ART 22 BEGINNING PAINTING

Tom Monteith * Fall 2010, Thursday/Friday 530-820, ASL 106
Office hours TH 2-5 by appt. (please use email), ASL 105, email: tmonteith@csus.edu
Prerequisite: ART 20A (Beginning Drawing) or equivalent.

LAB FEE $25.00: When a student registers for a class requiring a lab fee, the charge will appear on the student’s account on My Sac State. If the student drops the class by Census Date (Sept. 27), the fee will be reversed. Lab fees can be paid on-line, in person or by mail. A student will not be dropped from a class due to non-payment of course fees; however, financial services will put holds on records after Census Date for any unpaid course fees. The hold will prevent the student from registering for future semesters and getting transcripts and diplomas. When an overdue lab fee is paid, the hold will automatically be removed from the student’s record.

Add/Drop Policy and Deadlines: Refer to the Fall 2010-Spring 2011 Registration & Advising Handbook, or go to: http://www.csus.edu/schedule/fall2010spring2011/change.stm#adds

Course Description: An introduction to various techniques and approaches in painting primarily through the practice of still-life, landscape and figure. Emphasis will be on direct observation and use of color to make form. Assignments given to develop visual discernment and basic form-making skills. Compositional problem-solving will be emphasized, as well as critical analysis based on the visual decisions made in the work. Slides presented as needed to supplement firsthand experience of making paintings. Possible field trip. Class will require out-of-class preparation time and homework assignments.

Course Objectives: Direct visual decision-making (responding directly to the eye). Compose and structure a work using color, with primary consideration to space, three-dimensional form and volume, illumination and atmosphere. Discern and account for observed relationships of hue and value, temperature and quality of light, etc. Making many paintings (as a means to achieving greater fluency, independence and confidence in visual decision-making). Develop visual compositional and technical skills, together with conceptual understanding. Increased understanding and appreciation of art forms studied through visual analysis.

Attendance: Attendance is required. No make-up possible. One extra credit opportunity will be offered. Sign attendance sheet for each class. Sign and date all work (on back of painting). Final grade drops 1/2 grade with 3 absences. 4 absences = 1 grade drop. 5 absences = 1-1/2 grade drop, etc. Arriving late and/or leaving early is noted and will affect the final course grade. Personal electronic devices must be turned off. Expect to work in-class the entire allotted studio-time each week.

Evaluation: Portfolio of course work to be maintained in good condition. Work will be discussed/critiqued regularly throughout the semester. Individual/small group portfolio review will occur at mid-semester. A final portfolio review will occur at the end of the semester. Two writing assignments will be required in which the vocabulary used in group and individual critiques is integrated. Final course grade to be determined by quantity and quality of class work (level/quality of form-making, discernment & use of color, follow-through, consistency in application of discussed techniques), as well as participation in discussion and critiques, together with participation in the classroom studio environment.

Text: None required. Slides/reproductions to be presented as needed. Use of the library encouraged; art books are located on the 3rd floor (art: “N”; drawing: “NC”; painting: “ND”). Some books may be placed on reserve for reference.

Disability Services: If you have a disability and require academic accommodation, please provide written verification from SSWD, Lassen Hall 1008 (916-278-6955). Also, please discuss your accommodation needs with me after class or during my office hours early in the semester.
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Supplies:

Paper:  *18 x 24" white drawing paper (70,80, or 90 lb.) (paper in rolls) at ASL is available for use*

*may supplement with heavier paper/support: 19 x 24" bristol, vellum surface; 18 x 24" print-making (90lb)/watercolor paper (140lb) pad; canvas paper or canvas pad

*large format: heavy paper minimum (available in rolls): 36" minimum—to be discussed.*

other optional supplemental supports: 18 x 24" pads can be supplemented with smaller pads for convenience, i.e. 14 x 17" or 11 x 14". Also, other supports such as canvas boards, stretched canvases, & panels are possible—to be discussed.

Paint:  acrylic paints: suggest pint jars or large tubes (tubes convenient for outdoor work)

*yellow (cadmium yellow hue/ arylide yellow GX)
*red (cadmium red hue/ naphthol AS-D)[cad. red hue= naphthol red + arylide yel.]
*blue (ultramarine and phthalo (or cerulean))
*white (titanium white)
*black (mars or ivory black)

possible supplements: *orange (cadmium orange hue/ hansa), *green (permanent green),
*alizarin crimson, *burnt sienna, *dioxazine purple

(oils option negotiable in some circumstances--see me)

Brushes:  for acrylic/latex enamel: inexpensive flat natural-bristle "priming" brushes (1" and 2")

and/or the equivalent sizes in acrylic "flats" (DO NOT get thick synthetic-bristle housepainter brushes); acrylic/oil bristle brushes (ie. NOT watercolor brushes), round #6 and "bright" (like "flats", but shorter) #10. (can supplement with other sizes)

For watercolor:  round #12 watercolor brush

Misc.:  convenient for mixed acrylic:  4"-wide plastic (food) containers with lids

water container:  plastic bucket (plastic jar with lid useful for outdoor work)

palette:  disposable paper/cardboard palette, glass or plexiglass, total surface 18x24" minimum

(permanent or disposable, the palette must be LARGE, FLAT unobstructed surface)

(NO dimpled watercolor palettes, etc.)

