COURSE DESCRIPTION: 4 credits
Introduction to the basic methods and principles of painting with a focus on observation, paint application, formal composition, color mixing, and the articulation of form. Students develop a visual awareness as they become familiar with the language of image making, construction, analysis, and awareness. Students prepare portfolios for collaborative and reflective critique.

This class fulfills a Mason Core requirement for Arts. Mason courses in the film making, visual and performing arts stress generative, inquiry based learning through direct aesthetic and creative experience in the studio environment. Art history courses address the intrinsic relationship of personal and cultural creativity, and the manifestation of aesthetics, visual culture and visual narrative within historical contexts.

Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work’s underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

EXPECTATIONS:
The course is comprised of studio assignments, homework assignments, research, written assignments and the keeping of a sketchbook. Students are expected to come to class on time and prepared for class. Active participation is expected in the studio. This will be demonstrated by meeting assignments with curiosity and interest, by asking good questions, by working hard and being prepared to discuss your results and experiences as well as evaluating finished work. AVT 232 is designed to include assignments that require time outside of class to complete. You are expected to research and prepare for studio work as asked. You are asked to maintain a personal sketchbook in order to develop ideas and issues introduced in class. You are expected to demonstrate curiosity and appreciation of Art History. Every student is expected to display originality and the ability to respond confidently to challenging drawing assignments.

E-MAIL:
All students enrolled in this class are required to have an operative e-mail account set up through the registration process with George Mason University.

COURSE FORMAT:

Studio Assignments
A variety of assignments and exercises will be undertaken in class. It is the student’s responsibility to come to class prepared to work on the day’s activities. Students are required to take necessary care of all studio work throughout the semester. You will be required to formally present your work for portfolio review in good condition. Quality of presentation reflects student respect for the treatment and functions of materials and will be considered an important part of your review.
Independent Research
This course requires a minimum of 4 hours per week outside of class. Class time will be devoted to reviewing, discussing and developing your painting.

Sketchbook
A personal sketchbook is a requirement for this course and will be graded accordingly. Maintaining a sketchbook is good practice for developing ideas and provides a less constrained format for visual note taking. Your sketchbook will be dedicated to AVT 232. As a painting student your sketchbook should be used to take notes in class and should show continued evidence of visual idea development. Every student is expected to completely fill at least one 50-page sketchbook during the semester.

Portfolio Review
There are two reviews scheduled. (7th and 15th week) These are opportunities to present an overview of your progress for diagnostic evaluation. All relevant coursework, sketchbook and assignments will be submitted for review. Any missing work warrants appropriate alteration of your grade. Non-submission or late portfolios will receive a grade of F, unless prior arrangements have been made. More specific information will be delivered prior to portfolio submission dates. Keep all of the work you do throughout the semester. Keep it dry and store it flat.

Preparation
Students are expected to bring materials to every class meeting. If you arrive without materials and are unable to work, you will be counted as absent for that day.

Clean-up
Students are responsible for cleaning up after themselves so that the room is ready for the next class. At the end of the semester, please thoroughly clean out your locker/file. Do not leave anything behind.

Critiques
We will hold periodic informal critiques after each project. The critiques are designed to help students improve their work and develop a vocabulary to discuss their own work as well as the work of their classmates. Participating in the critiques is mandatory.

Due Dates
Assignments are expected to be complete and prepared for presentation on the date due. Assignments turned in late will not receive full credit.

Attendance: Participation

DON’T MISS CLASS!  DON’T BE LATE  DON’T LEAVE EARLY

AVT 232 is a studio class. Evaluation is strongly based on work done in the studio. Students are expected to be on time and prepared for class. Experience has proven students who do not attend class do poorly. All students are expected to actively participate in classroom discussions and critiques. Your ability to articulate key ideas and critically evaluate work is an important part of your development in this course. It is imperative that you attend and participate in every class meeting.

