



# **ART 315 DRAWING & PAINTING RENDERING THE HUMAN FORM WITH LIVE MODELS**

**PROF. RUTH WEISBERG  
12:00-2:40PM, M/W**

ART 315 is a life painting class, grounded in drawing, that emphasizes observation, skill acquisition, and the exploration of individual ideas. It is the study of the human figure relating to form and content as well as psychological complexity. Class work consists of some drawing but mostly painting the figure, lectures, demonstrations, critiques, readings, anatomical information, keeping a sketchbook journal and a field trip. Students will acquire and expand their knowledge of historical and contemporary drawing and painting and gain a rich visual vocabulary to use towards individual artistic expression.

**Professor Contact: [reweisb@usc.edu](mailto:reweisb@usc.edu)**

**Bio: <https://tinyurl.com/ruthbio>**

**USC Gayle Garner Roski School of Art & Design  
FALL 2020**

**WATT 102A**

**ART 315: Studies in Drawing and Painting: Rendering the Human Form with Live Models**

**Monday & Wednesday (12:00-2:40pm)**

Professor: Ruth Weisberg

USC Email: [reweisb@usc.edu](mailto:reweisb@usc.edu) (Best way to reach me)

Phone #: 213.740.2787

Office Hours: Mondays & Wednesdays 3pm-4pm, or by appointment

Office location: Watt Hall 117A

**Introduction and Purpose**

**Class description:**

ART 315 is a life painting and drawing class that builds upon the foundation of ART 110 and ART 210. It emphasizes observation, skill acquisition, and the exploration of individual ideas in preparation for advanced work. ART 315 will focus on the use of shape, linear expression, value, and composition, as well as structure, form in space, and the use of rich and varied drawing materials. Students will expand ideas, concepts, and skills with each successive project so that each one builds upon the last.

**Introduction:**

ART 315 is the study of the human figure in regards to form and content as well as psychological complexity. Class work will consist of drawing the figure, lectures, demonstrations, critiques, readings, anatomical information, homework assignments, keeping a journal/or sketchbook and a field trip. One of the goals of the class is to acquire and expand the knowledge of drawing of both historical and contemporary artists. Students will analyze the drawings of contemporary artists, old masters, as well as their own drawings, and other students' artwork. The goal of the class is a rich expansion of visual vocabulary to use as the student works towards their individual artistic expression.

**Course Requirements and Grades**

**Attendance Policy:** This is a studio-based class and therefore attendance is mandatory. Absences are not acceptable unless you have an approved written explanation as to why you have to miss class. Being tardy, early departures, and returning late from breaks will also affect your grade. No more than 2 absences will be allowed without your grade being lowered. Coming to class unprepared (without materials and/or assignments) will also be noted and reflected in your grade. It is always the student's responsibility to seek the means to make up

work missed due to absences. If you are unable to attend class, it is your responsibility to notify the instructor via email. You should also exchange email addresses or phone numbers with your classmates so you can find out what you missed if you are absent, and get any homework assignment. You are expected to save all your drawings done for this class until the final critique. The best way to save and preserve them is in a flat portfolio.

**Art Supplies List:** See last page, additional art supplies may be required.

**Bibliography:** No text, but there may be assigned Xeroxed readings.

*Grade breakdown:*

15% Critiques/Participation  
60% Quality of classwork  
25% Quality of homework and final project

**Class Sessions:**

1. Monday, January 13<sup>th</sup>: Introductions. Learning to see the body. The psychological and visual complexities of life drawing. The body versus the figure.

Female Model

***First Homework assignment – Using your Journal***

2. Wednesday, January 15<sup>th</sup>: The visual elements of figure painting – Line, value, shape, and volume using paint.

Male Model

3. Monday, January 20<sup>th</sup>: ***MLK Day – No Class***

4. Wednesday, January 22<sup>nd</sup>: The visual elements in action. Rhythm, gesture, motion, visual weight and tension. Standard proportions of women, men and children, as well as other factors using paint.

Male Model (same as above)

5. Monday, January 27<sup>th</sup>: Concepts of weight distribution, plumb line, and structural approaches using paint.

Male Model (same as above)

6. Wednesday, January 29<sup>th</sup>: The skeleton – major bony landmarks of the body.

*No Model*

7. Monday, February 3<sup>rd</sup>: The skeleton – major bony landmarks of the body cont.

***First Homework assignment due***

*No Model*

8. Wednesday, February 5<sup>th</sup>: Muscle Anatomy – major landmarks for the muscles. How the skeletal and muscular systems work together to determine the body's underlying structure and outward appearance.

Male model (muscular)

9. Monday, February 10<sup>th</sup>: Muscle Anatomy cont.

Male Model (same as above)

10. Wednesday, February 12<sup>th</sup>: Muscle Anatomy cont.

***Second homework assignment***

Male Model (same as above)

11. Monday, February 18<sup>th</sup>: ***Presidents Day – No Class***

12. Wednesday, February 19<sup>th</sup>: Monochromatic painting.

Female model

13. Monday, February 24<sup>th</sup>: Monochromatic painting cont.

Female Model (same as above)

14. Wednesday, February 26<sup>th</sup>: Compositional issues, figure in architectural setting.

Female Model (same as above)

