



Arts 1630-501: Painting I
Class Meetings: M/W 1:30-4:00 pm
Location: BIT, Rm 106
Instructor: Julia Lambright

Email: julia123@unm.edu
Office hours: MW- 10:00-4:00 PM and by appointment
Location: 105A, BIT

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 themselves to explore their own visual language.

COURSE OBJECTIVES: In this course, students are expected to demonstrate the ability to create three-dimensional imagery within a two-dimensional surface. They will investigate and experiment with certain techniques of oil painting through process and application. Furthermore, they will analyze and develop skills through the creation of paintings using the traditional methods and techniques in paint application. These applications may include: under painting, fat over lean, alla prima, scumbling, grisaille, impasto, palette knife painting, sgraffito, etc. Once this is achieved students will be encouraged to conceptualize subject matter linked with their own creative concerns, experimentation, and self-expression. Painting problems may include: still life, portraits, landscapes, old master studies, and abstract. In conjunction with studio assignments, students will be required to engage with contemporary art and critical discourse through in-class discussions and written assignments.

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. Sharing is an option.

EXPECTATIONS

Students are expected to:



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- Attend all class sessions and make up all work missed.
 - Be prepared for class.
 - Complete all in-class and homework assignments within the specified due dates.
 - Participate in class discussions and group critiques.
 - Spend an average of six hours a week on assignments.
 - Attend a gallery opening or visiting artist's lecture.
 - Act responsibly in the studio regarding your own safety and that of your classmates.

ATTENDANCE: Attendance is **MANDATORY!**

It is important that you attend as much as possible - it is very hard to catch up if you fall behind, and perfect attendance will reflect positively on your final grade.

Because of the amount of material in this course, new lessons and concepts will be introduced daily. The learning environment experienced in the class is impossible to duplicate, so it is in your best interest to attend every class. 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. These are primarily for unavoidable circumstances or for times when you may feel too sick to come to class but do not go to a medical practitioner. Any absence after two will result in a letter grade being deducted from your final grade and for every absence thereafter. On your fifth unexcused absence you will be unable to complete the course.
- **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 five 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.

NOTE: You will be responsible for making up any in-class work you have missed because of an absence. If you must miss class due to illness or emergency, please contact me as soon as possible. Students are responsible for finding out what they missed and are required to keep up with assignments, project information and due dates.

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



-Drops

After three absences in a row, the instructor may withdraw the student. Furthermore, if you are consistently absent, tardy, or leave early, I reserve the right to drop you. I also reserve the right to drop anyone who affects the learning environment of others or disobeys safety policies.

-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. Texting is not permitted during class; it is extremely rude and will reflect poorly on your class participation grade.

The last 10 minutes of class is utilized for cleanup. Please remember to clean up after yourself and take your work and personal items with you.

ART EXHIBITION RELEASE:

Art Studio courses regularly exhibit student work throughout the UNM-VC Community to promote our student's accomplishments.

Students understand the following:

- UNM-VC may display work on the campus and that artwork may be reproduced or published for promotional use.
- Artwork may or may not be selected for display.
- Reasonable care will be used in the handling of artwork but UNM-VC cannot be held responsible for any work that is damaged or stolen.
- If student work is on display any time during the semester, the student alone is responsible for its retrieval.
- Unclaimed artwork will only be stored one additional term. After the additional term, unclaimed artwork becomes the property of UNM-VC and may be discarded, used as a teaching tool or sold for the Art Scholarship.
- To retrieve artwork that has been on display, students will be responsible for contacting their instructor by email: julia123@unm.edu or by phone: 925 - 8721

GRADING:

50% - Assignments, exercises, and homework

20% - Good work ethic, attendance, vocal and visual participation

15% - Old Masters' Study with Twist

15%- 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 projects will be determined by how well students accomplished the required criteria.

Criteria includes:

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

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

You must attend final critique 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.

EMAIL POLICY: The most reliable way to reach me is via email. I expect you will check your email daily. Please use only your UNM email when contacting the instructor.

WORK ETHIC: Work Ethic is doing what is necessary to succeed. If a student wishes to improve upon a grade, he or she may rework or redo a project. Reworking may require going beyond minor changes to an existing artwork, and often requires a completely fresh start, based on knowledge acquired in the classroom, discussion, and advice from the instructor.

