

# DRAWING II

Lampo Leong, PhD, Professor of Art

Spring 2017 • Art 2200-02 (51911) • 3 Units • Room A214 • MW 2pm–4:50pm

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<https://missouri.instructure.com> • <http://www.artstor.org.proxy.mul.missouri.edu>

<http://lampoleong.com>

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## SHORT CATALOGUE DESCRIPTION:

An introduction to drawing systems, problem solving and study of the proportions of the human form. Development of skills and concepts in drawing based on historical and contemporary models, lectures, demonstrations and critiques. Prerequisite: Art Drawing 1050.

## COURSE DESCRIPTION:

This course is an opportunity for students to utilize all the knowledge and experience acquired in their previous art courses in order to create works that demonstrate expertise in drawing. It will further develop and refine drawing techniques and concepts, as well as understanding of human anatomy for the purpose of artistic expression. Linear perspective, compositional structure, figure/ground integration, spatial perception, critical thinking, and analytical skills will all be emphasized extensively. In some sections of the course, we will lean toward a realistic approach in our work from still-life, life and nude models; however, we will also explore other conceptual approaches, such as abstraction, surrealism, and postmodernism. We will study and research major drawing styles and movements in historical context. The hope is that students will use this global approach to develop a “critical eye” in evaluation of contemporary drawing. PowerPoint lectures, group or individual critiques and discussions will be given throughout the course. This may seem like a lot to absorb – but always remember that our main emphasis in this course will be to encourage and nourish individuality and creativity.

## COURSE OBJECTIVES:

- To continue the development of students’ expertise – technically, conceptually and professionally – in the field of drawing and figure drawing.
- To formalize students’ ability to verbally articulate ideas, artistic processes, and personal expression.
- To develop students’ awareness of artistic contexts in history and theory, and their roles in the creative processes as contemporary artists in drawing.
- To nurture students’ ability to establish personal focus and direction as artists.
- To help students create a body of drawing that has consistency and sophistication.

## REFERENCE BOOKS & REQUIRED TEXT:

- ***Important Elements in Figure Drawing*** by Lampo Leong, MU Self-publish (Required/optional)
- *Drawing: A Contemporary Approach* by Teel Sale & Claudia Betti  
Belmont, CA: Wadsworth/Thomson Learning (5<sup>th</sup> Ed) 2004. ISBN 0-534-61335-7
- *Drawing as Expression* by Sandy Brooke, New Jersey: Prentice Hall, 2002. ISBN 0-13-089313-7
- *Artistic Anatomy* by Dr. Paul Richer, translated by Robert Beverly Hale  
New York: Watson Guptill Publications, 1971. ISBN 0-8230-0297-7
- *Perspective Drawing* by Kenneth Auvil, Mountain View: Mayfield Publishing, 1990. ISBN 0-87484-943-8
- *A Guide to Drawing* by D. Mendelowitz & D. Wakeham

New York: Harcourt College Publishers, (5<sup>th</sup> Ed) 1995. ISBN 0-03-055487-X

- *Drawing Lessons from the Great Masters* by Robert Beverly Hale  
New York: Wason-Guptill Publications, 1989. ISBN 0-8230-1401-0
- *Anatomy Lessons from the Great Masters* by Robert Beverly Hale and Terence Cole  
New York: Watson-Guptill Publications, 1977. ISBN 0-8230-0222-5
- *The New Artist's Manual: A Complete Guide to Painting and Drawing Materials and Techniques*  
By Simon Jennings, San Francisco, CA: Chronicle Books, 2006. ISBN 13: 978-0-8118-5124-4 or  
ISBN 10: 0-8118-5124-9

