

City College, Department of Art
Figure Drawing 32000
Section 1GJ
Monday 6-9 pm

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Office Hours: Monday 5-6 pm–CG 237

Guidelines for Class:

This is a studio art course expanding on the fundamentals of freehand drawing introduced in drawing I. **Classwork** will be from the live nude model. Sessions will start with short poses and end with an hour long pose. Newsprint is optional and is junk to be used only for short poses (10 minutes or less). **White drawing paper (18"x 24")** generally, should be used for class and homework. **Bring your sketchbook and all supplies to every class.** **Homework** will be assigned every week–will expand on or introduce approaches to be practiced in class. Projects below include both classwork and homework.

List of projects:

1. Drawing and interpreting the human skeleton as the basic structure on which to base figure drawing.
2. Museum field trip–draw in sketchbooks, sculpture expressing gesture and totality of the human form.
3. Muscles: anatomy is studied by sketching musculature viewed from the live model (compared to anatomy print-outs).
4. Action/gesture/construction: sum up dynamics of pose through short “action” poses–visualize simplified skeleton.
5. “Plastic bag” and energizing whole page: draw the space that the action of the figure occupies, and fill the page with it.
6. Cubist lines of force: draw lines that extend angles of action; measure visually– compare locations body to edge of page.
7. Draw model, emphasize head construction. Using mirror do self-portrait, 3/4 view (stress ears and nose)–as homework.
8. Draw model, emphasize hands/feet construction and composition. Do page of own hand in various gestures.
9. Light and volume: conte, smudge and erase technique.
10. Volume: Cross-section and cross-hatching.
11. Wash, ink: brush technique.
12. Exploding figure (abstract anatomical composition).
13. Composition of nudes (two models pose). Homework is interpretation of master drawing (Luca Signorelli’s “Damned”).
14. Sustained, finished drawing–model does one pose for whole class time.
15. **Final exam:** drawing project to be done in class.

Course Learning Outcomes:

Students will learn to analyse and intuit the dynamics of the human form visually. They will use this knowledge to build skills in representing the figure in various drawing media. Various approaches will be explored: expressing the dynamics of a pose, using rudimentary anatomy to enhance and create a dynamic figure drawing, displaying volume, foreshortening, and different techniques: conté crayon, metalpoint, brush and ink, wash, and heightening with white, and ways of rendering: smudging, erasing, and hatching. Students will learn to “draw from the inside out”–that figure drawing is an analog for basic visual creativity–and that various drawing media are not only for pleasing effects but can stimulate creativity.

Criteria for Grades:

Final grade: classwork, homework, sketchbook, and a final exam drawing will be reviewed for final grade. Keep all work done during the semester for this final review. Turn work in for grading in a 20" x 26" paper or plastic portfolio. Include NO drawing pads or supplies, only loose drawings, and sketchbook. Put your name and date on each drawing. Include all homework and at least one example of each in-class project. Grade emphasis will be on drawings done from the model. Turn portfolios in on May 14th. There will be a drawing to do in class for the final exam. Pick-up your graded portfolios at that time–any portfolios not picked up then will be disposed of.

Attendance and Class Conduct:

Class will begin promptly at 6:15 pm. Students will display the assignment of the week for review and grade. Students may redo a project for the sake of better learning or a better grade–to be resubmitted the following week. There is to be no food, cellphones, or music (no ear-phones included). Missing more than three classes will result in a reduction of the final grade. No charcoal or spray fixative is to be used in class. Students are requested to please, clean-up their immediate work area before leaving each class.

Supply list:

1. Newsprint pad, 18" x 24" (for quick sketches and short poses).
2. Sketch/General Drawing pad, 18" x 24", (white paper, not newsprint) medium texture–70 lb weight, 50 sheets, or 50 lb, 100 sheets–the most important drawing material on list.
3. Sketchbook (9" x 12", wirebound).
4. Black Conte' crayon, 2B or B (softest, darkest). Get 2-3 sticks (at least).
5. Ebony pencil. (equivalent to a 4B pencil) and/or Conte pencil (2B).
6. Paper stomp, medium size.
7. Marker: Uni-ball VISION, micro or fine point (black waterproof).
8. Kneaded eraser.
9. Plastic or Pink Pearl eraser.
10. Artist's Tape, 3/4" (looks like masking tape).
11. Glue stick (UHU).
12. Hair spray (instead of Workable Fixative).
13. "Red" (inexpensive) Portfolio (20" x 26"...preferably with handles).

Supplies–later in the semester

14. India ink, small bottle.
15. Watercolor brushes (Kolinsky), sable or sabeline, #2 and #8.
16. White Conte' crayon, 2B or B.

Art supply stores:

Utrecht Art Supply at 12th street & 4th avenue–212-777-5353, (near Union Square, all subways)

Blicks at 1-5 Bond street (between Broadway and Lafayette) and **Pearl Paint** on Canal street.

Best for special papers and brushes is: **NY Central Art Supply** on Third avenue & 11th street.

Terms:

Style	Proportion	Space	Tonal modulation
Representational	Visual Measurement	Shallow Space	Value
Abstract	Visualization	Deep Space	Modeling
Form, Formal,	Perception	Construction Drawing	Cross Hatching
Line, Linear	Balance	Projection Drawing	Texture
Contour	Planar	Aerial Perspective	Touch
Edge(s)	Picture Plane	Linear Perspective	Calligraphic
Shape	Ground Plane	Eye Level	Thumbnail Sketch
Figure/Ground	Floor Plane	Horizon Line	Cartoon
Positive Space	Foreground,	Vanishing Points	Collage
Negative Space	Middleground,	Orthogonal	Symmetry
Flat, Flatness,	Background	Light	Asymmetry
Overallness	Mass, Masses	Chiaroscuro	Action Sketch
Scale	Volumetric	Tone, Tonal	Gesture Drawing

First Homework Assignment for Figure Drawing– to be brought to class February 4th

1. Obtain all of the items on the supply list and bring them to class February 4th.
2. In preparation for introductory anatomy study—cover three pages in your sketchbook (see supply list), with studies of muscles. Use different sources for these drawings: find “anatomy for the artist” books in the library (CCNY, or Mid-Manhattan). Use as many different books as possible (make a list of the books). Use other sources too if possible; include material found online, muscle/body building magazines, and any other sources you might find useful—list them all.

Make the muscles as emphatic as possible. Combine techniques if that helps. This is not a rendering project. Your goal should be to sketch the shape and grouping of muscles. Do arm, upper and lower, Leg, torso, neck, front and back, side if possible.

Photocopy your pages and bring the sketchbook and photocopies to class for review on February 4th.