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M217
Vol. 1

Maier

The Foundation Program at the School of Design
Basel, Switzerland

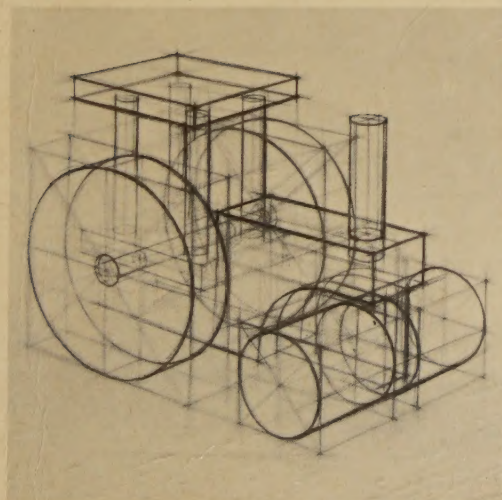
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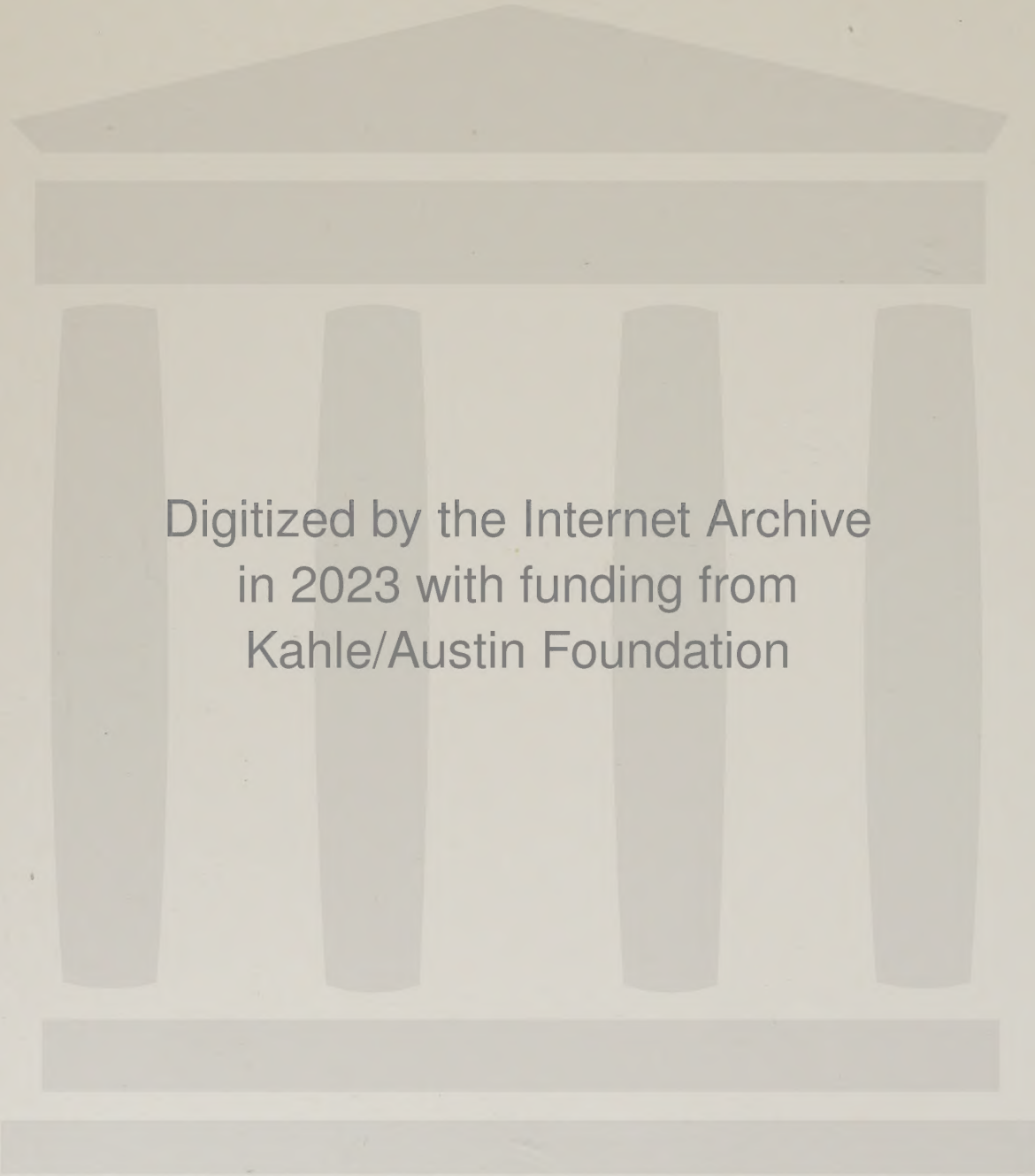
Basic Principles of Design

Van Nostrand/
Reinhold

Volume
1

Object Drawing
Object and Museum Drawing
Nature Drawing





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Manfred Maier

The Foundation Program at the School of Design
Basel, Switzerland

Basic Principles of Design

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Volume	Object Drawing
1	Object and Museum Drawing
	Nature Drawing

Volume	Memory Drawing
2	Technical Drawing and Perspective
	Lettering

Volume	Material Studies
3	Textile Design
	Color 2

Volume	Color 1
4	Graphic Exercises
	Dimensional Design

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General Introduction

Kurt Hauert,
Head of the Foundation Program

The Foundation Program at the School of Design in Basel, Switzerland is a fundamental education in art and design. It offers a number of interrelated, equally important courses. Subjects include drawing, color, three-dimensional studies, materials and tools, and exercises in form, aesthetics, and concepts, all of which are designed to promote optical and tactical sensitivity, formal perception, manual dexterity, and a clear understanding of creative processes and to clarify the students' individual talents. The program enables them to choose future professional training in graphic design, photography, typography, display design, goldsmithery, pottery, fine art, sculpture, and other related fields.

To be admitted into the program, students must be at least 15 years old, pass an entrance examination, and attend all the classes. The one-year program includes 42 classroom hours per week. All classes are conducted at the school and are limited to a maximum of 24 students.

Most of the faculty members are also professionals in their field, certified specialists who are active in visual, creative areas. Throughout the entire program, the teachers are available for individual or group consultation, which ensures that every student has an equal opportunity for a successful training. The teaching-learning process varies with each course. It can progress in several directions: linear, from simple to difficult principles; punctual, a collection of experiences derived from individual assignments; or complex, an analysis of variation sequences as an insight into the creative process.

The current standards of the program are outlined in this series, and the working procedure is explained clearly and understandably in chronological sequence. In order to clarify the interrelationships among the courses, they are categorized according to the teaching-learning process involved. The entire visual-creative program is presented in four volumes, each of which is a complete unit in itself and provides an introduction, course descriptions, and detailed illustrations.

The Foundation Program is based on an objective, developmental educational system over the past thirty years. It disregards fashionable vogues but allows enough freedom to integrate necessary innovations. It offers a model for all teachers, students, and administrators who are interested in a critical, investigatory approach.

In conclusion special thanks are expressed to those who devoted their time and energy to the realization of this work.

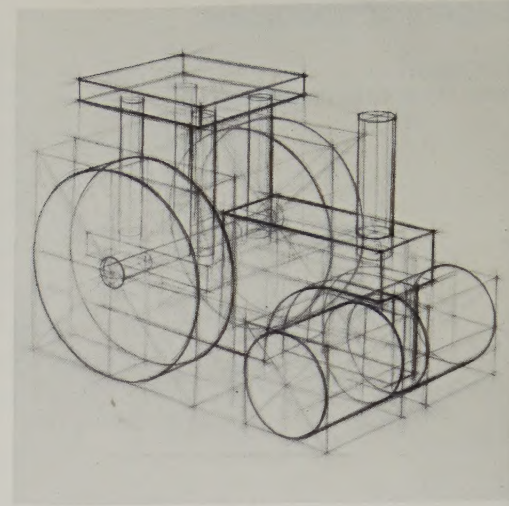
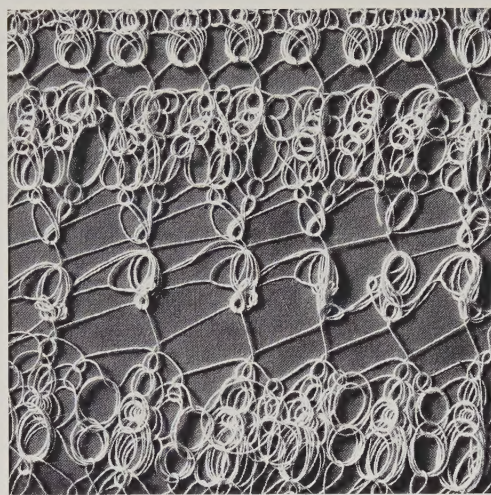
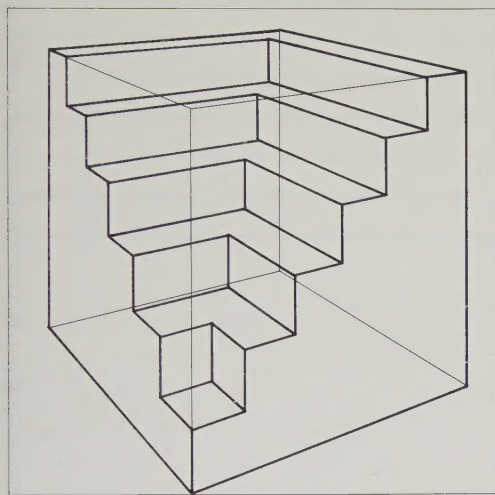
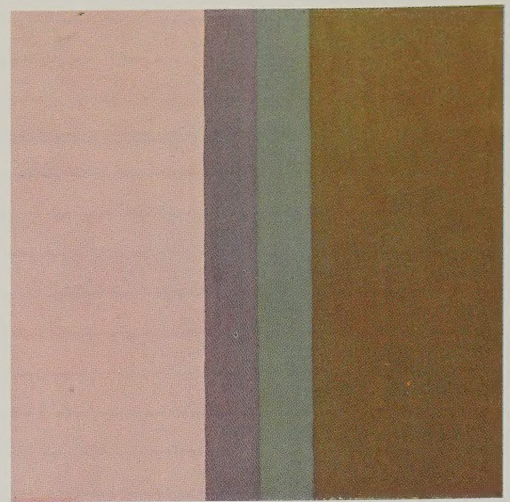


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Number of faculty in the Foundation Program	26
Number of students in the Foundation Program in six parallel classes	130 ca.

Directorship:

until 1970 Emil Ruder
since 1971 Niklaus Morgenthaler
Head of the Foundation Program:
since 1971 Kurt Hauert

Faculty of the Foundation Program

Beck, A.	Economics	Bernoulli, L.	Architecture	1972-73
Bieseke, I.	Graphic Design	Bühler, G.	Drawing	1968-69
Bollin, M.	Sculpture	Ganahl, K.	Press-editing	1966-67
Bürgin, G.	Decoration	Gruber, A.	Sculpture	1969-70
Burla, J.	Sculpture	Hartmann, H.	Drawing	1968-69
Eya, L.	Architecture	Hauert, K.	Drawing	1969-70
Gautschi, R.	Painting	Hernandez-Moor, L.	Textile Design	1972-73
Grossenbacher, M.	Sculpture	Keller, J.	Drawing	1974-75
Gürtler, A.	Letter Design	Lienhard, E.	Sculpture	1972-73
His, A.	Painting	Messerli, E.	Painting	1972-73
Hutter, J.	Painting	Ryser, F.	Painting	1973-74
Keller, T.	Painting	Stettler, G.	Painting	1967-68
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Schäfer, E.	Drawing			
Sommer, H. P.	Graphic Design			
Thomann, M.	Language			
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Von Tomei, J.	Graphic Design			
Zwimpfer, G.	Graphic Design			
Zwimpfer, M.	Graphic Design			

Volume
1

Object Drawing

Object and Museum Drawing

Nature Drawing

Freehand drawing is a traditional means of pictorial representation and communication. The drawing is a medium of mental and manual abstraction from perception and experience. The drawing process is a discipline by which visual sensitivity and the perceptual differentiation of form, rhythm, and abstraction are encouraged. The courses in life drawing provide a practical basis for personal and professional development through constant, intensive involvement in the drawing process. Fashionable stylistic tendencies and theories are consciously avoided; therefore professional demands are not considered.

The students draw objects from life using elementary forms. The teaching method is linear in structure: a drawing is developed from the total form to the related details. It is fundamentally an abstraction and not a photographic copy or an enumeration of detail. Personal drawing characteristics and means of expression are expanded through a mastery of the medium and through continual experience. The complex, creative process of drawing is structured through many interrelated activities: observation and perception, comprehension of form and proportion as a unity, abstraction of analyzed form into pictorial, dimensional illusion, mastery of techniques and means of expression, controlled chronological development of the creative process, and critical evaluation of the results.

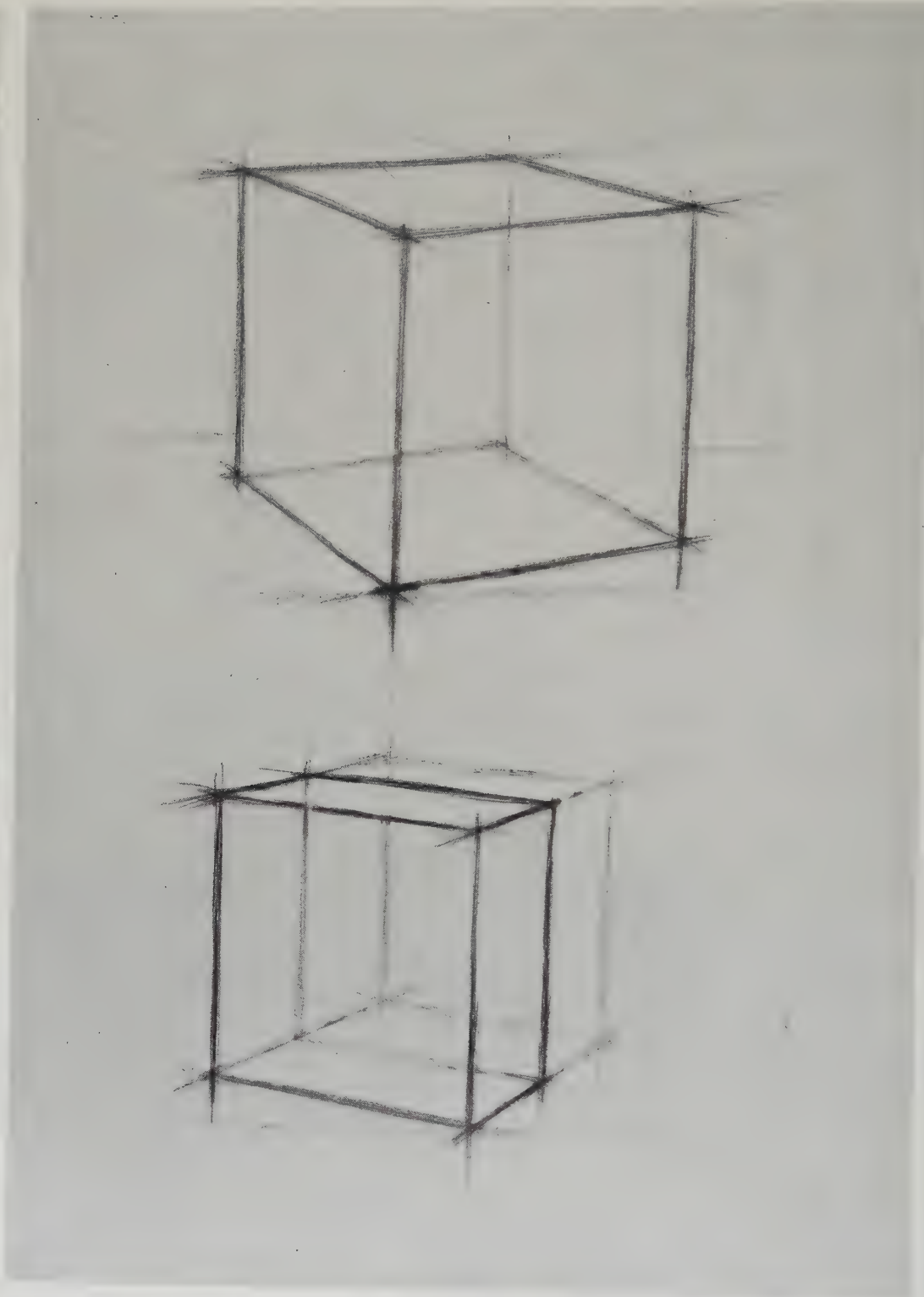
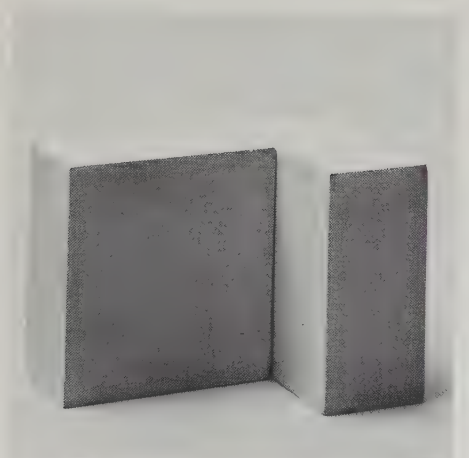
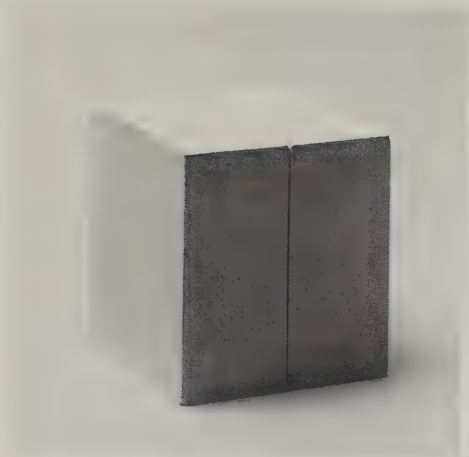
The reapplication of accumulated experience and knowledge leads to continued refinement and sensitivity. The drawing process is a continual, linear experience. Each result must be questioned: there is no single, absolute goal.

In this course pictorial, dimensional representations of constructed geometric objects are created with freehand drawing. Many familiar objects can be simplified into geometrical forms. They are always drawn in different positions below eye level. The eye perceives vertical lines as constantly stationary, parallel, and perpendicular to the ground surface – in contrast to optical reality. The dimensional foreshortening of a relatively small object has little effect on a drawing: the vanishing point of a foreshortened shape is found outside the drawing and must be supplied by the imagination. Both unseen and visible parts of an object are drawn in order to obtain a clear construction and to control the angles and proportions. Construction lines (horizontal and vertical lines, the central axis, diagonals and tangents, and overlapping and negative spaces) serve as a control.

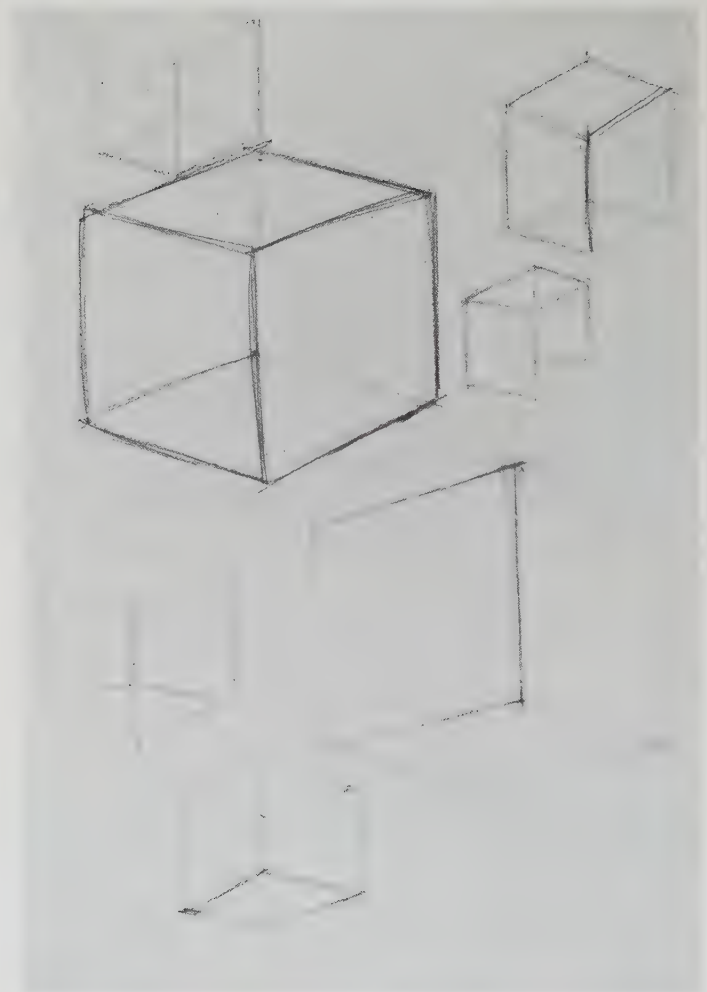
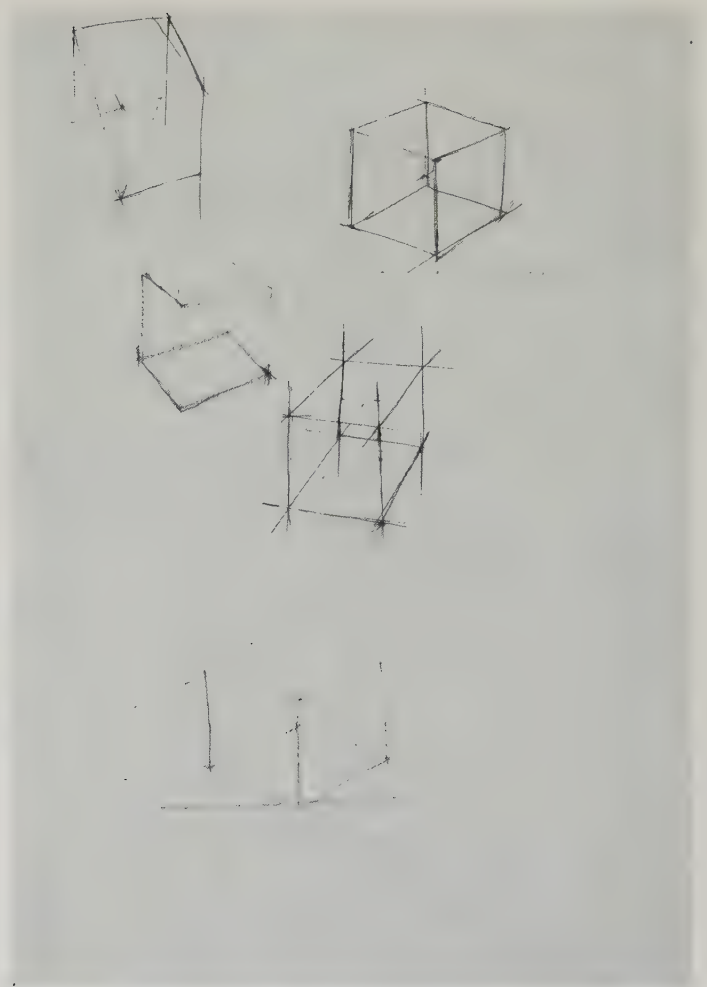
The drawing is begun with light, freely drawn lines and progresses from the total form to the related details. Construction lines are retained as evidence of the working process. Shading is avoided: dimensional effects are achieved through linear accents. An arrangement of drawings of the same object from different views and positions as well as isolated detailed studies develop a feeling for the composition of the page.

A foundation is achieved in the first months through drawing cubes, prisms, and cylinders. After these objects are mastered, the students work with hollow and ring cylinders, cones, spheres, and complex objects, drawing them separately or intersecting in different combinations. Soft pencils (2B or softer) and large drawing paper (42 × 59.4 cm) with a normal texture are used.

Spontaneity of pictorial expression is subordinated to a logical representation of the object.

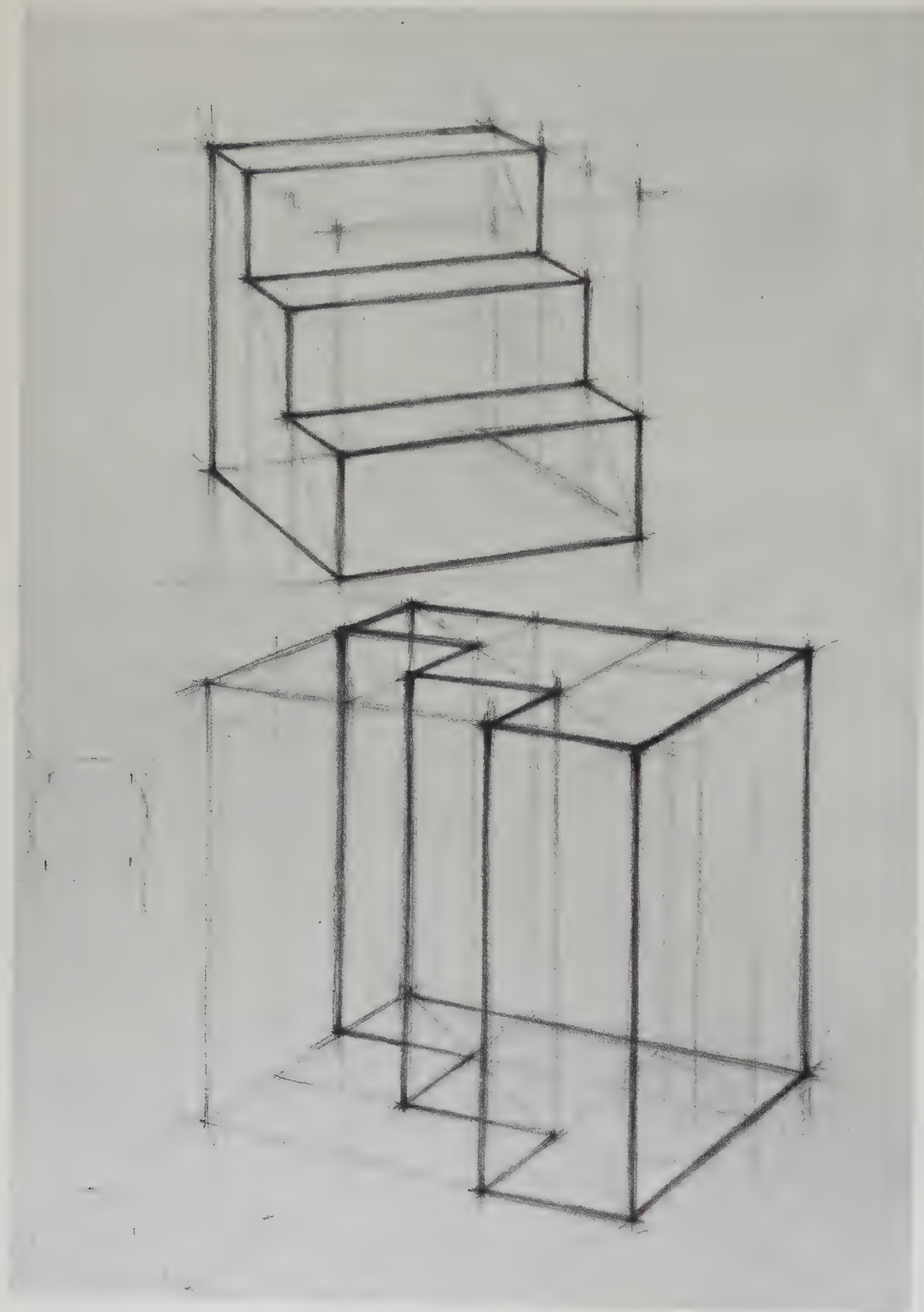


Proceeding from the basic measurements of the cube, different model positions are achieved by grouping the rectangular solids.



