Painting 105, Monday and Wednesday 1-4,
Diane Hoffman
Office hours: Tuesday and Thursday 12 noon -1pm or by appointment. Phone: 843- 3826
Home phone: only in dire emergencies, calls only until 11pm please: 278-9810

The purpose of this class is to explore the physical and illusionistic properties of oil painting. Students will be introduced to the basic techniques of color mixing, surface handling, compositional strategies and spatial illusion. The class will use a variety of open-ended problems that will encourage exploration of individual themes. Frequent, short critiques of work in progress and longer, more formal critiques will be scheduled.

Required Classwork: Class attendance and participation is mandatory. Critique attendance is mandatory. Clean-up is mandatory. The last 15 minutes of the class will be devoted to clean up.

Required Homework: see homework assignment and reading assignments

Students must prepare surfaces to work on weekly. All canvases must be primed and dry at the beginning of the class.

Syllabus

Aug 26, Wed  Introduction: Brooks to look at paintings
Reading and take notes
Chaet, Bernard  An Artist Notebook chapters 2,3,4

Aug 31, Mon  Supplies deliver
I. Beginning painting.
Demo gessoed paper, cleaning brushes, cleaning palette
thumbnail sketches, toning support
viewfinder

Sept 2, Wed  A. Sketch with Value
Black, grays thinned with turp.
Black and white
Black and white still life
homework prepare toned supports
and read Goldstein,

Sept 9, Wed  Black and white still life, continued
Sept 14, Mon  Black and white drapery study (no objects)
Composition-structure, balance, contrasts
homework reading Goldstein, Nathan Painting, Visual
and

Sept 16 Wed  Black and white drapery study
canvas stretching demo

Sept. 17, at 7:30 p.m, Thursday, Lecture,
The Art Guys, University of Memphis, Journalism Building, required

Sept 21, Mon  B. Limited palette
Demo color mixing
in class painting: still life
homework: prepare a canvas

Sept 23, Wed  Field trip to the Dioxion, and Ledbetter Lusk
Sept 28, Mon  C. Abstraction: shapes and colors, warm/cool, light and rhythm
Sept 30 , Wed  continued
Oct 5, Mon  continued
homework read: Nathan Goldstein, Design and Composition, Chapter 10,
The forming of compositional order, pp. 200-247.

Oct 7, Wed  D. Color design: Full palette, 4 quick studies, one canvas
prepare for midterm critiques
Oct 9, 5-7 p.m. Friday, Opening, Looking Back: Rhodes Faculty and Alumni Exhibit Clough-Hanson Gallery

Oct 12, Mon midterm critiques

October 13, 8pm, Tuesday, Moss Lecturer: Dr Malcolm Warner, (Subject: Pre-Raphaelites) Lecture at Rhodes

Oct 14, Wed midterm critiques

Oct 19, Mon II. Painting problems,
A. Personal still life, light

Oct 21, Wed continued
Oct 26, Mon continued
Oct 28, Wed continued

and/or
Lecture, October 29th 6 p.m. Thursday, Memphis College of Art, Mary Lovelace O'Neal Painter, U.C. Berkeley, Department Chair, Memphis College of Art, Callicott Auditorium

Nov 2, Mon B. Interior continued
Nov 4, Wed continued
Nov 9, Mon continued
Nov 11, Wed C. Figure
Nov 16, Mon continued
Nov 18, Wed continue

November 19th 6 p.m. (tentative) Thursday Lecture, Michael Goldberg, Painter - New York, NY, Memphis College of Art, Callicott Auditorium, required for beginning painting and all art majors

Nov 23, Mon continue
Nov 30, Mon continue
Dec 2, Wed individual critique on all paintings, sketches
Dec 7, Mon individual critique on all paintings, sketches
Dec 9, Wed last day of class, clean studio, palette and cart should be spotless, rack empty, turn in sketchbook

Dec. 14, Mon 1 p.m., final extension on sketchbook
Dec 15, Tues 1 p.m. last day to pick up sketchbooks

REQUIREMENTS TO PASS THIS CLASS:
Log 138 minimum hours: Studio art classes at Rhodes require a minimum of 138 work hours for three hours of credit. You will fail if you do not have this minimum hours of work. To achieve this you must average 9 hours of work each week. Six hours will be spent in class, however, you must plan to spend the remainder on assigned readings, lectures, canvas preparation and homework.

