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1. Tue. 8/30 Introduction. Setting up the studio. Check out portable easels.
Demonstration: Making a viewfinder.
Assignment:
 - Note: all assignments in this syllabus are due in the next class unless specifically noted.
 - Buy materials as described in the Required Materials list, passed out in class.
 - Make a viewfinder.
 - Do one landscape study outdoors, using only line. The drawing should be at least 16x20. Draw with a soft charcoal pencil on Strathmore. Position yourself in the middle of a sidewalk, looking along it toward the vanishing point. Include everything you can see. Measure accurately.
 - All landscape assignments are to be done on site, not from photographs, from memory, or invention, unless specifically stated.
 - Sketchbook Week 1 copies—these are usually assigned Tuesday, to be completed by the next Tuesday. See list of assignments near end of this syllabus.

 2. Thu. 9/2 **Demonstrations:**
 - Stretching a canvas
 - Perspective in landscape**Assignment:**
 - Stretch a canvas. Size range: 16x20 to 18 x 24.
 - Prime the canvas with three coats of acrylic gesso
 - Tone the canvas dull red-brown as shown in class. Use some Galkyd medium to speed drying.
 - Do two linear drawings of landscape, emphasizing subjects that require perspective.

 3. Tue. 9/7 SKETCHBOOK DUE.
In class: Small tonal study outdoors (9x12 or smaller); focus on foliage and shadow masses.
Assignment:
 - Two small tonal drawings outdoors. These should be studies, not complex compositions.
 - Prepare (or purchase) small supports (canvas or panel) for classes #5 & 7. Size range: 8x10 to 10x12. Tone them with a dull warm color if you like, but it must have time to dry before use.
 - Sketchbook week 2

 4. Thu. 9/9 In class: Brief discussion of preparing kit for outdoor painting. Small tonal landscape study
Assignment:
 - One tonal landscape drawing, 15x20 or larger. Develop it fully. Compose well.
 - Prepare your painting kit for outdoor work.

 5. Tue. 9/14 SKETCHBOOK DUE.
In class: Small landscape study in oil (10x12 or smaller).
Assignment:
 - Do an outdoor landscape painting, on the canvas you prepared. It is due in Portfolio #1. For next class, scout your viewpoint, get the line drawing on the canvas, and, if you can, start blocking in tonal masses
 - Sketchbook week 3

 6. Thu. 9/16 In class: Small landscape study in oil (10x12 or smaller).
Assignment: Continue work on your outdoor painting.

 - ** Sat. 9/18 Optional Daytrip to Cincinnati to visit three painters in their studios: Cole Carothers, Dan O'Connor and Emil Robinson.

 7. Tue. 9/21 SKETCHBOOK DUE.
In class: Critique. Have all your work available.
Assignment: Sketchbook week 4

8. Thu. 9/23 In class: Instructions on posting your portfolio.
Demonstration: Cradling a panel.
Assignment:
- Build four cradled panels: one 10x12; three 7x9. The 10x12 must be ready for class #16.
 - Prime them thoroughly, sand them
 - Tone them middle-gray
 - READ: Hale, Chapter 1. The notes on the illustrations are very important—don't skip them.
 - Post Portfolio #1 on the wall before next class.
9. Tue. 9/28 **Portfolio #1 Due.**
 SKETCHBOOK DUE.
 In class: Figure drawing.
Assignment:
- Attend one life drawing session. These will be offered twice each week: usually Tuesday and Wednesday 7:00 – 9:30p.
 - Sketchbook week 5
10. Thu. 9/30 In class: Figure drawing
- Draw the bones set up in the classroom: scapula, pelvis, humerus and femur. Draw them life-size, tonally, using vine and compressed charcoal. Draw each bone from two points of view. Use Gordon to label the parts of your drawings.
 - READ: Hale, Chapter 2.
11. Tue. 10/5 SKETCHBOOK DUE.
 In class: Figure drawing
Assignment:
- Attend life drawing session.
 - Sketchbook week 6
12. Thu. 10/7 In class: Figure drawing
Assignment:
- Linear self-portrait on Strathmore, life-size on paper no larger than 11x14 inches. Use high-quality compressed charcoal: Prismacolor or Conté. Do not use Conté crayon. Start with a soft grade like 3B.
 - Tonal self-portrait drawing, using the same pose and lighting as the linear drawing. Various charcoals.
 - READ: Hale, Chapter 3.
 - Post Folio #2 on the wall
13. Tue. 10/12 **Portfolio #2 Due.** SKETCHBOOK DUE.
 In class: Drawing Hands
 Note: There will be no evening life drawing sessions this week.
Assignment:
- Sketchbook week 7

