DRAFTING III: FIGURE  is the third course in the drawing series. Successful completion of Drawing I and Drawing II are required prior to entry into this course. In this course we will focus on the study of the figure from live observation.

Drawing the figure is of great interest to most artists and many artists spend their lifetimes studying and interpreting the figure for their personal expressive purposes and intents. Whatever our future artistic directions, the study of the figure is fundamental to your training as an artist. In this course, we hope to provide you with a foundation for future figurative works and with enhanced perceptual, critical, technical, and interpretive skills which you will carry into all your works as an art student and artist.

Artists are interested in two main aspects of figure drawing: academic knowledge of proportion, movement, and anatomy, and artistic expression. Ideally, both of these concerns are woven together. However, since this course introduces you to the figure we must first establish a firm foundation of academic knowledge which will eventually open many doors of choice regarding your personal expression. As such we will focus on developing knowledge and fluency concerning proportion, movement, and anatomical structure. You will be drawing primarily from life and observation in order to become comfortable, familiar, accurate, and sensitive to the dynamic energy of the live figure. On occasions we may be working from slides, the skeleton, anatomical drawings, and even one another. We will NOT work from photographs nor memory.

The figure is probably the most complex of subjects to master. This course is your introduction. We will be working to train your eye and your perceptual awareness. Learning to draw the figure well takes a great deal of time, patience, and work. This course will be the beginning of a journey. and for some of you, a lifelong journey and fascination with the figure. Due to the complexity of the figure we will be working in value only. We must first understand the figure in value before we add even more complexity by utilizing color. Color can cover many errors and add a great deal of visual excitement to a weak figure study. Color will be a major element of Drawing IV. However, monochromatic use of browns and sepias are considered as working in value.

I will be asking you to do many, many exercises. Think of this course as going into figure training! You may feel awkward and uncomfortable at times but remember that learning requires us to travel down unfamiliar paths, and learning to see from a variety of viewpoints and perspectives, and trying on many new thoughts and ways of thinking in order to see new connections and to grow. Unlike Drawing I and II you will have many more exploratory and exercise drawings - necessary to build your fluency, your confidence, and your skills. Try to forget everyone else’s drawings and concentrate on your relationship between yourself, your drawing, and the model.
Course Objectives: Students will be able to

- Develop accuracy of Anatomical understanding of the skeletal muscular structure of the human figure demonstrated through life drawings and anatomical sketchbook assignments.
- Achieve accuracy Muscular-skeletal structure
- Achieve accuracy of Proportions, through use of sighting and measuring
- Depict Planar structure
- Render Facial structure in terms of proportion and plane,
- Render Hand and foot structure in terms of gesture, proportion and plane
- Utilize gestural drawings for purposes of warm-up and drawing process
- Depict illusion of volume and mass
- Develop Pentimiento drawing style
- Develop dynamic compositions incorporating the figure
- Develop sensitivity to rhythm and balance of the figure
- Develop personal confidence and fulfillment with figure drawing

Requirements

1. SAVE ALL OF YOUR WORK!!! Date and sign each drawing and exercise as you draw them. This is mandatory. We will be studying these drawings during portfolio reviews and it is critical to be able to keep your work flat, neat, and sequentially organized for these reviews. Every exercise will be important in order to document your growth and development and to develop your personal critical evaluation skills. Keep a folder for each week of work.

2. ANATOMY SKETCHBOOK: Spiral bound at the side. Select a size which is easy for you to carry around between 9”x11” and 12”x14”. There will be mandatory weekly drawing assignments which will range from life, from masterworks, and predominantly from your anatomy book. These drawings are mandatory and will be reviewed and evaluated. Sketchbooks will be due in complete form for mid term review.

3. VISUAL PORTFOLIO OF ALL DRAWINGS FROM CLASS
   There will be two reviews of your work: Mid semester and End of semester

Midterm review : see Mid Term Review Requirements
To Pass: Follow all criteria for submission and hand in on the announced deadline.
To Fail: work is not handed in at deadline, work is not accompanied by reflective commentary, work is not dated and signed, or work is not presented as required.

The Final Portfolio see Final Portfolio Review and Class. Work will be reviewed during a private portfolio interview approximately 45 minutes. Work must be accompanied by a personal artist’s statement and the completed sketchbook.
Final Class during finals week: we will prepare an exhibition of your work which will exhibit the six final selections and be accompanied by an artists’ statement. See Final Portfolio and Class.

6. ATTENDANCE: Over three absences will result in a reduction in your grade. Each additional absence will reduce your grade by 10 points. Call ahead if you will be absent or if unexpected circumstances arise preventing you from attending class. Whenever possible, make arrangements to make up your absences with additional work. Punctuality is imperative due to models and the scheduling of demonstrations and discussion for the beginning of class. Drawing time is of critical importance. Plan to arrive for class 5-10 minutes early in order to set up properly and efficiently.

