ART 213 – FIGURE DRAWING I
MAIN ART BUILDING, ROOM 201
2:00 P.M. -- 4:50 P.M.
Instructor: Gerard Huber
Gerard.Huber@tamuc.edu
Office Hours 11:00AM to 1:50PM, Tuesday/Thursday, Room #211 in Art Building

CATALOGUE DESCRIPTION: The solving of total compositional problems, through drawing media. Emphasis is placed upon the figure, with additional concentration upon other subject matter and nonobjective image making.

ADDITIONAL DESCRIPTION: A course in learning how to draw the nude human body accurately and with sensitivity. Objectives of the course are to acquire a comprehensive understanding of the human form by developing a working knowledge of the structural components of the human body.

Course Purpose:
The purpose of Figure Drawing is to develop perceptual skills in terms of drawing a correctly articulated human figure with accurate proportions from a nude figure. The student will review basic knowledge of the elements of art structure: line, value, shape, texture, and color to lead to their deliberate manipulation of different types of spatial illusion, compositions, and expressive meaning.

Course Goals:
Figure Drawing is designed to build each student’s perceptual, compositional, and expressive figure drawing skills so that by the end of the semester he or she will:
learn to make a drawing of the live human figure based on increased sensory perception as opposed to preconceived ideas of what the figure should look like.
be able to draw the human figure in an objectively accurate manner.
be able to analyze underlying structure and proportions of male and female human figures.
be able to draw the human figure in an expressive manner, with desired mood or emotional nuance.
be self-confident in his/her ability to draw the human figure.
be able to drawing the figure using good composition with mature knowledge of unity, variety and balance.
be able to integrate the figure with an environment and use selected levels of spatial illusion.
show an analytical understanding of the basic elements of art and how they interact within the picture plane. These elements are line, value, shape texture and color that interact to affect space, design, and content in drawing.
demonstrate the use of a variety of materials through traditional means and by experimentation initiated by the student. Flexibility of approach (controlled and spontaneous) will be encouraged.
be able to verbalize compositional and spatial analyses of his/her drawings.
be able to verbalize at least a general knowledge of historical and contemporary trends in drawing, with emphasis on figure drawing.
have executed drawing in class (six hours per week).
have maintained a drawing journal of figure studies outside of class.

Performance Objectives – Expected student outcomes by domain:
COGNITIVE: (Development of critical thinking skills, conceptual constructs, specialized vocabulary and art history)
- each student will demonstrate gesture drawing.
- each student will demonstrate planar analysis of the live figure.
- each student will demonstrate awareness of the role of the skeleton and muscles as underlying support for the live human figure.
- each student will understand how to use drawn value, color, line and texture to create a successful illusion of 2-D form/space, 3-D form/space, or ambiguous forms/space based on the live human figure.
- each student will understand how to render the live figure utilizing a single light source and cast shadows.
- each student will demonstrate understanding of the role of foreshortening and consistent eye level in figure drawing.
Each student will demonstrate the ability to accurately draw the live figure in a variety of positions and from a variety of viewpoints.
- each student will demonstrate the ability to accurately draw head, hands and feet in a variety of positions and from a variety of viewpoints.
- each student will demonstrate understanding of linear and atmospheric perspective in figure drawing.
- each student will be able to select appropriate drawing techniques and visual vocabulary to execute abstractions or distortions of the live figure.
- each student will be able to select appropriate drawing techniques and visual vocabulary to execute figure drawings with a chosen mood or social or psychological content.
- each student will execute drawings of single figures.
- each student will execute drawings of multiple figures.
- each student will execute drawings of the live figure placed in an environment.
- each student will demonstrate well developed skill in at least one drawing media, with introduction to at least three other drawing media and/or techniques, including charcoal, conte, pastel, pencil, oilstick, collage, felt tip marker, in (pen and brush), etc.
- each student will demonstrate understanding of the role of paper as drawing surface, with possible introduction to less traditional drawing surfaces.
- each student will demonstrate experience with process-oriented techniques while drawing the live figure.
- each student will execute figure drawings with firm understanding of the principles of good design, such as unity, variety, and balance.
- each student will be able to research historical and contemporary aspects of figure drawing form.
- each student will be able to offer an oral critique of figure drawing form.
- each student will be able to participate in group critiques.

PSYCHOMOTOR: (Development of manipulative, work-oriented skills; demonstration of specific process skills)
- each student will demonstrate how to make dry drawing media smudge-proof.
- each student will be able to prepare paper for wet drawing media.
- each student will demonstrate good presentation techniques for drawings, such as matting.
- each student will demonstrate good craftsmanship in use of drawing media, techniques and presentation.
- each student will master the perceptual/conceptual skills necessary to accurately draw the live human figure.
- each student will develop the eye-hand coordination necessary to accurately draw the live human figure.
- each student will be able to orally critique drawings.
- each student will demonstrate a capacity for synthesis by making drawings, which incorporate and unify disparate elements, processes, motifs and concepts.
- each student will develop technical and craftsmanship skills through hands-on work with materials.
- each student will demonstrate flexibility and adaptability by using a variety of technical and conceptual strategies in resolving drawing problems.
- each student will demonstrate fluency by producing several different solutions to the same problem.
- each student will be able to understand studio technology and safety.
- each student will be able to control form so that a finished presentation is accomplished.
- each student will be able to install drawings for ideal contextual viewing.
- each student will be able to orally critique two-dimensional drawn form.
- each student will be able to create two-dimensional forms, which explore both perceptual and conceptual issues.
- each student will demonstrate respect for the discipline of drawing by presenting neat, clean, well-crafted projects.

AFFECTIVE: (Development of behavioral skills which help the student acquire a positive attitude toward self, other students, faculty, facilities and equipment, housekeeping in the work area, and the ability to carry out directions, meet deadlines, meet attendance requirements, etc.)