During the first weeks of classes the cube serves as the basic model for drawing. Its six squares are perpendicular (at right angles) to one another, and the lengths of the sides are equal. It is drawn from a slight top view and placed diagonally so that one corner is forward. The form of the three visible quadrates changes according to the cube's placement and the position of the drawer. An extreme top view is avoided in order to keep the imaginary vertical picture plane and the vertical lines parallel. In the lower study a solid rectangular form was discovered by bisecting a cube.

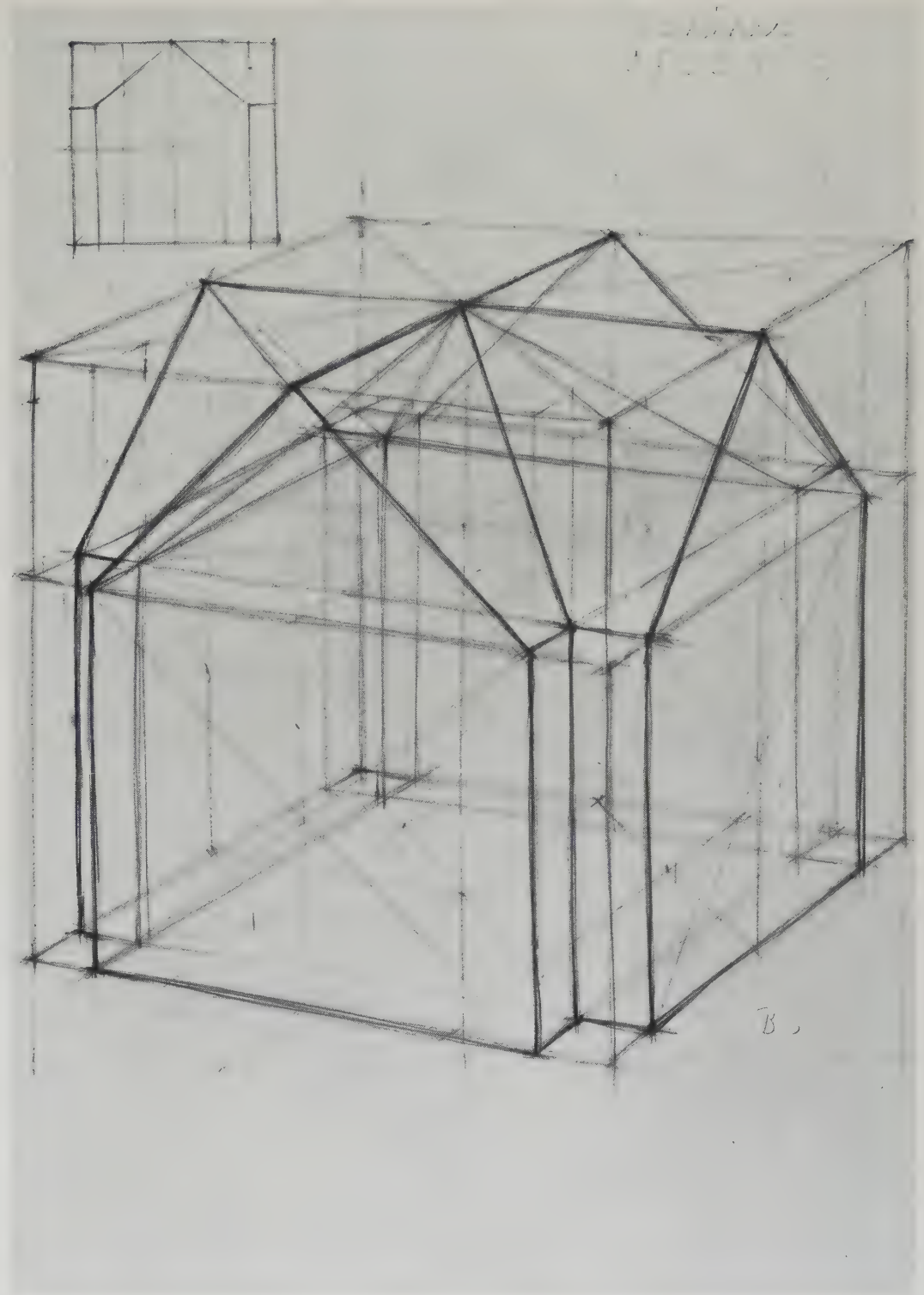
The two studies represent typical beginning results. They demonstrate the following mistakes: awkward and trivial interpretation, disorganized composition, confusion of scale, incorrect angles and proportions, distortion of parallel lines, stiff linear quality, and lack of clarity in pictorial expression.



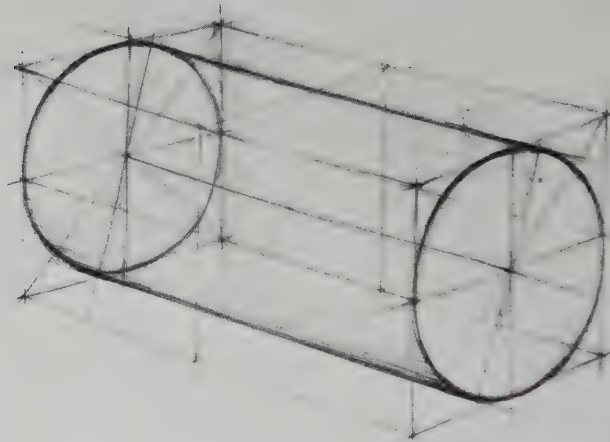
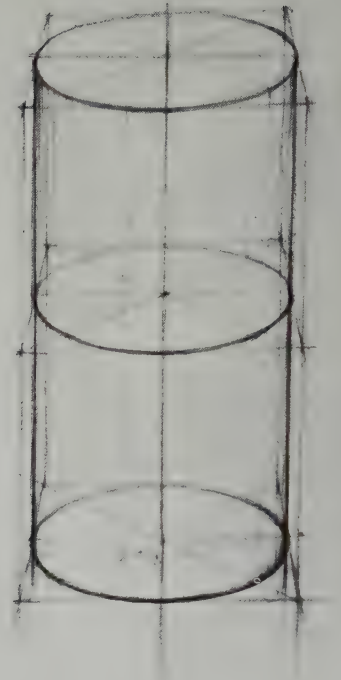
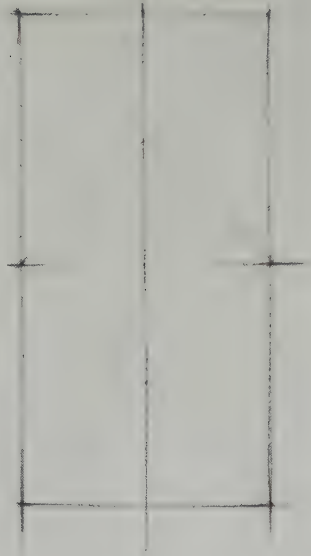
Angles and proportions can be drawn correctly by inserting a foreshortened circle into the base of the quadrate.

Both examples correspond to the basic proportions of the cube, which is structured and defined with light guidelines. The pictorial, dimensional form of the object is emphasized through the differentiation of linear accents and distinguished from the actual form of the cube. The drawing should represent a free and solid unity and not a flat outline.

Many different objects can be derived from a 15 cm cube.

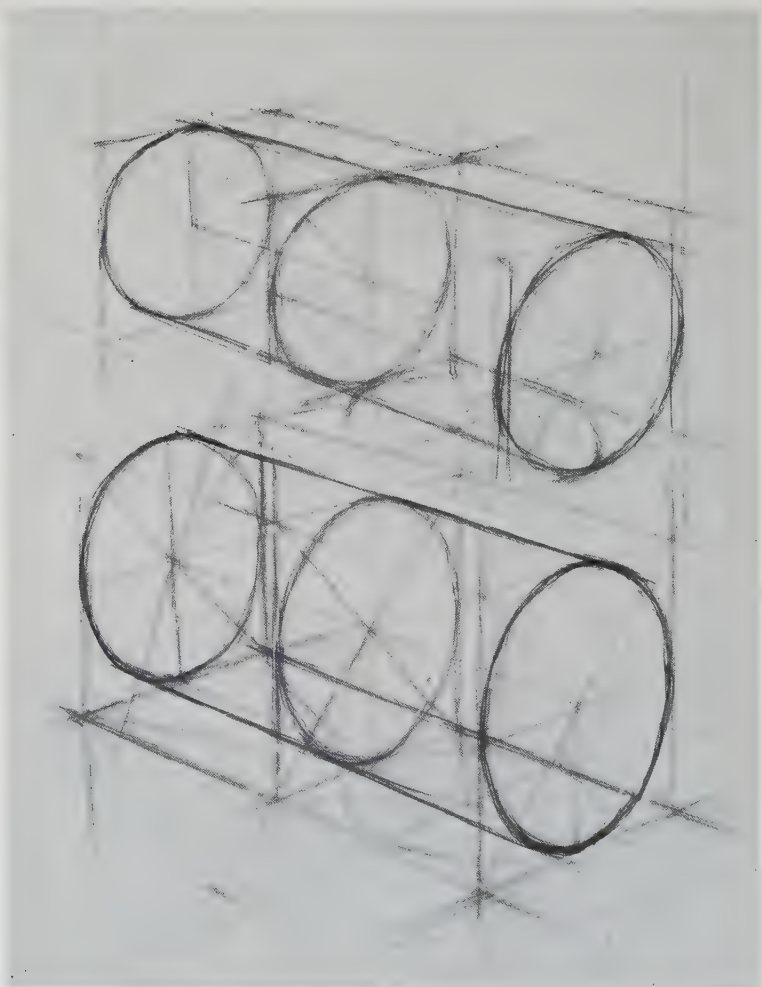
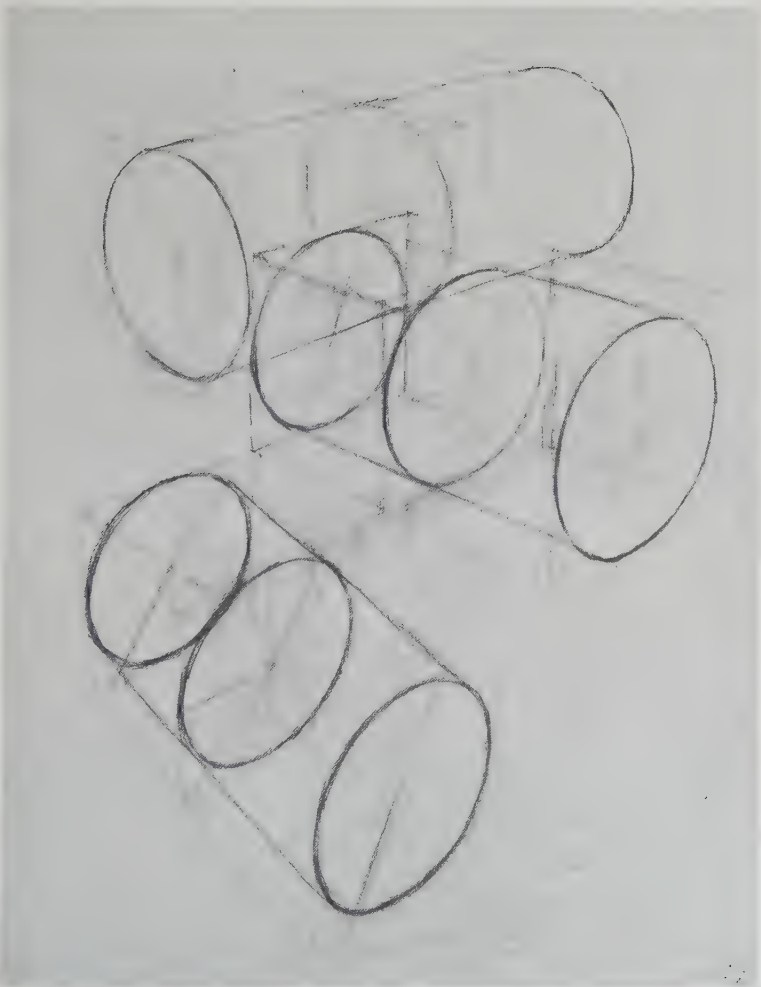
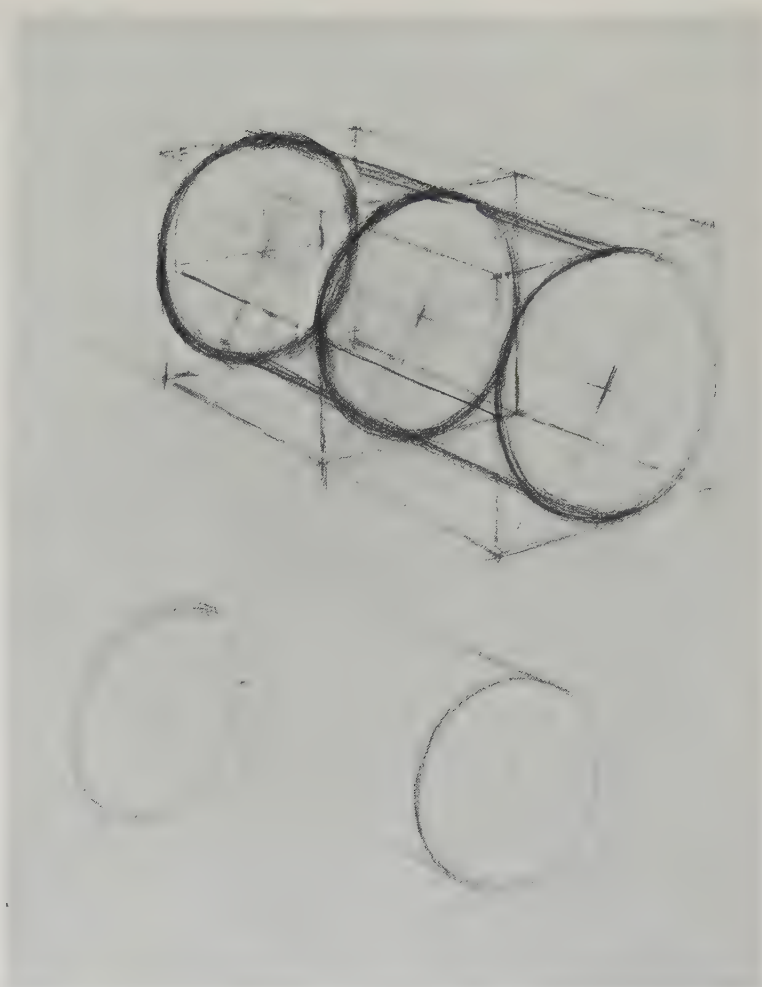
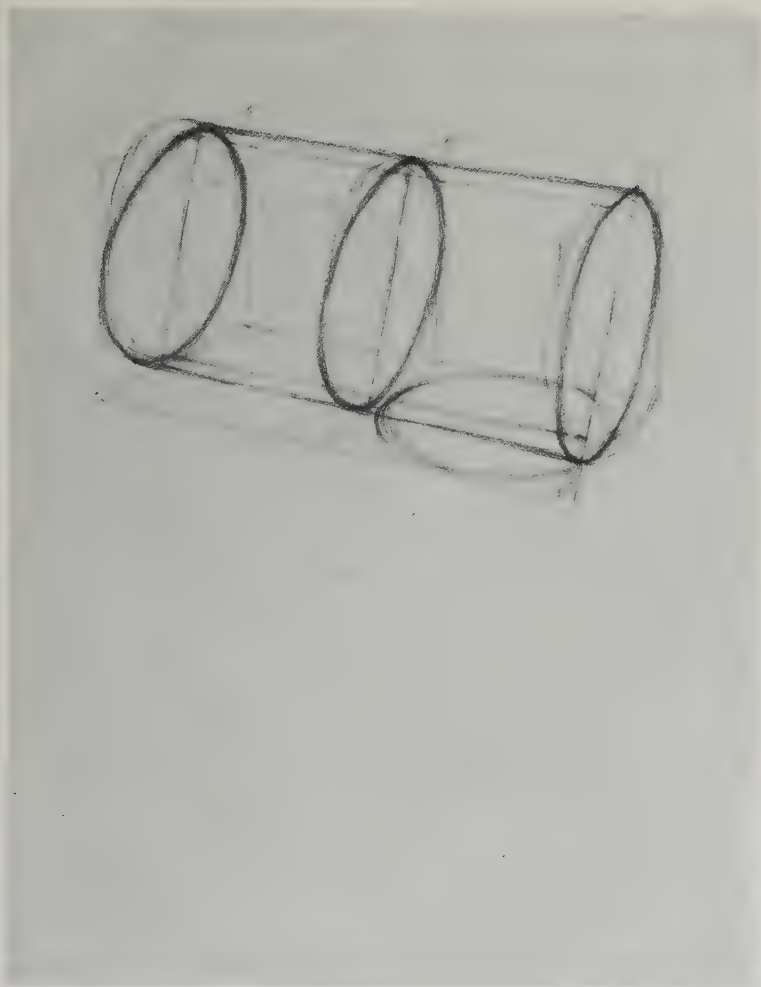


In the small frontal view at the upper left the structure, form, and proportions of the object are examined.



A cylinder is always constructed in relation to a prism: first two cubes are drawn. Inserting the correct foreshortened circle is relatively simple with the cubes in the proper spatial position. The foreshortened circular shapes always appear as geometric ellipses, the longer axes of which are perpendicular to the center axis of the cylinder. The vertical and horizontal axes of the ellipse touch the middle point on each side of the cube. The four corner shapes should give the illusion of being equal.

At the beginning of the course dimensional imagination and pictorial sensitivity may not be sufficiently developed to avoid the common angle and proportion mistakes that appear in these four drawings.





Mastery of construction principles and experience with the prism, cylinder, cone, and sphere are prerequisites for drawing complex objects such as bottles. Linear cross sections, which define the basic forms, strengthen the dimensional effect of the drawing and show the volume of the object. Overlapping and negative spaces offer interesting creative possibilities for composing single objects and groups of objects.

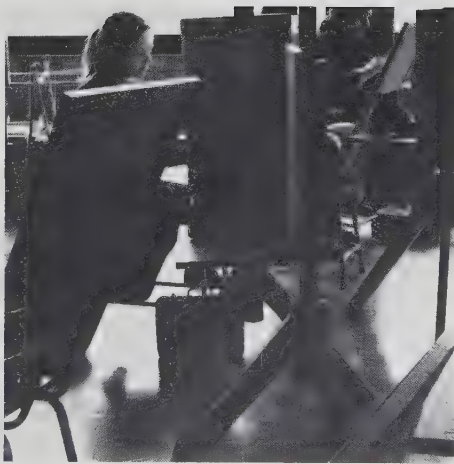
Overlapping objects are easily recognized and controlled through their transparency.

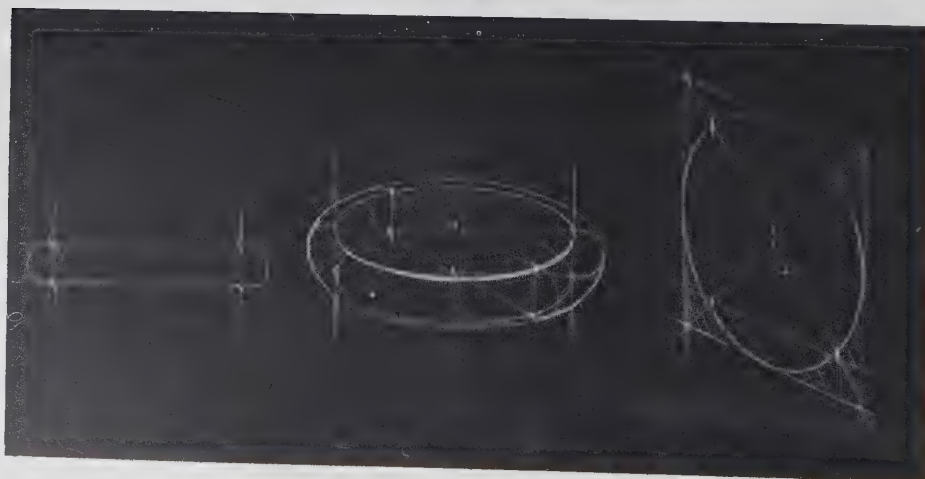
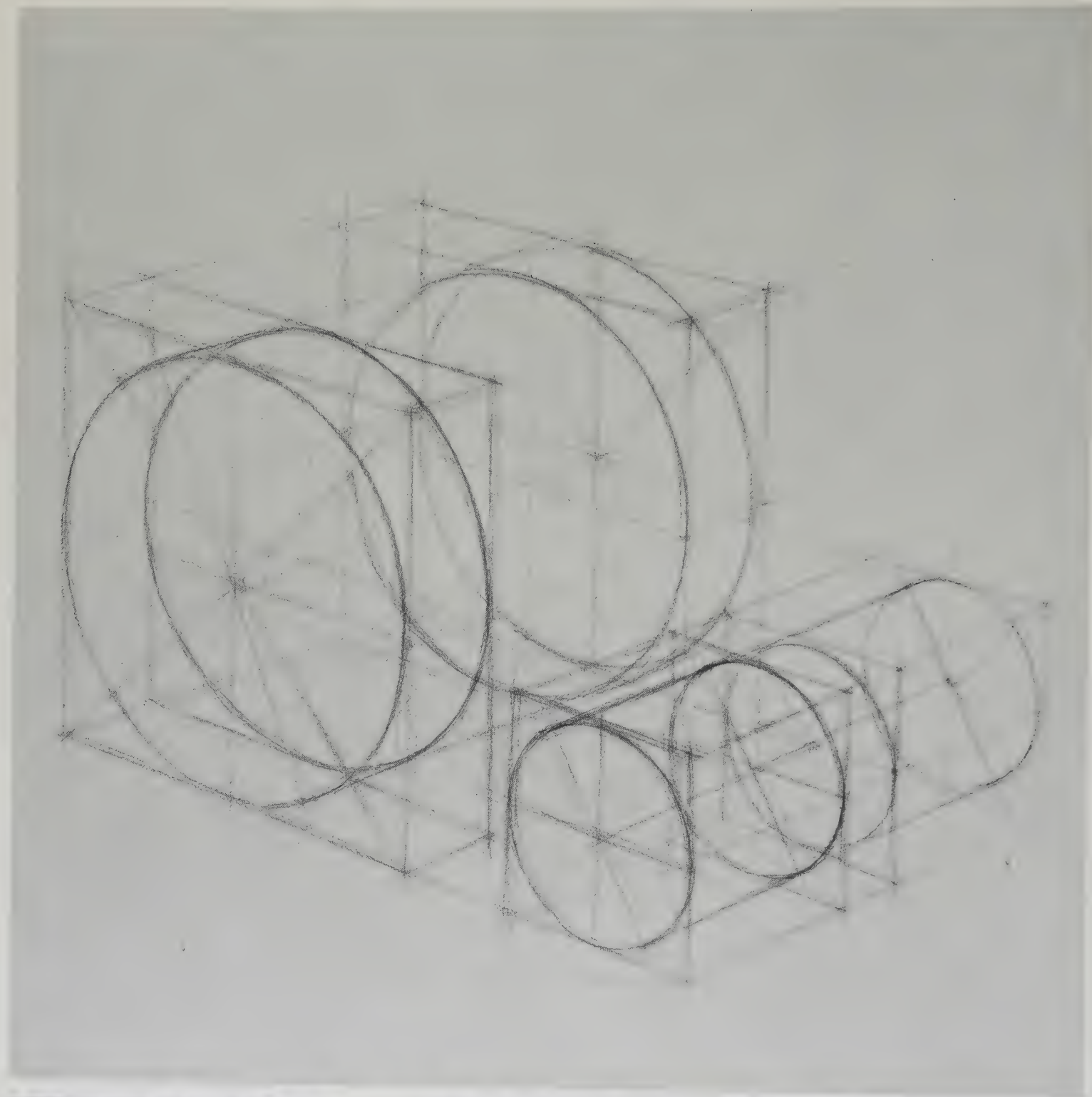


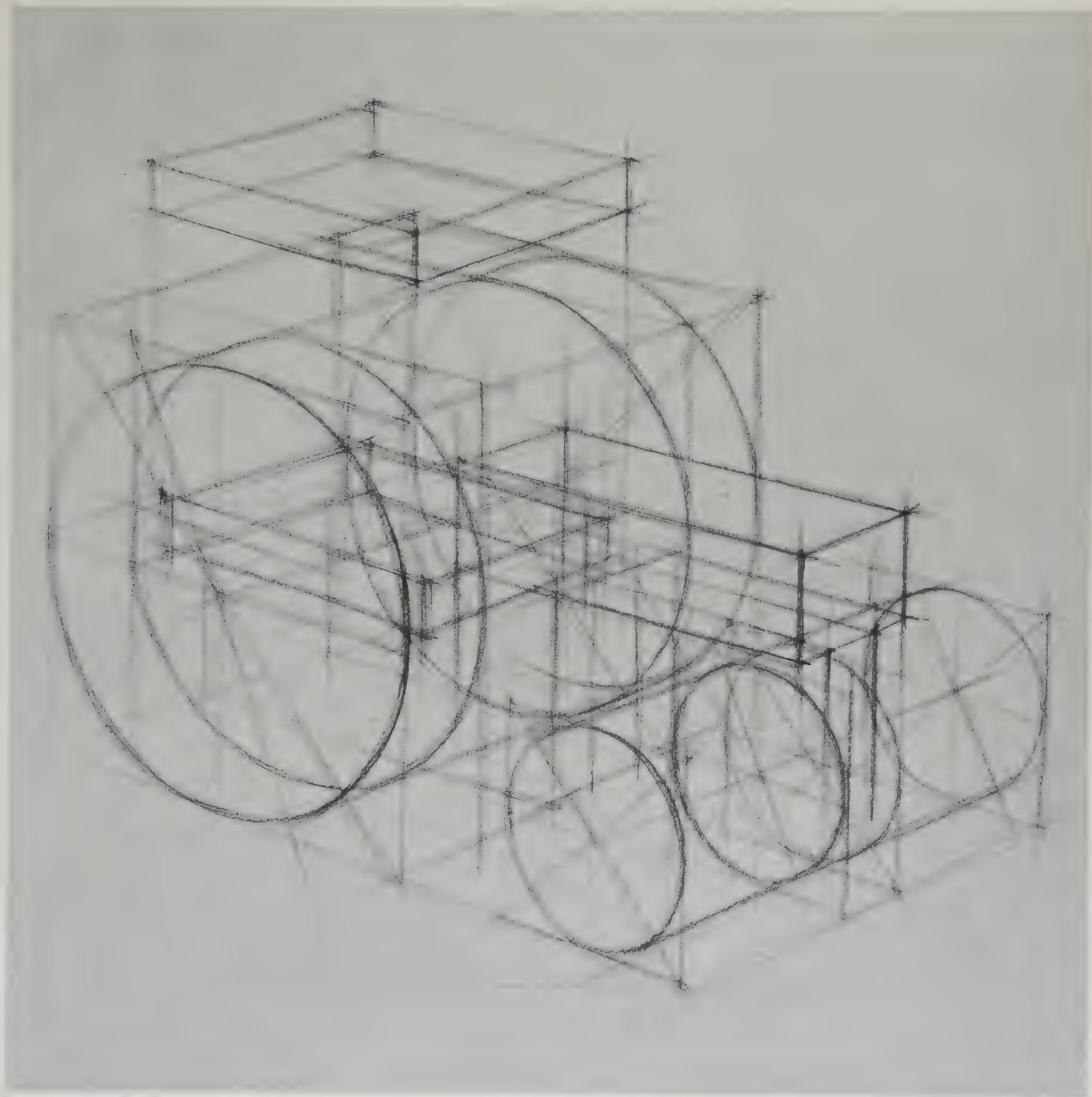
The following six pages show the chronological stages in drawing an object. The first step is to draw light lines that serve as surface building elements. Rectangular solids are structured from the dimensional representation of the ground surface and its subdivisions; the cylinder is inserted and the drawing completed with the remaining elements. Photographs of the object in different positions are contrasted with the finished drawing.

