pp. 44-45; 46-47</p>

<b>Lesson 3</b>	
Meet	In class
Lecture	From lines to shape.
Lab	Test sheet: Copy work and live work. Drawing shapes. Negative space.
Technique	pencil
Objectives	Be able to see and reproduce an object shape in space.
Readings/ Assignments	<p>Assignment: Work at least 5 hours on the assignment provided by the instructor during open studio hours.</p> <p>Reading: H. Harrison, How to Paint and Draw, 18-19; 40-41</p>

<b>Lesson 4</b>	
Meet	In class
Lecture	Composition. Measurements and proportions. Volumes

Lab	Test sheet: Copy work and live work. Be able to analyze a composition and do the required measurements. Be able to create a sense of volume with charcoal.
Technique	Pencil, charcoal
Objectives	Learn how to assess and respect proportions between objects. Learn the characteristic of charcoal. Learn how to address a composition.
Readings/ Assignments	Assignment: Work at least 5 hours on the assignment provided by the instructor during open studio hours.  Reading: H. Harrison, How to Paint and Draw, pp. 38-39.

<b>Lesson 5</b>	
Meet	In class
Lecture	Hatching, cross-hatching. Tonal values, scales of grey.
Lab	Test sheet: Copy work and live work: drawing a composition while translating original colors into scales of grey.
Technique	Pencil, charcoal
Objectives	Discover diverse types of hatching and focusing on your own preferred method. Be able to distinguish and create scales of grey. Be able to match them with colors.
Readings/ Assignments	Assignments: Students devise and start working on their midterm projects (A still life) Work at least 5 hours on the assignment provided by the instructor during open studio hours.  Reading: H. Harrison, How to Paint and Draw, pp. 22-23 The instructor will provide extra reading on the topic.

<b>Lesson 6</b>	
Meet	In class
Lecture	Perspectives. Linear perspective: 1vp and 2vp.
Lab	Test sheet: Copy work and live work: a composition as put in perspective (1vp, 2vp)
Technique	pencil, charcoal
Objectives	Recognize diverse types of perspective as applied to still life and be able to have them applied on drawing.
Readings/ Assignments	Assignments: Prepare for the mid-term critique on individual assignments. Work at least five hours on the assignment provided by the instructor during open studio hours. Reading: H. Harrison, How to Paint and Draw, pp. 60-61 The Instructor will provide extra readings on the topic.

<b>Lesson 7</b>	
Meet	In class

Lecture	MIDTERM EXAM
---------	--------------

<b>Lesson 8</b>
Break

<b>Lesson 9</b>	
Meet	In class
Lecture	History of still life/1. Copying from a Great Master/1
Lab	Test sheet: Copy work: a full-fledged still life
Technique	pencil
Objectives	Master composition outline, hatching, cross-hatching, negative spaces, proportions and perspective all in one.
Readings/ Assignments	Assignments: Work at least five hours on the assignment provided by the instructor during open studio hours.  Reading: The Instructor will provide extra readings on the topic.

<b>Lesson 10</b>	
Meet	In class
Lecture	History of still life/2. Copying from a Great Master/2
Lab	Test sheet: Copy work: a full-fledged still life
Technique	charcoal
Objectives	Master volumes and expressive effects. Look for a personal taste in drawing.
Readings/ Assignments	Assignment: Work at least five hours on the assignment provided by the instructor during open studio hours.  Reading: The Instructor will provide extra readings on the topic.  *Note: Next week bring to class material needed for a personal still life

<b>Lesson 11</b>	
Meet	In class
Lecture	How to create and arrange your own still life and then draw it.
Lab	Test sheet: live work: set your own still life and draw it.
Technique	Pencil, charcoal
Objectives	Improve the ability to finalize the arrangement of a still life to your own artistic choices.
Readings/ Assignments	Assignments: Students start to arrange photographs for the digital portfolio.  Work at least five hours on the assignment provided by the instructor during open studio hours.  Reading: The Instructor will provide extra readings on the topic.



<b>Lesson 12</b>	
Meet	In class
Lecture	Drawing in contemporary art.
Lab	Working on the Final project and at Final Portfolio. Individual critiques for final exhibition.
Technique	pencil, charcoal
Objectives	be aware of your own personal choices and style
Readings/ Assignments	Assignments: Work at least five hours on the assignment provided by the instructor during open studio hours.  Reading: The Instructor will provide extra readings

<b>Lesson 13</b>	
Meet	In class
Lecture	How to set your digital portfolio. How to write a statement for your Final Project. Review of course topics.
Lab	Working on the Final Project and at Final Portfolio.
Technique	Pencil, charcoal
Objectives	Learn how to communicate the content and style of your own art.
Readings/ Assignments	Assignments: Work at least five hours on the assignment provided by the instructor during open studio hours.  Reading: The Instructor will provide extra readings

<b>Lesson 14</b>	
Meet	In class
Lecture	Presentation of individual Final Project: critique and discussion a) Presentation of your Final Project. b) Presentation of your Portfolio in pdf.
Lab	Hands-on individual review with the instructor: students will ensure that all assigned works are complete before the final exam.
Objectives	Master the basic methods and formal dynamics involved in making and evaluating a series of sketches. Demonstrate fundamental critical skills when presenting the outcomes of their work in oral (critique) and written form (paper).
Readings/ Assignments	Assignments: Work at least five hours on the assignment provided by the instructor during open studio hours.  Reading: The Instructor will provide extra readings  Review of the course readings and textbooks in view of the Final Exam   Fine Arts Exhibit @ Ganzo

**Lesson 15**

Meet

In class

Lecture

FINAL EXAM