- each student will demonstrate interest in drawing by regular and punctual class attendance.
- each student will demonstrate the ability to follow assignment instructions as well as intrinsic motivation by persistence in staying on task and frequently exceeding the production requirements set by the instructor.
- each student will demonstrate courage and tenacity by persistence in resolving problems and completing assignments in a timely manner – by repeated attempts to resolve or improve upon solutions to drawing problems, especially in the face of risk taking and failure.
- each student will demonstrate resistance to premature closure and openness to discovery by allowing technical and conceptual processes to evolve and by permitting and even seeking a variety of sources and processes to generate drawing ideas and products.
- each student will demonstrate awareness by producing drawings in which nuance is evident (nuance in form, nuance in content).
- each student will demonstrate independence of judgment (and resistance to peer sanctions) by producing drawings which are personally unique or unusual in character.
- each student will demonstrate confidence by his or her willingness to attempt difficult or complex drawing problems.
- each student will demonstrate persistence in working on drawing problems in which neither the problem nor the solution is clearly evident or defined.
- each student will observe safe studio and shop practices.
- each student will demonstrate an ability to analyze by verbally identifying and articulating the salient elements in particular drawings.
- each student will demonstrate the ability to tolerate diverse views.
- each student will demonstrate the ability to participate in group or individual critiques, accepting and offering constructive criticism.
- each student will demonstrate the ability to participate in class discussion and demonstrate critical thinking skills.
Each student will demonstrate interest in drawing by asking relevant questions and by participating, without prompting, in group and individual critiques.
- each student will demonstrate the ability to contribute to the studio working environment.
- each student will demonstrate the ability to complete tasks.
- each student will bring the proper drawing materials in class to do class work.
- each student will demonstrate the ability to follow instructions in class.
- each student will perform outside drawing projects as assigned.
- each student will demonstrate the ability to focus on personal and group objectives.
- each student will demonstrate the ability to prepare adequately for examinations.

REQUIREMENTS AND GRADING:
1. Attendance is required. You will be counted absent for the day if you are not present when the roll is taken. Leaving class early will be counted as an absence.

   Department of Art Attendance Policy for 100 & 200 Level Classes

   All students are required to regularly attend class. Art is a practice-based discipline and the learning process requires active participation. Students will receive a failing grade upon their fourth absence. Being tardy for class equals \( \frac{1}{2} \) of an absence. Being unprepared for class by not having an assignment on critique day or not having the appropriate materials to perform in class assignments will count as an absence.

   Upon the first absence the faculty member will remind the student of the attendance policy. Upon the second absence, the student’s name and attendance record will be forwarded to the Head of the Department of Art and a letter will be mailed to the student’s permanent address. Upon the third absence, the student will be referred to the Head of the Department of Art for consultation.

   Students participating in sports or other University activities can be excused from the Departmental policy if they have made arrangements with the instructor to address missed class-work BEFORE the scheduled event. A schedule of the days they are
planning to perform or play must be provided at the beginning of the semester or at least a month before their first planned absence.

2. The student is responsible for ALL MATERIALS and INFORMATION presented in class whether or not the student is present during the class period. It is the student's responsibility to make up any missed studio time due to an absence, and to find out what information was discussed during the missed class period. Get to know the names and telephone numbers of other students in the class so you can contact them in advance of the next class.

3. According to the university catalog a minimum of 12 hours of work per week (6 hours in class and 6 hours outside of class) is expected for each class.

4. Work must be completed by the due date. When it is appropriate, drawings will be critiqued by the entire class. If an assignment is due on a day when the student is absent the work must be turned in on the day the student returns to class.

5. Participation in classroom critiques in terms of both submitting the assigned drawing and sharing critical reactions is required of all students. Learning in any studio situation is a two-fold process. The student will learn by doing, or working on projects through trial and error, and also by receiving feedback from peers. Therefore, for the student to receive credit for the assignment, participation in critiques is mandatory.

6. Two written essays on announced gallery exhibitions are required. The essays are graded, the grades are averaged together, and the resulting (averaged) grade is equal in importance to one drawing grade. Essays will not be accepted after the due date.

7. A ten-page research paper on a figurative artist of your choice from the list at the end of the syllabus, including images. May include short biography but should focus mainly on the nature and content of their work – why and how they use the figure. Due at midterm.

8. Your grade will be determined by the following:
   Attendance.
   Following directions in given assignments.
   Degree of involvement, contributions to class and oral critiques.
   Dedicated scholarship in class work and home work.
   Understanding of visual concepts.
   Professionalism -- come to class on time, come to class prepared.
   Completion of assignments by the given deadline.
   Control and mastery of the media and techniques.
   Quality and improvement in your work.
   Craftsmanship and presentation.

9. Turn off your cell phone before entering the classroom. Students who answer their cell phones in the classroom, talk on their cell phones in the classroom, or text message in the classroom – even during breaks—will be asked to leave the class and counted absent for the day, no matter how far along into the class period.

10. Students may not listen to personal CD players during the class even if they are equipped with earphones.
11. Remove **all hats and coats** while in the classroom. Clothing which impedes free movement while drawing should be avoided.

12. **Clean up after yourself.** The room should be cleaner than it was when you arrived. You may bring food and beverages into the classroom as long as you are responsible for disposing of the empty containers and wrappers in the trash cans provided in the room.

This includes the easel or the drawing horse you worked at each class meeting. Wipe off all charcoal, conte and graphite dust or shavings, as well as all eraser shavings from your daily activity. If you used a drawing board that is not your own (with your name clearly and indelibly identified) then clean it and return it to the shelf where you got it.

13. **Statement on Student Behavior:**

   All students enrolled at the University shall follow the tenet of common decency and acceptable behavior conducive to a positive learning environment. (See Student's Guide Handbook, Policies and Procedures, Conduct)

   All students must show respect toward the instructor and the instructor's syllabus, presentations, assignments, and point of view. Students should respect each other's differences. If the instructor determines that a student is not being respectful towards other students or the instructor, it is the instructor's prerogative to ask the student to leave, to refer the student to the department head, and to consider referring the student to the Dean of Students who may consider requiring the student to drop the course. Please refer to pages 42 – 46 of the Texas A&M University-commerce Student guidebook's Codes of Conduct for details.

14. Behaviors that will not be tolerated in this course:
   a. Talking on the cell phone. Turn your cell phone off before entering the classroom and do not use it in the classroom until class is over.
   b. Text messaging.
   c. Challenging the assignments.
   d. Talking while the instructor or while others are talking.
   e. Showing disrespect in any way.
   f. Inappropriate anger.
   g. Threatening or touching anyone inappropriately.

15. Students who answer their cell phones in the classroom, talk on their cell phones in the classroom, or text message in the classroom -- **even during breaks** -- will be asked to leave the class and counted absent for the day, no matter how far along into the class period.

16. Students requesting accommodations for disabilities must go through the Academic Support Committee.

   **Statement on Accommodations for ADA eligible students:**
   The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this
legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services  
Texas A&M University-Commerce  
Gee Library, Room 132  
Phone (903) 886-5150 or (903) 886-5835  
Fax (903) 468-8148  
StudentDisabilityServices@tamu-commerce.edu

17. A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status.

    **FURTHER, AN ENVIRONMENT FREE FROM DISCRIMINATION ON THE BASIS OF SEXUAL ORIENTATION, GENDER IDENTITY, OR GENDER EXPRESSION WILL BE MAINTAINED.**

18. The Department of Art depends on student volunteer monitors to keep the University Gallery open for visitors. A total of five extra credit points for the semester can be earned for monitoring the gallery -- one extra credit point for one hour of gallery duty.
“If learning the anatomy and proper articulation of the human body, and good academic drawing skills is going to cripple your creative spirit, then you have a VERY WEAK creative spirit to begin with.”