Attendance: Class attendance is mandatory. Do not be absent. You will not be able to make up in class work.
• Each absence will lower your grade 1/3 of a letter grade
• Team sports absence: If you play team sports and go out of town, be prepared to make up the hours in your sketchbook. You are responsible for showing me the work you have made up.
• Punctuality: Please be punctual. If you are late, I will mark you absent 1/2 day.
Illness: Please contact me immediately if you have a serious health problem or family emergency. In these cases, work will be adjusted to accommodate your personal situation.

Required class participation includes participating in critiques and clean up. Your grade will be withheld if you fail to clean out your rack, clean your palette and take your work and supplies home. See checklist below.

**Grades:**
40% = Engagement, completion and participation of all in class work and activities. Failure to attend class will pull your grade down dramatically.
40% = Homework
20% = Improvement and/or Risk taking.

Engagement and completion of all in class work: At the end of the term, you must present all of your work completed during the semester. Use your class time wisely: slow workers must complete projects outside class. (40% of grade)

Engagement and completion of homework: see assignment below. (40% of grade)

Fulfilling the above requirements attains a B-C grade. An exceptional student should grow, change and develop in facility and intellectually during the course. Improvement and/ or risk taking will earn an A grade.

Improvement is defined as **significant and sustained** skill acquisition. Risk taking students take their drawings past personal satisfaction to skilled will make significant changes to their work all through their process.

Extraordinary Improvement and/or risk taking will earn a full 20% (A grade).
7 or more paintings completed and resolved by fulfilling one of the two guidelines: 1) thorough resolution of the picture plane, or 2) a convincing and fluent construction of illusionistic space.

Good Improvement and/or risk taking will earn an 10% (B).
6-5 completed and resolved works

No attempt to improve or take risk will earn no additional points (C grade).
4-3 completed and resolved works

Less than 3 completed and resolved works generally means a student has missed more than three class and/ or has made no attempt to engage or complete the work at hand.

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**Checklist of studio requirements:**
Come to class on time.
Have your homework finished on time.
Participate in all studio activity, including critiques.
Come prepared to class. (supplies, homework and readings)
Keep your sketchbook on hand.
Clean up your work area.
Please do not eat, drink or smoke in this classroom.
Supplies: art supply store DELIVER Aug. 31
OIL PAINT
titanium white, large tube *, burnt siena*, yellow ochre*, ivory black*, ultramarine blue , phthalo blue, cad. yellow light , napthol red

GROUND
gesso at least 32 oz.

SUPPORTS
Seven sheets of Lenox 22x30"
stretcher strips to make four canvases:
  eight 20"
  eight 24"
3 yards 12 oz. raw cotton 54” (or best deal)
bristle round 10, round 6, round 3, eggbert 8
palette knife as cheap as possible

You must have supplies below:
hardware store
best bet close to Rhodes: Gate City Hardware, Stewart Bros hardware
  best bet far: Target or K-mart
a gallon of mineral spirits
1"-2" paint brush, (only natural hair brushes, do not buy synthetic brushes)
roll of masking tape
paint scrapper --the kind with a razor blade

ADDITIONAL THINGS You must have
2 large jars with lids --(best place to go--salvation army)
one old towel for rags--(best place to go--salvation army)

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READING LIST: ON RESERVE AT THE LIBRARY
Chaet, Bernard  An Artist Notebook  chapters 2,3,4
Goldstein, Nathan Painting, Visual and technical Fundamentals  chapters 1,5,6

RECOMMENDED ACTIVITIES • Scavenge as much as possible. Some good tools and supports are not in art stores. Keep your eyes open. Always ask yourself: "can I paint with it?" "On it?" (Please do not bring in valuable things. Scavenging does not mean stealing.) • Look around. Bring objects that are visually interesting to class. Again, do not bring valuable things.

