

LA Mission College

John Zarcone
Life Drawing; Fall 2012

Art 205
W 12:15-4:25

www.johnzarcone.com

Course Objectives

This course will deal with the unique problem of rendering the human form. We will work in a variety of media, and produce works with varying degrees of finish. Drawing from the model we will synthesize various techniques to gain a complete understanding of form, line, tone, mass and movement as they pertain to the representation of the living figure. In addition we will expand the requisite vocabulary necessary in discussing and analyzing our work.

Prerequisite: Art 204

Entry Level Expectation

To be successful the student must already be able to draw the human figure using accurate observed proportions.

Student Learning Outcome

Draw the human figure using accurate observed proportions and include a full range of values within the figure and the negative space.

Attendance

You must attend every class on time, and stay for the duration of the class. Three tardies are counted as one absence. Any tardy beyond fifteen minutes will be counted as a whole absence. Two absences result in a lowering of your course grade by one letter grade.

Three absences result in a grade of Fail.

Please note that due to the impacted enrollment, any absence in the first four weeks of class (without prior notification) will result in your being dropped.

Add Policy

Students will be added as space permits in order of a wait list established on the first class meeting.

Grading

You will be graded on a point system. The class work portfolios account for 57% of your grade, homework 43%. Please see the course outline for the assignment due dates. Points and percentages may change.

Grading Scale

A: 90-100% of the total possible points, so with a possible 700 points the range for an A would be 700-631; B 80-89% (630-561); C 70-79% (560- 491); D 60-69% (490-421); F 59% and below. This is an example; point totals may change.

Office Hours

CAC2:MW 10:30-11:15. Email: zarconjm@lamission.edu

Materials List

1. 18"x24" Biggie pad -120 sheets of paper. (Not Newsprint)
2. 19x24 pad of tracing paper.
3. A clip type drawing board large enough to accommodate an 18"x24" piece of paper.
4. 6B,HB, and 2B graphite drawing pencils.

5. Derwent Drawing pencil: Sanguine.
6. Xacto knife or razor blade.
7. Sand paper pad for pencil sharpening.
8. Medium or soft vine charcoal.
9. Compressed charcoal, (General brand) stick and pencil, medium to soft.
10. White charcoal, stick and pencil.
11. Kneaded eraser.
12. #8 gray paper stump (stump).
13. Black conte crayon.
14. Black ball point pen.
15. Black (Micron) pen.
16. Waterproof black ink in dropper bottle.
17. Large soft (squirrel or sable) round brush.
18. White gouache, gesso, or acrylic paint.
19. *Four sheets of gray Canson paper.
20. Four 15x20 cold press illustration boards.
21. *Small assortment of hard chalk pastels (Nu Pastels).

Required Text: *The Human Figure; An Anatomy For Artists*. David K. Rubins. Penguin.
Handout Packet from Mission College Bookstore.

Course Outline

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| 8/29 | Introduction, materials. <u>Pontormo</u> , "Seated Figure" (recto) 1520. 20 Points . |
| 9/5 | One minute gestures, 5 minute gestures, review contour drawing. <u>Pontormo</u> , "Reclining Figure" (verso) 1520. 20 Points . |
| 9/12 | Construction lines and proportion. Review modeled drawing. <u>Andrea del Sarto</u> , "Study of a Kneeling Figure" 1522-23. 20 Points . |
| 9/19 | Long studies. Select and print clear copies of Renaissance or Baroque figure <u>paintings</u> , mount in sketchbook. Tracing paper overlay, cut to size. Break one figure from each painting into planes. Three paintings total; see the handout packet. 20 Points . |
| 9/26 | Strategies of Composition. Planer studies. First tracing: find light source and number planes 1-4. Second tracing: opposite light source shade planes, black colored pencil. Third tracing: alternate light source, shade. 40 Points . |
| 10/3 | Skeletal anatomy. Value studies. <u>Polidoro da Caravaggio</u> , "Study of a Man with Various Sketches" 1535. 20 Points . |
| 10/10 | Continue skeletal anatomy. 20 minute gestures. Compositional Studies: One Renaissance, one Baroque, one 19 th or early 20 th century. In your sketchbook, duplicate using ink line and ink wash, gray markers OK, should show foreground mid-ground and back ground. Analyze the composition using the SHEL method using gouache, paper cut out, or acrylic paint. 40 Points . |
| 10/17 | Gesture studies. First class work portfolio due. <u>Agostino Carracci</u> , "Kneeling Figure" 1582-85. 20 Points . |

