

ART 2371: Beginning Painting

Fall 2016

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Office Hours: Tuesday and Thursday 10:00am – 10:50am FA 280C. Please make appointment.

Section Information: Fine Art Building – Room SAC 122

Time and Place of Class Meetings: M-W 8:00am – 10:50am

Instructional Activities

Demonstrations, discussions, lectures, presentations, peer interaction, lab and homework assignments or readings.

Studio Experiences

Approximately 90% of this class is lab based. Students will be expected to work in the drawing lab during class time as well as outside of class.

Resources

Facility: The drawing facility will supply you will easels, drawing tables, lights and still life materials. Group materials will be provided for selected assignments. Individual materials will need to be purchased through an art supply store

The Shared Studio

Students are expected to clean up and store all personal belongings at the end of each class period or use of the classroom. Clean up is extremely important, as the drawing studio is a community space that is in constant use.

Student Learning Outcomes:

- Students will learn basic techniques and approaches to oil painting.
- Students will apply drawing, color theory, design, and composition skills learned in prerequisite courses
- Students will learn to mix colors using only primary colors
- Students will develop the ability to render a subject accurately in oil paint
- Students will learn to construct strainers, stretch, and prepare the surface of a canvas
- Students will learn to properly care for painting tools and supplies
- Students will be introduced to the works of contemporary artists
- Students will demonstrate creative problem solving and personal and unique solutions to their painting problems that reflect a beginning understanding of conceptual ideas
- Students will demonstrate an understanding of studio safety and good studio practices in their ability to use and store painting materials and construction equipment, will follow safe clean up practices, maintenance of their tools and generally practice considerate studio behavior that minimizes risks.
- Students will be aware of art historical references in their stylistic choices and be able to articulate this as well as analyze their work and that of their classmates in critique

- Students will understand the process of properly preparing a painting surface for oil paint and will demonstrate the archival layering of paint in their work (fat on lean rule).
- Students will be encouraged to develop an expression of individual style

Requirements

ART 1305 and 1307 or permission of the instructor.

Required Textbooks and other Course Materials

No textbook is required. UTA library and Internet resources will be used for research. Supplies are listed below.

Attendance:

As the instructor of this section, I will take attendance.

ATTNEDANCE IS MANDATORY. This class is sequential, with each class building on the previous one. Thus regular attendance is important to successfully complete this course. Students must be present and ready to work, if not, will be considered late; leaving early is regarded the same as lateness. When breaks are given during class, returning late is the same as coming to class late. Being late three times will be counted as one absence. Anyone missing 20 or more minutes of class will be counted as absent. Three absences are allowed, regardless of the reasons surrounding them. After three absences your grade will be dropped one letter. Each additional absence will lower your final grade another letter. If you are late to class you are responsible for any material you missed.

Grading:

Students are expected to perform to the best of their abilities. Understanding that everyone will not be at the same level of performance, grades will be primarily assigned on an individual basis. However it is also expected that students will exhibit abilities appropriate for this level. All grades will be based upon a professional evaluation of each student's performance in regards to the following questions.

- Are your assignments evident of the energy necessary to produce your best work?
- Did you work at the highest level of maturity, discipline and motivation?
- Did you complete all parts of your assignments by the due dates?
- Does your work demonstrate that you have fully comprehended and incorporated the material covered in class?
- Did you fully participate in class activities?
- Have you missed enough classes to affect your grade?

A= Outstanding Performance, this student has completed all assignment on time and has gone above and beyond the assignment requirements. This student has also pushed him or herself formally and conceptually.

B= Good Performance, this student has completed all assignments on time and has done so in an above average manner, while exploring conceptual ideas.

C= Satisfactory Performance, this student has completed all assignments and handed them in on time.

D= Poor Performance, this student has failed to complete assignments on time and has not completed the minimum requirements of the class.

F= Unacceptable Performance

Major Paintings = 90%

Class Participation = 10%

Participation in Critiques and Class Time. Students will be expected to participate and attend all critiques on time and have assigned work ready for each critique. Class work time should be used effectively.