Students are expected to attend every class. “On-time,” means in the room and ready to work at the beginning of class. Arriving in the first thirty minutes of class counts as being late. Three late arrivals count as an absence. Students arriving more than thirty minutes after the start of class will be counted absent for the day. Students are allowed 3 absences without penalty. Excused and unexcused absences are treated the same. (Students who begin the semester late lose the attendance buffer on a pro-rated basis.) Every absence or part exceeding the buffer of three lowers the final grade by one full letter. Every additional absence lowers the final grade by a half letter. Any student who is absent a total of 7 classes is expected to withdraw from the class. And should not expect a passing grade.

Class will start at the time it is scheduled. If you find yourself in the position of being counted absent due to lateness, come to as much of class as you are able. It is much easier to complete assignments with the resources available in the studio. Students are expected to stay until the end of class. Leaving class before it is dismissed will count the same as being late. Class will be
dismissed with time provided for packing materials and cleaning up. Please do not prepare to depart before class is dismissed. It is disruptive and unfair to your classmates.

If you miss class, it is important that you contact me by email to explain the absence. Use your student e-mail account. If you are late or miss class, you miss important work. It is your responsibility to find out what you missed from one of your classmates. You must make up the work outside of class. Make up work is due one week after the absence. It is your responsibility to show me the completed work. Drawing missing from the portfolio is graded zero and averaged into the grade.

**Attendance Restated**
- Lateness (first 30 minutes) counts as 1/3 absence. Early departures count the same.
- Students arriving 30 minutes or later for class will be counted as absent for the day.
- Students leaving 30 minutes or more before class ends will be counted as absent for the day.
- Email Ed to explain every absence.
- 3 = no problem, >3=-1, >5=-2, 7=F

**DON'T BE LATE, DON'T LEAVE EARLY, DON'T MISS CLASS!**

**GRADING POLICY:**
All students are graded on an equal basis for the work completed. Students who attend class regularly and satisfy the requirements of each assignment should expect a C in this class. The grade of A is reserved to recognize exceptional effort, intensity and involvement. Grades in this course will be evaluated based on the following criteria and system:

**Factors considered in assessing final grade:**
- Attendance, punctuality, preparedness for and active participation in class
- Understand and use the formal elements of art (use of line, color, texture, shape and value) to explore emotional, social or cultural content
- Use of media and an understanding of the transformation of visual ideas through the use of a variety of materials, Technical skill with a variety of materials
- Respect for peer ideas, Responsive attitude to critique and tutorial input
- Demonstrates understanding of formal language
- Verbal demonstration of analytic and critical skills
- Awareness of the role of aesthetic judgment, intuition and critical analysis in making creative decisions
- Visual research (accumulation of written and/or visual resources)

**Letter grades that will be assigned:**

- **“A”** work is considered outstanding within the context of the course. This includes actively participating in class every day, writing thorough, well-researched and thoughtful papers, and executing assignments on time with special attention to learned formal skills, content, craftsmanship, and presentation. An “A” letter grade will not be given if you have more than three absences from class.
- **“B”** work exceeds the basic requirements of the course, above average participation. A “B” letter grade will not be given if you have more than five absences from class.
- **“C”** work meets the basic requirements of each assignment. Completes work with uneven results. A “C” letter grade will not be given if you have more than six absences from class.
- **“D”** minimal effort.
- **“F”** no effort.
- + or - will be assigned to letter grades according to letter scale.

60% Assignments, including; in-class, Research Paper/Assignment, homework
30% Participation (includes: attendance, active listening, active response, effort and the appearance of effort)
10% Sketchbook
ASSIGNMENTS
Sketchbook – Fill 3 pages in the sketchbook each week, with a goal to completely fill a 50-page sketchbook. - Class notes, observations, ephemera, artist studies, poems, current events, critique, and unexplained phenomenon

ArtsBus – Artsbus is not required for AVT 232- 001. However, AVT majors should be aware of the requirement to participate in Artsbus and plan accordingly.

Model Privacy Policy:
Any photographic recordation of models in class by any media is prohibited. Failure to observe this rule will result in expulsion from the class, a failing grade and disciplinary action at university level.

COURSE OUTLINE
This is a tentative schedule of the topics that will be covered. It is subject to change as deemed necessary. Works are due at the beginning of class on due/critique dates. An explanation of my expectations for each project will accompany each assignment.

