



The Florence Academy of Art

Certificate Programs  
Course Catalogue 2023-2024

## Table of Contents

### Course Syllabi

Intensive Drawing	page 3
Intermediate	page 8
Advanced Painting	page 15
Beginning Sculpture	page 18
Intermediate Sculpture	page 20
Advanced Sculpture	page 21
Sculpture Drawing	page 23
Anatomy	page 26
Écorché Sculpture	page 27

Course credit	page 29
---------------	---------

## **COURSE SYLLABI**

### **Intensive Drawing Program**

Simona Dolci, Program Director

Monday - Friday, 9:00 am-12:00 pm & 1:00-4:00 pm/Tuesday or Wednesday, 5:00-7:00 pm

Email: [simona.dolci@florenceacademyofart.edu](mailto:simona.dolci@florenceacademyofart.edu)

Office Hours: by appointment

### **Course Description**

The Intensive Drawing Program is the first year of the painting curriculum, and a requirement for entry to the Intermediate Program. Drawing correctly from nature is a basic skill and the foundation to good painting. The program is designed to strengthen the student's visual relationship with three-dimensional form, allowing the student to confront nature in the form of plaster casts, portraits, and the human figure, and eventually to paint in oil.

All students begin by copying 19th century academic drawings (produced by painter Charles Bargue upon request by Jean Leon Gèrome), then progress to copying plaster casts of antique and Renaissance statues. They work through specific exercises that focus on outline, proportion, and shadow shape, on a step-by-step progression through the program's curriculum. As each requisite skill is acquired, a new more difficult task is assigned.

At this stage, students are taught the sight-size method of measurement to view the subject accurately and translate three-dimensional form in two dimensions. Students first learn sight-size while copying the Bargue drawings, and later apply the method to casts, still life, the human figure and portraiture.

Students in the Intensive Drawing Program traditionally use pencil and charcoal, however sanguine and silverpoint are introduced during special lessons with the model; students are thus given the opportunity to experience a variety of traditional drawing materials. Upon successful completion of the program, students will have acquired a very high practical ability, together with a deep insight into the theory and historical traditions of drawing.

Continuation to the Painting Program is automatic upon successful assessment by the faculty during the End of Term Critique.

### **BEGINNING DRAWING 101**

15.0 units

### **Course Objectives**

The first exercises are designed to strengthen the student's visual relationship with two-dimensional form to help them confront three-dimensional subjects in life. Students will learn the sight-size method of measurement to view the subject with accuracy to reproduce it successfully.

The simplified forms of the Bargue Drawings allow students to learn the procedure, and develop skill in reproducing the outline, blocking out shapes, and refining line quality. They

also begin to understand the importance of values in turning form. Students begin to learn how to see their subject, and gain precision through practice over many weeks, as well as skill in handling their materials and tools. The student will begin to transfer these concepts to drawing from the model.

Students are required to copy one Bague drawing in pencil and two in charcoal\*; the level of difficulty of the Bague drawings ranges from simple to complex. To pass these exercises, the student must correctly draw the subject's outline, shadow line, proportion, and shadow shape, produce accurate proportions and use skillfully the materials (pencil, charcoal, and paper). This requires that the student sees shapes correctly, applies the sight-size method correctly, and fully controls the technique.

*\*At FAA Sweden, students copy 5 Bague drawings.*

### **Learning Outcomes**

By the conclusion of Beginning Drawing 101 the student will be able to:

- apply the correct procedure to drawing
- apply the sight-size method of measurement in order to view the subject accurately and create an accurate outline
- translate two-dimensional form in order to later translate three-dimensional form in two dimensions
- draw correct values
- demonstrate clean technique

### **Class Format**

This class will meet three hours per day, five days per week. Students receive personal critiques while drawing at their individual easels; also group lecture and demonstration.

### **Course Requirements**

1. One simple Bague (normally 10 x 14 inches) copy in pencil and two more advanced Bague (normally 18 x 20 inches) copies in charcoal that demonstrate appropriate level of competence.
2. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and any extra-curricular projects, sketchbooks, anatomy drawings, copies of old master drawings.

### **BEGINNING CAST DRAWING 102A**

7.5 units

### **Course Objectives**

Cast drawing is a preparation to sensitize the student's eye to the light and values found in nature and builds on the skills obtained from the preceding exercises. The cast is a simplified,

monochrome, stationary form, usually a reproduction of classical statuary that helps the student to find similar shapes in nature; measurements, however, are no longer exclusively scientific: the sight-size method of measurement provides the student with a format, but accuracy in cast drawing depends on the eye. When assessing a student's cast drawing, the instructor looks for accuracy in line, mass, and values.

At this time, students are directed in how to set up their cast to create a strong focal point that should be prominent in the finished drawing. This is a fundamental concept: to select and draw an area in complete focus, leaving the peripheral area out of focus, as the eye would see in nature. Students also control the light to create and design interesting shadow shapes.

With regard to values of the cast, as the student begins to represent the impression of what they see, they learn that the value-key must be lowered in their drawing to achieve a convincing impression of reality. This process is part of what instructors will refer to as compressing values. The student learns there is a larger range of value from black to white in nature than in a drawing. While drawing, they must compress the dark and light ends of the value scale to recreate the optical effect of light in nature and create the suggestion of the form turning on the picture plane, thus achieving a three-dimensional quality. The student uses a black mirror as an aid to lower the value-key, and therefore represent the impression convincingly. Although these values must be convincing in their relationships, and pleasing to the eye, the way students see and reproduce values may differ.

