

Arts 207: Painting I
Class Meetings: M/W 1:30-4:00pm
Instructor: Julia Lambright

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Office hours: MW- 1-1:30pm at B & T - Rm 106

If you hear a voice within you say "you cannot paint", then by all means paint and that voice will be silenced. - Vincent van Gogh

COURSE DESCRIPTION: Painting I is a fundamental introductory studio course, which explores the traditions of paint as a medium for artistic expression. Students will investigate the materials/media, tools, techniques, while allowing them to explore their own visual language. In conjunction with studio assignments, students will be required to engage with contemporary art and critical discourse through in-class discussions and written assignments. Painting problems may include: still life, portrait, landscape, old master studies, and abstract.

LEARNING OBJECTIVES:

- Explore the possibilities of realism, representation, and abstraction
- Demonstrate effective use of painting medium, materials, and techniques
- Understand and apply basic principles of color theory and composition
- Recognizing the differences among painting processes
- Develop ability to verbalize ideas and processes in art making
- Demonstrate a command of the high quality of craftsmanship and presentation

TEXTBOOK:

*Recommended - The Oil Painting Book: Materials and Techniques for Today's Artist by Bill Creevy.

MATERIALS: There is an additional cost for materials in this course, please see attached listing of materials. I do sympathize with financial difficulties; however not having the necessary materials with which to complete projects in a timely fashion is not acceptable. Please consider whether the financial requirements are affordable for you.

EXPECTATIONS

Students are expected to:

- Attend all class sessions and make up all work missed.
- Be prepared for class.
- Complete all in-class studio assignments.
- Participate in class discussions and group critiques.
- Keep a sketchbook (minimum size: 11" x 14") in order to document notes from lectures, compositional studies, inspiring thoughts or ideas, and homework assignments.
- Attend at gallery openings or visiting artist's lectures.
- Act responsibly in the studio with regard to your own safety and that of your classmates.
- Submit portfolio of all completed paintings and exercises done throughout the semester for a final review.

ATTENDANCE : Attendance is mandatory!

Students are required to attend **ALL** regularly scheduled class sessions. Attendance will be taken for every class session.

- **Absence Policy:** Excessive absences may result in a failing grade. In this class, “excessive absences” is defined as missing more than two class sessions. Each additional unexcused absence will lower your final course grade by one letter.
- **Medical or personal problems** will be excused with professional documentation only. This means a statement from a medical professional declaring that you have been ill enough to miss class.
- **Tardies:** three tardies (being 10 or more minutes late) will equal one unexcused absence. Missing more than 30 minutes of a class at the beginning or at the end will both be considered an absence. If you have trouble attending class, please discuss your attendance problems privately with me after class.
- All missed activities and work will need to be made-up outside the regular class. You are responsible for the information missed. Make an appointment to see me for missed lectures.

Attendance will affect the final grade as follows:

- 3 Unexcused Absences: Grade goes down 1 letter grade (A- to a B-)
- 4 Unexcused Absences: Grade goes down 2 letter grades (A- to a C-)
- 5 Unexcused Absences: F – unable to complete the course

Because of the amount of material in this course, classes will often begin with a short lecture, which means that punctuality is essential. I expect every student to be in class on time and prepared to work.

-Withdrawal

After three absences in a row, the instructor may withdraw the student. The instructor may withdraw the student or suggest to the student that he or she withdraw for the following reasons:

- If the student falls far behind in the exercises, for any reason
- If there is an extreme language barrier between student and instructor

-Incomplete

I do not give incompletes.

CLASS ETIQUETTE : Please turn your cell phones on mute before entering the classroom. If you must receive a call during class time - leave the studio before you answer.

GRADING :

70% - Attendance, Participation in In-Class Assignments, and Homework
30%- Final Project

Grading for this course will follow the institutional scale:

- A = 90 - 100%
- B = 89 - 80%
- C = 79 - 70%
- D = 69 - 60%
- F = 59 - 0%

Grading of project will be determined by how well students accomplished the required criteria.

Criteria includes:

- the development of strong compositions
- the student use of required technique and subject matter
- the student's paint handling ability
- attention to details
- use of require color scheme
- creativity
- strength of concept
- craftsmanship and presentation

NOTE: Midterm and Final Critiques are the studio equivalents to exams.