- 10/24 Head drawing. Homework: Complete four different thumbnails using three figures from your old master studies, take into account all the compositional criteria, figures may overlap or be cropped. **20 Points.**
- 10/31 Old Master studies. Homework: Enlarge your approved (thumbnail) composition, using your planer figures. Have a consistent light source; refer to your compositional studies. Form and space must be fully realized. Media optional. **40 Points.**
- 11/7 Tone drawing with charcoal. Giorgio Vasari, "Studies of a Male Nude, a Drapery, and a Hand" 1555-65. **20 Points.**
- 11/14 Black and white charcoal on gray Canson paper.
- 11/21 Long study: ink wash and opaque white high lights.
Homework: See drawings of Giacometti, Egon Schiele, and the paintings of Francis Bacon. On cold press illustration board; attempt to synthesize these three styles into a single mixed media drawing. Bring the same materials to class. **20 Points.**
- 11/28 Mixed media.
- 12/5 Color Drawing.
- 12/12 Final. Final portfolio due. 12:30-2:30**

The drawings listed (except those on 11/21) are found at www.getty.edu. Duplicate the drawing using the same media, support, scale, and mark making. Bring the same materials to the next class. **The date listed for the homework is the week that it is assigned; it is due the following week.**

Your Responsibilities

Be prepared for class by having all the required materials. If you don't have the materials that you need for the day, you will be counted as absent (see the attendance policy above).

You are required to spend six hours a week on homework for this class; you can of course do more if you desire. Please be realistic with your time management.

Assignments must be turned in on the date specified in the course outline. Your grade for the assignment will be lowered 10% in point value for each day it is late.

Keep all work in a professional condition.

Preserve all work.

Disabled Students

There are no concessions made for disabled students unless arranged through the Center for Students with Disabilities.

Portfolio 205

There will be one page of 4-6 **one- minute gesture drawings**. The whole figure (head to toe) will be loosely represented. The viewer should be able to understand the model's gesture, gender, and body type. Each drawing should be in proportion. Any media is possible, but ball point pen and graphite is recommended. **20 points.**

8 figures, each a **5 minute gesture**, done in graphite, colored pencil, charcoal or ink wash. Each figure should have a sense of form, volume, and space. Volume is achieved through the use of geometric analogue, and cross contours, showing the movement of masses. Space through the overlap of those masses, "T"s and appropriate foreshortening. Proportion should be accurate. Remember that all 5 min. gestures build from the 30 sec. or 1 min. gesture. The figure should be no smaller than 5 inches head to toe. Line quality must be varied. **40 points.**

One **contour drawing**. To receive a grade of "A" the contour drawing should have a slow observed line, no sketchy lines or stylization. There should be a wealth of detail. A believable sense of space will be achieved through overlapping or foreshortening. There should be no tone or shading. Black Micron pen. **20 Points.**

One **modeled drawings**, rendered in either black ballpoint pen, the side of a black conte crayon. The figure will be in proportion. Any foreshortening will appear correct. The figure will have a fully developed, sculptural sense of form or roundness. Areas of the figure that are closer to the viewer are lighter; areas further away are darker. The modeled drawing does not always (or even usually) correspond to light and shadow. **20 total points.**