#### **COURSE CONTENT & SCOPE:**

- **Perspective:** Linear Perspective (one, two & three point), Aerial Perspective, Shifting Perspective, & Overlap.
- **Tonal Values:** Highlight, Mid-tone, Junction of Dark/Light, Reflection, Cast Shadow & Hard/Soft Edges.
- **Composition:**
  - **Space:** Flat (no depth, primitive art), Illusionistic (linear perspective) & Limited Depth (Cézanne).
  - **Elements of Design:** Square, Stage, Diamond, Circular, Linear Pattern & Lines.
  - **Proportion:** Golden Section (1:1.618 or 5:8) & Proportion (16:9 HD widescreen monitor, 1920:1080, 1:1.77).
  - **Movement, Direction & Rhythm:** Horizontal, Vertical, Diagonal, Triangular & "S" curve & Rhythmic Movement.
  - **Balance:** Symmetry & Asymmetry.
  - **Shape:** Positive/Negative Shapes, Figure/Ground Relationships, Interior/Exterior Spaces & Cropping.
  - **Dark & Light Contrast:** Side Lighting, Flat Lighting (front) & Rim Lighting (back).
- **Anatomy:** In-depth study of human skeleton, bones and muscles structure and form.
- **Image Interpretation:** Pictography, Realism, Stylized, Cubism & Abstraction.
- **Drawing History:** Major styles & masters in Renaissance, Realism, Impressionism, Post-impressionism, Expressionism, Modernism, Abstract Expressionism & Postmodernism.

#### **IMPORTANT ELEMENTS IN FIGURE DRAWING:**

##### **Why Study Figure Drawing:**

- Foundation of visual arts and as tools of expression

##### **Brief History of Drawing:**

- Great masters of High Renaissance: to capture the figures in an idealized form
- Impressionists as a turning point: to emphasize personal expressions and abstract quality

##### **Artistic Anatomy:**

- Proportion of figure
- Weight and gravity line of figure
- Finding the gesture, thrust and the rotation point
- Perspective, foreshortening, and capturing corresponding points of symmetrical forms in space
- Seeing the figure in large forms and geometric shapes: blocks, spheres, columns, and their combination
- Visualizing a figure and each part in cross-section
- Understanding the bone structure
- Understanding muscle: shape, beginnings, endings, insertion, and relationships
- Imaginative resolution: rhythm and spirit of drawing

**Techniques:**

- Lines: contour and structure lines
- Shadows (tone, shading): indicate meeting point of planes
- Line and shading combination

**COURSE REQUIREMENTS:**

- There will be lectures of important content – about 30 minutes – at the beginning or the middle of many classes. Some lecture time will be used for critique, discussion of required reading or educational video shown, student's presentation, and demonstration of drawing materials and techniques.
- Required class assignments will be started in class and may need to be completed outside-of-class. Additional out-of-class assignments, research, and homework, may take approximately six hours per week and they should be turned in for grading.
- Students are expected to keep, and turn in for evaluation, a sketchbook for sketching, thumbnail sketching, planning, idea drafting, and note.
- Research and class presentation are important parts of this course. The class will be divided into teams to research on specific artists, styles and art movements. Each team needs to organize their findings and thoughts and then present (with images of artwork in ppt) to the whole class. This assignment measures students' research ability, comprehension of materials, depth of study, organization, presentation, as well as effectiveness of social interaction for the sake of achieving group goals.

**GRADING POLICY:**

- Artistic creation is a comprehensive, developmental activity. Grading is based on the students' performance in several related areas:
  - Evidence of students' understanding and mastery of techniques and concepts
  - Implementation of those ideas in the particular assignments
  - Degree of participation in class and in group-critiques
  - Willingness and attitude to experiment
  - Initiative demonstrated and individual effort during and after class time
  - Overall preparedness and progress through the semester
- Students completing the basic requirements will receive a grade corresponding approximately to a "C".
- Students meeting the basic requirements of each assignment, who attends every class and contributes reasonably to the general educational environment of the group, will receive a grade of "C+".
- "B" work exceeds the basic requirements. "A" work is exceptional.
- Each project, in or outside class, will receive a letter grade. Your final grade will be roughly the average of all grades received. Nevertheless, final project and class participation will be counted for approximately 25% of your final grade.

**ATTENDANCE POLICY, CELLPHONE POLICY & MUSIC POLICY:**

- You are expected to attend class regularly. Excessive absences may result in a failing grade. In this class, "excessive absences" is defined as missing more than two times. After that, your final grade will be reduced by one-third-letter grade for each additional absence despite your performance otherwise.
- Medical or personal problems will be excused but only with professional documentation. This means a statement from a medical professional declaring that you have been ill enough to miss

class. A document that states that you had an appointment or that you saw a doctor is not enough. Your illness must be documented as having kept you incapacitated.