Critique Guidelines:

a. Description— Answers the question, “What did I see?” In this stage you take an inventory of what is seen. This stage becomes an exercise in using precise descriptive language. Take time to see as much as you can. Read all of the text; inventory all of the imagery. Make a list; this forces you to slow down and notice things that might normally be missed. Avoid loaded words that reveal feelings or preferences. Note the audience for whom the work is intended.

b. Analysis— Answers the question, “How are things put together?” This stage takes the descriptive stage a step further by requiring the observer to analyze the make-up or composition of the work. Describe the relationships among the things you see. How do the forms affect or influence each other? What are the relationships? What are the shape relationships? What are the color and textural relationships?

c. Interpretation— Answers the question, “What is the work about?” In this stage you are asked to think about the meaning of the work; in other words, try to make some connection between what is seen and what the work is about. This stage must be based on the description and analysis stages. What ideas or concepts seem to sum up or unify all the separate traits of the work? How is the gaze of the viewer/reader directed through the piece, and how does this influence the construction of the piece’s meaning?

d. Evaluation— Answers the question, “What do I think and why?” The stages end with evaluation, a conclusion regarding the success or failure of the work. An important point to remember is that personal preference is not the same as judgment. This stage requires that the viewer/reader render an opinion regarding the work but that the opinion must be defended or based upon what you have learned and written down in the previous stages. The issue is not whether you like the piece, but rather does the piece succeed on its own terms. Does it accomplish its own objectives? What is particularly strong? What should be stronger? How well will it work for its intended purpose and audience?

Supplies

Kits with the following supplies are available at Asel Art Supply. Discounted kits are available at the Arlington location only.

- 1 Bristle Flat #4 Brush
- 1 Bristle Flat #10 Brush
- 1 Bristle Filbert #8 Brush
- 1 Synthetic Round #2 Brush
- 1 Synthetic Round #12 Brush
- 1 Metal 4" Trowel Knife
- 1 Bristle 2" Brush
- 1 Canvasette 9x12 Pad
- 1 Artisan Fast Drying Medium 75mL
- 1 Artisan Linseed Oil 75mL
- 1 Silicoil Brush Cleaning Tank
- 1 Liquitex 32 Oz Gesso
- 1 Sheet of 18x24 W/C Paper 140# Cold Press
- 1 Disposable 12x16 Palette
- 1 Stretched Canvas 18x24

WINTON 37 ml. & 200 ml. WATER SOLOUBLE OIL COLOURS

- 1 Burnt Umber
- 1 Raw Sienna
- 1 Cadmiun Yellow Pale Hue
- 1 Yellow Ochre
- 1 Ivory Black
- 1 Permanent Alizarin Crimson
- 1 Pthalo Blue 37ml
- 1 Viridian
- 1 Cadmium Red Hue 200ml
- 1 Cadmium Yellow Hue 200ml
- 1 French Ultramarine 200ml
- 1 Titanium White 200ml

The above supplies will be included in a kit that Asels Art Supply has available for purchase.

Additional supplies:

Latex gloves (**REQUIRED**)

Dish Cleaning Sponge

Tackle box or something to hold supplies

Box of Scott Rags (Home Depot, etc) or cotton rags or heavy-duty paper towels (**REQUIRED**)

Roll of Plastic wrap

Bar of Ivory soap or other mild white bar soap

Masking tape

Lock for campus locker

Wood and canvas to build stretchers and other supplies will need to be purchased later in the semester. You will be given a list of material needed as the date gets closer.

Also check these Internet sites for supplies:

www.danielsmith.com

www.dickblick.com

www.cheapjoes.com

www.utrecht.com

Descriptions of major assignments and examinations with due dates:

Students will be required to keep a sketchbook for painting handouts and notes taken in class. Schedule is tentative and is subject to change.

August 29

First Day of Class

Introduction of upcoming class activities and materials list, review syllabus

Homework – Draw color charts on canvas paper in preparation for the next class

August 31 – September 14 (4 classes)

We will discuss setting up your palette, use of painting mediums, solvents, safe storage of materials, brushes and other tools. Please plan to take notes for your notebook. Practical Color Theory Review and Color Mixing-Make a color wheel using only primary color oil paints. Discuss various aspects of color (simultaneous contrast, reflection, absorption, warm and cool colors, color relationships, complementary colors, etc.). You will need to take notes on this information. Make a chart of 20 color mixing and texture samples using one-inch squares of flat materials such as fabrics, papers, sheet metal, paint store color samples, other materials that have a variety of colors and surfaces. You will be evaluated on how well you are able to reproduce the look and color of your chosen materials. You will do this exercise on your canvas paper. These assignments will be done on canvas paper from your canvas pad.