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

14. Tue. 10/19 SKETCHBOOK DUE.
 Drawing feet.
Assignment:
- Attend life drawing session.
 - Sketchbook week 8
15. Thu. 10/21 In class: Drawing hands.
Assignment:
- Three linear life-size studies of hands in pencil or charcoal pencil
 - Two tonal life-size studies of hands using Prismacolor or Conté compressed charcoal.
 - READ: Hale, Chapter 4.

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16. Tue. 10/26 SKETCHBOOK DUE.
In class: Painting the hand. 1 of 4.
Assignment: Attend life drawing session.
17. Thu. 10/28 In class: Painting the hand. 2 of 4.
• Assignment:
• Three linear life-size studies of feet in pencil or charcoal pencil
• Two tonal life-size studies of feet using charcoal.
• Prepare an 16x20 support for the figure painting which starts in class #20. Tone it mid-grey or mid-greenish-grey.
• READ: Hale, Chapter 5.
18. Tue. 11/2 In class: Painting the hand. 3 of 4.
Assignment:
• Life drawing session (final)
• Post portfolio #3 (the painted hand study will be posted with it tomorrow)
19. Thu. 11/4 **Portfolio #3 Due.**
In class: Painting the hand. 4 of 4.
Assignment: Self-portrait in oil; 7x9 panel; limited palette: Ultramarine, Transparent Red Oxide & White.
20. Tue. 11/9 In class: Painting the figure: 1 of 6.
Assignment: Linear self-portrait drawing, life-size. This should be sensitive and exact. The line quality should be thoughtful and descriptive: the best you have ever done.
21. Thu. 11/11 In class: Painting the figure: 2 of 6
Assignment: Self-portrait in oil; 7x9 panel; limited palette: Ultramarine, Transparent Red Oxide, Cadmium Red Light & White.
22. Tue. 11/16 In class: Painting the figure: 3 of 6.
Assignment: Self-Portrait Project. This will consist of four parts: parts a,b, and c are due in Portfolio #4; part d is due in Portfolio #5.
a. Preliminary thumbnail sketches to work out the composition and format.
b. Color oil sketch, on 7x9 panel. It should be taped or ruled to match the proportions of the final painting.
c. Linear drawing the same size as the intended painting. This should be sensitive and exact. The line quality should be thoughtful and descriptive: the best you have ever done. Draw Do it on a sheet bigger than the intended final painting, with carefully ruled frame boundaries. That way you can change the shape of the composition later if you like. The Italians call this a *cartone*; in English, a "cartoon".
d. Self-portrait painting: life-size, on panel or canvas, at least 12" x 12", no larger than 16" x 20". You must build or stretch the support yourself, not purchase it.
23. Thu. 11/18 In class: Painting the figure: 4 of 6.
24. Tue. 11/23 **Portfolio #4 Due.**
Critique.

*****	Thanksgiving Break: Thursday - Sunday, November 23 -28	*****
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25. Tue. 11/30 Painting the figure: 5 of 6.
26. Thu. 12/2 Painting the figure: 6 of 6.
- ☞ Tue. 12/7 **Portfolio #5 Due. Final Critique. 1:30p - 4:30p.** Final portfolio 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 a 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:

Note: the grades below are the only grades used on college transcripts. The grades A+, D+, and D- are not used in official reports. A term average of D+ or D- will be reported as a D. An A+ will be reported as an A.

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

- Most weeks, on Tuesday, you will turn in the assignments listed for the Sketchbook. Due dates are on the syllabus.
- Please indicate clearly on each page the week number (e.g. "Week 1").
- Each assignment must be turned in at the beginning of class.
- 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 SKETCHBOOK ASSIGNMENTS

- Full letter-grade penalty if turned in Wednesday; another full-letter grade penalty if turned in Thursday by 4pm.
- Weekly assignments not turned in at all will receive a zero.
- If any weekly assignment is missing 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

Week 1

Two landscape drawings by master artists, photos of which will be handed out in class.