The photographs on the following two pages show the students at work. Classroom facilities are exceptionally mobile. Object stands, drawing benches, and drawing boards are used for individual and group classes. The drawing board serves as a working surface. It is placed on the bench at a right angle to the direction of the eye. The position of the working surface corresponds to the picture plane and allows a better view of the work. The object is positioned on the stand, which is easily adjustable and serves to neutralize the surroundings. The students work in a free and uncramped posture at approximately arm's distance from the working surface.





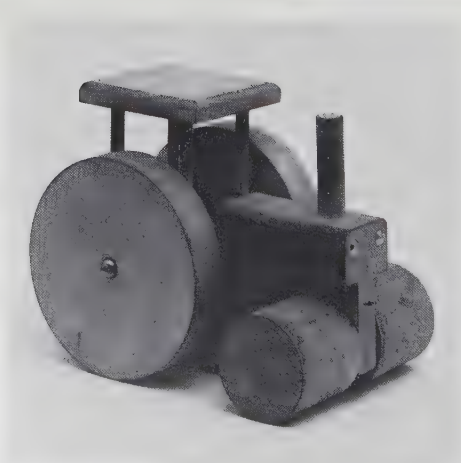
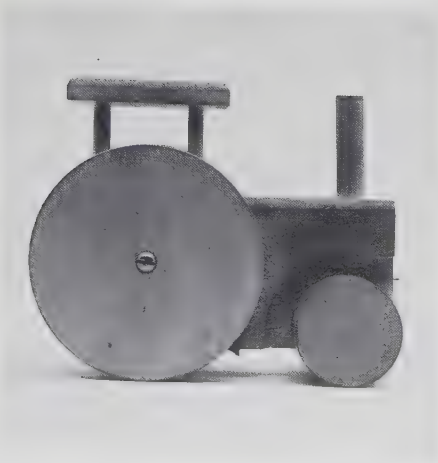
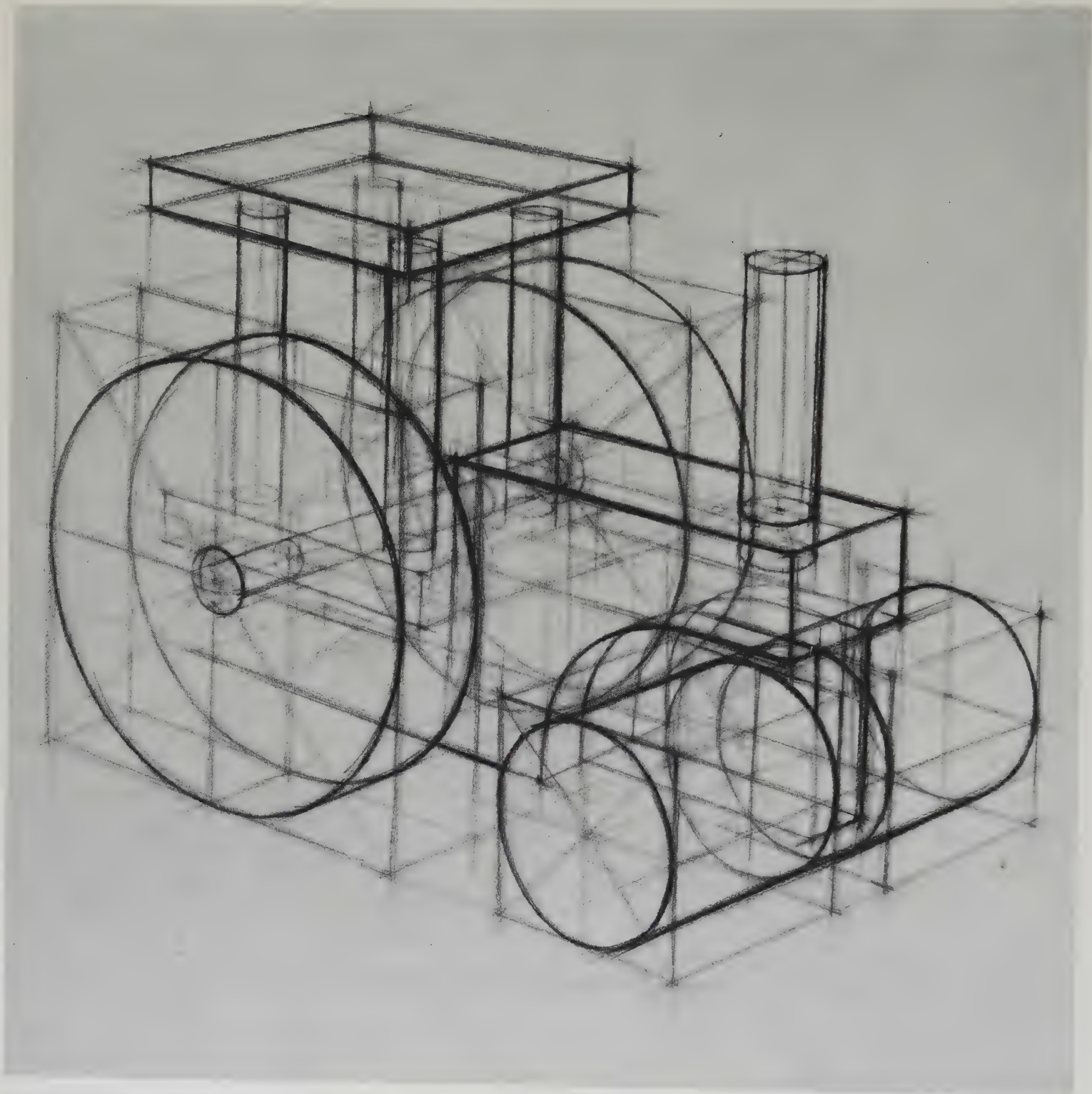


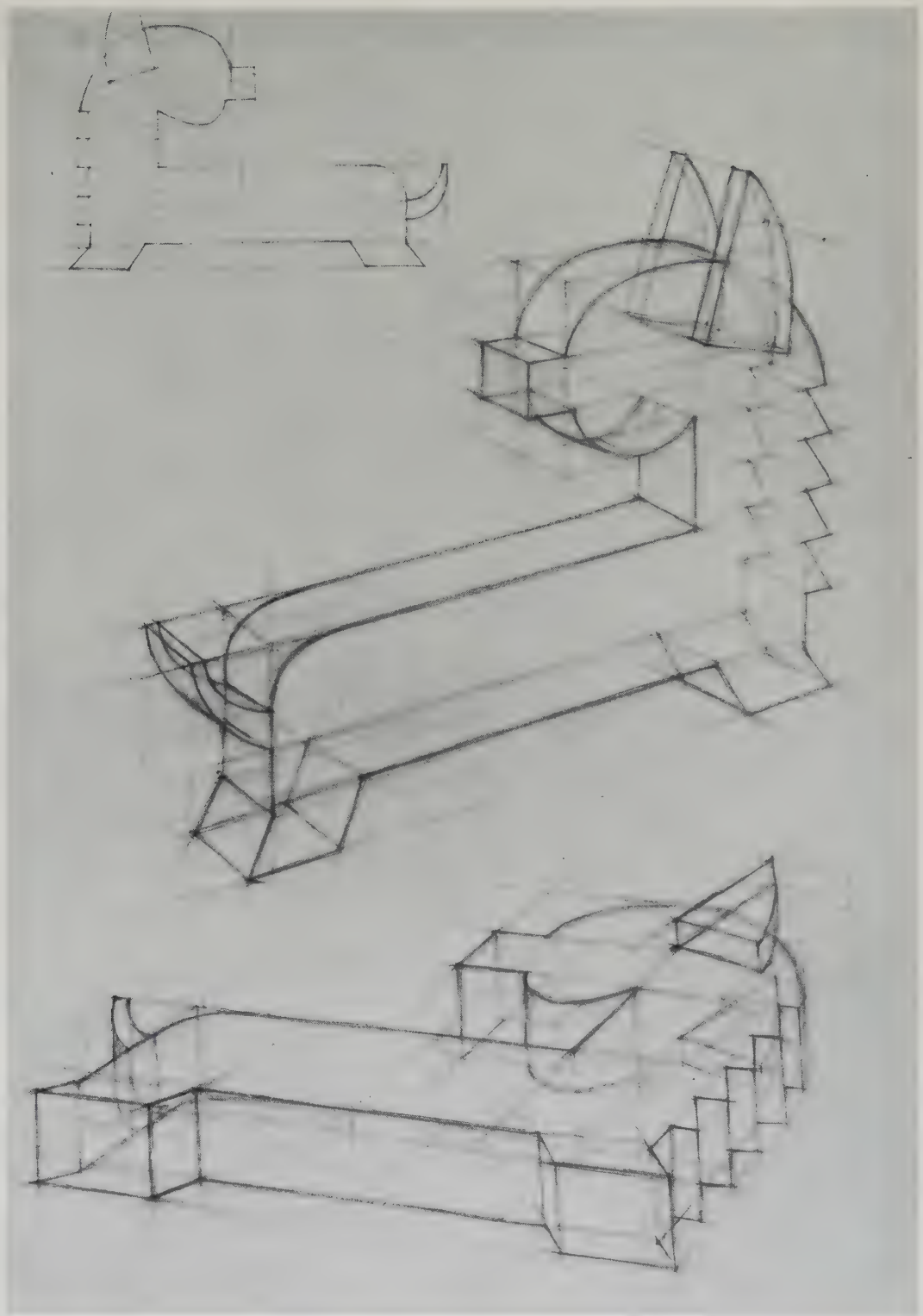


The work of previous students is displayed for inspiration. Fundamental questions are explained by the teacher and demonstrated on the blackboard.

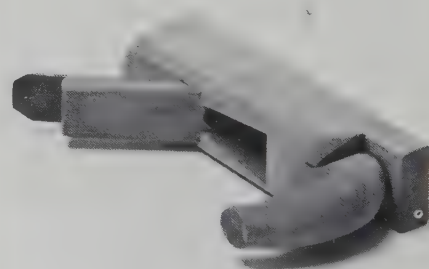
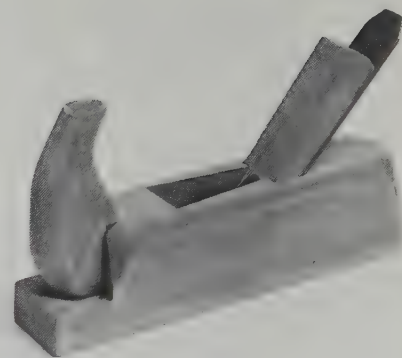
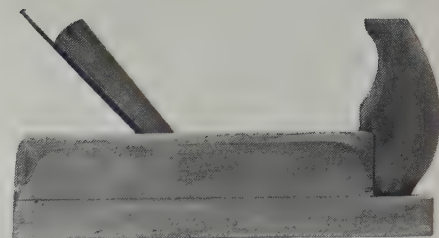
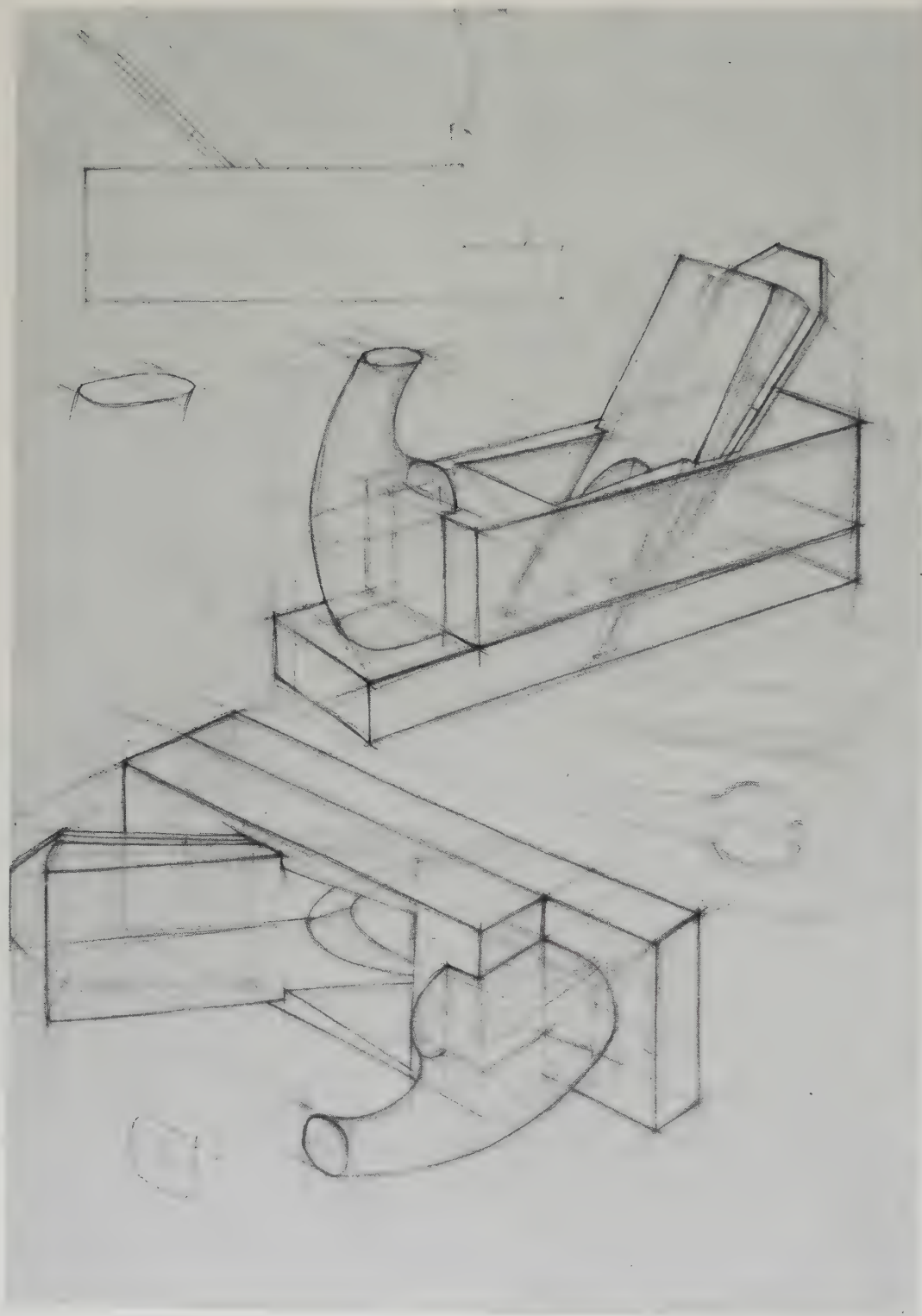
The pencil should be held without supporting the hand or arm on the paper. If necessary, the small finger can be used to guide the hand.





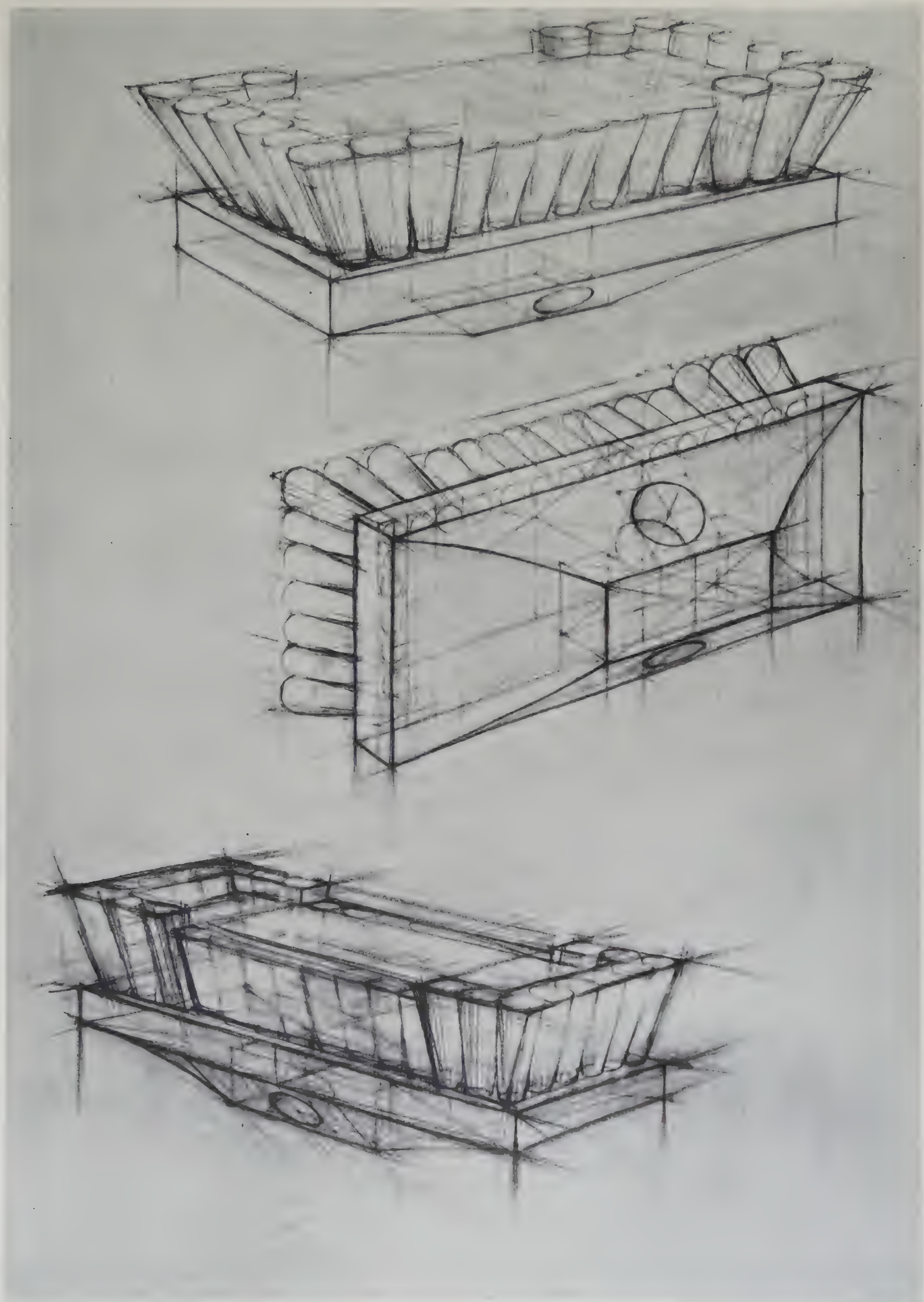


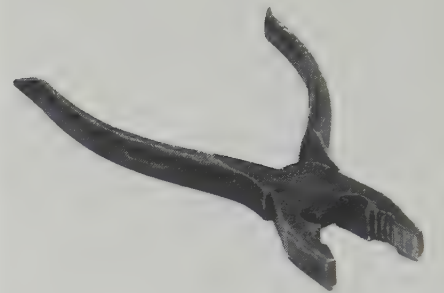
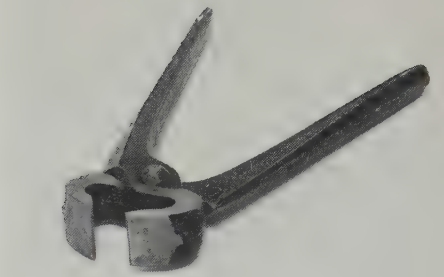
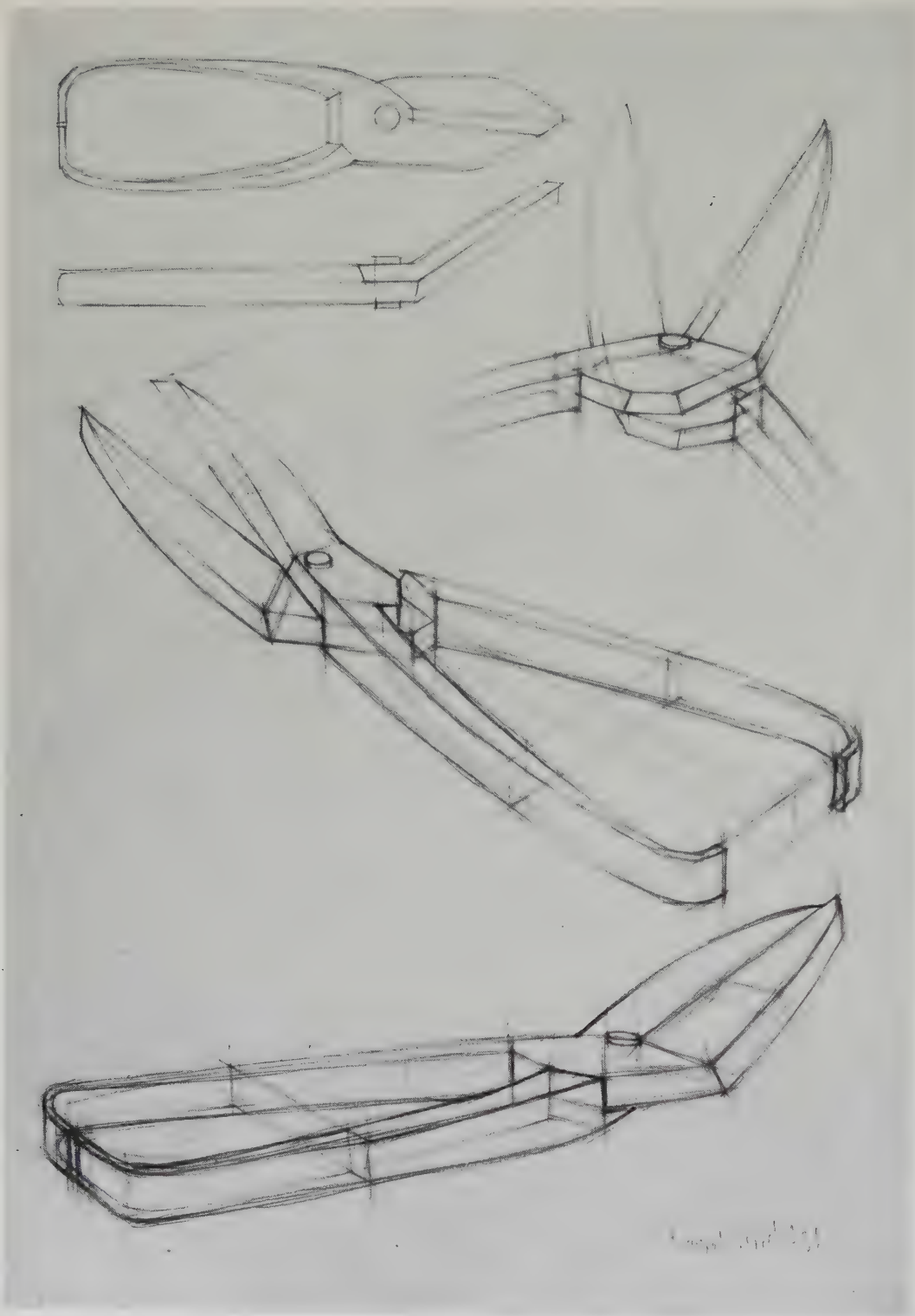
The drawing procedure is comparable to that of the carpenter or sculptor, who finds his mental image in roughly formed material. In drawing the toy animal the spatial relationship, position, and development of the surfaces are created from a rectangular block.



The representation of a wood planer is carefully constructed by subdividing a block into the appropriate cross sections. Complicated shapes such as the hand grip can be achieved in this way. In searching for the correct forms various accents are developed.

The bristles of the broom should not be rendered as a series of small strokes. The student should recognize the essential forms, such as the obtuse pyramid composed of a blunt cone and the bundles of gathered bristle.



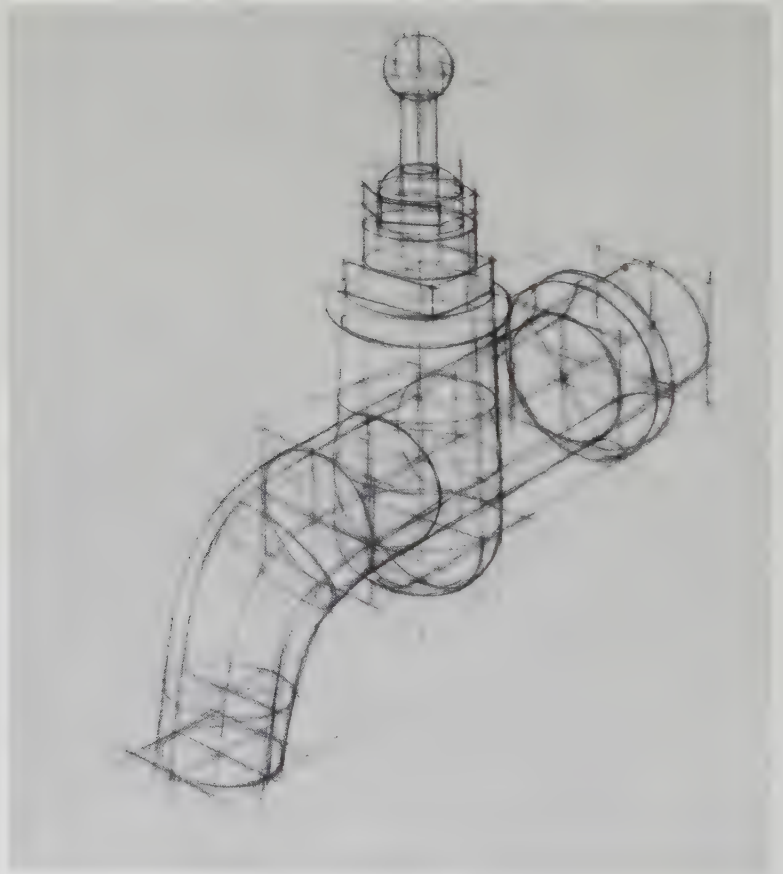


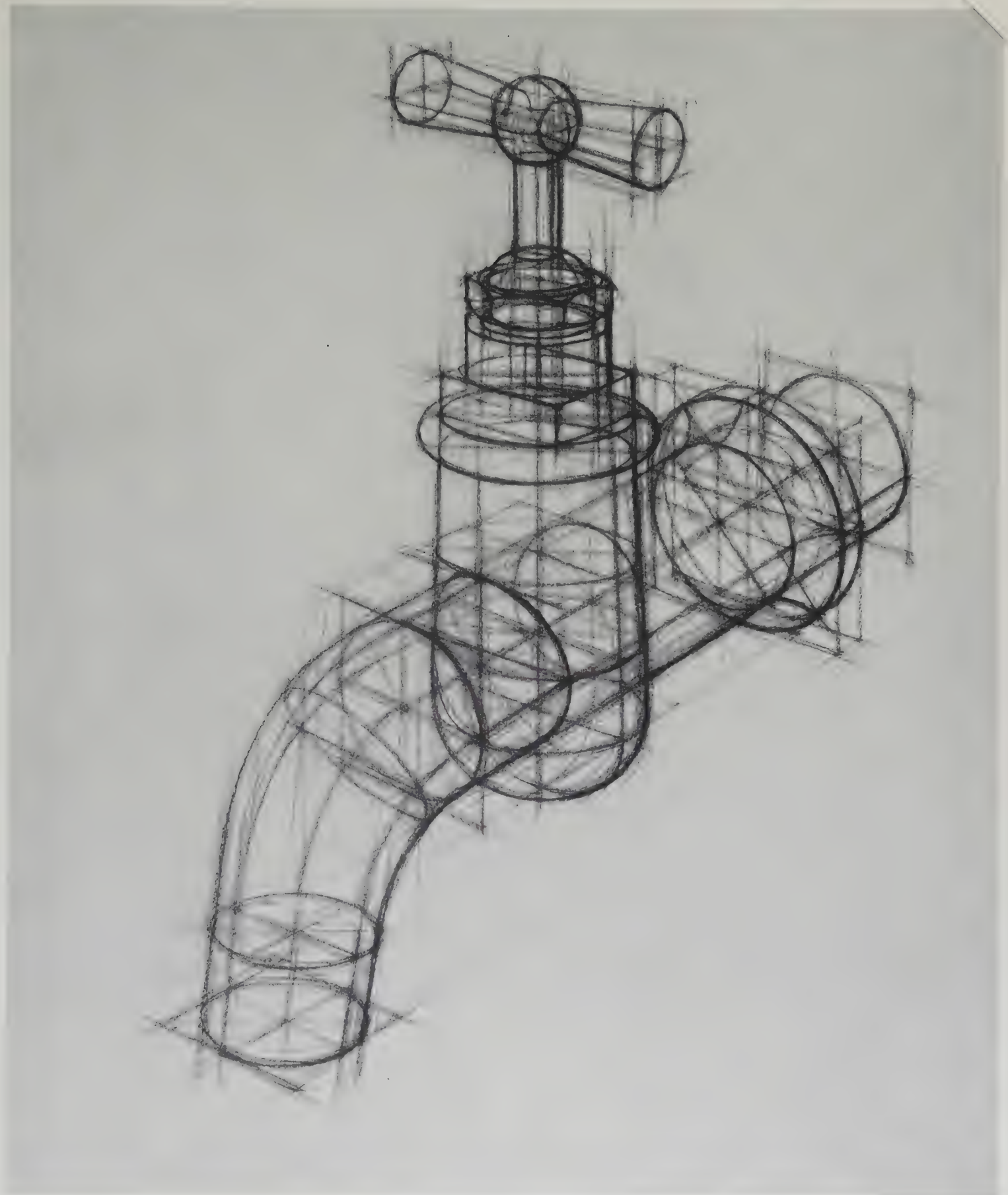
In these studies of pliers and shoes negative spaces are drawn as shapes. They clarify the structure of the object and the spatial effect of the representation. Dependency on such helping forms can be avoided with experience.



