

**Sevengaits Studio School**

12 crane street  
Southbridge MA 01550

**COURSE SYLLABUS**  
**Anatomical Drawing**  
**Figure Drawing**

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**Course Essentials****A. Course Description**

Drawing is the most ancient form of artistic expression. From the cave dwellers' need to illustrate their rituals to the contemporary forms of experimental drawings of Robert Rouchenberg it spans our history. Although the development of the medium has been rapid and dynamic the basic fundamentals and principles continue to be the same. In this course students will focus on creating images from live model poses, they will experiment with various materials that will enrich and develop new and precise ways of viewing the human form, transforming it into a bi-dimensional form.

Students will learn to master the shapes and lines of the body, including muscles and bone structure. Movement, shape, speed line and mass will be reviewed and incorporated into the work in an attempt to redefine the human body as a much-needed subject of art making. Students will be required to participate actively in conceptualization and aesthetic critiques as well as discussions on technical issues. The class intends to create in the students a mature aesthetic vocabulary. Readings and other resources of study will be distributed, which will help foster a critical mind as well as a resource of intellectual, art making.

**B. Organization**

This is predominantly a lab course in which topics presented by the instructor are practically explained by physical examples, and assigned projects are completed by students both during lab periods and outside of class. Participants will complete a total of one project representative of each method and techniques reviewed and practiced in class.

**C. Course Objectives****A. General Objective:**

1. The purpose of the figure drawing course is to provide each student with specific drawing media experiences and to build basic perceptual skills in terms of drawing from the human figure. The student will review basic knowledge of the elements of art: line, value, shape/volume, texture and color to lead to their deliberate manipulation for different types of spatial illusion, compositions, and expressive meaning.
2. Excellent figure drawings may be either very involved or very simple and always convey a sense that the represented form is alive. This course is directed towards giving the student a structured approach to drawing the human figure, which will serve as a foundation for his or her personal interpretive approach.

**B. Specific Objective:**

1. Students will demonstrate knowledge of the bone structure in the human skeleton and the body's muscle structure.
2. Students will be able to draw the human figure accurately displaying normative proportional relationships of the body's parts to the whole. Students will depict the figure in a variety of poses using foreshortening (linear perspective).

3. Students will draw the figure so that the illusion of volume is achieved through a variety of shading techniques, such as, graduated continuous tones, cross contour lines, and cross hatching.
4. Students will convey gesture, the illusion of expressive movement, when drawing the figure spontaneously in very brief periods of time.
5. Students will simplify, exaggerate, or distort visual elements and normative proportions to interpret expressive qualities of the figure.
6. Students will evoke mood through the expressive use of drawing materials. Students will present their completed work in a professional manner.

#### **D. Teaching Method**

1. Demonstration – The instructor will demonstrate concepts and technique by drawing in front of the class.
2. Hands on teaching – The instructor will make the rounds, working with each student, giving constructive criticism, and doing individual demonstrations.
3. Discussion – The instructor will illustrate the technical and expressive aspects of life drawing by showing examples of his own work, and the work of other artists.
4. Students will be encouraged to participate in group discussions and critiques as time allows.
5. Individual Discussion – The instructor will guide students individually by giving technical advice and suggested reading and research which would benefit individual students.

#### **E. Course Topics**

1. A Historical view in drawing as an art expression
2. Review of support surfaces, material and techniques.
3. Review dimensions, proportion, composition and design (on going through the course)
4. Drawing the face
5. Hands and feet
6. Legs and arms
7. Torso, back chest and pelvis
8. Full body
9. Light and shadows (sculpting the figure)
10. The body in motion
11. Color, shapes and forms

#### **F. Course Goals and Accomplishment**

By the end of the course participants are expected to:

1. Be capable of applying the concepts of design and composition to visual artistic expression
2. Be able to draw in a given space by considering the surface and the effect of positive and negative space as a resource for composition
3. Be capable of having a mature critical view and analysis when appreciating the figure drawing

4. Be capable to utilize the conceptual, theoretical and practical skills when drawing the human figure

### **G. Suggested Reading**

1. The Human Figure by David K. Rubens
2. Constructive Anatomy by George Bridgman
3. Bridgman's Life Drawing, by George Bridgman
4. Figure Drawing by Nathan Goldstein

### **E. Course Outline**

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| Week 1 | <ol style="list-style-type: none"><li>1. Discussion of syllabus</li><li>2. Drawing from model (face):<ul style="list-style-type: none"><li>• Bone structure</li><li>• Balance and proportion</li><li>• Front, back, and side views</li></ul></li></ol>  |
| Week 2 | <ol style="list-style-type: none"><li>1. Drawing from model (hands and feet):<ul style="list-style-type: none"><li>• Bone structure</li><li>• Balance and proportion</li><li>• Front, back, and side views.</li></ul></li></ol>   |
| Week 3 | <ol style="list-style-type: none"><li>1. Drawing from model (arms and legs):<ul style="list-style-type: none"><li>• Bone structure</li><li>• Balance and proportion</li><li>• Front, back, and side views.</li></ul></li></ol>  |
| Week 4 | <ol style="list-style-type: none"><li>1. Drawing from model (Torso and pelvis):<ul style="list-style-type: none"><li>• Bone structure</li><li>• Balance and proportion</li><li>• Front, back, and side views</li></ul></li></ol>  |
| Week 5 | <ol style="list-style-type: none"><li>1. Drawing from model (full body):<ul style="list-style-type: none"><li>• Gesture drawing with pencil, conte, and charcoal. (Master drawings)</li><li>• Bamboo pen</li><li>• And 000 water color brush</li></ul></li><li>2. Volumetric drawing using mass lines to give the illusion of form through linear shading<ul style="list-style-type: none"><li>• Bamboo pen</li><li>• And 000 water color brush</li></ul></li></ol> |
| Week 6 | <ol style="list-style-type: none"><li>1. Drawing from model (full body):</li></ol>  |

- Shading exercises using conte crayon and charcoal. Master drawings
  - Gesture drawing with pencil, conte, and charcoal. (Master drawings)
  - Continue, cross hatching and cross contour lines with Pencil. (Master drawings)
- Week 7
1. Drawing from model (full body):
    - Gesture drawing. Exploring pen and wash techniques on watercolor paper. (Master drawings)
- Week 8
1. Drawing from model (full body):
    - Exploring chiaroscuro with charcoal or conte on grey charcoal paper heightened with white conte. (Long pose). Surface should be Brown roll paper and black BFK
- Week 9
1. Drawing from model (full body):
    - Exploration in colors, part 1
- Week 10
2. Drawing from model (full body):
    - Exploration in colors, part 2

**Anatomical Drawing**  
Figure Drawing  
**Materials List**

All prices are approximately and may vary by store. CC Lowell at Worcester, MA will have the course package with an additional discount.

Name	Description	Price
Compress Charcoal	Faber-Castell Compressed Charcoal Available in 5 grades from extra soft to extra hard	
Sketch pad	36 x 24 (preferred Aquabee Co-Mo Sketch Pad)	
Color paper	Brown roll paper and black BFK or Canson	
Ebony pencil		
Kneaded eraser	(Large) (Two different types a hard and a soft)	
Hand pencil sharpener		
Conte crayons	Black, white and brown	
Water soluble India ink black	Sumi Ink 2oz Black	
Bamboo drawing pen		
Brushes	Watercolor or Chinese stile brushes (the thinner the better)	
Workable spray fixative		
Pallet	This will be used to thin the ink	
Clamps	For holding paper	
Masking tape	Optional	
Soft pastels	Nu-Pastel brand set of 12	

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