Include **two long studies**, these are any drawing longer than 5 minutes. Think in terms of composition, what is the figure's relationship to the rectangle? Is the figure cropped or contained within the edges of the page? Are you showing the space around the figure? Your drawing should not be a small figure floating in a vast space. The pose (gesture) will be completely accurate. Proportion (measuring) will be completely accurate. All foreshortening will be completely accurate. The drawing must include a sense of volume and space either building from basic shapes and/or selected cross contours. Pay attention to surface anatomy; the clavicle, sternum, navel, pubic arch (these create a center line) and the rib cage, thoracic arch, and iliac crest. The drawing may include the underlying skeletal structure. A charcoal pencil (2B, 4B, 6B) sharpened as demonstrated in class is recommended. Tone i.e. light and shadow is allowed. **40 total points.**

There will be one **skeletal anatomy drawing**. In drawing the skeleton all the above long study considerations apply. The skeletal form of the large body masses (head and torso) must be clearly shown, and the function of the joints emphasized. **20 points.**

One **Plane Study**. Represent the entire figure by breaking it up into planes. A plane is defined as a flat surface; every time the form changes direction you will make a new plane, see the hand out and your homework for reference. You may include value. Media optional. **20 points.**

One Old Master Study. Media consistent with your master choice, old master is defined as Renaissance or Baroque eras; roughly between 1500 -1700. You should have several drawings by the same master in the same media to work from, and you are to render the model as your master would. **20 points total.**

The complete portfolio is valued at 200 points.

Your portfolio must be in my possession within the first five minutes of class, or it will be considered late. No class time will be given to assemble your portfolio. All drawings will be stacked in order listed and be completely labeled, including your legible name and the type of drawing (contour, 20 min. gesture, etc.) and put in a slip cover of folded bond type paper, which should be labeled with your name. Any mislabeled drawing will not be accepted. Do not turn in more than is asked for. Do not submit two-sided work. All drawings will be in a professional condition. Do not fold, roll, or staple your drawings. The complete portfolio is valued at 200 points. 10 % (20 points) will be deducted each class meeting the portfolio is late. The first portfolio represents one third of your final grade.

Art 205
Second Portfolio

Follow the previously stated procedures in presenting this, your final portfolio. The drawings to be presented must include the types listed.

Two pages (eight figures) of **5 minute gestures**, done in graphite, colored pencil, pastel or ink wash. Each figure should have a sense of form and volume arrived at through rendering the light and dark side of the figure. Proportion and foreshortening should be accurate, remember that initially, the figure is roughed in with wide, bold strokes of the chalk or brush. If line is used volume is carved out from geometric analogue. Line quality must be varied. **40 points**

Two Old Master Studies, Media consistent with your master choice, old master is defined as Renaissance or Baroque eras; roughly between 1500 -1700. You should have several drawings by the same master in the same media to work from, and you are to render the model as your master would. **40 points total.**

Two head studies, charcoal. Head should be life size or larger and demonstrate the correct position and proportion of the head. Planer structure should be emphasized. Neck and shoulders should be indicated. **40 points total.**

Two value drawings, any media. The figure may be cropped, but should fill the page without an excess of negative space. There must be a complete range of value (at least six tones) and at least 40% of the depicted forms must appear fully rounded. The direction of light must be evident, and all highlights, reflected lights, mid-tones, and shadows must be consistent. Some of the value application may display a form following crosshatch. Remember that value in the negative space helps to de-emphasize the outline, making the drawing appear less flat. **40 points total.**

Two wet and dry media, this drawing should be executed on illustration board. Combine any two (or more) media, at least one wet and one dry. Consider negative space and composition. Choose pastel, graphite, charcoal, ink, ink wash, watercolor, watercolor pencil, colored pencil, gesso, or acrylic paint. **40 points total.**

The complete portfolio is valued at 200 points. We will go over together at the final class meeting. Refer to the final schedule in your schedule of classes. **You may not turn in previously graded work.**

You are required to print this syllabus, and have it with you, for reference, for every class meeting.