



Art & Archaeology Department

ARTS 237: PAINTING I

Faculty Name: Gary Edward Cuddington
Studio/Classroom: TA201
Course day/time: Tuesday and Thursday, 2:00 -3:50pm
Office location: Room TA236
E-mail address: cuddingtong@hood.edu

COURSE DESCRIPTION

Painting I will cover problems in figurative, objective, and nonobjective painting. Consideration is given to theories of color, pictorial structure and materials and techniques.

COURSE STRUCTURE and CREDITS

This is a 3-credit course, that will meet on-site, in classroom/studio. Materials will be available directly in the course Blackboard or through a link placed on Blackboard. If we are required at any point to forgo any face-to-face course sessions, lesson plans, course work and related information will be placed online and available to all students enrolled in ARTS 237.

In class, you will meet for two hours twice a week, where you will engage in hands-on studio exercises, writing and research, and take part in discussions with your instructor and classmates. The instructor will give short lectures paired with technical demonstrations.

Blackboard, you will interact with the course content, your peers and instructor in various ways. On Blackboard, you will have access to course related documents, PowerPoints, and an array of videos and websites exploring artists and art resources.

- **Platforms** utilized through links on Blackboard include Miro, OneDrive, and Vimeo.
- **Out of class studio work**, includes technical and conceptual exercises (In your journal or loose paper) as well as experimenting with materials and concepts toward work going into the senior exhibition, writing exercises and digital design for PR materials.

Required Readings

Course materials will be supplied as digital documents, PowerPoints, online links, and the occasional print out. You are not required to purchase a book for this course.

COURSE OBJECTIVES

- Students will translate drawing, design, and color theory skills into painting
- Students will develop proficiency with oil paint
- Students will understand thoroughly sighting as a measuring system (Employing the use of asighting stick and a viewfinder)
- Students will develop a sensitive and descriptive use of line and value in creating the illusion of three-dimensional forms in space on a picture plane.
- Students will develop a relaxed and confident attitude toward painting, good craftsmanship and a professional demeanor.

- Students will develop the use of visual terms/definitions when talking about painting and the painting processes.
- Students will explore the work of other painters', past and present. Understand what inspired their choices of materials and subject matter.
- Students will develop technical skills with paint and the tools associated with painting.

ASSIGNMENTS

- A brief description of the four extended projects is below.
- Do not sign your extended projects; a signature when added to a drawing becomes part of the image and takes away from the other visual elements.

PROJECT 1: Achromatic Object

SHORT DESCRIPTION/PROCESS

- For this project you are rendering an object using a range of values. Light and take photos of an object in a controlled space. This will be your reference image.
- When considering an object, choose for interesting surface, edge, form, shape, texture, and complexity. Set up a strong and consistent light source.
- Take images and clearly label the digital files of all work and process
- Document sketchbook notes, thumbnail sketches, rough drawings, and experiments (leading up to Project 1). Keeping notes and consistently sketching is extremely useful for developing complexity in artwork and increases the ability for students to contribute constructive dialog.

PROJECT 2: Broken Color, Old Master Copy

SHORT DESCRIPTION/PROCESS

- Choose a painting to copy using a broken color technique. The painting chosen should contain significant variation of color and the gradation between colors. Print out a good quality color copy of the painting you choose.
- Lightly draw out the image on your final surface. Use a medium gray paper rectangle to pinpoint colors to match (optional).
- Once you mix the correct color, place a tab of that color wherever you see it. Tabs/swatches should be shapes rather than line; size and shape should vary. Continue this method until the picture plane is covered. Keep blending to a minimum; overlap and stack the tabs using opaquemixtures, keep the colors broken (the process should resemble an impressionistic painting).
- Do not lose structure within the image; though keep in mind things may feel a touch erratic until areas begin to fill in. Colors remain broken throughout, but the integrity of the original painting's scale, proportions should read well.
- Take images and clearly label the digital files of all work and process
- Document sketchbook notes, thumbnail sketches, rough drawings, and experiments (leading up to Project 1). Keeping notes and consistently sketching is extremely useful for developing complexity in artwork and increases the ability for students to contribute constructive dialog.

PROJECT 3: Atmospheric Perspective, Around an Area of Interest

SHORT DESCRIPTION/PROCESS

- For this project you are painting a full still life. Each student selects, arranges, and lights their own still life. The palette is now full color; use your experience of mixing color and looking for color variation to create a believable atmospheric perspective.
- Choose as many objects as you like, though at least 3 objects tend to work best for visual movement. When considering object(s), choose for a variety, of scale, surface, edge, form, shape, texture, and complexity. Set up a strong and consistent light source and pay close attention to how the colors relate to each other.
- Take images and clearly label the digital files of all work and process
- Document sketchbook notes, thumbnail sketches, rough drawings, and experiments (leading up to Project 1). Keeping notes and consistently sketching is extremely useful for developing complexity in artwork and increases the ability for students to contribute constructive dialog.