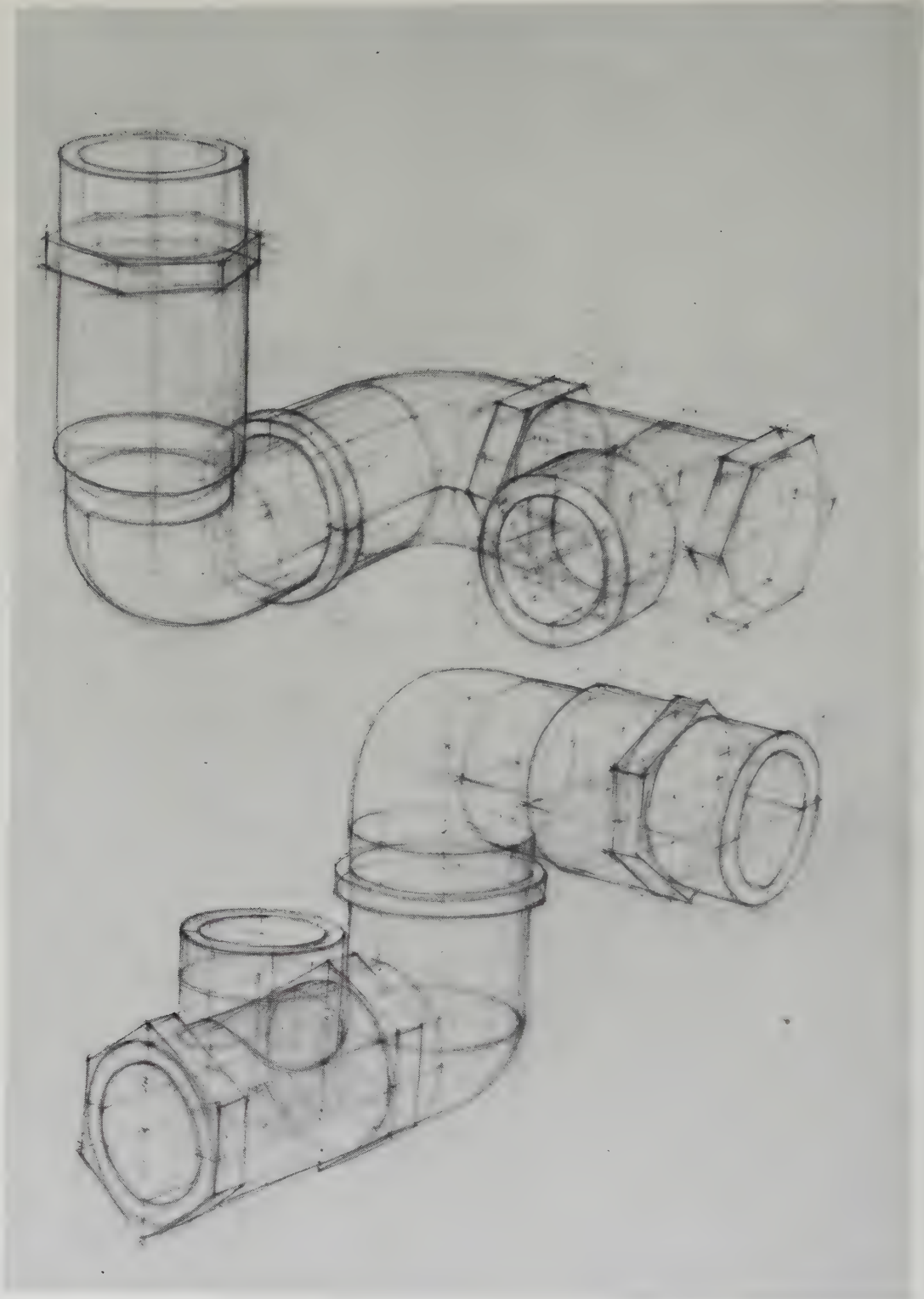


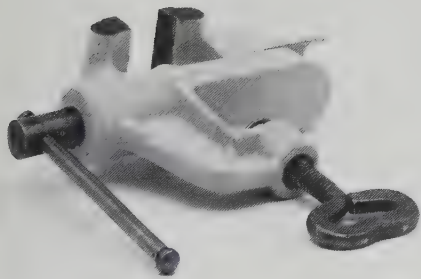
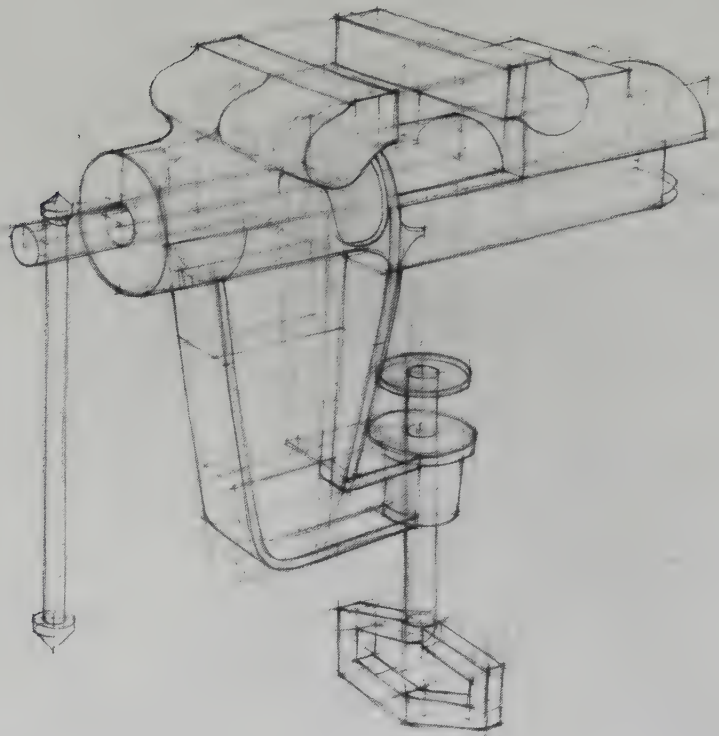
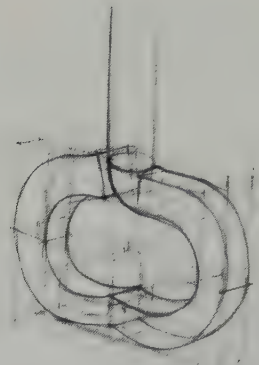
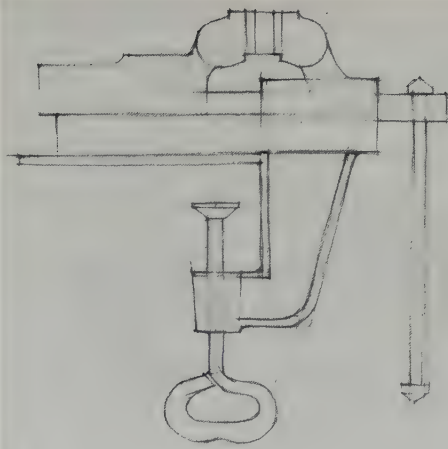
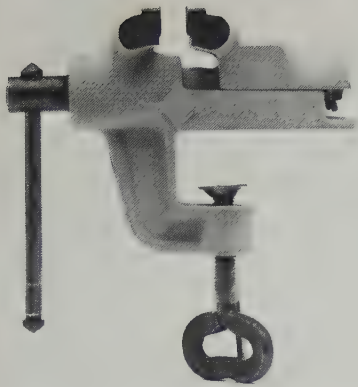
The object in this drawing, a water faucet, consists of a number of different elementary shapes, such as prisms, cylinders, cones, and spheres. The graphic representation is carefully constructed from the center of the object, the intersection of the two cylinders.

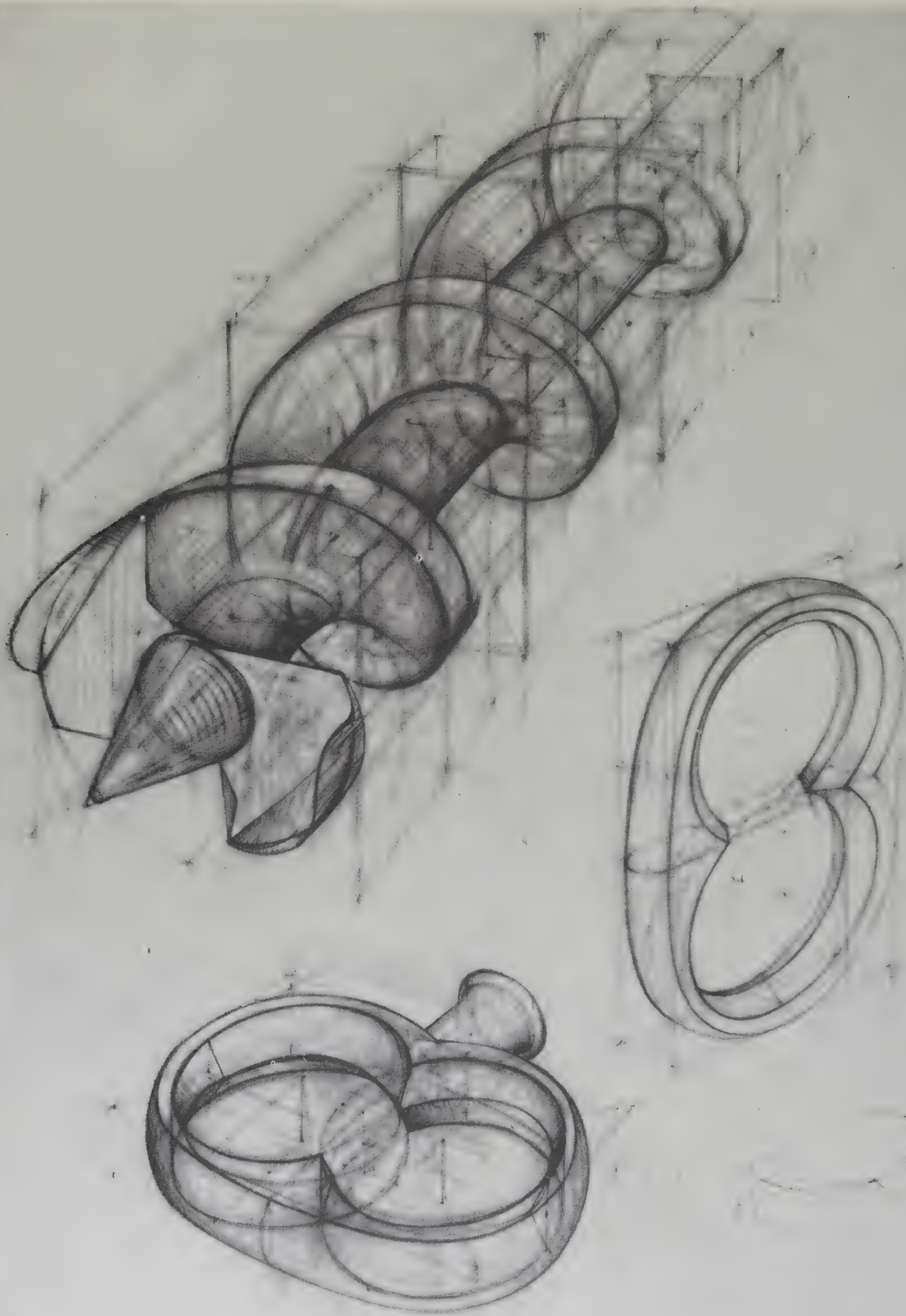


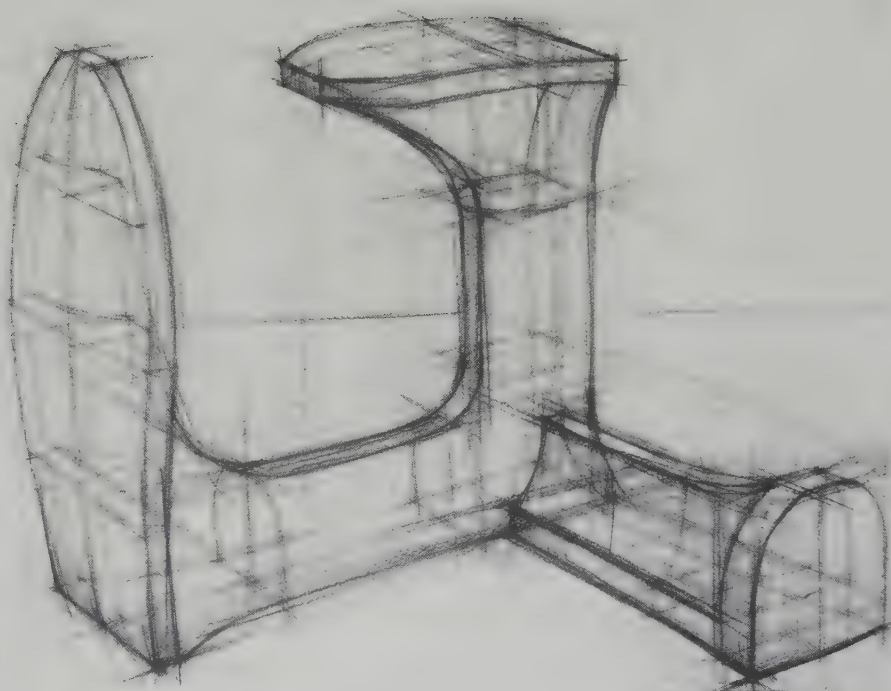
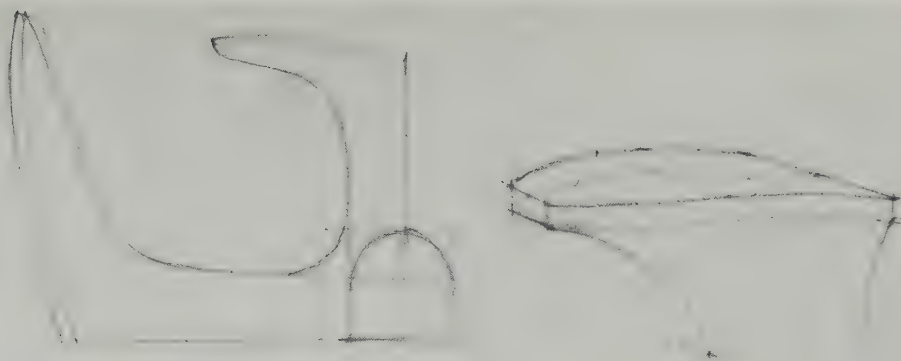


In contrast to the shoes, the representation of complex technical objects such as the water faucet and vise demands a stronger conception of form. The formulation of the lines and the style in which they are drawn make a statement about the material character of the object. Its effect and function should be understood and represented accordingly. Unfunctional, unclear, or extreme positions should be avoided. Complex details are simplified in order to clarify the form as a whole: they are enlarged and drawn as separate studies, which should be composed harmoniously on the page. In the top left corner of the page the object is usually represented in a small profile view. Its proportions and forms are examined here.



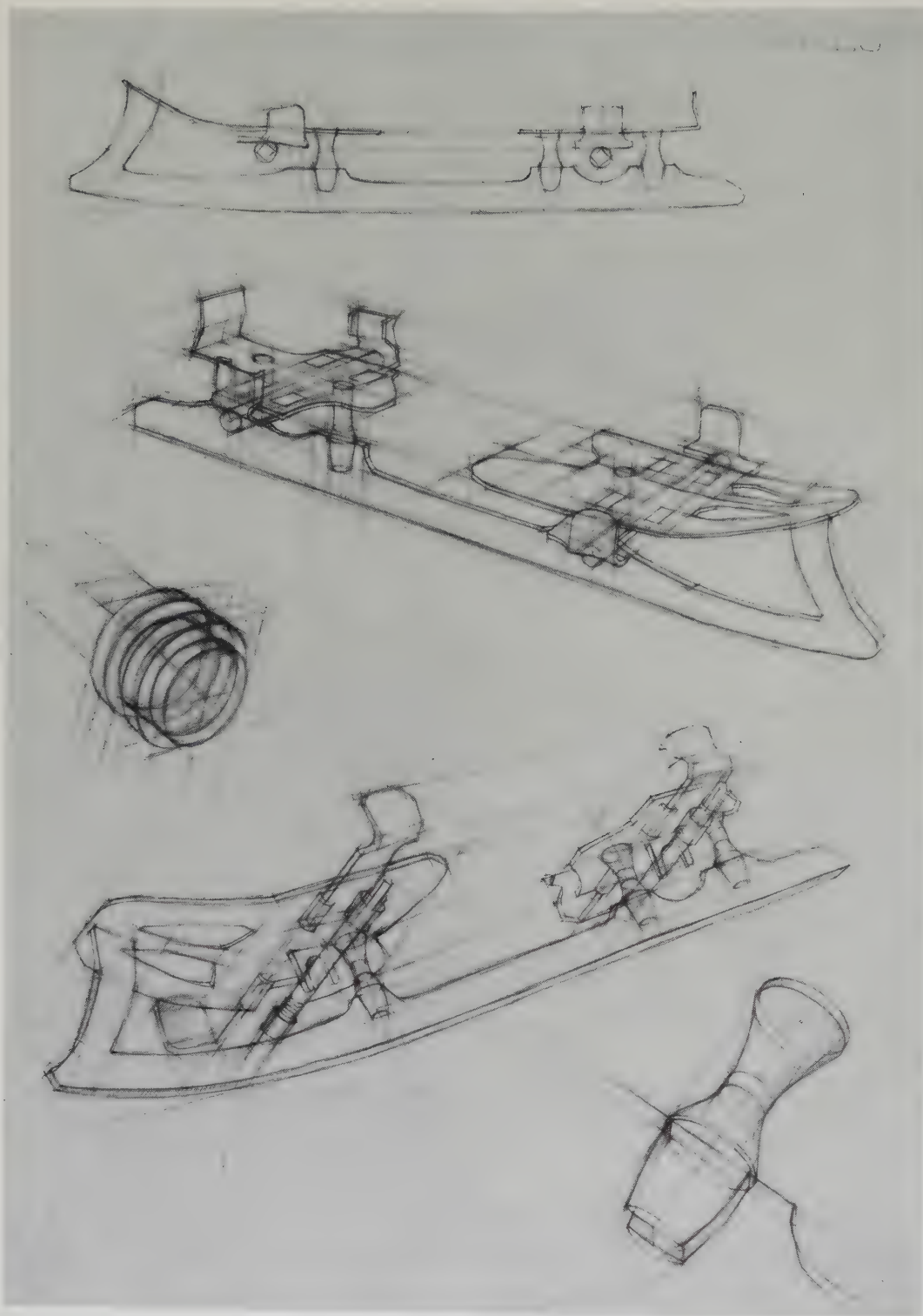






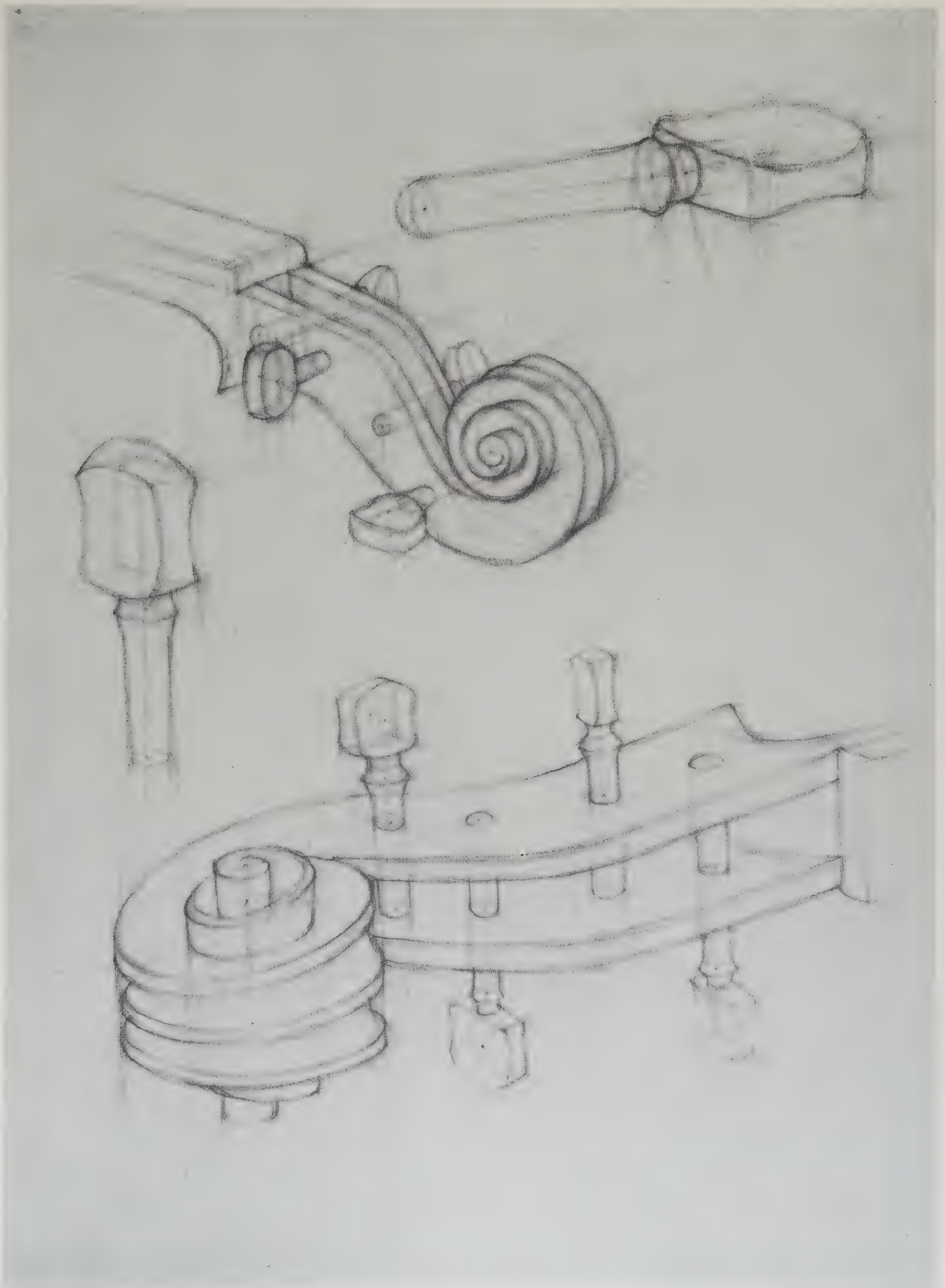
The drill is developed from a reclining cylinder composed of sectional planes. The fixed points of the foreshortened, winding spiral lie within these sectional planes. The accentuated tones, the swing of the line, and the light insertion of shadow strengthen the spatial effect.

The basic structure of the cobbler's horn is composed of three planes that intersect at right angles, on which the details are drawn. This allows a free but exacting linear treatment.



The blade and shoe supports of the ice skate are composed of two planes that intersect at right angles. The object is lying on its side, creating a foreshortened diagonal plane that requires careful spatial observation. The numerous details must be subordinated to the larger forms, and should not confuse the student.

A comparison of both drawings clarifies the different linear formulations corresponding to the inherent character of the objects.





These four illustrations demonstrate the chronological stages of a drawing as well as the composition of the objects on the page.

To draw a shoe, one begins with a cubistic formulation, although most of the shapes are rounded and flow into one another; a faceted-crystal formation is avoided. The object is structured with transverse and lateral axes on the ground surface. The soft transitions of shapes are drawn with light, scattered lines. The shoe-laces are drawn according to their movement in individual surfaces. The lines on the shadow side of the form are accentuated, while those on the lit side tend to fade.

