

Revised 4/29/98

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### General Education Course Proposal

**Proposed Course:** Art 40 Painting **Units** 3  
Prefix No. Title

**Department:** Art and Design **School:** Art and Humanities

**GE Category** (Indicate one category only):

Foundation: A1\_\_\_\_; A2\_\_\_\_; A3\_\_\_\_; B4\_\_\_\_  
Breadth: B1\_\_\_\_; B2\_\_\_\_; C1x; C2\_\_\_\_; D\_\_\_\_; E\_\_\_\_  
Integration: B\_\_\_\_; C\_\_\_\_; D\_\_\_\_; International/Multicultural\_\_\_\_

**Existing Course** x; **Revised Course**\_\_\_\_; **New Course**\_\_\_\_  
**Course Included in Current GE Program** x

New courses require the Undergraduate Course Proposal form in addition to this form.  
Revised courses require the Undergraduate Course Change Request in addition to this form.

**Proposed catalog description:**

Introduction to painting processes through creative experiences and critiques. Emphasis on concepts and processes of contemporary painting. General Education BREADTH, Division 4. (6 lecture-lab hours) (CAN ART 10)

**Enrollment limit per section:** 25

**Expected number of sections per semester - Year 1** 1; **Year 3** 1

**Attachments:**

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

**Approval for Inclusion in General Education**

[Signature] 4/16/98  
Department Chair Date

[Signature] 5/26/98  
School Curriculum Committee Date

[Signature] 9/11/98  
School Dean Date

[Signature] 12/15/98  
General Education Subcommittee Date

[Signature] 12/22/98  
Associate Provost Date

Revised October 23, 1998  
Department of Art and Design

## Proposed Course: Art 40 Painting

### Attachment #2: General Syllabus

Art 40, Painting  
3 Units, no prerequisite

Semester, Year  
Schedule # 00000

#### Catalogue description:

Introduction to painting through creative experience and critiques. Emphasis on concepts and processes of contemporary painting. General Education Breadth C1. (6 lecture-lab hours)

#### General Education:

This course meets General Education BREADTH , Division 4, requirements for students with catalogs 1998-99 or earlier. For all others students, it meets the requirement for Breadth C1.

**Instructor:** Name  
**Office:** Instructor's office  
**Office hours:** Instructor's office hours  
**Phone/email:** Instructor's office phone/voice mail number, email address  
**Dept. Phone:** 278-2516

**Textbooks:** Although no texts are required, the following are highly recommended:

*The Artists Handbook of Materials and Techniques*, Ralph Mayer, Viking Press  
*Elements of Art*, R. Pumphrey, Prentice Hall  
*Culture and Values*, Cunningham and Reich, Harcourt Brace  
*Artist and Audience*, T. Grieder, Holt, Reinhart and Winston  
*Art and Ideas*, W. Fleming, Harcourt Brace  
*Art Forms*, J. Preble, Harper Collins  
*Living With Art*, Rita Gilbert, McGraw-Hill  
*Art History*, Volumes One and Two, Stokstad, Prentice Hall  
*History of Art*, Janson, Abrams  
*A Contemporary Approach to Drawing*, Claudia Betti and Teel Sale, Houghton/Mifflin  
*The Art of Drawing*, Bernard Chaet, Holt, Reinhart and Winston  
*Drawing on the Right Side of the Brain*, Betty Edwards, St. Martin Press  
*Drawing*, D. Mendelowitz, McMillen

**Fees:** Students provide their own materials and supplies. Students should expect to spend between \$60 - \$85 for material. *Allards*, a locally owned art supply store on Blackstone and Griffith, offers supplies at considerable savings at the beginning of each semester. Students with valid ID are also given 10% discount year-round on non sale items.

**Course objective:** In all sections of Art 40, sequentially organized assignments, lessons and exercises are structured to promote the understanding of painting practices and elements **including color, surface, mass and pattern**. All sections develop **the capacity to experience art on many levels of response** including the active participation in creating paintings, group and individual critique of works in progress and completed assignments, gallery and museum visits, lectures from local and visiting artists, **study of significant art works and movements** through texts on reserve at the library and on video. A **2,000 work written response** either in the form of one or two assignments or shorter response papers is required of all classes.

