

## Arts 155-01: Landscape Painting (summer 2016)

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**Class Time:** M/Tu/W/Th: 10:45am-12:45pm | **Location:** Walsh 295 and various outdoor locations  
**Instructor:** Mark Anderson | **Email:** mta68@georgetown.edu | **Office Hours:** before and after class

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### Course Content and Learning Outcomes

This is an introductory course in landscape painting. No previous art class experience is required. We will take a perceptual approach to painting, working directly from the landscape. An advantage to painting directly from a subject is the ability to carefully examine the active and often subtle transitions in value, temperature, intensity, and edge quality that are often lost or distorted when viewed from indirect sources such as a monitor or photograph. The course will also cover compositional structure, perceptual drawing methods, and multiple approaches to developing the painting surface. Photographs and other visual resources will be utilized for compositional development. Various historical and contemporary methods in landscape painting will be examined. Color theory will be explored to help develop harmonious paintings. Images and videos of professional artists will be shown for analysis and inspiration. Group critiques will be held to gain constructive feedback.

In this course, students will explore the human condition and engage in self-reflection. Work will be developed that is personally significant. Students will examine their environment while questioning their values, as these thoughts will be translated into visual form. Students will develop compositions that explore visual narratives of interest. Inspiration may come from one's personal history, environments, passions, concerns, hobbies, insecurities, etc. In essence, the paintings that are developed will be autobiographical.

### Class and Homework Time

Most of the class time will be spent painting from the landscape. Class time will also be used for lectures, short films, group critiques, and demonstrations.

Homework time will mainly be used to work on homework assignments, continue class paintings, develop compositions, prepare surfaces, establish preliminary drawings and under-paintings, research artists, complete paintings, and visit museums.

### Attendance

This class meets for only four weeks. It is very important that students try not to miss any class to keep from missing essential instructional information. Attendance is mandatory and will be taken at the beginning of each class at a local meeting point. Students are allowed one absence without a grade reduction. Each additional absence will result in a final course grade deduction of two full letter grades. There are no excused absences and all absences will be counted. Students will receive a failing grade after three absences, regardless of class performance. It is expected that students inform me in advance of an absence or send me an email before an unforeseen missed class or soon after in an emergency situation.

If a student is not present when I take roll then they are marked absent. Quiet late arrivals of fifteen minutes or less will be counted as a tardy. A tardy is equal to half of an absence. Lateness of more than fifteen minutes and leaving class early without prior notice will count as an absence. I encourage students to show up to class even if they are going to be late. There are no scheduled breaks during class. Restroom breaks should be taken before class begins because some painting locations may be some distance from a restroom. Leaving class early is not permitted. If a student needs to leave early they must let me know before class begins. No end of class clean up until I say it is time to do so.

## **Classroom Rules and Responsibilities**

- Paintings are to be done from direct observation until I allow other resources such as photography and image transfers.
- Texting during class will result in an absence for the day. Please turn off and put away phones before class begins.
- Working on assignments from other classes is not permitted in this class.
- No visitors are allowed to visit the class out of respect for other students. If this is unavoidable please exit the classroom before conversing then promptly return to class.
- 5 minutes are allotted for end of class clean up. The studio and landscape painting locations are to be left as clean as they were found. Throw away trash, rinse jars/brushes, clean your pallet, properly store supplies, collect pencil shavings, sweep up, and wipe down sink/surfaces.
- Be curious and take risks. I reward students who are ambitious and who work beyond their comfort zone, even when the work fails.
- Expect that I may adjust student work. Accurately translating a three dimensional form onto a two dimensional surface using perceptual drawing and painting methods is a developmental process. It may sometimes be beneficial for me to show you what I see, in addition to explaining it to you.

## **Critiques**

Critiques will be held to gain new perspectives. These group discussions are an important part of the learning experience. They are opportunities for students to share their unique approach to a project, and to learn how others respond differently to the same project. Full participation in every critique is required. Critiques begin 3 minutes after the start of class. Get to class early on critique days to assist fellow classmates in hanging completed projects neatly together on the critique wall. No projects are to be hung once the critique has started. Projects that are not hung in time for the critique will be considered late. Late and underdeveloped projects will receive a **50%** grade deduction on that project. Late projects will be accepted up to a week after they are due. Projects that are due during finals week will not be accepted late.

## **Grading**

A majority of the grade for this course will be determined by the class and homework paintings. Projects are graded on a 100 point scale. The final grade for this course will also take into consideration attendance, spending consistent and adequate time on assignments, having quality work present during project critiques, critique participation, in class productivity, helpfulness toward other students in class, and attitude. Begin working on projects as soon as they are assigned. Label the back of each project with your name and project number.

Grading for individual projects as follows:

- A (90-100) Distinguished mastery in demonstration of concept and technical skill, extra time/effort put forth.
- B (80-89) Good understanding of concept & technique, above average time/effort.
- C (70-79) Average. Acceptable completion of the assignment.
- D (60-69) Minimal effort on the assignment. Missed aspects of the concept. Poor technique.
- F (0-59) Failed to demonstrate understanding of the concept, or did not do the assignment.

