

Figure Drawing

Art 111

UCSC 2014 Summer Session I: June 23 – July 23

Mondays, Wednesdays. 1:45 – 4:45, (Dinner Break 4:45-6), 6 – 9 pm

Studio: Baskin Visual Arts M101

Noah Buchanan, Instructor

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Suggested Texts (not required): *Artistic Anatomy*, by Dr. Paul Richer. Edited by Robert Beverly Hale. Publisher: Watson – Guptil

Human Anatomy for Artists, by Eliot Goldfinger. Oxford.

The Artist's Complete Guide to Figure Drawing, by Anthony Ryder . Watson Guptil.

Enrollment:

Total number of students in class is limited to 30.

Crashers will be accepted in this order:

People on waiting list first, then others on first-day list.

Seriousness and dedication are required of all students. You will learn how to draw the human figure from life. The major emphasis of this course will be on technical, classical and representational drawing skills, and understanding the figure as artistic anatomy.

Absence policy: 2 Absences are Free. 3 Absences reduce your grade half a letter grade. 4 Absences reduce your grade a full letter grade (an A becomes a B). 5 absences reduce your grade a full 2 letter grades (and A becomes a C). 6 absences are an automatic failure.

Attendance: Please note that each day constitutes 2 class meetings!!!! If you miss the entire day, you will be marked for 2 absences!!!!

Grading Policy: Grading will be based on attendance of classes , As well as a receptive attitude while in class (25%). Importance is placed on homework completed (25%), Sketchbook/Notebook from lectures (25%), and a Final Project (25%).

“Receptive Attitude”: Your complete openness to critical analysis, absent of defense, your willingness to apply new techniques and exercises in class, coming to class prepared, a respectful demeanor toward the class in general, and a good rapport with the instructor.

Homework: Homework will be reviewed throughout the term at the announced times.

Notebook: Part of your homework grade is keeping a notebook of all lectures given in class, which will be collected and checked at the end of the semester.

Punctuality: Please come to class on time. Lectures will start at the beginning of class and you will miss valuable information if you are late.

Etiquette:

-Turn off cell phones before entering class.

-Never engage in texting or reading a text when you are interacting with the instructor.

-Do not listen to headphones during class, do not keep ear-buds in your ears. Do not watch or listen to media of any kind during classtime.

- You may address the Instructor as “Noah”, “Professor Buchanan”, “Mr. Buchanan”, or simply “Professor”. Never address the instructor as “Dude”, “Man”, “Buddy”, or any other such term. Do not begin an email salutation to the instructor with “Hey”.
- If the instructor is talking to you about your drawing during 1-on-1 critique, do not continue drawing. Rather, lower your drawing arm, listen and focus on what the instructor has to say. Make it easy for the instructor to step in and look at your work.
- If the instructor is giving a demonstration, do not attempt to draw during the demonstration, unless the instructor invites you to do so.
- if the instructor offers you critique, do not negate what is said by claiming, “I just started”, “I haven’t gotten there yet” , or “**The model moved/changed**”(the instructor already knows these things, and so the critique already takes that into consideration).
- Follow Studio Model Etiquette (see attached sheet)
- Always remain in an upright position in class, never recline your body in any manner during class time, except in emergency.
- Do not deface your drawings or homework in any way. (Examples include: Adding wings, tails, gruesome facial features/skulls, absurd hair stylings, etc. Also includes Anime stylization to facial features. Refrain from the use of graffiti in your class drawings.)
- This course is an Anime-Free zone. This pertains to any work in class, sketchbooks or homework.
- When the instructor has started a lecture, do not attempt to set up easels, tabarets, etc.
- Alcohol is not permitted in classrooms.

Materials for Class

Drawing Pad (Strathmore 400 series “Sketch” or “Drawing”) 18" x 24"

Drawing Board

3-4 sheets of Toned Charcoal Paper: “Hahnemuhle Ingres”

(No Canson “Mi-Tientes”) approx. 18 x 24”. (*Lenz Arts carries the preferred charcoal paper for my class in their paper drawer marked “C4”*).

Small sketchbook for notes and sketches, about 8" x 10".

Grumbacher Vine Charcoal (Medium grade)

Charcoal Holder (Brass, double sided)

General’s Charcoal Pencils: HB (“General’s” ... purchase 2 or 3 of them)

General’s White Charcoal Pencil

1 Carb-Othello Cream Chalk Pastel Pencil

Lead Holder

Leads for Lead Holder (Staedtler H and B)

Blending stumps

Single edge razor blades for sharpening ... make sure blades are NEW! No dull blades.

1 dry-wall sanding sponge (from the hardware store)

Kneaded Eraser. (No other erasers will be accepted!)

