

**ART 2330c: Figure I**

INSTRUCTOR: Laura Denzer

03 credits

SPRING 2017

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ROOM: FAD 215; MEETING TIME: T/TH 3-6pm, Periods 8-10

OFFICE HOURS: FAC 239- T 1:45-2:45pm or by appointment

E-MAIL: lauradenzer@ufl.edu

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**COURSE DESCRIPTION**

Introduction to drawing the human figure from a live model using a variety of art materials, techniques, and artistic approaches. The purpose of this course is to help students obtain the basic skill of drawing the human form, including anatomy, observation of the human form and fundamental exercises in gesture, contour, outline, and tonal modeling.

**COURSE OBJECTIVES**

- Understand basic anatomical relationships relevant to descriptive drawing of the human form.
- Demonstrate competence in linear methods of drawing images of the life model.
- Demonstrate competence in tonal methods of drawing images of the life model.
- Understand and be able to depict basic proportional relationships of the life model.
- Understand rhythms of the body and natural forms and how they exist in the whole and parts of the figure.

**CLASS STRUCTURE & REQUIREMENTS**

The majority of class time will be structured around drawing the human figure. Each class will focus on specific objectives. Numerous demonstrations will be given during the semester. This class is a collaborative learning experience please free to ask for more information that is of special interest to you within the context of the class.

**HOMEWORK**

Student should expect to spend at least 6 hours outside of class on homework. University guidelines stipulate that three-hour credit class includes six hours of outside preparation and study per week. You need to be prepared to use these six hours to complete outside of class work. This includes Friday figure lab. Schedule your out of class time appropriately. SEE COURSE CALENDAR FOR SPECIFICS AND DUE DATES.

Drawings-. Homework will involve body studies that will explore various possibilities of value, form, and structure. These will serve as preliminary explorations and studies for drawing the complete human body.

Figure Lab- Students are required to attend at least 10 hours of the 3-hour figure drawing labs and include the work in the assignment portfolio - the lab will be monitored by graduate students and a schedule will be posted outside of FAD 215. Students will need to sign into the lab when arriving (the exact time of arrival) and leaving (the exact time of leaving).

Readings- Throughout the course of the semester, students need to take notes of class reading materials. For each chapter, at least one page typed will be due as per the class calendar. You will be graded upon the content of your notes which should be collated into your sketchbook by the end of term.

Sketchbook - The content of the sketchbook is entirely up to each individual, although it must obviously contain figure sketches and any notes or observations pertinent to this field of study. Collage, found imagery, magazine, newspaper clippings, etc. may be pasted in. The purpose of the book is to act as a journal of your thoughts and observations around the subject of life-study. This book will be handed in every two weeks.

Visiting Artist Lecture Series- You are required to attending at least three Visiting Artist lectures and write a one-page printed response paper for each lecture. Responses will be due the Thursday following each lecture.

### **CRITIQUES**

Open forum critiques sessions, with small and large groups, will be held to evaluate and discuss students' work. Both conceptual and formal aspects of the drawing will be addressed.

### **REQUIRED READING**

Readings. Most of the readings taken from *Drawing the Human Form: Methods, Sources, Concepts. 2<sup>nd</sup> Ed.* by William A. Berry will be assigned throughout the course. You do not need to purchase this text. I will email the readings out to your UFL email or post them on Canvas. You will need to check your email regularly for information and readings from me. Not checking your email is not an excepted excuse for missing an assignment or notice. Readings will be sent as PDF files. Each reading requires a typed and printed response, please practice formal writing and grammar.

### **EVALUATIONS & GRADING**

50% - Classroom Drawing Portfolio: Portfolio will consist of (subject to change)- All in class drawings: Proportion, Contour, Skeleton study, Skeleton corresponding to gesture of model, Study of muscles, Study of muscles corresponding to model, Planar Hatching, Rotating model/Ink drawing, Using light as motif, Project #- Artist's Model, Project #2- Reconstructing by Deconstructing, Project #3- Large Scale Model)

35%- Homework

15% - Drawings assignments: hands, feet, eyes, ears, self-portrait #1 and self-portrait #2, and additional

10% - Figure drawing lab portfolio

10% - Sketchbook and Reading Assignment Notes (Chapters 1,2,3,4,5,6,7)

15%- Participation (attendance-see policy below; and active engagement with all aspects of this course; studio clean-up)

It takes time to make art. Explore the creative handling of techniques and materials and finish in the overall form—based on inspiration, expression, and intent. START EARLY-- work through each class to its end. Complete your work--this includes all facets of the assignment. Each student has a personal approach, aesthetic and level of technical experience. Use what you know while also challenging yourself.

