COURSE DESCRIPTION
Intensive work in the studio, complemented by homework assignments, investigates the technical and conceptual issues of painting in oil focusing on the creation of form, space, and light with color. Direct observation of objects, interior spaces, and the landscape, provide sources for subject matter. Problems in abstraction will also be introduced. Work in the studio will be structured by a series of class problems addressing form making, movement through space, light and shadow, figure/ground relationships, vocabulary of brush mark, and pictorial structure. Class assignments will form a foundation for independent investigation of subject matter in homework assignments. Students will be expected to develop an understanding of the language of painting and to initiate a personal approach to its unique expressive capabilities. Daily discussions and regular critiques will support the development of a critical vocabulary and visual analysis. To complement work in the studio a consideration of historical and contemporary contexts will be pursued via research and short written assignments, as well as relevant gallery/museum exhibitions. (Prerequisite: Art 22, Beginning Painting, or the equivalent)

OBJECTIVES/OUTCOMES (building on skills initiated in Art 22)
- Develop technical skills in conjunction with a conceptual understanding of the medium
- Develop visual discernment to create form, space, and light with oil paint
- Structure a painting in terms of color
- Understand painting as a visual language with a unique formal structure and content.
- Understand the process of developing and transforming ideas by means of this language.
- Develop verbal critical and analytic skills with which to evaluate pictorial structure and content
- Examine paintings from diverse cultural and historical contexts and understand their contributions to the language of painting.
- Improve fluency, independence, and confidence in visual decision-making in preparation for advanced-level painting classes

WORKING IN THE STUDIO
As you pursue the process of learning to think and express yourself in paint, there will be a constant struggle to discover new methods. Every day you will be asked to take risks and to experiment with new elements in the vocabulary of painting. Learning processes that require intellectual or physical risk may not be relaxing or comfortable. Be assured, however, that with persistence, concentration, and by building a dialog with your peers, it is possible to develop an articulate personal approach to the language of painting. This process of discovery will provide a deeply satisfying sense of achievement, and perhaps most importantly, self-confidence.

TEXT
There is no required text for the course. Suggested references include:
TEXT (continued)

ATTENDANCE
Attendance is mandatory. Studio courses require consistent participation. Your learning experience
will be the direct result of your participation in class. Unlike lecture and reading based courses, it is
not possible to make up for class instruction and practice that you miss.

- Perfect attendance: 3 points added to overall score
- 1 - 2 missed classes: no effect on grade.
- 3 missed classes: 3 points deducted from overall score
- 4 missed classes: 6 points deducted from overall score
- 5 missed classes: 9 points deducted from overall score
- 6 missed classes: 18 points deducted from overall score
- 7 or more unexcused absences will result in failing the course.

An absence becomes an excused absence with a signed letter from a doctor, court, or the
University. Generally, family crises are unexcused absences, however, inform me as soon as
possible (email) stating the situation. (3 late arrivals/early departures equal 1 absence.)

EVALUATION
A large selection of class work (chosen by the student for the final portfolio) and all homework
assignments will be graded. Paintings will be graded on a 100 point scale and averaged to
determine the grade in each area listed below. The final course grade will be determined by
weighting each area according to the listed percentages. Active participation in class projects and
discussions is essential for success in the course. Work is due on time. Late work is accepted but
will be marked down.

- Class work 40% (evaluated in the final portfolio)
- Discussion/Participation 20% (evaluated on a daily basis)
- Assignments 40% (evaluated on a bi-weekly basis)

Make up assignments and grades of incomplete are available to those with documented health
problems.

EXTRA CREDIT OPPORTUNITIES (discuss with the instructor in advance)
- Review of relevant museum exhibition
- Review of artist talk or lecture

ADD/DROP POLICY AND DEADLINES:
Refer to page 6 - 8 of the Fall 2009-Spring 2010 Student's Registration & Advising Handbook.
Access this information online: http://www.csus.edu/schedule/fall2009spring2010/change.stm#adds

DISABILITY SERVICES:
If you have a disability and require academic accommodation, please provide written verification
from SSWD, Lassen Hall 1008 (916-278-6955). Also, please discuss your accommodation needs
with me after class or during my office hours early in the semester

CELL PHONES, I-PODS, AND ELECTRONIC DEVICES IN GENERAL
Turn them off during class time.

