

DAKOTA STATE UNIVERSITY

ART 231 – PAINTING (3 Credits)

Fall Semester, 2005

Meeting Times: M and W 10am – 12:45 pm, Beadle Hall 335.

ASSOCIATE PROFESSOR: [ALAN MONTGOMERY](#)

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Office Hours: Tuesday and Thursday 9am-11: 30am

(ALSO BY APPOINTMENT)

CATALOG DESCRIPTION

ART 231 Painting I. “Initial approach to painting, employing history, materials, techniques and processes with paint as primary media. Subjects range from still life (direct observation) to conceptually driven works.” Prior completion of Art 111 and Art 121 and Art 122.

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PREREQUISITE

Art 111 and Art 122

INSTRUCTIONAL METHODS

Conceptually focused instruction.

Utilizing physical media, students will build visual solutions to Conceptually based problems presented in class. On a daily basis, students receive individual guidance from the instructor.

REQUIRED TEXT

[Painting as a Language](#)

by Jean Robertson and Craig McDaniel

PERFORMANCE STANDARDS

Course grade will be based on the following:

- A) 20% _ Attendance (0-3 =A / 4=B / 5=C / 6=D / 7+=F)**
- B) 80% _ Course Work**
- C) Semester Grades: A = 90% B = 80% C = 70% D = 60% F = under %60**

STUDENTS ON ACADEMIC PROBATION

Students who were conditionally admitted, and veterans who are receiving veterans' educational benefits must maintain %100 class attendance. It is important for all students to attend class.

HALF-DAY ABSENCE awarded for tardiness, early departures, idleness, off task.

VERIFIABLE (EXCUSED) ABSENCES Students will be required to visit with [Keith Bundy](#) in Student Services for their 2nd excused absence.

ACADEMIC HONESTY

Any and all academic work you attempt contains an implicit pledge that you have done your own work and have not received any unauthorized aid. Academic dishonesty and the university procedure for dealing with it are discussed in the current edition of the *Trojan Handbook*.

ADA STATEMENT

“If there is any individual in this class who, due to a disability, has need for non-standard note taking, or other course modification, please contact DSU ADA Coordinator, [Dr. Robert Jackson](#) at the Science Center, Room 148B, 256-5823, as soon as possible. Please be sure to fill out Disabilities Services Request Form and provide documentation verifying your disability.” © DSU - 2004

COURSE TYPE

Schedule A - Studio Methods (*Small group instruction*)

STUDENT LEARNING OUTCOMES

As a result of taking courses meeting this goal, students will:

1. Demonstrate knowledge of the diversity of values, beliefs, and ideas embodied in

the human experience. **ASSESSMENT:** QUIZZES. WRITTEN AND VISUAL EXPRESSION

2. Identify and explain basic concepts of the selected disciplines within the arts and

humanities. **ASSESSMENT:** QUIZZES. WRITTEN AND VISUAL EXPRESSION

3. Demonstrate creative and aesthetic understanding.

ASSESSMENT: STUDENT WORK. CRITIQUE

COMPUTER USE

Computers will be used in this course:

- For online discussion in WebCT
- For course management in WebCT
- For drawing on Tablet PC
- For web based research

IMPORTANT

- Symbols depicting hatred or malice towards individuals or groups will not be tolerated as content in your coursework or classroom behavior.
- Personal stereos w/headphones O.K. However, Respect neighbors w/low volume. **No headphones while professor is delivering lecture or during critique sessions.**
- Headphones are required to listen to computers.
- I will contact your advisor if you are exhibiting academic difficulty in this class.

ACADEMIC PROGRESS :) **Please**, feel free to schedule an appointment with me anytime if you would like to discuss your grade.

REQUIREMENTS & EXPECTATIONS

- Students are expected to accept instructor guidance to complete projects.
- Projects completed outside class, without authorization, will be rejected.
- **Quizzes:** Scheduled and/or pop quizzes may occur. Multiple choice
- **Late projects:** –3 pts or –30%, whichever is greater.
- Any student who submits **late** assignments does so at their own risk. Late assignments that become lost or misplaced are the student's responsibility not the instructor's.

DEFINITIONS

- **COURSEWORK** - All assignments, quizzes and in class events.
- **SINCERE:** Spend time, pace yourself w/instructor guidance
- **TIMELY:** Projects are completed on time to meet deadline.
- **CITIZENSHIP:** Your overall attitude to the course and your participation in scheduled class meetings (attendance and preparedness)

SUPPLY LIST

Please refer to this list for supplies. These materials could be obtained from our **DSU bookstore** or **Ben Franklin** in Madison. There are other suppliers in Sioux Falls---**Michaels, Hobby Lobby, and Mathisons**

Brushes

Acrylic-painting brushes are made from hog hair, sable, or a synthetic nylon material called White Nylon, Sablette or Talkon White. The shape, type, and size depend on personal preference or specific requirements by the artist.

The main shapes are: Flat, Round, Filbert.