Students are required to copy three plaster casts; the level of complexity increases with each cast. To pass these exercises, the student must correctly draw the subject's proportion, contours, light and shadow shapes, and values and use skillfully the materials (charcoal and paper). The drawing should show a good sense of light, an atmospheric effect, and a sense of the whole. This requires that the student sees shapes correctly, applies the sight-size method correctly, and fully controls the technique.

### **Learning Outcomes**

By the conclusion of Beginning Cast Drawing 102A the student will be able to:

- Apply the sight-size method of measurement in order to view and reproduce the subject accurately
- Compress values
- Translate three-dimensional form into two dimensions
- Create a focus
- Create the impression of depth, distance, and atmosphere among parts of the drawing

Students will have acquired a deep insight into the theory and historical traditions of drawing.

### **Class Format**

This class will meet three hours per day, five per week. Students receive personal critiques while drawing at their individual easels; also group lecture and demonstration.

## Course Requirements

1. Three plaster casts (feature, mask, head) in charcoal that demonstrate appropriate level of competence. (*Five plaster casts at FAA Sweden.*)
2. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and any extra-curricular projects, sketchbooks, anatomy drawings, copies of old master drawings.

## **BEGINNING FIGURE DRAWING 103A**

25.5 units

### Course Objectives

The figure is the center of the Academy's curriculum, the core of the program. Beginning figure drawing in pencil and charcoal applies the skills gained from the Bargue and cast to the difficulties of representing a living model.

Students work under natural light, drawing from live models. The models return to pose in the same position for the duration of the long pose that may last up to 5 weeks, three hours per day. Long-poses are essential to the accomplishment of fully resolved drawings.

The student is taught to keep in mind these principal concerns when looking at the live model: proportion, gesture, balance, and body-type. To achieve those elements, the student may approach the drawing in two ways: linear, whereby the student draws accurately the outline and shadow line, or mass, achieved through the comparison of light shapes vs. shadow shapes. As the student's drawing progresses from simple outline/shadow line or mass, the student applies their knowledge of anatomy to give the figure a convincing sense of weight and balance. The student then addresses values in their drawing and keys them to what they see in nature. The black mirror is used to help the student find the value-key of the figure to skillfully represent the impression of nature. By relating the values of the figure to the values in the background, the student gives a sense of space and atmosphere within the pictorial plane. (Light is form; shadow is atmosphere.) The last step in the drawing is working out the transitions in the edges to make the forms turn and create a sense of atmosphere and three dimensions.

By thinking about how to render light by value, and the quality of the edges of the form, the student begins to think more like a painter.

Students attend mandatory life drawing classes in pencil (instead of charcoal) three hours per week in the evening. Pencil drawing reinforces the importance of learning to reproduce accurately the subject's outline and shadow line, and how to use the study of line rather than using shading or values to explain the body. It emphasizes the importance of line quality to rendering soft or hard edges thus turning form and creating atmosphere and focus. Pencil drawing allows the student to understand how far they can take a drawing, from simple outline to dramatic gesture, while being precise and accurate with regard to proportion, gesture, balance and body-type on a smaller scale (than long-pose projects).

## **Learning Outcomes**

By the conclusion of Beginning Figure Drawing 103A the student will be able to:

- Demonstrate an understanding of human anatomy by a sophisticated outline and well-designed shadow shapes, as well as descriptive half tone shapes integrated into the big light shape
- Demonstrate proportion among various forms
- Demonstrate skill in dealing with the subtle changes of the living, moving form
- Create edges that give the impression of form turning in space
- Create a convincing impression of weight and balance
- Create a convincing impression of structure and solidity
- Create a convincing impression of light flowing over the form

## **Class Format**

This class will meet three hours per day, five per week. Drawing in the model room, group lecture, demonstration, and individual critique

## **Course Requirements**

1. A selection of figure drawings in pencil (8 x 10 inches).
2. Six figure drawings in charcoal (20 x 28 inches) that demonstrate appropriate level of competence.
3. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and any extra-curricular projects, sketchbooks, anatomy drawings, old master drawings.

## **Intermediate Program**

Toby Neve, Program Director

Monday - Friday, 9:00 am-12:00 pm & 1:00-4:00 pm/Tuesday or Wednesday, 5:00-7:00 pm

Email: toby.neve@florenceacademyofart.edu

Office Hours: by appointment

### **Course Description**

Students who have entered the Intermediate Program will have completed the Intensive Drawing program and acquired the necessary drawing skills to begin painting in oil. In the Intermediate Program, they will begin to acquire a deep, practical understanding of materials and methods that will eventually enrich both the flexibility and refinement of a painter's mode of expression.

### **ADVANCED CAST DRAWING 102B**

4.0 units

### **Course Objectives**

Through cast drawing the student's eye is further sensitized to the light and values found in nature and builds on the combination of the skills obtained from the preceding exercises. The cast is a simplified, monochrome, stationary form, usually a reproduction of classical statuary that helps the student find similar shapes in nature; measurements, however, are no longer exclusively scientific: the sight-size method of measurement provides the student with a format, but accuracy in cast drawing depends on the eye.

Advanced Cast Drawing in charcoal reinforces the principles presented in Beginning Cast Drawing and introduces the added challenge of toned paper and white chalk. Students are required to copy one plaster cast. The cast is complex, often a head and shoulders with drapery. The purpose of the exercise is to introduce the student to a more complex approach to value relationships presented by the addition of white chalk and toned ground.

By starting the drawing on a middle tone and being discouraged from mixing charcoal with white chalk to utilize the tone of the paper, the student is challenged to see and organize value relationships with more sophistication and strategy. As the student's drawing progresses, emphasis is placed on seeing specific half tone shapes and properly compressing them within their value group, to achieve a unified and structured drawing.

