

**LAGUNA COLLEGE OF ART AND DESIGN**

Spring Semester 2019

Animal Drawing AN220

3 units

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Fridays 12 – 6 PM

BB16

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## **ANMAL DRAWING for Animation Majors, AN220**

### **COURSE OBJECTIVE:**

To develop animal drawing skills by studying body forms, gesture, animal drawing masters.... and lots of practice.

### **COURSE CONTENT:**

You will learn from slides, demonstrations, the works of masters, homework assignments, and class drawing time. To make the most of our formal class time, commit to full attention, laptops closed, cell-phones off.

### **STUDENT LEARNING OUTCOMES:**

Upon completion of this course, students will be able to depict animal forms in various positions of movement, create drawings of animals from imagination as well as observation, produce images integrating one or more master's styles, and assemble a portfolio presentation applicable to employment.

### **EVALUATION & GRADING CRITERIA** (see **COURSE SCHEDULE/TIMELINE** for due dates):

#### **BY MIDTERM** (March 15):

12 Awesome "Favorite Animal" Slides (due at 2nd meeting) . . . . .	5 points
100 Animal Tone-Studies in any traditional medium (the final 26 can be an alphabet or tessellation) . . . . .	10 points
5 animal motion video analyses, eight frames each, as stick-skeletons . . . . .	10 points
1 – 7 "Animal Masters" Slides (due at midterm) . . . . .	5 points
Class participation (includes attendance, involvement, and homework criteria) . . . . .	20 points

#### **BY FINAL** (May 17):

24 Line-Studies with Cross-Contours in pencil . . . . .	20 points
5 animal motion video analyses, six frames each, exaggerating squash & stretch . . . . .	5 points
Three original animal "masterpieces" in a style and medium of your choice . . . . .	10 points
Class participation (includes attendance, involvement, and homework criteria) . . . . .	15 points

TOTAL POSSIBLE POINTS FOR COURSE . . . . . 100 points

Late work receives no credit. Treat the directions and deadlines as if you were in the profession.

See **HOW TO PRESENT YOUR WORK**

### **MIDTERM PROJECTS:**

**100 TONE-STUDIES:** 3–6 minutes each.

Create silhouettes. Use *tone media* such as watercolor brush, graphite stick, markers, etc.

Play with silhouette styles. Experiment with thicks/thins, straights/curves, and "shape language" for the fun of it.

You can draw on any surface, in any traditional medium you like, but not digital. Consider, however, that you will present all work as digital slides, composited to account for all 100. I recommend you work on paper proportioned to scan to fit the format.

**MOTION PROJECTS:** Five 8-frame video motion analyses from fleshed animals, drawn as simplified skeletons.

One slide per sequence, eight drawings per slide, arranged to maximize the space so we can see the simple bones clearly.

### **FINAL PROJECTS:**

**24 LINE DRAWINGS with CROSS-CONTOURS:** 30+ minutes each.

Use cross-contours to describe body forms and muscle groups. I recommend mechanical pencils for these.

**MOTION PROJECTS:** Five 6-frame video motion analyses, drawn simply, exaggerating "squash & stretch".

**3 ANIMAL MASTERPIECES:** 1-20 hours each. Due at Final.

Choose any artist's style, approach, or medium you want to master, and create three original images as portfolio pieces.

### **"MOCK" MIDTERMS & FINALS:**

If you can finish your work the week before the midterm or final, you don't need to post for the midterm or final. That way, if you make a mistake and your work is omitted from the mock-presentation, you get a second chance. No third chance.

**MATERIALS & SUPPLIES:** This is an advanced class that assumes your competence to use your chosen media.

**SOMETHING TO DRAW ON.** Sketchbook or paper any size you like, but consider scanning (see above).

**SOMETHING TO DRAW & ERASE WITH.** I recommend a mechanical pencil for analysis work.

## COURSE SCHEDULE/TIMELINE:

Feb 1: Introduction to Animal Drawing. Course Outline.

Assignments: Collect your own treasury of favorite animal reference images.

Post twelve slides of your favorite animal images in clear positions/views for your drawing studies.

Review this outline, especially HOW TO PRESENT YOUR WORK, and use the uploading checklist.

Begin Tone-Studies of silhouetted animal shapes at 3–6 minutes each. You will do 100 total by midterm.

Feb 8: Skeletal Overview. Motion Studies.

Continue Tone-Studies. Memorize skeleton. Begin 8-frame video motion skeletal analyses of *side-view* motion.

Post one slide of tone studies, and one slide of skeletal motion analysis for feedback by Feb 14 at 11pm.

Feb 15: Torso Bones. Motion Studies.

Continue tone studies and 12-frame *not-quite-side-view* video motion skeletal analyses.

Post your skeletal motion analyses for feedback by Feb 21 at 11pm. (Tone studies optional)

Feb 22: Hindleg Bones. Motion Studies.

Continue tone studies and two skeletal analyses (at least one of them a retreating  $3/4$  back view).

Post two new skeletal motion analyses for feedback by Feb 28 at 11pm.

March 1: Foreleg and Neck Bones. Motion Studies.

Continue tone studies and advancing ( $3/4$  front view) skeletal analysis. Post if you want feedback.

Option to composite and post **Mock Midterm Slides:** (100 Tone-Studies and 5 Motion Analyses) by March 7.

