

# Fundamental Studio Drawing

Professor: Alessandra Sulpy

[asulpy@iusb.edu](mailto:asulpy@iusb.edu)

3 Credits - FINA F100

8:30 - 11:00 & 11:30-2 MW ; EA 2021

Office: EA 2025N ; (574) 520-4673

Office hours: Monday 2-4 pm and Thursday 12-2 and by appt

## Course Contents:

An introduction to representational drawing. Stresses basic visual awareness, seeing, and representing three-dimensional reality into two-dimensional surface. Exercises address the handling of placement, scale, space, volume, light, and formal articulation. A variety of drawing materials are introduced.

## Course Objective:

Upon completion of the course, you should have a firm idea on how to approach a technical drawing. You will have experience using different mediums such as charcoals, pastels, and graphites, as well as experience with different drawing surfaces. You will also know some of the science behind making a realistic drawing, having studied light, sighting, texture and human anatomy. You will have learned some critical skills such as perspective, composition, and artistic intent. Having sampled several different techniques and experimentation, you will be able to make informed decisions for more advanced artistic endeavors.

## Attendance:

Attendance is crucial, and poor attendance will reflect poor grades. If you arrive over 5 minutes late or leave early 3 times, it will result in an absence. 3 absences, excused or otherwise, for the semester are allowed and will not affect your grade. However, your 4th absence will lose you 200 points in your overall grade, and a fifth absence is an automatic failure. Talk to me in case of extreme circumstances (hospitalization, death in family, etc). In the event of any absence it will be your responsibility to make up the work after we have reviewed the missed lesson.

## Grading:

My grades are not based solely on the level of talent you possess when you come into the class, so any student who has less experience with drawing need not fear a low grade based on their background. Conversely, simply being very talented will not ride you through the class, either. Instead, my grading will be based upon how much effort you put into your work. If you are able to glean a lot of knowledge from the lessons and work hard to put these into practice, you will receive a higher grade than someone who is giving minimal effort in their assignments.

**Your overall grade will be factored out of 2000 points.**

**Homework - 1000**

**Classwork - 500**

**Final - 100**

**Attendance - 300**

**Participation - 100**

**Homework Assignments:** Each homework assignment will count as 100 points, with the exception that your research paper will be 200 points, for a total of **1000** homework points. You will have 1 week to fix any problems with your homework for a higher grade. Anything online will be done through CANVAS, *not*

Onestart.

**In-class Assignments:** I will be collecting your portfolio at the end of the semester for review, so make sure you keep everything. Your in-class work will count as **500** points, with missed classes not counting against this grade.

**Final** - This assignment will be worked on in class and finished on your own time, and will count as **100** points of homework grades and an additional **100** points totalling **200** points.

**Participation:** Pay attention in class, no talking or texting on your cell phone, speak up during critiques, come to class on time, ask any questions you may have and meet with me if you need some more help. Be a good student who has a good attitude towards class, and you've got another **100** points!

**Extra Credit:** A higher grade is easily attained simply by redoing an assignment. I will occasionally give the class a specific extra-credit option ( see a certain lecture, movie, read an article and write about it, etc.). One of these extra credits counts as a **5** points. You can also show me new drawings done outside of class (but 'for' the class!) for extra points.

**Lateness:** If you are absent I will accept the late homework at our next class without penalty. If you show up to a class without your homework, you will receive a 10 points LESS on the assignment each day it is not handed in.

Any assignment may be brought back in with revisions for improved grades; you can not, however, make a 1 class late assignment higher than a B (80 points), a 2 class late drawing into anything higher than a C (70), etc. However, there will be one "forgiveness" allowed for the semester (because, well, it happens!), where a one day late drawing will not be affected, gradewise. You may only have one forgiveness.

## **Policies for an art class:**

**Class Crits:** We will have regular in-class critiques, both individually and as a group during the year. Each week an assignment is either due or to be shown partially finished, and hung up on the wall. During the class, I will have one on one discussions about the direction of your piece, what work may need done on it, what is working well in your drawing, etc. For our midterms and finals, we will meet as a group and speak about each other's work. This serves as beneficial for all involved; the student having their work critiqued will garner some insight and advice that may not have been previously addressed and you, the critiquers, will learn the valuable skill of speaking about art!