### **ATTENDANCE POLICY AND PARTICIPATION**

3 tardies/ early dismissals = 1 absence

3 unexcused absences allowed.

4 unexcused absences= Participation grade is reduced by half.

5 unexcused absences= Participation grade forfeited.

6 or more missed classes = course failure

Attendance and full participation means: be on time, have your homework ready, be prepared to work with proper materials and research needed for class. There will be no deviations from this policy.

Participation, support, and respect in all phases of this course are imperative.

You are expected to participate in a responsive manner during critiques. You are expected to participate in studio clean-up at the end of each class and final clean-up at the end of the semester. Failure to attend final studio clean-up will affect your grade. You are expected to practice safe and thoughtful use of materials, tools and facilities.

Lateness is extremely disruptive when working with a figure model. Late arrivals will be marked tardy. Leaving early will also be noted. Any two late arrivals or early self-dismissals will count as an absence. See above for further break down of attendance policy. A missed class does not constitute an extension of an assignment due date.

## **LATE WORK POLICY**

Assignments are due when indicated by the instructor. A missed class does not constitute an extension on an assignment. Late assignments will drop 1 letter grade per class period late. Missing critique = 50% deduction of original grade. An assignment more than 3 days late will receive an E.

## **GRADE EXPECTATIONS**

A (100-95)/ A- (94-90) = Superlative work: goes beyond merely solving the problem.

B+ (89-87)/ B (86-82)/ B- (81-80) = Above average: solution to the problem and idea well planned.

C+ (79-77)/ C (76-72)/ C- (71-70) = Solid average work: problem solved in a relatively routine way.

D+ (69-67)/ D (66-62)/ D- (61-60) = Inadequate work: The requirements of the problem are not addressed.

E (59-0) = Unacceptable work and effort.

A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course.

Overall effort and general attitude towards your work, and improvement during the semester will factor into your grade.

Assignments will be evaluated according to the following criteria:

1. Successful resolution of the assigned problem.
2. Initiative - scope of undertaking. Did you challenge yourself?
3. Craftsmanship, neatness, attention to detail, etc.
4. Inventiveness.
5. Overall artistic design.

Personal expression and style is encouraged, however, keep in mind that this is a foundation class, and therefore, students are expected to produce work that will meet the standards of the class. Grades for each assignment will be given primarily in terms of the understanding of the concept/method taught. Your attitude and effort during the progress of each assignment will also be graded, as well as the quality of the final product and the professionalism of the presentation.

## **LOCKERS/STORAGE**

Each student must share a locker with two students; there is a sign-up sheet attached to lockers claim a locker by signing up for an empty one and putting a lock on it. You are responsible for keeping the locker form attached to your locker always. The SAAH is not responsible for items in lockers or the classrooms. Lockers will be cleaned out at the end of this semester. When storing materials in lockers it is advisable to write your name, course a semester on everything with a permanent black marker.

## **STUDIO USE/GUIDELINES**

The studio is available for your use outside of class time. You will be given the combination to the studio, it is for your use only and you are expected to follow studio guidelines at all times. Avoid working alone in the rooms. If you must work alone, keep the doors locked all times. The closest telephone is on the 2nd floor, SW corner. There is a first aid kit in each classroom as well as a container to safely dispose sharp objects such as broken glass and razor/x-acto blades.

Each student is responsible for assisting in studio clean up. Your instructor will assign you a duty. The classroom should be organized at the end of each class session. The last 10 minutes of each class session will be devoted to this and each student is required to participate. If you need to mark the position of your easel for a future class session, use only artist's tape or painter's tape (for easy removal). Make sure to write your name on it and remove it upon the completion of the current assignment.

## **HEALTH & SAFETY POLICY**

<http://saahealthandsafety.weebly.com/handbook.html>

Please read and respect studio use and guidelines posted in classrooms. Do not pour solvents down sinks. Spraying of fixative or other toxic materials is not allowed in the drawing studios or hallways use the ventilation booth on the 2<sup>nd</sup> floor of FAC. Each student is responsible for assisting in studio clean up.