November 7 – No Class – Labor Day

Object for next assignment must be brought to class and approved. Students must bring a box to stage their still-life object.

September 19

You will create a painting in a Grisaille style based on an object. You will bring an object that is not too small that is interesting in terms of shape, color and surface texture. You will make a value painting (**8in x 10 in. Canvas Pad**) of this object using only white and a "colorful black" (a dark neutral made from a mixture of ultra marine blue and burnt umber). In oil painting, it is best to lay down the dark areas first since white tends to soften the blacks as you work with the wet paint. Pay attention to the light on the surface. Is it reflective? You should work in the same area of the room each painting session since the consistency of light is important. Keep your background value light. I will evaluate your painting by its composition, use of accurate values and your ability to render accurately. You want the painting surface to have enough paint on it to feel developed without being textured. At the end of class we will discuss proper cleanup of your tools and the studio. This will be completed in one class period if not, it must be finished outside of class.

September 21

You will use the same object to create an Alla Prima painting (**8in x 10 in. Canvas Pad**). We will discuss this style of painting without preliminary sketches or washes using the appropriate color combinations. The importance of color, color temperature, local color and reflective color will be discussed in this painting. This will be completed in one class period if not, it must be finished outside of class. By this time, the grey scale painting may be dry. You apply your first color glaze to the painting. We will discuss the "Fat over Lean" rule and how glazing works.

September 26

Using object with texture, students will create an Impasto Painting (**8in. x 10 in. Canvas Pad**). Students will bring sticks, cardboard, cotton swabs, etc. to make instruments to paint with. No paintbrushes will be allowed in the creation of this painting. This will be completed in one class, if not, it must be finished outside of class. By this time your first glaze on your grey scale painting should be dry and it will be time to apply the second glaze to the painting. If a third and fourth glaze is needed, apply outside of class once the painting has dried.

September 28

Critique last three paintings. A la prima, Gresaille with glazing and Impasto. Set up large still life and sketch it on 18in. x 24in. canvas.

October 3 - 12 (4 classes)

View and discuss images of still life paintings. Set up still life for next painting (**18in x 24in. Canvas**) using objects brought in by class members. Students will choose a color theme for the still life based on complementary colors and set it up. This painting should be done in a realistically rendered style representing the "local" color of the objects. By that, I mean the color you actually see, including the shadows and highlights. There will be a discussion of archival paint layering-fat over lean rule.

Review and discuss process for building painting supports.

October 17 – 19 (2 classes)

Make landscape sketches outdoors with paint on gesso paper and canvas paper. Attempt 2-3 sketches. Sketches will be done on canvas paper from canvas pad.

October 24 - 26 (2 classes)

Choose the best one to develop a more finished painting (**18in x 12in. Gesso Paper**). You may incorporate oil paint with the oil bars. Remember that the same compositional and color principles we use in still life apply to landscape. Keep in mind what colors recede and come forward and the way the eye sees atmosphere and detail when viewing landscapes. Your final painting should demonstrate near and far space and include some natural and man-made elements.

We will pin these up and have an informal discussion about them, but no formal critique.

Review and discuss process for building painting supports.

October 31 – November 7 (3 Classes)

Build painting stretchers (one 24" X 24" and one 36" X 36")

Detailed information will be provided on materials needed and building instructions. It is extremely important to have your materials on time since the time frame on this is tight to complete the stretchers and there is limited availability of building assistance. You may not use the shop equipment without assistance from the instructor or the work-study. **Presentation for final painting.**

November 9 – 21 (4 classes)

For this lesson students will create a self-portrait painting (**24in x 24in. Wood Panel**). It will be a traditional self-portrait done by looking in a mirror. Students should use drawing and color skills learned in previous lessons. Students will also review design and compositional skills and create a composition that is expressive and interesting. The composition and formal concerns are just as important than a likeness in this assignment.

Critique of complementary still life.