**Preparedness:** Don't come to class with only one sheet of paper, or no pencil, or without your chamois.... make like a Boy Scout and always be prepared! Don't forget to bring your sketchbook to class for notes.

**Cell Phones:** Turn them off or put them on silent! There is NO texting allowed in class. Don't even take your conversations outside because they shouldn't be in the first place (emergencies are of course an exception).

**Music Players:** I'll allow you to put on headphones during classroom drawing in order to get into your 'zone'. Keep them at a low level, both for your peer's sake and for my sake - when I come up to you to speak, please be courteous and take both earbuds out and pause your music.

**E-mail:** E-mail is a good way to get in contact with me, as I generally check it morning and night. Additionally, I may from time to time need to e-mail you, so if your e-mail address changes let me know. Be aware that your professors likely have your IUSB email address, and that you must check that email regularly.

**Extra Help:** If you're having any trouble with an assignment or grasping a concept, I will be happy to go over it with you. Don't be afraid to speak up - questions aren't dumb, they're there for gaining knowledge. You may also speak to me after class if there is no class scheduled immediately after, but I will be available for meeting with during my office hours.

**Materials:** You must have the mandatory materials for the course. If you already have some materials in your possession prior to the class show them to me for approval if you'd like to use them. It is a far better

idea to purchase your materials at once than to buy them along the way. The school does not have any supplies and if you don't have the supplies you can't do the work!

Canvas: I will be tracking grades and attendance using Canvas, which you can access 24/7. You can find this on [canvas.iu.edu](http://canvas.iu.edu). I update attendance weekly (sometimes it slips and is more like 10 days), so please be aware of that. You can also find your grades and due dates for assignments on Canvas.

## Grading Standards:

A = Superior Work - showed remarkable effort and skill-building, as well as time and thought.

B = Above Average - showed a good deal of effort and learning, and a good understanding of the assignments.

C = Average - showed minimum work and a passing understanding of the assignments.

D = Below Average - showed little work and little care to understand the assignments.

F = Failure - Did not complete most of the work, little to no effort.

Grading examples:

A+ : 97-100 points

A : 93-96

A- : 90-92... etc

## Other Policies:

**ACCOMMODATIONS FOR RELIGIOUS OBSERVANCES STATEMENT:** If any student will require academic accommodations for a religious observance, please provide me with a written request to consider a reasonable modification for that observance by the end of the second week of the course. Contact me after class, during my office hours, or by individual appointment to discuss the issue. If after discussion we reach no consensus, either party or both should seek the advice of the Department Chair or the Dean, and if no consensus is reached, then the advice of the Executive Vice Chancellor of Academic Affairs ("EVCAA"). Either the instructor or the student may appeal the EVCAA's decision to the Office of Affirmative Action within ten business days of the determination.

**DISABILITIES STATEMENT:** If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Contact the Director of the Office of *Disability Support Services* (Administration Building, room 113, telephone number 520-4832) as soon as possible to work out the details. Once the Director has provided you with a letter attesting to your needs for modification, bring the letter to me. For more information, please visit the website for the Office of Disability Support Services at <http://www.iusb.edu/~sbdss/>.

**ACADEMIC HONESTY STATEMENT:** It is the responsibility of the student to know of the prohibited actions such as cheating, fabrication, plagiarism, academic, and personal misconduct, and thus, to avoid them. All students are held to the standards outlined in the code. Please reference the entire code for a complete listing (<https://www.iusb.edu/judicial/>). Any violation may result in serious academic penalty, ranging from receiving a warning, to failing the assignment, to failing the course, to expulsion from the University.

**SEXUAL MISCONDUCT:** As your instructor, one of my responsibilities is to help create a safe learning environment on our campus. Title IX and our own Sexual Misconduct policy prohibit sexual misconduct. If you have experienced sexual misconduct, or know someone who has, the University can help. I encourage you to visit <http://stopsexualviolence.iu.edu/> to learn more. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with a Mental Health Counselor on campus (contact information available at <http://stopsexualviolence.iu.edu/employee/confidential.html>).

It is also important that you know that federal regulations and University policy require me to promptly convey any information about potential sexual misconduct known to me to our Deputy Title IX Coordinator or IU's Title IX Coordinator. In that event, they will work with a small number of others on campus to ensure that appropriate measures are taken and resources are made available to the student who may have been

harmed. Protecting a student's privacy is of utmost concern, and all involved will only share information with those that need to know to ensure the University can respond and assist.

