Personal Statement:

Though the decision to be at BYU was not an easy one, it has absolutely been the right one, and I am committed to becoming the best artist, teacher, and colleague possible so that I can be of service to the students, university, and to the Church. I want to help the students become both successful providers and be fulfilled professionally, but also, and perhaps most importantly, to be individuals and artists of integrity and character. And I desire to not put limits on what I can achieve artistically, but rather create work that is powerful and moving.
Self-Assessment:

I continue to learn daily how to be a better artist and teacher. Here is a breakdown of where I feel my strengths and weaknesses currently are:

**Strengths:**

*Teaching-*
- Contacts/networking within industry
- Understand importance of honest feedback
- Empathetic towards students and the learning process
- Try to make learning exciting and passionate
- Understanding of concept design industry
- Generally organized in class

*Scholarship-*
- Good landscape painter, becoming stronger
- Passionate about Concept Design and interplay of traditional/digital
- Sound understanding of color, light, and value
- Dedicated to producing work

*Citizenship-*
- Committed to improving
- Peacemaker, supportive of other faculty

**Weaknesses:**

*Teaching-*
- Giving honest feedback without seeming demoralizing
- Having visual examples of expectations
- Grading assignments quickly
- Understanding Area curriculum structure

*Scholarship-*
- Organizing time (not getting distracted)
- Allowing email to dominate schedule
- Balancing traditional landscape with concept work
- Aggressively pursuing concept work

*Citizenship-*
- Reading reports/processing Academic material (takes a long time)
- Being fully invested in committee work
GOALS:

My goal is to teach at BYU for the next 30 years, and to get stronger as I go, not plateau. I am thinking long-term in my approach to Teaching, Scholarship, and Citizenship. Here are several driving goals:

1) To teach students in ways that are empowering and honest, and be constantly striving to teach artistic principles in new and effective ways.
2) To become a much stronger artist and bring honor and visibility to the Area, Department and University through high-level exhibition, and client-based Concept Design.
3) To foster an environment of positivity, quality, honesty, and respect in the Design department and not become cynical in my interactions with colleagues and students.

Here are some current ways that I envision that happening:

TEACHING:

*Goal-to constantly find VISUAL ways of engaging and explaining complex problems.

Project Proposal:
Plein Air painting demonstration Video (On-location painting in Midway). Currently under production with CTL. To be finished summer 2015, and will be used as part of curriculum beginning immediately in the fall.

SCHOLARSHIP:

*Goal-to be highly proactive with improvement and production of personal landscape and Concept work.

Project Proposal:
1- Friday morning plein air painting.
2- CTN presentation w/ Sam Nielsen
3- Faculty@ National Plein Air Convention 2016
4- At least one personal development concept piece, submitted to Society of Illustrators or Spectrum.
5- Do one large painting per month
6- Make preparations for solo show
7- Enter Springville Spiritual and Religious show (Nov)
8- Be accepted into Prix de West exhibition within five years

CITIZENSHIP:

*Goal-to be a force for positivity, honesty, and quality in the department and university.

Project Proposal:
1- Hold by-monthly critique sessions with fellow art faculty
2- Work with Mac Wilson in English department on collaborative project with Landscape poetry/painting classes for fall 2015
3- Bring Tom Cardone from Blue Sky Studios to campus for visit/artist lecture in September of Fall Semester.
SYLLABUS, VAILL 453 (Landscape)

Description

This course encompasses extensive direct study of the landscape on location, followed by studio landscapes and full-color renderings of creatively designed environments based on observational study and visual research.

Purpose:

Successful completion of this course reflects application of illustration studio practice and design process to imaginatively portray both natural and constructed environments.

Learning Outcomes

Landscape Painting Theory and Practice

Develop proficiency in outdoor painting concepts, methods and techniques in oils and/or watercolors, including a working knowledge of the history and contemporary practice of plein-air painting. Gain deeper understanding of principles of natural light and theory behind varied environmental conditions.

Outdoor Painting as Illustration Process

Paint successfully observed studies of the natural landscape en plein air and utilize the practice in the creative process to develop studio illustrations. Gain confidence in gathering, interpreting, and utilizing supplemental photographic landscape reference.

