

Course Information

Semester & Year: Fall 2022

Course ID & Section #: ART-57-E3420

Instructor's name: Dean Smith

Day/Time of required meetings: T/TH 1:15-2:40

Location: CA138

Course units: 1

Instructor Contact Information

Office location or *Online: Outside (before or after class) or via a scheduled zoom meeting

Office hours: Before or after class, or via zoom (by appointment)

Phone number: 707-407-6486

Email address: dean-smith@redwoods.edu

Catalog Description

A course designed to provide individualized instruction within the classroom context of ART 22 or ART 23. Students will be encouraged to pursue independent directions in Painting.

Course Student Learning Outcomes *(from course outline of record)*

1. Create a suite of intermediate-level paintings that follow consistent, independently-devised themes and content.
2. Evaluate and critically assess class projects and artworks presented in lectures using relevant terminology in oral or written formats.

Prerequisites/co-requisites/ recommended preparation

No prerequisites, though it is recommended that a student have already taken some form of beginning painting class. A student may not enroll in both Art-57 and Art-23 concurrently

Accessibility

College of the Redwoods is committed to making reasonable accommodations for qualified students with disabilities. If you have a disability or believe you might benefit from disability-related services and accommodations, please contact your instructor or [Disability Services and Programs for Students](#) (DSPS). Students may make requests for alternative media by contacting DSPS based on their campus location:

- Eureka: 707-476-4280, student services building, 1st floor
- Del Norte: 707-465-2324, main building near library
- Klamath-Trinity: 530-625-4821 Ext 103

If you are taking online classes DSPS will email approved accommodations for distance education classes to your instructor. In the case of face-to-face instruction, please present your written accommodation request to your instructor at least one week before the needed accommodation so that necessary arrangements can be made. Last minute arrangements or post-test adjustments usually cannot be accommodated.

Course Objective: (Lab Students) You are expected to be painting a total of 3 hours per week for full credit in this one unit course. Lesser grades will be given for less time committed. Please take advantage of the shared time with the Art 23 students. You can have full access to any demos, slide shows, or instructor guidance or zoom office hours that the regular painting students have.

For your convenience, below is the Course Calendar and Policies for the Painting Class:

8/23 First meeting: Introduction to class, policies, materials, and syllabus plus a refresher on drawing.

8/25 Value and Composition Painting: *Kitchen Appliances*: Monochromatic color scheme.

8/30 Value and Composition Painting Cont.

9/1 Value and Composition Painting Cont.

9/6 Value and Composition Painting Cont.

9/8 Color and Complimentary Contrast: *Still Life*: Focus on developing color use.

9/13 Color and Complimentary Contrast Painting Cont.

9/15 Color and Complimentary Contrast Painting Cont.

9/20 Color and Complimentary Contrast Painting Cont.

9/22 Texture and Impasto (dough): *Skull Paintings*: Palette Knife Application and More.

9/27 Texture and Impasto Painting Cont.

9/29 Texture and Impasto Painting Cont.

10/4 Midterm Critiques and Portfolios Due.

10/6 Old Masters techniques lecture

10/11 Movie: *Tim's Vermeer*, while working on next assignment / Old Master Tracing

****YOU MUST:** Bring in a quality reference picture of an old master painting.

10/13 Stretcher bar building demo / work on Old Masters

10/18 Old Master Paintings Cont.

10/20 Old Master Paintings Cont.

10/25 Old Master Paintings Cont.

10/27 Old Master Paintings Cont. / Talk about what you will need for the next project.

11/1 Modern Master Techniques: Your choice /OR/ Continue on Old Master Painting.

11/3 Modern Master Painting /OR/ Continue on Old Master Painting.

11/8 Modern Master Painting /OR/ Painting *a la prima*

11/10 Modern Master Painting /OR/ Painting *a la prima*

11/15 Independent projects: Begin sketching/ thumbnails for final project.

11/17 Independent Painting Projects, Your own content-based work of art: subject matter of your choosing

11/21-11/25 No School This Week

11/29 Independent Projects Cont.

12/1 Independent Projects Cont.

12/6 Independent Projects Cont.

12/8 Final Critiques and Portfolios Due

***12/13 Potluck!** Return Paintings and Course Grades. (This date may be updated...)

Important Dates:

Last day to drop without a "W" and receive refund 9/2

Last day for student or instructor initiated withdrawal 10/28

Fall Break 11/21-11/25

Finals Week 12/12-12/16

Course Requirements: Attendance is absolutely required. Classes will consist of lectures, demonstrations and slide presentations, as well as hours of art production. Do not miss more than 4 classes throughout the semester. You may also need to spend time outside of class to finish projects. Skill is not a requirement for this class, only dedication and effort.