- All missed activities and work will need to be made-up outside the regular class. You are responsible for the information missed by an absence. Make an appointment to see me for missed lectures. You are responsible for what you have missed.
- Three times of tardiness will equal one absence. Missing more than 30 minutes of a class at the beginning or at the end will both be considered an absence. If you have trouble attending class, please discuss your attendance problems privately with me after class.
- Excessive tardiness and absences will be referred to the Associate Dean of Arts & Sciences.
- After six unexcused absences, you will be dropped from the course with a failing grade.
- We use cell phone as camera to help our projects from time to time, but checking email or using text messaging during class will affect your final grade.
- Drawing is very much a mental exercise, which means you need to think and listen to the instruction and critique while you are drawing, therefore, you should not be absorbed into your own music. The instructor will sometimes play soft music for the whole class to help create a calm atmosphere, which could be turned on and off by the instructor when needed. Violation of the music policy will affect your final grade.

#### **ACADEMIC DISHONESTY:**

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor. Any student suspected of submitting work done by someone else will be reported to the Office of the Provost.

#### **AMERICANS WITH DISABILITIES ACT:**

If you need accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please inform me immediately. Please see me privately after class, or at my office. To request academic accommodations (for example, a note-taker or extended time on exams), students must also register with the Office of Disability Services, (<http://disabilityservices.missouri.edu>), S5 Memorial Union, 882-4696. It is the campus office responsible for reviewing documentation provided by students requesting academic accommodations, and for accommodations planning in cooperation with students and instructors, as needed and consistent with course requirements. For other MU resources for students with disabilities, click on "Disability Resources" on the MU homepage.

#### **INTELLECTUAL PLURALISM:**

The University community welcomes intellectual diversity and respects student rights. Students who have questions or concerns regarding the atmosphere in this class (including respect for diverse opinions) may contact the Departmental Chair or Divisional Director; the Director of the Office of Students Rights and Responsibilities (<http://osrr.missouri.edu/>); or the MU Equity Office (<http://equity.missouri.edu/>), or by email at [equity@missouri.edu](mailto:equity@missouri.edu). All students will have the opportunity to submit an anonymous evaluation of the instructor(s) at the end of the course.

## MATERIAL LIST FOR THIS DRAWING CLASS:

I strongly suggest that you use the material kit I have prepared for students in the MU Bookstore. However, since you all have some previous experience in drawing, materials needed for this class may vary from students to students and projects to projects, so please discuss your specific plan and obtain approval from the instructor before using other materials.

## COURSE SYLLABUS & DAILY ACTIVITIES:

- 1/18** **Lecture:** Introductory PowerPoint Lecture - Overview & Course Objective; Materials  
**Video:** *Vermeer: Light, Love & Silence*  
**Homework:** Review *Perspective Drawing*, Chapters 1, 2 & 3  
Review *Drawing From Observation*, Brian Curtis  
(<http://faculty.missouri.edu/leong/Courses/InstructionalMaterial/PerceptualDrawCurtisW.pdf>)  
Research on contemporary drawing of still-life
- 1/23** **Exam:** Linear Perspective (1, 2 & 3 points)  
**Exercise:** One-session pencil drawing (18"x24"). Prop: Hexagonal column or tables  
**Presentation:** Research on contemporary drawing of still-life and present to the class  
**Homework:** Study paintings by Johannes Vermeer;  
Continue to Research on contemporary still-life drawing  
Review Linear Perspective (1, 2 & 3 points)  
([http://faculty.missouri.edu/leong/Courses/InstructionalMaterial/PerspectiveDraw11\\_26.pdf](http://faculty.missouri.edu/leong/Courses/InstructionalMaterial/PerspectiveDraw11_26.pdf))
- 1/25** **Lecture:** Review Linear Perspective (1, 2 & 3 points) & Hand Measurement  
**Exercise:** Start a 5-session pencil drawing of still-life (basket & pitcher, 22"x28")  
**Homework:** Study drawings by Leonardo da Vinci  
Review Linear Perspective – Inclined Planes and Circle  
([http://faculty.missouri.edu/leong/Courses/InstructionalMaterial/PerspectiveDraw26\\_41.pdf](http://faculty.missouri.edu/leong/Courses/InstructionalMaterial/PerspectiveDraw26_41.pdf))
- 1/30** **Exercise:** Continue the pencil drawing of still-life (basket & pitcher)  
**Homework:** Study drawings by Rembrandt and Albrecht Durer
- 2/01** **Lecture:** Contemporary Drawing of Still-life  
**Exercise:** Continue the pencil drawing of still-life (basket & pitcher)  
**Video:** *Cézanne: The Man and the Mountain*
- 2/06** **Exercise:** Continue the pencil drawing of still-life (basket & pitcher)  
**Homework:** Study painting/drawing by Andrew Wyeth (American 1917-)
- 2/08** **Exercise:** Complete the pencil drawing of still-life (basket & pitcher)  
**Video:** *Van Gogh's Van Goghs* (56:46)
- 2/13** **Exercise:** Start a 4-session pencil drawing (22"x30"). Prop: Animal/human skull  
**Homework:** Portrait paintings by Hans Holbein
- 2/15** **Exercise:** Continue the drawing of animal or human skull
- 2/20** **Exercise:** Continue the drawing of animal or human skull  
**Homework:** Research on realistic drawings that emphasize abstract quality
- 2/22** **Exercise:** Complete the drawing of animal or human skull  
**Homework:** Study drawings by Picasso & De Kooning
- 2/27** **Lecture:** Abstract Quality in Realism; Composition, Space, Movement, Balance & Rhythm.  
**Exercise:** Start a 3-session pencil or charcoal drawing with abstract quality (28"x40", Subject and approach of your own choice, but look for references)  
**Video:** *Matisse and Picasso: A Gentle Rivalry* (26:46)