Tuesday Class: Slide talk, introduction of new materials, demonstration
Class projects due from previous week
Critique of completed work
Studio Practice

Thursday Class: Technical instruction
Project discussion
Discuss individual research
Studio Practice

Week 1
Discussion of class procedures, materials list, syllabus, etc.
Topic: Everything you are expected to learn
Suggested: Color Mixing Chart
Assignment: Museum Project
Sketchbook Assignment: 3 pages sharpie line drawing of objects

Week 2
Due: Value Shape collage sketches (3)
Topic: Drawing, Thumbnails, Design, Composition, Parts of Shadow
Assignment: Value Shape Study, 1 class, Achromatic or Monochromatic
Sketchbook Assignment: 3 pages value studies, still life and design
Written Assignment: Reflection

Week 3
Due: Value Shape Study
Topic: Value, Color, Composition
Assignment: Limited Palette, 2 Colors + White, 1 class, (Complementary)
Sketchbook Assignment: 3 pages limited palette color/value studies, still life and design
Written Assignment: Reflection

Week 4
Due: 2 Colors
Topic: Color, Color Harmonies
Assignment: Limited Palette, 3 Colors + White, 1 class, (Secondary Triad)
Sketchbook Assignment: 3 pages limited palette color/value studies, still life and design
Written Assignment: Reflection

Week 5
Due: 3 Colors, Bring fruit models.
Topic: Impressionism, Nature of Vision, Local Color, Color Separation, Color Matching
Assignment: Retinal Painting, AKA: Limited Brushstroke, object(s) in strong light w/color background, 1 class
Assignment: Local Color, 2+ class, Single Object Portrait, -a significant object, including background, option to wrap and tie w/ string
Sketchbook Assignment: 3 pages color studies (copy, still life, interior, figure . . .)
Written Assignment: Reflection

Week 6
Due: Retinal Painting, Bring materials to stretch canvas.
Topic: Stretching Canvas
Assignment: Continue Local Color
Assignment: Stretch Canvas
Sketchbook Assignment: 3 pages color studies (copy, still life, interior, figure . . .)
Written Assignment: Reflection

Week 7
Due: Local Color, Bring Significant Object.
Topic: Abstraction
Assignment: Abstract, 2 classes
Sketchbook Assignment: 3 pages color studies (abstraction, variations)
Midterm Reviews

Week 8
Spring Break – No classes

Week 9
Due: Abstract
Topic: Perspective, Interior Space
Assignment: Interior Space, 3 + classes, indirect painting process, large scale
Sketchbook Assignment: 3 pages color studies (interior spaces)

Week 10
Due: Museum Project: Preliminary Proposal
Assignment: Continue Abstract
Sketchbook Assignment: 3 pages color studies (abstraction, nonobjective, variations)
Written Assignment: Reflection
Possible: Figure Model
- include written Reflection

Week 11
Due: Abstract, Museum Project: Proposal
Topic: Collage and Assemblage
Assignment: Collage/Assemblage, 3+ classes
Sketchbook Assignment: 3 pages collage studies

Week 12
Assignment: Continue Collage/Assemblage
Sketchbook Assignment: Sketchbook Assignment: 3 pages collage studies
Written Assignment: Reflection

Week 13
Due: Collage/Assemblage
Assignment: Masterpiece,
- Discuss proposed work.
- Follow independent direction.
Sketchbook Assignment: 3 pages developing related to Masterpiece

Week 14
Due: Any make up, missing, or unfinished work
Assignment: Continue Masterpiece
Sketchbook Assignment:

Week 15
Assignment: Continue Masterpiece
Sketchbook Assignment: 3 pages developing related to Masterpiece, 50 pages complete
Due: Masterpiece
Written: Reflection
Final Critique, Final Review

Note: We have the possibility of working from live models in Painting 1. If you have an objection to painting a nude model please inform me of your issue as soon as possible.

Model Privacy Policy:
Any photographic recordation of models in class by any media is prohibited. Failure to observe this rule will result in expulsion from the class, a failing grade and disciplinary action at university level.

