

ART 210: Drawing II

Instructor: Shizu Saldamando

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MW 2-4:50

Office hours by appointment.

Catalogue Description

Drawing methods and concepts, with emphasis on observing and rendering the human form and anatomy. Continued acquisition of skills, with compositional, gestural, and interpretive elements. Prerequisite: ART/DES-110

Introduction: This course builds on the foundation of Beginning Drawing with a rigorous focus on the human figure and specific anatomical structures associated there in. As with any art practice, drawing the figure comes with its own particular history that contextualizes, locates and politicizes current representational figurative art. This class will not only focus on drawing techniques but also the historic and contemporary politics associated with human representation. This will be achieved through readings, critiques and class presentations.

Class work: Critiques, lectures, readings, drawing from a live model. Models are nude. The use of cell phones is strictly prohibited and doors must remain shut when models are dressing, undressing and posing. Please be respectful of figure models at all times.

Homework: Drawing assignments as well as two 5-minute research presentations on figurative artists presented during class in power point form. A list of possible artists to research will be provided. Approval required for artists not on the list. Maintain a sketchbook. Purchase a sketchbook (at least 8 x11 inches) and keep it with you always and draw yourself and other people as much as possible aside from specific homework assignments. Sketchbooks will be reviewed periodically during the semester and used also for homework assignments.

Grading:

50% Class work (reviewed three times during the school year: see "Due Dates")

25% Homework assignments, PowerPoint presentations, and final project

15% Sketchbook

10% In-class participation, effort, improvement

In addition, you must complete all assignments on time, and you must attend class and participate in discussions. Absences in excess of three must be made up, or you will receive a lowered grade. Late assignments will be marked down accordingly.

Necessary Materials At this point, there are probably specific drawing materials that you prefer over others. In many of our class sessions, the media you choose to work with is up to you. You should have many of these items already from 101.

1 Drawing board with clips (at least 2) (Masonite 23 x 26"), or make your own
1 Portfolio, larger than 18" x 24" (does not need to be store-bought, the purpose is only to keep your work safe)
1 Box/ Container for transportation and storage of materials (tackle box- you don't need to get this at an art store)
Sketchbook

Large rubber band to keep paper close to drawing board.

News print pad, rough-toothed 18"x23"

Drawing pad, white regular surface 80 lb-100lb (ex Strathmore or canson)

Vine Charcoal, varying thickness

Compressed Charcoal pencils in black (assorted)

Soft Compressed charcoal sticks in both black and white

Large Kneaded eraser, White plastic eraser, gum eraser (assortment of erasers)

Pencil sharpener, (preferably one with a case to catch shavings but sand paper, x-acto knife and makeshift container will do as well)

Drawing pencils hb, 2b, 4b, 6b, (you should have some already from drawing 101)

Compressed graphite sticks (one thick and thin varying softness, medium 2b is good)

Conte Crayons, 2b or soft to medium, black, white, brown/orange (sanguine)

Workable spray fixative (to keep homework from smudging)

Sumie ink (2 ounces) with jar for water

Pen nibs and holder (one larger rounded and one thin)

Assortment of 2 rounded and 2 flat brushes (one large and small designated for water based media, "value packs" are good for this)

Grey drawing paper (2-4 sheets 18x24 inches)

Black drawing paper (2-4 sheets 18x24 inches)

Optional Materials: Blending stumps various sizes, Chamois cloth or cotton rag (cut up t-shirt would work too), Jar of powdered graphite, Sharpies, ballpoint pen or felt markers, any mark making material. Watercolor paper, various colored papers

Class Syllabus

1/8: Introductions. Go over course syllabus, materials list. PowerPoint on introduction to figure drawing. Introduce gesture drawing. Short poses. Assignment: Purchase Materials

1/10: Male model. Review gesture drawing. Short poses. Power point on gesture drawing. Warm up with blind contour. Use circle drawing and scribbles to loosen drawing. Use line variations with single drawing tool. Study negative shapes surrounding body. Use shadows to create gesture. Assignment: 50 gesture drawings from life in sketchbook.

1/15: No Class in honor of Martin Luther King Jr.

1/17: Female model. Power point introducing measuring techniques, plumb line, balance line, weight distribution, construction lines. Make plumb lines with thread and weight. Warm up blind contour and circles. Utilize measuring devices, various poses. Homework: use measuring techniques to draw 20 proportional figures in situ in sketchbook. Introduce Conte Crayons

1/18: Male Model. Go over artists for PowerPoint presentations. Assign artists. Use 5-10 works from the artists DRAWINGS and give context. Where, what and why. Also talk about the techniques uses there in. Utilize techniques learned in previous classes for longer poses. Use picture plane and backgrounds to establish figure in space, foot placement etc. Use graphite and graphite sticks. Work on presentation research. Due Feb. 7th. Bring sketchbooks for class review next session.