## **Material List:**

**I recommend going to United Art and Education, Michael's or Hobby Lobby, all on Grape Road. Dick Blick and Cheap Joe's are great online retailers. Bring your syllabus for 10% off at United!**

1 General Charcoal Pencil, soft	
1 Pack of Willow Charcoal, Medium ( 3 sticks to a pack)	
1 Big stick of Vine Charcoal	
4 Pencils - 1 each in 4B 6B and 2H HB	
1 Piece Compressed Charcoal	
1 Piece dry white drawing material (NuPastel, Conte, or White Charcoal ok)	1
Graphite Stick (wide, not square profile)	Pencil
Sharpener or X-acto knife	
Kneaded Eraser	
White Plastic Eraser	
1 roll Masking Tape or blue painter's tape	
Chamois cloth	
1 Can No Odor Fixative	
1 Yardstick	
1 18x24 Drawing Pad	
3 Sheets Grey Canson Mi-Tientes paper (19x25")	
Portfolio (homemade or store-bought)	
1 Masonite Drawing Board	
Clic Retractable Eraser	
1 graphite stick (rectangular profile, not square)	
1 piece of large (at least 22x30) cotton rag drawing paper, heavy weight (need for final, you can wait)	

## **Course Syllabus:**

### **Week 1**

The basics of class procedures, material list, syllabus, etc.

Introduction in "sighting", using contour lines (outlines), and gesture drawings

Homework: Make sure you have at least 18x24 paper and a pencil by 8/26; everything by 8/31.

### **Week 2**

Continuation of line drawing; more complex structures, stressing relationships.

Homework: Set up a still life at home or in the classroom, with several ( 4-6 ) different kinds of objects overlapping. Do a careful contour drawing, showing your sight marks and measuring marks. Leave these marks in the drawing; if they are not there the assignment will go down 2 full letter grades. 18x24, pencil.

Due 9/9

### **Week 3**

No class September 7 - Labor day!

On Wednesday, bring all of your materials, and your 18x24" drawing pad. We will talk about value, line quality, and drawing materials.

### **Week 4**

Introduction to chiaroscuro, reflected light on a sphere (or egg) and curled white paper

Homework: Get together a few rounded objects, such as a ball and apples as well as strips of curled, white paper and lay them down on a light, flat surface. Continue to use some light sighting lines and contour, but tone the rounded objects, remembering reflected light. No outlines (contours) ! Do not forget to tone the background - no 'floating' objects, or the dreaded 'white void'. 18x24, vine charcoal. Due 9/23

## **Week 5**

Introduction to composition and using a viewfinder; learning about positive/ negative space

How to make thumbnail compositions and how your composition and focus can relate importance

## **Week 6**

Introduction to one point perspective and ellipses

## **Week 7**

Finish one point drawing on Monday; Wednesday begin learning about two-point perspective with sideways ellipses, hallways, and floating cameras

Homework: Finish the 1 pt perspective drawing we've started in class. Add detail to your hallway (fire alarms, bricks, chairs, etc.) Due 10/14

## **Week 8**

Continue 2 point perspective drawings

Homework: Draw an interior of your house. Don't 'shade' the objects until we discuss the drawing in class, but do take care to include perspectival details (dresser drawers, books, floorboards, etc.). Use a light pencil at first - you can always go darker. Outline the correct lines in a darker pencil to be more readable. Minimum 18x24", due 10/28

## **Week 9**

No class Monday 10/19

Bring toned paper this week, and your white drawing material. We'll be doing a sustained, 5 day drawing.

Introduce research paper, which is due 11/11

## **Week 10 & 11**

Continue your sustained, 5 day drawing

## **Week 12**

Introduction to figure drawing, with emphasis on anatomy and proportion in both body and face.

Homework: Copy the master drawing I have given you using the grid system; the objective is to try to copy the master work exactly, not generally. Due Monday, 11/23

## **Week 13**

Live Model sessions - we will focus mostly on the figure this week.

## **Week 14**

No class Wednesday, 11/25

Monday, draw from a live model, focusing on portraiture.