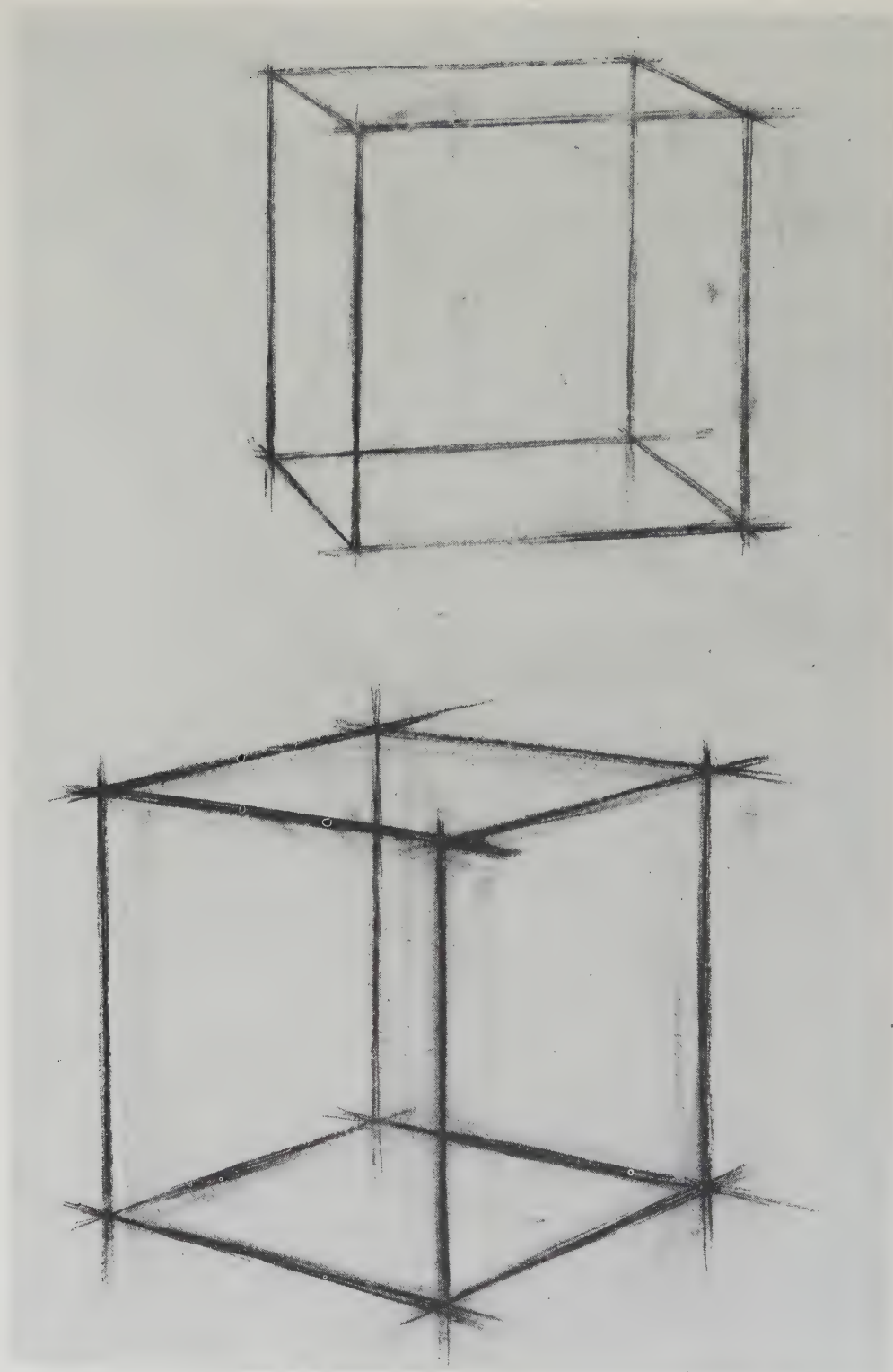




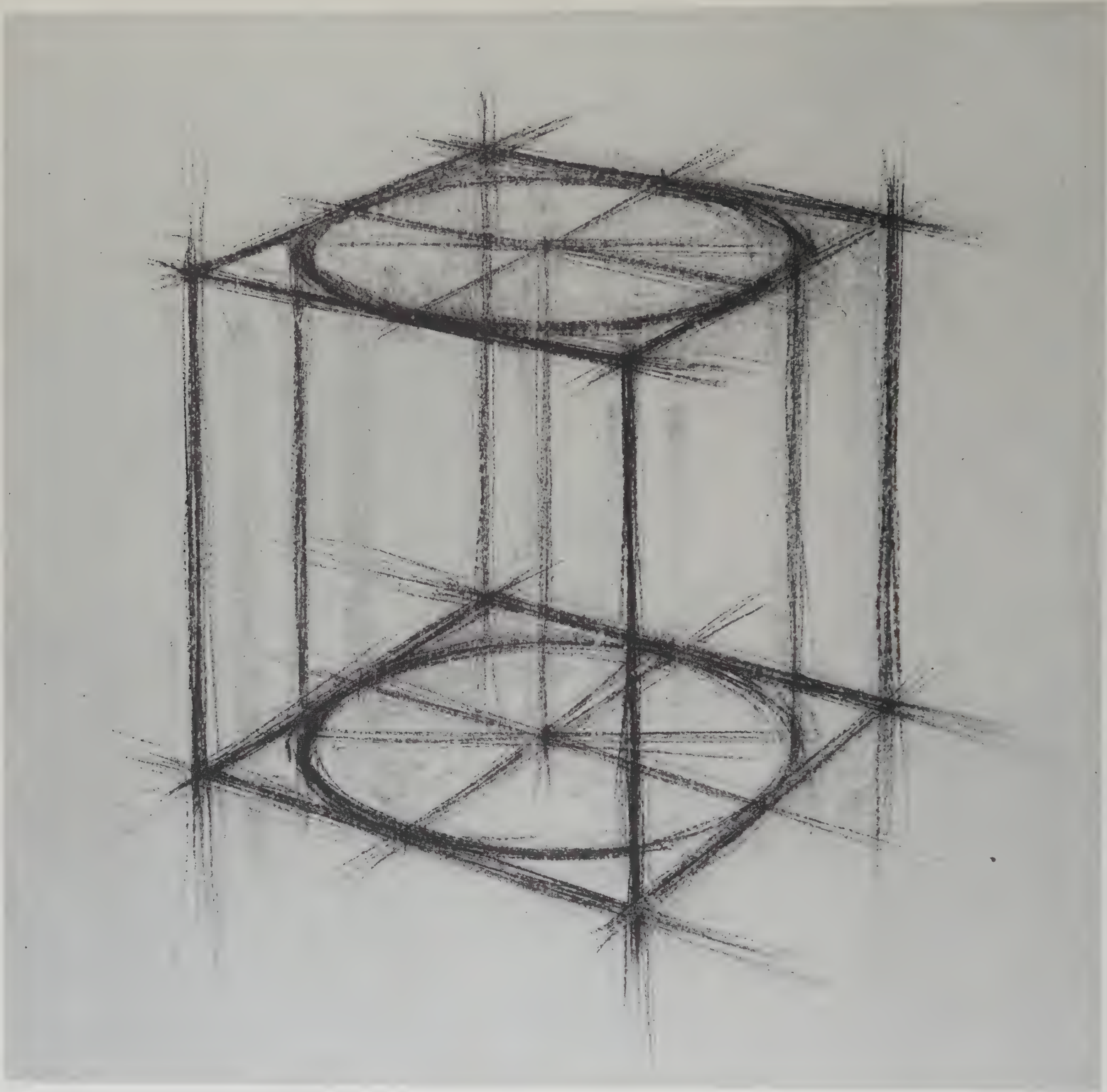
The subject matter of this course is basically identical to that of object drawing: the one difference is that objects for pictorial translation are larger. The combination of single forms (cubes, prisms, and cylinders) produces a composition in various dimensions; views from top and bottom are combined. The dimensional foreshortening of the forms is more pronounced in the drawing; the objects, some of which are constructed from linear elements, are transparent, and the overlapping shapes are visible. Overlapping shapes of solid forms must be imagined.

In the beginning the class works from the same model situation that offers different spatial relationships according to each student's location. The entire area of the drawing paper (slightly larger than 42×59.4 cm) is used for each study. After the foundations of the geometrical objects have been mastered, the students draw from plaster models (capitals, pedestals, gargoyles, and consoles), most of which are derived from the Basel Cathedral (late Romanesque and Gothic styles). Exercises in museum drawing are conducted in the Melanesian and Central American rooms at the Ethnological Museum in Basel. The objects studied are cult figures, ancestral statues, masks, and implements of wood, stone, or clay.

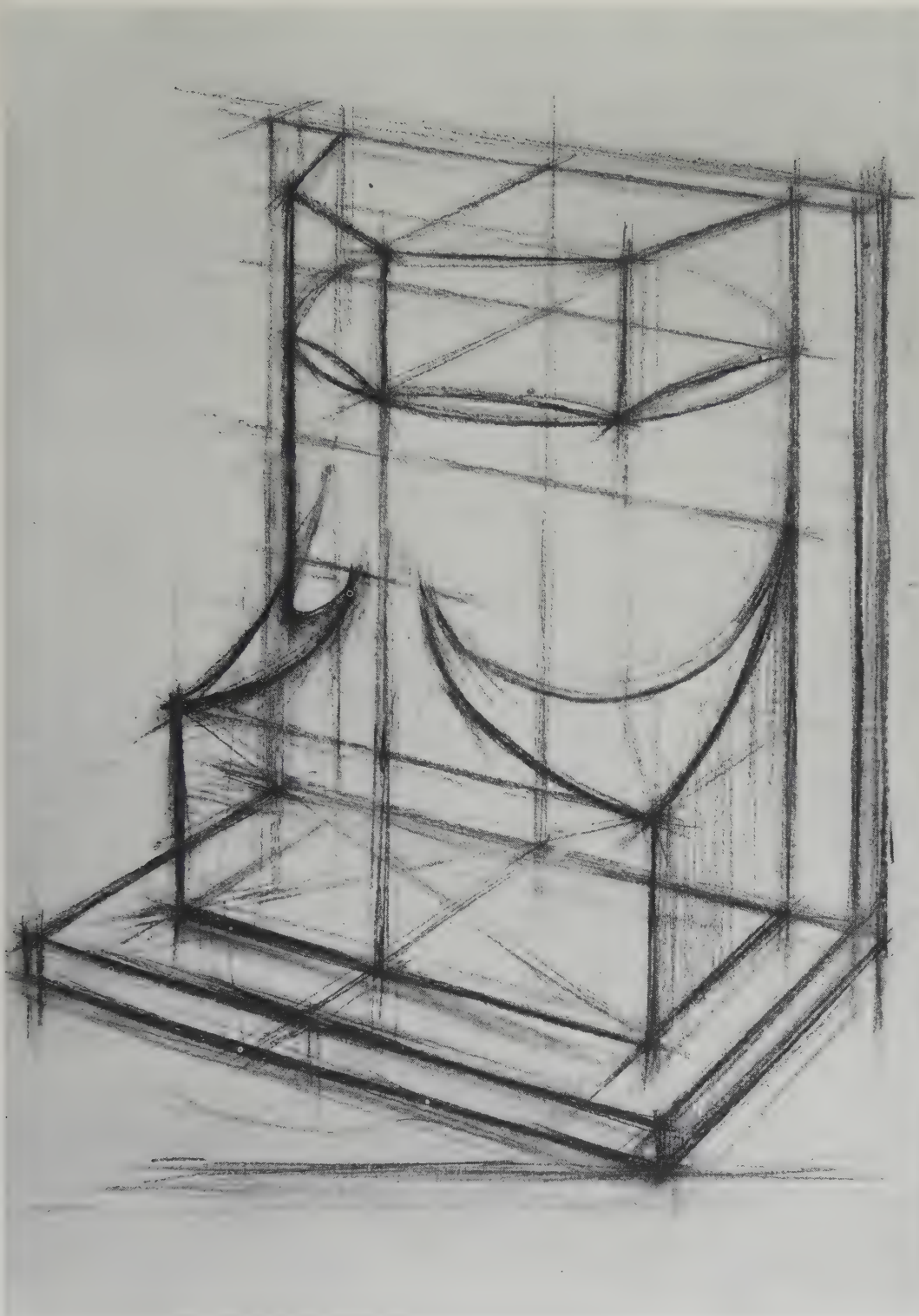
These figures and changing the drawing material to charcoal on toned paper – allow for an expressive, intuitive interpretation of the objects. Charcoal is soft, tonal, and easily erasable and requires a free, rhythmical drawing technique. Tones become an integral part of the drawing. In the museum the students are left to their own resources and work independently: they usually draw at an easel. The student-teacher relationship is limited to an individual consultation. The students are instructed to develop clearly the linear-spatial character of the objects.



The drawing foundation is achieved in the first weeks of classes by studying objects with cubic structures. Exact observation of proportions and angles is taught, together with clear linear execution. The objects are placed on the floor and drawn from a position overlooking one corner.



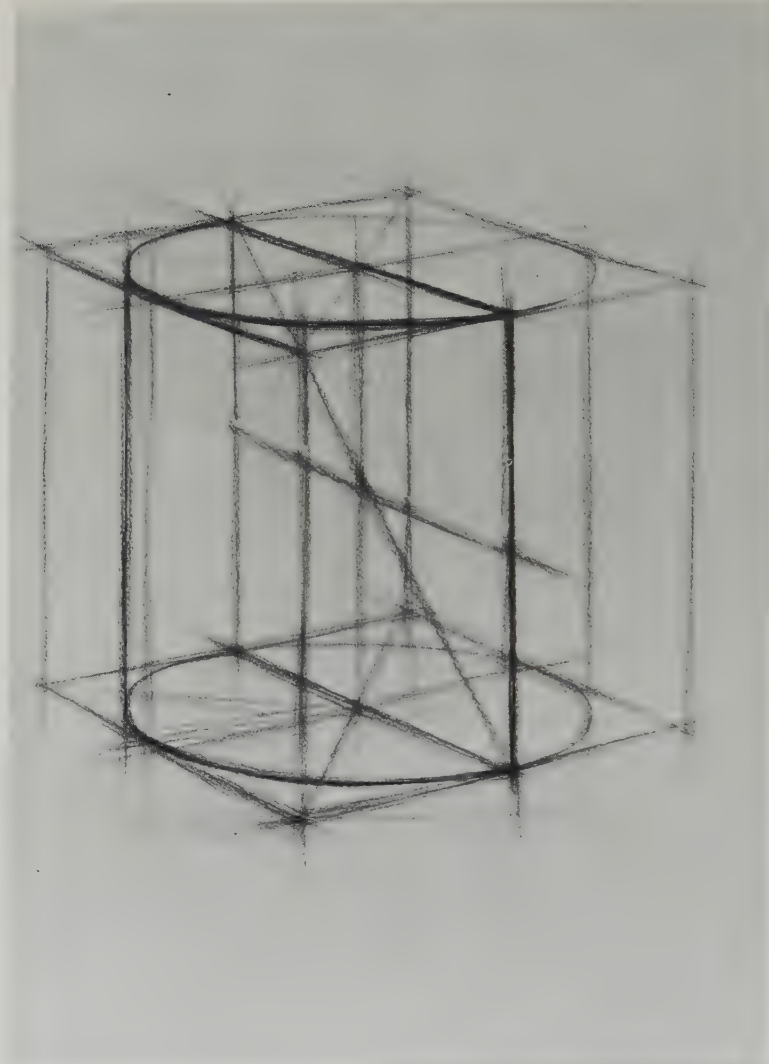
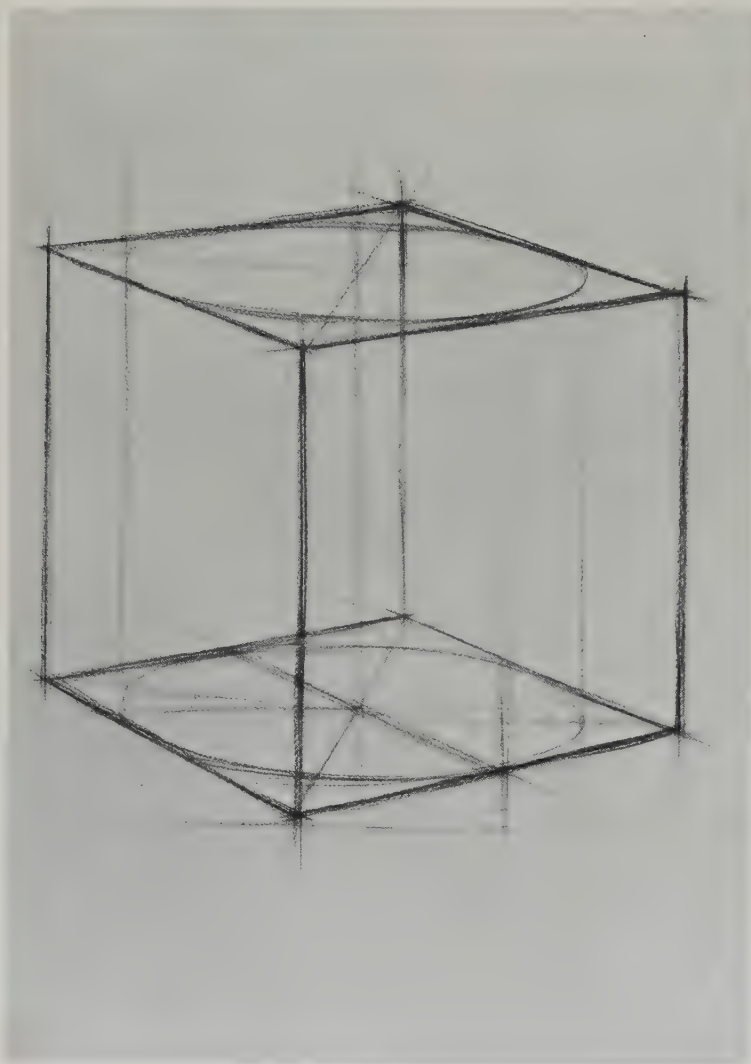
A drawing of a foreshortened cube is examined by inserting a foreshortened circle: the dimensions are correct if the longer diameter of the ellipse is horizontal, because the eye always interprets a foreshortened circle as an ellipse with a horizontal axis. The two ellipses are joined with vertical lines to form a cylinder.



Drawings from objects such as this plaster copy of a wall pedestal expand the student's ability to represent complex shapes that are strongly geometric in character.

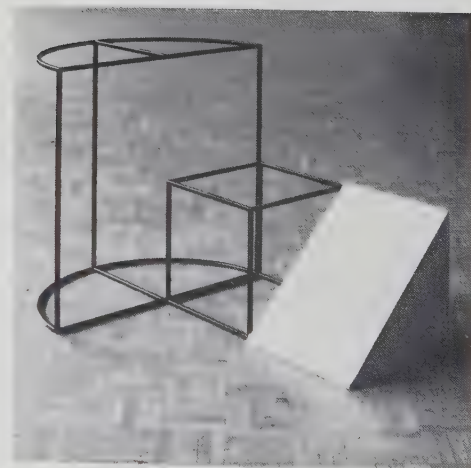
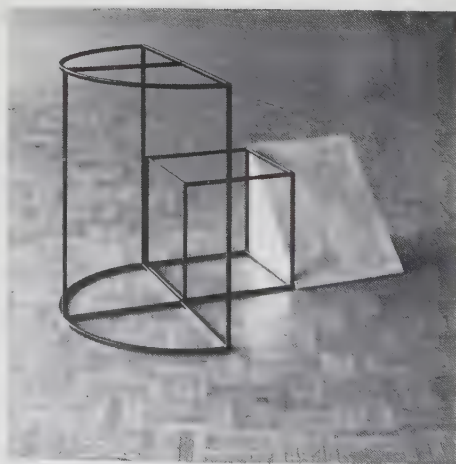
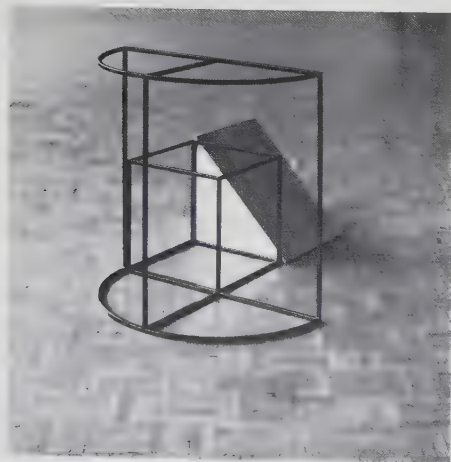


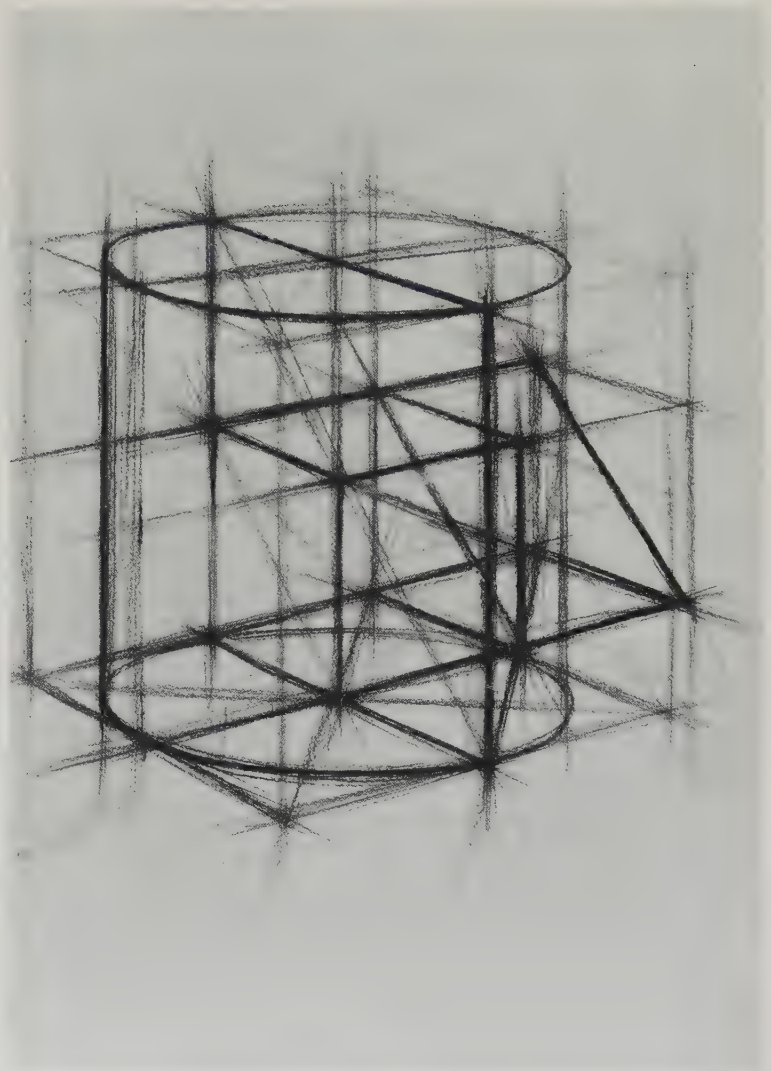
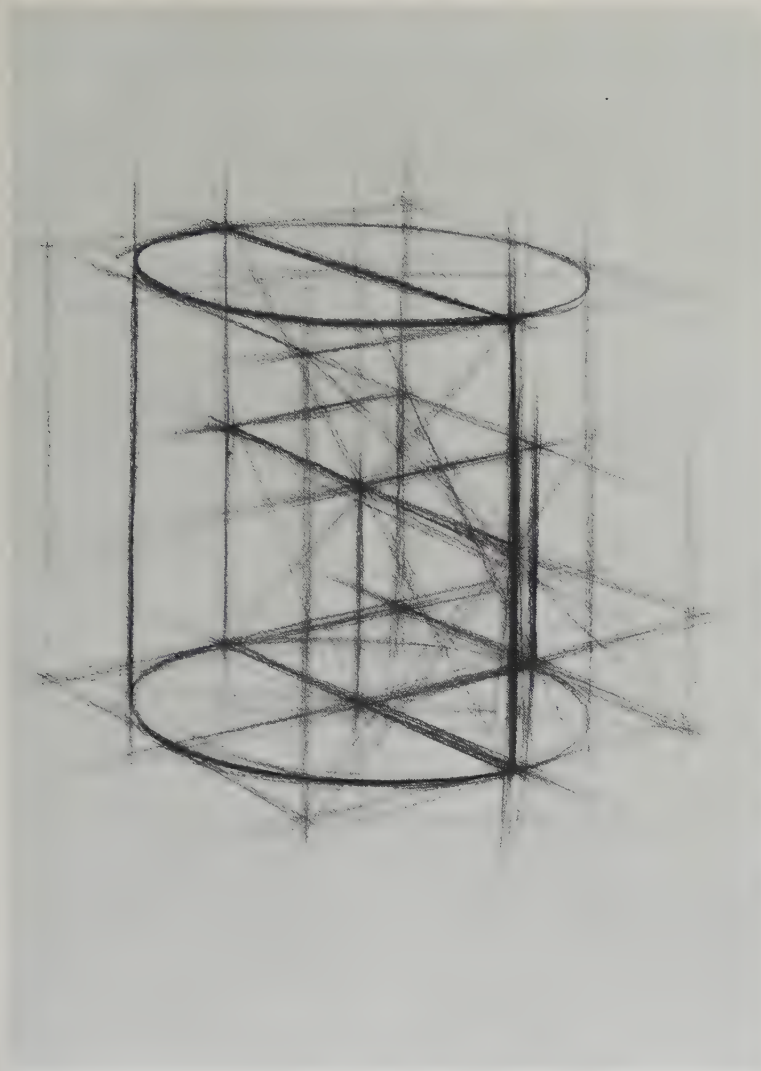
Advanced students draw objects that are placed on rolling platforms, boxes of different heights, adjustable object stands, or hung on the wall. All the facilities are extremely mobile.



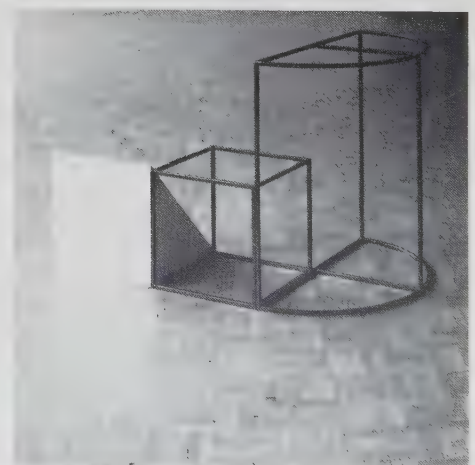
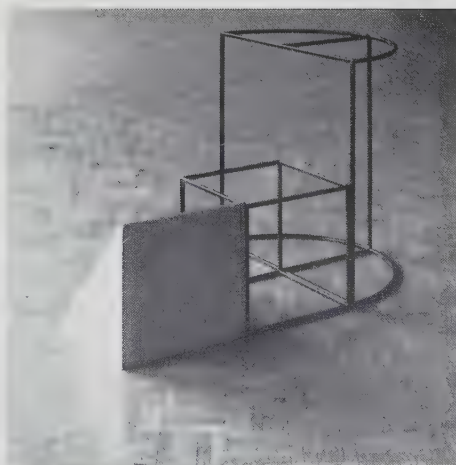
The structure of this still-life drawing starts with a cube, cylinder, half cylinder, small cube, and triangular prism, the result of dividing the cube. Overlapping forms and objects are distinguished with careful accents; elements remain that reinforce the structure of the drawing.

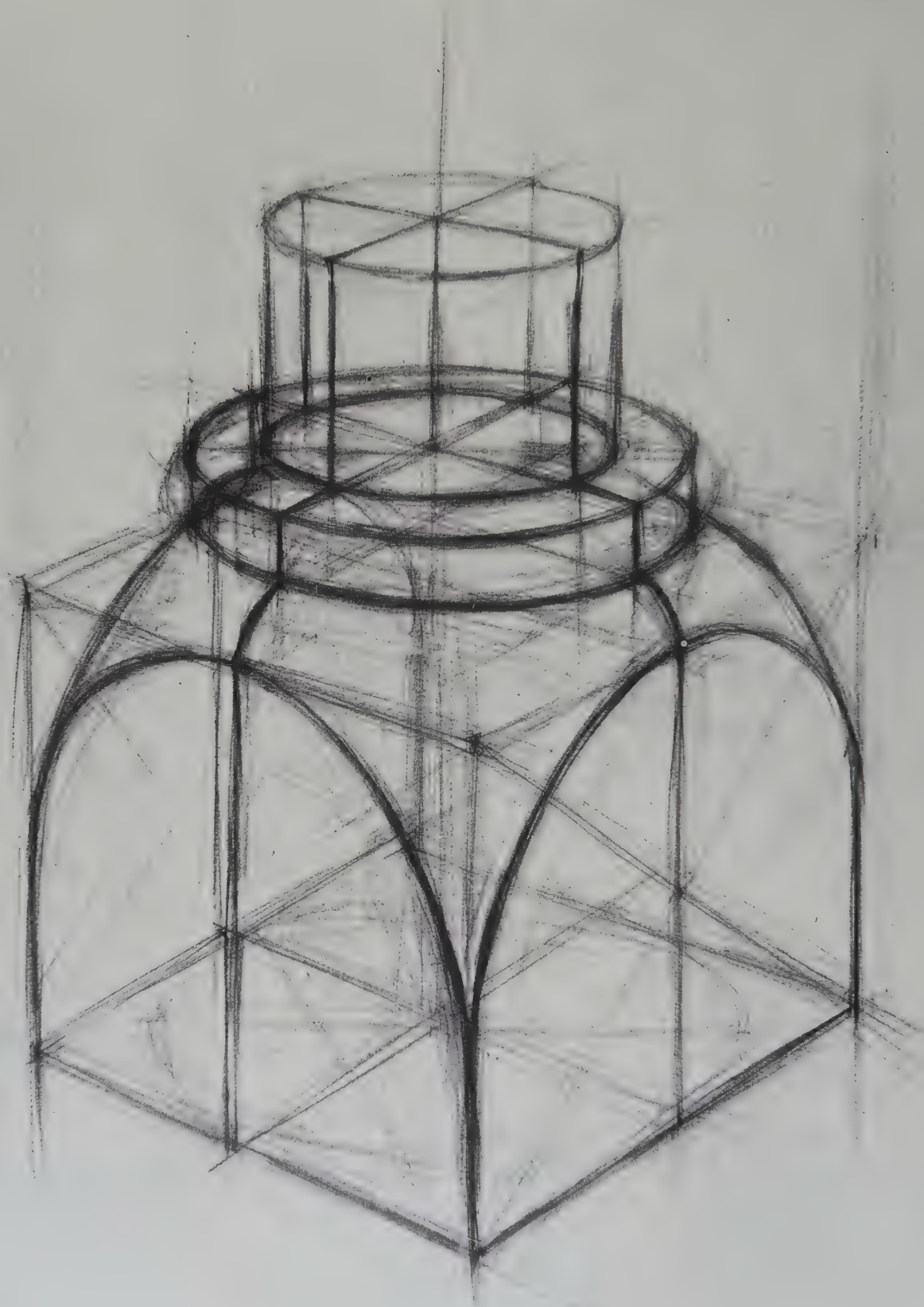
The students observe the same still-life group from different positions. The height of the half cylinder is 60 centimeters. The transparency of the objects, which are made of metal rods, allows for exact observation, comparison of shapes, and control of overlapping lines.