Chamois Cloth

Ruler 24”

2 or 3 Bull-Dog clips

1 roll of masking tape.

Tackle-Box or small “Art Bin” for carrying materials

Schedule:

Day 1, June 23

Class 1: General Intro. Discussion of materials, course logistics. Acquire materials. –Break-Discussion: Gesture Drawing. **No Model.**

Class 2: Lecture: Observational Measuring Techniques.

Model: Figure Drawing, Utilizing measuring techniques, gesture drawing. Using the Pelvic and Rib Cage blocks with gesture drawing to construct a figure. (Graphite and 18" x 24" drawing paper)

Day 2, June 25

Class 3: Lecture: Proportion; Anterior view, Lateral view. The 7 ½ Head Figure.

NO Model, Figure Drawing, gesture drawing, expressive drawing. Using the Pelvic and Rib Cage blocks in gesture drawing (Vine Charcoal/Newsprint)

Class 4: Lecture: The Laws of Figure Drawing. **Model,** pre-proportioned page.

Homework 1 Assigned, Due Class 5:

Day 3, June 30

Class 5: Lecture: Bony Landmarks of the Anterior. Homework 1 Due.

Model. The Pre-Proportioned Page. 20 minute poses, standing. (Graphite)

Class 6: **Model.** The Pre-Proportioned Page. 20 minute poses, standing. (Graphite)

Day 4, July 2

Class 7: Lecture: Bony Landmarks of the Posterior.

Model. Pre-Proportioned Page. 2-Hour Pose. (Graphite)

Class 8: **Model.** Pre-Proportioned Page. 3-Hour Pose. (Graphite)

Homework 2 Assigned, Due Class 9.

Day 5, July 7

Class 9: Lecture: Light and Shade. Assignment 2 due.

Model. Long Pose for July 7(Graphite).

Class 10: **Model:** Long Pose for July 7 continued. (Graphite)

Homework 3 Assigned, Due Class 11.

Day 6, July 9

Class 11: Lecture: The Skull/Head. **Model:** Long Pose for July 9. (Charcoal)

Class 12: **Model:** Long Pose for July 9 continued. (Charcoal)

Homework 4 Assigned, Due Class 13.

Day 7, July 14

Class 13: Lecture: Hands. Homework 4 Due.

Model: Long Pose for July 14 (Charcoal)

Class 14: **Model:** Long Pose for July 14 Continued (Charcoal)

Day 8, July 16

Class 15: Lecture: Feet

Model: Beginning 3-Session Pose A. (Charcoal)

Class 16: **Model:** Continue 3-Session Pose A (Charcoal)

Homework 5 Assigned. Due Class 17.

Day 9, July 21

Class 17: **Model:** Begin 3-Session Pose B (Graphite or Charcoal). Homework 5 Due.

Class 18: **Model:** Conclude 3-Session Pose A (Charcoal)

Day 10, July 23

Class 19: **Model:** Continue 3-Session Pose B (Graphite or Charcoal)

Class 20: **Model:** Conclude 3-Session Pose B (Graphite or Charcoal)

Final Presentation of all refined Homework Drawings and Final 3-Session Pose Drawing.

Assignments:

Assignment 1: Architecture of the Figure: Geometry, Plane, Mass, Volume, Structure, and Proportion.

-Graphite on white drawing paper, 18" x 24".

Select 3 different standing figure drawings/paintings/sculpture from the history of art. You will be making a single drawing of 3 different standing figures on the same page.

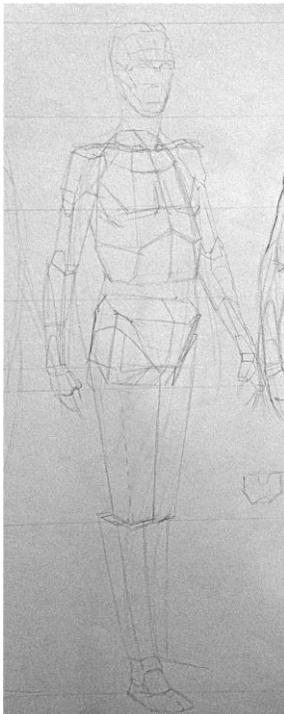
1. Front. 2. Side. 3. Back

Focus on the following artists: Michelangelo, Pontormo, Raffaello, Durer, Da Vinci, Andrea Del Sarto, Donatello, Lucca Cambiosa, Rubens, Velasquez, Caravaggio, Ingres, Gericault, Prud'hon, Rodin, Carpeaux, Houdon, Eakins, Repin.