Homework - Either a self-portrait, or visit a Life Drawing Session for more practice. This is not just a line drawing - keep the linear qualities of your drawing to a minimum and really explore your materials. Due

## **Week 15**

Study of tonal values- try to use no outlines at all. Think of your drawing as an out of focus picture. Also, we will consider characteristics such as translucency and reflections. We will start a 3-class drawing on Wednesday.

## **Week 16**

Continuation of Focus / Reductive 3 Day Drawing. Finishing this drawing will be your final.

# **Painting 2,3, BFA**

**Instructor: Alessandra Sulpy**

[asulpy@iusb.edu](mailto:asulpy@iusb.edu)

2:30 - 5:30 TR ; EA 2019

Office: EA 2025N ; (574) 520-4673

Office hours: Monday 2-4 pm and Thursday 12-2 and by appt

## **Course Contents:**

Intermediate and advanced courses in oil painting. Further exploration of representational painting techniques using still life, portraiture, and the figure model. Emphasis is on technical command and understanding the concepts of painting space, color, volume, value, and scale.

## **Course Objective:**

In this class, you will be encouraged to create an advanced body of work. Emphasis will be on learning materials and creating quality surfaces, and as well as guided experimentation. As a group we will discuss subject vs content (representational vs conceptual), contemporary and historically relevant art, and how to further your artistic ideas. We will also focus on more traditional drawing and painting aspects, such as learning about the figure and color, lighting, and composition.

## **Attendance:**

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## **Grading:**

You will be working on paintings and research assignments both in class and at home. There will be at least 5 assignments and at least as many critiques for the Painting 2's and 3's... BFA students must also participate in the group critiques.

Assignments are due on the critique days, but can be worked on until the end of the semester.

## **Policies for an art class:**

**Class Crits:** We will have regular in-class critiques, both individually and as a group during the year. During the class, I will have one on one discussions about the direction of your piece, what work may need done on it, what is working well in your painting, etc.

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**Music Players:** I'll allow you to put on headphones during classroom drawing in order to get into your 'zone'. Keep them at a low level, both for your peer's sake and for my sake - when I come up to you to speak, please be courteous and take both earbuds out and pause your music.

**E-mail:** E-mail is a good way to get in contact with me, as I generally check it morning and night. Additionally, I may from time to time need to e-mail you, so if your e-mail address changes let me know. Be aware that your professors likely have your IUSB email address, and that you must check that email regularly.

Extra Help: If you're having any trouble with an assignment or grasping a concept, I will be happy to go over it with you. Don't be afraid to speak up - questions aren't dumb, they're there for gaining knowledge. You may also speak to me after class if there is no class scheduled immediately after, but I will be available for meeting with during my office hours.

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## **Other Policies:**

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**SEXUAL MISCONDUCT:** As your instructor, one of my responsibilities is to help create a safe learning environment on our campus. Title IX and our own Sexual Misconduct policy prohibit sexual misconduct. If you have experienced sexual misconduct, or know someone who has, the University can help. I encourage you to visit <http://stopsexualviolence.iu.edu/> to learn more. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with a Mental Health Counselor on campus (contact information available at <http://stopsexualviolence.iu.edu/employee/confidential.html>).

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harmed. Protecting a student's privacy is of utmost concern, and all involved will only share information with those that need to know to ensure the University can respond and assist.

## **Suggested Resources for contemporary art:**

Periodicals:

High Fructose Magazine (great blog, too)  
New American Painting  
Frieze  
Juxtapose

Websites:

HyperAllergic.com (one of the biggest and best sources for knowing what's going on out there, article-driven)  
ThisIsColossal.com (not too much Drawing and Painting, but interesting)  
Booooooom.com (yes, 7 o's, decent art section)  
Artsy.net ("collect" your own gallery of old masters and contemporary art)  
BeautifulDecay.com (multidiscipline, contemporary)  
ArtFagCity.com (NYC based, emerging artists)  
FecalFace.com (utterly hip but lots of young artists)  
MWCcapacity.Wordpress.com (Midwest-centric, great resource for abstract and representational)  
ArtFetch.com (Exciting emerging artists)  
GoogleArtProject.com (insanely great way of looking at art up close)  
PoseSpace.com (360 degree hi-res photos of nude models - tons to choose from, cheap)

