

1. Tue. 8/30 Introduction. Setting up the studio. Check out portable easels.
Assignment:
 - 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.
 - All landscape assignments are to be done on site, not from photographs, from memory, or invention, unless specifically stated.
 - First sketchbook assignment due in class #7. See list of sketchbook assignments near end of this syllabus.
 - Choose several examples of landscape paintings by master painters (historical or contemporary) that you would like to copy. Email me images or links that show your possible choices. Send them by midnight, Monday, September 6. I will consult with you on the best choice. The copy is due in Portfolio #1. Bring prints of the works you may want to copy to the next class.
 - Start working on the requirements for Portfolio #1. See the table at the end of this syllabus for details.
2. Thu. 9/2 In class: You may skip the demonstrations given for ARS 220/320 and get to work on your copy of a landscape painting, or go out and draw landscape, as you wish.
3. Tue. 9/7 In class: Small tonal charcoal study outdoors (9x12 or smaller); focus on foliage and shadow masses.
Reminder: 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.
4. Thu. 9/9 In class:
 - Brief discussion of preparing kit for outdoor painting. Since you will be ahead of the other students in this, please bring yours to show.
 - Small tonal landscape drawing
5. Tue. 9/14 In class: Small landscape study in oil (10x12 or smaller).
Assignment: Sketchbook week 1 due in class #7.
6. Thu. 9/16 In class: Small landscape study in oil (10x12 or smaller).
- ** 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, including works in progress.
Assignment: Sketchbook week 2 due in class #9.
8. Thu. 9/23 In class: Instructions on posting your portfolio.
Optional Demonstration: Cradling a panel. If you don't need this, you may use the time to work on your portfolio or sketchbook assignments.
Assignment: 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.
10. Thu. 9/30 In class: Figure drawing

11. Tue. 10/5 SKETCHBOOK DUE.
In class: Figure drawing.
Assignment: Attend life drawing session.
12. Thu. 10/7 In class: Figure drawing
13. Tue. 10/12 SKETCHBOOK DUE.
In class: Drawing Hands
Note: there will be no evening life drawing sessions this week.

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

14. Tue. 10/19 SKETCHBOOK DUE.
Drawing feet.
Assignment: Attend life drawing session
15. Thu. 10/21 In class: while ARS 220 students draw hands...
Demonstration: Matting and framing drawings
Assignment:
- Mat one drawing of your choice. The matted work is due in folio 2; must be framed for folio 3;
 - 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.
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.
18. Tue. 11/2 SKETCHBOOK DUE.
In class: Painting the hand. 3 of 4.
Assignment:
- Life drawing session (last one);
 - Post portfolio #3
19. Thu. 11/4 **Portfolio #2 Due.**
In class: Painting the hand. 4 of 4.
Assignment: See requirements for Portfolio #4 in the table at the end of the syllabus.
20. Tue. 11/9 SKETCHBOOK DUE.
In class: Painting the figure; 1 of 5.
21. Thu. 11/11 In class: Painting the figure; 2 of 5.
22. Tue. 11/16 In class: Critique for 320-321-420
23. Thu. 11/16 In class: Painting the figure; 3 of 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. 4 of 5.
26. Thu. 12/2 In class: Painting the figure. 5 of 5.

☞ Tue. 12/7

Portfolio #3 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.

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 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.

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	

SKETCHBOOK ASSIGNMENTS

Week 1 Bargue: p.186, Seated male figure, linear.

Week 2 Bargue: p. 45, Forearm, two drawings of lateral view.

Week 3 Bargue: p. 87, Male torso cast, two drawings of back view

Week 4 Bargue: p. 41, Hand with dagger

Week 5 Bargue: p.42, female hand, two drawings

Week 6 Wayne Thiebaud, Seated figure

Week 7 Bargue: p. 207, male figure bending forward, linear

Week 8 Edgar Degas, Head of a man

TABLE OF ASSIGNMENTS	ARS 321 Fall 2010	Points	Subtotal	Due	%
Portfolio #1			940	28-Sep	28%
In Class: 2 Small tonal landscape studies		30			
In Class: 2 Small landscape studies in oil		150			
Master copy landscape painting		200			
2 landscape drawings		160			
2 Fully developed Landscape paintings, 16x20 or larger		400			
Portfolio #2			940	4-Nov	28%
Studies for Painting #1		120			
Painting #1		500			
Matted Drawing		40			
Hand Study from class, oil, 10 x 12		120			
5 life drawing sessions		100			
Drawings from 6 classes (figure, hands, feet)		60			
Portfolio #3			940	7-Dec	28%
In-class figure painting (5 sessions)		300			
Studies for Painting #2		120			
Painting #2		500			
Framed Drawing		20			
Sketchbook Assignments: 8@60 pts		480	480		15%
TOTAL POINTS		3300	3300		100%