**Itemized Content of Art 40:**

- 60 %: Introduction and practice of painting ability, developing facility and competence, **awareness of shape, surface, mass and pattern**; basic art terminology, vocabulary.
- 20 %: **Theories, traditions**, significant art movements historical and contemporary, developed **awareness of multi-cultural and universal meaning**.
- 20 %: **Written and verbal responses** both subjective and objective, intellectual and emotional to **develop and cultivate intellect through critical analysis, imagination, sensibility and sensitivity**.

**General Calendar:**

<b>Weeks I, II, III</b>	<b>Introduction and Exploration of traditional color studies and theories</b> Slide lecture on Joseph Itten's 'Color Theories' Library visit (special collections) to see Josef Albers 'Homage to the Square' Introduction to library services for art paper research Vocabulary lists and glossary terms Color wheel assignment First paper due end of Week III
<b>Weeks IV, V, VI</b>	<b>Monochromism and initial introduction to cross-culturally influenced works</b> Slide lecture on analytic and synthetic cubism including Picasso, Braque, Grig and African sculpture (Benin) Monochromatic painting assignment Second paper due end of week VI
<b>Weeks VII, VIII, IX</b>	<b>Analogous Color, Light, Form, Modeling</b> Slide lecture on Impressionism, Post-Impressionism, Japanese screens, Vkeyo-e, Monet (Water lilies, Roen Cathedral series Bonnard (interiors, self-portraits) Interior/Exterior painting Third paper due end of Week IX
<b>Weeks X, XI, XII</b>	<b>Changing perception and context</b> Slide lecture on Surrealism (Dali, Magirtte) and Pop Art (Andy Warhol, James Rosenquist) Exaggeration of scale Photocollage Glazing and scumbling
<b>Weeks XIII, XIV, XV, XVI</b>	<b>Symbolism and Identity</b> Slide lecture on Hmong Needlework, Eskimo totems, Native American Masks, also works of Joseph Cornell, Anni Albers, Kurt Schwitters Patterns, rhythm, repetition of form Collage and mixed media

**Course Requirements:** Attendance is required. 4 absences are permitted. Promptness to class is also expected. Legitimate absences should be recorded prior to class time on voice mail. Grades are based on understanding of painting concepts presented, ideas, presentation of the work, 3 written reviews of art exhibits, discussion in critiques, and attendance.

**Evaluation:** The final grade is determined in the following way:

60 % Paintings and Critiques  
30 % Written reviews  
10 % Attendance

**Grade Scale:**

90 – 100%	A
80 – 89%	B
70 – 79%	C
60 – 69%	D
below 60%	F

**Final Exam:** Day, date, time place.

**Cheating and Plagiarism:**

The full text of the university's written policy on cheating and plagiarism is available in the Dean of Student Affairs Office, Joyal Administration Building, Room 262. The following are the University definitions: Cheating is the practice of fraudulent and deceptive acts for the purpose of improving a grade or obtaining course credit. Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of another by representing the material so used as one's own work.

**Disabilities:**

It is the responsibility of students with disabilities to identify themselves to the university and the instructor so reasonable accommodation for learning and evaluation within this course can be made.

Revised October 23, 1998  
Department of Art and Design

**Proposed Course: Art 40 Painting**

**Attachment #3: Typical Syllabus**

CALIFORNIA STATE UNIVERSITY, FRESNO  
DEPARTMENT OF ART AND DESIGN

**INSTRUCTOR: MARY MAUGHELLI**  
**COURSE: ART 40 PAINTING**

**Office:** Conley 217

**Phone:** 278-2117

**Office Hours:** Monday & Wednesday 4 - 5 Conley 150 (Printmaking)  
Tuesday 10 - 11 Conley 217 Thursday 9 - 11 Conley 217

**Units:** 3 units

**Catalogue Description:**

ART 40 PAINTING (3)

Introduction to painting processes through creative experiences and critiques.