1/24 No Model. Critique all homework assignments. Anatomical lessons using Skeletons. Learn bones and placement, proportions. Utilize measuring techniques. Intro to muscles Homework: Bone/Muscle/Skin Drawing #1. Select an area of the body. On one single piece of paper, draw three layers of the same body part, the skeleton, the major muscles, and the skin. Show the connection between layers. All layers should be visible at the same time. You should show at least two bones and two sets of muscles. DUE: 1/31

1/29 No Model. Lecture on the gaze and politics of representation with an overview on "identity based art". Continue using skeletons with muscle instructions. Power point on anatomy. Focus on hand shape and foot shape,

with bones. Students drawing own feet and hands using gesture and measuring techniques.

1/31 Female Model, Critique homework Anatomical Drawings. Find the skeletal structures within the model. Focus on hand shape and muscles. Homework: Three life-size views of your feet. Due next class.

2/5 Male Model. Critique foot drawings. Focus on foot in situ. Power point on hand drawing. Focus on hands in situ.

2/7 No Model. Presentation Assignments Due, Students draw hands.

2/12 Female Model Go Over options for second presentations. Create a 5-6 minute PowerPoint (or whatever) on a historical figurative artist (choose from list/substitutions must be approved in advance), preferably one that you can compare and contrast with the contemporary artist that you chose. Show at least 5 - 10 works by the historical artist, and along with the image slides, create text slides that highlight the major points of your talk. Due 28th of Feb.

2/14 Male Model, Focus on head and neck and face. Facial proportion lesson. Homework: Draw heads and necks of people. Gestural style. Go over readings on critique of the figure.

2/19 No Class President's Day

2/21 No Model, Discuss readings. Power point presentation. Use mirrors, recap head proportions, self-portraits. Homework. Self-Portraits, life-size of own face, 3 different angles.

2/26 Female Model, focus on face and neck. With drapery. Review Homework.

2/28 No Model, Presentations due. Lesson on drawing clothes. Draw classmates in situ. Use Clothes layer. Homework: 2 self portraits clothed and without (can use shoulders and arms, unclothed part of the body and then same pose with clothes. Due 3/7

3/5 Female Model, using drapery and light and dark shading. 3/7 Male Model, Review homework. Introduction to using ink.

3/12 SPRING BREAK

3/14 SPRING BREAK

3/19 No Model. Introduce Final project. Finished work, plus a concept paragraph before beginning and a final statement after the drawings are done. Include research and preliminary sketches. Plan to spend 15 -18 hours on this project. Homework present preliminary sketches of ideas for 3 possible final projects. PowerPoint on thumbnail drawing.

3/21 Female Model, PowerPoint on durational and performative and conceptual drawing. Use color pastels.

3/26 No Model, Field Trip

3/28 No Model, Go over final project proposals with students and sketches. Group feedback.

2/4 Male Model, Long pose.

4/4 No Model, Guest Lecturer TBA Reworking poses without model

9/4 Male Model, Power point. Text and the body. Experimental drawing techniques.

4/11 Female Model Power point.

4/16 Male Model Class Durational Long pose. Medium open to experimentation.

4/18 Female Model Class Durational long pose. Medium open to experimentation.

5/7 2-4pm Final Exam: Present final projects

ART SUPPLY STORES: Bring your student ID to receive a discount of at least 10% (usually)

Blick Art Materials: 7301 W Beverly Blvd, LA. T: 323-933-9284 & other locations

Pearl Art and Craft: 1250 S. La Cienega Blvd, LA. T: 310-854-4900

Artist Craftsman Supply: 1660 S. La Cienega Blvd. LA 90035 (this is a great store near Pearl) and also downtown at 1917,1921 East 7th Street. Los Angeles, CA 90023

Raw Materials: 436 South Main Street. LA, 90013 www.rawmaterialsLA.com

List of Additional Resource Texts:

Atlas of Human Anatomy for the Artist", By Stephen Rogers Peck

Valerie L. Winslow. "Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement." 2008.

Sarah Simblet and John Davis. "Anatomy for the Artist". DK Adult, 2001.

Nathan Goldstein. "Figure Drawing: The Structure, Anatomy, and Expressive Design of Human Form. " Any edition

Robert Beverly Hale & Terence Coyle. "Anatomy Lessons from the Great Masters." 1977.

Giovanni Civardi. "Drawing Human Anatomy." 1990

John Cody, M.D. "Visualizing Muscles: A New Ecorché Approach to Surface Anatomy."

Gottfried Bammes, *The Artists Guide to Animal Anatomy*, Dover Publications, Inc Mineola, NewYork, 1994.

Robert Beverly Hale and Terence Coyle. *Anatomy Lessons from the Great Master*, Watson Guptill, 2000.

Sarah Simblet and John Davis. *Anatomy for the Artist*. DK Adult, 2001

Frederic Delavier has written several books published by Human Kinetics: 1) *Strength Training Anatomy*, 2) *Women's Strength*; 3) *Stretching Anatomy*; and others.

Robert Barrett, *Life Drawing: How to convey the figure with accuracy and expression*. North Light Books, 2013.

Online sources: National Institute of Health's *Historical Anatomies on the Web*, with high resolution images available for free.

<https://www.nlm.nih.gov/exhibition/historicalanatomies/home.html>

STATEMENT FOR STUDENTS WITH DISABILITIES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.- 5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

STATEMENT ON ACADEMIC INTEGRITY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the

obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A:

<http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.