“RULES ARE NOT THE FETTERS OF GENIUS; THEY ARE THE FETTERS OF MEN WITH NO GENIUS.”  Sir Joshua Reynolds

“Drawings of the human figure have always held a special fascination for artists and viewers alike. Indeed, to most artists and connoisseurs, the skill with which the figure is drawn is a telling standard for evaluating not only an artist’s essential drawing ability, but his or her spirit and sensitivity as a human being.”

“It would seem, then, that the impact of master drawings cannot be explained solely in terms of facility, cultural ideals, accuracy, design, or depictive theme.

To understand why certain works have the power to hold our attention, to please, provoke, and inform us, we must begin with the recognition that we respond to far more than their representational or figurative content. All such works possess a ‘plastic life’ – of movements, rhythms, and tensions, of similarities and contrasts – generates forces and feelings that the visually sensitive viewer apprehends. Those activities which issue from the interactions of the lines and tones themselves we should understand to be a drawing’s abstract character, those inherent in a drawing’s recognizable form, its figurative character. In master drawing these two graphic considerations are inseparable and mutually supportive aspects of the drawing’s design.”
1 Drawing the figure is like being a woodworker carving down a tree. Begin by stating the large shapes, and once those large areas are correct; you can define smaller shapes and details.

2 BEGIN BY USING LINE AND MEASUREMENT TO CREATE A STRUCTURE INTO WHICH YOU CAN ADD TONE. IN TERMS OF THE AMOUNT OF TIME SPENT ON EACH STEP, SHADING IS THE MAIN PART OF MY DRAWING PROCESS. THROUGH THE SHADING EVERYTHING BECOMES MORE CONNECTED.

3 There’s no disconnect between the forms of the body – it’s all one flowing form. Don’t treat the head, neck, and shoulders as three distinct things that you have to fit into one drawing. Think of it all as one large, complex shape.

4 Always check your proportions if you are unsure of something. You don’t have to employ a complicated system of measurement; you can often measure just by holding your pencil up to the subject.

5 THE CURVES ON THE HUMAN FORM ARE FULL, TAUT, AND VERY SPECIFIC. DON’T TREAT CURVES AS EVEN, REGULAR, OR ALL THE SAME – THEY ARE ALL DIFFERENT, AND TOGETHER THEY DESCRIBE THE FORM OF THE HEAD AND FACE.
6 The face consists of three large “chunks” - the area from the top of the head to the eyes; from the eyes to the bottom of the nose; and from the bottom of the nose to the bottom of the head. Relative size of these three chunks goes a long way to determining a person’s likeness.

7 Straight lines are very helpful as a drawing tool, but remember that there are no actual straight lines on a person.

8 Pay attention to the edges of cast shadows. When a form turns quickly in space, giving it a sharp edge, the shadow it casts will also have a sharp edge. Gently rounded forms cast shadows with softer edges and more-prominent halftones.

9 The nose is only in the center of a head when you are viewing it from absolutely straight-on. Usually, the head will be turned to one side at least a little bit, and accurately depicting that degree of turn is very important.
10 THE DISTANCE BETWEEN THE LINE OF THE NOSE RIDGE AND THE SIDE
OF THE HEAD IS A CRITICAL DISTANCE THAT COMMUNICATES A LOT OF
INFORMATION ABOUT THE SHAPE OF THE HEAD AND THE ANGLE FROM WHICH
IT IS BEING SEEN. BE CAREFUL WHEN YOU’RE DRAWING THAT DISTANCE – IF
THE MODEL’S HEAD IS TURNED, THE DISTANCE BECOMES VERY
FORESHORTENED VERY FAST.
**Critical questions to ask about your drawings:**

1. Do areas that you want to read as three-dimensional volumes appear flat? Are they bounded by either an outline of an unmodulated dark tone that has the effect of making them look cut out? Have you neglected to organize the tones according to spatial planes, or are those planes so inconsistently handled that they lack the illusion of spatial volume?

2. Is the spatial illusion consistent? Check to see whether some areas of your drawing “pop,” that is, advance ahead of their desired spatial position.

3. Is your depicted light source consistent?

4. Are all objects seen from a consistent eye level? Do the converging lines of your depicted objects conform to a vanishing point?

5. Are the scale and part-to-part proportional relationships accurate when compared with the actual subject matter?

6. Does each depicted object have tonal integrity? Or, are the surfaces splintered into too many tones to establish a local value for each object? Have you expressed light with essentially the same tone throughout (a common error is to have the untouched surface of a light-colored paper stand in for all the varying qualities of light in a subject), and have you made all the shadows equally dark?

**Questions pertaining to the organization of the visual elements:**

1. Is the format subdivided so that all areas, positive and negative, have been given definite or implied shape? Generally speaking, a layout that divides the page into equal or near equal areas will reduce a drawing’s impact, no matter how much attention is given to its imagery.

2. Are there enough variations among the visual elements to create tension?

3. Have the visual elements been orchestrated sufficiently to create unifying relationships? Is there a cohesive pattern of emphasis and de-emphasis that leads the eye at varying speeds across the surface and through the illusion of space?

4. Is the value range sufficient to furnish your drawing with a dynamic tonal character (as opposed to a sameness among values that may cause visual boredom)?

5. Do the mark and lines function in expressive as well as descriptive roles?

6. Finally, where is your drawing going? Does it register clearly your aesthetic and expressive intent? Or has your intent become muddled because, for example, you’ve concentrated too heavily on the detail of a few areas? Moreover, does your drawing contain visual clues that, if developed, could lead to unexpected richness in form and content? For examples, could you intensify the mood of your drawing by consolidating the values into a lower or higher tonal key, or could you tighten its design by stressing a particular motif that was formerly not apparent to you in either the actual subject matter or your drawing?
ASSIGNMENTS/LECTURES:

Week #1

August 31  First class day of Fall semester, 2015.

September 1\(1/29\)  First class meeting:
Introduction to Figure Drawing.

Supplies needed for next class.

Sketching Assignment for the semester:

Practice doesn’t make “perfect”, it makes you proficient. Practicing correctly makes “perfect”.

Each student is required to produce 500 sketches of the figure during the semester. These drawings should range from quick studies to more developed drawings. It is appropriate to practice what is being studied in class. As the semester progresses the drawings should increase in quality and move into greater and greater degrees of finish. Don’t even think of resorting to gesture drawings after the first couple of weeks just to add to the number of drawings.