University and School of Art Policies
In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity
This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design
As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours
SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios. You may formally reserve studios in the Art Office.

Artsbus - Dates for Spring 2019
February 23, 2019
March 30, 2019
April 13, 2019
**ArtsBus Credit**
* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.
* If you plan/need to go on multiple Artsbus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the Artsbus website: http://artsbus.gmu.edu *Student Information* for additional, very important information regarding Artsbus policy.
* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an Artsbus trip.

**Visual Voices Lecture Series Spring 2019**
Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20-9:00 p.m. in Harris Theater: [http://soa.gmu.edu/visualvoices/](http://soa.gmu.edu/visualvoices/)

January 24, 2019  
February 21, 2019  
February 28, 2019  
March 7, 2019

Important Deadlines:

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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<tbody>
<tr>
<td>Martin Luther King Day (no classes)</td>
<td>Mon Jan 21</td>
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<tr>
<td><strong>First day of classes:</strong> last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed</td>
<td>Tue Jan 22</td>
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<tr>
<td><strong>Last day to add classes</strong>—all individualized section forms due</td>
<td>Tue Jan 29</td>
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<tr>
<td>Last Day to Drop <strong>(with 100% tuition refund)</strong></td>
<td>Feb 5</td>
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<tr>
<td>Drop period begins with a TBD refund percentage</td>
<td>Feb 6</td>
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<tr>
<td>Final Drop Deadline <strong>(TBD tuition refund percentage)</strong></td>
<td>Feb 12</td>
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<tr>
<td><strong>Student Self-Withdrawal</strong></td>
<td>February 13 – February 25</td>
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<td>Immunization Record Deadline</td>
<td>Thu Mar 1</td>
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<tr>
<td>Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web</td>
<td>Mon Feb 18 – Fri Mar 22</td>
</tr>
<tr>
<td><strong>Selective Withdrawal Period (undergraduate students only) (100% tuition liability)</strong></td>
<td>February 26 – March 25</td>
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<tr>
<td>Spring Break</td>
<td>Mon Mar 11 - Sun Mar 17</td>
</tr>
<tr>
<td>Incomplete work from Fall 2018 due to Instructor</td>
<td>Fri March 29</td>
</tr>
<tr>
<td>Incomplete grade changes from Fall 2018 due to Registrar</td>
<td>Tue April 2</td>
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Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SoA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student’s major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

**Students with Disabilities and Learning Differences**
If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

**Official Communications via GMU E-Mail**
Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account and are required to activate that account and check it regularly.

**Attendance Policies**
Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

**Honor Code**
Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.
Using someone else’s words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, A Writer’s Reference.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, “When in doubt, cite.”

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

**Writing Center**
Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

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**University Libraries “Ask a Librarian”**
http://library.gmu.edu/mudge/IM/IMRef.html

**Counseling and Psychological Services** (CAPS): (703) 993-2380;
http://caps.gmu.edu

**University Catalog:** [http://catalog.gmu.edu/](http://catalog.gmu.edu/)

**University Policies:** [http://universitypolicy.gmu.edu/](http://universitypolicy.gmu.edu/)
Materials List

Painting 1 traditionally uses oil paint. Should you choose to use acrylic, adjust this list as needed. When buying paint, you get what you pay for. Avoid inexpensive, low quality paint. It doesn’t work like it is supposed to. Purchase name brand paint.

PAINTS – (2 or 4 oz.)
- Cadmium Red Light Hue (warm)
- Alizarin Crimson (cool)
- Burnt Siena (earthy tone)

- Cadmium Yellow Medium Hue (warm)
- Cadmium Yellow Light Hue (cool)
- Yellow Oxide (AKA Yellow Ochre) (optional) (earthy tone)

- Phthalocyanine Green (optional) (cool)
- Viridian Green (optional) (cool)

- Phthalocyanine Blue (Red Shade) (warm)
- Ultramarine Blue (cool)
- Payne’s Gray (optional) (earthy tone)

- Cobalt Violet (optional) (cool)

- Burnt Umber (earthy tone)
- Ivory Black (achromatic)
- Titanium white (4 or 6 oz. large tube) (achromatic)

Any colors you may want to use.