## **Material List:**

**I recommend going to United Art and Education, Michael's or Hobby Lobby, all on Grape Road. Dick Blick and Cheap Joe's are great (and cheap!) online retailers. United will give you 10% with this syllabus.**

Palette Knife

Mona Lisa Brand or Silicoil brush cleaning tank

Medium: use what you have, or purchase a new medium. I recommend a bottle of Liquin 2.5 oz and a small container of linseed oil for a 50/50 mixture

1" or ¾" wide roll blue painter's tape

Winton (or other) Titanium White oil paint, 200 ml

Winton Cerulean Blue Hue oil paint, 37 ml

Grumbacher Van Dyke Brown oil paint, 37 ml

Grumbacher Cadmium Barium Red Medium oil paint, 37 ml

any brand Ultramarine Blue oil paint, 37 ml

WN or Grumb Cadmium Yellow Light Yellow oil paint, 37 ml

any brand Alizarin Crimson oil paint, 37 ml

WN or Grumb Cadmium Yellow Deep oil paint, 37 ml

WN or Grumb Pthalo blue

WN or Grumb Cobalt Blue

WN or Grumb Quinacridone Red or Pink

Any brand Yellow ochre

Butcher Tray - 11x15" - optional

Variety of small to large brushes in both synthetic and natural bristle (will depend on what you already have)

1 jar acrylic gesso

3-4 yards of canvas, medium weight

surfaces - you will be making your own canvases or surfaces... DO NOT USE STORE BOUGHT! You will be doing 4 paintings this semester, 2 larger paintings and 2 others of your own size choice. You may purchase stretcher bars or make your own.

## Painting 2 & 3 Assignments

### 1. Narrative Figure Painting

Minimum size - 30x36"

Contains the following elements: 2-3 figures in a space

Implied (or explicit) narrative or connection between the characters (or lack thereof)

Ask yourself the following: Does my narrative feel forced? Is it open to interpretation, or is it supposed to tell a specific story? Can someone read a narrative into this that I am not comfortable with? What am I saying with this painting? What kind of feelings am I evoking?

Due Dates: Drawing / Sketches due Aug 31st, due Sept 22 (crit)

### 2. SBMA Response piece

Meet at the SBMA on Sept 24

Any size, single painting or a series, that is a response to a piece in the museum. You can play off of subject, feeling, composition, color scheme, message, or otherwise. Talk about why you felt a connection to the piece you are responding to.

Due Oct 22 (crit)

### 3. In The Style of...

Introduce idea on October 27th, have resources and develop ideas on the 29th. You're not making a copy or forgery of a work of art, instead learning the artists' techniques, palette, brushstrokes, and subject matter. This is part research, part painting.

Due Nov 17th (crit)

### 4. Figure in an Environment

We will have a model in the classroom as a 5 day painting. Minimum size 3x4'. This painting will stress the fact that the figure is in an environment, and you will be expected to work on this painting outside of class.

December 10th will be the final critique.

Critique dates:

Sept 22

Oct 22

Nov 17

Dec 10

# Painting 1

Professor: Alessandra Sulpy

[asulpy@iusb.edu](mailto:asulpy@iusb.edu)

3 Credits - FINA S 230

11:30 - 2:00 TR ; EA 2019

Office: EA 2025N ; (574) 520-4673

Office hours: MW 2-4 or by appt

## Course Contents and Objective:

In this class, you will learn the basics of representational painting, and upon completion of the course you should have a firm starting grip on how to approach a painting. You will have experience preparing a painting surface, mixing paints, and a feel for how to apply your paint. You will also know some of the science behind making a realistic painting, having studied light, sighting, subtleties of color and the human body. Our focus in this class will be divided between still lifes and painting from the figure, with landscapes (weather permitting). Having sampled several different techniques and experimentation, you will be able to make informed decisions for more advanced artistic endeavors and apply your new skills into whichever art field you pursue.

## Attendance:

Attendance is crucial, and poor attendance will reflect poor grades. If you arrive over 5 minutes late or leave early 3 times, it will result in an absence. 3 absences, excused or otherwise, for the semester are allowed and for every class missed thereafter, a third of a letter grade from your final grade will be deducted. Talk to me in case of extreme circumstances (hospitalization, death in family, etc). In the event of any absence it will be your responsibility to make-up the work after we have reviewed the missed lesson. 5 absences results in an automatic failure of the course.

