

# DRAWING III

Lampo Leong, PhD, Professor of Art

Spring 2013 • Art 3200-01 (14000) • 3 units • Room A208 • MW 11am-1:50pm  
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<http://bblearn.missouri.edu/> • <http://ERes.missouri.edu> (Under Art2500, LampoLeong)  
<http://artstor.org> • <http://www.LampoLeong.com>

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## SHORT CATALOGUE DESCRIPTION:

Further study of drawing fundamentals via the human figure with a strong emphasis in anatomical knowledge. Students are encouraged to pursue individual approaches through a combination of studio practice in drawing integrated with study of historical and contemporary art theory, including directed research and critical analysis within the drawing genre.

## COURSE DESCRIPTION:

This course may be considered as a capstone course for drawing – that is, an opportunity for students to utilize all the knowledge and experience acquired in their previous art courses, in order to create a body of work that demonstrates 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

*Artist's Manual: A Complete Guide to Painting/Drawing Materials/Techniques*

by Angela Gair, San Francisco: Chronicle Books, 1996. ISBN 0-8118-1377-0

### **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 & geometric shapes: blocks, spheres, columns & their combinations
- 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 & structure lines
- Shadows (tone, shading): indicate meeting point of planes
- Line and shading combinations

**COURSE REQUIREMENTS:**

- There will be lectures of important content – about 30 minutes – at the beginning 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.
- Required class assignments will be started in class and may be completed outside-of-class. Additional out-of-class assignments, research and homework, may take approximately six hours per week, 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) 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:**

- 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.

#### **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 notetaker 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:**

Materials needed for this class vary from students to students and projects to projects. Since we are all experienced artists, I will leave that up to your own choice. However, if you need suggestions, please refer to the material list provided on separate pages as well as the list online: [www.LampoLeong.com](http://www.LampoLeong.com) > Teaching > Material List for *Advanced Drawing & Drawing III*. Please discuss your plan and obtain approval from me.

#### COURSE SYLLABUS & DAILY ACTIVITIES:

- 1/23**    **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://ERes.missouri.edu>)  
                              Research on contemporary drawing of still-life
- 1/28**    **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
- 1/30**    **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
- 2/4**     **Exercise:**            Continue the pencil drawing of still-life (basket & pitcher)  
**Homework:**        Study drawings by Rembrandt and Albrecht Durer
- 2/6**     **Lecture:**            Contemporary Drawing of Still-life  
**Exercise:**            Continue the pencil drawing of still-life (basket & pitcher)  
**Video:**                *Cézanne: The Man and the Mountain*
- 2/11**    **Exercise:**            Continue the pencil drawing of still-life (basket & pitcher)  
**Homework:**        Study painting/drawing by Andrew Wyeth (American 1917-)
- 2/13**    **Exercise:**            Complete the pencil drawing of still-life (basket & pitcher)  
**Video:**                *Van Gogh's Van Goghs* (56:46)
- 2/18**    **Exercise:**            Start a 4-session pencil drawing (22"x30"). Prop: Animal/human skull  
**Homework:**        Portrait paintings by Hans Holbein
- 2/20**    **Exercise:**            Continue the drawing of animal or human skull
- 2/25**    **Exercise:**            Continue the drawing of animal or human skull  
**Homework:**        Research on realistic drawings that emphasize abstract quality
- 2/27**    **Exercise:**            Complete the drawing of animal or human skull  
**Homework:**        Study drawings by Picasso & De Kooning
- 3/4**     **Lecture:**            Abstract Quality in Realism; Composition, Space, Movement, Balance & Rhythm.  
**Exercise:**            Start a 3-session 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)
- 3/6**     **Exercise:**            Continue the abstract drawing in charcoal or other media  
**Presentation:**    Research on contemporary drawings that emphasize abstract quality  
**Video:**                *Art of the 21th Century*

- 3/11**    **Exercise:**        Complete the abstract drawing in charcoal or other media  
**Video:**                *Michelangelo: Self Portrait*
- 3/13**    **Homework:**        Look for good drawing of portrait for reference; Study Lucian Freud's work  
**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 charcoal, life model  
**Homework:**        Study portrait paintings by Hans Holbein
- 3/18**    **Exercise:**        Continue the portrait drawing in charcoal from life model  
**3/20**    **Exercise:**        Continue the portrait drawing in charcoal from life model  
**Presentation:**    Research on contemporary portrait drawing and present to class
- 4/1**     **Exercise:**        Complete the portrait drawing in charcoal from life model  
**Homework:**        Review human proportion & anatomy
- 4/3**     **Lecture:**            Proportion of Figure & Various Styles of Figure Drawing  
**Exercise:**            Start an 8-section full figure drawing (34"x50"). Subject: female nude
- 4/8**     **Exercise:**        Continue full figure drawing of nude model (charcoal or graphite)  
**Presentation:**    Research on contemporary nude figure drawings and present to class
- 4/10**    **Exercise:**        Continue full figure drawing of nude model
- 4/15**    **Exercise:**        Continue full figure drawing of nude model  
**Homework:**        Study figure drawings by Michelangelo
- 4/17**    **Exercise:**        Continue full figure drawing of nude model
- 4/22**    **Exercise:**        Continue full figure drawing of nude model  
**4/24**    **Exercise:**        Continue full figure drawing of nude model  
**Homework:**        Look for good reference for your surrealist or postmodern drawing project
- 4/29**    **Exercise:**        Complete full figure drawing of nude model  
**Homework:**        Create 3 sketches for your surrealist or postmodern drawing project
- 5/1**     **Lecture:**            Work of Eduardo Naranjo and Other Surrealist and Postmodern Artists  
**Presentation:**    Researches on contemporary surrealist and postmodern drawing  
**Exercise:**            Start a 3-session surrealist or postmodern drawing, use composite photos  
**Video:**                *Robert Rauschenberg: Inventive Genius*
- 5/6**     **Exercise:**        Continue the surrealist or postmodern drawing, use composite photos  
**Video:**                *First Person Singular: I. M. Pei*
- 5/8**     **Exercise:**        Complete the surrealist or postmodern drawing, use composite photos  
**Due:**                 Writing assignment regarding art videos studied in the last few classes
- 5/14**    **Final Critique & Exam:** Tuesday, 12:30 - 2:30pm

*This is the general pace of the class and it doesn't mean to be a complete list of assignments & exams. Special assignments or slight modification of plan may occur in order to accommodate students' needs and to solve specific drawing problems that come up.*

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