## **Receiving Feedback**

I encourage students to show me their work as often as possible so that I can better understand how it is developing. I am available before, during, and after class to give feedback on class and homework projects. I am also available to meet by special appointment.

I present course work in a variety of ways in order to accommodate a variety of learning styles. If I am explaining a particular concept in a way that is unclear please do not hesitate to ask me to explain it again. If students have

special learning needs or physical disabilities I encourage them to let me know so that I may try to accommodate them as best I can.

### Topics Covered

Linear structure, value structure, color structure, grisaille, atmospheric perspective, washes, multiple approaches to under painting, limited pallet, extended pallet, compositional structure, color harmonies/theory, impasto techniques, and image transfer methods.

### Course Outline

	<b>Monday</b>	<b>Tuesday</b>	<b>Wednesday</b>	<b>Thursday</b>
<b>Week 1</b>	Intros, syllabus, site setup and materials, take photos for transfer, grid transfer method, umber, underpainting and limited pallet	CP1 umber underpainting and limited pallet (8x10)	CP1 Continue, Photo shoot for CP2	CP1 continue or National Gallery Trip
Week 1 HW	Purchase supplies, grid transfer CP1	HW1 zoom into a small piece of nature (8x10)	HW1 continue, CP2 grid and transfer (9x12)	HW1 continue (due before next class), CP2 grid and transfer (9x12)
<b>Week 2</b>	CP2 Grisaille on grey ground (9x12)	CP2 continue by adding color over grisaille	CP3 thick painting with pallet knife and brushes (8x10)	Group critique for CP1, CP2, CP3, HW1 (meet in classroom, work is to be hung neatly at the start of class)
Week 2 HW	HW2 architectural landscape (9x12)	HW2 continue	HW2 continue	HW2 continue (due before next class)
<b>Week 3</b>	CP4 rainbow lines and perceptual drawing (9x12)	CP4 continue	CP5 intense complementary underpainting (9x12)	CP5 continue
Week 3 HW	HW3 crepuscular or nocturne landscape (9x12)	HW3 continue	HW3 continue	HW3 continue (due before next class)
<b>Week 4</b>	CP6 Complex Composition (12x16)	CP6 continue	CP6 continue	Final Critique for CP4, CP5, CP6, HW2, HW3
Week 4 HW	Continue CP6	Continue CP6	Continue CP6	

## Materials List

Purchase professional quality paints. Listed below are paints that will allow you to mix a pretty full color range, all tubes listed containing a single pigment. Do not buy tubes of paint that have the word Hue after the color (ex: Cadmium Red Hue) because they contain cheap replacement pigments that lack intensity, many student grade paints contain fillers, which affect the tinting strength and the paint film. Tubes of paints listed below in Italics are optional.

☐ **Acrylic paints:** ☐cadmium yellow light -or- hanza yellow light ☐cadmium red medium -or- naphthol red  
☐quinacridone magenta ☐ultramarine blue ☐*cobalt blue (optional)* ☐phthalocyanine “thalo” blue green shade  
☐*cerulean blue (optional)* ☐phthalocyanine “thalo” green ☐viridian green ☐chromium oxide green ☐yellow ochre  
☐burnt sienna ☐burnt umber ☐*transparent yellow earth (optional)*.

☐ **White acrylic paint:** large tube

☐ **Painting surfaces:** canvas panels, wooden panels, and/or stretched canvas about these sizes bellow

☐three 8x10 ☐five 9x12 ☐one 12x16

☐ **Aluminum tripod field easel or other outdoor painting easel of your choice**

☐ **Pallet:** white plastic pallet or clear plastic pallet (flat without dividers) -or- disposable pallet -or- wet sealable pallet -or- homemade sealable plastic pallet (at least 11 x 14 inches)

☐ **Spray bottle**

☐ **Acrylic gloss medium**

☐ **Metal painting knives** (Do not get plastic painting knives)

☐ **Brushes:** ☐small round soft synthetic (for details)

☐small filbert or flat soft synthetic and/or rough hog hair brush (1/4 inch wide)

☐medium round soft synthetic and/or rough hog hair brush (1/4 inch diameter)

☐medium filbert or flat soft synthetic and/or rough hog hair brush (1/2 inch wide)

☐ **Pencil:** 4H

☐ **Erasure:** White vinyl or vinyl retractable (ex: Tombo Mono Zero or Tuff Stuff)

☐ **Painters tape or artists tape:** 3/4 Inch Roll

☐ **Sand paper:** Medium Grit

☐ **Plastic jar:** With sealable lid for cleaning brushes (about the size of a peanut butter jar)

☐ **Newspaper** (cut into about 3 x 3 inches) -or- **Painting rags** -or- **Paper towels**

☐ **Plastic grocery bags**

## Recommended Outdoor Gear:

**Wide brimmed hat with visor, sunscreen, light colored clothing with long sleeves, drinking water, a collapsible stool if you prefer to paint seated**