Perceptual Drawing is an introduction to the visual language of drawing through observation and rendering a realistic image. You will develop insights into the mechanisms of visual perception, how the individual components of the drawing relate to the whole, and compositional organization. You will develop observational skills rooted in traditional drawing media. In addition, you must strive to develop critical thinking and research skills.

Drawing is hard work. It takes time, practice, thought, and more time and practice. Drawing is a process, a journey, and at times an expedition. This course is designed to foster an awareness of drawing as a basic organizer of thought, feelings, and image making. The fundamentals of drawing will be explored through a variety of materials, processes, and traditions with the primary emphasis on working from observation. This class will develop your understanding of both the physical as well as conceptual construction of a drawing. In addition to topical lectures, class time will be spent working on assigned problems exploring new techniques, working collaboratively and critically evaluating thinking that will identify why choices are being made and what premises underlie those choices. You will be asked for courage and persistence throughout this course in addition to a full commitment to grow, technically and intellectually.

OBJECTIVES

• To demonstrate the ability to accurately render what you see through a series of techniques of increasing complexity (listed below).
• To demonstrate discipline, visual sensitivity, patience, eye-hand coordination, work ethic, and a solid vocabulary to build future course work.
• To develop critical thinking and research skills.
• To develop the ability to think and talk about your work and ideas.

TOPICS/UNITS

<table>
<thead>
<tr>
<th>Drawing Materials and Mechanics</th>
<th>Cross Contour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intuitive Gesture</td>
<td>Foreshortened Circles</td>
</tr>
<tr>
<td>Perceptual Grid</td>
<td>Value and Light</td>
</tr>
<tr>
<td>Intuitive Perspective</td>
<td>Chiaroscuro</td>
</tr>
<tr>
<td>Positive Negative Shapes</td>
<td>Perspective</td>
</tr>
<tr>
<td>Proportion</td>
<td>Research</td>
</tr>
<tr>
<td>Golden Mean</td>
<td>Image Development</td>
</tr>
</tbody>
</table>
TOPICAL COURSE OUTLINE (tentative)

Topics for each week demonstrate an additive process of learning, building upon prior techniques and knowledge for the current weekly topic.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPIC</th>
</tr>
</thead>
</table>
| 1    | Drawing Materials and Mechanics  
Intuitive gesture |
| 2 - 3| Gesture and Line, Contour |
| 4 - 7| Shape, Plane, and Volume; Negative Positive Shapes |
| 8    | Texture, Mark-making |
| 9-10 | Measurement and Proportion, Perspective |
| 11 - 14| Chiaroscuro, value and light |
| 14 - 16| Cross contour |

REQUIRED TEXTBOOK, MATERIALS, AND EQUIPMENTS
- Drawing from Observation: an introduction to perceptual drawing, Brian Curtis, 2nd Ed
- See last page of syllabus for required materials

REQUIREMENTS AND EVALUATION

80% Assignments – in-class exercises, homework exercises, and 7 extended in-class drawings, quizzes, and projects
10% Sketchbook (4 Checks)
10% Participation

Inventiveness and Experimentation: Develop your ability to solve problem and devise new approaches for achieving, not only the course objectives but personal goals you set for yourself. New and unusual approaches often lead to discovery in your work, so demonstrate your willingness to move beyond basic requirements and boundaries- TAKE RISKS.

Craftsmanship and Work Ethic: It takes time to make art to explore the creative handling of techniques and materials and finish in the overall form. Start Early and 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.

Participation and preparedness: Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on your energy,
initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Attend and participate in a responsive manner in every class and during critiques. You are expected to clean up as well as practice safe and thoughtful use of materials, tools and facilities.

Prepare questions, solicit responses, and encourage constructive criticism during discussions and critiques. Consider comments (write in your notebook during discussions!) to gauge the effectiveness of your work. Examine the way in which your ideas change, evolve, and influence formal and conceptual choices in your work. Your development as an artist hinges on your ability to make effective choices and express ideas clearly.

You must speak with your instructor within one week of receiving a grade in order to dispute an assignment grade. You may speak to your instructor at any point within the semester to discuss your participation grade. All assignments may be re-worked and resubmitted for grading provided they were originally turned in on time. Re-worked assignments must be resubmitted within two weeks of the original grade. Assignments may only be re-worked one time. Re-working an assignment does not guarantee a higher grade.