*Only the highest grade earned on each project will be considered as part of the final course grade. This only applies to projects that meet the initial deadline. The student has all semester to rework any assignment if it was turned in on its due date. Reworks will be handed in with the final portfolio.



TITLE IX STATEMENT: In an effort to meet obligations under Title IX, UNM faculty, Teaching Assistants, and Graduate Assistants are considered “responsible employees” by the Department of Education (see pg.15 - <http://www2.ed.gov/about/offices/list/ocr/docs/qa-201404-title-ix.pdf>). This designation requires that any report of gender discrimination which includes sexual harassment, sexual misconduct and sexual violence made to a faculty member, TA, or GA must be reported to the Title IX Coordinator at the Office of Equal Opportunity (oeo.unm.edu). For more information on the campus policy regarding sexual misconduct, see: <https://policy.unm.edu/university-policies/2000/2740.html>

ACADEMIC DISHONESTY AND/OR PLAGIARISM POLICY :(see <https://pathfinder.unm.edu/campus-policies/academic-dishonesty.html>

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, up to and including dismissal, against any student who is found guilty of academic dishonesty or otherwise fails to meet the standards. Any student judged to have engaged in academic dishonesty in course work may receive a reduced or failing grade for the work in question and/or for the course.

Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests, or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records.

ACCESSIBILITY: If you have a documented disability, the Equal Access Services office will provide me with a letter outlining your accommodations. I will then discuss the accommodations with you to determine the best learning environment. If you feel that you need accommodations, but have not documented your disability, please contact Jeanne Lujan, the coordinator for Equal Access Services at 925-8910 or jmlujan@unm.edu.

If you need an accommodation based on how course requirement interacts with the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format and requirements, anticipate the need for adjustments and explore potential accommodations.

SAFETY and HAZADRDOUS MATERIALS POLICY: Safety is an important consideration for all art courses. 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.

ROOM CLEAN UP:

- Paint, paint globs, or mineral spirits are never ever to be put in the sink.
- All flammable materials are to be disposed in the fire can.



- Palettes and brushes are to be wiped off with a paper towel that is put in the metal fireproof trashcan.
- All students agree to practice safe handling of paint materials in class as instructed.
- Easels, supports, and the floor are to be cleaned of trash, paper towels, paint, etc. before each student leaves.

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

OPEN STUDIO USAGE: T B A

MATERIALS LIST

Students are required to use oil paints for this class.

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 (use 40% off one 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
- Sketchbook
- Pencil and pink eraser
- Gloves (latex)
- Apron/optional
- Roll of Regular Masking tape
- Sketchbook, pencil, and eraser
- Blue Shop Towels or rags (old tee shirts and towels are great)

- 2 small, glass jars with cap (one for clean Gamsol & one for dirty Gamsol)
- Painting or palette knife (steel or plastic)
- Glass scraper (only for glass palette)
- 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

ONLY O.M.S. (odorless mineral spirits). Gamblin oil painting mediums are the safest.

- Gamblin Gamsol mineral spirits - 16oz or odorless Turpenoid: quart or smaller
- Galkyd Medium (fast drying) – 2oz
- Gamblin Cold Wax Mediums - 4 oz

Paint

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

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



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

Supports

- 18 x 24" – 5 canvas sheets by Fredrix (available at the Bookstore, ask at the counter)
 - 20" x 24" stretched canvas or panel
 - 24" x 36" – 2 stretched canvas or panel
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Weekly Schedule

(subject to change)

WEEK 1 – January 20 & 22

Monday:

- No class – Martin Luther King Day

Wednesday:

- Introduction & Discussion – syllabus, materials, and safety
- **Homework:** Get materials

WEEK 2 – January 27 & 29

Monday:

- Introductory/ppt - basic principles and vocabulary
- Drawing exercises: simplifying shapes and values
- **Homework:** Simple still life with a single light source. Pencils drawing – practice compositional arrangements, proportions, and shading. Two studies /sketchbook

Wednesday:

- HW review
- Color theory/ Ppt
- Discussion on palette set up, mediums, “fat over lean”, and clean-up
- Demo: Color mixing
- **Homework:** Color swatches/canvas **(due Week 7, March 2)**

Instructions: Grid off a 18"x24" primed sheet of canvas into 100 squares with enough space below each square to write paint mixtures. One area of the twenty squares should be designated for flesh tones only (I would paint these last). Take each tube of primary color and begin mixing as many color variations as you possibly can. Paint a square with each color mixture and write below a list of the



pigments used to mix it. The majority of your color swatches should have two or more paint combinations in them. Be careful to work from the top down and either from left-to-right or right-to-left depending on if you are left-handed or right-handed so that you do not smear your paint. Begin the swatches as soon as possible so they are dry before you turn them in.