Design and Color Theory & Practice

Apply principles and elements of design, composition, light & shadow, linear and atmospheric perspectives, and color theory to outdoor studies and studio illustrations. Develop understanding of color as a narrative tool and how to employ color and light thematically and consistently throughout a series of sequential pieces.

Aesthetic and Communicative Appreciation

Develop greater appreciation for the order and beauty of the natural environment, the aesthetics of light and color, and the environment as an artistic subject to communicate uplifting narratives, themes and concepts.

Grading Scale

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**Grading Policy**

*Illustration Area Deadline Policy*

1. **Late work will not be accepted for grading**

   a. Deadlines for each assignment are given when projects are discussed. If work is not finished and turned in on the deadline you will fail that assignment and will not be allowed to complete that project for course credit.

   b. Completed projects are due at the beginning of the class period on the date defined in the course calendar. The beginning of the class period is defined as when the role is taken—after that time, work has missed the deadline and cannot be accepted for grading.

   c. Knowing that sometimes there are problems beyond your control or your instructor may require changes that will delay completion of your project; an extension of the deadline requires instructor approval in advance (i.e., don’t email half-way through class and tell me you’re sick and need an extension).

2. **Projects must be finished on the due date**

Students will have the opportunity to improve their work after the critique before the final grade is given for that assignment. Students are, in fact, required to make changes defined by the instructor during the critique (take notes). This is one of the most important aspects of student learning. It also parallels professional practices—clients make changes.

3. **Note about professional practices**

This policy reflects standard professional practices: late work is not acceptable and will, at the least, cost you your credibility with your art director/client, at the worst your job (if you miss enough deadlines) or the client.

Grading for this class is based on the student’s ability to demonstrate these five criteria:

1. **Appropriateness of solution to the assignment**
2. **Design/Composition**
3. **Draftsmanship**
4- **Craftsmanship** - Skill with tools, neatness and care.

5- **Creativity** - Level of exploration of the concept and design.

A total of 25 points are possible for each out-of-class project.

Any project may be reworked for a higher score. All reworked projects must be completed and turned in by the last day of class.

*Your final grade reflect this breakdown:

30% Plein Air Paintings (graded on completion only)

70% Out-of-Class Assignments

**Participation Policy**

Being "Present" is a state of being more than a warm body taking up space, and it is the only way that you will progress artistically. Please make the decision to be fully present, and come ready to make mistakes and grow.

Do not text, take calls, play games or surf the web during class, except for relevant research. You may use headphones only during independent work time but not during instruction, demonstrations, discussions and critiques.

**Attendance Policy**

Attendance will not affect your grade. However, daily lectures and tutorials include important insights and in-class-assignments that will be factored into your final grade. If you need to miss a class, make good friends with an excellent note-taker. Also, assignments are due even if you are absent. If you won't be around for a critique session and would like one, please schedule a time during office hours (or another time via email) and I'm happy to meet with you and discuss your piece.

Out-of-class assignments will receive two grades: a professional portfolio grade, and a "Tilt" grade that modifies the portfolio assessment based on your personal ability and progress. Your final grade will be based on your Tilt grades. The portfolio assessment is an honest evaluation just for your personal benefit, so you know what needs to be improved if you want to make your painting a competitive portfolio piece.

*Note on excused absences:* Don’t share your colds and flu-stay home if you are sick. While I usually prefer a note from the doctor, I realize that isn’t always expedient. If you have to stay in bed for a day with a cold it seems unnecessary to go to the doctor, but for an extended illness, three or more days, please get a note.

**Please exchange numbers with someone else in the class. If you miss a class it is YOUR responsibility to contact your class buddy and find out what you missed so that you can catch up. Please only contact me with questions about information you missed in class after you have contacted your class buddy.**

**Classroom Procedures**

Here are a few other things to keep in mind:
Computer Lab Policies
• Care for equipment
• Leave classroom clean
• No food or drinks in lab

Digital File Management
• Back up copies on cloud server daily: Google Drive, Dropbox, iCioud, etc.
• Work in multiple versions: 01, 02, 03; A,B,C; 1a, 1b, 1c, etc.
• You are solely responsible for protecting the work you create.
• Lost/corrupted/deleted file is no excuse for late/missing work.
• Remember your USB hard drive when you leave class.

