203-01 Painting II

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PAINTING II
MW 8:30-11:00AM SPRING 2014
Professor Bruce Erikson
EMAIL: bmerikson@yahoo.com (ONLY!)

Course Description:
An experience in totality through the language of form and color with the exploration of the material as primary concern using oil paint.

Content:
This studio builds on Painting I and introduces new supports, grounds and mediums. Assignments, both in and out of class, will apply Painting I, 2D Design, Drawing and Color Theory. Painting II encourages conceptual development and expects the student to begin defining areas of thematic interest utilizing the human form while strengthening technical facility and material experimentation.

Painting II Course Objectives:
- Ability to demonstrate consistent proficiency of traditional painting methods including three methods: French, British, and Venetian Methods.
- Ability to practice a number of working methods: idea generation, gathering of materials and photo reference, execution of work to presentation that surpasses work created in Painting I
- Ability to apply 2D formal issues as a means of communication that surpasses work created in Painting I and begins to reveal a personal aesthetic and conceptual curiosity
- Be familiar and consistent with using the wood shop to design and build strong supports and perhaps framing
- Ability to study how other artists have approached drawing by interpretation of mark, medium and application regarding the three methods
- Ability to assess and articulate, both in verbal and written forms, ideas about work, and about the three methods
- Be proactive and self-directed in research and with participation in class, group critiques and extracurricular events such as openings & guest lectures.

Required Text:
None. I will have additional readings from other texts posted in PDF format on Blackboard. You will be quizzed on all of these readings.

Attendance Policy:
Attendance is mandatory due to the many lectures and demonstrations. Time does not permit repeating for absentees. I do not accept late work without a significant grade reduction of one full letter grade for each late assignment. Quizzes will not be allowed to made up should you miss class the day one is given. If you miss I will not be reteaching you the assignment.

There will be a full letter grade reduction after two absences- for every absence your final grade will be lowered one full letter grade. (If you have an “A” and miss three classes you would receive a “B” for the semester. If you have an “A” and miss four classes you would receive a “C” and so on. If you miss six classes you receive an “F” for the semester regardless of circumstances.) Students who arrive later than 10 minutes after class begins, take excessive breaks such as going the vending machines or texting, or leave earlier than 10 minutes before class ends will count as a tardy. Two (2) tardies equals one (1) absence. You must sign the daily attendance form. If you do not sign in (even if you forget) you are marked absent.

Grading Schema:
Instructor grades on a point system. Each project and quiz is worth 100 points. (There are exceptions to this. Three of our big projects are worth significantly more points due to the intensity and time spent on each.)

You will be numerically assessed on a number of important elements for each project in the form of a rubric. Once you receive your rubric you will have exactly two class periods to rework your painting addressing the feedback you receive on the rubric should you want to resubmit.

If resubmitting, the original rubric will be turned in with an additional rubric/questionnaire you fill out. I will then reconsider altering your grade. Resubmitting does not guarantee a higher grade.

Projects 100 points
Quizzes 100 points
Special Projects as much as 160-180 points
Departmental Grading Scale

100-91% A, 90% an A-, 89% a B+, 88-81% a B, 80% a B-, 79% a C+, 78-71% a C, 70% a C-, 69% a D+, 68-61% a D, 60% is an F. A “D” is not considered to be passing. Grading is points-based system.

Grade F will be given for:
  a) failure to meet course requirements

Grade D will be given for:
  a) overall poor quality of work, unsatisfactory effort, motivation and improvement during the semester
  b) incomplete or late projects
  c) absence from critiques, inadequate participation
  d) inability to receive advice, criticism and to exercise critical judgment in relation to works in progress
  e) repeated absences from class

Grade C will be given for:
  a) overall average (satisfactory) quality of work, satisfactory motivation, effort and improvement demonstrated during the semester
  b) completion of all projects by the due date
  c) participations in discussions, critiques and classroom exercises
  d) ability to receive and apply advice and criticism, and to exercise critical judgment in relation to work in progress
  e) attendance
  f) Minimum of five (5) hours of outside work on assignments/ projects

Grade B will be given for:
  a) consistent high quality of work, motivation, effort, and improvement during the entire semester, and demonstrated attempts to go beyond the required standards of the course
  b) completion of all projects by the due date
  c) participations in discussions, critiques and classroom exercises
  d) ability to receive and apply advice and criticism, and to exercise critical judgment in relation to work in progress
  e) attendance
  f) Minimum of five (5) hours of outside work on assignments/ projects

Grade A will be given for:
  a) consistent exceptional quality of work, motivation, effort, and improvement during the entire semester, and demonstrated attempts to go beyond the required standards of the course
  b) completion of all projects by the due date
  c) participations in discussions, critiques and classroom exercises
  d) ability to receive and apply advice and criticism, and to exercise critical judgment in relation to work in progress
  e) attendance
  f) Minimum of five (5) hours of outside work on assignments/ projects

Note: Quality of work in grade definitions means studio project(s), conceived and started as a concept/idea, materialized with appropriate craftsmanship and with interesting visual, formal and/or conceptual end results (final project).