Emphasis on Concepts and processes of contemporary painting. General

Education BREADTH Division 4. (6 lecture-lab hours)

**Textbooks:** Although no texts are required, the following are highly recommended:

*The Artists Handbook of Materials and Techniques*, Ralph Mayer, Viking Press

*Elements of Art*, R. Pumphrey, Prentice Hall

*Culture and Values*, Cunningham and Reich, Harcourt Brace

*Artist and Audience*, T. Grieder, Holt, Reinhart and Winston

*Art and Ideas*, W. Fleming, Harcourt Brace

*Art Forms*, J. Preble, Harper Collins

*Living With Art*, Rita Gilbert, McGraw-Hill

*Art History*, Volumes One and Two, Stokstad, Prentice Hall

*History of Art*, Janson, Abrams

*A Contemporary Approach to Drawing*, Claudia Betti and Teel Sale, Houghton/Mifflin

*The Art of Drawing*, Bernard Chaet, Holt, Reinhart and Winston

*Drawing on the Right Side of the Brain*, Betty Edwards, St. Martin Press

*Drawing*, D. Mendelowitz, McMillen

**Fees:** Students provide their own materials and supplies. Students should expect to spend between \$60 - \$85 for material. *Allards*, a locally owned art supply store on Blackstone and Griffith, offers supplies at considerable savings at the beginning of each semester. Students with valid ID are also given 10% discount year-round on non sale items.

**Course Objectives:**

To explore different ways of applying paint: thin, thick, smooth, blended.

To be exposed to different styles of painting, as well as techniques.

To work with monochromatic, analogous and complimentary colors.

To learn to prepare a canvas.

To generate ideas and a variety of ways to manifest these personal ideas into form. To practice and discuss the critique process and establish primary skills in giving and receiving critiques.

To learn to write about art seen in three papers of approx. 700 words each

**Evaluation:**

ATTENDANCE IS REQUIRED. 4 ABSENCES ARE PERMITTED.

Promptness to class is also expected. LEGITIMATE ABSENCES SHOULD BE RECORDED PRIOR TO CLASS TIME ON VOICE MAIL 278-2117.

GRADES are based on understanding of painting concepts presented, execution of work, ability to handle media, to develop your

ideas, presentation of the work, 3 written reviews of art exhibits, discussion in critiques, and attendance.

THE FINAL GRADE IS DETERMINED IN THE FOLLOWING WAY:

- 60% Paintings and Critiques
- 30% Written reviews
- 10% Attendance

CRITIQUES ARE HELD AFTER EACH PAINTING ASSIGNED IS COMPLETED. Approx. 1 2 class hours are allowed per assignment. 4 paintings on canvas are required. Several smaller size assignments on paper will be required at the beginning of the semester.

AT LEAST ONE FIELD TRIP TO THE FRESNO ART MUSEUM AND LOCAL SELECTED GALLERIES. WILL TAKE PLACE.

### COURSE ASSIGNMENTS

1. Color studies and exercises on paper and canvas paper
2. Flat monochromatic painting of a still life composition set up in class. Preliminary drawing will be done. (This painting will involve some cubist concepts.  
CRITIQUE: Thurs. First paper Thurs.
3. Interior-Exterior painting. Draw a tree or a close up scene from the corner of a room looking out to a limited space outside. Must be shallow space, not a vista. THIS ASSIGNMENT IS ALSO CONCERNED WITH LIGHT ON THE FORMS AS WELL AS SHADOW AND SHADING.  
Brush strokes will be applied in an impressionistic manner  
Use three analogous colors and one opposite color plus white.  
Use opaque paint. Ex. of color : yellow, yellow orange, orange, blue, and white. BLACK CAN NOT BE USED. These colors can be mixed with each other in any combination including opposites like blue and orange which will make a gray scale.  
CRITIQUE: Thurs. Second paper Thurs.
4. Image out of Context ( Surreal or Pop Art idea ) This could be based on a photo collage. An unusual object is set in a normal setting or some object is enlarged very much which makes it unusual too. Start with a wash of one color which will dominate in your painting and tone the canvas with this color. This painting must have glazing and scumbling in it and also must have a modeled and blended shape or area.  
CRITIQUE: Thurs. Third paper Thurs.
5. Choose from the following 4 assignments:
  - a) Symbolic self-portrait or an ethnic origins study. Use a silhouette profile or part of a face in the painting. In addition to this you must represent yourself by images and ideas that reflect you in some way. Do not deal exclusively with exterior resemblance's.
  - b) Non-objective painting with repetition. No more than 4 possible motions with an object or unusual tool can be produced. These motions must be repeated. Ex. A plastic card can be used as a squeegee and with it you can make a rectangle, and a half circle, a full circle and a square. These 4 shapes must be repeated in a systematic way.
  - c) Collaged canvas/fabric collage (Acrylic matte medium can be used as a glue.) In this assignment you are to work with some sense of space or depth and there should be some geometric structure evident in the composition. (This can be an objective or non-objective painting.)
  - d) Special project which you set up yourself. (This must be discussed with the instructor and you must fill out the proposal sheet which will be available later in the semester.)