### **COURTESY POLICY**

As a courtesy to your fellow classmates you are expected to keep talking to a minimum and to a very low volume. The instructor will not tolerate any disruption of your peer's creative time. If you must talk to someone who is not enrolled in this class, please do so outside of the classroom. There will be zero tolerance for any kind of disrespectful behavior towards the models.

### **ACADEMIC HONESTY POLICY**

The course will follow the University's honesty policy found on-line at:

<http://www.dso.ufl.edu/stg/>

Work completed for this class, this includes drawings, sketchbook work or research, may not be turned in for any other class. In addition, work turned in for credit in another class may not be turned in for credit in this class.

### **ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students will provide documentation to the student who will need to provide this to the instructor when requesting accommodation. The ADA office ([www.ada.ufl.edu](http://www.ada.ufl.edu)) is located in Room 232 Stadium 392-7056.

### **ADDITIONAL SA+AH POLICIES**

Students and instructors must turn off beepers, music devices and cell phones during class time. Appendix C- Health and Safety Area Specific Information: Drawing Area Rules:

All users of the studio classrooms are expected to follow studio guidelines always. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines.
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Material Safety Data Sheets (MSDS) are available in each SA+AH work area.
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- If you bring an item into the classroom, be sure you have the MSDS form filed for the material used.
- Familiarize yourself with the closest eyewash unit.
- Do not spray any aerosols in any SAAH classroom/studio/doorway or exterior wall/floor. A spray booth is located in FAC room 211A.
- Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Clean up after yourself- wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways or block access to lights.

- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create “daisy chains” with multiple electric cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- Clean up after yourself.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- In case of emergency, call campus police at 392-1111, you are in UF Fine Arts Building D (Building # 269), and then give the operator your location (room #).

### **SA+AH CONTAINER POLICY**

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

#### **WHITE**

All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area.

All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

#### **YELLOW**

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5-gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include the Bldg. and room number of the shop generating the waste along with the Waste Manager for your area; this is located on the SWMA sign posted at the sink or at the Waste Management Area.

### **COURSE EVALUATIONS**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary result of these assessments are available to student at <https://evaluations.ufl.edu/results/>. Time will be allotted on the last day of class for evaluations but students may complete beforehand.

### **MATERIALS**

OUR BLICK CLASS LIST

<http://www.dickblick.com/lists/blicku/OJSP7XLF82VQ/publicview/>

If you already have a particular material, you do not need to order it if you have sufficient supply (for example, no need to have two rulers). For material that dulls or gets used up quickly (like X-acto blades or compressed charcoal), please purchase the item even if you already have one...

YOU DO NOT NEED TO PURCHASE MATERIALS AT DICKBLICK.COM - THIS WEBSITE IS SIMPLY USED AS A WAY TO COMMUNICATE A VISUAL MATERIALS LIST (and they are having a sale). You also do not need the specific brands I have suggested. An equivalent brand is fine. Other art suppliers include Jerry's Artarama, Amazon, The Art Store, and more. In Gainesville, there's SOMA Art Hub, Michael's, and Hobby Lobby. I would recommend getting most of your supplies online or out of town if possible, since the Gainesville stores tend to be expensive and with limited materials. If you purchase the supplies in a store, be sure to check for coupons and ask about student discounts.