- 3/01**    **Exercise:**        Continue the abstract drawing in pencil or charcoal  
**Presentation:**    Research on contemporary drawings that emphasize abstract quality  
**Video:**                *Art of the 21st Century*
- 3/06**    **Exercise:**        Complete the abstract drawing in pencil or charcoal  
**Video:**                *Michelangelo: Self Portrait*  
**Homework:**        Look for good drawing of portrait for reference; Study Lucian Freud's work
- 3/08**    **Lecture:**        Proportion of the Human Head & Various Styles of Portrait Drawing  
Portrait Drawing by Hans Holbein  
**Exercise:**        Start a 4-session portrait drawing (22"x28") in pencil or charcoal, life model  
**Homework:**        Study portrait paintings by Hans Holbein
- 3/13**    **Exercise:**        Continue the portrait drawing in pencil or charcoal from life model
- 3/15**    **Exercise:**        Continue the portrait drawing in pencil or charcoal from life model  
**Presentation:**    Research on contemporary portrait drawing and present to class
- 3/20**    **Exercise:**        Complete the portrait drawing in pencil or charcoal from life model  
**Homework:**        Review human proportion & anatomy
- 3/22**    **Lecture:**        Proportion of Figure & Various Styles of Figure Drawing  
**Exercise:**        Start an 8-session full figure drawing (34"x50"). Subject: female nude
- 4/03**    **Exercise:**        Continue full figure drawing of nude model (charcoal or graphite)  
**Presentation:**    Research on contemporary nude figure drawings and present to class
- 4/05**    **Exercise:**        Continue full figure drawing of nude model
- 4/10**    **Exercise:**        Continue full figure drawing of nude model  
**Homework:**        Study figure drawings by Michelangelo
- 4/12**    **Exercise:**        Continue full figure drawing of nude model
- 4/17**    **Exercise:**        Continue full figure drawing of nude model
- 4/19**    **Exercise:**        Continue full figure drawing of nude model  
**Homework:**        Look for good reference for your surrealistic or postmodern drawing project
- 4/24**    **Exercise:**        Complete full figure drawing of nude model  
**Homework:**        Create 3 sketches for your surrealistic or postmodern drawing project
- 4/26**    **Lecture:**        Work of Eduardo Naranjo and Other Surrealistic and Postmodern Artists  
**Presentation:**    Researches on contemporary surrealistic and postmodern drawing  
**Exercise:**        Start a 3-session surrealistic or postmodern drawing, use composite photo references  
**Video:**                *Robert Rauschenberg: Inventive Genius*
- 5/01**    **Exercise:**        Continue the surrealistic or postmodern drawing, use composite photos
- 5/03**    **Exercise:**        Complete the surrealistic or postmodern drawing, use composite photos  
**Due:**                 Writing assignment regarding art videos studied in the last few classes
- 5/11**    **Final Critique & Exam:** Thursday, 10 am - 12 pm

*This is the general pace of the class and it doesn't mean to be a complete list of assignments and exams. Special assignments and modification of this plan will likely to occur in order to accommodate students' needs and to solve specific drawing problems that arise.*

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