**March 8: MOCK-MIDTERM.** Head Structure. Animal Masters Preparation.

If your work was not included in today's mock-midterm, composite and post midterms by March 14 at 11pm.

Composite 1-7 pages of animal drawing masters (style or craft) for show and tell. Post by March 14 at 11pm.

**March 15: MIDTERM.** Celebration of Animal Masters.

Begin Master Projects, post progress if you want help. Begin your 24 Cross-Contour Analyses, post three for feedback.

March 22: NO CLASS - Spring Break

March 29: Muscle Overview. Motion Studies. Masterpiece Studies.

Continue Cross-Contour Analyses, post three more for feedback. Post one motion study. Post master progress.

April 5: Torso Muscle Forms. Motion Studies. Masterpiece Studies.

Continue Cross-Contour Drawings. Post four for feedback. Post 1-2 motion studies. Post master progress.

April 12: Hindleg Muscle Forms. Motion Studies.

Continue Cross-Contour Drawings. Post four for feedback by April 18 at 11pm, and anything else for help.

April 19: Foreleg & Neck Muscle Forms. Masterpiece Projects.

Continue Cross-Contours. Post four for feedback by April 25 at 11pm, and anything else for help.

April 26: Hooves & Paws. Head Forms. Masterpiece Projects.

Continue Cross-Contours, option to post any for feedback by May 2 at 11pm, or masterpiece progress for help.

May 3: **FIELD TRIP (1-3pm): NELLIE GAIL EQUESTRIAN CENTER** [www.nelliegailranch.org](http://www.nelliegailranch.org)

25202 Nellie Gail Road, Laguna Hills 92653. Park in south lot at top of hill near the Tennis courts. Carpool!

Return to class by 4pm for feedback or lab.

Option to post **Mock-Final Slides:** (24 Cross-Contour Drawings, 5 Motion Analyses) by May 9 at 11pm.

**May 10: MOCK-FINAL.** Faces & Features.

If your work was not included in today's mock-final, composite and post finals by May 16 at 11pm.

Post your **3 Style Masterpieces** by May 16 at 11pm.

**May 17: FINAL.** Celebration of your "Animal Masterpieces".

**SUGGESTED TEXTS:** You can read my one-paragraph reviews at [www.marshallart.com](http://www.marshallart.com) but here are mini-versions:  
*HOW TO DRAW ANIMALS* by Jack Hamm. Good “page-packed” tips and comparisons.  
*HOW TO DRAW ANIMALS*, Famous Artists School. The best introduction to masters’ methods.  
*THE ART OF ANIMAL DRAWING* by Ken Hultgren. Unrefined anatomy, excellent form construction.  
*ATLAS OF ANIMAL ANATOMY FOR ARTISTS* by Ellenberger, Dittrich & Baum. Dissection plates.  
*THE ARTIST’S GUIDE TO ANIMAL ANATOMY* by Gottfried Bammes. Great pictures, bad text.  
*ANIMALS IN MOTION*, by Eadweard Muybridge. The classic reference for animation & motion.  
*THE WEATHERLY GUIDE TO DRAWING ANIMALS* by Joe Weatherly  
*INTRODUCTION TO ANIMAL ANATOMY FOR ARTISTS* by Marshall Vandruff, Gnomon DVD available through LCAD library

**REQUIRED TEXT:** *COMPLETE GUIDE TO DRAWING ANIMALS*, by Gottfried Bammes. This is the improved version of the above book by the same author. Search Press (July 1, 2013), 240 pages, ISBN-13: 978-1844489213

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#### SKELETAL ANALYSES LANDMARKS:

Here is a list of landmarks to find on your simple skeletons.

In some instances, you can't see these landmarks. Don't worry. Seek them the best you can.

If the image is small, some of these aren't important. Don't worry. Seek them the best you can.

Spine: Dorsal Spines and core of Spine. Sternum or Keel.

Pelvis: Iliac Crests, Sacrum, Ischial Tuberosities, Symphysis Pubis.

Hindlegs: Great Trochanter, Femur Condyles, Patella, Tibial Tuberosity, Malleolus, Calcaneus, Metatarso-Phalangeal joints (ball of foot) or sesamoid bones if applicable (like in hoofed animals)

Forelegs: Scapula & spine of Scapula, head of Humerus, Epicondyle pivot, Olecranon Process of Ulna (elbow), Radius & Ulna positions for animals with hands or paws that spin, Pisiform bone, Metacarpo-Phalangeal joint or sesamoid bones if applicable.

Neck: Core of cervical spine, Atlas bone of neck.

Head: Cranium, Zygomatic arch, eye orbit, angle of jaw and point of chin.

This list is to get you familiar with parts of the skeleton that will help you master animal drawing. Seek these areas and points. If you take AN330, you will learn them in detail and put them into perspective.

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**CATALOG COURSE DESCRIPTION:** In the studio and on location, students study and draw a variety of domestic and zoo animals. Emphasis is on 3D form analysis: proportion, scale, foreshortening and weight. Using an economy of line and value, students strive to capture emotion and expression of animal forms by depicting gesture, manner, attitude and rhythm. Comparative studies of animal and human anatomy empower students with strong, imaginative drawing skills.  
Prerequisites: Foundation courses and Fundamentals of Animation