ATTENDANCE POLICY
• Attendance is mandatory.
• Each student is allowed three combined excused or unexcused absences.
• Late arrivals by 5 minutes will be marked tardy; 3 tardies will constitute as 1 absence; leaving early will also be noted; one letter grade will be deducted from the final grade for each absence after three.
• It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
• If you miss more than 6 class meetings, you will fail the course.
• Announced changes to the course calendar, demonstrations, or general classroom critiques demand your presence; compensatory work of another kind cannot be accepted in lieu of missed instruction in this area.

A missed class does not constitute an extension of an assignment. Missing critique makes the assignment which was under critique grade be reviewed for 80% of its original grade. (Lateness will be calculated first, then 80% less). Attending class unprepared for a discussion, critique, workday, or presentation will be considered an absence. Any three late arrivals or early self-dismissals will count as one absence. You are late if you arrive to class after your name has been called when roll is taken.

LATE WORK
• Assignments are due when indicated by the instructor.
• Late assignments will drop 1 letter grade per class period late (not arriving on time to set up work for a critique counts as a late assignment).
• An assignment more than 3 days late will receive an F.
• Any assignment not completed by the end of the semester will result in course failure.
Grade Explanations
A = Superlative 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—someone who performs at this level is visibly outstanding. Outstanding in every respect.

B = Above average: Solution to the problem and idea well planned. Execution is well done and goes beyond merely solving the problem. This is an honorable grade.

C = You have solved the problem: The requirements of the problem are met in a relatively routine way. Solid average work.

D = Inadequate work: The requirements of the problem are not addressed. The piece represents careless and/or incomplete effort. Some criteria met, work substandard.

E = Unacceptable work and effort

A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course. (Note: 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

Overall effort and general attitude towards your work, and improvement during the semester will factor into your grade. Assignments will be evaluated according to the following criteria:

1. Successful resolution of the assigned problem
2. Initiative - scope of undertaking. Did you challenge yourself?
3. Craftsmanship, neatness, attention to detail, etc.
4. Inventiveness
5. Overall artistic design

Grading Scale:
A outstanding work 95-100
A- excellent work 90-95
B+ exceptional work 87-90
B above average work 84-87
B- average work 80-84
C+ solid average work – effort was made 77-80
C fulfills project objectives 74-77
C- does not fully meet project objectives 70-74
D+ below average work 67-70
D needs improvement – criteria for project have not been met 64-67
F unacceptable work and effort 0-64

UF EMAIL CORRESPONDENCE
All class business, concerns, and inquiries will be conducted solely through UF webmail system. Make sure to check your UF email for updates and correspondences, as I will send weekly emails and reminders. Do not forward your UF mail to a separate email account, as
this will increase the likelihood of losing emails to your spam box. I will do my best to reply to your email during regular business hours (9-5) within a two-five hour time frame, but do not expect me to reply immediately or during the weekend and after hour. Last minute inquiries will most likely not be met on time. Plan your work accordingly.

POLICIES

SA+AH HEALTH AND SAFETY POLICY (SEE ATTACHED APPENDIX)
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 http://saahhealthandsafety.weebly.com/handbook.html
All students are required to sign and turn in the signature page to the instructor on the first day of class.

LOCKERS/STORAGE
The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester.

When storing materials you must write your name on everything with a black marker, the course you are in and the instructors name. The SAAH is not responsible for items left in classrooms.

ACADEMIC HONESTY POLICY
The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at http://www.registrar.ufl.edu and http://www.dso.ufl.edu

ACCOMODATION FOR STUDENTS WITH DISABILITIES
Students requesting classroom accommodation must first register with the Dean of Students Office. The DOS will provide documentation to the student who must then provide this document to the instructor. DOS can be contacted at: 352-392-1261 or http://www.dso.ufl.edu/drp

ADDITIONAL POLICIES FOR STUDENTS IN THE SCHOOL OF ART AND ART HISTORY
Students in the SAAH must turn off beepers and cell phones during class.

SAFETY
The studio is for your use outside of class time. You will be given the combination to the studio and are expected to follow studio guidelines at all times. Do not work alone in the rooms. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharps container for your use.

