Schedule:

Day 1: June 20
Class 2: Lecture: Observational Measuring Techniques.

Model (Crow): 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 22
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 (Colby?), pre-proportioned page.
Homework 1 Assigned, Due Class 5:

Day 3: June 27
Class 5: Lecture: Bony Landmarks of the Anterior. Homework 1 Due.
Model (Dennis) The Pre-Proportioned Page. 20 minute poses, standing. (Graphite)
Class 6: Model (Patrice). Lecture: Bony Landmarks of the Anterior (continued) The Pre-Proportioned Page. 20 minute poses, standing. (Graphite)

Day 4: June 29
Class 7: Lecture: Bony Landmarks of the Posterior.
Model (Michael). Pre-Proportioned Page. 2-hour Pose. (Graphite)
Class 8: Model (Heathers). Lecture: Bony Landmarks of the Posterior (continued) Pre-Proportioned Page. 2-hour Pose. (Graphite)
Homework 2 Assigned, Due Class 9:
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.

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 above and below mentioned. They are: Michelangelo, Titian, Raphaello, Duran, Da Vinci, Andrea Del Sarto, Donatello, Lucca Cambiosus, Rubens, Velasquez, Caravaggio, Ingres, Gericaud, Prud’ton, 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. Blobs should feel proportional and natural. Blobs of Rib Cage and Pelvis should be in contact with one another. Draw all 3 figures on the same page.
2. Using 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: 1:2:3:3:7.5:4 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. Example: If depicting the Spine of the Sculpina, draw the entire upper torso, not just the area of the sculpina; or if drawing the Eiffel Tower, 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.

Assignment: 3: Pear with Light and Shade

-Graphite on 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.

Assignment: 4: Self Portrait (from Life) with Light and Shade. 1 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 clarty 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.

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.

Studio Model Etiquette

Model’s Robe and “Disrobing”

Models bring a robe and slippers/sandalas 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.