To pass these exercises, the student must correctly draw the subject's outline, proportions, and shadow shape, and display a skillful use of the materials. The instructor also looks for a strong impression of light, accuracy in measurement and values, as well as a convincing sense of form turning in space.

### **Learning Outcomes**

By the conclusion of Advanced Cast Drawing 102B the student will be able to:



- Apply the sight-size method of measurement in order to view and reproduce the subject convincingly
- Demonstrate an ability to compress and organize complex value relationships
- Create the impression of depth, distance, and atmosphere among parts of the drawing
- Create a realistic impression of structure and solidity
- Create a realistic impression of light flowing over form

### **Class Format**

This class will meet three hours per day, five days per week. Students receive personal critiques while drawing at their individual easels; also group lecture and demonstration.

### **Course Requirements**

1. One plaster cast in charcoal and white chalk on toned paper that demonstrates the appropriate level of competence.
2. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and any extra-curricular projects, sketchbooks, anatomy drawings, old master drawings.

### **ADVANCED FIGURE DRAWING 103B**

8.5 units

### **Course Objectives**

The figure is at the center of the Academy's curriculum, the core of the program. Students work under north facing natural light, drawing from live models. The models return to pose in the same position for the duration of the long pose that may last up to 5 weeks, three hours per day. Long-poses are essential to the accomplishment of fully resolved drawings.

Advanced Figure Drawing in charcoal reinforces the principles presented in Beginning Figure Drawing and introduces the added challenge of toned paper and white chalk. This progression provides the student with a more complex approach to developing value relationships. By starting the drawing on a middle tone and being discouraged from mixing charcoal with white chalk to utilize the tone of the paper, the student is challenged to see and organize value relationships with more sophistication and strategy. As the student's drawing progresses, emphasis is placed on seeing specific half tone shapes and properly compressing them within their value group, to achieve a unified and structured drawing.

By decisively organizing and observing specific value shapes in relationship with structural and anatomical elements, the student further develops their ability to think as painter.

Advanced drawing students are encouraged to produce skeletal and muscular écorché drawings of their long poses, to reinforce their structural understanding of the human figure.

Students attend mandatory life drawing classes in pencil (instead of charcoal) three hours per week in the evening. Pencil drawing reinforces the importance of learning to reproduce accurately the subject's outline and shadow line, and how to use the study of line rather than using shading or values to explain the body. It emphasizes the importance of line quality to rendering soft or hard edges thus turning form and creating atmosphere and focus. Pencil drawing allows the student to understand how far they can take a drawing, from simple outline to dramatic gesture, while being precise and accurate with regard to proportion, gesture, balance and body-type on a smaller scale (than long-pose projects).

### **Learning Outcomes**

By the conclusion of Advanced Figure Drawing 103B the student will be able to:

- Apply the sight-size method of measurement in order to view and reproduce the subject convincingly
- Demonstrate an ability to compress and organize complex value relationships
- Demonstrate an understanding of human anatomy by a sophisticated outline and well-designed shadow shapes, as well as descriptive half tone shapes
- Demonstrate skill in dealing with the subtle changes and movement of the living form and the light
- Create the impression of form turning in space
- Create a realistic impression of weight and balance
- Create a realistic impression of structure and solidity
- Create a realistic impression of light flowing over form

### **Class Format**

This class will meet three hours per day, five per week. Drawing in the model room, group lecture, demonstration, and individual critique

### **Course Requirements**

1. A selection of figure drawings in pencil (8 x 10 inches).
2. Two figure drawings in charcoal and white chalk on toned paper (20 x 28 inches that demonstrate appropriate level of competence.
3. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and any extra-curricular projects, sketchbooks, anatomy drawings, old master drawings.

## **BEGINNING PAINTING 202**

18.5 units

### **Entrance Requirement**

Successful completion of the Intensive Drawing Program and the Advanced Cast Drawing Program.

## **CAST PAINTING**

### **Course Objectives**

At this level, exercises are aimed to prepare students to confront the portrait and still life.

As they begin to paint, students produce a simplified drawing of the cast on paper to transfer onto the canvas to help in the initial stages of the painting.

The student begins to paint the plaster cast in grisaille, using black, raw umber and white on toned canvas. Here the student learns to reproduce the values learned in charcoal drawing in paint. Since the value-key is again an important consideration, simplifying the number of colors helps the student concentrate on a precise mixture for the values.

Grisaille, or monochromatic painting, is a fundamental step to painting in a naturalistic way. A logical transition from drawing to oil painting, the grisaille simplifies the painting process by examining form through values. Not necessarily done in only black and white, the grisaille is an important precursor to working in color.

Tonal painting with a limited palette builds on the grisaille: with as few as four colors, the surprising range of a limited palette serves as a manageable base from which to explore the ever-expanding degrees of chromatic complexity in terms of tone, temperature and color.

Students are introduced to painting techniques, the properties of individual pigments, oils and varnishes, and the use of grounds and mediums. They attend technical demonstrations on paint grinding and canvas preparation. They learn to grind their own paint, and begin without the aid of mediums, concentrating on exact mixtures and values.

### **Learning Outcomes**

By the conclusion of Beginning Painting 202 – Cast Painting the student will be able to:

- successfully apply drawing skills to painting
- correctly transpose the subject's outline, proportion and shadow shape
- handle skillfully the materials (oil and canvas)
- achieve a convincing sense of reality using values and temperature when working in limited and full palette

## **Class Format**

This class will meet three hours per day, five per week. Students receive personal critiques while painting at their individual easels; also group lecture and demonstration.