November 28 – December 7 (4 classes)

Class discussion on final project. A small composition will be created and used as the reference source for the final painting, **24in. x 24in Canvas**. Each student will review design and composition fundamentals to come up with the best compositions. One piece will be made from the selected collage. Final painting will be painted with representational, abstract and inventive elements in it. The painting should have a strong concept and be compositionally strong. Students are strongly encouraged to use all techniques learned throughout the semester.

December 12

Final critique for final paintings and class clean up.

***I reserve the right to make changes to this syllabus and calendar throughout the semester to satisfy the intended goals for this class.

All cell phones must be turned off for the entire class!

Drop Policy:

See university drop policy. Last day to drop a course is **November 2**.

Studio Use and Etiquette:

Please take responsibility for using the painting studio and clean up after yourself in the classroom. Many students need to use this space. Leave the space as clean as you find it. Do not, under any circumstances, put solvents or paint in the sinks. Wipe your tools and brushes of excess paint before you wash them and clean with waterless hand cleaner or Aqua Sol, then soap and water. Dispose of all solvents in the solvent barrel. Leave the sink clean. Improper disposal of materials or abuse of the painting facility may result in the lowering of your grade. Wash your hands before eating or smoking. Paint or solvent residue on your hands may be toxic and is easily ingested during those activities.

DO BE CONSIDERATE OF YOUR FELLOW CLASSMATES BY:

- NOT TAKING UP ALL THE SPACE-LEAVING YOUR WORK IN GENERAL USE AREAS
- KEEPING THE CONVERSATION LEVEL LOW-NO UNNECESSARY NOISE
- KEEPING YOUR MUSIC TO YOURSELF (HEADPHONES)
- RETURNING TOOLS, CLASS SUPPLIES AND EQUIPMENT TO THE PLACE WHERE THEY BELONG
- CLEANING UP AFTER YOURSELF
- DO TURN YOUR CELL PHONE OFF OR ON SILENT DURING CLASS
- NO TEXTING DURING CLASS
- DO COME TO CLASS ON TIME –PREPARED TO WORK
- DO NOT EAT IN WORK AREAS- ONLY OUTDOORS OR IN THE SITTING AREA IN ROOM 121
- DO STORE ALL SOLVENTS IN THE FIREPROOF CABINETS AND KEEP LIDS TIGHTLY CLOSED WHEN NOT IN USE
- DO ABIDE BY ALL SAFETY RULES WHEN USING SHOP EQUIPMENT AND WEAR CLOSED TOED SHOES AND SAFETY GOGGLES

NO CHILDREN, PETS OR UNAUTHORIZED PERSONS MAY ACCOMPANY YOU IN THE STUDIO AT ANY TIME (DEPARTMENTAL POLICY).

Drop Policy: Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/aao/fao/>).

Disability Accommodations: UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA)*, *The Americans with Disabilities Amendments Act (ADAAA)*, and *Section 504 of the Rehabilitation Act*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a **letter certified** by the Office for Students with Disabilities (OSD). Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

The Office for Students with Disabilities, (OSD) www.uta.edu/disability or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability.

Counseling and Psychological Services, (CAPS) www.uta.edu/caps/ or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

Non-Discrimination Policy: *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos.*

Title IX Policy: The University of Texas at Arlington ("University") is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. *For information regarding Title IX, visit www.uta.edu/titleIX or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or jmhood@uta.edu.*

Academic Integrity: Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University. Additional information is available at <https://www.uta.edu/conduct/>.

Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Campus Carry: Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

Student Feedback Survey: At the end of each term, students enrolled in face-to-face and online classes categorized as "lecture," "seminar," or "laboratory" are directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback via the SFS database is aggregated with that of other students enrolled in the course. Students' anonymity will be protected to the extent that the law allows. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week: for semester-long courses, a period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: **Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which is located in front of Room 291.** When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include [tutoring](#), [major-based learning centers](#), developmental education, [advising and mentoring](#), personal counseling, and [federally funded programs](#). For individualized referrals, students may visit the reception desk at University College (Ransom Hall),

call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at <http://www.uta.edu/universitycollege/resources/index.php>.

Emergency Phone Numbers In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911. Non-emergency number 817-272-3381