You should look for size 12 in each of the main types. Smaller rounds size 8 is okay for finer line elements. A Fan brush allows for a very special kind of mark, and should be included in your array of brushes.

Brushes should always be cleaned after use by first flushing surplus paint with water and then washing with a mild soap and lukewarm water. Avoid water splashing above the metal ferule, as this will cause the wooden handle to swell and break the glue bond with the ferule and handle, resulting in a loose handle.

Allow airing dry, reshaping the brush with index finger and thumb and then placing upright like the brushes below to dry. This will not damage the brush if it is a good one; a good brush will keep its shape and will last a very long time. **DO NOT ALLOW BRUSHES TO DRY**

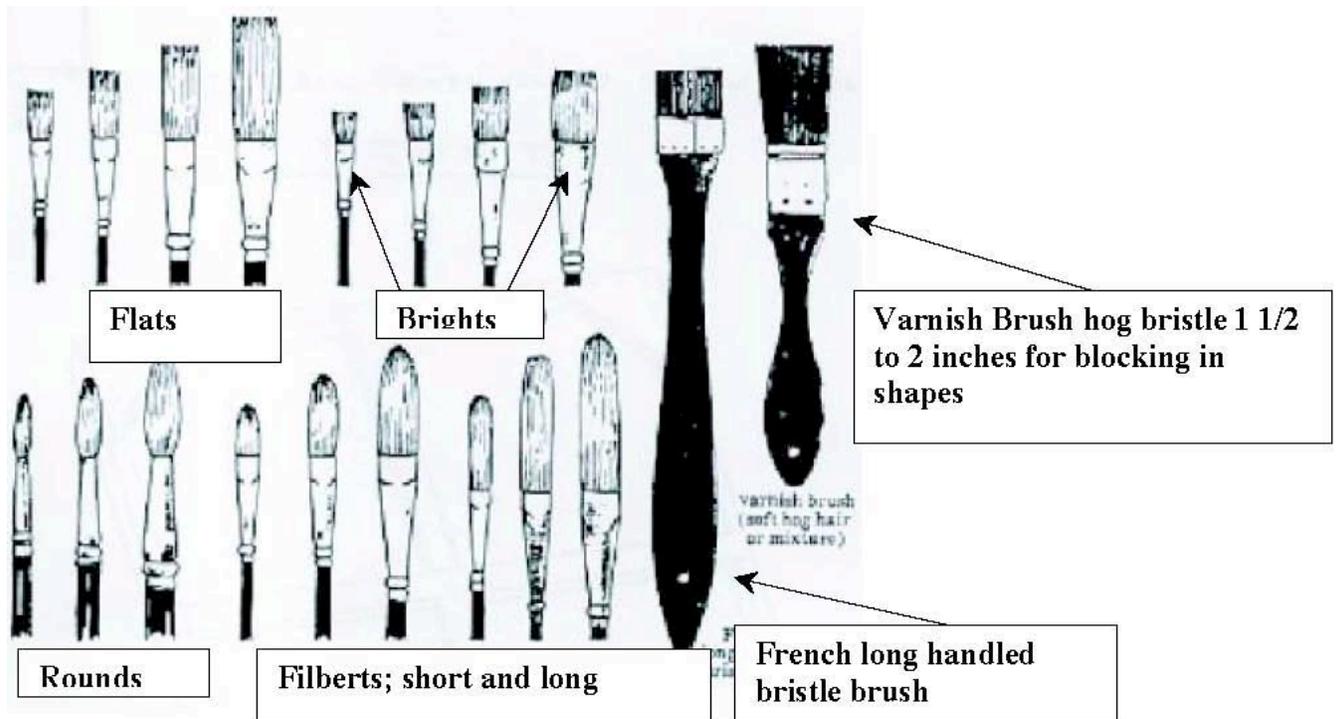
WITH PAINT ON THEM, AS THIS WILL DESTROY YOUR BRUSH!

Expect to pay at least \$ 11-12 per brush. Brushes are priced according to quality, if you pay \$1; you get a cheap brush, which will not last and will be frustrating to use.

