

**UNIVERSITY OF GUELPH
SCHOOL OF FINE ART AND MUSIC
Winter 2018**

COURSE TITLE: SART*2200 PAINTING I (0.5cr)

Instructor: Professor Monica Tap
Extension: 56275
Email: mtap@uoguelph.ca
Office: Z405
Office hours: Tuesdays 10:30-11:15 am or by appointment
Classes: n/a
Labs: Tuesday/Thursday 2:30 -5:20
Location: Z312-313 (Zavitz Hall, Painting Studio)

COURSE OUTLINE

Calendar Description:

This course introduces various technical and aesthetic issues of painting, with an emphasis placed on representational strategies. Diverse approaches will be investigated through specific studio assignments in acrylic and oil-based media on various painting supports. Prior or concurrent Drawing classes are recommended.

Course objectives:

This course is designed to familiarize the beginning student with the traditions and practice of easel painting using oil and acrylic medium. Through completing the exercises, assignments and various projects, the student will achieve a basic competency in representational painting.

Studio demonstrations, lectures and gallery visits will assist the student to gain familiarity with the language of painting. Both historical and contemporary work will be introduced, with particular attention to the historical precedents and "permissions" involved in a variety of approaches. The student is expected to have an understanding of the conventions of drawing.

The course projects are structured logically to introduce the student first to the fundamentals of painting and then to the primary subjects of self-portrait and still life before moving on to the figure and independent work.

NOTE: This is a 0.5 credit course. Each week, students are expected to spend approximately six hours outside of class on related course work.

Learning outcomes:

- Students will gain knowledge of the historical precedents and theoretical discourses relevant to painting.
- Students will become familiar with a broad range of contemporary artworks produced by both national and international artists in painting.
- Students will develop significant visual literacy and communication skills necessary to analyze and discuss paintings, in terms of formal, technical and content analysis.
- Students will gain a hands-on familiarity with the materials, tools and technical processes necessary in the production of studio artworks in oil and acrylic painting. Given that this course focuses upon representational and observational painting, this includes use of value to create the illusion of form; colour identification and mixing; articulation of light and space; and pictorial organizational skills.
- Students will also learn the fundamentals of preparing supports, and proper care of tools. Specifically, students will be able to demonstrate how to correctly stretch a canvas using either a hand-built frame or commercial stretchers and how to prime a stretched canvas correctly using gesso. They will understand the effect of various brushes, brush techniques, including wash, drybrush, impasto, glazing and underpainting.

Course Requirements:

Students will be graded according to the development of their work and their engagement with the course. This means:

- complete all in-class and out-of-class assignments in time for critiques.
- Submit work on time for grading.
- Arrive at each class prepared for that day's work (materials for working and/ or projects ready for critique).
- Participate in critiques and class discussions.
- students can expect to devote a minimum of 6 additional hours per week to out-of-class assigned projects.

Students are strongly encouraged to attend lectures given in the SoFAM by visiting artists, critics and scholars.

Prerequisites:

ARTH*1220, ARTH*1520, SART*1050, SART*1060; (ARTH*1220 and SART*1060 can be taken as co-requisites.)

Text:***Recommended:***

On our Courselink site, you will find links to terrific blogs about contemporary painting and some sites that feature interviews with painters.

Method of Presentation:

Each project will be introduced by a slide lecture and discussion. Short in-class exercises, games and technical experimentation are also designed to prepare you for each project. After the presentation date, a PDF of the image files will be posted to Courselink for your reference.

Individual guidance is a key part of this course. Classes designated as 'work periods' are designed to maximize tailored and individual instruction.

Method of Evaluation:

You will receive regular feedback through group critiques, interim small-group critiques, and through our individual meetings during work periods

Grading of your studio projects will focus on both technical and conceptual resolution; and upon ambition and innovation in terms of conception and execution; and the degree to which these illustrate an engagement with the course content. Experimentation is particularly key in this course.

1. Value scales
 - a. Nine step scale
 - b. Two colour scales 5% Due: Jan 18

2. Colour work 10% Due: Feb 23
 - a. Colour wheel
 - b. Intensity charts
 - c. Complementary square

3. Portrait sequence 20% Due: Feb 23
 - a. Two and five value portraits on illustration board
 - b. Grisaille portrait on Masonite
 - c. Chromatic neutrals on Masonite
 - d. Full colour portrait on small canvas

4. Bridge to oil paint project 10% Due: March 8
5. Observational still life painting 15% Due: March 15
6. Life model (figure) painting on canvas 15% Due: April 5
7. Final project- on canvas 15% Due: April 5
8. Participation 10% ongoing!