SNACKS
Beverages are welcome in class. Snacks may be enjoyed during the 10 minute break.
COURSE FEE $25
When you register for a class requiring a course fee, the charge will appear on your My Sac State student account. If you drop the class by Census Date (September 28th for Fall 2009), the fee will be reversed. Lab fees can be paid online, in person or by mail. You will not be dropped from a class due to non-payment of course lab fees; however, financial services will put holds on records after Census Date for any unpaid course lab fees. The hold will prevent you from registering for future semesters and getting transcripts and diplomas. When an overdue course lab fee is paid, the hold will automatically be removed from your record. (For questions regarding holds on your record, please visit Admissions and Records Counter; first floor, Lassen Hall)

MATERIALS (REQUIRED)
All paper will be provided by the course fee. Additional covered supplies will be announced. Students are responsible for bringing necessary materials for each class, and for replacing materials as needed.

Oil Paint (large 150-200 ml tubes are recommended - such as Utrecht $14-18/tube, or Winsor Newton Winton $12/tube)
- yellow (cadmium yellow medium hue, or the equivalent)
- red (cadmium red dark hue, or the equivalent)
- orange (cadmium red light hue or vermillion hue, or the equivalent)
- blue (ultramarine or cobalt hue, or the equivalent)
- permanent green (or viridian hue, or the equivalent)
- dioxazine purple, or cobalt violet hue, or the equivalent)
- white (titanium white)
- black (ivory)

Brushes
- Natural bristle brushes for oil: flats and rounds ranging from #12 – 6, more is better

Palette
- 18 x 24 x 1/8” sheet of plexi-glass, or 18 x 24” disposable palette

Palette/Painting knife, trowel style 2 or 3 “

Brush cleaning solvent
- 1 quart odorless paint thinner (mineral spirits) for cleaning brushes (Hardware store)
- pint size plastic container with a tight lid for thinner and cleaning brushes

Painting medium (for thinning paint in the painting process)
- 1 quart odorless turpentine substitute (such as Turpenoid – NOT “TURPENOID NATURAL”)
- Artist Linseed oil (16 oz.)
- 8 or 12 oz. squeeze bottle for painting medium (small shampoo or liquid soap bottle)

Painting supports and materials necessary for their preparation
- “Tempered Hardboard” or birch plywood panels, ¼”(3/8”) x 24” x 48” cut to 24 x 24” (available at Home Depot, $3.50/2.50) quantity to be announced
- Stretcher bars, factory made or hand cut, sizes to be announced
- Unprimed cotton duck canvas: #12, 60” by 4 yards (a fabric store such as Hancock Fabrics will be far less expensive than an art store)
- Gesso
- Inexpensive 2.5-3” house painter’s flat bristle brush for applying gesso (Hardware store.)

Miscellaneous:
- Masking tape, beige/white (NOT BLUE OR BLACK . . .!), 1-inch width
- Painting clothes
- Recommended: Staple gun, staples (5/16”), canvas pliers, screwdriver, pliers, hammer, wood glue, sandpaper, scissors, utility knife, hand cleaner and lotion, latex gloves
Portfolio:
- Homemade cardboard portfolio is fine - large enough to hold a 24 x 36” sheet of paper.

**Additional materials may be announced.**

**STUDENTS ARE RESPONSIBLE FOR BRINGING THE NECESSARY MATERIALS FOR EACH CLASS, AND FOR REPLACING MATERIALS AS NEEDED.**

**SUPPLY SOURCES**
Art Ellis, 2508 J Street, 448-1875
Utrecht, 1612 Howe Avenue @ Arden, 641-6400
University Art, 2601 J Street, and 2610 Marconi Avenue, 443-5721
Daniel Smith (mail order) 800-426-6740, [www.danielsmith.com](http://www.danielsmith.com)
Dick Blick (mail order)
Pearl Art Supplies, San Francisco, also mail order