(scaper and single-edged razor blades (for glass/plexiglass palette))

outdoor work:  drawing board/paper support to accommodate 18 x 24 format (ie. a piece of cardboard to paint on), stiff piece of cardboard (etc.) for palette, cushion to sit on, small clips to hold paper down.

portable container for supplies:  backpack (useful for outdoor work), toolbox, etc.

soft graphite pencil, 6B & pencil sharpener

paper towels, rags **wear paint clothes

scissors (to cut large sheets of drawing paper or canvas into smaller pieces, etc.)

painting knife (needed with pint jars, painting tool, paint mixing) --utility knife (optional)

masking tape, 2-inch width (beige; NOT blue)

portfolio (20 x 26" minimum, for 18 x 24" or smaller work) --Inexpensive full-length mirror

(oils: odorless mineral spirits, stand oil, damar varnish, etc.; acrylic: gloss medium, etc)

*for stretching canvas: staple gun, staples (5/16"), canvas pliers, screwdriver, pliers, hammer, wood/hardware to construct stretchers, wood glue, sandpaper, canvas: unprimed cotton duck canvas (#12 preferable) or #10
gesso, 1 gal. + housepainter's flat bristle brush, 3" min. & large container for mixing.

**other materials may be announced**

Making and preparing a canvas may be demonstrated. Use of the shop requires passing a safety test concerning use of power tools, etc. Health and safety issues regarding materials will be discussed.

sources for art supplies:  CSUS Bookstore; Utrecht, 1612 Howe Ave. (near Arden Wy); Art Ellis, 2508 J Street;

University Art, 2601 J Street & 2610 Marconi Ave.; Aaron Brothers, 2345 Arden Wy & 3581 Truxel Rd., etc.;

Michaels, 3691 Truxel Rd, etc.; Home Depot, 8000 Folsom Blvd.; Office Depot, Folsom Blvd.; mail order: Daniel Smith, Dick Blick, etc.
**APPROXIMATE SCHEDULE:** (schedule is tentative and subject to change)

<table>
<thead>
<tr>
<th>Week</th>
<th>Date(s)</th>
<th>Topic(s)</th>
<th>Slides:</th>
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<tbody>
<tr>
<td>1</td>
<td>9/2</td>
<td>Introduction</td>
<td></td>
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<tr>
<td>2</td>
<td>9/9</td>
<td>still life study (limited palette)</td>
<td></td>
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<tr>
<td>3</td>
<td>9/16</td>
<td>still life study (limited palette)</td>
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<tr>
<td>4</td>
<td>9/23</td>
<td>indoor study</td>
<td>on volume, quality of light, etc.: Vermeer, Park, Picasso, Rivera, Gauguin, Sargent, Gentileschi, Porter, Hockney,</td>
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<tr>
<td>5</td>
<td>9/30</td>
<td>indoor study</td>
<td>Michelangelo, Homer, Monet, Xia Gui, etc.</td>
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<td>6</td>
<td>10/7</td>
<td>indoor or outdoor study</td>
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<td>7</td>
<td>10/14</td>
<td>indoor or outdoor study</td>
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<tr>
<td>8</td>
<td>10/21</td>
<td>indoor or outdoor study</td>
<td>slides: on “larger form”: Arcimboldo, Kahlo, Tsimshian mask, Rembrandt, Millet, Van Gogh, Delacroix, Sargent, Porter, etc.</td>
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<tr>
<td>9</td>
<td>10/28</td>
<td>mid-semester reviews</td>
<td>(outside assignment)</td>
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<td></td>
<td>11/11</td>
<td>Indoor or outdoor study</td>
<td>*working from projected slides: Dogon, Sioux, Islamic arch., Lucinda Parker, Titian, Ribera, Tao-chi, Corot, Turner,</td>
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<tr>
<td>10</td>
<td>11/18</td>
<td>Indoor study/ figure</td>
<td>Rivera, Picasso, etc.</td>
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<tr>
<td>11</td>
<td>11/25</td>
<td>NO CLASS (Thanksgiving Break)</td>
<td>(Crocker: Bischoff, Hill, Rix, Wiley, Diebenkorn, Beardon,</td>
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<tr>
<td>12</td>
<td>12/2</td>
<td>indoor study: final painting</td>
<td>slides: on “ground”: Delacroix, Velasquez, Chardin, Vermeer, Albers, yin/yang cosmogram, etc.</td>
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<tr>
<td>13</td>
<td>12/9</td>
<td>indoor study: final painting</td>
<td>on “abstraction”: Mitchell, Guston, Hodgkin, Scully, Navajo blankets, Tiepolo, Braque, etc.</td>
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<tr>
<td>14</td>
<td>12/16</td>
<td>Portfolios due</td>
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<tr>
<td>15</td>
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<td>finals</td>
<td>(alternate: portfolios returned/ individual reviews)</td>
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California State University, Sacramento
Art Department