### **MATERIALS TO BE PURCHASED AT AN ART SUPPLIER- ALL ON THE BLICK LIST**

- + 6 Large bull-clips
- + Ruler- cork backed @ 24 inches
- + Artist tape
- + Scissors
- + X-acto Knife with blades
- + Workable fixative
- + Duct-tape for handle on portfolio and odds and ends
- + Supply box/tool/tackle box for your supplies
- + Sketchbook (I've suggested spiral bound, 9X12 inches, but can be minimum of 8x10 inches)
- + Individual Paper Sheets: 3 @ 22x30 inches, 2 @ 30x44 inches, 1 @ 38 x50 inches; Needs to be high quality drawing and or watercolor papers (I've suggested Stonehenge on the Blick list, but there are many more brands: Strathmore Bristol, Rives BFK, Arches, etc.). You can also but a roll of paper and cut down as needed. These won't be needed until WEEK 9 but I recommend purchasing early, especially if you will be ordering online.
- + Drawing Pad @ 18 x 24 inches
- + Newsprint pad: 100 sheets @ 18x24 inches
- + Graphite pencil: set of 15 preferred with range from 2h through 8B
- + Woodless Graphite sticks: HB, 2B, 6B
- + Charcoal pencils: 1 soft, 1 medium, 1 hard
- + Vine Charcoal: 1 soft, 2 medium, 1 hard
- + Compressed Charcoal
- + Conte: black, white, sanguine red, brown
- + India Ink or Sumi
- + Variety of bamboo and water color brushes and pens
- + Black permanent marker(s)
- + A variety of erasers: Kneaded, pink, gum, stick
- + Pencil sharpener
- + Chaomois: The chamois is preferred but can be substituted with cotton rag

### **MATERIALS NOT ON DICK BLICK LIST**

- + Viewfinder: L-shaped picture viewer (cut cardboard into two L-shapes, 4x4x1")- Needed by WEEK 4. I will go over in Week 3 for those that have not made one before.
- + Cotton rags
- + Plastic yogurt containers with lids, etc. for holding water and ink
- + 2-3 Bic-pens, any color
- + Elmer's glue or the like
- + Additional color media: pencils, pastel, watercolor, etc.
- + Ziploc bags (gallon size, to collect collage materials and store media – very helpful)
- + Lock for locker
- + Useful to have but not required: Level, hammer, measuring tape (consider getting an entire hand tool starter kit)– for installing work at critique and other exhibition opportunities

### **COURSE CALENDAR**

Course Calendar is subject to change. Refer to this often and enter important dates into your calendar. Please let me know of any important deadlines/dates for opportunities and events (i.e. exhibitions,

scholarships, lectures, film screenings, etc.) that would be of interest to the class. Do not miss a deadline, due date or event just because you forgot. Be accountable and organized.

**Figure Drawing Lab-** Students are required to attend at least 10 total hours of Figure Drawing Lab which will be run by Sandra de la Rosa Jimenez: [sandradelarosaji@ufl.edu](mailto:sandradelarosaji@ufl.edu).

**Visiting Artist Lecture Series-** You are required to attending at least three Visiting Artist lectures and write a one-page printed response paper for each lecture. Responses will be due the Thursday following each lecture.

Thursday evenings at 6:00pm

(Locations mostly FAB 103, check here: <http://arts.ufl.edu/academics/art-and-art-history/visiting-artists-scholars/lectures/>)

Jan 12 - Arthur Ou

Jan 19 - Morgan Puett

Feb 9 - Guerrilla Girls

Feb 23 - Sumi Ink Club

March 16 - Paul Ramirez Jonas

April 6 - Mike Calway-Fagen

April 13 - Gene Moreno

## COURSE CALENDAR

### WEEK 1 Thursday, January 5:

1<sup>ST</sup> DAY MATERIAL: Hand out syllabus, discussion, Health & Safety, expectations for behavior, ice breaker, student get contact information from 2 other students

LECTURE: What is figure drawing, survey historical and contemporary figure drawing

TO DO: Sign-up for artist presentations

HOMEWORK: Introduction Self-portrait on paper, Pencil on 8 1/2"x11" paper; Read Ch. 1+2 and write 1 page of notes, PDF's on Canvas

### WEEK 2 Tuesday, January 10:

DUE: Self-portrait; Ch. 1+2 notes

DEMO: Easel set-up, materials, drawing posture

TO DO: Line practice, study 1, outline study 2, silhouette exercises study 3, repeat as needed; Students find partners: partners draw portraits of each other in conté

HOMEWORK: Read Ch. 3, Drawing in line, one page notes due next class

### Thursday, January 12:

DUE: Ch. 3 notes

LECTURE: Michelangelo drawings- analyze gesture, contour, line quality

TO DO: Set-up

DEMO: Gesture, line-quality- outline, broken outline, overlapping line, modulated line, Visual measuring systems- proportion, perspective

MODEL: 4-6PM, Gesture, blind contour line drawing, charcoal, soft pencil, charcoal-pencil

