

## Figure Drawing

Art 111

UCSC Summer Session I: June 24 – July 24, 2024

Mondays, Wednesdays 9am – 12pm (Lunch Break 12:00 – 1:30pm) 1 – 4:30pm

Classroom: Baskin Visual Arts, M101

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**Office Hours:** Wednesdays 4:30 – 5:00pm

### Enrollment:

Total number of students in class is limited to 25.

### Course Description:

Seriousness and dedication are required of all students. You will learn how to draw the human figure from photographic references of models posing for our course, as well as Old Master drawings.

The major emphasis of this course will be on technical, classical and representational drawing skills, and understanding the figure as artistic anatomy.

- This course is intended to form students' proficiencies in technical and classical drawing of the nude figure, which includes in-depth study of "Artistic Anatomy": the human musculoskeletal system.
- This course is paramount for students looking to deepen their practice and skill level in fields where figurative art is foundational or relevant: Fine Art, Illustration, Animation, Game Design, Fashion Design, Medical Illustration.
- Seriousness and dedication are required of all students. You will learn how to draw the human figure from life, as well from photography and video sources. The emphasis of these courses will be on technical, classical, academic and representational drawing skills, as well as understanding the figure as artistic anatomy.
- This course is not intended for those who are seeking self-expression in art making, nor for students who are interested in working autonomously. These courses require following specific instructions and directions daily.

### Student Learner Outcomes (SLO'S)

Upon successful completion of this course, students will be able to:

- Create observational drawings from figure model references in 2 different types of drawing media that demonstrate successful development, application, and understanding of: -Anatomy and structure of the human body; -Proportion, sighting, measurement, and foreshortening; -Gesture drawing and massing of form; -Uses of line and value in describing the human figure; -Application of the concept of volume and space to the human figure; -Structural and volumetric analysis of the figure.
- Develop expressive content through manipulation of line, form, value, and anatomical proportions.
- Evaluate and critique class projects using relevant terminology in oral or written formats.

**Statement regarding The Disability Resource Center (DRC):** UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please affiliate with the DRC. I encourage all students to benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at [drc@ucsc.edu](mailto:drc@ucsc.edu). For students already affiliated, make sure that you have requested Academic Access Letters, where you intend to use accommodations. You can also request to meet privately with me during my office hours or by appointment, as soon as possible. I would like us to discuss how we can implement your accommodations in this course to ensure your access and full engagement in this course.

### Title IX:

**Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking.** If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. You can also report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911.

**Attendance:** This is an in-person course. **Please note that each day constitutes 2 class meeting: The morning session is the first attendance for the day, the afternoon session is the second attendance of the day. If you miss the entire day, you will be marked for 2 absences. 3 or more absences will lower the Participation score (see Participation below), which is used in calculating the total grade.**

### Grading Policy:

Participation (see definition below) 25%

Practice Assignments completed 25%

Midterm Project 25%

Final Project 25%

### Participation:

Being prepared with the proper materials, as listed on the syllabus

Receptive attitude to critical analysis

Willingness to apply new techniques and exercises in class

Respectful demeanor toward the class in general

**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.

### **Materials for Class**

- **Drawing Pad:** Strathmore 400 Series Drawing, Brown Cover, 18" x 24" size required.
- **Drawing Board**
- **2 sheets of Strathmore Toned Charcoal Paper.** Single Sheets – Not pads, rolls, or sketchbooks. **Do not roll paper!**
- **Sketchbook** for notes and sketches, about 8" x 10". Okay to use a sketchbook you already own.
- **Vine Charcoal:** Nitram (B), "Soft"; **or** Winsor/Newton Medium Vine Charcoal.
- **Charcoal Holder**
- **Charcoal Pencil:** 2B Wolff's Carbon.
- **White Chalk Pencil:** Carb-Othello #100
- **Staedtler Graphite Pencils 3H, 2H, HB, 2B**
- **Razor blades...** Regular, single sided razor blades. make sure blades are new, this is very important for successfully sharpening charcoal pencils. No Exacto Blades please. Slidable snap-off knives are acceptable.
- **Sanding Sponge** (Drywall sanding sponge at 120 grit is best). This item may need to be purchased at a hardware store.
- **Kneaded Eraser.** Remove from packaging and knead it into a ball.
- **Bristle Brushes** (artists') for blending: 2 or 3 long handle bristle brushes; artists paint brushes. These can be old/used brushes; They should be small, Hogs Hair bristle brushes, firm. Not soft.
- **Ruler 24", Metal.**
- **2 Bull-Dog clips**

Suggested/Recommended Texts (not required):

- *The Figurative Artists Handbook* by Robert Zeller.
- *Dynamic Human Anatomy*, by Roberto Osti.
- *How to Draw Comics the Marvel Way*, by Stan Lee.
- *Drawing Atelier* by Jon DeMartin.
- *Artistic Anatomy*, by Dr. Paul Richer. Edited by Robert Beverly Hale. Publisher: Watson – Guptil
- *Drawing Lessons from the Great Masters; Anatomy Lessons from the Great Masters* (both written by Robert Beverly Hale)
- *Human Anatomy for Artists*, by Eliot Goldfinger. Oxford.
- *The Artist's Complete Guide to Figure Drawing*, by Anthony Ryder. Watson Guptil.
- George Bridgeman Books (all). Dover Publications.
- *Atlas of Human Anatomy for the Artist*. Stephen Rogers Peck. Oxford University Press.