## **Course Requirements**

1. Three cast paintings that demonstrate appropriate level of competence. (*Two cast paintings at FAA Sweden.*)
  - 2 plaster casts in grisaille (feature: eye, ear, hand, foot, etc.) - ivory black, raw umber & lead white on canvas
  - 1 plaster cast in limited palette (mask or head in the round) - lead white, yellow ochre, vermilion or English red & ivory black on canvas
2. Presentation of term projects for final evaluation during End of Term Critique, including in-class work, extra-curricular projects, sketchbooks, anatomy drawings, old master drawings.

## **PORTRAIT DRAWING**

### **Course Objectives**

At this level, exercises are aimed to prepare students to confront the portrait, working exclusively in charcoal, with concentration on tonal values.

A successful portrait builds on skills learned in cast drawing, and in addition must show a convincing likeness and the character of the subject.

### **Learning Outcomes**

By the conclusion of Beginning Painting 202 – Portrait Drawing the student will be able to:

- set up the portrait model with consideration of light on the subject and the space around them
- reproduce a convincing likeness of and character of the subject

## **Class Format**

This class will meet three hours per day, five days per week. Students receive personal critiques while drawing at their individual easels; also group lecture and demonstration.

## **Class Requirements**

Students are required to produce:

2 life-size portraits in charcoal and white chalk on toned paper.

## **BEGINNING FIGURE PAINTING 203**

17 units

### **Entrance Requirement**

Successful completion of the Intensive Drawing Program and Advanced Figure Drawing

### **Course Objectives**

As they begin to paint, students are introduced to painting techniques, the properties of individual pigments, oils and varnishes, and the use of grounds and mediums. They attend technical demonstrations on paint grinding and canvas preparation. They learn to grind their own paint, and begin without the aid of mediums, concentrating on exact mixtures and values.

At this level, students begin by producing a simplified drawing of the figure on paper to transfer onto the canvas to help in the initial stages of the painting.

Students concentrate on tonal values, and progress from grisaille to limited palette. A successful figure painting uses all of the skills learned in drawing: line, value, gesture and proportion. The student begins to paint the figure in grisaille, using black, raw umber and white on toned canvas. Here the student learns to reproduce the values learned in charcoal drawing in paint. Since the value-key is again an important consideration, simplifying the number of colors helps the student concentrate on a precise mixture for the values.

Grisaille, or monochromatic painting, is a fundamental step to painting in a naturalistic way. A logical transition from drawing to oil painting, the grisaille simplifies the painting process by examining form through values. Not necessarily done in only black and white, the grisaille is an important precursor to working in color.

Tonal painting with a limited palette builds on the grisaille: with as few as four colors, the surprising range of a limited palette serves as a manageable base from which to explore the ever-expanding degrees of chromatic complexity in terms tone, temperature and color.

Extended poses give the student ample time to study the nuances of light and shadow, and experiment with paint application.

### **Learning Outcomes**

By the conclusion of Beginning Figure Painting 203 the student will be able to:

- Successfully apply drawing skills to the painting medium technique
- Demonstrate a control and organization of the materials (oil and canvas)
- Achieve a sense of reality using values and temperature shifts when working in grisaille and limited palette
- Produce accurate color-values, sense of light, atmosphere and space

**Class Format**

This class will meet three hours per day, five per week. Painting in the model room, group lecture, demonstration, and individual critique.

**Class Requirements**

1. A selection of figure drawings in pencil (8 x 10 inches).
2. One or two figure paintings in grisaille and one or two figure paintings in limited palette (both 20 x 28 inches) that demonstrate the appropriate level of competence.
3. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and extra-curricular projects, sketchbooks, anatomy drawings, old master drawings.

## **Advanced Painting Program**

Ramiro Sanchez, Program Director

Monday - Friday, 9:00 am-12:00 pm & 1:00-4:00 pm/Tuesday or Wednesday, 5:00-7:00 pm

Email: ramiro.sanchez@florenceacademyofart.edu

Office Hours: by appointment

### **Course Description**

Students who have entered their advanced year of study have acquired the necessary basic painting skills as well as a practical understanding of materials and methods to confront the figure, portrait and still life in oil.

At this level, students work on portraiture, figure painting and still life painting, confronting the meaning of their work and making more personal choices at every stage. Initially students use limited palette and move to full palette, adding additional colors according to the demands of specific projects.

### **ADVANCED PAINTING 302**

22.5 units

### **Entrance Requirement**

Successful completion of the Intermediate Program

### **STILL LIFE**

#### **Course Objectives**

Beginning with the "Pear Project", students must complete a painting of the first pear in approximately a week; a second pear in one single session; and the third pear done from memory in a single session.

Students progress to advanced still life, incorporating the skills thus far learned in the pear project to more complex compositions. At this stage, students begin to consider the symbolic properties of the objects they choose. In addition, they select objects with varied textures (glass, metal, wood, fabric, etc.) to practice reproducing these surfaces convincingly in paint. Students begin by producing a number of drawn studies on paper and/or in paint, ranging from thumbnail sketches to more developed studies in oil. Through the arrangement of these objects, students explore line and rhythm; with the added possibilities of the full palette, they may further develop the illusion of the surface textures of the chosen their objects.

A successful final still life is considered of equal importance to the final portrait project as students seek to construct a narrative through the choice and arrangement of objects. The same will apply to multi-figured compositions.

## **Learning Outcomes**

By the conclusion of Advanced Painting 302 - Still Life the student will be able to:

- Produce accurate color-values, drawing, sense of light, atmosphere and space
- Create a narrative through the choice and arrangement of the objects chosen
- Reproduce the texture of objects in the composition
- Demonstrate sound painting technique

## **Class Format**

This class will meet three hours per day, five per week. Students receive personal critiques while painting at their individual easels; also group lecture and demonstration.