Your assignment is to:

1. Use mixtures of **rectilinear solids, cylinders, squashed cylinders, truncated cones**, etc. to represent the head, neck, rib cage, pelvis, upper and lower leg, upper and lower arm, the hands and the feet. Do not draw the figure as a natural, organic figure (no curved lines). Figures should appear as complex geometric planes that make reference to the natural figure. Innovation is required to represent joint constructions. Blocks should feel proportional and natural. Blocks of Rib Cage and Pelvis should be in contact with one another. **Draw all 3 figures on the same page.**

2. Drawing the figure in front, back and side view as a 7.5 head proportioned figure as discussed in class. Show the measurement lines for each head unit: 1,2,3,3.75,4 and 2 heads up from the bottom. **Be sure to include the 3.75 head measurement line and the 2-heads-up-from-the-bottom-measurement-line.** Use carefully drafted measurement lines, do not rough in measurement lines or approximate them. Instructor Example:

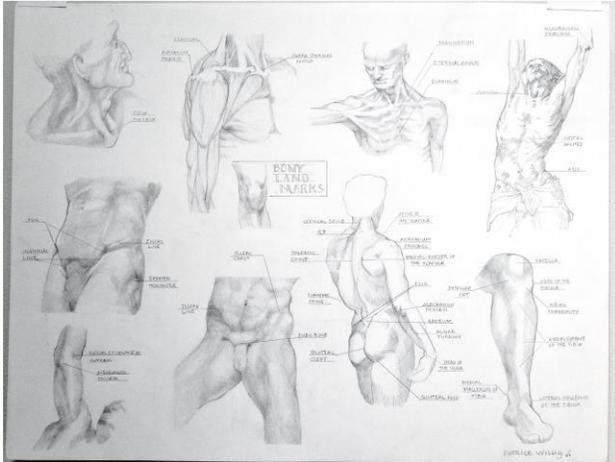


Assignment 2: Bony Landmarks

-Graphite, 18" x 24" white drawing paper.

Using the library, or online image material, launch an drawing investigation into each Bony Landmark discussed in lecture for both Anterior and Posterior aspects of the figure by searching through images of master drawings, paintings and sculpture. It is your task to find excellent examples of Bony Landmarks revealing themselves in master works of art history. Look to the artists listed in assignment 1 for source material. Make 1 study for each example you find, label the bony landmark. You must fit all studies on an 18" x 24" page. Be sure to include ample visual information around each landmark, do not zoom in on each landmark. The goal is to show the landmark in concert with the general mass of the figure. (Example: If depicting the *Spine of the Scapula*, draw the entire upper torso, not just the area of the scapula; or if drawing the *Iliac Crest*, draw the entire mid-section of the figure.) It is okay to cluster a few bony landmarks together on one drawing. Label all Bony Landmarks discussed in class.

Previous Student Example:



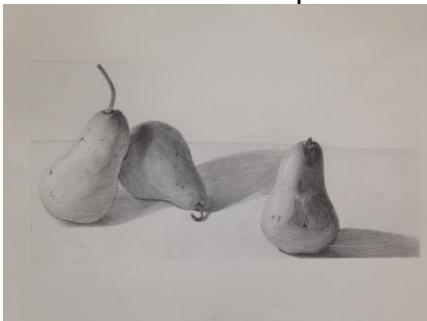
Assignment 3: Pear with Light and Shade.

Graphite, White Drawing Paper. 18" x 24".

Render a single pear at life-size, not larger or smaller. Use one light source only (There cannot be a secondary light source affecting the pear). Render the pear using full tonal development of the form. Include background elements: table, plate, etc. Use tone to give a background tonal gradation or similar effect.

Be sure to: 1. Show differences between Form Shadows and Cast Shadows. 2. Use Reflected Light. 3. Mitigate reflected light. 4. Unify the shadow mass by connecting Form Shadows and Cast Shadows wherever possible. 5. Make sure the Core Shadow is a distinct presence, yet not too severe. 6. Core shadow must appear to blend slightly into Half-Tone. 7. Do not create the brightest value on the very edge of the form.

Previous Student Example:



Assignment 4: Self Portrait (from life) with Light and Shade. Life size

Graphite. White Drawing Paper. 18" x 24".

Draw from a mirror, do not use photographic reference. Use one light source only (There cannot be a secondary light source affecting the set-up). Render the head using full tonal development of the form. Neck and shoulders included. Head should be drawn at a three-quarter angle. Do not draw the head directly face-on. Be sure to: 1. Show differences between Form Shadows and Cast Shadows. 2. Use Reflected Light. 3. Mitigate reflected light. 4. Unify the shadow mass by connecting Form Shadows and Cast Shadows wherever possible. 5. Make sure the Core Shadow is a distinct presence, yet not too severe. 6. Core shadow must appear to blend slightly into Half-Tone. 7. Do not create the brightest value on the very edge of the form; highlights should appear within the light mass, not at the edge. 8. Edges of forms must darken slightly. Above all, show clarity between shadow and light. The Viewer must be able to tell what is supposed to be light and what is supposed to be a shadow; therefore you must also be certain about it.