7. STUDIO RESPONSIBILITY: Arriving to class early in order to get set up - working in a focused and quiet manner - respect for models - cleaning up after yourself at the end of class: rearranging easels in a neat circle, bringing drawing boards back to the rear of the studio, taking your work home, throwing your trash away in the trash bins, leaving the sink clean.... - taking the appropriate time for breaks: breaks will coincide with model breaks and will have specified limits - contributing to discussions - and being a supportive source of artistic energy to be around!!!

GRADING CRITERIA
1. COMPLETION OF ALL ASSIGNMENTS AND REQUIREMENTS
2. GROWTH AND DEVELOPMENT OVER TIME:
   Knowledge of anatomy: ability to render proportions of the body, surface anatomy of bone and muscle structure, sense of gesture and rhythm of the figure, relationship of figure and picture plane in compositional planning, figure in relation to spatial movement and depth, balance of interpretation and accuracy of anatomy, sensitivity to media for expressive purposes, emergence of personal style, and rendering with line and with value to interpret volume and movement.
3. PERSONAL CHALLENGE AND COMMITMENT
   Inventiveness, Creativity, and Exploration: Risk taking
4. ATTENDANCE AND PUNCTUALITY

THANK YOU AND LET'S HAVE A FANTASTIC SEMESTER!!!!!

GREAT ARTISTS TO STUDY FROM
Leonard Baskin - ink and woodcut - highly interpretive
Aubrey Beardsley - ink - illustrations - elegant line and composition
Mary Cassatt - drawings and etchings - women and children - study her hands and faces
Salvadore Dali - the Crucifixion series - exceptional anatomy
Honore Daumier - fluid, gestural studies - character and movement
Jacques-Louis David - anatomical precision and clarity
Jim Dine - combines anatomical knowledge and high expression of emotions: full value and space
Edgar Degas - rhythm and movement and anatomy: line and value
Alberto Giacometti - use of ball point pen - movement and expression: linear style
Gustave Klimt - anatomy and expression: fluid line
Kathe Kollowitz - a master of value, volume, and emotional expression
Henri Matisse - variety of style - fluidity of movement
Amedeo Modigliani - interpretation - contour line, planar shading
Henry Moore - London bomb shelter series - form and interpretation cross contour line and volume
Pablo Picasso - variety of styles
Rembrandt Van Riji - ink drawings - master of gesture, light, and shadow for drama, movement, and volume
Auguste Rodin - ink wash drawings - movement: contour and shape
Egon Schiele - expressive and interpretive anatomy: high knowledge of skeletal structure: linear with color
Michelangelo - anatomy, musculature and movement: full volume
Tiepolo - anatomy, movement, gesture, and proportion
Henri Toulouse-Lautre - movement, anatomy, and interpretation: variety of style
Andre Wyeth - Helga series - precise anatomy and composition: pencil sketches and process

REQUIRED TEXT: **ANATOMY BY SHEPPARD** available at PSU Bookstore

**MATERIALS AND SUPPLIES**
18 X 24 PAD OF Tonal Charcoal Paper
CHARCOALS: 10 packages of soft vine charcoal
10 Jumbo cylinders of medium or soft vine charcoal
3 rectangular sticks of compressed charcoal - soft
Conte Crayons: 2 sticks of soft white and 1 stick of soft black or sepia
Erasures: gum and kneaded 1 set of hi-fi grays
Fixative or Hair Spray Drawing Board Clips and masking tape
Sketchbook Portfolio
Drawing pencils or pens for Anatomy Assignments
Optional: china markers, charcoal pencils (soft), litho pencil or crayon, favored drawing media...

**Drawing III AR251.02, required for students majoring in Art Education**, endorses the Plymouth State conceptual framework for teacher education: **C.H.E.C.K.** the experiences required for this course are Collaborative and Holistic, and are based on Experience, Commitment, and Knowledge of the disciplines of the Fine Arts.

**Collaborative**: Developing partnerships is essential to the teaching/learning process.

**Holistic**: The needs of the whole learner are addressed by this course. **Experience**: Since learning is contextual, students will understand the connections between subjects, events, and life. **Commitment**: The teaching/learning process plays a role in the formation of personal and social values. **Knowledge**: Mastery of subject matter, related processes, and assessment methods is an essential goal of teaching/learning.
**Anatomy Sketchbook Evaluation**

**Criteria**

1. Completion of assignments
   - Full skeleton
   - Skull Series
   - Shoulder Girdle: skeletal - muscular
   - Arm: skeletal - muscular
   - Hands: surface - from observation
   - Torso: skeletal, - muscular
   - Legs: skeletal- muscular
   - Feet: observation
   - Facial Feature studies
   - Other

2. Thoughtful studies which are clear to view in terms of anatomy
3. Proportional accuracy and accuracy of anatomical detail
2. Personal challenge and time investment
3. Labeling of designated structures

**Grades**

A - Outstandingly excellent in all criteria

B - Strong drawing and thorough completion

C - Drawings are completed with difficulties in terms of proportions /
   care of execution / inconsistency of quality /
   or drawings are of high quality but incomplete assignments are incomplete

D - Assignments are very incomplete
or demonstrate a high degree of inaccuracy

F - Assignments were not submitted