WEEK 3 – February 3 & 5

Monday:

- Demo: Sketching with oils, blocking, blending, and wipe-out methods
- Assign. # 1: Achromatic Still-Life/canvas (due Monday, February 10)

Wednesday:

- Assign. #1 - continued
- **Artist's Research assigned – Presentation due Week 10**
- **Homework:** Print and bring in class a black and white photo. Subject: animals

WEEK 4 – February 10 & 12

Monday:

- **Critique:** Assign. # 1
- Demo: Scumbling
- **Homework:** Due Wednesday, February 12/ White on Black: Dry brush technique on black canvas, (sketch slightly with white pencil first, then use only white paint only, dragging the brush back and forth from subject to background, producing a broken surface. Subject: animals

Wednesday:

- Dry brush technique - continued/Critique @ 3 pm
- Demo: tonal ground

WEEK 5 – February 17 & 19

Monday:

- Assign. #2: Monochromatic Study in Warm or Cool/canvas (due Monday, February 24)

Wednesday:

- Assign. #2 - continued

WEEK 6 – February 24 & 26

Monday:

- **Critique:** Assign. # 2
- Texture: discussion on actual and simulated textures. Texturing, palette knife application, imprinting, and Sgraffito
- Demo: canvas stretching and priming
- Assign. #3 - Landscape on Complementary Ground: discussion on project
- **Homework** - Print your own color photograph as a reference to work from. Do not



expect to paint from an image on your phone!

Wednesday:

- Assign. #3 - Palette knife painting: Landscape on Complementary Ground/panel (due Wednesday, March 4)

WEEK 7 – March 2 & 4

Monday:

- Landscape on Complementary Ground- continued
- **Color Swatches Due** – bring in and tack to the wall, put your name on the front
- Assign. #4 – Master Copy with Twist: discussion on project
- **Homework:** Gather all ideas, print quality photo references in color for upcoming project

Wednesday:

- **Critique:** Landscape on Complementary Ground
- Review on color theory/vocabulary, sample quiz
- Assign. #4 – Master Copy with Twist/24 “x 36” stretched canvas (due final critique)

WEEK 8 – March 9 & 11

Monday:

- Assign. #4

Wednesday:

- **Color and Vocabulary Quiz**
- Assign. #4 – continued

WEEK 9 – March 16 & 18

Spring Break

WEEK 10 – March 23 & 25

Monday:

- **Artist’s Research: Students’ Presentation**
- Assign. #4 – continued

Wednesday:

- Assign. #4 – continued

WEEK 11 – March 30 & April 1

Monday:

- Portrait: critical measure – front, profile, and ¾ view/ppt. Exercise: skull

Wednesday:

- Exercise: Memento Mori

WEEK 12 – April 6 & 8



Monday:

- Memento Mori - continued

Wednesday:

- Memento Mori – continued/critique @ 3pm
- Introduction to Symbolic Self-Portrait
- **Homework:** Self-portrait study in front or ¾ view/sketchbook

WEEK 13 – April 13 & 15

Monday:

- **HW Evaluation**
- Must start final painting
- **Homework:** Journal exercise, getting ideas together

Wednesday:

- Final painting

WEEK 14 – April 20 & 22

Monday:

- Final painting
- Discussion on varnishes and Artist’s Statement

Wednesday:

- Final painting/Old Master with Twist

WEEK 15 – April 27 & 29

Monday:

- Workday
- Resubmissions Due

Wednesday:

- Workday

WEEK 16 – May 4 & 6

Monday:

- Final painting/Old Master with Twist -finishing touches

Wednesday:

- Final Critique and studio clean-up