

1. Tue. 8/30 Introduction to the class. Setting up the studio.
Demonstration: sharpening and using compressed charcoal.
Assignment: Due next class. Do all the drawings in our studio classroom.
 - Set up a small still life of eggs and boxes, using a spotlight. In your setup, remember to view it from your easel position. Aim to make an interesting *composition*: consider your viewpoint, the placement of the objects within the image and in relation to each other, and the shapes of the shadows.
 - Use drafting tape to frame your composition on a piece of Strathmore 400. Draw the objects so that they are life-size, in correct perspective and proportion. Use line only—no tone. Use vine charcoal, chamois and both erasers.
 - Do a tonal version of the same composition. It should be identical in design to the linear drawing. If you don't like something about the original linear composition, revise that drawing until it satisfies you. Then do the tonal drawing. Use vine and compressed charcoal (and chamois and erasers, of course) on Strathmore 400.

2. Thu. 9/2 **Demonstration:** Preparing a panel: cutting & priming.
In class: Drawing light and shadow, figure/ground relationships, lost edges. Use vine and compressed charcoal on Strathmore.
Assignment:
 - Buy hardboard panel. See the *Materials List* for more information.
 - Prime your entire sheet of hardboard (32x48") with three coats of gesso
 - Do another tonal still life of the eggs and boxes, using charcoal.

3. Tue. 9/7 **Demonstration:** Introduction to oil painting and the *grisaille* palette.
Assignment: Make a *grisaille* still life painting of the eggs and boxes.

4. Thu. 9/9 **PORTFOLIO #1 DUE**
Demonstrations: Using transfer paper.
In class: Set up the ribbon study. Do a charcoal tonal drawing, which will be the study for an oil painting, approximately 15" x 15".
Assignment:
 - Finish the charcoal study of the ribbons.
 - Cut a panel the same size as your charcoal study.
 - Transfer the lines of the drawing to the panel.

5. Tue. 9/14 **Demonstration:** Setting up the color palette.
In class: work on your ribbon study painting.
Assignment: The finished painting is due in class #7.

6. Thu. 9/16 In class: work on your ribbon study painting.
Assignment: Finish the oil painting of the ribbons for next class.

7. Tue. 9/21 In class:
 - Brief critique of finished ribbon studies;
 - Set up still life; draw it in charcoal; no larger than 12" x 14".**Assignment:**
 - Finish the charcoal drawing
 - Transfer the image to a primed white panel

8. Thu. 9/23 In class: Brief critique of still life drawings. Work on the painting.
Assignment:
 - Sketchbook #1 copies due in class #9. See list of assignments at end of syllabus. All sketchbook assignments will be due on Tuesdays.
 - Read Faigin, pp. 8-35.

9. Tue. 9/28 SKETCHBOOK #1 DUE.
In class: Critique of sketchbook assignment; work on still life painting.
Assignment: Finish still life painting

10. Thu. 9/30 In class: Brief critique of paintings in progress. Work on the painting.
Assignment: Sketchbook #2 copies due in class #11

11. Tue. 10/5 **PORTFOLIO #2 DUE. SKETCHBOOK #2 DUE.**
In class: using the sight-size method to drawing a plaster cast of the simplified head, using line only.
Assignment: Finish a very accurate life-size line study of the plaster bust
12. Thu. 10/7 In class: start adding tone to your drawing of the plaster cast.
Assignment:
- Finish the tonal study of the plaster bust.
 - Sketchbook #3 copies due in class 13.
13. Tue. 10/12 SKETCHBOOK #3 DUE.
In class: Drawing the skull; beginning anatomy.
Assignment:
- Study the skull drawing in Faigin, on page 26. Just look and read—don't copy it.
 - Finish your drawing of the skull. Label it neatly: print clearly; use ruled lines connecting the terms to the parts of the drawing. Identify all the items given by Faigin on page 26.