PROJECT 4: Hand Story (or Foot Story)

SHORT DESCRIPTION/ PROCESS

- The subject for this painting is single hand or foot
- This composition should tell a story. The story should not be complex; your objective is more about creating connections. Consider how objects and the space around them relate. Use the Elements of Art and the Principles of Design to create cohesion and interest.
- The style can be loose, but it should be realistic painting with correct scale and proportion. Theme and content are left open for each student to choose. Students are required to arrange, light, photograph and print their own scene.
- Take images and clearly label the digital files of all work and process
- Document sketchbook notes, thumbnail sketches, rough drawings, and experiments (leading up to Project 1). Keeping notes and consistently sketching is extremely useful for developing complexity in artwork and increases the ability for students to contribute constructive dialog.

FINAL EXAM: REVIEW OF SEMESTER'S MATERIAL – COURSE PORTFOLIO & SELF-REFLECTION DESCRIPTION

- At the semesters end students will arrange all the digital images of the semesters work into a portfolio for the instructor to review. The instructor will look over all the work, examining the portfolio for effort, quality, and progress. The instructor will also seek out strengths and weaknesses and determine if the student was receptive to feedback.
- The review will be critical and constructive.

COURSE REQUIREMENTS and GRADE PERCENTAGE BREAKDOWN

10 POINTS: ATTENDANCE/CLASS PARTICIPATION (In-class and online)

- Attendance
- Class Participation (especially during discussions)
- Classroom Exercises

15 POINTS: PROJECT 1- ACHROMATIC OBJECT

- Studies & Rough drawings
- Student will describe goals and accomplishments effectively and participates in a constructive dialogue during the project critique

20 POINTS: PROJECT 2 – BROKEN COLOR, OLD MASTER COPY

- Studies & Rough drawings
- Student will describe goals and accomplishments effectively and participates in a constructive dialogue during the project critique

20 POINTS: PROJECT 3 – ATMOSPHERIC PERSPECTIVE, AROUND an AREA of INTEREST

- Studies & Rough drawings
- Student will describe goals and accomplishments effectively and participates in a constructive dialogue during the project critique

20 POINTS: PROJECT 4 – HAND STORY (or FOOT STORY)

- Studies & Rough drawings
- Student will describe goals and accomplishments effectively and participates in a constructive dialogue during the project critique

15 POINTS: FINAL REVIEW of SEMESTER'S MATERIAL – COURSE PORTFOLIO & SELF-REFLECTION

- Documentation of the semester's work/materials (*Coherent and thorough Portfolio*)
- Course Portfolio** consists of exercises, sketches, quick in-class projects and four extended projects. Work is to be arranged in chronological order within a digital portfolio.
- Self-Reflection** is a student's written account of strengths and weaknesses related to their portfolio.
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100 TOTAL POINTS

COURSE CONTENT

- Learn to use oil paint
- Work from life and photographs
- Use paint medium and glaze medium
- Introduction to fine art painting techniques:
 - Blocking in a painting
 - Direct painting (alla prima, wet-in-wet)
 - Painterly painting (loaded brush, impasto)
 - Indirect painting (glazing, scumbling, dry brush, scoring)
 - Modeling and blending (smooth, highly finished surface)
- Introduction to painting procedures:
 - Terminology
 - Basic chemistry (drying rates, absorption, final varnish and different types of paint)

Course Outline

Weeks 1 – 2

Working with line, measuring, and sighting, using a viewfinder, tonal painting

Weeks 3 – 6

Continuing with tonal painting, blocking in value, additive and subtractive painting, dynamic compositions, using a working with paint medium, using color

Weeks 7– 10

Continue more in more depth with color, making and using the color wheel, broken color, realistic modeling, and building paint layers (working from rough to refined)

Weeks 11 – 14

Refining details, more complex compositions, longer painting sessions

Week 15

Final project critique and individual portfolio reviews

Evaluation Criteria

1. Attendance and class participation (In class and online)
2. Verbal participation during critiques and use of feedback.
3. Completion of class and outside projects, and sketchbook exercises.
4. Mastery of technique.
5. Demonstrate an understand composition.
6. Techniques and processes as applicable to painting problems.
7. Critiques and a portfolio review

Letter Grade designation

- A Exceptional knowledge and understanding of subject matter and demonstrated excellence in the application of theory and technique on assigned projects, outstanding craftsmanship.
- B Above average knowledge and understanding of subject matter, and above average craftsmanship.
- C Acceptable knowledge and understanding of subject matter, application of theory and technique on assigned projects, acceptable craftsmanship.
- D Less than acceptable knowledge and understanding of subject matter, application of theory and technique on assigned projects, acceptable craftsmanship.
- F Failing: unacceptably low level of knowledge and understanding of subject matter; severely limited perception and/or originality.