SOLVENT, MEDIUM
- Gamsol (odorless thinner) or Weber Odorless Turpenoid (16 oz., 8 oz.)
- Refined Linseed oil (4 oz., 2 oz.)
- Murphy Oil Soap (16 oz.) (optional)

BRUSHES
Brushes are expensive. Invest in quality brushes. You get what you pay for. Trust your instincts.

- 6 (to 8) - bristle brushes (made for oil) at least one of each kind - Flat, Round, Bright, and Filbert at varying sizes #6 - #12
- 1 - #4 or #6 pointed Sabeline for detail.
- 1 - 2” or larger, house painting brush for priming

SUPPLIES
- 1 - Gesso, half gallon, student grade
- 1 - Palette knife, mixing, metal (may want a second for painting)
- 1 - Palette, either Disposable Paper (11 x 14 pad) or Plexiglas (14” x 18” sheet with edges taped)
- 3 to 6 Canvas board (panels) at 9” x 12” minimum size (pack of 12)
- 4 to 7 Pre-stretched Canvas at 18” x 24” minimum size (3/4” or 5/8” deep, pack of 4)
- 1 – supplies to stretch your own canvas at 24” x 36” stretched canvas
  -- 2 – 24” stretcher bars
  -- 2 – 36” stretcher bars
  -- medium weight canvas, at least 28” x 40”
  -- 1 – light duty staple gun, staples
sandpaper: fine and extra fine
1 to 2 - 18” x 24” chipboard, matboard, illustration board, or foamcore

It is important to be prepared to paint every time we meet. Have at least two supports ready at every meeting. Sizes shown are minimum. You may work larger. You may choose other supports. You may decide to make more paintings. Projects will be discussed as early as possible to help you select the size you want to work.

GENERAL ITEMS:
- 10 sheets of sketch paper 18” x 24”
- At least two small jars with lids (a brush cleaning jar and a jar for linseed oil)
- Brush cleaning jar with wire at bottom (optional)
- Rags or paper towels
- Smock, old shirt or apron
- Box of surgical gloves in your size
- Paint box or other container for carrying paint
- Clip-on lamp & bulb

USEFUL BUT OPTIONAL TOOLS:
- Carpenter’s square
- Hammer
- Utility knife (large handheld razor)
- Color Wheel
- Viewfinder

Art Supply Stores:
- Blick: 1250 I St., NW, WDC, 202-898-0555
- Plaza: 3045 Nutley St., Fairfax: 703-288-4500
- AC Moore: 9650 Main St., Fairfax: 703-764-2004

Support Schedule AVT 232 Spring 2019

<table>
<thead>
<tr>
<th>Project/Object</th>
<th>Support</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Drawing instruction</td>
<td>paper, sharpie, pencils</td>
</tr>
<tr>
<td>2. Value Shape study, choice of Achromatic or Monochromatic design or still life</td>
<td>canvas board</td>
</tr>
<tr>
<td>3. Limited Palette, 2 colors + white, complementary harmony still life</td>
<td>canvas board</td>
</tr>
<tr>
<td>4. Limited Palette, 3 colors + white, secondary triad harmony still life</td>
<td>canvas board</td>
</tr>
<tr>
<td>5. Retinal Painting, limited brushstrokes still life</td>
<td>illustration board</td>
</tr>
<tr>
<td>6. Local Color, indirect painting still life</td>
<td>pre-stretched canvas</td>
</tr>
<tr>
<td>7. Interior Space, indirect painting process studio</td>
<td>Stretch canvas for yourself.</td>
</tr>
<tr>
<td>8. Abstract, process significant object</td>
<td>pre-stretched canvas</td>
</tr>
<tr>
<td>9. Collage/Assemblage design</td>
<td>student choice</td>
</tr>
<tr>
<td>10. Masterpiece, visit museum, research three examples, critical analysis, written assignment proposal based on example, paint masterpiece</td>
<td>student choice (pre-stretched)</td>
</tr>
</tbody>
</table>