## **Class Requirements**

Students are required to produce:

1. 3 completed pear paintings
2. 1 Still life painting in limited color palette
3. 3 Still life paintings in full palette using a variety of textures

## **PORTRAITURE**

### **Course Objectives**

Initial portraits are timed to allow the student to transcribe a convincing likeness of the subject in oil, while the longer projects allow for a greater investigation of the subject at which stage the student confronts both the likeness and the character of the subject through facial expression, clothing, and props. As students reach the advanced portrait with hands, they may choose to paint the subject nude or wearing an outfit or costume, within a specific background, with or without objects.

### **Learning Outcomes**

By the conclusion of Advanced Painting 302 - Portraiture the student will be able to:

- Set up a satisfactory composition of the portrait in space
- Transcribe not only a convincing likeness of the subject but their character as well
- Demonstrate skillful painting technique in which the subject's surfaces (including flesh) have been recreated convincingly in oil
- Demonstrate the ability to transmit atmosphere and emotion through the portrait



## **Class Format**

This class will meet three hours per day, five days per week. Students receive personal critiques while painting at their individual easels; also group lecture and demonstration.

## **Class Requirements**

1. 2 portraits in limited palette
2. 1 portrait in full palette
3. 1 self portrait
4. 1 advanced portrait with hands

## **ADVANCED FIGURE PAINTING 303**

25.5 units

## **Course Objectives**

Advanced Figure Painting incorporates all of the skills thus far learned: line, values, gesture, body type and proportion, and also a convincing sense of reality (anatomy, weight, and sense of flesh), and the ability to locate the figure in a believable environment.

## **Learning Outcomes**

By the conclusion of Advanced Figure Painting 303 the student will be able to:

- use of all the skills thus far achieved to produce a life-like image in a believable environment (coordination figure-background)
- demonstrate good understanding of color values and drawing with paint
- demonstrate good understanding of anatomy

## **Class Format**

This class will meet three hours per day, five days per week. Painting in the model room, group lecture, demonstration, and individual critique.

## **Course Requirements**

1. A selection of figure drawings in pencil (8 x 10 inches).
2. Three figures in limited palette and three figures in full palette that demonstrate appropriate level of competence.
3. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and any extra-curricular projects, sketchbooks, anatomy drawings, old master drawings, landscape.

## **Sculpture Program**

Mitch Shea, Program Director

Monday - Friday, 8:45 am–11:45 pm & 12:45–3:45 pm / Tues or Wed 5:00-7:00 pm

Email: mitch.shea@florenceacademyofart.edu

Office Hours: by appointment

### **Course Description**

The Sculpture Program provides a strong foundation for advanced projects in sculpture by developing primary craft skills. From a strong base of drawing, the program stresses traditional modeling techniques using clay for head, figure and bas-relief sculpture.

Beginning students work on specific exercises, copying simple skeletal parts and cast features, before progressing to the portrait and the figure. Intermediate and advanced students draw and sculpt exclusively from life (advanced students working life-size). Students dedicate the final week of each trimester to cast in plaster one piece; advanced students may choose to use the services of local foundries to cast their work in bronze. During the 36-hour workweek, students sculpt from the model 15 hours per week, and draw from the model the remaining 17 hours.

The last week of every semester is reserved for casting project with the techniques of waste molding and rubber mold.

### **BEGINNING SCULPTURE 101**

22.5 units

### **Course Objectives**

Students enrolled in their first trimester of study copy in clay a series of simply shaped objects; objects are assigned in progressive order of complexity and each one presents specific goals for the student to achieve:

- copying a pepper in clay;
- copying the features of Michelangelo's David (nose, eye, ear, mouth) in clay is the first step to sculpting a portrait; students progress to the copy of a human skull, and then sculpt their first portrait from a model.

During the first trimester, when students work from live models, whether portrait or full figure, they start with a series of short poses lasting 6-8 hours if working from a portrait model, and 15 hours if working from a figure model. For the outcome to be successful, these short poses require the student to develop the understanding of how to structure and prioritize the crucial information of the pose. In this way, the student learns not to get lost in the myriad of information a finished sculpture might contain, and to focus, at the start of a project, on those essential elements that allow them to obtain a convincing likeness in pose and structure of their subject.

By the middle of the first year, beginning students start to work on lengthier projects:

sessions with a portrait model will last 30 hours and figure sessions, 60 to 70 hours, with the precise goal to bring the project to a higher degree of resolution. During these exercises, the student is expected to learn how to connect the first two crucial elements of figurative sculpture: how three-dimensional linear qualities relate to internal structure. Once these two qualities are brought to a competent conclusion, the third element of sculpture, modeling forms, begins.

Students are required to produce:

#### Trimester I

- Pepper in clay
- Nose, eye, mouth and ear from Michelangelo's David
- Human skull

#### Trimester II

- 1 two-week portrait; 1 three-week portrait
- 3 one-week 1/2 life-size figures
- 1 two-week 1/2 life-size figure

#### Trimester III

- 2 five-week 1/2 life-size figures

### Learning Outcomes

Upon completion of this course the student should be able to:

- properly observe objects in 3D
- separate linear qualities from form quality
- set up their work by "drawing-in and drawing-on" their projects, quoted from *Drawing in Space*
- understand the procedure for developing portraiture
- understand the procedure for setting up 1/2 life-size figure sculpture

### Class Format

This class will meet three hours per day, five per week, for 11 weeks. Sculpting in the studio, group lecture, demonstration, and individual critique.

### Course Requirements

1. Completion of assigned projects that demonstrates appropriate level of competence.
2. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and any extra-curricular projects, sketchbooks, maquettes, anatomy drawings.