The figures that you draw in the drawing book do not have to be nude. Practice drawing the human form in all types of situations. Look at your fellow classmates in all kinds of activities – studying, walking, running, sleeping, reading, socializing – and draw them.

More than one drawing may be included on a single page. Lightly number the drawings as you do them to keep track of the total. I will not count the drawings myself. I expect you to do that. The drawing book will be turned in with the final portfolio at the end of the semester.

I will not keep reminding you to work on this outside assignment throughout the semester. This is your responsibility as a serious student of drawing the figure. You either remember to do it and do the drawings, or you don’t remember to do it and don’t do the drawings – and take the consequences.

Reading Assignment:

*Drawing From Life*
Section One, The Fundamentals

*Gallery Exhibition: Annual Faculty Exhibition 2015*
*August 31 -- September 11, 2015*
*University Gallery, Department of Art*
*Opening Reception: 5:00-7:00 P.M.*
September 3 (2/29)  

**Gallery Visit: Free Writing/Discussion/Essay Assignment.**

**Introduction to Sight-Size drawing.**

Video on Sight-Size drawing:

*Classical Techniques in Cast Drawing Using The Sight-Size Method*

From Art Renewal Center

**Assignment:**

Complete a Sight-Size drawing of a cast of your choice. Due to requirements in arrangement and lighting only two students will be able to work on their Sight-Size drawings at a time (outside of class). Class critique of Sight-Size drawings on Tuesday, December 3.

Determine order and schedule for Sight-Size drawing with sign-up sheet.

**Reading Assignment:**

*Drawing From Life*  
A Sketch to Build On. Pp. 12 – 35.

---

**Week #2**

September 8 (3/29)  

**Gesture Drawing:**

**Dominant Action Drawing.**

*Pose – 10 to 15 seconds each (for approximately 5 minutes)*

*Media – bold and thick conte, charcoal, or graphite on newsprint*

In this exercise, the model changes from one pose quickly into the next. Place four to six poses on the same piece of paper. Each drawing may be 6” to 8” high. Allow sketches of different poses to overlap one another. The intent is to state quickly and efficiently what you feel is the essential element of the whole pose. To do this, use a bold line or lay a short piece of conte, charcoal, or graphite flat on the paper to make a broad value band through the core of the body. Do not attempt to draw the contour or edges of the body. Instead, try to see the movement through the center, or core, of the body. Get a feeling for the movement and gesture of the pose, then record, in seconds, its key compositional element. After filling a page with these rapidly changing body configurations, you can appreciate the comparison of these exercises with an aerobic warm-up. They offer an excellent interactive beginning to any drawing session.

**Blind Gesture Sketches.**

*Pose – 1 minute each (3 to 5 poses)*

*Media – conte. charcoal, or graphite on newsprint (one drawing per side of sheet)*

This is a good exercise for developing eye-hand coordination and for learning to loosen up and be spontaneous. Its name derives from the fact that you draw without looking at the paper. Position yourself so you can see the model without seeing your drawing paper. Place your drawing tool on the paper, then, without looking at or lifting
your hand, allow it to trace your eye movement as you scan the pose, drawing over and through the form. Work quickly and don’t hesitate to redraw several times as a continuous expression of the movement of your eyes. Expect the results to be distorted and humorous. The goal is not realism but rather exploration of the connection between eye and hand movement.

**Gestural Line Sketches (Action Drawings).**

** Pose – 1 minute each (for 10 to 15 poses)  
Media – conte, charcoal, or graphite on newsprint (one drawing per side of sheet)**

In this exercise, you are encouraged to draw large, placing only one pose on each side of the paper. The larger the paper, the better. The goal is again to “feel” the dominant gestural movement in the pose, but this time to transcribe it with a more fluid, continuous, repetitive action. As your eye scans and moves with the model’s action, your drawing hand should move with a corresponding gesture, creating a line on your paper that follows the movement of your eye. This drawing is as much about your gesture and movement as it is about those of your model. Imagine that you are drawing over and through the body’s action. Do not attempt to outline the body. You want to feel the totality of the body’s action and express it as directly as you can with the action of your line.

This exercise can be expanded in a number of ways by incorporating movement into the pose. Have the model take three related poses in succession, holding each for only about thirty seconds or a minute. Using line only, capture each pose as overlapping gesture, allowing your line to move and flow from one pose into the next.

Another alternative is to sketch the pose from memory. In this situation, the model holds a pose for about fifteen seconds. Do not draw while the model is posing. Rather, when the model stops, begin sketching the pose from memory. Developing your visual memory is as important when drawing as a verbal or phonetic memory is for reading. It also helps you develop the ability to focus in on the key visual relationships within each pose.

September 10  
Demonstration of matting drawings with a hinged mat.

All drawings submitted for critique and/or grading must be matted.

**Week #3**

September 15  
**Sketching Volume with Circumscribing Line.**

** Pose – 2 minutes  
Media – conte, charcoal or graphite on newsprint**

The goal of this exercise is to build a sense of volume and mass through an accumulation of lines that appear to be circumscribing (wrapping around) the body’s form. Begin by quickly suggesting the overall action and key components of the inner pose, as with the gestural line sketch. Then describe the full breadth and depth of the body with gestural lines that cross over and around the contour of the body. Imagine that you are actually drawing on the model and that your line is wrapping physically around the body like string.
Value Sketches: Gesture and Mass
Pose – 1 minute each (5 to 10 poses)
Media – conte, charcoal, or graphite on newsprint (may be done with ink or watercolor washes)

Use your drawing stick, approximately 1” long, held lengthwise against the paper to create a broad value area. The idea is to deposit your pigment in wide, grainy areas. Draw the figure without using line. At first, work lightly, trying to record the configuration of the entire pose. Think of the grainy texture of the drawing medium as representing the dense molecular structure of the body in an atmospheric space. As your eyes rescan the pose, make alterations as needed by expending or darkening the form to express its gesture and mass. If you find yourself focusing on smaller aspects, rather than on the whole, try squinting at the model in order to slightly blur the edges and details.

Line and Value Gesture Sketches
Pose – 5 minutes each (3 to 4 poses)
Media – conte, charcoal, or graphite on newsprint (may be done with ink or watercolor washes)

In this exercise, use both line and value as complementary elements. First, do several drawings, starting with value to suggest the mass and gesture of the overall pose. Then draw back into the sketch with line. Avoid simply outlining your value drawing; let your line drawing be a new response to the model’s gesture. After you have completed several drawings, reverse the steps, starting with line and following with a value drawing over the line drawing. Each element should complement and amplify the statement made by the other.