### **Schedule:**

## **WEEK ONE**

### **Day 1, June 24**

Class 1: General Intro. Discussion of materials.  
Gesture Drawing, Handouts

Class 2: Figure Drawing, gesture drawing, expressive drawing. Using the Pelvic and Rib Cage blocks in gesture drawing.  
Working from Handouts.  
Intro to the 7.5 Head Proportion System

### **Day 2, June 26**

Class 3: Constructing a 7 ½ Head Figure Diagram. Anterior, Posterior and Lateral views. Materials required for this class: 18" x 24" Drawing Pad, Drawing Boards, Graphite, 24" Rulers.

Class 4: Figure Drawing: Converting the figure into masses/volumes: Primary, Secondary, Tertiary masses.  
MODEL: Hailey Shingler

### Week 1 Practice Assignment

**Practice 1, Due on Class 5.**

Please access Week 1 Practice on Canvas in the Week 1 Module, turn assignment in there by posting an image of your drawing(s).

## WEEK TWO

### Day 3, July 1

Class 5: The Pre-Proportioned Page. 20-minute poses, standing. (Graphite)  
Pre-Proportioned Page (Graphite)  
MODEL: Annakate Clemmons

Class 6: Lecture: Bony Landmarks of the Anterior.

### Week 2 Practice Assignment

**Practice 2, Due on Class 7 (that's the next class).**

Please access Week 2 Practice on Canvas in the Week 2 Module, turn-in assignment there by posting an image of your drawing(s).

### Day 4, July 3

Class 7: Lecture: Bony Landmarks of the Posterior.

Class 8: Pre-Proportioned Page. 20-minute poses, standing. (Graphite)  
MODEL: Brook Lipman

- **Midterm Assigned: The Bony Landmark Project.**
- **Due on Week 3, Class 11 (exactly half-way through the term).**
- **You can find the Midterm Description at the last section of this syllabus, as well as on Canvas in Week 2 Module, where you will also find examples from previous students.**
- **Turn in your Midterm by posting an image of your completed drawing on Canvas in the aforementioned post.**

## WEEK THREE

### Day 5, July 8

Class 9: Lecture: Light and Shade, Notan.

Class 10: Long Pose 1 (Graphite)  
MODEL John Carrasco

### Day 6, July 10

Class 11: **MIDTERM PROJECT IS DUE (Turn in on Canvas)**  
Model Long Pose 1 (Graphite)  
MODEL John Carrasco

Class 12: Model Long Pose 1 (Graphite)  
MODEL John Carrasco

### Week 3 Practice Assignment

**Practice 3, Due on Class 13 (the next class).**

Please access Week 3 Practice on Canvas in the Week 3 Module, turn-in assignment there by posting an image of your drawing(s).

## WEEK FOUR

### Day 7, July 15

Class 13: Long Pose 2 (Charcoal – Additive Process)  
MODEL Michale Barnes

Class 14: Long Pose 2 (Charcoal – Additive Process)  
MODEL Michael Barnes

**Week 4 Practice Assignment Part 1**

**Practice 4, Due on Class 13 (the next class).**

**Please access Week 4 Practice Assignment Part1 on Canvas in the Week 4 Module, turn-in assignment there by posting an image of your drawing(s).**

**Day 8, July 17**

Class 15: Long Pose 2 (Charcoal – Additive Process)  
MODEL Michael Barnes

Class 16: Long Pose 2 (Charcoal – Additive Process)  
MODEL Michael Barnes

**Week 4 Practice Assignment Part 2**

**Practice 4, Due on Class 17 (the next class).**

**Please access Week 4 Practice Assignment Part 2 on Canvas in the Week 4 Module, turn-in assignment there by posting an image of your drawing(s).**

**WEEK FIVE**

**Day 9, July 22**

Class 17: 4-session pose (Charcoal – Subtractive Process)  
MODEL Petra Jolley

Class 18: 4-Session pose (Charcoal – Subtractive Process)  
MODEL Petra Jolley

**Day 10, July 24**

Class 19: 4-Session Pose continues. (Charcoal – Subtractive Process)  
MODEL Petra Jolley

Class 20: 4-Session Pose concluded. (Charcoal – Subtractive Process)  
Final: Review 4-session drawing and figure diagrams.  
MODEL Petra Jolley

## **Midterm Project:** **Bony Landmark Project**

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

Using the library, or online image material, launch a drawing investigation into Old Master Drawings, Paintings, and Sculptures in which you search for excellent examples of each Bony Landmark discussed in lecture for both Anterior and Posterior aspects of the figure. 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. Make at least 6 – 8 separate vignette studies (this is required). Recommended Books: *Drawing Lessons from the Great Masters*; *Anatomy Lessons from the Great Masters* (both written by Robert Beverly Hale).

Here is a list of the bony landmarks **required to be labeled** for this project:

### **Anterior (Front):**

- Suprasternal Notch
- Clavicle
- Sternum: (Manubrium, Sternal Angle, Gladiolus)
- Costal Arches
- Iliac Line (This is the indicator for the Iliac Crest)
- Anterior Superior Iliac Spines (A.S.I.S.)
- Inguinal Line
- Pubic Bone

### **Posterior (Back):**

- Cervical Vertebrae
- C7
- Thoracic Vertebrae
- Lumbar Vertebrae
- Sacrum (Sacral Triangle)
- Posterior Superior Iliac Spines (P.S.I.S)
- Greater Trochanter
- Spine of the Scapula
- Medial Border of the
- Scapula
- Acromion Process

## **Final Project**

Completion of the 4-pose figure drawing from classes 17, 18, 19, 20.  
18" x 24" Drawing in Charcoal and White Chalk.