

Art & Archaeology Department

ARTS 338: PAINTING II

Faculty Name

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Pronouns- he/him/his or they/them/their

Office location

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Office Hours

by appointment

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COURSE DESCRIPTION

Advanced painting problems with further reference to the development of personal expression. Content, composition, spatial relationships, and color theory are stressed within a contemporary context.

COURSE STRUCTURE AND CREDITS

This is a 3-credit course, that includes regularly scheduled class meeting, times twice a week.

- **In class**, where you will engage in hands-on studio exercises, and take part in brief discussions with your instructor and classmates. The instructor will give short lectures paired with technical demonstrations.
- **Out of class studio work**, includes technical and conceptual exercises (In your sketchbook or loose paper) and continual progress on extended projects. Time spent on studio work will vary.

LIST OF COURSE CONTENT

- Work with the figure and still life
- Develop direct painting (one-session) skills to help build expression
- Develop indirect painting skills to refine your detail.
 - Direct painting (alla prima / wet-in-wet)
 - Indirect painting (glazing, scumbling, dry brush, scoring)
 - Modeling and blending (smooth, highly finished surface)
- Review oil painting procedures and introduce new ones
 - Terminology
 - Basic chemistry (drying rates, oil absorption, film characteristics, fat over lean, fugitive and unstable colors, final varnishing)
 - Rules of permanence
- Developing a consistent process to allow for greater focus
- Use technical skills learned in Painting I to solve conceptual problems
- Describe and defend all formal and conceptual choices

LEARNING OBJECTIVES

- Master techniques learned in Painting I
- Translate techniques learned in Painting I on still life objects now on the figure
- Build proficiency with oil paint.
- Continue working with sighting as a measuring system.

- Add expression into your mark making.
- Acknowledge the conceptual implications of choices in style, materials, composition and imagery.
- Foster inventiveness and creativity through images, composition, materials and style.
- Continue to develop the use of terms related to the process of painting.
- Explore the work of other artists past and present. Understanding what may have inspired their choices.
- Build stronger concepts

COURSE REQUIREMENTS

In class projects consist of observational paintings ranging in time and involvement, from short gesture studies to prolonged finished paintings; with a greater focus on using the figure as a reference. Techniques and formats will vary with each project with the intent of exposing students to a variety of compositions and painting concepts.

Out of class projects consists of work largely independent of the instructor. Students work on their own to demonstrate an understanding of the course materials, practices, and lectures. A range of scale, subject matter, format, techniques, compositions, and complexities will be encouraged to demonstrate understanding and creativity.

EVALUATION CRITERIA

1. Attendance
2. Verbal class participation in critiques and use of feedback.
3. Completion of studio and outside exercises, and sketchbook
4. Mastery of technique and development of personal philosophy
5. Students will use painting materials to execute studies and finished work emphasizing expression and gesture.
6. Students will execute paintings that demonstrate an understanding of composition.
7. Translation of conceptual problems into paintings.
8. Techniques and processes will be evaluated as applicable to painting problems.
9. Portfolio critique

NOTE: Most work will be turned in through OneDrive

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.

GRADING REQUIREMENTS

10% · **Attendance & Participation**

20% · **Studies & Rough drawings/paintings (for Project 1)**

Project 1: Building Structure into Fabric

Student will describe goals and accomplishments effectively and participates in a constructive dialogue

20% · **Studies & Rough drawings (for Project 2)**

Project 2: Portrait with Purpose (What does the portrait style communicate?)

Select and talk about the style and choices

Student will describe goals and accomplishments effectively and participates in a constructive dialogue

20% · **Studies & Rough drawings (for Project 3)**

Project 3: Figure and Ground

15% · **Studies & Rough drawings (for Project 4)**

Project 4: Hand Portrait (Two hands. Open Parameters)

Student will describe goals and accomplishments effectively and participates in a constructive dialogue

15% · **Final Exam: Course Portfolio & Self-Reflection**

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.

POLICIES

ATTENDANCE

Students are expected to attend every class session and to arrive promptly. A late arrival of more than 15 minutes is considered an absence. Three late arrivals (of any amount of time) will be considered one absence.

To excuse an absence student must have the Deans office email me the reason you are missing class, or you must bring in a note from the doctor.

Four unexcused absences will result in a full letter grade reduction for the course. An additional full letter grade will be taken off your grade with every additional absence.

CLASSROOM POLICY

Do not use cell phones or headphones during class time. Please respect my sensibilities and those of your fellow students by turn the ringer off on your cell phones before class. If you are expecting an emergency phone call, please set your phone to vibrate, and leave the classroom when it rings.

HELPFUL PAINTING RESOURCES (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

Instructor reserves the right to alter the timeline of syllabus topics.

MATERIALS PROVIDED

Watercolor paper pads (sketchbook)

Paper palettes 9"x12"

Watercolor paint set

Bristol board (painting surface)

Gesso (to prime your painting surface)
Painting medium and solvents
Rags
Sanding Blocks
Roller handles and covers
Saran wrap (to cover and save paint)

REQUIRED MATERIALS

1. SET OF OIL PAINT

(At least 5 or 6 colors including primary colors; red, yellow, blue)

Grumbacher "Academy" Oils, Winton Series Windsor Newton, Gamblin, Van Gogh, Gaugan, Georgian, Utrecht, Dick Blick, Reeves

Good source for color descriptions: www.gamblincolors.com

TIP FOR BUYING OIL PAINT

Purchase a set of oils - then fill in your palette the colors not included.

Additional paint tubes: Paynes gray, yellow ochre, burnt sienna, raw umber

(Optional: Helpful additional colors; cerulean blue, dioxazine violet, magenta, and an extra white)

STRONG BASIC PALETTE

VALUE

Titanium white, Ivory black (all-purpose black, slightly warm), Payne's Grey (coolest black)

REDS

Alizarin Crimson, Cadmium Red Medium

BLUES

Ultramarine Blue

GREEN

Sap green

YELLOW

Yellow Ochre, Lemon yellow

EARTH HUES

Raw Umber, Burnt Sienna

2. Small set of brushes

(There is a bucket of artist brushes of multiples of sizes)

*I highly recommend semi/synthetic. Utrecht carries a lot of inexpensive brushes of good quality. Long handle brushes if possible.

Semi/mixed Synthetic easier to blend, tighter smoother lines, good for detail

Natural bristles good for thick application of paint (impasto) and creating brush marks

Flat, Filbert, Bright or Egbert

Tip: Purchase a set of brushes then fill in the ones not included.

Set ideas:

1) #6 Angle, #6 Flat, #10 Flat, #8 Filbert, #4 Filbert, #2 Round

2) #4 round, #8 bright, #12 filbert, #18 filbert

3- Varnish/Glazing 1" or 2"

One chip brush: From any hardware store.

One nice glazing brush

4- A few rags

5- Small Glass Containers: 2-3 jars (For paint mediums, solvents, and gesso)

6- Palette Knife: Metal – not plastic and not small. I recommend a couple sizes. NOTE: Palette knives with no welded connections tend to last longer

OPTIONAL

- 1) Pocket color wheel
 - 2) Glass or plexi-glass palette (optional)
You will be supplied with a pad of disposable palette paper
 - 3) Art bin or tackle box to hold your supplies
 - 4) Inexpensive portfolio with a handle to carry your work and pads around
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*Note on painting surfaces: Use Bristol board for in-class work, the watercolor pad for color roughs and sketches. You can use either Bristol board, quality watercolor paper, panel or stretched canvas for out-of-class projects. Any surface to be used for oil paint must be primed with at least two coats of gesso.

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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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 are 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.

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, 8:30-5pm

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