2015

ARTS 303-01 Painting III

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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 II 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 III 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 (such as using egg tempera).

Painting III Course Objectives:
• Ability to demonstrate consistent proficiency of traditional painting methods of previous painting course experiences
• Ability to practice a number of working methods: idea generation, gathering of materials and photoreference, execution of work to presentation that surpasses previous course work
• Ability to study of how other artists have approached drawing by interpretation of mark, medium and application through the study of art history and use this study to conceptualize a body(ies) of work around a theme
• Ability to conceptualize how non-art ideas might broaden these themes
• Ability to assess and articulate, both in verbal and written forms, ideas about formal, technical and conceptual aspects of the student’s work

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 receve 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/questionaire 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

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>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.</td>
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<td>F</td>
<td>a) failure to meet course requirements</td>
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<td>D</td>
<td>a) overall poor quality of work, unsatisfactory effort, motivation and improvement during the semester</td>
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<td>b) incomplete or late projects</td>
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<td>c) absence from critiques, inadequate participation</td>
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<td></td>
<td>d) inability to receive advice, criticism and to exercise critical judgment in relation to works in progress</td>
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<td></td>
<td>e) repeated absences from class</td>
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<td>C</td>
<td>a) overall average (satisfactory) quality of work, satisfactory motivation, effort and improvement demonstrated during the semester</td>
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<td></td>
<td>b) completion of all projects by the due date</td>
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<td>c) participations in discussions, critiques and classroom exercises</td>
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<tr>
<td></td>
<td>d) ability to receive and apply advice and criticism, and to exercise critical judgment in relation to work in progress</td>
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<td></td>
<td>e) attendance</td>
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<td></td>
<td>f) Minimum of five (5) hours of outside work on assignments/ projects</td>
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<tr>
<td>B</td>
<td>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</td>
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<td>b) completion of all projects by the due date</td>
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<td>A</td>
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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

- **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

Online stores:

- **Art Supply Warehouse**
  www.aswexpress.com/

- **Jerry's Art-O-Rama**
  www.jerrysartarama.com/

- **Great Paper Selection, 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
Tentative Itinerary:

Week 1  Introductions, review of policies studio set up and material list, Introduction to Color Theory Lecture, purchase materials
Introduce Project 1: I am God and Goddess

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. 29, An “F” for the semester will be issued if the student misses

Week 17 Mandatory Clean up and return of work MONDAY MAY 4th, 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, Grumb-

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

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

Reds: Pompeii Red (WB), Italian Yellow Ochre (WB), Pouzzolui 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 assigments.

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.)
Silicokie 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
(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),