## Grading:

My grades are not based solely on the level of talent you possess when you come into the class, so any student who has less experience with art need not fear a low grade based on their background. Conversely, simply being very talented will not ride you through the class, either. Instead, my grading will be based upon how much effort you put into your work. If you are able to glean a lot of knowledge from the lessons and work hard to put these into practice, you will receive a higher grade than someone who is giving minimal effort in their assignments.

**In Class Assignments:** I will average your final grade out of your graded in-class and homework assignments. In class, I expect distractions and breaks to be kept to a minimum, and for you to be focused on your work.

**Homework Assignments:** I'll expect about 3-5 hours a week shown through your homework. Anything online will be done through CANVAS, *not* Onestart.

**Final** - This assignment will be take-home and in-class, therefore factored into both.

**Participation:** Pay attention in class, no talking or texting on your cell phone, speak up during critiques, come to class on time, ask any questions you may have and meet with me if you need some more help. Be a good student who has a good attitude towards class, as your as participation will be factored into your grade.

**Extra Credit:** A higher grade is easily attained simply by redoing an assignment. I will occasionally give the class a specific extra-credit option ( see a certain lecture, movie, read an article and write about it, etc.). One of these extra credits counts as a third of a letter grade to one homework assignment (i.e. a B becomes a B+). You can also show me new paintings done outside of class (but 'for' the class!) for extra points.

**Lateness:** If you are absent I will accept the late homework at our next class without penalty. If you show up to a class without your homework, you will receive a FULL lower grade on the assignment each day it is not handed in.

Any assignment may be brought back in with revisions for improved grades; you can not, however, make a 1 class late assignment higher than a B, a 2 class late drawing into anything higher than a C, etc. However, there will be one "forgiveness" allowed for the semester (because, well, it happens!), where a one day late painting will not be affected, gradewise. You may only have one forgiveness.

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**Portfolio reviews:** these will take place near finals, before the group critiques. Your final portfolio review will be more of a 'dropping off your work' for me to review alone - I will arrange times where you can come meet with me in person to speak one on one. For your portfolio reviews, you must have all work done for the class, including homework, preliminary drawings, and classwork.

**Preparedness:** Don't come to class with no cadmium red paint, or a used canvas, or no mineral spirits.... make like a Boy Scout and always be prepared! Don't forget to bring your sketchbook to class for notes.

**Cell Phones:** Turn them off or put them on silent! There is NO texting allowed in class. Don't even take your conversations outside because they shouldn't be in the first place.

**Music Players:** I'll allow you to put on headphones during classroom painting in order to get into your 'zone'. Keep them at a low level, both for your peer's sake and for my sake - when I come up to you to speak, please be courteous and take both earbuds out and pause your music.

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## **Grading Standards:**

A = Superior Work - showed remarkable effort and skill-building, as well as time and thought.

B = Above Average - showed a good deal of effort and learning, and a good understanding of the assignments.

C = Average - showed minimum work and a passing understanding of the assignments.

D = Below Average - showed little work and little care to understand the assignments.

F = Failure - Did not complete most of the work, little to no effort.

## Other Policies:

**ACCOMMODATIONS FOR RELIGIOUS OBSERVANCES STATEMENT:** If any student will require academic accommodations for a religious observance, please provide me with a written request to consider a reasonable modification for that observance by the end of the second week of the course. Contact me after class, during my office hours, or by individual appointment to discuss the issue. If after discussion we reach no consensus, either party or both should seek the advice of the Department Chair or the Dean, and if no consensus is reached, then the advice of the Executive Vice Chancellor of Academic Affairs ("EVCAA"). Either the instructor or the student may appeal the EVCAA's decision to the Office of Affirmative Action within ten business days of the determination.

**DISABILITIES STATEMENT:** If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Contact the Director of the Office of *Disability Support Services* (Administration Building, room 113, telephone number 520-4832) as soon as possible to work out the details. Once the Director has provided you with a letter attesting to your needs for modification, bring the letter to me. For more information, please visit the website for the Office of Disability Support Services at <http://www.iusb.edu/~sbdss/>.