Week 2

Two landscape drawings by master artists, photos of which will be handed out in class.

Week 3

- 1) Bridgman, p. 18, male figure with proportional marks. Also mark the center point—at 3.75 head-lengths from top or bottom of figure.
- 2) Bridgman, p. 20, female figure on left with proportion marks. Also find center point at 3.75 head-lengths.
- 3) Gordon, p. 13, both drawings. *Bones of the Trunk*. Include all labels on all anatomical copies.
- 4) Bridgman, pp 23-24 with notes. *Masses of head, rib cage, pelvis*.

Week 4

- 1) Gordon, p. 74, all. *Bones of the shoulder, arm & hand; posterior view*. Labels.
- 2) Gordon, all of p. 33 with labels. *Posterior landmarks of the trunk*.
- 3) Bridgman, p. 134, top drawing. The Neck. Read the whole section pp. 133-135.
- 4) Bridgman, p. 135, all three drawings. The Neck.
- 5) Bridgman, p. 136, all, with labels.

Week 5

- 1) Gordon, p. 87, all, with notes. The Pivoting of the Forearm.
- 2) Gordon, p. 93, Hands: right central; top central; bottom left.
- 3) Bridgman, p. 222 two top fists.

Week 6

- 1) Bridgman, p. 312, *The Foot-Inner View*, do any four
- 2) Bridgman, p. 313, *The Foot-Outer View*, do any four
- 3) Gordon, p. 113, foot studies and bone structure: top right; left and right from middle row; bottom left.

Week 7

- 1) Gordon, p. 95, only the left drawing, with labels; read the accompanying text. Bones of the upper leg and hip, anterior view.
- 2) Gordon, p. 105, left drawing, bones of the leg, posterior view
- 3) Gordon, p. 103, top left drawing, with labels. Knee joint.

Week 8

- 1) Gordon, p. 55. All, with labels
 - 2) Bridgman, p. 153, with notes. *Torso muscles-front view*, with labels
 - 3) Bridgman, p. 162, *Torso muscles-back view*, with labels
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TABLE OF ASSIGNMENTS	ARS 220 Fall 2010	Points	Subtotal	Due	%
Portfolio #1			530	21-Sep	20%
3 Linear landscape drawings		30			
2-3 Small tonal landscape studies		30			
2 Small landscape studies in oil, 10x12		150			
1 tonal landscape drawing, 15x20 or larger		70			
1 Landscape painting on canvas, 16x20 or larger		250			
Portfolio #2			280	12-Oct	11%
8 bone studies with labels		120			
Linear self-portrait Study, compressed charcoal, 11x14		35			
Tonal self-portrait drawing, charcoal, 11x14		70			
2 life drawing sessions		30			
In-class drawings		25			
Portfolio #3			290	4-Nov	11%
3 linear life-size studies of hands, pencil or charcoal pencil		20			
2 tonal life-size studies of hands, charcoal		40			
3 linear life-size studies of feet, pencil or charcoal pencil		20			
2 tonal life-size studies of feet, charcoal		40			
Hand Study, oil on canvas, 10 x 12		120			
3 life drawing session		45			
In-class drawings (hand & foot studies)		5			
Portfolio #4			450	23-Nov	17%
Limited Palette Self-Portrait ptg, 7x9. #1		120			
Linear self-portrait drawing, life-size.		20			
Limited Palette Self-Portrait ptg, 7x9. #2		120			
Self-Portrait Project: Thumbnail sketches		20			
Self-Portrait Project: Color oil sketch, on 7x9 panel.		120			
Self-Portrait Project: Linear drawing, same size as intended painting.		35			
1 life drawing session		15			
Portfolio #5			750	7-Dec	29%
In-class figure painting (6 sessions)		300			
Self-Portrait painting		450			
Sketchbook Assignments: 8@40 pts		320	320		12%
TOTAL POINTS		2620	2620		100%