## **INTERMEDIATE SCULPTURE 201**

22.5 units

### **Course Objectives**

The Intermediate Sculpture exercises are undertaken by students who have produced sculptures that successfully show how the human figure's three-dimensional linear qualities relate to internal structure. During the intermediate curriculum, students confront modeling form by working 1/2 life-size during the first trimester, and life-size for the remainder of the year. The student sculpts a series of torsos, starting with a fleshy model whose forms are soft and less clearly defined; they end with a model selected with apparent boney structure that overrides organic form and presents complexities not visible in the softer figure. To work life-size, students first make a maquette to learn to work out the compositional elements in a pose.

Students are required to produce:

#### Trimester I

- 2 five-week 1/2 life-size figures

#### Trimester II

- 1 ten-week life-size female torso

#### Trimester III

- 1 ten-week life-size male torso

### **Learning Outcomes**

Upon completion of this course the student should be able to:

- demonstrate a sensitivity towards composing through cropping the human body
- demonstrate an understanding of working a larger scale sculpture, life-size
- model form, understanding the range existing between softer masses and harder boney edges
- set up and execute an armature for larger scale work

### **Class Format**

This class will meet three hours per day, five per week, for 11 weeks. Sculpting in the studio space, group lecture, demonstration, and individual critique.

### **Course Requirements**

1. Four figure half life-size studies and two life-size torsos that demonstrate appropriate level of competence.

2. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and any extra-curricular projects, sketchbooks, maquettes, anatomy drawings.

## **ADVANCED SCULPTURE 301**

22.5 units

### **CLAY MODELLING**

#### **Course Objectives**

In the final, third year of the program, students are challenged by complex poses and scales not seen in the first two years. The first trimester is dedicated to a 3/4 life-size reclining figure set up with foreshortenings that make it impossible to observe the figure as a whole. The student's observational skills are challenged in a variety of ways: how to understand and use internal structures that visually disappear, how to make comparative measurements of a body that is now foreshortened.

The next assignment is another reclining torso, however, this time, life-size. The student's observational skills are once again challenged with the added difficulty of how to compose the subject.

Students finish their program of study revisiting the standing nude, however, they are now responsible for the entire project, from finding the appropriate model, to setting up the pose and developing an armature.

Students are required to produce:

#### Trimester I

- 110-week 3/4 scale reclining figure

#### Trimester II

- 110-week advanced composition

#### Trimester III

- 110-week life-size final project

#### **Learning Outcomes**

Upon completion of Advanced Sculpture 301 the student should be able to:

- compose with a reclining figure
- understand working 3/4 life-size
- compare and understand visual foreshortening in sculpture
- develop internal structures in a complex situation when they are not visible
- recognize the unique qualities of form when flesh encounters a hard plane

- prioritize visual information to translate not copy nature

### **Class Format**

This class will meet three hours per day, five per week, for 33 weeks. Sculpting in the studio space, group lecture, demonstration, and individual critique.

### **Course Requirements**

1. Three simple life-size figures that demonstrate appropriate level of competence.
2. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and any extra-curricular projects, sketchbooks, maquettes, anatomy drawings.

## **Sculpture Drawing Program 103, 203, 303**

25.5 units per year

Ola Alaa El-Din Aly, Program Director

Monday - Friday, 8:45 am–11:45 pm & 12:45–3:45 pm / Thursday 5:00-7:00 pm

Email: ola.alaa.aly@florenceacademyofart.edu

Office Hours: by appointment

### **Course Description**

Drawing is considered a fundamental skill for sculptors. When students are able to achieve a convincing rendering in two dimensions, they can apply this knowledge to the more complex task of observing and rendering a sculpture with its multiple viewpoints. Therefore, the Sculpture Program is broken down into lessons in sculpture and lessons in drawing.

Students will spend three hours five days a week drawing the figure in charcoal. They will also have two hours one evening a week when they will draw the figure in pencil. Students will start with drawing on light paper to concentrate on line and emphasize the total silhouette. Precision of this outline is crucial for accuracy, as comprehending the figure's geometry by locating and connecting the boney points will help the sculptor find and explain specific forms in clay. By also drawing with a full range of values, students learn to identify changes in form or planes.

### **Course Objectives**

During the first trimester students do not need to finish a drawing but must have the beginning stages well understood and solidly drawn. Students apply the sight-size method of measurement to view and reproduce the subject convincingly. Proportion, body type and gesture must match what is observed from life.

Beginning projects include a series of short assignments focused on block-ins via sight-size. Students focus on proportions (heights and widths), gesture, structure, and contour. Later in the term, students consider shadow shape and shadow line design.

Students solidify the understanding of line drawing and are introduced to mass drawing as a tool to increase accuracy. Proportion, body type, structure and gesture must be solid. Shapes must be specific, while considering contour, line, and anatomy.

By the final trimester of the first year, students are introduced to the concepts of values, and practice accuracy in line and mass drawing, keying the values to the lightest and darkest valued observed in the subject, and working out the values in-between in relationship to each other, referring back to the value key, starting with halftones, and moving from the darker to the lighter ones.

Students are required to produce:

#### Trimester I

- 1-week orientation/ figure pencil drawings

- 2-week pencil drawings (4 drawings in total)
- 1-week block-in with charcoal on light Canson paper (outline drawing)
- 1-week block-in with charcoal on light Canson paper (outline drawing)
- 2-week pose on light Canson paper (with shadow line)
- 3-week pose on white Roma paper (light versus shadow shapes and background in one flat tone)

#### Trimester II

- 2-week pose on light Canson paper (with shadow line)
- 3-week pose on white Roma paper (light versus shadow shapes and background in one flat tone)
- 5-week pose on white Roma paper in full range of values with charcoal.

#### Trimester III

- 5-week pose on white Roma paper in full range of values with charcoal.
- 5-week pose on white Roma paper in full range of values with charcoal.

