

1. Tue. 8/30 Introduction. Setting up the studio. Check out portable easels. Demonstration of the assignment.
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 charcoal pencil on Strathmore. Concentrate on the ground plane and find subjects that require linear perspective. (A good simple choice: 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 charcoal study outdoors (9x12 or smaller); focus on foliage and shadow masses.
Assignment:
 - Two small tonal studies outdoors.
 - 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 drawing**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 large 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 In class: Critique--have all your work available, including works in progress.
SKETCHBOOK DUE.
Assignment: Sketchbook week 4

8. Thu. 9/23 In class: Instructions on posting your portfolio.

		<p>Demonstration: Cradling a panel.</p> <p>Assignment:</p> <ul style="list-style-type: none"> • Build four cradled panels: one 10x12; two 7x9. The 10x12 must be ready for class #16. <ul style="list-style-type: none"> ▫ Prime them thoroughly, sand them; ▫ Tone them middle-gray or some other mid-value dull cool color. • READ: Hale, Chapter 6. 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	<p>Portfolio #1 Due. SKETCHBOOK DUE. In class: Figure drawing.</p> <p>Assignment:</p> <ul style="list-style-type: none"> • 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	<p>In class: Figure drawing</p> <p>Assignment:</p> <ul style="list-style-type: none"> • Tonal self-portrait drawing in charcoal (#1): use Prismacolor or Conté compressed charcoal on rag paper: Strathmore 500 or Arches Cover. Work life-size on paper no larger than 12 x 15. iBe ambitious; make it a finished presentable work. You may use white pastel chalk sparingly. • READ: Hale, Chapter 7.
11.	Tue. 10/5	<p>In class: Figure drawing. SKETCHBOOK DUE.</p> <p>Assignment:</p> <ul style="list-style-type: none"> • Attend life drawing session. • Sketchbook week 6
12.	Thu. 10/7	<p>Portfolio #2 Due. In class: Figure drawing</p> <p>Assignment:</p> <ul style="list-style-type: none"> • Tonal self-portrait drawing #2: use compressed charcoal on gray drawing paper (available in the flat files). • Post Folio #2 on the wall
13.	Tue. 10/12	<p>Portfolio #2 Due. SKETCHBOOK DUE. In class: Drawing Hands</p> <p>Assignment:</p> <ul style="list-style-type: none"> • Sketchbook week 7 • Note: There will be no evening life drawing sessions this week.
<p>***** Fall Break: Thursday - Sunday, October 14-17 *****</p>		
14.	Tue. 10/19	<p>SKETCHBOOK DUE. Drawing feet.</p> <p>Assignment:</p> <ul style="list-style-type: none"> • Attend life drawing session • Sketchbook week 8
15.	Thu. 10/21	<p>In class: while ARS 220 students draw hands...</p> <p>Demonstration: Matting and framing drawings</p> <p>Assignment:</p> <ul style="list-style-type: none"> • Self-portrait in oil; 7x9 panel; limited palette: Ultramarine, Transparent Red Oxide, Cadmium Red Light & White. • Mat one drawing of your choice. The matted work is due in folio 3; must be framed for folio 4; • Prepare a support for figure painting. Tone it a dull grey-green: mix Prussian Green, Ivory Black, and white. Have it ready for class #20.

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16. Tue. 10/26 SKETCHBOOK DUE.
In class: Painting the hand. 1 of 4.
Assignment:
- Attend life drawing session.
 - Sketchbook week 9
17. Thu. 10/28 In class: Painting the hand. 2 of 4.
Assignment: Self-portrait in oil; 7x9 panel; limited palette: Ultramarine, Transparent Red Oxide, Cadmium Red Light & White.
18. Tue. 11/2 SKETCHBOOK DUE.
In class: Painting the hand. 3 of 4.
Assignment:
- Life drawing session (last one);
 - Sketchbook week 10 (last one).
 - Post portfolio #3
19. Thu. 11/4 **Portfolio #3 Due.**
In class: Painting the hand. 4 of 4.
Assignment: Preliminary studies for a major painting: Self-Portrait with Hand & Arm. This will be a life-size painting, 18x24 or larger on panel or canvas. The following four items are due in portfolio 4:
- Sufficient thumbnail sketches;
 - three life-size studies of hand/arm;
 - tonal charcoal study actual size
 - line drawing of the whole image actual size
20. Tue. 11/9 In class: Painting the figure; 1 of 6.
21. Thu. 11/11 In class: Painting the figure; 2 of 6.
22. Tue. 11/16 In class: Critique for 320-321-420
Assignment: Life drawing session
23. Thu. 11/16 **Portfolio #4 Due.**
In class: Painting the figure; 4 of 7.
Assignment: Self-Portrait with Hand & Arm, life-size painting. 18x24 or larger on panel or canvas, as developed studies from portfolio 4. Due in portfolio 5.
24. Tue. 11/23 In class: Critique for full class, all levels.
No evening life drawing sessions this week.