CRITIQUE: Thurs.

**Grade Scale:**

90 – 100%	A
80 – 89%	B
70 – 79%	C
60 – 69%	D
below 60%	F

**Final Exam:** December 14, 1998 8:45 – 10:45

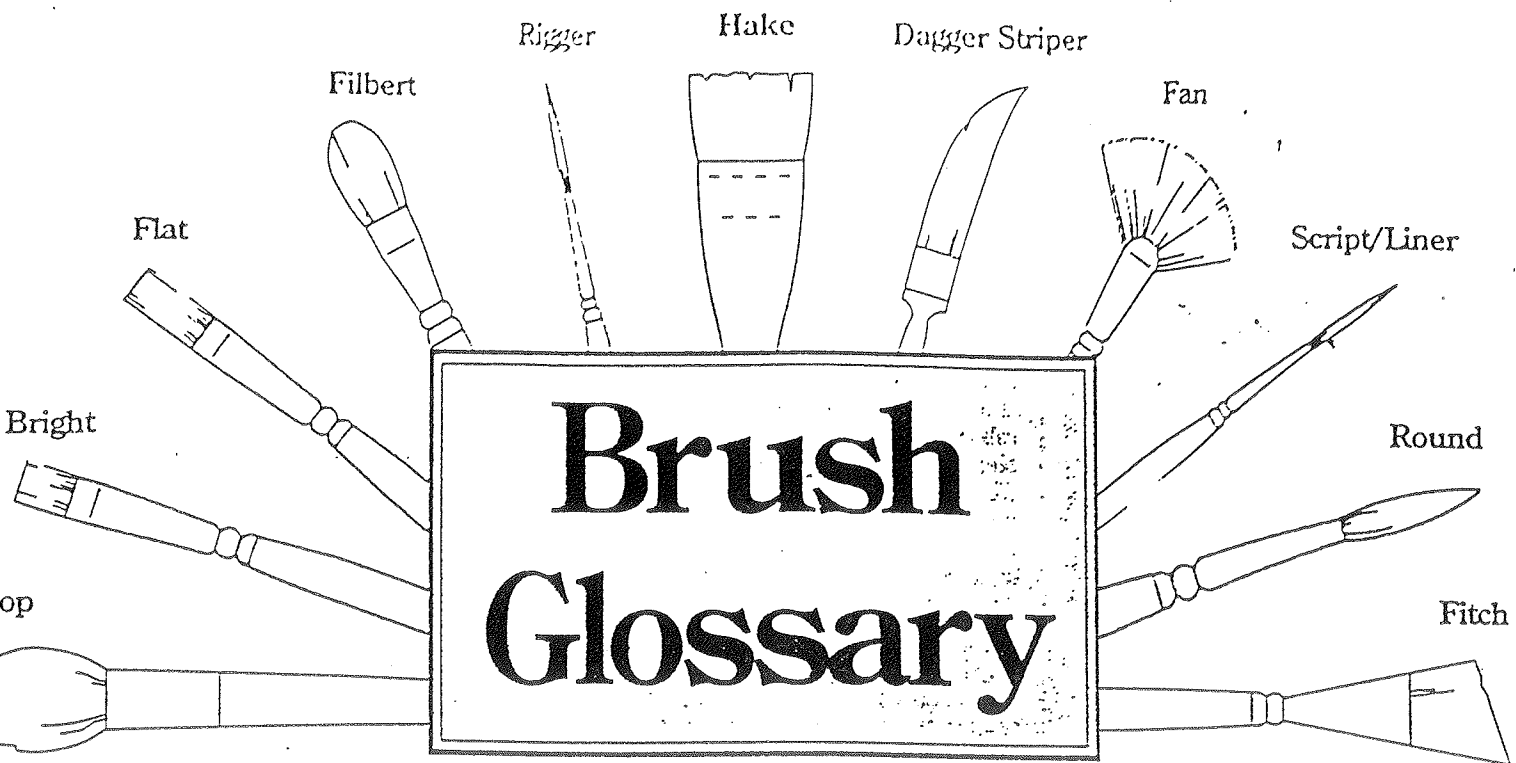
**Cheating and Plagiarism:**

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**Disabilities:**

It is the responsibility of students with disabilities to identify themselves to the university and the instructor so reasonable accommodation for learning and evaluation within this course can be made.