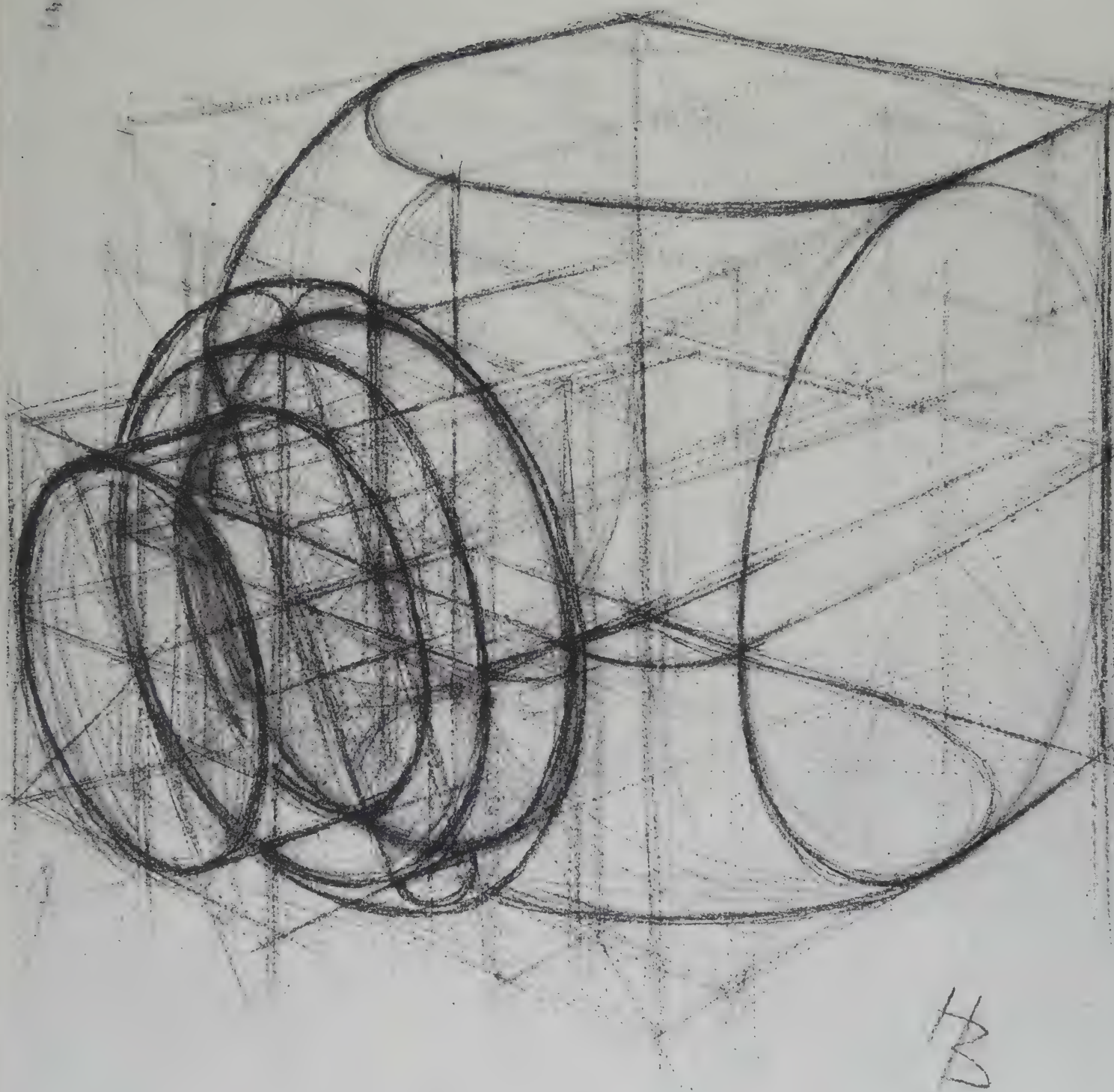


The square Roman capital shown on the following two pages contains different geometric shapes: cube, half sphere, ring cylinder, and cylinder. The construction of the arched surface is based on cross sections. Sensitive linear accents strengthen the dimensional impression of the drawing.



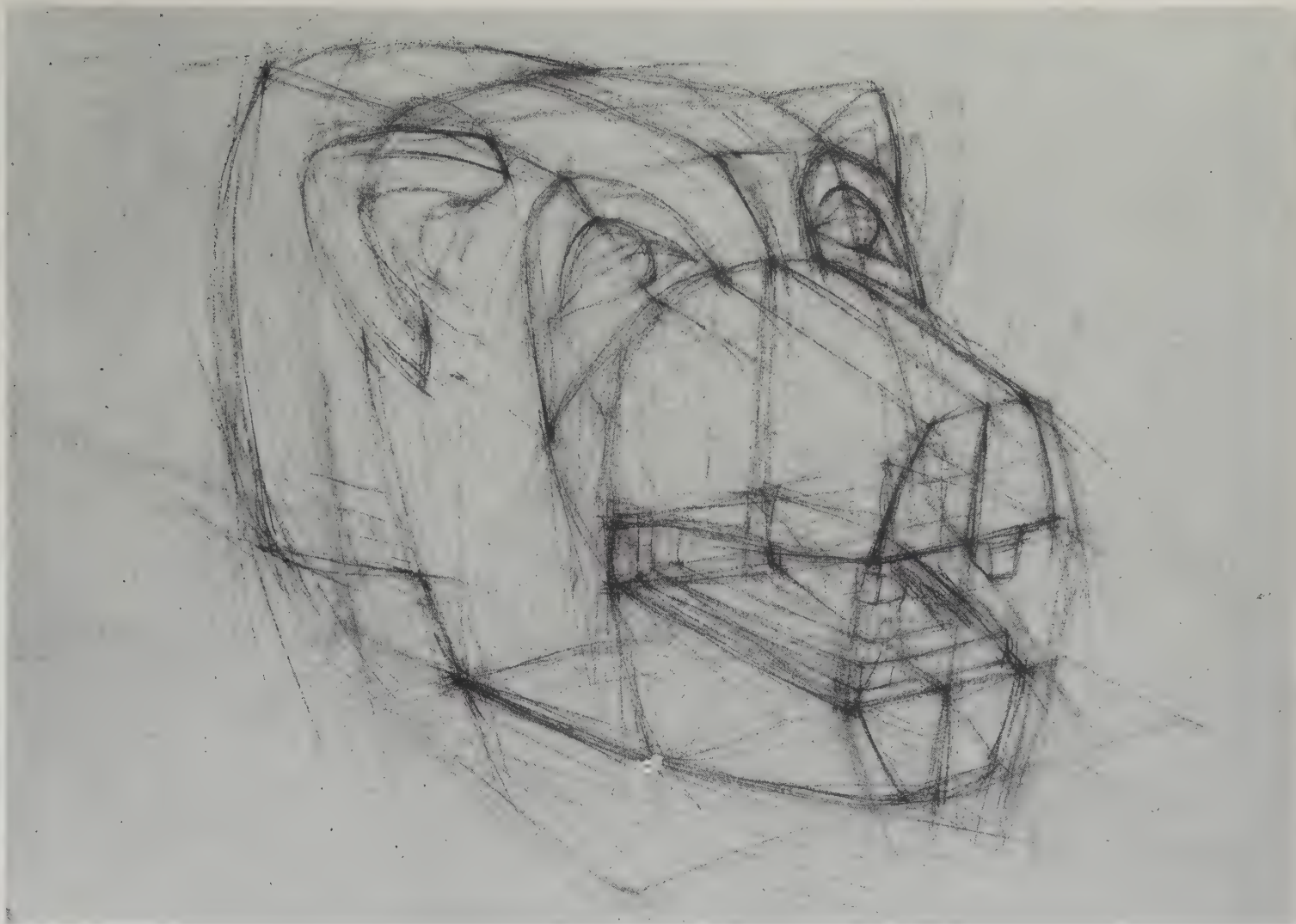


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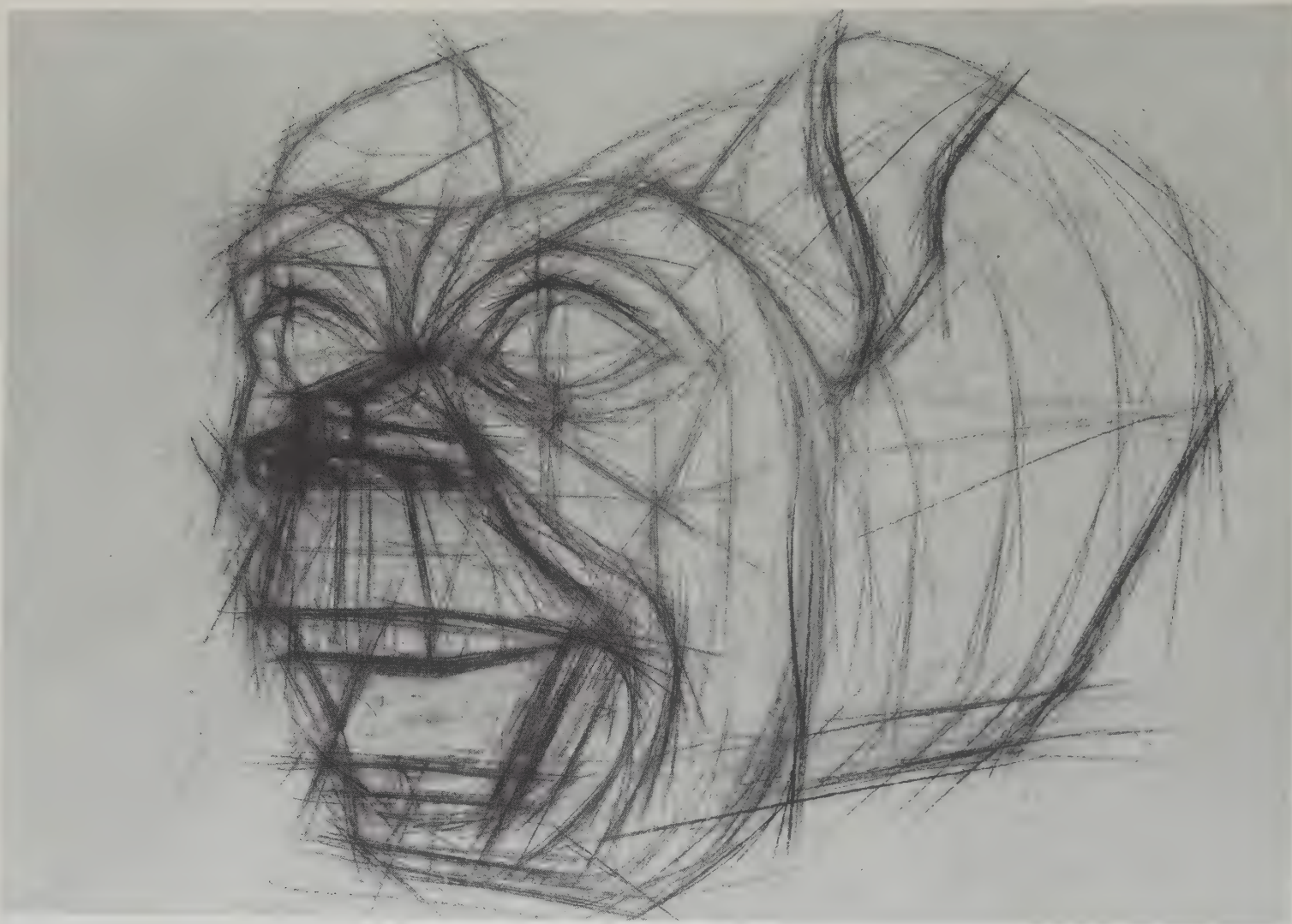


Although the forms of this figure are very simple and strong, its pictorial translation is very difficult for the students, since the surfaces do not have clear boundaries and flow into each other. The first drawing, simplified into geometric forms, is extremely expressive. The figure is handled with a more restrained impression in the second drawing.

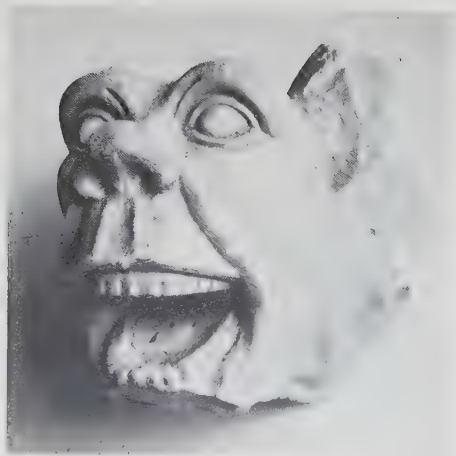


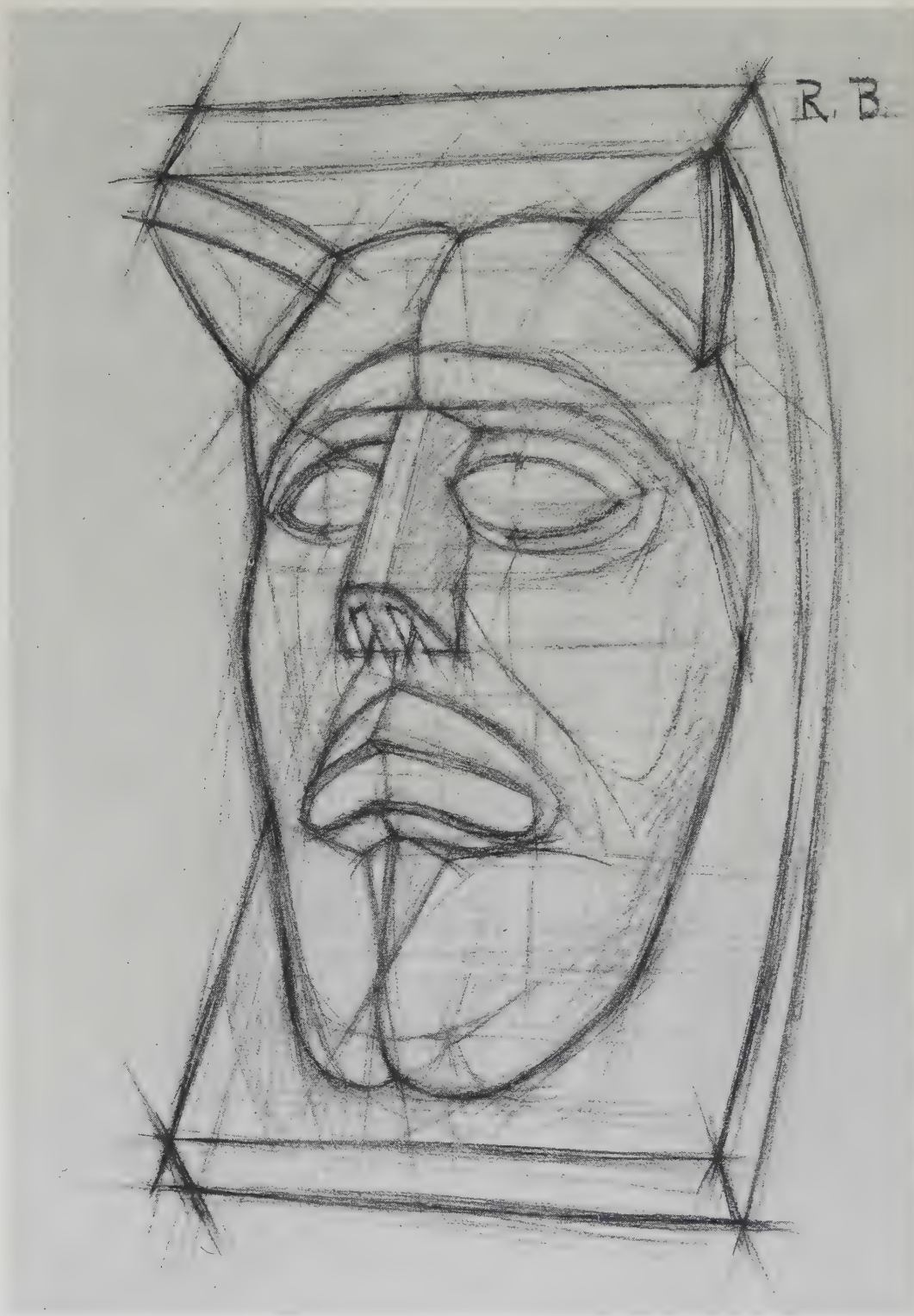
The figures shown here and on the following page are plaster models of gargoyles from the Basel Cathedral. Most of the originals are situated at great heights and cannot be drawn on location.





Fluid transitional surfaces of curved forms are resolved in many single lines freely and delicately rendered in charcoal. The form is clarified by inserting accents. The aim of the drawing should not be sterile perfection: small mistakes are acceptable if the work is convincing and lively.





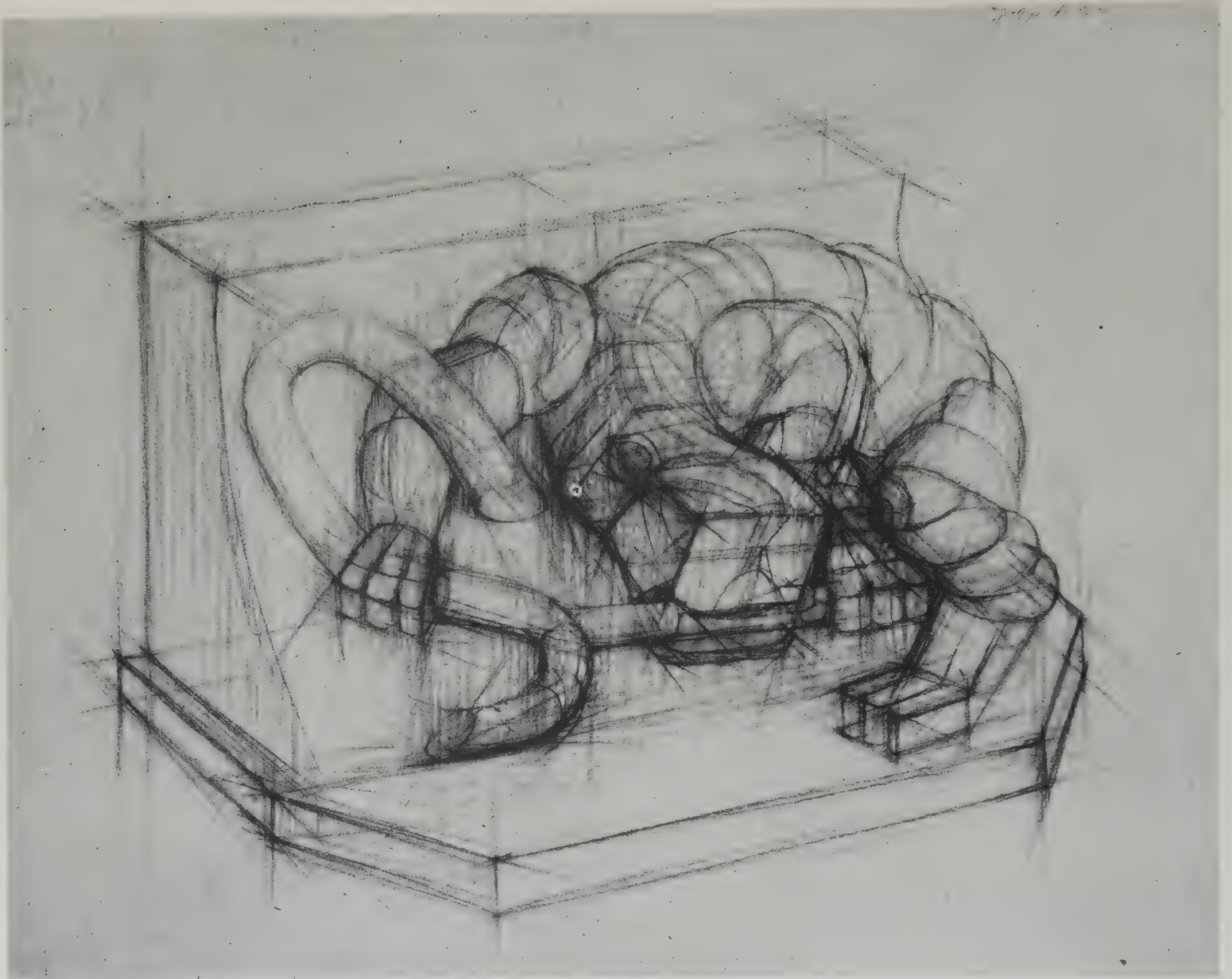
The expressive models shown above and on the following page are plaster copies of Romanesque consoles in the chancel of the Basel Cathedral. They introduce the students to medieval European sculpture.

The sculptural effect of a drawing can be supported by using light tones as inherent shadows. The tones must be subordinate to the linear drawing and should never create the impression of a light-and-shadow study.



Both drawings clarify the difference in interpretations and formulation of the figures at the top left. The drawing on the left is structured carefully; the drawing on the right is more spontaneous and freely drawn.

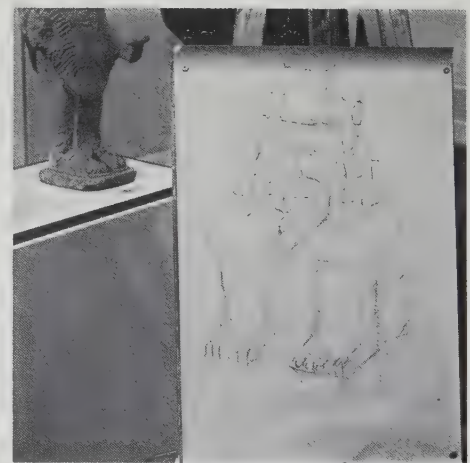




In this clearly structured and differentiated drawing from a plaster copy the spatial effect is modulated through different linear values.

The three photographs show the working situation, a student at work, and the correct working position.





*Students work on easels in the museum.
The majority of the figures are protected in
glass cases.*

Sculpture from pre-Colombian America, the formal structure of which is similar to Romanesque sculpture, makes the transition from object to museum drawing.

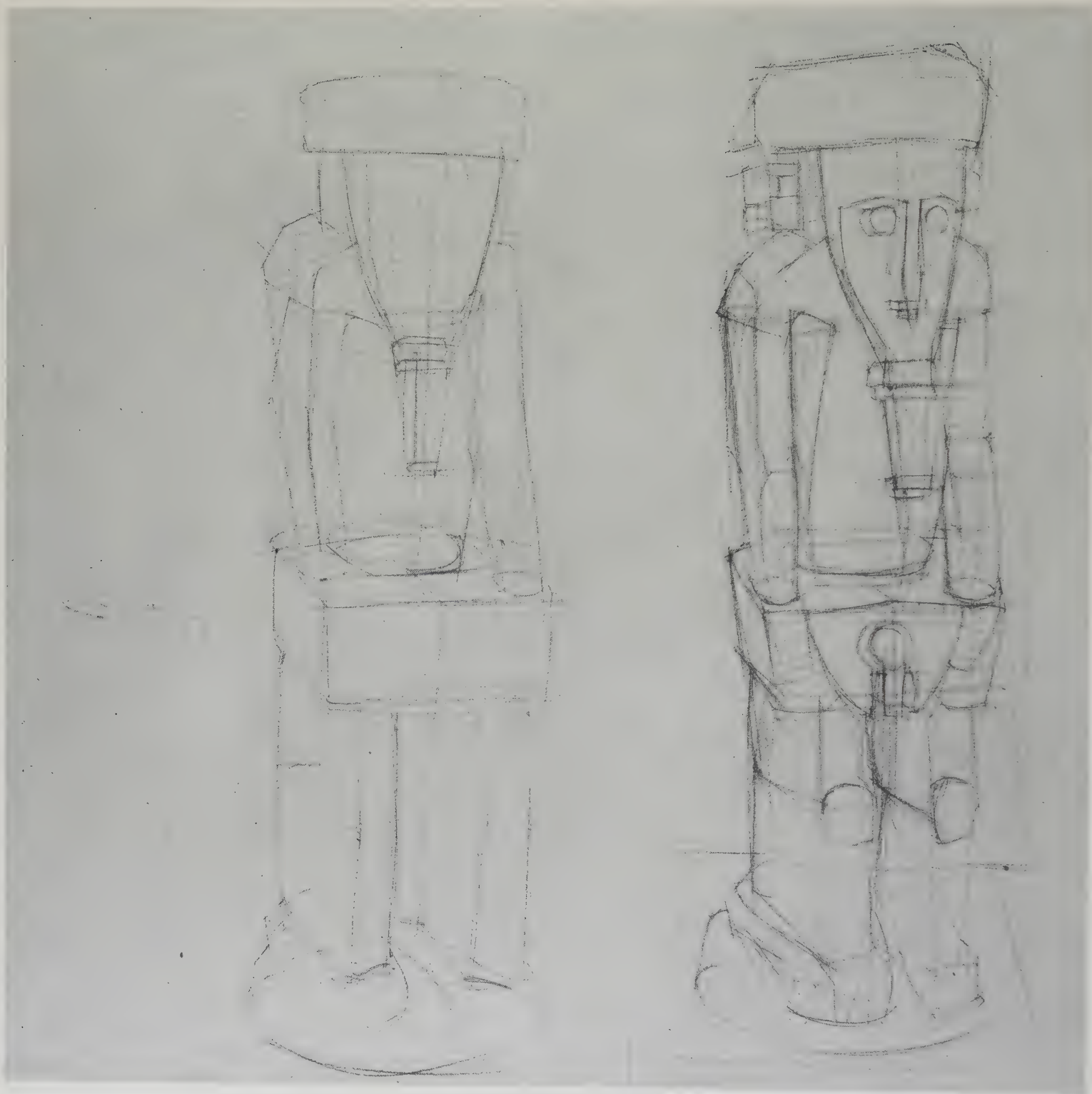


In the Museum



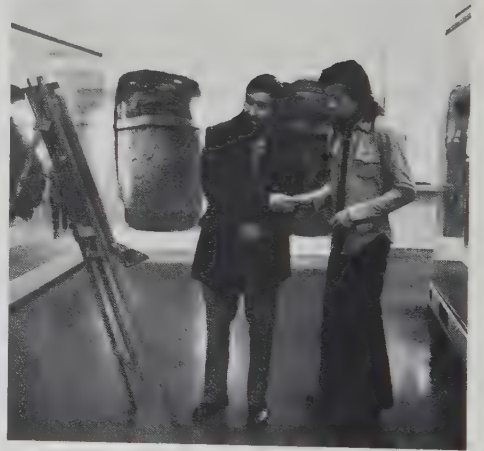
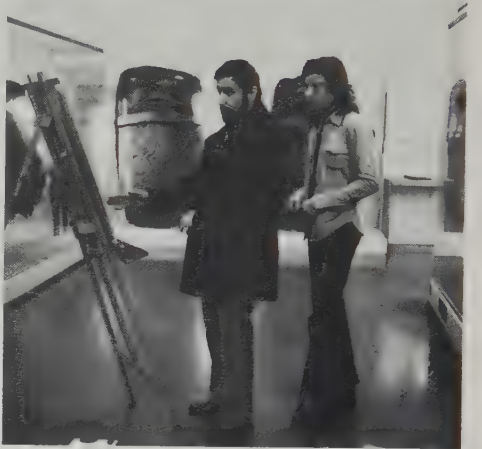
In both drawings the pictorial translation of the complex wood figure is drawn in a concise form with careful but bold lines. The surrounding space and the position of the figure should be indicated with a few lines.