HOMEWORK: Drawings of hands and feet on 18x24" Strathmore due 1/19

Visiting Artist Lecture @6pm- Arthur Ou

### WEEK 3 Tuesday, January 17:

TO DO: Artist Presentations #1, sketchbook work time

MODEL: 4-6pm, Gesture, blind contour, proportion, pencil and conté

**Thursday, January 19:**

DUE: Drawings of Hands and feet; Response papers for Arthur Ou lecture;  
Sketchbook check

MODEL: 3-6pm, Gesture, blind contour, contour, understanding the character of the human form

HOMEWORK: Drawing of eyes and ears on 18x24" Strathmore due 1/26

Visiting Artist Lecture @6pm- Morgan Puett

**Friday, January 20: Figure Lab, Rm. 215, 1-4pm**

**WEEK 4**

**Tuesday, January 24:**

LECTURE: Composition, The organization of visual elements

MODEL: 4-6pm, Gesture, blind contour, contour, proportions, viewfinder for proportions, formal analysis with angles

**Thursday, January 26:**

DUE: Drawings of eyes and ears; Response papers for VA Morgan Puett

TO DO: Artist Presentations #2, sketchbook work time

MODEL: 4-6pm, Gesture, blind contour, contour, proportions and foreshortening

HOMEWORK: Read Ch. 5- The Skeleton, one page of notes due next class;

Self-Portrait #1-Self-portrait with skull, on 18x24" Strathmore due 2/2 (study part 1+ 2 p.160-164 for details)

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**Friday, January 27: Figure Lab, Rm. 215, 1-4pm**

**WEEK 5 Tuesday, January 31:**

DUE: Ch. 5 one page of notes

TO DO: Artist Presentation #3, Study of the Skeleton, sketchbook work time(?)

**Thursday, February 2:**

DUE: Self-portrait #1

MODEL: 3-6pm, Gesture, Study skeleton which corresponds to the gesture of the model

HOMEWORK: Ch.6- The Muscles, one page of notes due 2/9

**Friday, February 3: Figure Lab, Rm. 215, 1-4pm**

**WEEK 6 Tuesday, February 7:**

DUE: Sketchbook check

TO DO: Artist Presentations #4, sketchbook work time

MODEL: 4-6pm, Gesture, Study skeleton which corresponds to the gestures of the model

**Thursday, February 9:**

DUE: Ch. 6 one page notes

TO DO: Study of the Muscles or Field trip to the Harn

Visiting Artist Lecture @6pm- Guerrilla Girls

**Friday, February 10: Figure Lab, Rm. 215, 1-4pm**

**WEEK 7 Tuesday, February 14:**

TO DO: Artist Presentations #5

MODEL: 4-6pm, Gesture, Study of muscles which corresponds to the gestures of the model

**Thursday, February 16:**

DUE: Response papers for VA Guerrilla Girls

MODEL: 3-6pm, Gesture, Blind contour line, Study of muscles which corresponds to the gestures of the model

HOMEWORK: Read Ch. 4- Modeling, one page of notes due 2/23  
**Friday, February 17: Figure Lab, Rm. 215, 1-4pm**

**WEEK 8**

**Tuesday, February 20:**

TO DO: Artist Presentations #6(?), CRITIQUE- All of your work up to now: Form small groups of 3 students for small group critique. Each group will present their evaluation to the full class. Take notes.

**Thursday, February 23:**

DUE: Ch. 4 one page notes; Sketchbook check

MODEL: 3-6pm, Gesture, Blind contour line, Planar Hatching, The rotating model(?)

DEMO: Modeling volume with hatching, cross-hatching, continuous tone, additive and subtractive methods, toned paper

Visiting Artist Lecture @6pm- Sumi Ink Club

**Friday February 24: ART BASH. Classroom Exhibition and Activities**

**WEEK 9**

**Tuesday, February 28:**

MODEL: 3-6pm, Gesture, Blind contour line, Ink, The rotating model

DEMO: Ink wash drawing, 22x30"

HOMEWORK: Prepare paper, 22x30" or larger, with charcoal overall (will have example)