STUDIO USE
Please read and respect studio use guidelines posted in classrooms. Do not pour solvents down sinks. Fixative must be sprayed in the FAC 2nd Floor spray booth-NO exceptions. 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 10 minutes prior to the beginning of the next class with the help of all students enrolled in the course. Keep all newsprint pads closed while in storage with bull clips. Keep all portfolios closed with bull clips at all times while in storage.
Appendix C:  
Health and Safety Area Specific Information: Drawing

1. Hazards of Media (inherent)
The hazards of each type of painting or drawing will depend on the toxicity of the ingredients of the materials and how much exposure occurs during use.

When drawing materials are airborne, they are more dangerous to your system, while many materials cause skin irritation. See the MSDS forms for each material you work with to determine precautions, risks and treatment plan for inhalation, contact or ingestion.

The hazards of traditional drawing materials arise from exposure to their pigments, vehicles and solvents. Today, as the definition of drawing changes, students should cross reference as needed based on materials they choose to work with.

Drawing materials are pigments suspended in vehicles. Drawing vehicles include wax (crayons) inert materials (pastels, conte crayons, chalks), and liquids (solvent and water-based inks and marking pens). Pencils contain graphite and clay or pigmented clay/binder mixtures.

Fixatives, Mists, Adhesives, Spray Paint
Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is high exposure by inhalation to these solvents because the products are sprayed in the air, often right on a desk or easel. In addition you can be inhaling the plastic particulates that comprise the fixative itself.

Spray mists are particularly hazardous because they are easily inhaled. If the paint being sprayed contains solvents, then you can be inhaling liquid droplets of the solvents. In addition the pigments are also easily inhaled, creating a much more dangerous situation than applying paint by brush.

Aerosol spray paints have an additional hazard besides pigments and solvents. They contain propellants, usually isobutanes and propane, which are extremely flammable and have been the cause of many fires. Other aerosol spray products such as retouching sprays, spray varnishes, etc. also contain solvents.

Pencils
Pencils are made with graphite, and are not considered a hazard. Colored pencils have pigments added to the graphite, but the amounts are small so that there is no significant risk of exposure.

Charcoal
Charcoal is usually made from willow or vine sticks, where wood cellulose has been heated without moisture to create the black color. Compressed charcoal sticks use various resins in a binder to create the color. Although charcoal is just considered a nuisance dust, inhalation of large amounts of charcoal dust can create chronic lung problems through a mechanical irritation and clogging effect. A major source of charcoal inhalation is from the habit of blowing excess charcoal dust off the drawing.

Chalks
Colored chalks are also considered nuisance dusts. Some chalks are dustier than others. Individuals who have asthma sometimes have problems with dusty chalks, but this is a nonspecific dust reaction, not a toxic reaction.

Pastel
Pastel sticks and pencils consist of pigments bound into solid form by a resin. Inhalation of pastel dusts is the major hazard. Some pastels are dustier than others. Pastels can contain toxic pigments such as chrome yellow (lead chromate), which can cause lung cancer, and cadmium pigments (which can cause kidney and lung damage and are suspect human carcinogens). Blowing excess pastel dust off the drawing is one major source of inhalation of pastel pigments. Pastel artists have often complained of blowing their nose different colors for days after using pastels, a clear indication of inhalation.

Crayons and Oil Pastels
Crayons and oil pastels do not present an inhalation hazard, and thus are much safer than pastels. Some oil pastels can
contain toxic pigments, but this is only a hazard by accidental ingestion.

**Liquid Drawing Material**
Drawing inks are usually water-based, but there are some solvent-based drawing inks. These usually contain toxic solvents like xylene.
Many permanent felt tip markers used in design or graphic arts contain solvents. Xylene, which is a highly toxic aromatic hydrocarbon, is the most common ingredient; newer brands often contain the less toxic propyl alcohol (although it is an eye, nose and throat irritant). The major hazard from using permanent markers results from using a number of them at the same time at close range.
Water-based markers do not have an inhalation hazard although there is concern about the dyes used in these (and the permanent markers).

**2. Best Practices**
Working safely means becoming more knowledgeable about the hazards of the media that you work with, making changes in how you select and handle your art materials, and creating a healthier environment to work in.

Good hygiene, reviewing MSDS forms and working safely can prevent many problems cause by pigments and exposure or accidental ingestion. Wear gloves, wash hands regularly, and avoid any over exposure to materials.

**Spray Materials (fixatives, spray paint, spray adhesives)**
- Try to brush items rather than spraying if possible.
- Use water-based airbrushing paints and inks rather than solvent-based paints.
- Use spray cans or an airbrush in a spray booth (FAC 211A).
- Never try to spray paint by blowing air from your mouth through a tube. This can lead to accidental ingestion of the paint.