Local Art stores:

Plaza Art (Kenwood at The Exchange)
8154 Montgomery Rd , 513-793-5300
http://www.plazaart.com/
Ask for Damon Powell

Online stores:

Art Supply Warehouse
www.aswexpress.com/

Jerry’s Art-O-Rama
www.jerrysartarama.com/

New York Central, NY, NY
http://www.nycentralart.com/
great paper selection, bookbinding materials

Kremer Pigments, NY, NY
http://kremerpigments.com/
great paper selection, bookbinding materials, raw pigments
| Week 1 | Introductions, review of policies studio set up and material list, Introduction to Color Theory Lecture, purchase materials
| Week 2 | Sketches, photo references due. Class presentations for project. Start Project 1: I am God and Goddess
| Week 3 | Project 1: I am God and Goddess, Model (Wednesday)
| Week 4 | Project 1: I am God and Goddess, Model (Wednesday), Introduce Project 2
| Week 5 | Critique of Project 1, Approval of sketches for Project 2, NO CLASS- WEDNESDAY CAA CONFERENCE
| Week 6 | Continue work on Project 2, Model (Wednesday)
| Week 7 | NO CLASS, MONDAY- WEDNESDAY- SPRING BREAK
| Week 8 | Continue work on Project 2, Model (Wednesday)
| Week 9 | Critique of Project 2, Approval of sketches for Project 3, Model (Wednesday)
| Week 10 | Continue work on Project 3, Model (Wednesday)
| Week 11 | Continue work on Project 3, Model (Wednesday)
| Week 12 | Critique of Project 3, Approval of sketches for Project 4, Model (Wednesday)
| Week 13 | Continue work on Project 4, Model (Wednesday)
| Week 14 | Continue work on Project 4, Model (Wednesday)
| Week 15 | NO CLASS- MONDAY- EASTER, Model (Wednesday)
| Week 16 | Mandatory Final Critique WEDNESDAY APR. 30, An “F” for the semester will be issued if the student misses
| Week 17 | Mandatory Clean up and return of work MONDAY MAY 5th, An “F” for the semester will be issued if the student misses

Instructor reserves the right to alter this itinerary at any time throughout the course.

Advanced students author proposal for projects that share due dates and work times. Each student works in consultation to finalize these projects.
Required Materials:

Individual tubes of paint 37ml size:
Cadmium Yellow Lemon, Cadmium Yellow Deep, Naples Yellow Deep Extra (OH),
Yellow Ochre, Cadmium Red Light, Cadmium Scarlet, Indian Red, Ultramarine
Blue (french or regular), Cobalt Blue, Chrome Oxide Green, Burnt Sienna, Burnt
Umber, Raw Umber (OH), Ivory Black, Vine or Bone Black, Titanium White, Zinc
White

The brands I recommend would be Old Holland, Schmincke or Williamsburg.
You may also use Winsor Newton, but it’s not as good. A more affordable option
would be the Plaza brand paint. You may want to use WN for expensive colors
(like cad red light or cad scarlet or buy cad red HUE) and get the others (series
1: burnt siena, etc.) in one of the three brands I recommend. You’ll use less and
have better control over chromatic modulation. I would avoid Winton, Grum-
bacher, etc.

Optional by extremely helpful colors: that I love:
Yellows: Nickel Yellow (OH), Naples Yellow (WB), Alizarin Yellow (WB), Aliza-
rin Orange(WB), Tuscan Yellow (Vasari), Lead Tin Yellow (Robert Doak)

Browns: Dutch Brown (WB), Scarlet Siena (Vasari), Van Dyck Brown (OH), Warm
Sepia Extra (OH)

Reds: Pompeii Red (WB), Italian Yellow Ochre (WB), Pouzzoul Red (WB), Genuine
Vermillion (WB), Perylene Crimson (WB), Italian Pink (WB), Egyptian Violet (WB),
Spanish Earth (WB), English Red (OH), Mars Orange Red (OH), Flesh Ochre (OH)
Red Umber (OH), Caput Mortum (OH), Permanent Madder Rose (Schmincke),
Schvenigen Purple Brown (OH)

Greens: Courbet Green (WB), Bohemian Green Earth (WB), Earth Green (WB),
Turquoise (WB), Cobalt Teal (WB)

Blues and Violets: King’s Blue (OH/WB), Old Holland Violet Blue Grey (OH),
Sevres Blue (WB), Violet Grey (Holbein), Provence Violet Reddish (WB), Provence
Violet Bluish (WB), Old Holland Blue Violet (OH), Old Holland Bright Violet (OH),
Cobalt Blue Turquoise (OH), Ultramarine Violet (OH, Old Delft Blue (OH)

Blacks and Nuetral Greys: Schveningen Warm and Cold Grey (OH), Prussian Blue
(OH, WB), Cold Black (WB), Black Roman Earth (WB), Payne’s Grey (WB)
Whites: Lead White (David Davis), Flak White (WB)

For brushes purchase a range of small to medium size brushes—perhaps
3 sizes each of flats, filberts and rounds in synthetic sable (like Monarch
by Winsor Newton and Escoda’s Opera) and bristle brush (like Escoda’s
Classico hog hair).

Canvas board or preprimed and prestretched canvas about 5 total no
smaller than 16" x 20’ each. Plus, one canvas pad for doing the first two
scale assignments.

1 Palette pad (to start) 11" x 14" or larger
1 small jar of Winsor Netwon jar of Liquin
1 quart can of paint thinner (AKA mineral spirits)
1 small bottle of Murphy’s Oil soap to clean brushes
1 small box of latex gloves (optional. if you have sensitive skin)
Sketchbook (11” x 14” is good, get one that will be durable for notes,
drawing, etc.)
Silicoil glass container
Lint free cotton rags
Tackle box for supplies
Masking tape
Photocopies, printouts, photographs, cds, etc.
Your own clamp light, light bulb and extension cord

Individual still life items including 5 types of cloth from JoAnn Fabrics
(each about 1yd. of each)

Additional supplies may be requested throughout the course

Instructor Provides:
Acrylic Gesso, powdered graphite and charcoal, eggs, ground pigment,
rabbit skin glue granules, powdered glass (mica) and calcium carbonate
Ruler (18” steel preferable),