You must attend all critique days whether you are presenting your work or not because you are required to contribute to others' critiques. Students who do not attend the critiques of others will receive a full letter grade reduction. Students who fail to attend their own Final Critique will be graded from existing recorded grades.

LATE PROJECTS: If you do not complete the project before the critique, the project will lose half a letter grade, and will continue to lose half a letter grade for each subsequent class that it is not complete.

NOTE: The Final Project may not be turned in late.

UNM EMAIL/ BLACK BOARD LEARN ACCESS: Beginning Fall 2015 semester, all UNM-Valencia students will be required to have a UNM Net ID which can be created by going to: <http://it.unm.edu/accounts/>. UNM Net ID will give you access to the computer labs on campus, blackboard learn and UNM Email. Make sure to update this information as your method of contact under personal information on Lobo Web.

NOTE: I expect that you will check your email daily. If there is any reason to contact you, I will do so via e-mail. If you have a particular e-mail you prefer that I use, be sure to let me know. The most reliable way to reach me is via email.

ACCESSIBILITY: Students with special needs should consult with Department for Students with Special Needs for assistance and obtain a special service's notification to arrange accommodations with the instructor. Please inform me of your special needs.

SAFETY and HAZARDROUS MATERIALS POLICY: Safety is a huge consideration in this course. Waste disposal methods and location will be outlined by the instructor. Follow posted guidelines for handling toxic or flammable materials. If you are unsure about the use of materials please ASK.

! KEEP FOOD OUT OF THE CLASSROOM. Drinks should be covered.

OPEN STUDIO USAGE: T B A

COURSE OUTLINE
(Subject to change)

WEEK 1

Mon - 1/16 In Class: **NO CLASS – Martin Luther King Jr. Day**

Wed - 1/18 In Class: -Introduction & Discussion – syllabus, materials, and safety.
HW: -Get materials

WEEK 2

Mon - 1/23 In Class: -Introductory Ppt lecture - basic principles and vocabulary.
-Drawing exercises: simple shapes
HW: -Set up a simple still life with a single light source. Pencils drawing - practice
Compositional arrangements, proportions, sight measuring, and shading.
Three studies /sketchbook (due next class)

Wed - 1/25 In Class: **HW Review:** composition, proportions, shading
-Color theory Ppt lecture.
-Discussion on palette set up, mediums, and tools.
-Demo/Exercise: mixing color
HW: -color mixing: create a 12-step color wheel/canvas pad (due: 2/6)
-color matching: pick 10 complex colors from the magazine - cut it out.
Mixed color to match swatches from the magazine, paying attention to hue's
value, intensity, and temperature. Record your color recipes/ canvas pad

WEEK 3

Mon - 1/30 In Class: **Assign. #1: Achromatic Study**
Painting in grays/ canvas pad (due: 2/6)
-Demo: Sketching with oils, blocking, blending, and wipe-out methods
HW: -Color mixing - continued

Wed - 2/1 In Class: -Continue work on Assign. #1
-Demo: Scumbling technique
HW: - First Friday Opening: Plan to visit a gallery or two, have fun, and write an
overview about your experience. Use vocabulary list as an aid for formal
analysis (500 words minimum, MLA format/ due: 3/1)
- Assign. #1- finishing touches

WEEK 4

Mon - 2/6 In Class: **Critique: Assign. #1- Achromatic Study**
HW Review: Color wheel and matching swatches
-Discussion on still life set up.
HW: -**Assign. #2:** Grisaille
-Set up a simple still life for independent study. Work achromatically using
high-key value scale. Composition must indicate a light source, cast
shadows, and highlights (due: 2/13)

Wed - 2/8 In Class: -Exercise - painting *Alla Prima* in earthy tones
 HW: -continue work on Assign. #2
 -bring Assign. #2

WEEK 5

Mon - 2/13 In Class: **Assign. #2:** review
 -Demo: glazing, gesso application, and canvas stretching
 HW: -Assign. #2 – continue/glazing (due: 2/22)
 -Print photo reference in color for upcoming project

Wed - 2/15 In Class: **Assign. #3: *Still Life in Full Color*** (due: 2/27)
 -Demo: creating form in three values in color
 HW: -continue with glazing