Class Blog Protocol
• Bookmark URL- http://splSiandscape.blogspot.com/
• Check blog regularly for updates. It’s our online forum.
• Post your comments, questions, and useful & inspiring links.
• Title and label (tag) your posts with your name, assignment, and key terms.
• Include any explanatory notes in body text, not post title.

Teaching Philosophy
I am very grateful you are in this class. Your success is my passion and priority. I care for you so much that I will be honest about your work during our class and personal critiques so that you can accurately gauge your performance and improve at a faster pace.

Required Texts
1- *Drawing Scenery: Landscapes and Seascapes*, by Jack Hamm

ISBN 0399508066


ISBN 0740797719

Recommended Texts:
1- *Graphic L.A.*, by Robh Ruppel

ISBN 1624650171

2- *Composition of Outdoor Painting*, by Edgar Payne

ISBN: 0939370115

Materials
There are a lot of materials/painting gear needed for this class. Some of it you probably already have, some you don't. Some you can scrimp on, some you can't. We will be painting exclusively in oil for this class. Here is a basic gear list, and then we'll cover the rest in class (hint: don't miss the first day). I would recommend waiting until after the first day to buy materials. But you MUST be ready to paint with the class on Monday, September 14th.

WHAT YOU'LL NEED. *(All of this must be portable)*

*Easel* (variety of options. Something portable)

*Palette*

*Canvas or panels* (about 10 of them). Generally around 8”x 10”. No bigger than 9”x 12”, no smaller than 6”x 8”.

*Panel Carrier* (some way to transport your wet painting home and not get paint on yourself, others, or the university vans. Even a fedex box works)

*Oil Paint: (any brand)*

- Cadmium Red (a warm red)
- Alizarin Crimson (a cool red)
- Cadmium Yellow (a warm yellow)
- Lemon Yellow (a cool yellow)
- Ultramarine Blue (a warm blue)
- Cobalt or Cerulean Blue (a cool blue)
- Brown Madder, or Burnt Umber (a warm brown)
- Burnt Sienna (a reddish brown)
- Titanium White *(no Permalba white, please)*

*Brushes* (various sizes, 2-12)

*Palette Knife*

*Mediums* (ie. Liquin, galkyd, etc) your choice

*Solvent* (ie Gamsol, etc) your choice, something odorless

*Leak-proof container for solvent* (please take this one seriously)

*Paper towels*

*Trash bags* (plastic grocery bags are great)
Wet-wipes

Camera (digital)

Sketchbook, pencils, and erasers (sketching pencil, 2b-4b)

Sketching Markers (50% gray, black brush pen)

Mosquito repellent

Sunscreen

Hat (baseball or wide-brim)

SNACKS AND WATER (these are a MUST)!!

Media in the Classroom

Turn off/silence all cell phones prior to class. You may make calls/text during class breaks.

MP3 devices are allowed only when we have work-in-class days, but must be kept down low so as to hear instructions and to not disturb other class members.

Absolutely no watching video or playing video games on your mp3 player, tablet device, laptop, phone, etc. during class.

Schedule

Mon- Aug 31

Wed - Sep 02

Mon - Sep 07  Labor Day Holiday

Wed- Sep 09

Mon- Sep 14  Plein Air: Provo Riverbottoms (B/W)

Wed- Sep 16

Mon - Sep 21  Plein Air: Hinckley Farm

Introduction and Materials overview.