**ACADEMIC HONESTY STATEMENT:** It is the responsibility of the student to know of the prohibited actions such as cheating, fabrication, plagiarism, academic, and personal misconduct, and thus, to avoid them. All students are held to the standards outlined in the code. Please reference the entire code for a complete listing (<https://www.iusb.edu/judicial/>). Any violation may result in serious academic penalty, ranging from receiving a warning, to failing the assignment, to failing the course, to expulsion from the University.

## Course Syllabus:

### Week 1

Learning Materials - this week we will take the 'what's what' tour of your materials. I will introduce oil colors, brushes, medium, etc. Additionally, we will learn how to prepare your surfaces, and I will give demos. Materials must be in your possession before 1/20, as we will start painting then.

Homework: Prepare several surfaces (at least 3, both stretched canvas and board) for use in a few weeks. Additionally, you will paint a monochromatic value strip, sectioning off a portion of a canvas or board into a 1"x10" grid, filling each of the 10 scales with a painted value range. You will also create a color wheel. These are due next Thursday, 1/22 - and neatness counts!

### Week 2

We will paint a single-object monochromatic painting Tuesday, focusing on the value (greyscale) of the object and paint. Small canvas.  
Thursday we begin large scale still-life.

Homework: Continue working on large-still life in class. Due 2/5

### Week 3

Continuation of large, grisaille (black and white) painting. Finish for homework, painting is due 2/5.

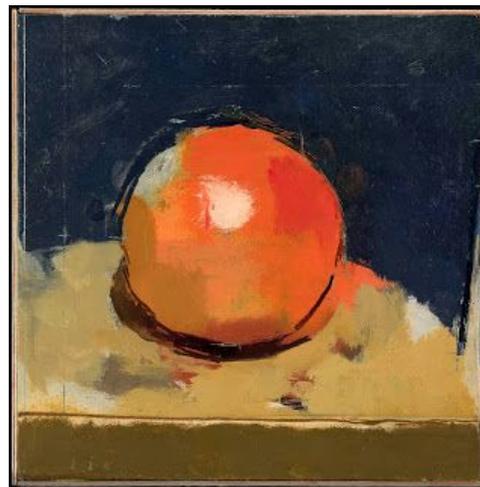
### Week 4

Start to mix paint - learn the way color works (ex. cool vs warm colors, how to mix a black, how to create neutrals, etc). In Tuesday's class, we will mix the 10 color swatches. Thursday, we will begin to paint portioned off 1x1" segments of objects and I will teach you how to find their local colors using different lighting.

Homework: Set up a still life at home... simple, and using lighting that you can control. 1-2 objects on a cloth ground is recommended... a close light source ( in other words, not your overhead room light) used at night for steady lighting works best. You will have until 2/12 to finish this painting.

### Week 5

Painting still lives - Emphasis on color shifts, getting away from local color. In class, we will paint red apples on a green cloth, and vice versa ( one apple each day ).



Homework: Due 2/19: Work in the classroom. There will be several different still lives set up; you will need to focus on the colors in these still lives. Use broad brush strokes - I'm not looking for a detailed work, I'm looking for a real attention to color. Objects should become blocked out, not detailed... look at this painting on the left by Catherine

Kehoe as an example, or this orange by Robert Dukes.

### Week 6

We will continue our discussion about how light and color fall on an object; how to paint an effective shadow in different light variations. We will go into more depth about daylight vs indoor light, and direct light vs. diffused light. We will begin a painting this week, emphasizing brights and neutrals, to be continued week 7.

Homework: Set up a still life either at home or at school, 3-5 objects of differing heights/shapes/textures . Have objects reflect color of the surface they are sitting upon. I would like to see thicknesses, densities, and focus in this painting. Due 3/5.

### Week 7

Continuation of still-life painting began in week 6.

### Week 8

Textures - how to give your painting the illusion of having texture. In class we will paint 2-3 objects of different textures on canvas. Choose from this list - glass, metal (reflective), cotton, fur, leather, skin ( a hand

or leg will do), wood, fruit.