WEEK 6

Mon - 2/20 In Class: -Assign: #3 - continued
 HW: -continue work on Assign. #3

Wed - 2/22 In Class: **Critique: Assign. #2** - Grisaille
 -Assign: #3 - continued
 HW: -Assign. #3 – continued

WEEK 7

Mon - 2/27 In Class: **Critique: Assign. #3: *Still Life in Full Color***
 -Discussion on distance and texture/Ppt.
 -Demo: texturing, palette knife application, imprinting, and Sgraffito
 -Exercise: mimicking the textures
 HW: -print Gallery Report
 -prepare colored ground for next class (consider your complementary pair)
 -print photo reference for Assign. #4 - Landscape

Wed - 3/1 In Class: **Assign. #4 -*Landscape: Creating Complementary Contrast*** (due: 3/8)
Gallery report is due.
 -Color theory review/ sample quiz
 HW: -Assign. #4 - continued
 -Bring supporting materials for your Assign. #4

WEEK 8

Mon - 3/6 In Class: -Assign. #4: continued
 -Color Quiz
 HW: -continue work on Assign. #4
 Wed- 3/8 In Class: **Critique: Assign: #4: *Landscape - Creating Complementary Contrast***
 HW: -Prepare the Midterm Portfolio

WEEK 9

Mon - 3/13 In Class: **NO CLASS – SPRING BREAK**
 Wed - 3/15 In Class: **NO CLASS – SPRING BREAK**

WEEK 10

- Mon - 3/20 In Class: - Portrait: critical measure - front, profile, and $\frac{3}{4}$ view/ppt.
 -Drawing exercise: skull and portrait of a classmate/review
-Midterm Portfolio is Due
 HW: -Self-portrait study of front or $\frac{3}{4}$ view/pencils (due next class)
- Wed - 3/22 In Class: **HW Review:** self-portrait
 -Portrait: mixing skin tones & painting wet on wet
 -Introduction to final project
 HW: -Prepare first support for the final project/panel or canvas, 3 x 2'
 -Gather all ideas and materials. Be ready to work in class!

WEEK 11

- Mon - 3/27 In Class: **Final Project:** *All Together in a Portrait - From Old to New* (diptych)
 -Transferring ideas to the support
 HW: -Start with a Pre-Raphaelite masterpiece reproduction
- Wed - 3/29 In Class: Final project - continued
 HW: -Final project - continued

WEEK 12

- Mon - 4/3 In Class: -Pre-Raphaelite masterpiece reproduction - continued
 HW: -Final project - continued
- Wed - 4/5 In Class: Review: Pre-Raphaelite masterpiece reproduction: Self -Portrait
 -Following an abstract variation: discussion on second part and breaking down forms to their basic geometric counterparts
 HW: -Create three collages to demonstrate a clear idea for abstracted self-portrait. Be prepared to show and discuss in class.

WEEK 13

- Mon - 4/10 In Class: **HW Review:** abstracted reproduction
 -Final project - continued
 HW: -Abstracted reproduction from Old masters - continued
- Wed - 4/12 In Class: -Review of abstracted portrait
 HW: -Work on the final - continued

WEEK 14

- Mon - 4/17 In Class: -Individual critique on the final
 Wed - 4/19 In Class: -Individual critique on the final

WEEK 15

- Mon - 4/24 In Class: -Discussion on varnishes
 -Demo: attaching wire
 -Work on the final
- Wed - 4/26 In Class: -Work on the final/ Signed up for the final

WEEK 16

- Mon - 5/1 In Class: **Final Critique/ PARTY**☺
- Wed - 5/3 Final project Pick-up @ 1:30pm

MATERIALS LIST

You may buy tools and materials at any of the art supply stores in the area: UNM Bookstores, Santa Fe Artisan, Hobby Lobby, Michael's. Many items can be found at the \$1 Store, Grocery stores, Walmart, Harbor Freight, Home Depot, or Lowe's.