Responsibilities
My responsibilities:
Present ideas
Present techniques
Inform you of my philosophy of making objects
Evaluate your work and give you feed back
Send you off to do research

Your responsibilities:
Realize the time commitment this class demands.
Come to class prepared and ready to work.
Take an active participatory roll: Participation is not merely talking in class, but listening, coming prepared to class, doing the outside readings, being alert and working hard.
**Painting 105 Homework**: find a sketchbook you love that has about 100 pages.


You must spend 25 minutes each day for the next 106 days working in this book. The first week is an assigned reading/exercise (see syllabus and below), but after that, it will be up to you what you do. If you are at a loss for methods and topics I am more than willing to help you.

**Places** to go to find a sketchbook: Art Center at 1636 Union Ave, phone: 276-6321; Sharri's 896 South Highland, phone 323-4681 (best bet for variety); Office Max 1460 Union phone 725-8180; if you want more variety try Del Corazon 725-7647

Some guidelines: your sketchbook should be bound with unlined drawing paper (the paper should be substantial (about twice as heavy as notebook paper) , and the size not too small or too large or bulky. Choose a book that has a good binding. Use your best judgement. If in doubt keep your receipt and show it to me.

**You must**: Date each page or entry for each 25 minute session. You may continue to work on the same page for more than one day, but continue dating the page.

I will check these sketchbooks each week on Monday. Bring it every class. I will ask you to share this sketchbook with your peers.

**For the first week read and take notes** in sketchbook on Chaet, Bernard An Artist Notebook chapters 2,3,4. The technical information of these sections are the most critical that you write down an remember.

**Lectures and Openings**: As you can see by your syllabus, you are required to attend many lectures and openings outside class time. This time will count as sketchbook time- IF- you keep notes and impressions of who the lecturer/artist was, what the lecturer /artist said or did, and what was shown or displayed in notes, collages, or drawings. For example if you go to an lecture or opening for hour and you write about it, or make sketches of what you saw etc. for one hour, you have spent two sketchbook hours.

**If you build, gesso or stretch a canvas** outside class this is considered sketchbook time. You must keep notes in your sketchbook on what you did, when and how long.
Working in your sketchbook will be easier if you:
Set aside a time of day you will be working. Do not be distracted.
You cannot procrastinate.

How to keep this thing moving:
Have pages and spreads relate to each other and the next. Keep momentum going.
Work in series.
Make master copies. Paste in images of art works you admire and write about them, copy them. Design a Collage
Figure and Still life studies from life and photos
Notes and diagrams from readings
Notes and drawings from art lectures and openings (see lecture and openings handout)
Experiment with different media: markers, highlighters, water based paints, collage, liquids, found objects.
Write and design your writing into text-blocks (look at posters, or record albums)

Indications your sketchbook is developing and improving (re-read this after the 4th week):
You control the viewers eye around the page.
It takes time to look at the pages, you encourage the viewer to study your work.
Your pages seem denser, or your pages seem more fluid
You spend more and more time on pages.
You design pages that flow into each other.
You go back to pages you not quite satisfied with.
You start to develop a quality or technique we discuss in class to a greater extent. Outline below:
  the use of value, shape and color
  the construction of illusion
    of perspective, illusion of 3 dimensional form, illusion of light, Illusion of movement
  the construction of the picture plane:
    composition and contrast
  the use of themes: expression, symbolic forms, narrative, process, humor, obsessiveness
qualities of sketchbook itself:
  page to page relationships, spreads
  continuity, size/scale, binding, project length

(underdog: the quiet, sensitive, humorous, peculiar, unique )