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

25. Tue. 11/30 In class: Painting the figure. 5 of 6.
Assignment: Optional life drawing session
26. Thu. 12/2 In class: Painting the figure. 6 of 6.
- ☺ Tue. 12/7 **Portfolio #5 Due.**
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 paintings, 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").
- The complete sketchbook value is noted in the above chart.
- The sketchbook 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 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 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 a master artist, 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. Barcsay, p. 243, the two neck-and-head studies in the second row down
2. Barcsay, p. 247 (CI), one of the profiled heads at the top of the sheet
3. Barcsay, p. 257 (CV), the two faces in the second row down

Week 4

1. Gordon, p.92, bottom drawing of arm with labels
2. Barcsay, Plate XVII, p. 51, top right hand, middle row both drawings, bottom right hand
3. Barcsay, Plate XIX, p. 55, bottom left hand
4. Barcsay, Plate XX, p. 57, top drawing of arm, posterior view.

Week 5

1. Barcsay, p. 129, feet and ankles. Choose six images to copy.
2. Barcsay, p. 131, foot studies, choose four to copy.
3. Barcsay, p. 133, copy three legs in different positions.

Week 6

1. Barcsay, p. 275, Plate CX. Study (don't copy) proportional diagram B, on right.
2. Gordon, p. 72, bottom two images of shoulder/torso joint, with labels
3. Gordon, p. 73, bottom two images of shoulder/torso joint, with labels

Week 7

1. Barcsay, p. 285, CXV, two left drawings: female & male torso posterior view
2. Barcsay, p. 227, both drawings of male torso. Start with the linear one.

Week 8

1. Barcsay, p. 229 (plate XCIII), male back and arm. Always do the linear drawing first in these kinds of drawings.
2. Barcsay, p. 289 (plate CXVII), female breast: copy 3 images:
 - top right
 - second row (supine figure)
 - third row right side, lateral view standing

Week 9

1. Barcsay, p. 299 (plate CXXII), standing woman, posterior view. Copy both drawings, the simplest first.
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TABLE OF ASSIGNMENTS	ARS 320 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			240	7-Oct	9%
Tonal self-portrait study, compressed charcoal on rag paper #1		90			
Tonal self-portrait study, compressed charcoal on rag paper #2		90			
2 life drawing sessions		30			
In-class drawings		30			
Portfolio #3			445	2-Nov	17%
Self-portrait #1 in oil; 7x9 panel; limited palette		120			
Self-portrait #1 in oil; 7x9 panel; limited palette		120			
Matted Drawing		25			
Hand Study, oil on canvas, 10 x 12		120			
3 life drawing sessions		45			
In-class drawings (hand & foot studies)		15			
Portfolio #4			215	16-Nov	8%
Self-Portrait Project: Thumbnail sketches		20			
Self-Portrait Project: 3 life-size studies of hand & arm		50			
Self-Portrait Project: tonal study of whole image		80			
Self-Portrait Project: line drawing of whole image		50			
1 life drawing session		15			
Portfolio #5			800	7-Dec	31%
In-class figure painting (6 sessions)		300			
Self-Portrait w/Hand & Arm, life-size painting, 18x24 min., panel or canvas		500			
Sketchbook Assignments: 9@40 pts		360	360		14%
TOTAL POINTS		2590	2590		100%