

School of Fine Art and Music
Fall semester 2015
SART*2200-02
PAINTING I



INSTRUCTOR: Monica Tap
TIME: Tuesday and Thursday 11:30- 2:20pm
LOCATION: Zavitz Hall, Rm. 312/313
OFFICE: Zavitz Hall, Rm. 405
EMAIL: mtap@uoguelph.ca
OFFICE HOURS: Thursdays 10:15-11:15 or by appointment

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.

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

COURSE DESCRIPTION:

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.

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.
- Participate in the class trip to Toronto galleries.
- 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.

LAB FEES:

A compulsory materials fee of \$85.00 will be charged for materials and services provided in support of required course projects. The lab fee is used to cover the following expenses: model fees, eco-house neutral thinner, gesso, rags, illustration board, Mayfair paper, Masonite, canvasboards.. 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.**

FIELD TRIP: Friday, November 13, 2015. (full day. Exact times and itinerary TBA)

Note: Bus trips are no longer covered by Lab Fees. There will be one field trip scheduled this semester to see the JW Turner exhibition at the AGO, and to visit a number of exhibitions of contemporary painting in Toronto.

This field trip is mandatory and is accompanied by an assignment. To keep cost as low as possible, the trip will be shared with another class (SART*2090-02). Estimated cost for the bus is per student is \$10. You will also need to cover your own gallery admission, which will be at school group rates.

METHOD OF EVALUATION:

Evaluation occurs on an ongoing basis and is ultimately based on cumulative achievement.

The breakdown of assignments is as follows. The dates below refer to the grading, not critique dates. See note below. Please refer to the detailed syllabus for critique dates.

1. Value scales

5%

Due: Oct 8

2. Colour work	5%	Due: Oct 8
3. Portrait sequence	10%	Due: Oct 20
4. Famous friends	10%	Due: Oct 20
5. Collage still life copy on masonite	5%	Due: Nov 10
6. Fun house box painting on canvas	15%	Due: Nov 17
7. Life model (figure) painting on canvas	20%	Due: Dec 3
8. Final project- on canvas	20%	Due: Dec 3
9. Participation	10%	ongoing!

The instructor will meet with the students individually prior to the 40th class to conduct the mid-term portfolio review. (November 6th is the last day to DROP courses.)

All work except for the Figure and Final paintings will be critiqued one week before the date on which it is due to be handed in. Work must be complete for critique, and you will have the opportunity to rework it before submitting it for grading. *Works submitted after the grading due date will be subject to a late penalty of 5% per day.*

All assignment sheets will include criteria for assessment. Technical exercises, for example, will be graded for accuracy whereas the works on canvas in the second half of the semester will be considered not just in technical terms, but also in broader terms including such things as ambition and inventiveness. For these works, you will be asked to complete a brief written statement to accompany the work when you hand it in for grading. In response, you can expect both comments and a grade.

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

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 artist lectures and participation in the field trip.

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.

MATERIALS LIST

We will review this list during the first class. Bring your sketchbook and drawing materials to the first class.

ACRYLIC Paints

Cadmium yellow middle or light (azo)
Cadmium Red light (azo)
Alizerin Crimson
Ultramarine blue
Cobalt blue
Mars or Ivory Black
Titanium white (large tube)

OIL paints

Cadmium yellow middle (azo)
Alizarin Crimson or Madder Lake (deep)
Cadmium Red light (azo)
Ultramarine blue
Cobalt blue hue
Titanium White (large tube)
Yellow Ochre

- *note: oil paints will be used only after mid-term. You can wait until later to buy these.*

Options, brands and notes:

Acrylic – the cheapest option is the Staedler kit at 9.95, but as the tubes are very small (20 ml?) you'll need to supplement with a large tube of black and of white.

- *Demco offers 120 ml tubes for \$4.95 each.*
- *Another option: pair up with another student and buy all seven required colours in Demco or Georgian*

Oil paints – you'll likely use more of these than the acrylics during the semester. Georgian paints are the most economical at \$8.69/ tube.

BRUSHES

- Flats or brights, hogs hair: minimum: two each of 1/2" (#8), and 1/4" (#6) plus one round (#4 or #6)
- one cheap 2" house-painting brush (for gesso)

options, brands and notes:

- *Pebeo's "Real Value" brush kit for \$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.*

MEDIUM / THINNER

- This will be provided by your lab fee. The **only** thinner permitted in the studios is EcoHouse Neutral Thinner or Gamsol.

SUPPORTS

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

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

OTHER

- 2 lidded jars for mineral spirits (a large coffee tin with a fitted lid is ideal)
- razor blade scraper (for cleaning glass)(available at hardware stores or art supply store)

- palette knife (a good quality metal one goes for \$4.95 and a cheapo plastic one for \$1.60)



(Note – a palette knife is for mixing paint, and is usually a long, thin tapered shape. This is different from a painting knife, in which the metal blade comes in a variety of shapes)

DRAWING MATERIALS:

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

Your lab fee will provide:

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| <ul style="list-style-type: none">• mineral spirits• rags• gesso• masonite panels• glass palette | <ul style="list-style-type: none">• illustration board (2 pieces)• Model fees (4 sessions)• Mayfair paper (3pieces) for | <ul style="list-style-type: none">• colour work• canvas boards for portraits |
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