NO HOBBY OR SMALL CRAFT BRUSHES WILL BE USED IN THIS CLASS

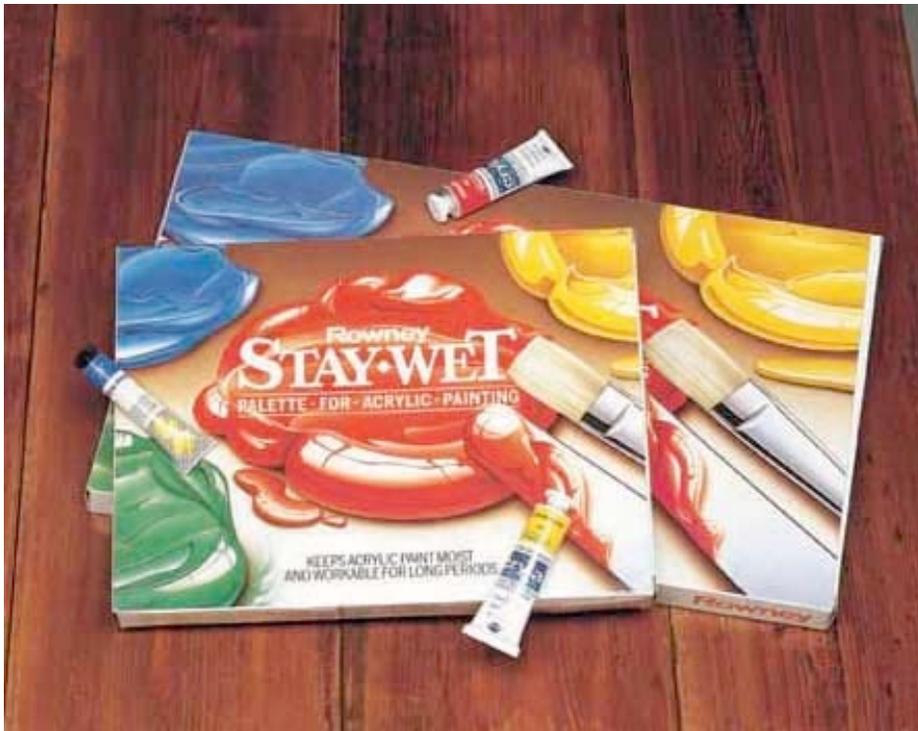
Flats, filberts, and rounds are usually the best brushes to use for most painting techniques. Rounds are most often used for linear elements, and Filberts leave edges that are somewhere between a square shape and a round shape. Below are examples of the most popular kinds of brushes for acrylic and oils.

Brushes called brights, are useful for short jabbing marks and applying heavy loads of paint. They tend to be shorter versions of flat brushes, and may be added to your array of brushes.



Mixing Palettes

There are a variety of palette sizes and shapes to choose from. The type and size is a personal preference and sometimes reflects an artist's working method. A piece of 1/4 inch masonite cut to a rectangle of at least 11x14 and painted white will work. You then (using duct tape) tape a piece of glass cut to the same size as the white masonite. The glass surface allows easy cleaning with a single edged razor scraper. Another option is the Daler-Rowney Stay-Wet palette The links below are very useful and include information on acrylic paint and the Stay-Wet palette),



<http://painting.about.com/library/blpaint/blacrylicspalette.htm>
<http://painting.about.com/gi/dynamic/offsite.htm?site=http://www.daler%2Drowney.com> check www.utrecht.com or www.dickblick.com for this item or you may be able to find it using the previous links. Acrylic paint needs to have an additive mixed in to it in order to prevent your paint from drying too quickly on the palette if you use a traditional oil painting palette. You can also occasionally spray mist the paint to prevent drying. If you choose to use the water mixable oils, you can use either a plastic or wooden palette, or the glass palette will also work.

Painting Knives



Each of the following painting and mixing knives are available to purchase. I suggest the trowel-shaped mixing knife and a triangular-shaped painting knife. Mixing knives are used to mix paint on your palette which is then brushed onto the canvas. Painting knives are intended for building up impasto areas on the canvas and scratching through layers of wet paint.



The smaller knife is used for detail work, while the larger knife is used for broader areas and large sections of paint application. Paint is applied directly from the palette to the canvas with the knife instead of the brush. Painting knives are used exclusively in a painting where a rough texture is desired.



Tree, acrylic on canvas, 18X24, 2005 ©

This painting required the use of both brushes and painting knives. Often artists will choose to combine tools in order to create spontaneous effects in the work of art. The artist must however know enough about the expected outcome of a particular technique or tool, and this generally comes with experience and trial and error. A painting is really a combination of intention, form, and content. Technique is important, but technique alone will not win the day for you, and will likely create ever more obstacles on the road to artistic development---AHM

Mixing/palette knife



A mixing knife may also be called a palette knife. This tool is used primarily for mixing paint on the palette before applying with a brush. Its shape is designed to allow the painter to use the full length of the blade when combining pigments or mixing in additives or medium to the paint. The angle at the handle is there to create a springy movement, so you can press into the paint mixture, while spreading the paint on the palette (frosting a cake). Painting and mixing knives are used for different purposes in the painting process.

Strainer Frames

The main points to consider in making a strainer frame is careful measurement and cutting miters for joining the corners at 45 degree angles.

Cross bracing may be needed on larger frames (larger than 18 inches in any dimension). For smaller canvases corner triangles may be sufficient. On larger pieces a combo of triangles and cross bracing is usually needed. The frames and bracing are held together with glue, nails, and wood screws. Please ask for assistance or a demo if you wish to build a strainer frame.



Pre-Stretched Canvas Panels

These are available in almost any size and shaped format. In this course there are a number of specified sizes for assigned projects. You may choose to construct larger formats after mid-term using 1x2 pine lumber and unprimed cotton duck canvas (strainer frames).