***** **Fall Break: Thursday - Sunday, October 14-17** *****

14. Tue. 10/19 In class: Introduction to drawing a self-portrait from life. Set up mirrors for self-portraits.
Assignment:
- Linear self-portrait drawing, vine and compressed charcoal on Strathmore, life-size.
 - Sketchbook #4 copies due in class 16.
15. Thu. 10/21 In class: Choose master copies. If there is time, you will begin the tonal self-portrait assignment.
Assignment:
- Tonal self-portrait drawing, vine and compressed charcoal on Strathmore, life-size. (due next class)
 - Start working on the charcoal drawing of your master copy (due in class #17).
16. Tue. 10/26 SKETCHBOOK #4 DUE.
In class: Brief look at charcoal copies in progress. Drawing the head from life.
Assignment:
- Sketchbook #5 copies. Three pages from Charles Bargue's *Drawing Course* will be passed out in class.
 - Finish the charcoal master copy.
17. Thu. 10/28 In class: Critique of completed charcoal master copies. Drawing the head from life.
Assignment: Begin painted master copy. Due in class #20.
18. Tue. 11/2 SKETCHBOOK #5 DUE.
In class: Drawing the head from life.
Assignment:
- Work on master copy painting.
 - Sketchbook #6 copies.
19. Thu. 11/4 In class: drawing the head from life.
Assignment:
- Finish master copy painting
 - Prepare an 11" x 14" panel for the in-class painting that begins in class 21.
20. Tue. 11/9 **PORTFOLIO #3 DUE. SKETCHBOOK #6 DUE (LAST ONE).**
In class: drawing the head from life. The model will have the same pose as in the upcoming painting.
Assignment: Do two preliminary studies (as described below) for a *grisaille* self-portrait painting. The painting will be approximately 11" x 14". The painting is due in class #23 (in portfolio 4). The studies are due next class.
- The first study should a small tonal thumbnail sketch in charcoal pencil, completely blocked in to show tonal relationships.
 - The second study should be the exact size and shape of the intended painting; the figure should be drawn only in line. No tone should be used in the work at all. This drawing should be accurately measured, so that it can be transferred to the panel.

- 21. Thu. 11/11 Brief look at preliminary studies for *grisaille* self-portrait painting.
Painting the head. 1st of 6 sessions.
Assignment: Begin the *grisaille* self-portrait painting. Use White, Ivory Black & Raw Umber. Due in class #23 (portfolio #4).
- 22. Tue. 11/16 Painting the head. 2nd of 6 sessions.
Assignment: Prepare a panel for your color self-portrait painting.
- 23. Thu. 11/18 **PORTFOLIO #4 DUE.**
Painting the head. 3rd of 6.
Assignment: Do two preliminary tonal thumbnail studies for a color self-portrait painting. The painting will be no larger than 11 x 14". The studies are due next class. The painting is due at the final critique (final portfolio).
- 24. Tue. 11/23 Review of your preliminary studies for the self-portrait painting.
Painting the head. 4th of 6.
Assignment: Begin the self-portrait painting

***** **Thanksgiving Break: Thursday - Sunday, November 23 - 28** *****

- 25. Tue. 11/30 Painting the head. 5th of 6.
- 26. Thu. 12/2 Painting the head. 6th of 6.
- ☞ Mon. 12/6 **Final Critique. 1:30p - 4:30p. Final portfolio is due at this time. No work accepted after this date.** The final exam period will be used for a critique discussion and a studio cleaning session. Attendance is mandatory.

GRADING

Preparing Portfolios for Review

- Portfolios are due at the *beginning* of the class indicated on the syllabus.
- Print your name clearly on the back of canvases and hardboard pieces, and on the cover of drawing portfolios. Sign your drawings clearly.
- Orderly presentation is essential. Protect drawings with slip-sheets if needed.

Class Attendance

- If you had an excused absence from class, speak to me about how to make up the work.
- No more than three excused absences are allowed.
- Each unexcused absence will count incur a one letter-increment penalty deducted from the term grade.

Late Portfolios

- Works turned in after the class in which they are due will have the grade reduced by one full letter grade for each day they are late. Works more than four days late will receive a zero. Please note that a zero is much lower than a U, which is recorded as a 50 in the average.
- Late work must be given directly to me. Never leave anything in my flat file drawer or under my door unless we have agreed beforehand that it is appropriate.

Grade Scale

When you receive a letter grade, it can be translated into a numerical value as indicated below:

A 100	B+ 88.5	C+ 78.5	D+ 68.5
A- 95	B 85	C 75	D 65
A- 91.5	B- 81.5	C- 71.5	D- 61.5
			U 30

The ranges for each grade are as follows:

A 93-100	B+ 87-89	C+ 77-79	D 60-69
A- 90-92	B 83-86	C 73-76	U 0-59
	B- 80-82	C- 70-72	

THE SKETCHBOOK

- Please indicate clearly on each page the week number (e.g. "Week 1").
- Each assignment must be turned in at the beginning of class. Due dates are in the syllabus calendar above.
- If you forget to bring it to class, you may turn it in later, with a penalty. Late work must always be turned in directly to me, never simply left in the studio for me to find. Never put your sketchbook in my flat file drawer or under my door.

Incomplete Assignments

- Full letter-grade penalty if turned in Wednesday; another full-letter grade penalty if turned in Thursday by 4pm.
- Weekly sketchbook assignments turned in later than 4pm Thursday will be given a U (50%).
- Weekly assignments not turned in at all will receive a zero.
- If a weekly assignment is missing any one part of the required work, it will receive a U. If two parts are missing, the weekly grade will be a zero.