Supply Outlets: All closed on Sunday except Michaels

Artisan (10% student discount)

3017 Monte Vista Blvd. NE 256-4540

Hobby Lobby (print coupon online - 40% off one (1) item at regular price)

9500 Montgomery Blvd. NE 292-9665

700 Juan Tabo Blvd. NE 271-8545

9350 Eagle Ranch Rd. NW 897-3537

Michaels Arts and Crafts

4410 Wyoming Blvd. NE 299-4007

11140 Lomas Blvd. NE 271-4955

General Supplies

- Paint box or tote (to keep supplies in)
- Brush soap or vegetable oil / baby oil, and a simple dish soap which cuts grease for clean up
- Gloves (latex)/optional
- Apron/optional
- Masking tape (Blue painters tape)
- Sketchbook, pencil, and eraser
- Blue shop towels or old shirt, etc.
- 2 small, glass jars with cap (one for clean Gamsol & one for dirty Gamsol)
- Painting or palette knife (steel or plastic)
- Glass scraper (optional, for glass palette only)
- House paint brush 1-2"

Paint Brushes

Look for sets that include an assortment, these are usually cheaper. Get a good range of short to long bristle, small to extra-large (2, 3, 5, 7/8, 10/12) including flats, angles, fan, mops, bright, filberts, and rounds. Choose a variety of bristles (usually made from hog hair) and blending types of brushes – natural or synthetic for cost effectiveness.



Palettes

Choose from an all-purpose disposable palette pad, wooden palette, or a piece of non-textured plate glass approximately 18 x20 inches. Paint the bottom of a glass palette white or use a piece of paper. Tape edges for safety. Another option is to get a flat “sealable” type, for carrying back and forth. If you choose to place glass in your palette, get plate glass, and back it with white paper and tape it down.

Oils and Mediums

I recommend only O.M.S. (odorless mineral spirits). Gamblin oil painting mediums are the safest. Otherwise, get Turpenoid or Mineral Spirits: quart or smaller (can be found at most hardware stores)

- Turpenoid or other O.M.S mineral spirits - 16oz
- Galkyd Medium (fast drying) - 2oz
- Stand Oil - 8oz or smaller (optional)

Paint

I recommend getting Winton by Winsor & Newton, they are the best for the price.

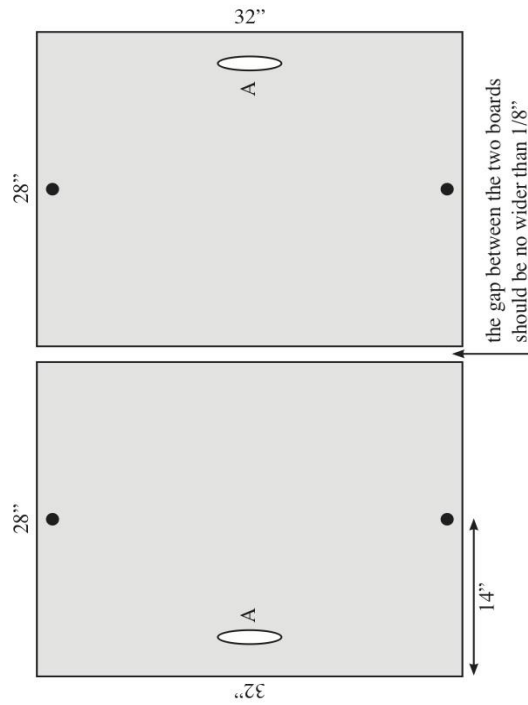
- Titanium White - 200ml tube if possible
- Ivory Black - 37ml
- Permanent or Cadmium Yellow - 37ml
- Permanent or Cadmium Medium Red - 37ml
- French Ultramarine Blue - 37ml

*If you can find set with these and more colors, it may save you money and make your painting an exciting experience.

Supports

- 18 x 24” white Canvas Pad by Fredrix or Canson

Home-made Cardboard Portfolio



Instructions:

1. Get 2 pieces of cardboard and cut them to 28" by 32", then lay them out as in diagram.
2. Use packing tape to cover the gap and overlap on both panels. You will do this on both the inside and outside of the panels. Do not use duct tape because it is weather sensitive. Press down real hard on all areas of the tape so it adheres best. The tape in the gap will press against the other tape strip.
3. Cut handles (A) in the panels, above 24" from the bottom.
4. Punch holes with an awl through the panels (at dots) for strings to hold sides closed. Use strings long enough to allow your portfolio to open completely flat.