Use a compositional border (rectangle) to define the composition.

Tip: to obtain a life-size head, start by aiming for a head the size of a mango on your page. Almost all students inevitably enlarge as they draw, therefore your mango will end up perfectly head-sized.

Previous student example:

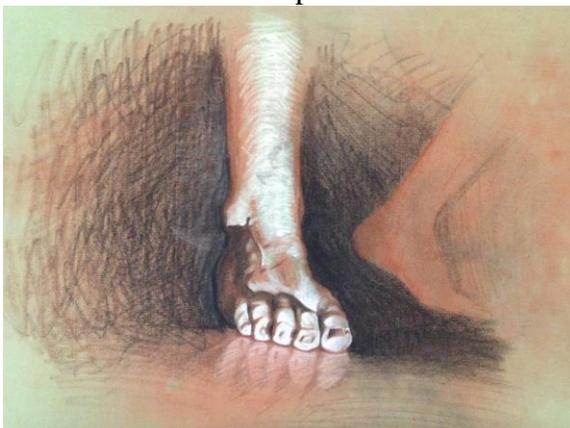


Assignment 5: Hand or Foot in Black and White Charcoal.

White and Black Charcoal on toned paper (Hahnemuhle Ingres Charcoal Paper)

Working from your own hand or foot as a reference, make a completed drawing in black and white charcoal. Use only 1 Light Source, and render the form with light and shade, fully rendered. Do not allow the white and black charcoal to mix. Make sure that the paper itself operates as a functional tone in the drawing. Where you might mistakenly mix the black and white charcoal together, realize that this area is probably a good place for the pure paper to function. Hand/foot should be life size, no larger or smaller. Tip: use a mirror for a greater range of possible hand/foot poses. Work from life only, do not use photographic reference.

Previous Student Example:



Studio Model Etiquette

Model's Robe and "Disrobing"

Models bring a robe and slippers/sandals to the class or life session. They wear the robe during breaks, and before and after they take to the model stand. They bring their own timer for keeping time on the pose and breaks.

Changing/Undressing

The Model should never be made to undress or change in plain view of the class. Rather, the model should be provided a private space in which to change into a robe before the studio session begins.

Privacy

The Model should never be in view of the public, or people outside of the classroom. Steps should be taken to ensure class privacy. Windows must be screened, and doors must be closed when the model is posing. Students going in and out of the classroom must exercise care.

Temperature

The Model must be comfortable. The Model should always be asked if they would like a heater, or inversely if it is too hot in the room. Immediate steps should be taken to ensure the model's comfort level.

"Model is Posing."

There should be no talking or chatting when the model is posing. The only talking should occur between the instructor and the student with whom the instructor is conversing. When the model assumes a pose on the model stand, the instructor or facilitator may say to the class, "The Model is Posing" at this point, students/artists should return to their easels and silence should resume.

20 minutes at most

The Model should never be made to pose longer than 20 minutes. (unless they themselves request to stay in the pose, however it should not be suggested by the instructor or facilitator that they pose longer than 20 minutes) After every 20 minute pose, the model will receive a 5 minute break. Time will be kept by the Model (preferred), or the Instructor/Facilitator.

3 Hour Poses/Long Breaks

If the model is posing in twenty minute increments for the entire 3 hours, and there is no lecture or critique given during class, the model should receive a 15-minute break in the middle of the session, in addition to their 5 minute breaks after every 20 minutes.

Do Not Touch

Never touch the model unless in case of emergency.

Please do not address the Model.

Students should not address the model. If there is an issue of correction to the pose, students should direct their concern to the instructor/facilitator, who will talk to the model.

Don't Pack-Up or Set-Up while the Model is posing.

Students/Artists in the session should not come in and set up, or pack up their belongings during a model's pose, but rather must do so during a break. This is particularly of concern at the end of the class, when people pack up early and the model is still posing. This is very disrespectful to both the model and artists in the room still working/concentrating.

No Reprimand

Do not reprimand the model for any reason (especially if they arrive late). Instead, allow the administration or model's guild to criticize the model's behavior if necessary..

Music

If music is played in class, it should not be offensive to the model. Usually, most music is acceptable to the model. However, some models and certain music don't mix well.

Photography/Cell Phones

If a student would like to request a photo, they must direct their request to the Instructor/Facilitator. Cell phones must be turned off and concealed due to the photographic capabilities of most cell phones. This includes refraining using your phone for text messaging during class time.