The instructor will meet with the students individually prior to the 40th class to conduct the mid-term portfolio review. These will be scheduled outside of class time. (March 11th is the last day to DROP courses.)

You will receive a detailed syllabus at the first class that clearly lays out both critique and due dates.

Late submission policy:

Penalty for late projects: 5% per day

SUBMISSION REQUIREMENTS:

- Work **MUST** be complete for scheduled critiques.
- Work for critiques must be installed on the critique wall at the beginning of class.
- Note that on the syllabus there are 'feedback' or 'review' sessions and 'critique' sessions. Work for feedback or review may be revised after the session. Work is **DUE** on critique dates.
- Works must be labeled on the back with your name and date. Use a soft pencil (5B or softer)
- You are allowed **ONE** painting project to be submitted late without penalty. Choose it wisely. The midterm and final critiques are not eligible for this.
- Late works (other than the one allowed) will be docked one letter grade (3%) for each class period that they are late.

CLASSROOM ETIQUETTE

- All cell phones and electronics must be turned off (not just in Silent mode) and put away at the beginning of each class. Do not answer your phone during class time. You will be able to check your messages during the class break.
- Take care when storing wet paintings. Make sure that other works in the racks are not damaged.
- Clean up at the end of every painting session. The room is shared by three classes, one of which includes some drawing projects. The studio works best when everyone does just a little more than their share of tidying and taking care.

NOTE ON PARTICIPATION:

- Participation is essential to your success in this course. Without it, it is not possible to create the sort of engaged, active studio environment in which good work flourishes. Participation means regular, prompt attendance, engaging in class discussions and critiques, and attendance at selected, recommended artist lectures.
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- You are expected to arrive on time and to be present for the entire class. Two late arrivals and/or early departures will be considered the equivalent of one absence. Absence (for other than medical or family emergencies), tardiness, or early departure will be considered evidence of nonparticipation.
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- In case of unavoidable absence, you are asked to form a buddy group of 2-3 students in the class and be available to exchange information regarding course assignments and activities if one of you are absent and need to catch up.
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- All work missed must be made up on the student's own time.

Final Exam:

Final critiques are the equivalent of a final exam. Students are required to be present for the final critique, at which they will present their projects for discussion and review by their classmates and the professor. Works are to be installed to approximate gallery standards before the final critique class begins.

Grades will be assigned according to university grading procedures:

<https://www.uoguelph.ca/registrar/calendars/undergraduate/2014-2015/c08/c08-grds-proc.shtml>

- **80 - 100 (A) Excellent.** An outstanding performance in which the student demonstrates a superior grasp of the subject matter, and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative and/or logical thinking, a superior ability to organize, to analyze, and to integrate ideas, and a thorough familiarity with the appropriate literature and techniques.
- **70 - 79 (B) Good.** A more than adequate performance in which the student demonstrates a thorough grasp of the subject matter, and an ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a familiarity with the appropriate literature and techniques.
- **60 - 69 (C) Acceptable.** An adequate performance in which the student demonstrates a generally adequate grasp of the subject matter and a moderate ability to examine the material in a critical and constructive manner. The student displays an adequate understanding of the relevant issues, and a general familiarity with the appropriate literature and techniques.
- **50 - 59 (D) Minimally Acceptable.** A barely adequate performance in which the student demonstrates a familiarity with the subject matter, but whose attempts to examine the material in a critical and constructive manner are only partially successful. The student displays some understanding of the relevant issues, and some familiarity with the appropriate literature and techniques.
- **0 - 49 (F) Fail.** An inadequate performance.

Lab Fees:

A compulsory materials fee of \$85 will be charged for materials and services provided in support of required course projects. The amount will be invoiced by the Office of the Bursar and paid directly with your tuition payment – no additional payment is necessary. **THE LAB FEE WILL NOT BE REFUNDED AFTER THE THIRD WEEK OF CLASSES.**

Items Provided by Lab Fee:

- illustration board and a limited quantity of paper for colour exercises
- glass palette
- Gesso (1 litre per person)
- Gamsol or Eco-house neutral thinner
- Rags
- Masonite panels for exercises
- Model fees
- Any excess Lab Fee will be used to purchase canvas which will be evenly distributed among the class members

Items Provided by the student:

- See attached supply list

Notes:***SAFETY:***

Safety in the studio, etc. is a priority at all times. In order to ensure safety of all participants, the procedures/ guidelines provided by the instructor must be followed. It is the responsibility of each student to attend any safety orientation that is provided.