**CLASS SCHEDULE**

1. **M. Aug. 31**
   
   **Introduction to the course**
   
   **Assignment:** Purchase supplies and review syllabus carefully.

2. **W. Sept. 2**
   
   **Marathon Painting 1 – Light**
   
   **Assignment:** Independent Project library research and proposal

3. **M. Sept. 7**
   
   **Marathon Painting 2 – Locations in Space**

4. **W. Sept. 9**
   
   **Presentation of Independent Project library research and proposals**
   
   **Assignment:** Independent Project: Studies in Gray

5. **M. Sept. 14**
   
   **Marathon Painting 3 – Abstraction?**

6. **W. Sept. 16**
   
   **Marathon Painting 3 – Abstraction? concluded**
   
   **Discussion:** Independent Project: 3 Studies in Gray
   
   **Assignment:** Independent Project: Painting No. 1 – Historical Context

7. **M. Sept. 21**
   
   **Vocabulary of Brush Mark**
   
   **Articulating the physical properties of objects**

8. **W. Sept. 23**
   
   **Vocabulary of Brush Mark continued**
   
   **Discussion:** Independent Project: Painting No. 1 – Historical Context
   
   **Assignment:** Independent Project: Painting No. 2 – Historical Context

9. **M. Sept. 28**
   
   **Vocabulary of Brush Mark continued**
   
   **Articulating and activating surfaces**

10. **W. Sept. 30**
    
    **Vocabulary of Brush Mark continued**
    
    **Articulation of living and moving/growing forms**
    
    **Discussion:** Independent Project: Painting No. 2 – Historical Context
    
    **Assignment:** Independent Project: Painting No. 3 – Synthesis

11. **M. Oct. 5**
    
    **Still life interpreted as color shape (1)**
12. W. Oct. 7  Landscape interpreted as color shape (1)
Discussion: Independent Project: Painting No. 3 – Synthesis
Assignment: Independent Project: Painting No. 4 – Complementary Color

13. M. Oct. 12  Interior space interpreted as color shape (1)

SECTION III – LIGHT AND SHADOW
14. W. Oct. 14  The Light of Objects (2)
Value and Cool/Warm Contrasts – organization of color shapes
Discussion: Independent Project: Painting No. 4 – Complementary Color
Assignment: Independent Project: Contemporary Context: Research

15. M. Oct. 19  Light in the Landscape (2)
Value and Cool/Warm Contrast – organization of color shapes

Assignment: Independent Project Painting No. 5 – In the manner of . . .

17. M. Oct. 26  Interior Light (2)
Value and Cool/Warm Contrasts – organization of color shapes

18. W. Oct. 28  The Light of Objects (3)
Contrast of Saturation
Discussion: Independent Project Painting No. 5 – In the manner of . . .
Assignment: Independent Project: Painting No. 6 – Personal Vision

19. M. Nov. 2  Interior Light (3)
Contrast of Saturation

20. W. Nov. 4  Light in the Landscape (3)
Contrast of Saturation

21. M. Nov. 9  The Light of Objects (4)
Contrast of Hue and Complementary Contrast
Discussion: Independent Project: Painting No. 6 – Personal Vision
Assignment: Independent Project Painting No. 7 – Scale

Veterans Day

22. M. Nov. 16  (Graduate Reviews)
Light in the Landscape (4)
Contrast of Hue and Complementary Contrast

23. W. Nov. 18  Interior Light (4)
Contrast of Hue and Complementary Contrast

SECTION IV – OPEN STUDIO
24. M. Nov. 23  Discussion: Independent Project Painting No. 7 – Scale
Assignment: Independent Project Painting No. 8 – Final Painting

25. W. Nov. 25  Open Studio (continued work on landscape, interior, and objects)

Thanksgiving Break
26. M. Nov. 30  Open Studio (continued work on landscape, interior, and objects)

27. W. Dec. 2  Open Studio (continued work on landscape, interior, and objects)

28. M. Dec. 7  FINAL CRITIQUE:
Review of Independent Project Paintings No. 6, 7, 8 and student’s choice of landscape, interior, or still life from class

29. W. Dec. 9  FINAL CRITIQUE continued
Portfolios and Critical Assessment due.

DEC. 17-18  PICK UP PORTFOLIOS

FINAL PORTFOLIO
Select work for the final portfolio according to the categories stated below. Your selection of paintings should be based on an objective critical analysis of the issues presented in the course. The process of reviewing and selecting work will take time. It might be helpful to discuss your selections with another member(s) of the class. The paintings selected must be in good condition i.e. no coffee stains, footprints, or tears. They should also be signed and dated.

1. Class work
Section I – Painting Marathon
   Marathon Paintings 1, 2, and 3

Section II – Painting Is Thinking
   6 paintings/studies of your choice

Section III and IV – Light and Shadow
   Objects: 1 painting
   Interior: 1 painting
   Landscape: 1 painting

2. Assignments
   Independent Project: 8 Paintings and 2 research statements

(Organize and label your work clearly according to the categories stated above.)

3. A one-page (typed, double-spaced) critical assessment of your painting.
Discuss in concrete and specific language how your painting evolved conceptually and technically. What were the problems you encountered and how did you solve them? What are the primary issues you expect to address in Advanced Painting?

4. Portfolio/Container
All paintings, apart from those on canvas, must be presented FLAT – NOT ROLLED – in a protective container. Put your NAME, TELEPHONE, AND E-MAIL ON THE OUTSIDE OF THE PORTFOLIO.

Portfolios are due on December 9 – no exceptions.
Pick up your portfolio December 17-18. Neither I, nor the Art Department, can be responsible for portfolios that are not picked up by the end of finals week.