Schematic Configuration Sketches
Pose – 1 minute each (5 to 7 poses)
Media – charcoal or graphite pencil on newsprint

The goal of this exercise is to create a quick schematic diagram of the body’s configuration. The three-dimensionality of the figure is flattened and traced as large, simple two-dimensional shapes. The goal is to lightly sketch what you see as the plot plan for the figure on your paper. The process and purpose are analogous to a surveyor’s defining the footprint or foundation for a house on a building site. Begin by mapping the large primary shapes and lines, then add secondary ones. For expediency, lines representing outer contours can be simplified. Light lines can also be used to indicate horizontal, vertical, and diagonal alignments of one part of the body to another. Some artists indicate the position of landmarks on the body, such as joints, with a small circle. Detailed areas, such as the head, hands, and feet, are reduced to simple geometric notations. The primary goal is to indicate the size and location of what you observe. Forms are first defined in terms of their basic geometry, with the idea that they will be rounded off and details will be added later.

Volumetric Schematic Sketch
Pose – 5 to 10 minutes
Media – charcoal or graphite on newsprint

This exercise begins with a schematic configuration sketch, but the goal here is to literally expand the two-dimensional plot plan, to fill it out, to give volume and depth to the figure on the paper. This is accomplished by using your lines to suggest the body’s three-
dimensional structure. First, look for forms that overlap, surface planes that turn, ridges or recesses that appear. Cross-contour elliptical lines can suggest the cylindrical nature of the body’s form. This sketching process is analogous to that of the stone carver, where the form is first “blocked out” or “rough cut.”

September 17 (6/29)  
**Compositional Sketches: Figure-Frame Relationship**

**Pose** – 5 minutes each (6 to 8 sketches of 1 pose)
**Media** – conte, charcoal, or graphite on newsprint

The purpose of this exercise is to help you see more clearly the interrelationships between the body’s configuration and the picture plane of your paper. Draw six to eight small rectangles (approximately 5”x 7”) on a piece of large drawing paper, varying the format between horizontal and vertical. Then, drawing from the model, create a new sketch within each small rectangular picture plane. Attempt to see the pose as a compositional component in relationship to the frame of your drawing paper and the space around the figure. Draw quickly, considering how the dynamics of the composition may change by placing the figure in a different part of the picture plane or by changing the size of the figure in relationship to the frame.

**Extended Gesture Sketch**

**Pose** – 5 to 15 minutes
**Media** – conte, charcoal, graphite, or ink pen and brush on newsprint

The extended gesture sketch begins with the same concerns you dealt with in the previous exercises. It requires that you respond quickly and intuitively to transcribe your feelings about the body’s gesture and mass, and that you consider how the figure relates to the rectangular picture plane. In fact, as you begin your drawing, there should be little difference from how you would begin a one- or two minute gesture or schematic sketch. What distinguishes an extended gesture drawing is not how it begins but, rather, how it develops. Over the extended period of time, your drawing should evolve into an expanded statement.

**Reading Assignment:**

*Drawing From Life*

*(Be sure to bring your textbook to the next class as we will be using it during class.)*

---

**Week #4**

**September 22 (7/29)**

**Introduction to Proportions, Perception, and Perspective.**

**Warm-Up with Schematic Sketches**

**Pose** – 5 minutes (3 to 6 poses)
**Media** – charcoal or graphite on newsprint

An ideal way to begin a drawing session on the study of proportion and perspective views of the figure is by warming up with some quick schematic sketches, as described in Chapter Two. These sketches should emphasize plotting the larger forms of the body and define the pose in terms of simple geometric relationships by noting proportions and alignments with quick, straight lines.

**Plotting the Proportions of a Standing Figure**
Pose – 3 poses – front, back, side, 20 minutes each, model standing at ease
Media – charcoal or graphite on drawing paper

The purpose of this exercise is to study the proportions of a standing model, using sight measuring to make comparisons. Use the proportional relationship of an eight-heads-high figure as a standard while attempting to discover how the individual model’s proportions may vary. Concentrate on the size relationships of larger body sections before drawing details. Plot the proportions of the model from the front, back, and side, spending approximately twenty minutes on each view. The purpose here is not to develop a highly finished drawing but to feel that you have accurately measured and plotted the proportions of your model as they are presented visually. Before you begin, you may want to review sight measuring and proportions.

**Gallery Exhibition: Carlos Donjuan: The Status of My Fears**
September 21 -- October 16, 2015
University Gallery, Department of Art
Opening Reception: 5:00 – 7:00 P.M.

**September 24**

**Gallery Visit: Free Writing/Discussion/Essay Assignment.**

**Review of Sight Measuring and Proportions**

Draw the full figure, beginning with a lightly drawn straight vertical line to indicate its full height and where it is placed on the paper. This line relates to what Leonardo referred to as the “principal line,” to which all proportions and alignments are compared. With short horizontal lines at both ends, indicate the top of the head and the bottom of the feet.

According to Leonardo’s eight-heads standard, the midpoint should be at the hip (not the waist), the knee midway between the hips and the floor, and the upper half divided by head lengths: from the top of the head to the underside of the chin, from chin to mid-chest, from mid-chest to navel, and from navel to hips. Use sight measuring to determine how this canon of proportions applies to your model and your viewing angle. You may discover that you need to make minor adjustments to the placement of horizontal lines drawn on the vertical to establish the body’s true midpoint and the placement of knee, navel, and chest points.

Next, hold your pencil out horizontally, as if it were a level, to establish the positions of the feet and knees and the tilt of the hips and shoulders. Mark their position with line, then observe and plot the location and angle of the head and limbs. Use an oval to suggest the general shape of the head and straight lines running through the center of the limbs from joint to joint.

To check the location of the joints and other points of reference, sight along the vertical or horizontal pencil, held at arm’s length, to determine how these reference points align with others on the body. For example, the ankle bone might be directly below the ear, or an elbow at the same height as the navel. Plot the often subtle but essential gestural rhythms in the torso by comparing the curvature of the spine (or the line of division over the breastplate and abdomen on the front) with the straight edge of your pencil.

To plot the width and outer contours of the torso and limbs, simply compare the horizontal widths with the vertical proportions you have plotted. For example, the width of the shoulders can be compared with the length of the head or the distance from the floor to the knee. These proportions should be lightly inscribed with straight lines on your paper.
This diagrammatic plotting of the major proportional relationships represents only a fraction of the time spent on a drawing. Before completing it, step back from your sketch to compare, from a distance, the proportions of the figure on paper with those of the model. This enables you to make comparisons because the visual scale of the drawing more closely matches the scale in which you view the model. Once you have captured the essential elements of the pose – gesture, balance, and proportions – you can add details.