STANDARD GRADING RUBRIC FOR ART STUDIO COURSES

Excellent Work (A)  (90 - 100%)
Regarding Class Work: student demonstrates outstanding skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is excellent, and it is integrated with exceptional creativity.
Regarding Participation: student demonstrates through discussion, critique, and studio interaction outstanding ability to discuss and assess work, communicating how visual elements and strategies are used. The student demonstrates extensive use and understanding of concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment in all aspects and creatively exploits possibilities within open-ended assignments. The work demonstrates skill, good judgment, and application of principles. For written assignments, oral presentations, and research, the work/presentation/document, presents sound research and is well written and well presented.

Better Than Average Work (B)  (80 - 89%)
Regarding Class Work: student demonstrates moderate skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is good, and it is integrated with some creativity.
Regarding Participation: student demonstrates through discussion, critique, and studio interaction a solid ability to discuss and assess work; communicating how visual elements and strategies are used. The student demonstrates competent use and understanding of concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment and fulfills more than minimal requirements. The work demonstrates some skill, judgment, and application of principles. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents research and is reasonably well written and suitably presented.

Average Work (C)  (70 - 79%)
Regarding Class Work: Student demonstrates average skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is modest, and it is moderately integrated.
Regarding Participation: student demonstrates through discussion, critique, and studio interaction an average ability to discuss and assess work, communicating how visual elements and strategies are used. Though the discussion and assessment of work is substantially complete, the communication of some visual elements and strategies is incomplete or missing. The student demonstrates a superficial rather than thorough understanding of concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student completes most of the assignment and fulfills the minimum requirements. The work demonstrates modest skill, some judgment, and in parts, application of principles. In the case of written assignments, oral presentations, and research, the student makes a modest effort as evidenced by a satisfactory presentation/document. Research may be incomplete, or lacking in organization.
Below Average (D) (60 – 69%)

Regarding Class Work: Student demonstrates lack of skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work submitted is less than acceptable, and it is poorly integrated.

Regarding Participation: student demonstrates through discussion, critique, and studio interaction a limited ability to discuss and assess work, while communicating at a minimal or perfunctory level how the visual elements and strategies are used. Poor effort is made to relate an understanding of the art concepts and terminology used in the discipline.

Regarding Homework: In the case of studio assigned homework (activity) the student does not complete the assignment and fulfills only minimal requirements or submits work late. The work demonstrates lack of skill, weak judgment, and little application of principles. In the case of written assignments, oral presentations, and research, the work /presentation/ document, presents faulty or negligible research and is not well written and/or presented.

Failing (F) (40 – 59%)

Regarding Class Work: Student fails to demonstrate skill or understanding of the issues involved. Quality of work submitted is insufficient, and poorly integrated.

Regarding Participation: In discussion, critique, and studio interaction, the student states an opinion vaguely or does not assess the work and shows little to no evidence of an understanding of how visual elements and strategies are used. No effort is made to relate an understanding of concepts and terminology used in the discipline.

Regarding Homework: In the case of studio assigned homework (activity) the student does not complete the assignment and does not fulfill requirements. In the case of written assignments, oral presentations, and research, the work /presentation/ document, presents faulty or negligible research and is not well written and/or presented.

Incomplete (I)

Incomplete: Student does not complete work and discusses this with the instructor. The department has a petition that must be signed by both the student and the instructor if an “I” grade is to be awarded. A grade of incomplete will be granted in instances such as medical emergencies where there is evidence the student understands the material and remaining assignments but has been prevented by outside forces from completing the work. The period allowed for completion is described in the petition for the incomplete and must be determined by the faculty member granting the grade (the University maximum is one year). In effect, the petition is a contract between student and faculty.

Withdrawal Unauthorized (WU)

The WU grade is assigned by the instructor if student withdraws from the class without notification, or fails to attend after University assigned deadlines. It is treated like an F in GPA calculations but, under some circumstances, can be removed by petition.

Authorized Withdrawal (W)

The “W” grade is assigned by the University if a student formally withdraws from a course after the University’s census date, but within the deadlines (a “W” cannot be assigned by instructor).