Homework: Depending on how many objects you were able to paint in class, do more texture paintings until your total of texture objects comes to 5, with at least an hour spent on each. You may want to work back and forth on the paintings to allow paint to dry. You may paint vignettes, or construct 1 or more still lifes. Due 3/12

### **Week 9**

(Pre) midterms week! We'll be doing a sustained, 2 day painting as our midterm. Bring in an object or choose an object from the room - you may paint what you wish (one object, a larger spread, no object at all but maybe the room... it's up to you. Feel free to collaborate with your peers) During this week, I will be meeting individually with students who would like to talk about their work thus far.

### **Week 10**

### **Spring Breeeeek!!**

### **Week 11**

Portraiture - Our first class, bring in only your sketchbook and pencils, no paints. We will learn about facial structure and proportions, and draw self- portraits from a mirror. Drawing skills are especially important from here on in, so make sure you have a good understanding of your drawing and of your subject matter before you 'dive in' with paint. Thursday we will do a quick self-portrait in class - this is different from your homework. You'll focus on completing the painting in under 3 hours.

Homework: 2 week self portrait. Set up a light source, frontal or 3/4 composition. You MAY use photographs, but painting from life is much more recommended. Due 4/9.

### **Week 12**

2 day master copy.  
Self-portrait homework due next week.

### **Week 13**

Continuation of portraiture. 2 class portrait model session.

### **Week 14**

Learn about the figure. This week we will learn the basics about proportions. Thursday, we will begin a 3 day pose.

Homework: 2 parter homework - first, you must finish the master copy that I have given you in class. For a second painting, you have a choice of a master copy of a classical nude (full body, preferably), or of a full body self-portrait. You are permitted to wear as much or as little as you desire. Work ONLY from life if you choose the self-portrait. Paint no smaller than 18x24" - Due partially done on 4/23 for critique - finish for finals.

### **Week 15**

Continuation of 3 class figure painting.

Homework: Work on full body painting. Bring in your work partially done for a quick critique with me either

day in class - you MUST bring it in partly finished.

## Week 16

We will only meet Tuesday, 4/28. We may do a landscape painting if weather permits, or use this time as free time to catch up on assignments.

**Finals are May 5 at 11:30 am. Bring your finished, final painting.**

## Materials

### Painting:

#### Art store:

- \*Palette Knife - long (1.5-2", diamond shape trowel best)
- \*Mona Lisa Brand or Silicoil brush cleaning tank
- \*Liquin 2.5 oz
- \*Butcher Tray - 11x15" or other palette
- \*Linseed oil (small jar)
- \*Small plastic squeeze jar
- \*small container acrylic gesso
- \*pad of canvas paper (10-12 sheets) OR 12-14 small (8x10 and 9x12 )canvas boards
- \*5-6 medium / large (11x14-18x24 or larger) canvases. I want you to make at least 2 canvases this semester using canvas and stretcher bars.
- \*large sheet of watercolor paper (at least 19x25")

#### Paints (minimum):

- \*Winton Titanium White oil paint, 200 ml
- \*Winton Cerulean Blue Hue oil paint, 37 ml
- \*M Graham (other brand ok) Van Dyke Brown oil paint, 37 ml
- \*Grumbacher Cadmium Barium Red Medium oil paint, 37 ml, NOT hue (invest in it, trust me!)
- \*Any brand Ultramarine Blue oil paint, 37 ml
- \*Cadmium yellow light (real) or a hansa yellow 37 ml
- \*Any brand Alizarin Crimson oil paint, 37 ml
- \*Any brand Cadmium Yellow Medium oil paint, 37 ml, NOT hue
- \*Any brand Yellow ochre, 37 ml

Other recommended colors for a broader palette:

Phthalo blue (very similar across brands)

Cobalt Blue (not a hue!)

Quinacridone or Rose Madder for pinks

#### Brushes

With brushes, you are better off having many (7-12). Get a variety of sizes in the following:

- natural boar bristle
- synthetic boar bristle

-acrylic

in the following shapes:

-flats (most)

-brights (most)

-filbert (some)

-rounds (some)

Sizes change around according to brand and shape... therefore a #2 synthetic filbert from one brand is not the same as one from another brand. Make sure you are buying a variety - have at least 7 brushes.

**Hardware store:**

odorless mineral spirits - very important this is odorless, NOT low odor

blue paper towels / paint rags

cheapo gesso brush (bristle or synthetic ok, 2")

1" or ¾" wide roll blue painter's tape or masking tape