Helpful Resources about painting (not required)

*Joe Fig: Inside the Painter's Studio Joe Fig

- Ralph Meyer: The Artist's Handbook of Materials and Techniques
 - Ralph Meyer: The Painter's Craft: An Introduction to Artist's Methods and Materials
 - Reed Kay: The Painter's Guide to Studio Methods and Materials
 - Mark D. Gottsegen: A Manual of Painting Materials and Techniques
 - Jeremy Galton: The Encyclopedia of Oil Painting Techniques
 - Linda Cateura: Oil Painting Secrets from a Master
 - Greg Kruetz: Problem Solving for Oil Painters
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Materials provided

- Reusable palette
- Acrylic paint set
- A few paint brushes (you may want additional brushes)

In studio materials

- Bristol board paper (painting surface)
- Gesso (to prime your painting surface)
- Painting medium, rags and sanding blocks

Optional

- Pocket color wheel
- Art bin or tackle box to hold your supplies
- Inexpensive portfolio with a handle to carry your work and pads around

Note: Use watercolor paper, Bristol board or heavy paper for in-class work, color roughs, sketches, experiments with technique and extended projects

Academic Honor Code

All Hood undergraduates affirm on each class assignment that they “have neither given nor received any unauthorized aid.” Cheating or plagiarism—any unacknowledged use of another person’s language or ideas—is thus both an affront to the general standards of conduct on which an intellectual community depends and a specific violation of the Honor Code. As such, these offenses are treated seriously and may lead to severe disciplinary action, including dismissal from the College. For a full description of the policies and procedures of the Honor Code, contact the dean of students.

Students wishing advice on the proper use and acknowledgment of scholarly materials should consult their individual instructors, the library staff and any of the several reliable guides to scholarly writing that these sources may recommend.

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Copyright law gives copyright holders (writers, publishers, artists, etc.) exclusive rights to distribute, copy, perform, or publicly display, their own original works. The College recognizes its obligation to promote the rights and responsibilities granted under this law. Hood College assumes that any questions regarding copyright, as they apply to materials for instructional or other College use, will be resolved prior to the use of those materials on College-owned equipment or in College-sanctioned activities.

As members of an institution with an established Honor System emphasizing intellectual integrity, the Hood College community should recognize their responsibility to follow the law and to model it for others. All members of the College community are responsible for complying with College guidelines regarding the legal use of copyrighted materials, regardless of their format or the purpose for which they are used, and for complying with the requirements of copyright law, including obtaining required permissions to use copyrighted materials. Members of the Hood community who willfully disregard copyright law do so at their own risk and assume any liability, which may include criminal, and/or civil penalties. In addition, disciplinary action may be taken as outlined a) for students, in the Bylaws of the Student Government Association (Judicial System), b) for faculty, in the Faculty Code (Termination or Sanctions for Cause), and c) for staff, in the Staff Handbook (Section 405.3).

Peer-to-Peer File Sharing: Uploading or downloading works protected by copyright without the permission of the copyright owner is an infringement of the copyright owner’s exclusive rights of reproduction and/or distribution. Anyone found to have infringed a copyrighted work may be liable for statutory damages up to \$30,000 for each work infringed and, if willful infringement is proven, liability may be increased up to \$150,000 for each work infringed. An infringer of a work may also be liable for the attorney’s fees incurred by the copyright owner to enforce his or her rights. The files distributed over peer-to-peer networks are primarily copyrighted works, and there is a risk of liability for downloading material from these networks. There are currently many “authorized” services on the Internet that allow consumers to purchase copyrighted works online, whether they be music, e-books, or motion pictures. By purchasing works through authorized services, consumers can avoid the risks of infringement liability.

The Digital Millennium Copyright Act: The DMCA is a response to concerns regarding the pirating and distribution of digital materials, and it helps to clarify how copyright relates to those materials. The DMCA criminalizes the development of technologies intended to circumvent devices (such as passwords or encryption) that limit access to copyrighted material, and it also criminalizes the act of circumvention itself.

Institutions of higher education that act as Internet Service Providers (such as Hood College) are granted limited liability for copyright infringement involving the use of their networks if they take steps to designate a local agent to receive notices regarding instances of infringement over the local network and for effecting a “take-down” of the infringing material. The Library Director will provide contact information for Hood’s Take-Down Officer.

Instructor reserves the right to alter the syllabus.

STUDENT SUCCESS TEAM – Beneficial-Hodson Library & Learning Commons Suite 1027

Mission

The Student Success Center promotes an accessible, enriching, and supportive community that fosters success for each diverse member of Hood College.

Core Values

- Differences such as age, race, gender, nationality, sexual orientation, ability, preferred learning modality and background enrich Hood’s learning and work environments. We promote full equity and inclusion for all community members and believe each student has the potential to be successful and persist to degree completion.
- We believe academic support services should be accessible to every student; they teach fundamentals for college success.
- We work with students to help them create and refine an educational plan through reflection on personal strengths and goals, development of self-advocacy and growth mindset, understanding of campus processes and resources, and active engagement in programs and opportunities.
- We value collaboration and communication with campus colleagues and encourage students to use available support systems.
- We advocate for students within the College community to promote student success.
- We engage in continual assessment and utilize the strengths and ideas of our team members to improve our services.

Contact Information

Phone: 301-696—3952 • Fax: 301-696-3952 • Email: studentsuccess@hood.edu

Hours of Operation

Monday - Friday, 8:30 -5 p.m.

**During scheduled breaks and summer, hours of operation may vary.*