**Drawing the Standing Figure**

Pose – 60 minutes, model standing at ease  
Media – charcoal or graphite pencil on drawing paper

The goal with this longer pose is to build on your experience and the information gained in studying proportions with the previous exercises. Begin by lightly drawing a schematic diagram of the model’s proportions. Note graphically any gesturing of the body, such as a tip to the shoulders or hips, or a sway or curvature to the spine.  

Next, build on your preliminary sketch. If you have accurately mapped the body’s proportions, you should be free to concentrate on drawing the contours of the body. Be sure to note the subtle relationships of facial features, hands, and feet. After using line to note the body’s proportions and delineate the surface contours, add value to further shape and refine the image. With value, your drawing of the figure should not only become more detailed but also develop a greater sense of volume and weight. In the process, your initial schematic diagram will be covered with added layers of drawing media as the drawing progresses.

---

**Week #5**

**September 29 (9/29)**  
Planar Analysis of the Body in Perspective  
Pose – 30 minutes, model seated or reclining  
Media – graphite or charcoal on drawing paper

Begin by plotting the overall configuration of the model’s pose, using sight-measuring techniques and straight lines to indicate the size of various limbs and relevant points of reference. Then attempt to interpret each unit of the body in geometric, block like terms, seeking out the underlying structure and its perspective alignment. If you understand how to draw a rectangular box in perspective, you should find that when you draw the figure in perspective, it helps to think of its shapes as geometric solids, such as cubes, rectangles, and cylinders. Divide the larger shapes into secondary and tertiary units that suggest the angle or recession of surface planes. Note that shadows and reflected light provide clues to the shift in surface structures.

**October 1 (10/29)**  
Drawing the Foreshortened Figure  
Pose – 60 to 90 minutes, model reclining  
Media – graphite or charcoal on drawing paper

Simply stated, the goal of this exercise is to complete a drawing of the figure in a reclining pose that accurately indicates the body’s proportions as you see them before you. To accomplish this, you can divide the complexity of the task into a logical sequence of steps, fully utilizing sight-measuring techniques to ensure that your pre-perceptions about the body’s proportions are not leading you to make inaccurate descriptions.
The first step is to plot the body's proportions graphically. Keep your lines light, and after you have completed this stage, sand back from your drawing and critique it. Make changes as you deem necessary. Once satisfied with the preliminary drawing, turn your attention to the volumetric description of the body with contour lines. Draw elliptical cross-contouring lines over the trunk, head and limbs. These help reveal how the volumes of the body are arranged in space and viewed in perspective. The final step is to focus on the details, using line to further refine the image.

Reading Assignment:
*Drawing From Life*

**Week #6**

**Outlining More Than the Outside Edge**

*Pose* – 15 minutes  
*Media* – dark pencil or ink on drawing paper  

Many students of life drawing share a natural predilection for using line primarily as outline, as a device for indicating the outer edges or borders of the body only. The goal of this exercise is to encourage a more descriptive and informative use of line. Begin by drawing the general configurations of the body, then find smaller shapes within the larger ones by tracing shadows or indicating definite shifts in value where you can see ridges or furrows representing anatomical structure. Let the weight or thickness of the line suggest what you feel is the form’s significance by making the more important lines darker.

**Multiple-Phrase or Repeating lines**

*Pose* – 15 minutes  
*Media* – soft charcoal or conte on drawing paper  

The purpose of this exercise is to discover how repeating, or redrawing, the contour of the figure with several lines can accentuate that contour and give more force to your drawing. Begin with a light sketch of the model’s gesture, capturing the configuration of the pose. Then, let the drawing evolve through a continuous process of rephrasing your line, adding to existing lines or using a new line adjacent to the previous one to suggest another interpretation of the contour. Do not erase your earlier lines, but allow them to remain and be followed by more emphatic statements of line along the same contour.

**Anatomical Contour Lines**

*Pose* – 30 minutes  
*Media* – graphite or charcoal on drawing paper  

The objective of this exercise is to make line as descriptive and informative of the body’s volume as possible through a description of its surface anatomy. Begin by lightly plotting the gesture and proportions of the body. As your drawing progresses, try to visualize the body’s roundness, its fullness and curvature. As you observe and draw the outer edge of the body, find as many places as possible where the line of an anatomical form turns into the interior. Some of the most obvious lines will be folds or wrinkles where the limbs and torso bend. Try to discover the more subtle suggestions of overlapping forms that may only be implied by a slight furrow or ridge in the surface. Use line to suggest the overlapping of muscular forms.
Figure 4.20 illustrates typical features of contour lines that are phrased in accordance with the body’s anatomical structure. One of the first things you will notice is how much depth and volume appear in the two outside drawings. The two outside drawings phrase the line as a sequential progression of overlapping lines. Essentially, the lines that express the edge turn in and begin crossing over the contour of the interior space of the limbs. In effect, every time the line begins to cross the contour, it contributes a bit of information about the body’s anatomical structure. All three drawings have the same silhouette, but notice how the tow outside drawings change our viewpoint and, therefore, the direction in which the legs appear to recede in space. This is determined by reversing the sequence of overlapping lines. In essence, it is a matter of expressing the nearest contours with lines that overlap those of farther contours.

**Reading Assignment:**

*Drawing From Life*

Value as Light and Form, Pp. 80 – 104.

**Using Value to Distinguish Figure and Ground**

Pose – 2 minutes  
Media – charcoal, conte, or ink wash on newsprint  
Value is a way of distinguishing the figure from its surrounding space and of separating the figure from the background. This can be done by either presenting the figure as a dark on a light ground or the opposite, where the negative space around the figure has been defined with dark value. Use value to draw the figure as a dark silhouette on a light ground. Try to imply the physical presence of a solid, dense form without using lines of any kind. Squinting at the model while drawing makes it easier to see the general shape of the body rather than edges and small details.

**Adding Value to Line Sketches**

Pose – 5 to 6 minutes each (3 to 5 poses)  
Media – charcoal, conte, or ink wash on newsprint.  
The goal here is to spend the first three to four minutes using line to create a gestural or schematic sketch of the model’s pose. Then, have the model take a break, and without the model before you, add value as either continuous tone or broad hatching strokes. Rely on what you know about the pose and simply and quickly add value to those forms that are recessed in space and to those areas that roll or slant back. Allow the advancing forms or upper portions of forms to remain light. Repeat with a series of poses.