Standard Statements:**E-mail Communication**

As per university regulations, all students are required to check their <mail.uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

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When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. See the undergraduate calendar for information on regulations and procedures for Academic Consideration.

Drop Date

Courses that are one semester long must be dropped by the end of the fortieth class day (**Friday, 3 November 2017**); two-semester courses must be dropped by the last day of the add period in the second semester. The regulations and procedures for Dropping Courses are available in the Undergraduate Calendar.

Copies of out-of-class assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required, however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance, and not later than the 40th Class Day.

For more information see the SAS web site.

Student Rights and Responsibilities

Each student at the University of Guelph has rights which carry commensurate responsibilities that involve, broadly, being a civil and respectful member of the University community. The Rights and Responsibilities are detailed in the Undergraduate Calendar

Academic Misconduct

The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

The Academic Misconduct Policy is detailed in the Undergraduate Calendar.

Recording of Materials

Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies and regulations which apply to undergraduate, graduate and diploma programs.

SART 2200 Painting I

MATERIALS LIST – items to be provided by student

ACRYLIC PAINTS (*if you have an existing set, use it and just supplement as necessary)

Cadmium yellow middle or deep

Cadmium yellow light (lemon)

Cadmium Red light (azo)

Alizerin Crimson

Ultramarine blue

Cobalt blue

Mars or Ivory Black*

Titanium white (large tube)*

OIL PAINTS – YOU’LL NEED THESE ONLY AFTER MIDTERM

In general, you want to have a warm-biased and cool-biased version of each of the primaries.

Yellow:

- Hansa or Azo Cadmium Light or Lemon Hue (cool)
- Hansa or Azo Cadmium Middle or deep (if it’s not too obviously orange) (warm)

Red:

- Alizarin Crimson (or Magenta or Quinacridone Red) (cool)
- Cadmium Red light (azo) or Scarlet (warm)

Blue:

- Cobalt Blue hue or Cerulean Blue (cool)
- Ultramarine blue (warm)

White: Titanium white (large tube)

Black – Mars or Ivory (small tube)

BRUSHES and a PALETTE KNIFE

- hogs hair brushes in a range of sizes and , from #2 - #12

options, brands and notes:

- *Pebeo’s “Real Value” brush kit for about \$14.95 has a good mix of brushes for the price*
 - *China Bristle brushes are the cheapest - \$1.25 for #6 and \$1.95 for #8, but they won’t last very long.*
 - *The Premier Bristle is Wyndham Art’s house brand – and it’s a solid brush for the price. Brushes are priced according to size. It’s worth getting at least two from this series.*
 - *If you buy good hogs hair or higher quality synthetic brushes (Simply Simmons is pretty good) then you can use the same brushes for both oil and acrylic. Watch out for overly floppy / soft synthetic brushes as they are of limited use for oil painting.*
- One metal palette knife for mixing paint on your palette (note: not a ‘painting knife’)

FROM THE HARDWARE STORE:

- razor blade scraper
- one inexpensive Gesso brush – 2-3” natural hair (you can find these for about \$5 or less at the hardware store or Canadian Tire)

OTHER (free stuff from around your apartment)

- two lidded jars for thinner (a wide-mouth pickle jar is perfect)
- Old shirt or apron – something so that your good clothes won’t get dirty

SUPPORTS (stretchers and canvas)

- Prepared canvases: there will be a demonstration early in the term to teach you to build stretchers, stretch and prime canvas. At the first class, you will receive a list of suggested canvas dimensions for each project.

You will be expected to construct at least one of the three stretchers.

The least expensive option is to simply buy the wood and build the stretchers yourself. It’s most efficient to build several at once. I’ll provide you with a list of suggested dimensions at the first class.

DRAWING MATERIALS (needed for the first week of class):

- pencils, eraser*
- ruler*
- exacto knife or scissors*
- glue stick*
- sketchbook

*you’ll need these items immediately