The Practice of Copying

We copy drawings by master artists in order to learn their marks, their handling of light and shade, their proportional and compositional decisions. It is like memorizing someone else's poetry in order to understand that poet's use of rhythm and language. It is not plagiarizing an artist's work to copy it, nor is it a sign of unoriginality or inexperience: Raphael copied Michelangelo, as did Rubens, who also copied Leonardo and Velazquez. For generations artists learned their craft by copying classical models or the work of their masters. Contemporary artists such as Jim Dine, David Hockney, Lucian Freud and R.B. Kitaj continue the tradition of copying.

Your copies should be, and probably will naturally be, slightly different in size from the book illustration. Try to figure out the size of the actual drawing on the original paper. Copying the reduced illustrations in our books can make it more difficult, since charcoal and crayon make naturally robust marks.

DON'T TRACE IT!

Tracing a book illustration is not proper copying. It is more like plagiarism, since it does not require one to think through the process in a knowledgeable way. Traced copies are always inferior to free copies because of the insensitivity of line (it is possible to say that the line is poorer because it is not enriched by knowledge). Any copies found to be traced will result in a zero for that week's sketchbook grade.

SKETCHBOOK ASSIGNMENTS**Sketchbook #1**

- a. Faigin, p. 22, *The Skull Simplified*, all the drawings.
- b. Faigin, p. 30, *The Lower Third*, all the drawings, with some notes from text.

Sketchbook #2

- a. Faigin, p. 28, *Constructing The Eye Socket*, copy the four diagrams on the left—with notes.
- b. Faigin, p. 38, *The Eye in The Round*, copy all three drawings and summarize the notes.
- c. Faigin, p. 41, *More About The Eye*, top two drawings, with notes.

Sketchbook #3

- a. Faigin, p. 43, *The Planes of The Nose*, top drawing, summarize notes
- b. Faigin, pp. 44 and 45, (on the nose) all, with summarized notes.
- c. Faigin, p. 48 and 49, (on lips and mouth) all, with summarized notes.

Sketchbook #4

- a. Faigin, p. 66, top left eye.
- b. Faigin, p. 84, lowest pair of eyes.
- c. Faigin, two images from p. 89, with brief descriptive notes to identify them.
- d. Faigin, two mouths from p. 90, with accompanying LBL line diagrams and brief notes.

Sketchbook #5

Three pages from Charles Bague's *Drawing Course* will be passed out in class:

- a. Plate I, 2: Linear drawings of the lower head, copy the first and third columns (from left)
- b. Plate I, 4: Linear and tonal drawings of the ear, copy the four large ears on the left.
- c. Plate I, 41: Linear and tonal drawing of a head. Arrange the two studies on one page, as you see them in Bague's drawing. Do the line drawing first.

Sketchbook #6

- a. Faigin, p. 99, top left drawing of a foreshortened head, unsmiling.
- b. Faigin, p. 123, *mouth relaxed*, lower left.
- c. Faigin p. 61, the pen-and-ink drawing on the bottom. Use black pen over very light preliminary pencil marks. Note the use of broken or dropped lines in the eyes.

ASSIGNMENTS	Points	Subtotal	Due	%
PORTFOLIO 1		150	9-Sep	8%
Linear Composition - eggs & boxes. Charcoal.	10			
Tonal Composition #1 - eggs & boxes. Charcoal	25			
Tonal Composition #2- eggs & boxes. Charcoal	35			
Grisaille painting - eggs & boxes	80			
PORTFOLIO 2		380	30-Sep	21%
Charcoal ribbon study	30			
Ribbon painting	160			
Charcoal Still Life study	30			
Still Life painting	160			
PORTFOLIO 3		360	9-Nov	20%
Tonal cast drawing	40			
Skull: tonal drawing with labels	30			
Linear self-portrait drawing, vine and compressed charcoal	20			
Tonal self-portrait drawing, vine and compressed charcoal	40			
Drawings done in classes 14-19	30			
Master copy drawing	40			
Master copy painting	160			
PORTFOLIO 4		220	18-Nov	12%
Tonal thumbnail preliminary study for self-portrait painting	20			
Linear preliminary study for self-portrait painting	20			
Self-portrait painting in <i>grisaille</i>	180			
PORTFOLIO 5		510	6-Dec	28%
Two tonal thumbnail charcoal studies for self-portrait painting	30			
Head study painting (full palette) in class	220			
Self-portrait painting (full palette)	260			
PORTFOLIOS SUBTOTAL		1620		89%
SKETCHBOOK: 6 weekly assignments @ 35 points		210		11%
TOTAL		1830		100%