**Modeling Volume with Continuous Tone**

Pose – 30 minutes  
Media – conte, charcoal, graphite, or ink and brush on drawing paper  
The objective of this exercise is to model form with a continuous-tone gradation of dry or wet pigment. Begin the drawing with line, then use the side of a solid medium or a broad brush to extend the line out over the form of the body. Model volume by using progressively darker values to roll a form back to the edge line or as a distinct value change to suggest a step back from one form to another, such as an arm overlapping another part of the body. If you choose a wet medium, begin with a diluted mixture, then gradually add layers of medium to define
recessive forms. Any concession to cast shadows should be made only after the volume of the body and the spatial relationships of the form are fully established. Try to think of your application of value as a tool that can physically turn and push forms back and away from you.

**Week #7**

**October 13 (13/29)**  
**Rendering Light with Hatching**  
Pose – 2 to 3 hours; Illuminated by a single light source  
Media – pencil, graphite, charcoal, or ink on drawing paper  
Lightly delineate the configuration of the pose, then add the shadow areas with single-direction hatch strokes. You will find that it takes considerably more time to disperse value over a broad area with hatching than it does with continuous tone. Start with the largest areas and with long, light hatch marks. Follow with shorter strokes in the same direction for smaller value areas, gradually building density. Single-direction hatching is adequate for rendering light areas; use denser patterns of hatch marks to achieve darker values. You do not have to make an effort to suggest the contour or slant of the surface by using curved hatch marks or changing their direction. Remember, you are rendering light and shadow patterns only.

**October 15 (14/29)**  
**Gallery Visit/Free Writing/Discussion/Essay Assignment**  
**Modeling Volume with Cross-Hatching**  
Pose – 3 hours; illuminated to clearly reveal all aspects of the form  
Media – pencil, graphite, or charcoal on drawing paper  
When an artist is using hatching and cross-hatching to model the body’s volume, the strokes actually represent the surface, not the shadow over it, and the lines follow the flow of the body’s contours. Also, value builds in density to represent recesses, not shadow, although the recessive areas are most often shadow areas as well. Before attempting to draw the model, you might practice drawing a round ball on a sheet of newsprint. Try to imply the curvature of the ball as you apply your hatch marks, turning the ball back at its edges with a greater density of strokes.

Begin this drawing with line to lay the ground-work for your hatching pattern. Make as complete a cross—contour drawing as you can, allowing edge lines to turn in and over the form and using light lines to note the terrain of the surface. (Refer to the contour line exercises in Chapter Four.) Then, apply hatch strokes over the internal forms of the body to establish spatial position, using value to step forms back or turn them under. Work from the general to the specific, indicating the character of the terrain over which values fall, hinting at the slant and slope of a surface, and suggesting, with curved lines, whether the surface is concave or convex.

**Week #8**

**October 20 (15/29)**  
**Modeling Volume with Cross Hatching continued.**

**October 22 (16/29)**  
**Class critique of Hatching and Cross Hatching drawings.**  
**Turn in Research Paper on a Figurative Artist.**  
Continue to research your artist in preparation for presenting your research to the class at the end of the semester.

**Turn in mid-term portfolio by 5:00 Friday October 17.**
Include Research paper on a figurative artist.
Continue to do research on the figurative artist in preparation for the presentation you will give to the class at the end of the semester.

Reading Assignment:
Drawing From Life

October 23  Midterm, Fall 2015

Week #9
October 27(17/29)  Schematic Analysis of Limbs, Hands and Feet
Pose – 30 minutes; using either a model or your own hand and feet
Media – graphite or charcoal pencil on drawing paper
   Begin with a gestural sketch, drawing the configurations of the hands and feet. Allow lines to overlap to suggest spatial position, and lighten cross-contour lines to suggest interior bumps and furrows. Then, use value to define the structure of the forms, indicating variations in the surface and modeling the forms as they recede in space. You will find that if you draw each hand and foot close to its full scale, you will have a much greater feeling for its sculptural qualities.

Half of class will draw hands, while the other half will draw feet.

Mid term conferences for grades.
While the class is working on drawing hands and feet I will meet with each student individually to discuss their grade thus far in the semester.

Prepare two sheets of hand-toned drawing paper for next class session.

Gallery Exhibition: Christopher Willey Video Installation
October 26 -- November 20, 2015
University Gallery, Department of Art
Opening Reception: 5:00 – 7:00 P.M.

October 29(18/29)  Gallery Visit/Free Writing/Discussion/Essay Assignment.

Using Hand-Toned Paper: Additive and Subtractive Methods
Pose – 2 to 3 hours
Media – graphite, charcoal, conte, and erasers on drawing paper toned with pigment
   The subtractive method of rendering light patterns as they fall over and around the figure requires that you tone a piece of paper with your drawing medium – graphite, charcoal, or conte. To do this, simply cover your paper with a fine layer of pigment and rub it evenly into the surface with a soft drawing sham or paper tissue to establish a middle-value ground over the entire surface. Begin drawing by using an eraser to subtract pigment to represent bright areas, then use drawing tools to add pigment where darker values are required. Continue to both add and subtract pigment to reveal the body’s form and the atmospheric effects of light.
Week #10
November 4 (19/29) **Hand-Toned Paper Drawing: Additive and Subtractive Methods continued.**
Pose – 2 to 3 hours
Media – graphite, charcoal, conte, and erasers on drawing paper toned with pigment.

November 6 (20/29)  **Hand-Toned Paper Drawing: Additive and Subtractive Methods continued.**
Pose – 2 to 3 hours
Media – graphite, charcoal, conte, and erasers on drawing paper toned with pigment.

Week #11
November 11 (21/29)  **Rendering Light with Continuous Tone**
Pose – 2 to 3 hours; in front of a dark backdrop with single light source to create highlight and shadow
Media – graphite, charcoal, conte, and erasers on drawing paper toned with pigment

The objective is to apply your media to create value areas of continuous tone. You will need to be a keen and objective observer of the distribution of light, seeing your subject as if you were a camera. Although some line might initially plot the body’s configuration, the role of line should be obscured in the finished drawing. Use value to describe the distribution of light in the background and to integrate the figure with its surroundings. In this exercise, value – and the light and shadows it represents – becomes the central compositional element. By adding details and clarity to advancing forms and less clarity to those in the background, you can also begin to achieve a suggestion of atmospheric perspective.

November 13 (22/29)  **Rendering Light with Continuous Tone continued.**

Week #12
November 18 (23/29)  **Class critique of Value as Light and Form drawings.**

Reading Assignment:
*Drawing From Life*  
Composition and Expression, Pp. 192 – 244.

November 20 (24/29)  **Drawing with Light Media on Manufactured Toned Paper**
Pose – 2 to 3 hours
Media -- white conte on black charcoal paper.