## Brush Hairs & Bristles

**SABLE** The best quality bristles come from a strip running across the backs of wild hogs in Chungking Province, China. Bristle hairs are stiff and coarse with natural curve and have a V-shaped split end called a "flagged tip." Brushes formed with the flags turning into (or interlocked with) the ferrule offer the most spring, shape retention and control. Bristle brushes are best suited for oils and acrylics.

**CAMEL HAIR** This is the trade name for brushes made of squirrel, goat, pony, bear, sheep or a blend of the above. They range greatly in softness, quality and cost. Actual camel hair is too woolly for brushes.

**FITCH** (Not to be confused with brush shape of same name.) This hair comes from tail of the polecat or North American skunk. It can be used as an inexpensive alternative to red sables for oil painting. Fitch ranges in color from dark brown to black and also can be called Russian or Black Sable.

**HORSE HAIR** Commonly used in Oriental calligraphy brushes, the best horse hair is creamy brown in color and comes from horse's belly and ears. Strong, resilient and somewhat coarse, the hairs are very absorbent but do not hold their shape well. Brushes with horse hair are usually starched near the ferrule or wrapped with sheep hair for shaping. Each hair contains numerous pockets that trap water and color—making them especially suitable for sumi painting.

**KOLINSKY SABLE** This is the most valuable and expensive soft brush hair. It comes from the tails of "mustela sibirica," a marten found in the cold river valleys of Siberia. Brushmakers obtain the tails from furriers. Martens from the coldest valleys produce the longest and best hairs for brushes. Strength, thickness, spring and fine point are the qualities associated with kolinsky red sable. This hair makes the finest watercolor brushes.

**OX HAIR** The best quality hairs come from the ears of South American and European oxen. They are strong in body, have good springiness and fine red points. Natural shades range from white to black. Suitable for oil and water-media, ox hair is used alone or blended with other hairs. Because of its elasticity and color carrying ability, ox hair makes an excellent brush for heavier colors.

**RED SABLE** This soft brush hair comes from the tail of the Asiatic weasel—a type of marten. Golden red in color, the hairs are not as fine or springy as kolinsky sable and are only half as expensive. Red sable hair makes outstanding brushes for watermedia and oils.

**SABELINE** This name is applied to the finest grades of light ox hair, dyed to resemble red sable. Used primarily for watercolor and lettering, sabeline brushes yield good results at a cost below red sable.

**SHEEP & GOAT HAIRS** These are used alone, or blended, for sumi and calligraphy brushes. The best hairs are yellowish in color and are boiled for straightening. While hairs have excellent absorbency and pointing ability, they lack spring.

**SQUIRREL HAIR** This soft, absorbent hair points well when wet, but has little spring. Kazan, the best squirrel hair, has good elasticity—ideal for washes, lettering and smooth painted finishes.

## Brush Shapes

**BRIGHT** Resembling a flat with shorter hairs, it is used for short controlled strokes and impasto.

**DAGGER STRIPER** Used for making continuous strokes on smooth surfaces, it is a popular style in the automotive industry.

**FAN BLENDER** Although rarely dipped in paint, it is useful for blending surface color in all media.

**FILBERT** Capable of yielding thick to thin strokes without hard edges, it is shaped like a flat or a bright with rounded corners.

**FITCH** With its straight or angular edge and chiseled sides, it is ideal for outlining and painting on rough surfaces.

**FLAT** With its square end for broad, sweeping strokes, a flat offers great freedom and control for painterly effects and backgrounds.

**HAKE** This Oriental style brush is used for backgrounds or broad washes.

**LINER** Shaped to produce continuous lines without reloading, it offers great control for architectural renderings and lettering.

**MOP** Full-bodied to hold a lot of fluid, it forms a controllable tip when wet and can cover large areas of color efficiently.

**RIGGER** Its elongated shape is designed for painting minute details.

**ROUND** This versatile shape is capable of yielding thick to thin strokes and great detail. Sable rounds point more than bristle rounds when wet.