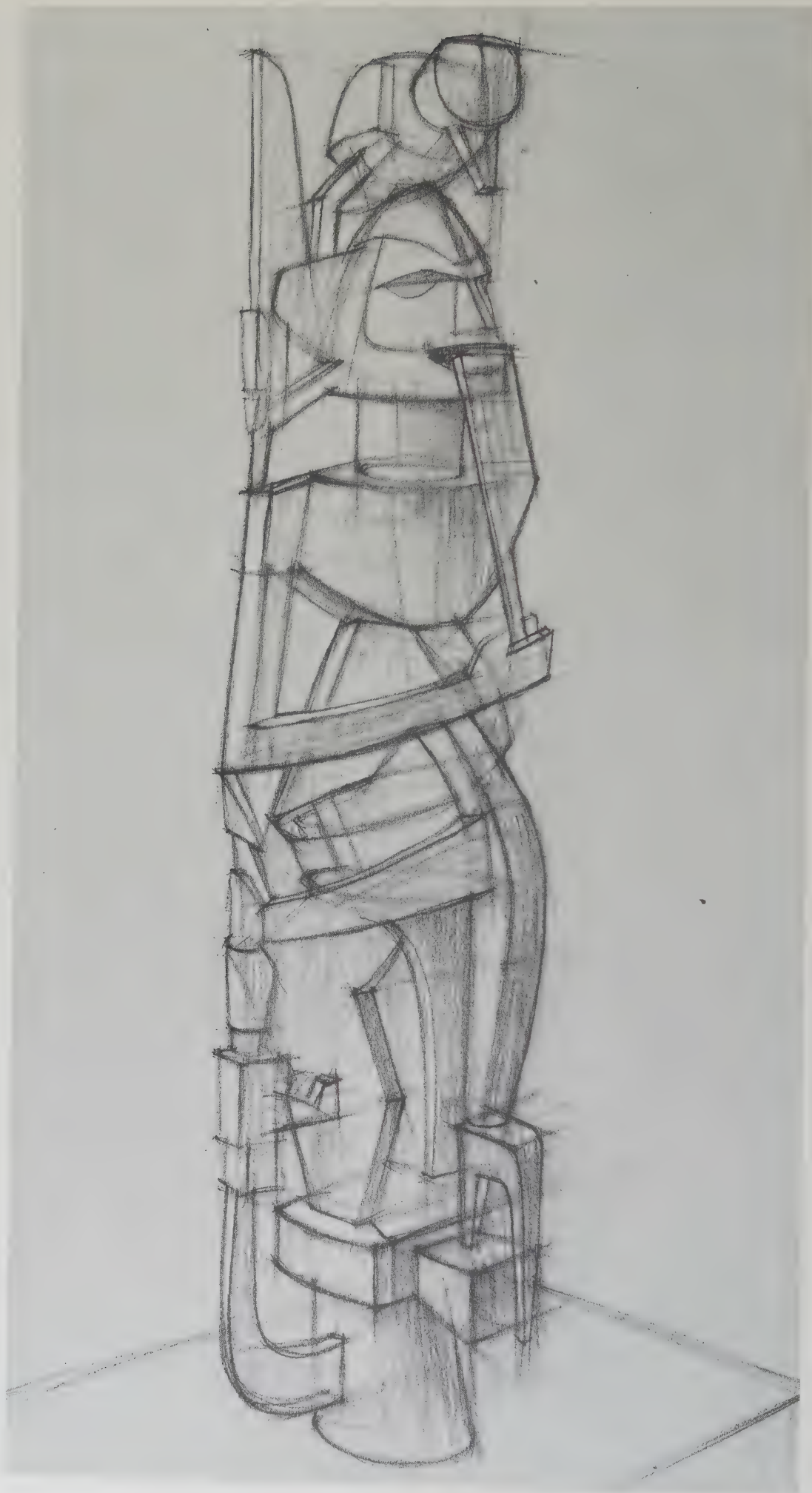
These studies show the structure of the drawing of the carved-wood figure. The students try to comprehend the underlying basic forms of the object; the final drawing is developed through formal, linear differentiation of details. In contrast, the drawing on the following page shows a more spontaneous, rhythmic, and expressive interpretation of the same figure.





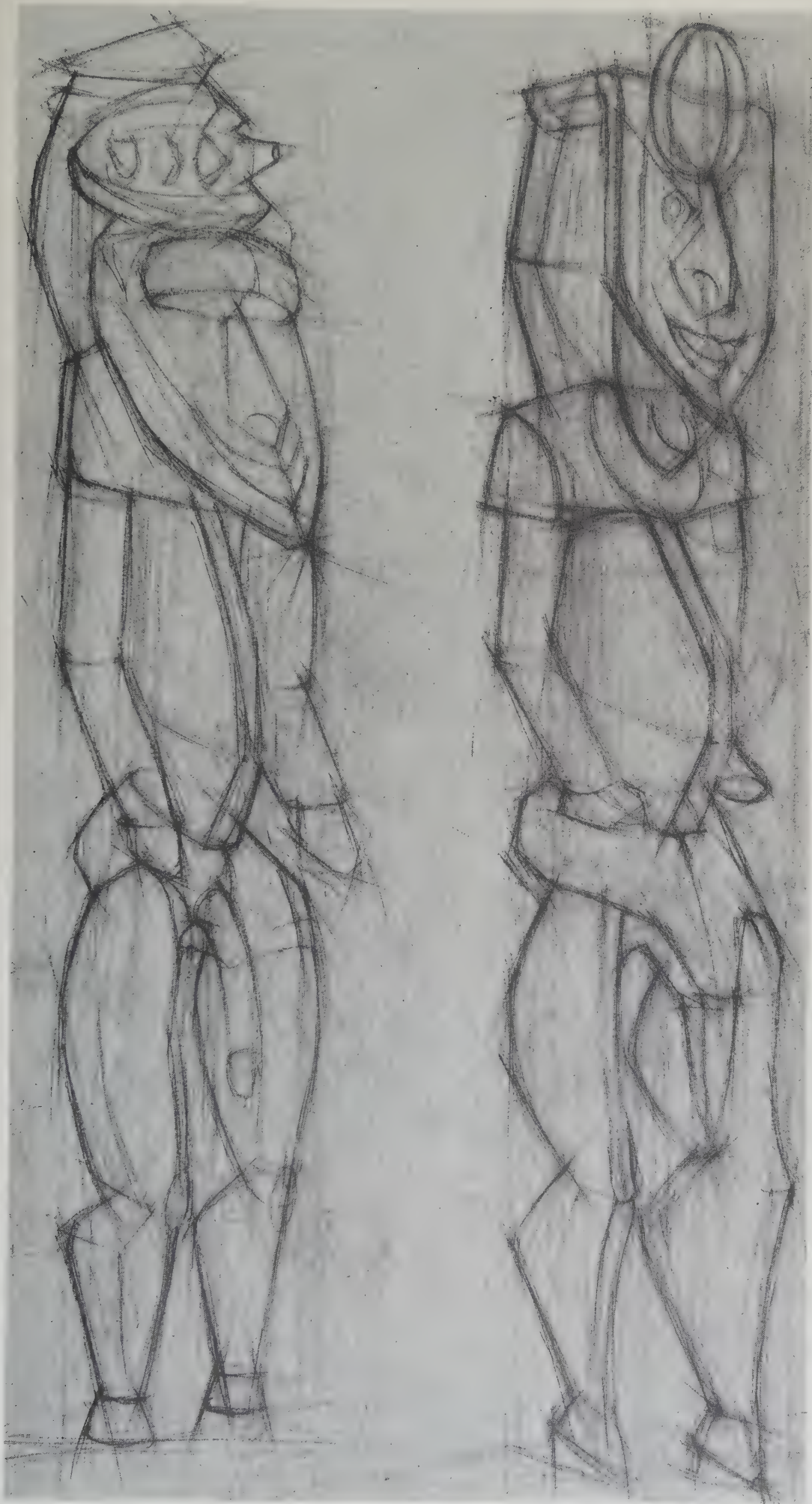
These studies show the stages in drawing a carved-wood figure.

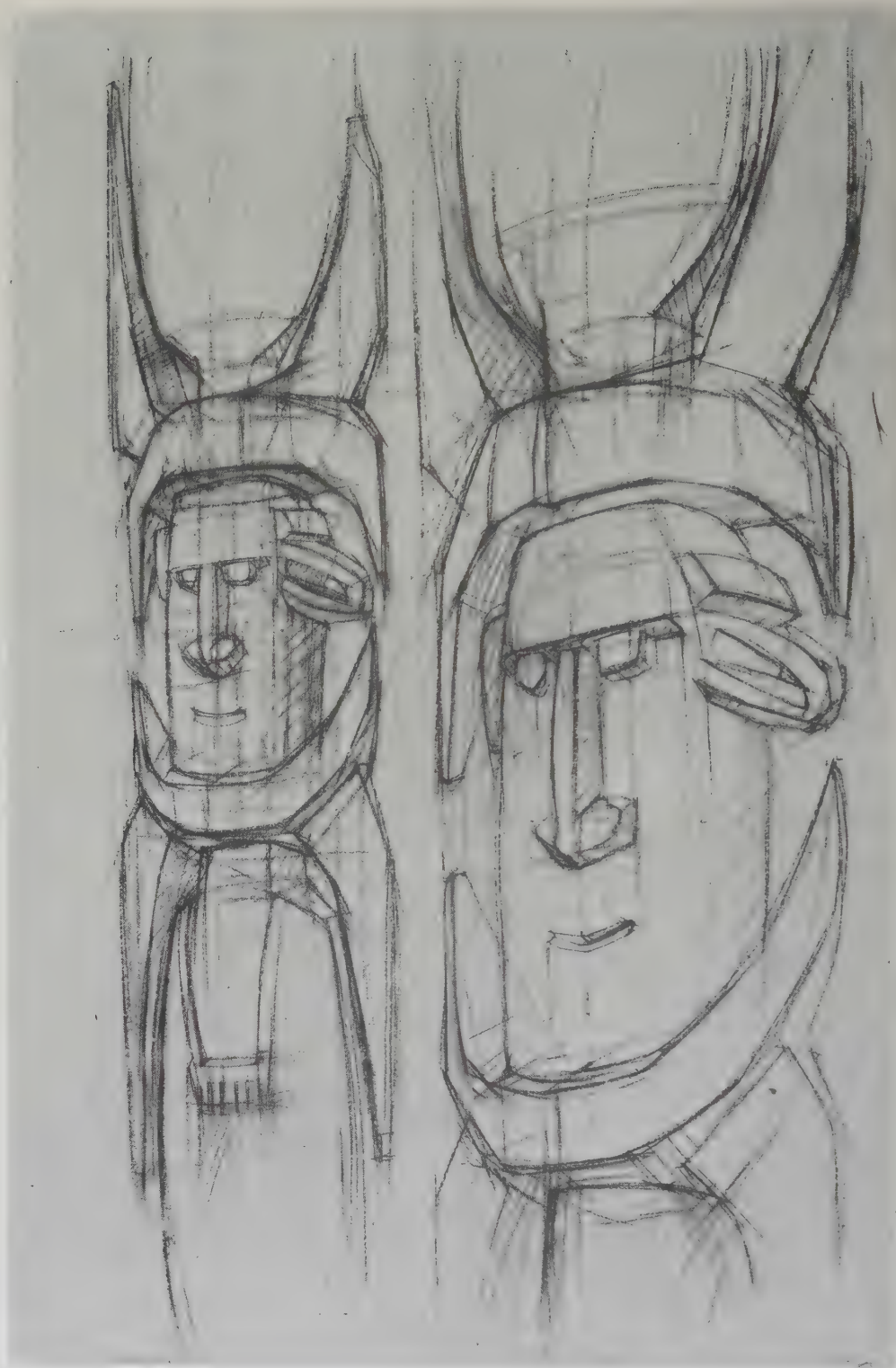
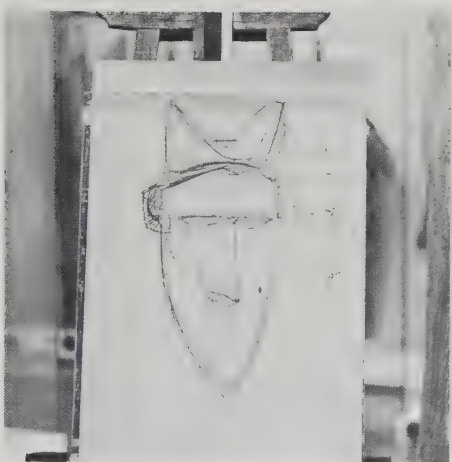
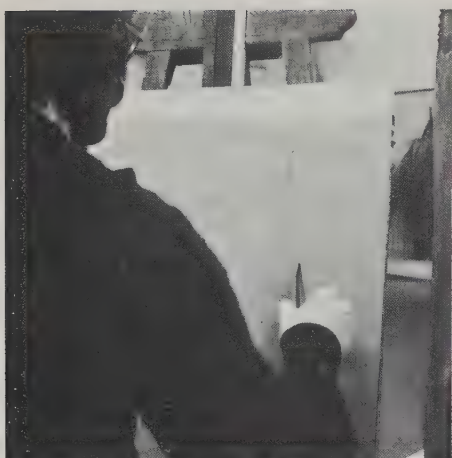
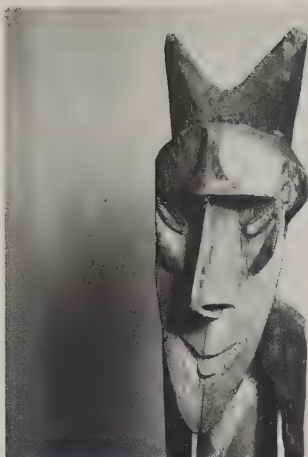
The teacher analyzes the work of the student based on his experience. Critical discussion of the work and the resulting corrections enable the student to reach his goal in a shorter time than he could on his own.



Drawing large, complex objects demands concentration and perseverance. Details must always be seen in relation to the entire form and translated graphically so that the basic form remains dominant. The drawing process is both analytic and synthetic.

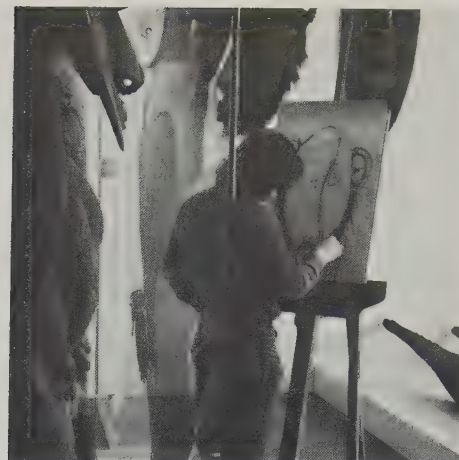
The photographs on the right suggest the variety of figures available in the museum. They are approximately the size of a person.

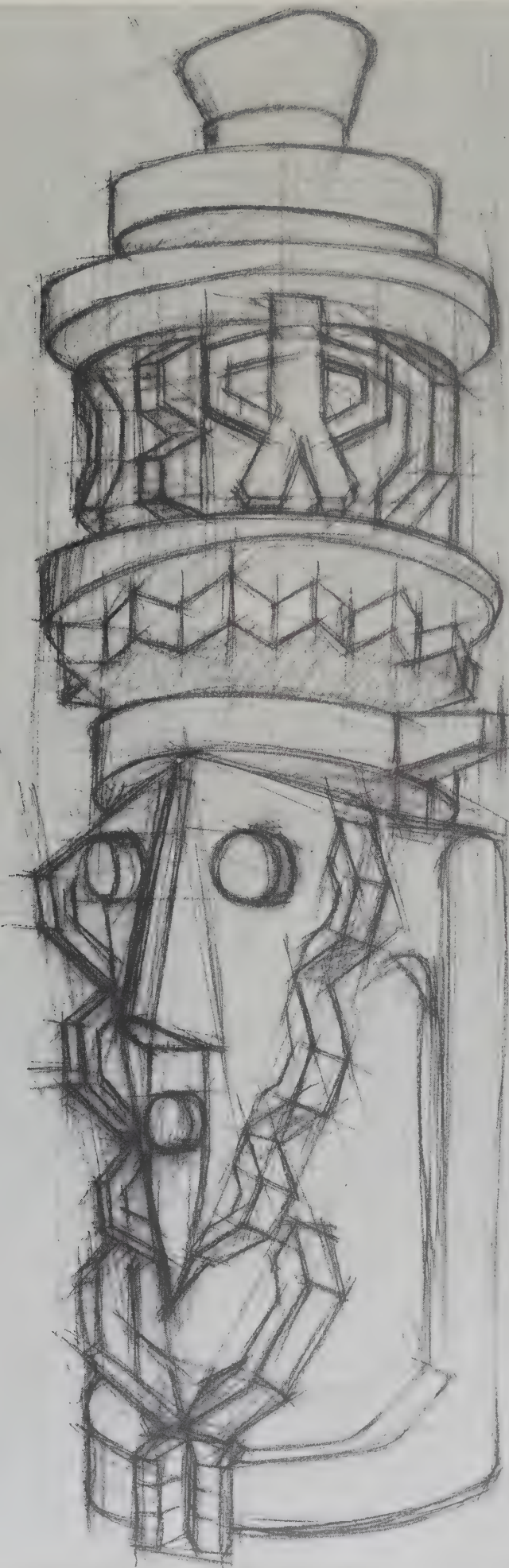




On the extreme left and right students are at work.

Spontaneity is often lost with prolonged work on the same drawing. Based on previous experience, repeated studies of the same object in the same or a different position and with greater elaboration of details allow a clearer formulation.





The detailed study on the left creates a neutral, distant effect with a constructive, analytical interpretation. The dynamic, rhythmic drawing on the right expresses the student's impression of the object and his interpretation of its cultural function.

The photographs in the center show care figures from Korewori, New Guinea in the collection of the Ethnological Museum, Basel.



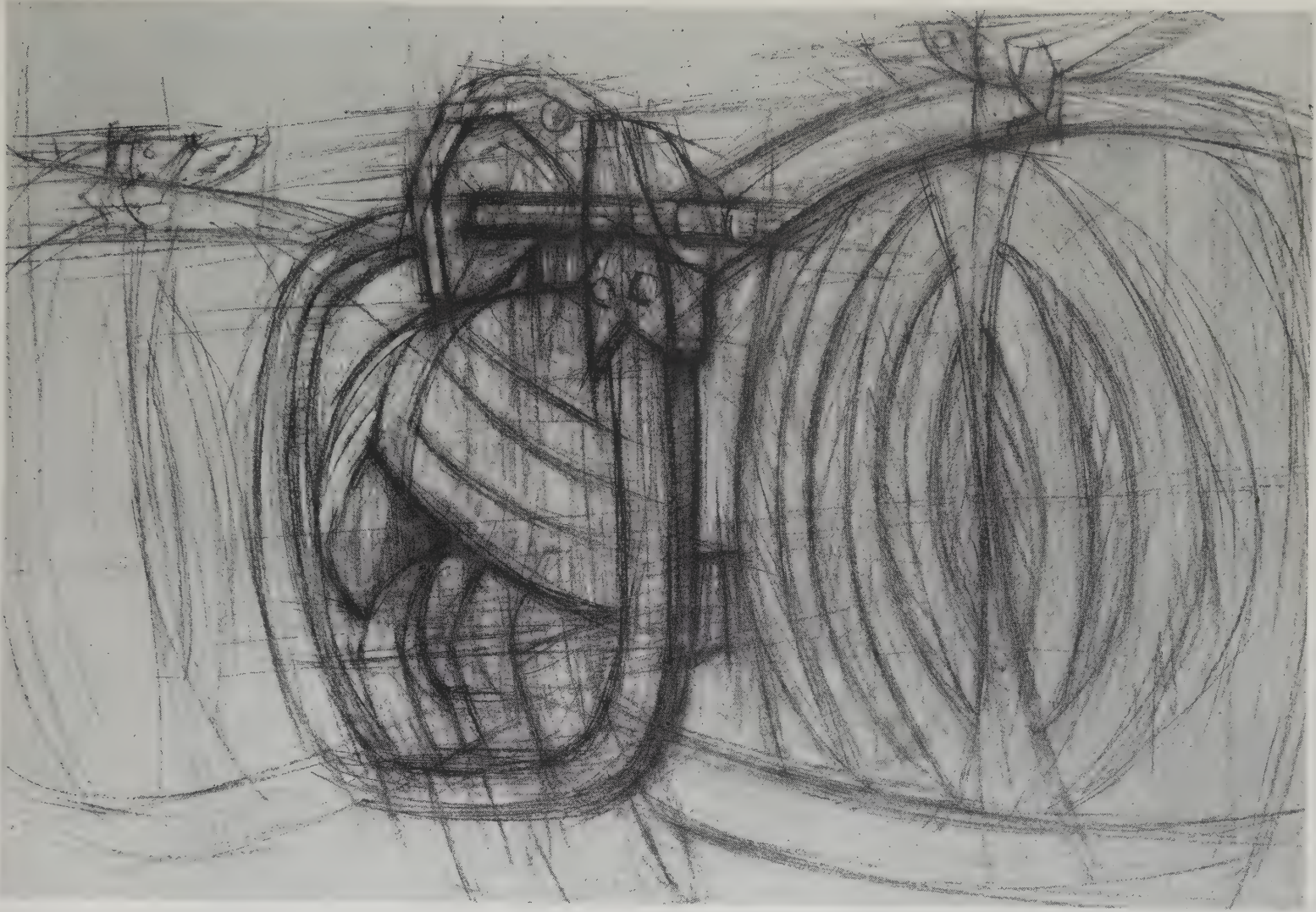


The size of many objects in relation to the format of the drawing paper demands additional creative decisions. The representation should be interestingly placed within in the format, and inessential elements omitted.

Both of these drawings are carefully structured. The spontaneous but controlled line, the dimensional effect, the application of accents, and the tone values are differentiated. In the drawing on the last page, the student tried to incorporate the different materials of the figure and to represent the painted designs with tonal values.



The working situation at the museum.



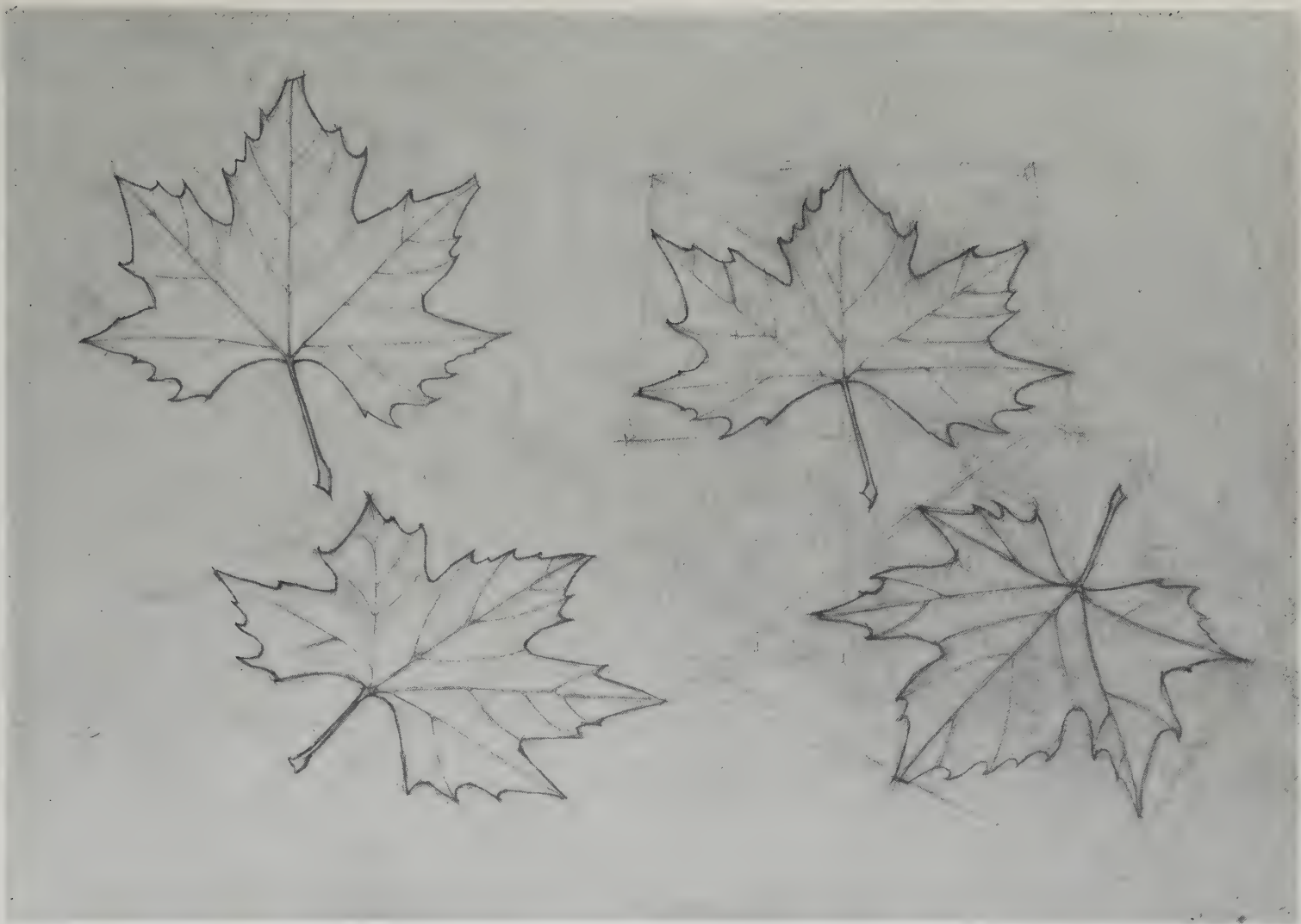


In object drawing and museum drawing spontaneous, personal interpretation of the object is subordinate to structure. The objects are man-made, either abstracted from nature or constructed from imagination. In contrast, in the pictorial translation of natural objects the students are directly confronted with the process of creative abstraction involved in drawing. The plant world offers a wide variety of forms, colors, textures, and structures to encourage personal interpretation; they are ideally suited to free, spontaneous, and intuitive rendering. Spontaneity, representation possibilities, developing the drawing and personal interpretation are the foundation of the drawing process.

The interrelationship is important to the representation of organic light and shadow structures, because direct formal control is impossible; nature studies help the student develop sensitivity and the ability to differentiate tonal values. The placement of the shadow lines should reinforce the form, material, and spatial effect. A feeling for proportion and spatial relationships develops by combining different objects. Decorative, formal elements and accents are explored for contrast (large-small, high-low, narrow-wide, curved-straight, light-dark, flowing-quiet, many-few, for example).

The students begin by drawing simple leaf forms such as branches, plants, and vegetables with spherical, bulbous, and cylindrical shapes. Pencils from 3B to 6B are used on different-toned and -textured paper; more experienced students experiment with charcoal, brush, or pen-and-ink.

Each drawing is evaluated on the basis of personal interpretation and expression. Comparison of individual styles is especially interesting and stimulating to the students.