Intermediate students are introduced to white chalk and charcoal on gray toned paper. Students are encouraged to take their drawings further, to experiment with values, explore modeling of the form and creating edges that give impression of form turning in space, as well as the impression of depth, distance, and atmosphere.

#### Trimester IV

- 1-week review (figure studies drawings in pencil)
- 4-week pose on white Roma paper in full value range.
- 5-week pose on gray toned Arches paper in full value range (charcoal and white chalk)

#### Trimester V

- 5-week pose on gray toned Arches paper in full value range (charcoal and white chalk)
- 5-week pose on gray toned Arches paper in full value range (charcoal and white chalk)

#### Trimester VI

- 5-week pose on gray toned Arches paper in full value range (charcoal and white chalk)
- 5-week pose on gray toned Arches paper in full value range (charcoal and white chalk)

Advanced students are encouraged to push themselves to develop stronger drawing techniques as sculptors, modeling the forms and developing sophisticated outline and contours, with strong emphasis on light effect and volumes.

#### Trimesters VII, VIII & IX

Series of 5-week poses with charcoal and white chalk on toned Arches paper.



## **Homework Assignments**

Copy an old master drawing in charcoal.

## **Learning Outcomes**

Upon completion of the Sculpture Drawing Program, the student should be able to:

- Indicate important internal information with few lines
- Demonstrate understanding of proportions, body type and gesture
- Demonstrate understanding of anatomy
- Relate and connect body parts to each other in a rational way
- Maintain symmetry even if foreshortening is present
- Reach an accurate outline and shadow line in an earlier stage of drawing
- Perceive the drawing through shapes; light shapes and shadow shapes & make corrections
- Refine shapes until they are specific, not generalized
- Refine values to explain form
- Refine edges to describe form
- Model the forms
- Understand flow of light and value relationships.

## **Class Format**

This class will meet three hours per day, five per week, for 33 weeks per year, as well as two hours in the evenings every week. Drawing in the model room, group lecture, demonstration, and individual critique.

## **Course Requirements (per year)**

1. All figure drawings in pencil and in charcoal that have been completed for each term to demonstrate appropriate level of competence.
2. Presentation of term projects for final evaluation during End of Term Critique, including all in-class work and any extra-curricular projects, sketchbooks, anatomy drawings, old master drawings.

## **Anatomy, The Living Form**

Maudie Brady, Program Director

Monday, 5:00 - 7:00 pm

Email: [maudie.brady@florenceacademyofart.edu](mailto:maudie.brady@florenceacademyofart.edu)

Office Hours: by appointment

### **ANATOMY 104**

3.0 units

Successful completion of this course is required for graduation from the full-time program.

#### **Course Description**

“The Living Form” is a phrase taken from the 19th century anatomist, Dr. Paul Richer, in his classic text, “Artistic Anatomy”. It describes our goal as draftsmen, painters, and sculptors who study anatomy to see the shape and structure of the human form as it exists in life, as opposed to the altered and fragmented forms of the cadaver, or the static nature of charts and diagrams. Richer believed that the key to understanding form is to draw from life regularly, and to complement this visual method of study with a solid intellectual understanding of the structures of the human body. With its strong emphasis on drawing from life in both the painting and sculpture programs, students at The Florence Academy of Art study anatomy daily. It is the goal of the Anatomy course to complement these studies and offer students new tools to help them understand the connections between exterior forms and deeper structures.

Weekly classes begin with an hour-long lecture of the skeleton and myology- the study of muscles- then move on to drawing exercises with the live model. Throughout the course a strong emphasis will be placed on morphology, the study of the forms. Students will be encouraged to study from various sources that include selected texts, life casts, 3-dimensional models, the works of master painters and sculptors, live models, and local resources in Florence such as the 18th century human anatomy wax collection at “La Specola” Museum of Natural History. The course will also include a Spring term field trip for interested students to either La Specola or anatomy museums in Bologna. The drawing portion of the class is designed to help students think more constructively about the volumes of the human body and to be able to commit these forms to memory. Extra work outside of the class is not required but encouraged. Those who attend regularly and participate in class exercises will be given priority for admission to the Écorché Sculpture course. Those students that miss more than three classes of the term will fail the class automatically.

#### **Course Objectives**

To build a solid base of understanding of the forms of the human body to use in future artistic endeavors.

## **Learning Outcomes**

By the conclusion of Anatomy, The Living Form, the student will be able to recognize the forms that make up the human figure and understand their function. By integrating this information into a daily practice of observing the living model, the student can create a believable visual impression of the human figure.

## **Class Format**

This class will meet two hours once a week for 30 weeks. Group lecture, demonstration, and drawing from the skeleton or the model.

## **Homework Assignments**

Students should expect to spend 1-2 hours per week on Anatomy drawing outside of class.

## **Course Requirements**

1. Attendance each Monday at 5pm for the lecture (confirmed via physical sign-in).
2. Presentation of major assignments for final evaluation at the end of term that demonstrates appropriate level of competence (for those wishing to apply for Écorché Sculpture).

## **ÉCORCHÉ SCULPTURE 204 & 304**

3.0 units (Elective)

## **Course Description**

Écorché Sculpture is the advanced portion of Anatomy, The Living Form. The course consists of constructing a 3-dimensional model of the human skeleton in oil-based clay on a wire armature, then adding muscles individually onto one side of the skeleton. The result is a 90 cm tall, 3D anatomical model of the human body that displays simultaneously the boney structures of the skeleton and the muscular forms that lie over them in life. The skeleton is constructed using Dr. Paul Richer's scientific canon of proportion.