**SCRIPT** Its elongated shape offers optimal control for lettering or geometric line work.

# PAINTING Acrylic

M. Maughelli, Instructor

Liquitex Retarding Medium

Liquitex gesso acrylic polymer 1 qt. size or Hyplar gesso, or equivalent

Matte Medium 8 oz. size

Gel medium 8 oz. size (optional)

Soluvar Matte Picture Varnish (Permanent Pigment) optional

Modeling Paste (optional)

2 oz. tubes or jars of the following colors:

Liquitex, Hyplar, Windsor & Newton, etc.

Cadmium yellow light or yellow light hansa (transparent)

Cadmium yellow medium

Yellow orange azo (transparent)

Indo Orange red (transparent)

Cadmium red medium

Napthol Itr Red light (transparent)

Napthol Itr Crimson "

Ultramarine blue "

Phthalocyanine blue "

Cobalt blue

Phthalocyanine green (transparent)

Acra violet

Dioxazine purple

Mars black

Burnt sienna

Burnt umber (optional)

Raw umber (optional)

Yellow ochre (optional)

Titanium white 1 lb. tube preferred since a lot of white is used

Art Supplies are available at  
the bookstore

Allard's

1850 E. Griffith Way 225-1500

Utrecht Mfg. Corp.

1995 University Ave.

Berkeley, CA 94704

1-800-538-7111

canvas, paint, brushes, etc.

Synthetic or bristle brushes by Langnickel, Windsor & Newton, Robert Simmons, Grumbacher, etc  
Robert Simmons has a very good white sable brush made of synthetic fibers.

#2 Flat

#12 Bright

#3 Flat, and Bright

#4 Bright

#2 Bright or Flat

Round / Filbert

Palette knife

paper palette

canvas (white duck)

#4 carpet tacks and hammer or staple gun

canvas plyers (optional)

sandpaper

plastic bucket for water to wash brushes

small jars to keep mixed colors

3" house painting brush or 5" house painting roller and tray for applying gesso  
rags

1 x 2" wood to build stretcher bars

ruler, canvas paper, charcoal paper 18 x 24" charcoal (vine)

PAINTING OIL  
M. Maughelli, Instructor

Oil paints 37 ml size tubes in the colors listed below and selected from the various brands such as Grumbacher, Windsor & Newton, Shiva Holbein, etc.

Cadmium yellow light  
Cadmium yellow medium  
Cadmium red light  
Cadmium red medium  
Cadmium orange  
Viridian green  
Violet  
Alizarin Crimson (Madder Lake)  
Cobalt blue  
Ultramarine blue  
Prussian blue  
Yellow Ochre  
Raw umber  
Burnt sienna  
Burnt umber  
Ivory black

Art supplies are available at  
Campus bookstore  
Allard's  
1850 E. Griffith Way 225-1500

Titanium white 1 lb. tube or 122 ml size

Utrecht Mfg. Co.  
1995 University Ave.  
Berkeley, CA 94704  
1 - 800-538-7111  
canvas, paint, stretcher bars,  
brushes, etc.

Liquitex Acrylic Polymer Gesso 1 quart  
or  
White oil paint and Rabbit's Skin Glue  
or  
Latex House paint

Canvas (cotton duck) available at Allard's.

Typical painting medium is made of equal parts of the following:

linseed oil, raw or refined 2½oz.  
damar varnish 2½oz  
1 quart or 1 gallon Weber Turpenoid /odorless turpentine is preferred  
cobalt siccative linoleate 2½oz. (drier) 2 or 3 drops to above medium  
1 quart of paint thinner for cleaning brushes

Liquin Windsor & Newton Medium (faster drying medium)  
Grumbacher Copal Painting Medium (be sure bottle says faster drying on it)  
Zec Quick Dry Medium (for underpainting, texture, impasto) optional

palette (preferred size 12 x 15") and palette cups or small tin can  
2 lb. coffee can to be used for cleaning brushes

staple gun and staples  
canvas plyers (optional)  
2 or 3" house painting brush  
palette knife (trowel shape)  
White Oil Bristle brushes Robert Simmons, Grumbacher, Windsor & Newton etc  
#12 Filbert, Flat #8 Flat #4 Flat Sable, Sabeline  
#12 Bright #8 Bright Round Fan shape /blending brush

Rags 1 x 2" wood to build stretcher bars or commercial bars  
ruler, canvas paper, charcoal paper 18 x 24" charcoal (vine)