The objective is to draw the light that is falling on the figure and surroundings, not the shadows, creating value areas of continuous tone. The tone of the paper is left to stand for the very darkest tone(s) in the scene.

Week #13
November 25 (25/29)  **Drawing with Light and Dark Media on Manufactured Toned Paper**
Pose – 2 to 3 hours
Media – black and white conte on gray toned paper.
This technique incorporates the paper as a middle value and requires that you draw with tools that are both lighter and darker in value than the paper. You can apply the pigment either as continuous tone using broad strokes, or as more linear hatch and cross-hatch marks. Use value to render the play of light patterns over the form. Essentially, this technique involves integrating two drawings: one that draws recessed forms or shadow areas and one that renders advancing forms or highlights. Use either light or dark pigment for sketching the under-drawing, but keep in mind that you may need to work over a pigment with its opposite as you proceed.

November 27-30 Thanksgiving Holiday

**Week #14**

December 2 (26/29) **Drawing with Light and Dark Media on Manufactured Toned Paper (continued)**

Pose – 2 to 3 hours

Media – sanguine and white conte crayon on gray paper.

**Critique of Drawing with Light and Dark Media on Manufactured Toned Paper**

*Gallery Exhibition: Annual Holiday Art Sale*  
*December 2, 3, 4, 2015*  
*University Gallery, Department of Art*  
*Opening Reception: 5:00 – 7:00 P.M.*

December 4 (27/29) Class critique of Sight Size drawings.

**Week #15**

December 9 (28/29) **Presentations of Figurative Artist Research to the class.**

December 11 (29/29) **Presentations of Figurative Artist Research to the class (continued)**

Clean-Up day.

December 12 **Last Class Day of the semester**

Turn in portfolio by 5:00 P.M.

The Portfolio should contain:

1. Eight drawings from the semester. These drawings are to be examples of the best work completed during the semester.
2. The one drawing that you consider to be the "Best drawing of the semester" is to be matted in a hinged mat.
3. Drawing journal with 50 drawings of the figure.
4. Include a short essay in which you evaluate your performance for the semester. Be sure to include a grade and a justification for receiving that grade. Be specific!
5. **One CD with photos of the work you include in your portfolio.** Use Power Point to format presentation. The photos may be taken with a cell phone camera or any manner you are comfortable with. The CD will be retained by the department for documentation purposes.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 12-19</td>
<td><strong>Final Exam week.</strong></td>
</tr>
<tr>
<td>December 16</td>
<td>Portfolios may be picked up. If your portfolio isn’t picked up by Friday, December 18, it will be thrown away. The Drawing room is not a storage facility for abandoned portfolios.</td>
</tr>
<tr>
<td>December 19</td>
<td>Commencement.</td>
</tr>
</tbody>
</table>
**Figurative Artist Research Paper**

A ten-page research paper on one of the following artists with five pictures of their work. May include short biography but should focus mainly on the nature and content of their work – why and how they use the figure.

**Artists:**

<table>
<thead>
<tr>
<th>Jerome Witkin</th>
<th>Phillip Pearlstein</th>
<th>Alice Neel</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Hockney</td>
<td>Odd Nerdrum</td>
<td>George Fisher</td>
</tr>
<tr>
<td>Euan Uglow</td>
<td>Claudio Bravo</td>
<td>Alfred Leslie</td>
</tr>
<tr>
<td>Vincent Desiderio</td>
<td>Kent Bellows</td>
<td>David Ligare</td>
</tr>
<tr>
<td>James Valerio</td>
<td>Michael Leonard</td>
<td>Ricardo Cinalli</td>
</tr>
<tr>
<td>Lucien Freud</td>
<td>Jack Levine</td>
<td></td>
</tr>
<tr>
<td>Andrew Wyeth</td>
<td>Edward Hopper</td>
<td></td>
</tr>
<tr>
<td>Paul Cadmus</td>
<td>Martha Mayer Erlebacher</td>
<td></td>
</tr>
<tr>
<td>Jack Beal</td>
<td>Wayne Thiebaud</td>
<td></td>
</tr>
<tr>
<td>Lorraine Shemesh</td>
<td>Norman Lundin</td>
<td></td>
</tr>
<tr>
<td>Eric Fischl</td>
<td>Ivan Albright</td>
<td></td>
</tr>
<tr>
<td>Alyssa Monks</td>
<td>Stone Roberts</td>
<td></td>
</tr>
<tr>
<td>Simon Dinnerstein</td>
<td>William Bailey</td>
<td></td>
</tr>
<tr>
<td>Gregory Gillespie</td>
<td>William Beckman</td>
<td></td>
</tr>
<tr>
<td>Mel Ramos</td>
<td>Alfred Leslie</td>
<td></td>
</tr>
<tr>
<td>Chuck Close</td>
<td>Masami Teraoka</td>
<td></td>
</tr>
<tr>
<td>Donald Roller Wilson</td>
<td>Jerry Ott</td>
<td></td>
</tr>
<tr>
<td>Joan Semmel</td>
<td>Sidney Goodman</td>
<td></td>
</tr>
</tbody>
</table>
TEXTBOOKS:

Required:

On reserve in the Library:
*Figure Drawing: The Structure, Anatomy, and Expressive Design of the Human Form* by Nathan Goldstein.

*Drawing: Space Form and Expression* by Wayne Enstice and Melody Peters.

Drawing Materials:
Drawing board, 24"x 36" (1/4" thick tempered masonite) provided by the department
2 Bulldog or Alligator clamps
1-2 Pads of newsprint, 24"x36"
Pad of white drawing paper, 18"x 24", Strathmore or Alexis
Toned charcoal paper (neutral colors only) Provided by the department.
Can of workable spray fixative
Kneaded erasers
Pink pearl eraser or white vinyl eraser
Artist's chamois

Graphite pencils – 2b, 4b, 6b
Pencil sharpener
A variety of stomps – small to large
Sandpaper block
Vine or willow Charcoal (a bunch) ranging from soft, medium, hard and extra hard.
Compressed charcoal
Conte crayon, black, white and sanguine, medium hardness.

Matting Materials:
Sheets of mat board, 30"x 40" – provided by the department.
1 - X-acto knife with several sharp blades
Metal edged ruler, 18" long or longer
1 - 1 oz. bottle of white glue (Elmer's Glue)
1 - Roll of brown paper tape (postal tape)
Sheets of acetate, 18"x 24"
1 - Portfolio 18"x 24" or larger
<table>
<thead>
<tr>
<th>Week</th>
<th>Marilyn Thompson’s class</th>
<th>Gerard Huber’s class</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>