15. Monday, March 2<sup>nd</sup>: Class critique of work to this point.

16. Wednesday, March 4<sup>th</sup>: Natural History Museum Trip.

***Second homework assignment due***

*No Model*

17. Monday, March 9<sup>th</sup>: Trois Crayon technique using the model.

***Third Homework assignment – Art Historical emulation***

Female Model (redhead or blonde)

18. Wednesday, March 11<sup>th</sup>: Trois Crayon continued.

Female Model (same as above)

19. ***March 16<sup>th</sup>-20<sup>th</sup> – Spring Break***

20. Monday, March 23<sup>rd</sup>: Trois Crayon continued.

***Third Homework assignment due – Art Historical emulation***

Female Model (same as above)

21. Wednesday, March 25<sup>th</sup>: Compositional issues with model in interior space.

Female Model

22. Monday, March 30<sup>th</sup>: Compositional issues with model in interior space cont.

Female Model (same as above)

23. Wednesday, April 1<sup>st</sup>: Compositional issues with model in interior space cont.

Female Model (same as above)

24. Monday, April 6<sup>th</sup>: ***Museum Trip***

*No Model*

25. Wednesday, April 8<sup>th</sup>: Head and neck – Self Portraiture.

*No Model – Bring Mirrors to class.*

26. Monday, April 13<sup>th</sup>: Self Portraits

*No Model – Bring Mirrors to class.*

27. Wednesday, April 15<sup>th</sup>: ***Final assignment begins.***

Female Model

28. Monday, April 20<sup>th</sup>: Final assignment continues.

Female Model (same as above)

29. Wednesday, April 22<sup>nd</sup>: Final assignment continues.

Female Model (same as above)

30. Monday, April 27<sup>th</sup>: Final assignment continues.

Female Model (same as above)

31. Wednesday, April 29<sup>th</sup>: **Final Critique.**

*No Model*

### **Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

### **Statement on Academic Integrity**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix

A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

### **Roski admissions information**

For information and an application to become a Fine Arts minor, please visit <http://roski.usc.edu/minors/>. Please contact Penelope Jones (see below) with any questions about a minor in the Fine Arts. To become a Fine Arts major, please visit [http://roski.usc.edu/undergraduate\\_programs/](http://roski.usc.edu/undergraduate_programs/). Please contact Penelope Jones at [Penelope@usc.edu](mailto:Penelope@usc.edu) or 213-740-9153 with any questions

about majoring in FA. Applications are due October 1st and March 1st every year.”

### **Drawing Supply list:**

#### **Sketchbook**

**Strathmore drawing pad – 18”x24” 80lb (24 sheets)**  
**Canson Mi-Tientes paper: Flannel Gray – 19”x25” (2 sheets)**  
**Canson Mi-Tientes paper: Light Blue – 19”x25” (4 sheets)**  
**Canson Mi-Tientes paper: Pearl – 19”x25” (2 sheets)**  
**Graphite Pencil: 6b, 4b, 3b, 2b, HB (1 each)**  
**Artist Vine Charcoal – Medium BX3**  
**General Charcoal – black sticks 4 pack assorted**  
**General Charcoal pencil – black 6B**  
**Conte Crayon – black 2B PKG2 (12460-2B)**  
**Conte Crayon – white PKG2 (124562B)**  
**Conte Crayon – Sanguine 18 Century PK2 (12451)**  
**Conte Crayon – set of 12 (2342)**  
**Staedtler mars plastic eraser**  
**Prismacolor knead eraser gray large**  
**Maped Sharpener – DBL hole**  
**Painter Tape – 3/4”x60YD**  
**Pigma micron pen – black 3 (set)**  
**Speedball pen holder – 6.5” standard**  
**Speedball DIP NIBS – NO56 Fine Pen PT EA**  
**Black Cat India Ink – Black 30oz**  
**Bamboo Brush: SZ 2, SZ 6 (1 each)**  
**Flex S Steel Ruler – 12”**  
**Cotman round brush – SZ1**  
**Cotman Fan Brush – SZ 2”**  
**Krylon Coatings – Workable Matte Spray Fixative 11oz**  
**Liquid Sumi Ink – 2oz**  
**Watercolor pad – 18”x 24” 90lb (15 sheets - tape bound)**

### **Painting Supply list**

You should have the following materials: painting brushes, solvents (Turpenoid, *not* Turpentine), paints, mediums, palette, etc. In this course you will have to expand your arsenal of materials further in order to give adequate form to your ideas and to improve the quality of you work. I strongly suggest that you purchase a wide range of quality brushes, including flats, filberts, fans, as well as small size brushes (liners, shaders, spotters, etc.) You are also required to have at least the following colors:

**Alizarin Crimson**  
**Cadmium Red Medium**  
**Cadmium Yellow Medium**

**Cadmium Lemon Yellow or Hansa Yellow Light (le: a “cool” yellow)**  
**Cadmium Orange**  
**Cerulean Blue**  
**Ultramarine Blue**  
**Phthalo Green or Viridian Green**  
**Sap Green, Green Gold (le: a green that tends towards yellow)**  
**Dioxazine Violet**  
**Burnt Umber**  
**Raw Umber**  
**Burnt Sienna**  
**Yellow Ochre**  
**Titanium White**  
**Mars Black**

DO NOT buy “student grade” paint. I recommend Gamblin Artists and Winsor-Newton Oil Colors for quality and value.

Area Art Supply Stores:

<https://rawmaterials1a.com/>

<https://www.bluroosterartsupplies.com/>

<https://www.dickblick.com/>