The prerequisites for entry are attendance at a full year of anatomy lectures at The Florence Academy of Art (or a comparable program), proficiency at écorché drawing, significant experience in life drawing or sculpting from life, and an understanding of the application of "memory shapes" or "memory volumes". Therefore, the course is generally open only to intermediate and advanced students (2nd or 3rd year). First-year students will be considered on an individual basis if they have previous experience.

There is a modest course fee (separate from school tuition) for the year that includes instruction, use of studio space, use of the armature and clay, use of reference materials and model fees. There are 15 spaces available in the course offered annually. Students will be

invited at the end of their first year based on their completion of the prerequisites. If spaces are available, they may still be filled during the first trimester of the academic year.

### **Entrance Requirement**

Successful completion of Anatomy, The Living Form and all major assignments.

### **Course Objectives**

The practice of Écorché Sculpture fosters an intimate understanding of the spatial relationships between the three-dimensional structures of the human body by recreating the anatomy, from internal to superficial, in three dimensions, in 360°. Students are encouraged to use this understanding to begin constructing figures from their imagination in their sketchbooks or in clay. The process of constructing the human body from knowledge and imagination will help students to tap into the visual memory they are developing through drawing, painting, and sculpting from life on a daily basis.

### **Learning Outcomes**

By the conclusion of Écorché Sculpture 204, students will have:

- a greater understanding of how to work with the human figure in space, thus creating a more believable impression of life
- the ability to visualize the internal parts of any subject and reproduce those forms with accuracy
- a full understanding the individual muscles and groups of muscles in motion having sculpted them in full contraction and full extension

### **Class Format**

This class will meet three hours once a week for 33 weeks. Group lecture, demonstration, and sculpting.

### **Homework Assignments**

Students should expect to spend around 2-4 hours per week working on their sculpture outside of class.

### **Course Requirements**

Completion of an écorché sculpture that demonstrates appropriate level of competence.

## CREDIT

The Florence Academy of Art operates on a quarter system and units are calculated based on current accreditation standards in the U.S. and correspond to quarter hours. One quarter hour of credit represents 22 hours of class instruction each week. You are awarded credit when you successfully complete a course, that is, only when curricular, competency, and all other requirements are met, and the End of Term Critique is passed.

### Drawing & Painting Program

	<b>Term</b>	<b>ID</b>	<b>Title</b>	<b>Description</b>	<b>Units/class</b>	<b>Units/quarter</b>	<b>Total units</b>
Intensive Drawing							
	I	101	Beginning Drawing	Bargue Drawing	7.5		
		103A	Beginning Figure Drawing		8.5		
		104	Anatomy		1.0	17.0	
	II	101	Beginning Drawing	Bargue Drawing	7.5		
		103A	Beginning Figure Drawing		8.5		
		104	Anatomy		1.0	17.0	
	III	102	Beginning Cast Drawing	Cast Drawing	7.5		
		103A	Beginning Figure Drawing		8.5		
		104	Anatomy		1.0	17.0	<b>51.0</b>
Intermediate							
	IV	201	Advanced Cast Drawing	Cast Drawing	7.5		
		103B	Advanced Figure Drawing		8.5	16.0	
	V	202	Beginning Painting	Cast Painting/Portrait Drawing	7.5		
		203	Beginning Figure Painting		8.5	16.0	
	VI						
		202	Beginning Painting	Cast Painting/Portrait Drawing	7.5		
		203	Beginning Figure Painting		8.5	16.0	<b>48.0</b>
Advanced Painting							
	VII	301	Advanced Painting	Still life & Portraiture	7.5		
		303	Advanced Figure Painting		8.5	16.0	
	VIII	301	Advanced Painting	Still life & Portraiture	7.5		
		303	Advanced Figure Painting		8.5	16.0	
	IX	302	Advanced Painting	Still life & Portraiture	7.5		
		303	Advanced Figure Painting		8.5	16.0	<b>48.0</b>
							<b>147.0</b>

Applicants to the Drawing & Painting Certificate Program may request advanced standing upon entry. This requires prior training in an academy or atelier similar to The Florence Academy of Art, and completion of the same drawing exercises as those required by the Florence Academy's Intensive Drawing curriculum. The possibility for advanced entry is assessed and determined by the faculty during the portfolio review and no more than 37.5 credits of coursework may be awarded (equivalent to a cast in charcoal and white chalk).

### Sculpture Program

	Term	ID	Title		Units/class	Units/quarter	Total units
Beginning Sculpture	I	101	Beginning Sculpture		7,5		
		103	Beginning Figure Drawing		8,5		
		104	Anatomy		1.0	17.0	
	II	101	Beginning Sculpture		7,5		
		103	Beginning Figure Drawing		8,5		
		104	Anatomy		1.0	17.0	
	III	101	Beginning Sculpture		7,5		
		103	Beginning Figure Drawing		8,5		
		104	Anatomy		1.0	17.0	<b>51.0</b>
Intermediate Sculpture	IV	201	Intermediate Sculpture		7,5		
		203	Intermediate Figure Drawing		8,5	16.0	
	V	201	Intermediate Sculpture		7,5		
		203	Intermediate Figure Drawing		8,5	16.0	
	VI	201	Intermediate Sculpture		7,5		
		203	Intermediate Figure Drawing		8,5	16.0	<b>48.0</b>
Advanced Sculpture	VII	301	Advanced Sculpture		7,5		
		303	Advanced Figure Drawing		8,5	16.0	
	VIII	301	Advanced Sculpture		7,5		
		303	Advanced Figure Drawing		8,5	16.0	
	IX	301	Advanced Sculpture		7,5		
		303	Advanced Figure Drawing		8,5	16.0	<b>48.0</b>
							<b>147.0</b>

The Florence Academy of Art does not accept transfer of credit from other institutions for the Sculpture Program.