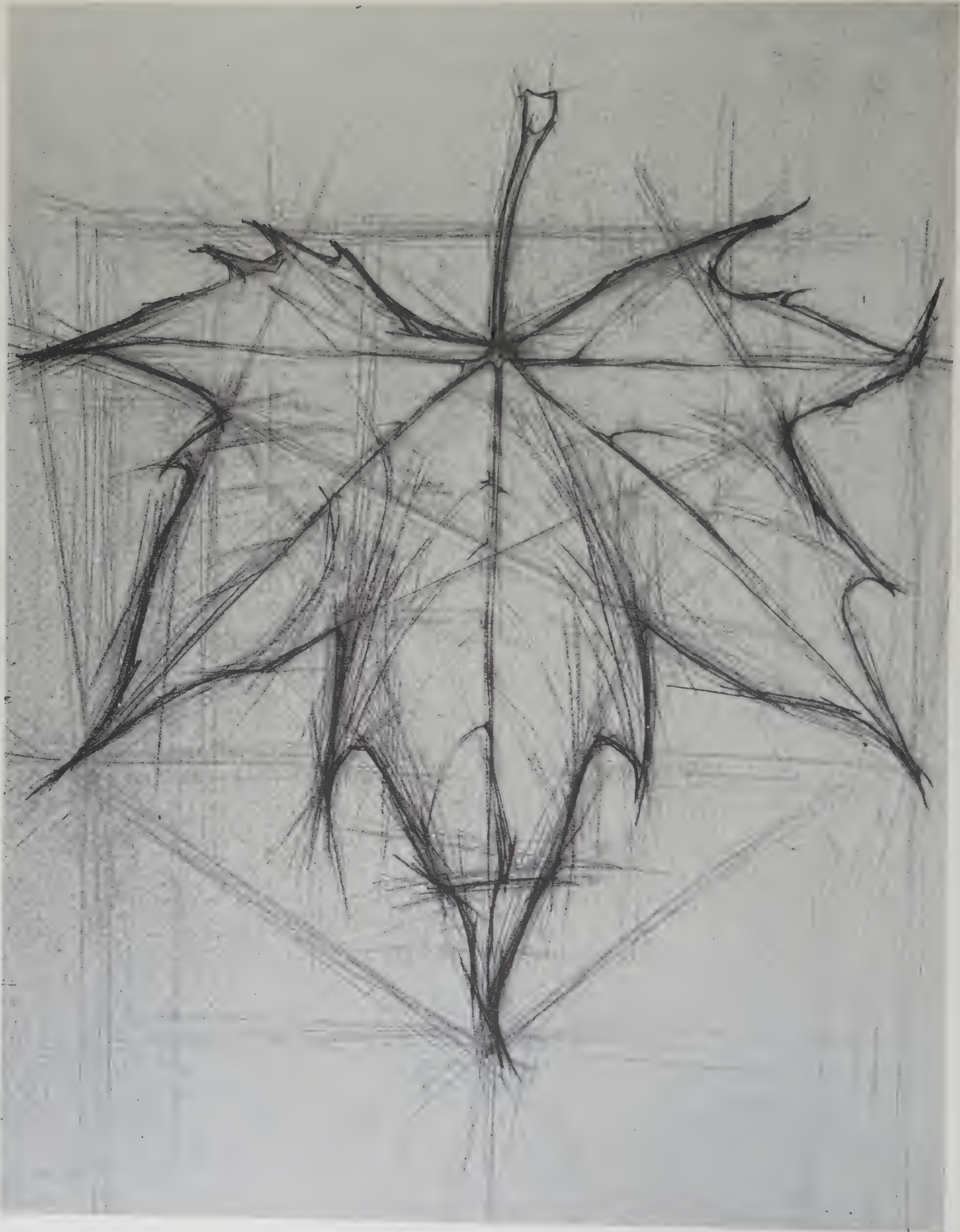


In the beginning pressed or naturally dried leaves are the subjects for pictorial translation. They are drawn from an isometric frontal viewpoint and foreshortened in different positions from different angles. In contrast to solid objects, flat objects can be drawn from a stronger top view. The examples shown here and on the following three pages are studies of Norwegian maple leaves.

The proportions within a rectangular plane are indicated with a few lines. The structure is defined through the position of the veins and through the rough outline of the leaf. Tonal structure is developed through rhythmic movement of the contour, rendered in bold lines, and through the incorporation of details. The above drawings are carefully structured while the study on the following page is more rhythmic.

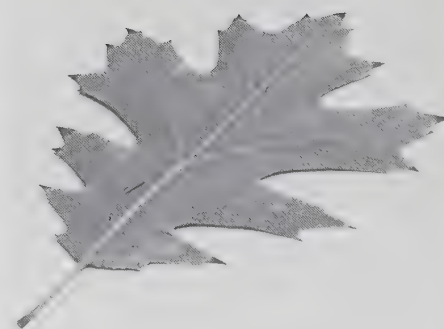
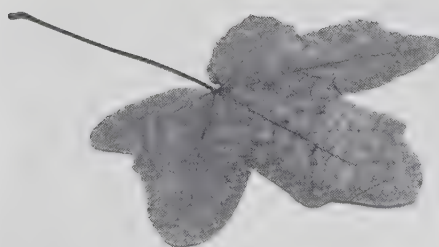
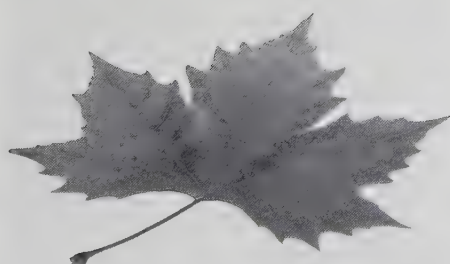
The photographs below and on the following right-hand page show frontal and foreshortened views of maple leaves.







The curled surfaces exhibited in the contours and veins of autumn leaves are studied through their dimensional form sequences. Careful insertion of direct and indirect shadows in appropriate areas supports the spatial compression. In the study on the following page the search for form and the working process are legible.







Branches with dried leaves expand the study from single shapes to forms with many parts. Spiral and twisted surfaces, leaf sequences, and the harmonious interrelationship between forms and negative spaces should be understood and organized in a structured, rhythmic drawing. Accents result from line variation and from the use of flat, gray tones.



A branch with dried seed pods, photographed from different tabletop positions, was used as the subject for pictorial translation. The studies on the following six pages, drawn by different students, show the variety of personal interpretations and styles. With careful observation of details the students become aware of the rhythmic movement within the branch and are not deceived by trivial formulations.

The seed pods appear as leaves in this drawing. They are arranged in upright groups, carefully drawn, and united through tonal values that tend to subordinate linear qualities.



This arrangement of seed pods exhibits more movement. The drawing seems more aggressive with its stronger linear quality and variety of accents.



The beginning stage of the adjacent large drawing shows the typical position for holding the pencil.



The students are drawing a branch placed on a platform in the middle of the room. They can select their position corresponding with their drawing intention.

In this example the structure of the branches remains dominant. The drawing is begun from the interior form of the branch; the scattered seed pods are clearly worked and lightly indicated.



The arrangement of single forms is subordinate in this drawing. The branch is represented as a complete rhythmic structure; the lines are strong and bold.



Many different objects are used in the drawing classes.



In other possible situations the branches vary widely in growth, leaf, and seed formations.

This delicate, light representation is conceptually restrained. The structure of the branches is very carefully drawn. The composition makes full use of the paper format.



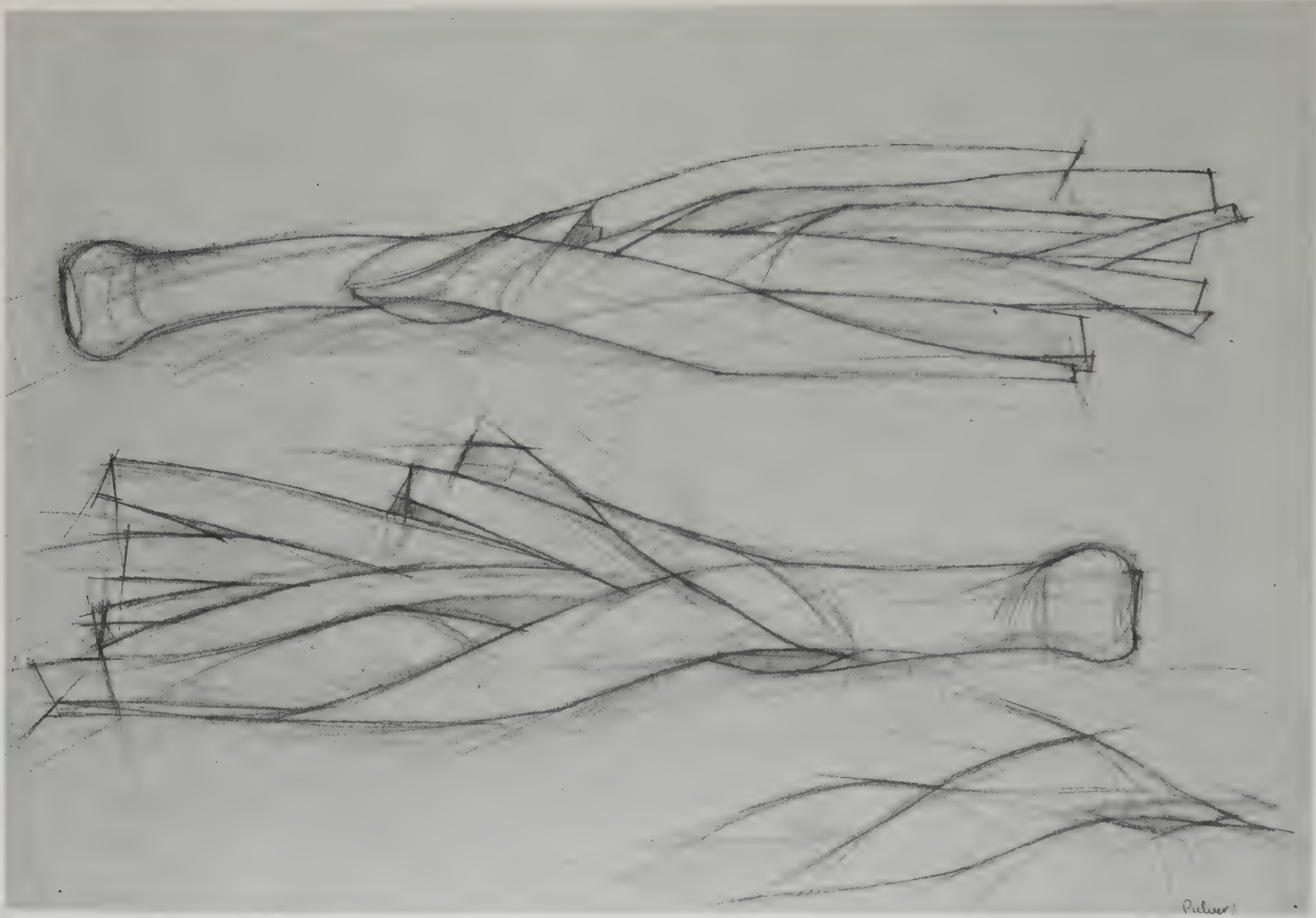
The format of the paper is almost overpowered in this expressive, dynamic study executed in a rhythmic, controlled style. It avoids rendering of details.



The drawings on the following two pages show a similar contrast: the first is very restrained and delicate; the second is more constructive, dynamic, and energetic.







The alternating, interweaving leek leaves should be based on the cylindrical form of the stem. The overlapping of the leaves is defined through linear accentuations.

Many arrangements of leeks and fennel are possible.





The bulb-shaped fennel is interpreted cubistically with linear variations. The basic forms are strongly accentuated; restrained treatment of the veins emphasizes the plant's spherical volume.





This drawing of a garlic bulb shows carefully structured, individual cloves. The thin skin is rendered in light lines. The drawing appears strong and unified despite the insertion of detailed leaf and root forms.



The form of the onion is contrasted with its thin, wrinkled leaves. The leaf veins and the partially fading shell show the dimensional structure. The surroundings are indicated with light lines. Despite the delicate linear treatment, the drawing exhibits contrasts.

Different positions of a garlic bulb are shown on the left; above, groups of spring onions.



The students must structure their own compositions. Groupings of garlic bulbs are shown here.

The individual forms in this drawing are very finely rendered, and sectional planes are partially indicated. They are placed at right angles to the central axis of the forms to strengthen the dimensional effect.



These studies of potatoes are based on the contrast between light and shadow. The surfaces are defined with lines, and the shadow is rendered with differentiated crosshatching, creating a cubistic appearance. The eyes and sprouts characterize the object.

Simple arrangements of different objects that contain few details are shown.





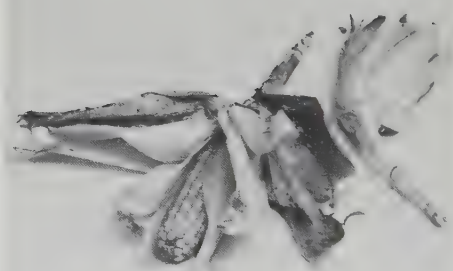
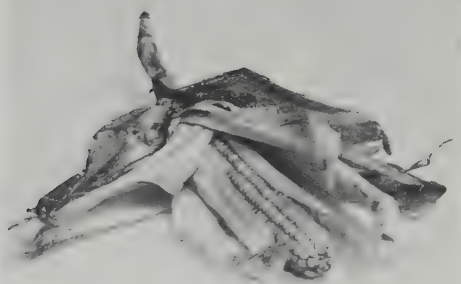
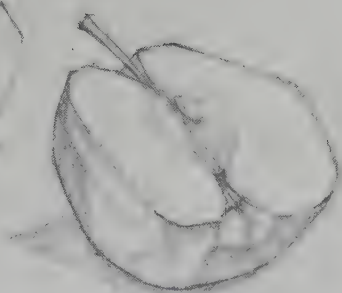
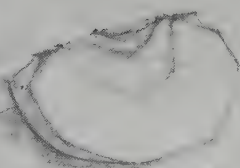
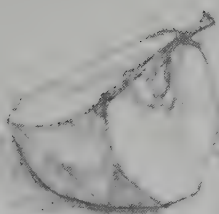
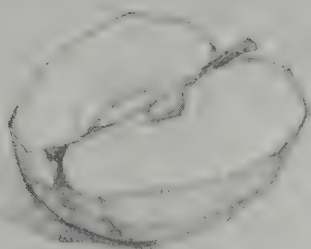
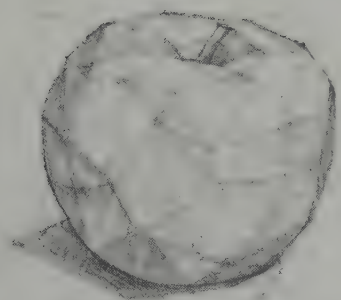
This strong, dark drawing captures the essence of celery, a heavy root. The contrast between curved and stretched surfaces is clarified through explicit tonal gradation.



The apple is difficult to represent because of its smooth surface, closed and rounded form, and lack of details. The formulation and modulation of tones must be developed from contours.

Many interesting details appear by sectioning cauliflower and apple.



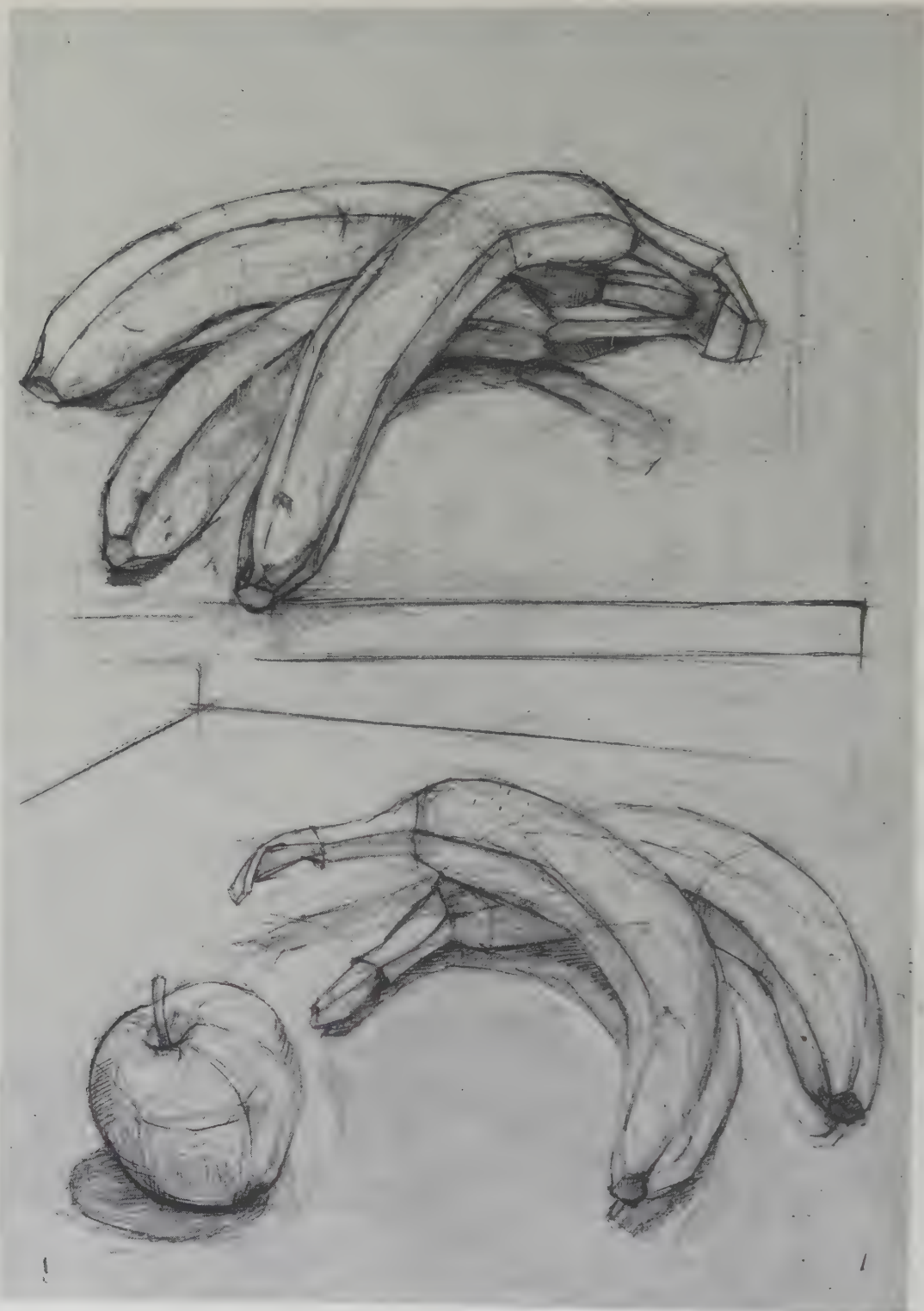


The angular surfaces of a peeled apple suggest a cubistic interpretation. Light and shadow are handled differently through fine cross hatching.

In contrast to the cubistic interpretation of the apple, these studies of a corn cob are bold and dynamic. The leaves are differentiated and rhythmically drawn, while the detailed forms of the kernels are barely indicated. Overlapping surfaces are emphasized through linear accents.

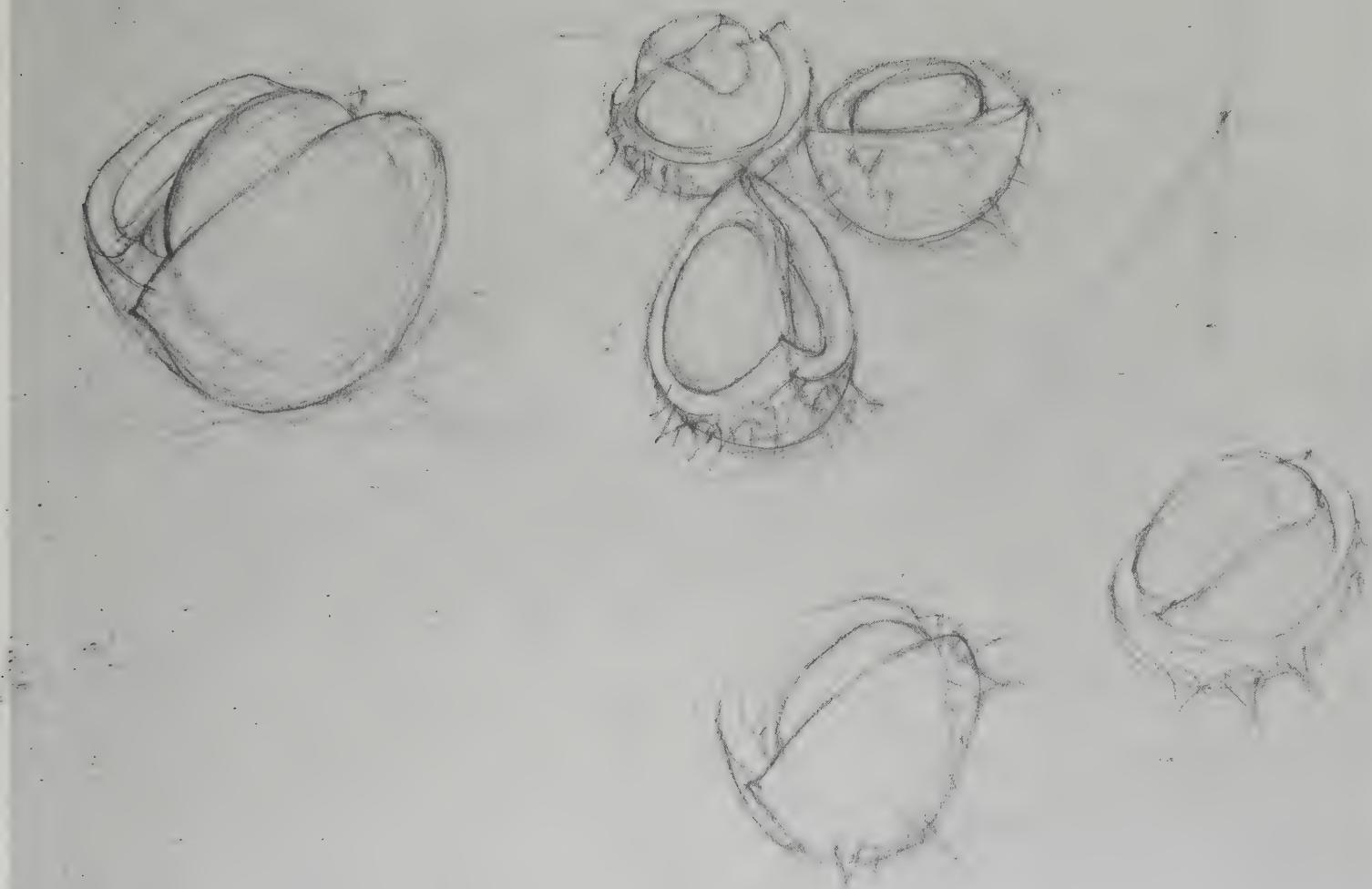
N. Lathum





The above photographs show the subject of the study, the drawing in process, with the correct hand and pencil position, and the working environment.

In addition to representing the bananas dimensionally the student tried to express the color and texture of the spotted surface with gray tones and lines.



This study is convincing because of its composition, free and confident style, and exciting accentuation. The details and shell of the horse chestnut are executed clearly without appearing trivial. The thorns are partially drawn, leaving the completion of the form to the imagination of the observer. Numerous creative variations are possible with such contrasts.



Groupings of the same or different objects and their composition on the page make increasingly creative demands on the students.

Compositions of contrasted objects.



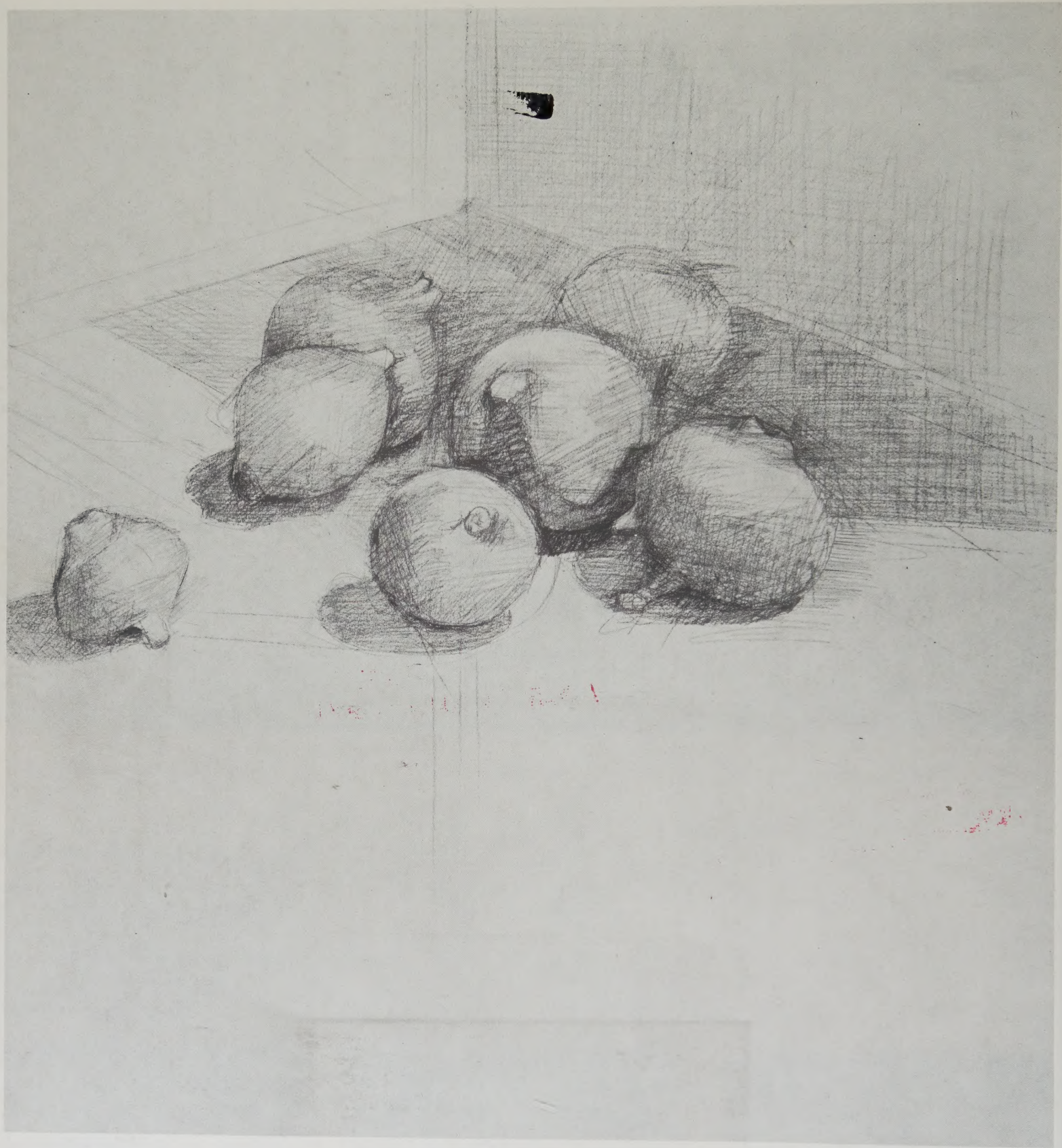


Different objects can be arranged into a composition on a crumpled sheet of paper or an arranged towel. The representation is expanded from a single object to an entire still life. The light-and-shadow surfaces of the broken forms on the paper can be drawn with cross hatching. Many creative possibilities originate from different drawing treatments of the objects and their surroundings. Personal style and interpretation can be fully developed.

A still-life composition is shown in this example.







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The Foundation Program at the School of Design in Basel, Switzerland is a fundamental education in art and design. It offers a number of interrelated, equally important courses. Subjects include drawing, color, three-dimensional studies, materials and tools, and exercises in form, aesthetics, and concepts, all of which are designed to promote optical and tactical sensitivity, formal perception, manual dexterity, and a clear understanding of creative processes and to clarify the students' individual talents. The program enables them to choose future professional training in graphic design, photography, typography, display design, goldsmithery, pottery, fine art, sculpture, and other related fields.

To be admitted into the program, students must be at least 15 years old, pass an entrance examination, and attend all the classes. The one-year program includes 42 classroom hours per week. All classes are conducted at the school and are limited to a maximum of 24 students.

Most of the faculty members are also professionals in their field, certified specialists who are active in visual, creative areas. Throughout the entire program, the teachers are available for individual or group consultation, which ensures that every student has an equal opportunity for a successful training. The teaching-learning process varies with each course. It can progress in several directions: linear, from simple to difficult principles; punctual, a collection of experiences derived from individual assignments; or complex, an analysis of variation sequences as an insight into the creative process.

The current standards of the program are outlined in this series, and the working procedure is explained clearly and understandably in chronological sequence. In order to clarify the interrelationships among the courses, they are categorized according to the teaching-learning process involved. The entire visual-creative program is presented in four volumes, each of which is a complete unit in itself and provides an introduction, course descriptions, and detailed illustrations.