Workshop: Value/Silhouette pt.1

Workshop: Value/Silhouette pt.2

Workshop: Perspective

Assignment #1 due: Value Keys

#1: Value Studies

Workshop: Color, Temperature, and Atmosphere pt.1
Wed- Sep 23

Mon- Sep 28        Plein Air: Wallsburg

Wed- Sep 30

Mon - Oct 05       Plein Air: Rock Canyon

Wed- Oct 07

Mon- Oct 12       Plein Air: Wallsburg

Wed- Oct 14

Mon - Oct 19       Plein Air: Rock Canyon

Wed- Oct 21

Mon - Oct 26       Plein Air: Soldier Hollow

Wed- Oct 28

Mon - Nov 02       Plein Air: Provo Airport/Hinckley Farm

Wed- Nov 04

Mon - Nov 09       Plein Air: Soldier Hollow

Wed- Nov 11

Mon- Nov 16       Plein Air: Personal Choice

Wed- Nov 18

Mon- Nov 23       Plein Air: Personal Choice (choose location based on final environment)

Wed- Nov 25       No Classes

Mon- Nov 30

Wed- Dec 02

Mon- Dec 07

Workshop: *Color, Temperature, and Atmosphere* pt.2

Assignment #2 due: *Master Keys* #2: Master Keys

*Springville Museum visit*

Reading Assignment Due (bring your books to the museum):

Drawing Scenery: Pages 1-5, 8-10, 24-41

Color and Light: 'Sources of Light' section (pg.28-71)

*Plein Air Critique 1*

Assignment #3 due: *Studio Landscape*

Workshop: *Clouds, and Edges* (bring paints and canvas to class)

Assignment #4 due: *Reference* #4: Reference

Workshop: *Shadows* (bring paints and canvas to class)

Assignment #5 due: *Time of Day* #5: Time of Day

Workshop: *Value Camp*

*Plein Air Critique 2*

Workshop: *Revisions*
Wed- Dec 09
Mon- Dec 14
Wed- Dec 16 Exam Prep Day

In-class work day
In-class work day

Final Exam:

• Assignment #6 due: *Final Environment*

• *Artist Reference due*

Thu - Dec 17 Plein Air Paintings

A550 HFAC

11:00am- 2:00pm

Daily Assignment: Artist Reference #6: Final Environment
June 17, 2014

David Ralph Dibble
396 Columbus Avenue #1
Tuckahoe NY 10707

Dear Mr. Dibble:

We extend to you this offer of a faculty position in the Department of Visual Arts, College of Fine Arts and Communications, at the rank of Assistant Professor beginning August 25, 2014 with a ten-month salary of $82,000 for the academic year 2014-2015. This salary is calculated on an eight-month base salary of $69,492.

Terms of employment include all of the policies and procedures found in the University Policies on "myBYU" as they may be updated from time to time. You should familiarize yourself with these policies and procedures. Any consulting or outside work must be cleared with Linda Reynolds, Department Chair or Dean Stephen Jones as set forth in the Conflict of Interest and Conflict of Time Commitment Policy also found in the University Policies.

In addition to the above salary, you will also be provided with the following: a $500 yearly research account and a computer.

A typical teaching assignment in the department is 6 courses per academic year for faculty who maintain an active research agenda, based on the assumption that in most cases these courses are 3 credit hours. For your first year you will be scheduled to teach 5 courses during Fall, Winter, and Spring semesters/term. In subsequent years you will have typical teaching assignments although your teaching load may be adjusted based on changes in your indents and according to university and departmental needs.

At the time of your appointment as Assistant Professor, you will begin serving on a continuing faculty status ("CFS") track. Faculty appointments are for a period of one year, and additional one-year terms may be granted at the discretion of the university until continuing faculty status is awarded. Faculty with continuing faculty status will be automatically issued a new contract each year, unless terminated for cause. Your performance in teaching, scholarship, and university citizenship will be reviewed yearly by your department chair. A formal university review is required for faculty in the third year of service, at which time candidacy for CFS may be granted. For a full explanation of the CFS track, see the Rank and Status Policy, also found in the University Policies.

A final review for continuing faculty status is scheduled in the fall of the sixth year, after which CFS may be granted. The procedures used in these reviews are set forth in the Rank and Status Policy. These reviews will evaluate your contributions in teaching, scholarship, and citizenship.

In addition to the faculty expectations outlined above, the special nature of Brigham Young University as a Church-sponsored institution requires that each faculty member provide an outstanding example for our students. It is a condition of employment that all faculty act in accordance with university policies and the Church Educational System Honor Code, including the Dress and Grooming Standards, and refrain from behavior or expression that seriously and adversely affects the university mission or The Church of Jesus Christ of Latter-day Saints. LDS