I. COURSE DESCRIPTION

The structure, anatomy and expressive design of the human form. In the Italian Renaissance Era the hallmark of a great draftsman/designer was the ability to draw a good nude figure with beauty and grace. The aim of this course is to continue in that aesthetic tradition and to bring you to an awareness also of great 20th century figurative artist/designers. All that we design is to the measure of man so we will study human proportions. We will learn to draw the figure to scale with its surroundings in correct perspective in line drawings, light and shade, and line and tone drawings utilizing negative spaces to define form. Repeated exercises that help to realize the human form are uniquely designed for this purpose. Varied modes of expressing the figure will enhance all drawing of other subject matter as well. One might say that practice in figure drawing develops muscle in all your drawing. We will also develop themes for complex figure compositions involving many figures. Students will be encouraged to draw people in other settings as well outside the classroom.

II. INTRODUCTION

As the noted art historian Kenneth Clark has observed, "The nude does not simply represent the body, but relates it, by analogy, to all structures that have become part of our imaginative experience." The ability to draw the figure well is of vital importance to artists, craftsmen, designers and architects. All the things we make or design relate to human scale and proportions, therefore the study of anatomy and anthropometry are also useful.

We will approach the human form through a series of special figure drawing exercises, both traditional and contemporary. We will explore a variety of media and techniques on papers best suited for each medium. Perspective drawing of the figure and objects related to it in an interior space will be an important part of this course of study.

III. COURSE OBJECTIVES

1. To develop eye/hand coordination.
2. To develop attention to detail.
3. To draw the figure in correct proportion.
4. To relate the figure to its environment in correct perspective using blocking methods to show planes and volume.
5. To analyze contours in straight and curved line relationships.
6. To study line quality.
7. To convey convincingly mass, volume, weight.
8. To study all surface areas with cross contour, quilting method and topography as in a computer drawing of human figures.
9. To become aware of style as practiced by artists in different times and places.
10. To understand proportion theories of the Greek sculptors and Italian Renaissance artists.
11. To develop techniques for each media.
12. To develop personal expression once accurate figure constructions are attained through visual observations.

IV. COURSE SCHEDULE – THEORY AND PRACTICE

1. Gesture drawing of action (dynamic/athletic/one minute poses)/energetic fast drawing of continuous action poses/3 minute poses.

2. Blind contour (slow painstaking drawing not looking at paper – only at model) Tracing the edge and all its details. Have conviction that your pencil or crayon is touching along real edge of form.

3. Normal contour line – single weight also varied weight (broad and fine) also varied tone (dark and light) 10 minute pose

4. Curved/straight analysis of contours alternating curved and straight lines used appropriately to interpret length of arm, leg, torso, along one side and opposed by line opposite on other side. If curved on one side that will be opposed by a straight line segment. 5 minute poses

5. Capsule drawings: measure extreme points and lengths and angles between points (furthest extensions of figure parts in space) connect points with lines to create simplest configuration. This capsule contains positive form of figure parts and negative spaces enclosed by them and external to them. Separate/analysis of positive form and negative space. Last stage is to make a planar analysis of figure to show volumes and direction perspective in space. Actual contours may then be drawn in planar areas. Awareness of negative spaces and their shapes help produce more accurate figure drawing. 20 minute poses

6. Quick planar analysis drawings. 5 minute poses

7. Mass tone, mass gesture drawings. 5 minute poses

8. Same as above and then superimpose cross contour over your drawing. 10 minute poses
9. Educated contour line – where the form projects forward gradually broaden line increasing pressure on pencil or crayon to produce darker value – where the form recedes back into space gradually lessen pressure to produce a finer/more lightly valued line that begins to identify with white background. On black paper reverse process drawing with white pastel chalk.

10. Explore gray values in line and tone on white, light gray, dark gray and black pastel papers. Work with gray set of pastel chalks. Keep light source and direction in mind. Use light and shade inside figure and cast shadows outside (study Prudon)

11. Explore flesh color and tone on various tinted pastel papers with earth tone set of chalks. These chalks also approximate flesh color/tone. (study Michaelangelo drawing – tinted red chalk background)

12. Pen and ink drawings – black and sepia dilute inks also for brush drawings.

13. Combine – full strength black with gray washes use both pen and brush repeat with sepia ink. Sepia ink washes approximate flesh tone and color sepia has a long history in drawing, photography and film.

14. Develop themes, historical, mythological, religious in special projects. Interpret themes with figure compositions. These stimulate imagination and invention.

15. Observation drawings, cafeteria/people/beach/swimming pool/lounging outdoors, etc.

V. PERFORMANCE EVALUATION (GRADING)

Quantity and quality of work will be assessed. Attendance and active participation will be required. A constructive attitude that benefits the entire class is important and will be evaluated as well as process and efficient use of time. Of course finished projects will count as a major part of your grade but so will daily work.

VI. REQUIRED MATERIALS

Sepia brown, black and sanguine red contecrayons
6B lead stick
Acrylic spray fixative
18" x 24" drawing paper – All media – wet or dry
18" x 24" rough newsprint pad
Compressed charcoal sticks
Pencils (HB to 6B lead) – (Extra soft charcoal) (Carbon 3B)
Erasers – vinyl and kneaded rubber
Holder and Esterbrook medium drawing point
Staedtler aquarell pencils (12 color set) or more
Hi Fi gray chalk set (pastels)
Earth tone chalk set (pastels)
Fine line ink pens (pilot precise rolling ball)
Sanford Sharpie (black & brown)
Vine type charcoal sticks
Synthetic brush (round#8)
Text: Drawing from Life
      Hargrove Brace/Janovich

VII. COSTS

Some tools and materials you may already have or we can substitute. Cost
depends on sales or where you buy supplies. We will discuss this in class but
between $50 and $75 should cover what we need.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that
provides comprehensive civil rights protection for persons with disabilities. Among other
things, this legislation requires that all students with disabilities be guaranteed a learning
environment that provides for reasonable accomodation of their disabilities. If you
believe you have a disability requiring accomodation, please contact the Office of Support
Services for Students with Disabilities in Room 126 of the Student Services Building.
The phone number is 845-1637.