Grading:	Midterm Portfolio review:	40%
	Final Portfolio review:	40%
	Participation and Involvement:	20%

Participation and Involvement: Attendance is critically important for this course. It is crucial that you show up fully prepared and ready to start, on time at the beginning of class. For every assignment that is missed (so not to affect your grade), an approved equivalent to that days project must be made up outside of class. Remember too that critiques are mandatory.

Materials and Supplies: You must bring all of your own materials to every class, I will not be supplying any materials. You may feel free to bring any additional materials that you'd like to use, but please do not show up empty handed to class or mooch supplies from other students.

Class Conduct: I strongly insist upon a professional and studious atmosphere in the classroom. Do not constantly arrive late, leave early, chat incessantly, or do anything else to regularly disrupt the other students. Always feel free to ask me questions.

Note: The above schedule and procedures may be subject to change in the event of extenuating circumstances.

Materials List:

Drawing Supplies:

1. A HB charcoal pencil, *Ritmo or Primo*
2. A couple of sticks of medium vine charcoal
3. A 2H or 4H graphite pencil
4. A *Straedtler* mars plastic eraser

Paints (in either oils, acrylics, or water soluble oils):

1. Burnt Sienna
2. Raw Umber
3. Alzerian Red, or Quinacridone Red
4. Cadmium Yellow light
5. Ultramarine Blue
6. Pthalo Blue
7. Ivory Black, or Mars Black
8. Titanium White or Titanium-Zinc White
9. Yellow Ocher

Other Pigment Suggestions (Optional Only)

1. Indian Yellow
2. Cadmium Red light (Makes a chromatic black when mixed with Pthalo Blue !)
3. Zinc White or Flake White
4. Chinese Vermillion
5. Dioxazine Purple

Mediums:

For Acrylic:

1. Acrylic gloss medium, or slow dry acrylic glazing medium
2. Acrylic gel medium (small container)

For Oil:

1. *Galkyd*, or *Galkyd light* (medium container)
2. *Gamsol*, (medium container)
3. Cold wax medium (small container)
4. (Optional) small bottle of stand oil

For Water Soluble Oils:

1. Water soluble oil painting medium, or slow dry acrylic glazing medium
2. Acrylic gel medium (small container)

Brushes:

A set of *boar bristle* brushes

1. A "Flat" about 1" wide
2. A "Flat" about ½" wide
3. A "Filbert" approx. ¼" wide
4. Plus one *sable hair* detail brush (size #1, 0, or 00)

If you already have access to some oil or acrylic brushes at home, just bring them in regardless of their size. You may opt to buy other sizes later on in the semester, or brushes made from different materials (i.e. a mongoose hair brush!), which will be discussed as the semester progresses.

Other Necessary Supplies:

1. One or two palette knives
2. Bar of soap
3. Cloth rags or a roll of paper towels
4. A large palette (tempered glass with taped edges (recommended), plastic, or a disposable paper palette)
5. (For oils), Two small glass jars with sealing lids
6. Something to carry your supplies in (i.e. a cloth bag, tool box, or a 5 gallon bucket)

Other (**optional**) stuff that might make your life easier:

1. Small tin cans
2. A roll of plastic food wrap
3. An old tooth brush
4. Different sponges
5. Plastic 35mm film canisters
6. Sanding sponge, steel wool
7. An apron?
8. Paint scraper

Something to paint on:

Ready to paint on stretchers, canvas boards or gesso boards (your choice), one for every project we will do this semester. You won't have to buy them all at once, just make sure you have one ready prior to each new project. I will also be giving a stretcher bar building demonstration part way through the semester. For those interested in constructing their own painting surfaces, you will need to take notes on the additional materials needed for this. Building your own stretchers will become a must for any serious painter

Pros and Cons of Different Paint Types:

ACRYLIC

- Pro: Extremely fast drying rate (sometimes minutes)
- Easier clean up (soap and water)
 - Weather resilient (invented for mural painting)
 - Has some natural adhesive quality
 - Can be used underneath oil paints
 - Can be used similar to a water color (with binder)
- Cons: Extremely fast drying (can be frustrating)
- Surface can seem a little 'plastic'
 - Colors dry slightly darker than when wet
 - Cannot be used over oil paint
 - Not great for layering glazes

OILS

- Pro: Much wider range of drying time (hours-months)
- Has superior glazing qualities
 - Paint dries same color as the wet color
 - Sticks better to different surfaces types
 - Can achieve superior depths in color & surface
 - Can be used over acrylic paint
- Cons: Clean up requires spirits-
- Can't be used underneath acrylics
 - Need to prime wood and canvas surfaces

WATER SOLUBLE OILS

- Pro: Versatile-
- Acts like an oil paint when used with oil mediums
 - Similar to acrylics when used with acrylic medium.
- Cons: May have slightly inferior pigment color
- More expensive-
 - Less manufacture choices

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Less manufacture choices