**Thursday, March 2:**

DUE: Response papers for VA Sumi Ink Club

MODEL: 3-6, Gesture, Subtractive method/drawing with the eraser

DEMO: Drawing with the eraser

HOMEWORK: \*Self-portrait #2 on 18x24" Strathmore due 3/14- Create a

detailed placement of and Begin to comparing feature. You concerned with details. To achieve a around the

self-portrait. Work 1<sup>st</sup> with compositional sketches to determine the your picture plane (turn these in as well). Consider including your torso yourself in a space. Describe the features of the head with line and value. by working lightly, starting with the larger relationships then progressing smaller, more detailed ones, analyzing the anatomical structure, proportions, and plotting the angles and positions of the various should begin to see the likeness long before you become Use value both to model the form and to render the play of light. dramatic chiaroscuro/atmospheric effect, use value to dark areas head. Work with graphite, charcoal, or conté on 22x30" paper.

\*Project #1- Artist's Model: Choose a history painting to reproduce, one with several figures. Insert the model from class into your selected history painting as seamlessly as possible. You will need to compose and plan your drawing, working both conceptually and perceptually. Selection of artist due 3/14.

Drawing due 3/23. 30x40" paper

\*Read Ch. 7- Advanced Studies, one page notes due 3/16.

\*Bring ~22x30" black paper, Or prepare white paper with ink wash for next class.

\*\***REMINDER**\*\*If you haven't already, purchase larger sheets for PROJECTS #1, #2, & #3. See below beginning 3/16.

**Friday, March 3: Figure Lab, Rm. 215, 1-4pm**

**WEEK 10**

**SPRING BREAK**

**WEEK 11**

**Tuesday, March 14:**

DUE: Self-portrait #2, Painting selection for Project #1

LECTURE: Using Light as motif

MODEL: 4-6pm, Gesture, White charcoal/conté on black paper

DEMO: Working on black paper with white media, 22x30" black paper  
ow

**Thursday, March 16:**

DUE: Ch. 7 one page notes; Sketchbook check

MODEL: 3-6pm, Gesture, 2 ½ hour long pose for Project #1- Artist's Model on 30x40" paper.

HOMEWORK: Work on Project #1- background etc. everything but the class model.

Visiting Artist Lecture @6pm- Paul Ramirez Jonas

**Friday, March 17: Figure Lab, Rm. 215, 1-4pm**

**WEEK 12**

**Tuesday, March 21:**

MODEL: 3-6pm, Gesture, 2 ½ hour long pose for Project #1- Artist's Model on 30x44" paper.

HOMEWORK: Bring written information of the artist and painting you have chosen, ready to present to the class for critique on Thursday.

**Thursday, March 23:**

DUE: Response papers for VA Paul Ramirez Jonas

TO DO: CRITIQUE PROJECT #1- Have written information of the artist and painting you have chosen, ready to present to the class.

**Friday, March 24 Figure Lab, Rm. 215, 1-4pm**

**WEEK 13**

**Tuesday, March 28:**

MODEL: 3-6pm, Gesture, Project #2- Reconstructing by Deconstructing, 30x44" paper

**Thursday, March 30:**

MODEL: 3-6pm, Gesture, 5 thirty-minute long gesture/or posed drawings to continue Project #2- DUE at Final Critique.

**Friday, March 31: Figure Lab, Rm. 215, 1-4pm**

**WEEK 14**

**Tuesday, April 4:**

MODEL: 3-6pm, Gesture, Project #3- Large Scale Model, Long pose, large scale drawing on 38x50" paper- emphasis on all aspects of formal elements

**Thursday, April 6:**

DUE: Sketchbook check

MODEL: 3-6, Gesture, Continue Project #3, long pose, large scale

Visiting Artist Lecture @6pm- Mike Calway-Fagen

**Friday, April 7: Figure Lab, Rm. 215, 1-4pm**

**WEEK 15**

**Tuesday, April 11:**

MODEL: 3-6, Gesture, Continue Project #3, long pose, large scale

**Thursday, April 13:**

DUE: FINAL PORTFOLIO; Response papers for VA Mike Calway-Fagen

TO DO: FINAL CRITIQUE

Visiting Artist Lecture @6pm- Gene Moreno

**WEEK 16**

**Tuesday, April 17: LAST DAY OF CLASS**

DUE: Response papers for VA Gene Moreno

TO DO: Collaborative Studio Clean-up, remove materials and artworks from classroom, On-line course evaluations