**Pastels, Chalks, etc.**
- Use the least dusty types of pastels, chalks, etc. Asthmatics in particular might want to switch to oil pastels or similar non-dusty media.
- Don't blow off excess pastel or charcoal dust with your mouth. Instead tap off the built up dust so it falls to the floor (or paper on floor).
- Wet-mop, vacuum and wet-wipe all surfaces clean of dusts, do not sweep.

**Liquid Drawing Material**
- Use water-based markers and drawing inks if possible.
- Alcohol-based markers are less toxic than aromatic solvent-based markers.
- Solvent-based drawing inks and permanent markers should be used with good dilution ventilation (e.g. near classroom vents).

3. **Links to more information on Health & Safety for the discipline**
http://www.modernalchemyair.com/common-uses/business/art-studios/
http://www.uic.edu/sph/glakes/harts1/HARTS_library/paintdrw.txt

4. **Area Rules**
All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.
- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office. Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation
systems work properly.

- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- Familiarize yourself with the closest eyewash unit.
- Do not spray any aerosols in any SAAH classroom/studio/doorway or exterior wall/floor. A spray booth is located in FAC room 211A.
- Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself- wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways or block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create “daisy chains” with multiple electric cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- Clean up after yourself.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- NO SOLVENT USE ALLOWED IN DRAWING ROOMS
- Follow the SA+AH CONTAINER POLICY (see policy below)

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:
All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc…) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:
WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.
- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.
Perceptual Drawing
Spring 2014
Pham

Students will receive 20% off MSRP at Central Florida Office Plus when all items on this list are purchased in the same transaction.

<table>
<thead>
<tr>
<th>Material List</th>
<th>RR#</th>
</tr>
</thead>
<tbody>
<tr>
<td>18x24 in Drawing Pad</td>
<td>41688</td>
</tr>
<tr>
<td>Stonehenge Paper (2 sheets)</td>
<td>66568</td>
</tr>
<tr>
<td>Rives BFK Paper (2 sheets)</td>
<td>03524</td>
</tr>
<tr>
<td>Canson XL Mix Media Pad, 7x10 in, 60 sheets</td>
<td>77980</td>
</tr>
<tr>
<td>Calli Sumi Brush 1-1/8 in</td>
<td>76821</td>
</tr>
<tr>
<td>Calli Sumi Brush 2 in</td>
<td>22382</td>
</tr>
<tr>
<td>Pelikan India Ink</td>
<td>31452</td>
</tr>
<tr>
<td>Faber Castel Drawing pencils: 8B, 6B, 4B, 2B, HB, 2H, 4H, 6H sold separately</td>
<td></td>
</tr>
<tr>
<td>Black Tuff Stuff Eraser</td>
<td>02298</td>
</tr>
<tr>
<td>Tuff Eraser Refills</td>
<td>02321</td>
</tr>
<tr>
<td>1 large Kneaded Eraser</td>
<td>11896</td>
</tr>
<tr>
<td>1 large Art gum Eraser</td>
<td>11433</td>
</tr>
<tr>
<td>3/4” Artist Tape</td>
<td>50459</td>
</tr>
<tr>
<td>General’s Charcoal White Pencil</td>
<td>51945</td>
</tr>
<tr>
<td>General’s Charcoal Pencil (MEDIUM)</td>
<td>71872</td>
</tr>
<tr>
<td>Alpha Color Charkole (1 pack)</td>
<td>12002</td>
</tr>
<tr>
<td>Pencil Sharpener</td>
<td>27176</td>
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<tr>
<td>Chamois 5x7 in</td>
<td>71296</td>
</tr>
<tr>
<td>Material Bin</td>
<td>varies</td>
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<tr>
<td>Medium Tortillions 5/16” (1 pack)</td>
<td>45222</td>
</tr>
<tr>
<td>Budget Portfolio (cardboard)</td>
<td>07107</td>
</tr>
<tr>
<td>1 ¼ in Binder Clips (1 pack of 12)</td>
<td>24077</td>
</tr>
</tbody>
</table>

Central Florida Office Plus
10 NW 6th Street
Gainesville, FL 32601
(352) 378-2577
(800) 330-2367
FAX (352) 378-5729

Contact **Kim Drummond** or any associates in the art department at CFOP on questions about class supplies.