ARTS 3303.001 Intermediate Painting

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Office: Center for the Arts 209A
Office Hours: MW 10:00-12:30pm
Course Schedule: MW 3:30-6:20 pm
Location: CA 209

Course Description

Intermediate painting is a continuation of Painting I (Arts 2303) and is designed to further instruct students in the media and techniques of Oil Painting. In the initial period of this course, personal expression is not as imperative as concrete understanding of the practice of painting. Additionally, students will complete the following:

Student Learning Outcomes:

The Student will:
- Research concepts for making art and inevitably towards
- Explore numerous desired approaches of personal expression.
- Develop the primary vocabulary for evaluation of personal artwork
- Develop a sketchbook for documentation of original concepts and images.
- Study modern and post modern movements / artists.

Course Structure:

The instructor will meet with the students privately in the beginning to begin a discussion on the ideas, imagery and techniques of the student’s desired choice of work.

Course Work Requirements:

The course will be divided into three critiques (schedule to follow) with two works being completed for each. The three critiques will be divided as such:

Critique 1: Students will complete two master copies.

Critique 2: Students will complete two follow up works in the same technique as the chosen influence.

Critique 3: Students will complete two additional works in the same technique as the chosen influence, and additional influences.

Methods of Evaluation:

Students will be evaluated on the development and execution of their ideas, attendance, overall improvement, their oral and written participation in critiques and discussions, the completion of each assignment, and the excellence of their total body of work. All work presented in class critiques must be completed unless otherwise discussed with the instructor.
**Grading Criteria:**
Grading will be based on the six works you complete throughout the semester and determined by progress, craftsmanship and creativity. Of the six, the lowest grade will be eliminated. The letter grade and its corresponding numerical value is as follows:

**“A” (90 – 100)**
- Excellent work and consistent, exemplary effort
- A strong compositional sense (ordering of edges, shapes, values, clarity, detail etc.)
- All illusions of spatial movement and volume are clear and easily understandable

**“B” (80 – 89)**
- Above average work, shows considerable growth
- Compositional sense is becoming stronger.
- All spatial movement and volume are clear and easily understandable

**“C” (70 – 79)**
- Satisfactory work, some progress, good attendance

**“D” (60 – 69)**
- Work needs improvement, poor attendance
- Spaces and volumes are unclear and ambiguous
- Lack of control over materials and illusions

**“F” (Below 59)**
- Shows little progress and effort
- Insufficient growth in skill

Sample grading: 85 + 75+ 45+ 70 + 90 + 85 = 405 / 5 = 81 (B) Final Grade

**Grading Policies:**
Late or incomplete work on the day of the critiques will be lowered by a letter grade, unless otherwise discussed with the instructor. Students who miss critiques will automatically be lowered by a letter grade, unless otherwise discussed with the instructor.

**Attendance Policy**
The professor is an important facilitator in the student’s development. The student who develops poor attendance habits will not be considered to have taken adequate advantage of the available resources. Students who habitually come to class (or class break) late, leave during class or leave early demonstrate negative interest and energy level. This will always affect the quality of the product in a negative way.

**Three** unexcused absences will result in your dropping a letter grade in the course. An additional unexcused absence will result in dropping another letter grade.

**Five** unexcused tardies, leaving during class or leaving early, result in dropping a letter grade in the course.
**PROFESSIONAL REQUESTS:**
1. Get to class on time and don’t leave early.
2. Be courteous to your fellow students.
3. I do not mind music with headphones, but all music must be turned off while I speak.
4. You are here to paint, not to socialize. Hold conversations until break time.

**Academic Honesty**

**Student Handbook:** Students who violate academic integrity and regulations (see current University Catalog) by plagiarism, other academic dishonesty or disruptive behavior will be held accountable by faculty and may have their grades adjusted accordingly.

**Cleanup**

Keep your area clean. Unnecessary clutter will hinder your productivity and performance. All paint must be properly disposed of. Turn your lights off when you leave. Anything left behind after the cleanup will be discarded (projects, supplies, etc.)

**Notice to Students with Disabilities:** College of Art and Humanities complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you need disability accommodations in this class, please see me as soon as possible. Please have your accommodation letter from TAMU_CC Services for Students with Disabilities Office with you when you come see me. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office (located in Driftwood 101) at 825-5816.

**Academic Advising:** The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

**Grade Appeals Process:** As stated in the University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. The Documents are accessible through the University Rules Website at [http://www.tamucc.edu/provost/university_rules/index.html](http://www.tamucc.edu/provost/university_rules/index.html). For assistance and / or guidance in the grade appeal process, students may contact the Office of Student Affairs.
HAZARDOUS MATERIALS LIST

Alizarin Crimson
Relative Toxicity Rating
Skin: Slight
Inhalation: Slight
Ingestion: Slight
*May cause allergies in a few people.

Burnt Sienna
No significant hazards.

Burnt Umber
Relative Toxicity Rating
Skin: Not significant
Ingestion: High

Contains manganese dioxide, a poison which causes serious nervous system disorders resembling Parkinson’s Disease.

Cadmium Barium Red
Cadmium Barium Orange
Cadmium Barium Yellow
Cadmium Red
Cadmium Orange
Cadmium Yellow
Cadmium Vermillion Red
Relative Toxicity Rating
Skin: Not significant
Inhalation: High
Ingestion: High

May cause kidney damage; anemia; loss of smell; gastrointestinal problems; and bone, teeth, and liver damage. Suspected carcinogen.

Cobalt Blue – Green – Violet
Relative Toxicity Rating
Skin: Slight
Inhalation: Moderate
Ingestion: Slight

Repeated skin contact may cause allergies especially at elbow, neck, and ankles. Chronic inhalation may cause asthma and possible fibrosis. Ingestion may cause acute illness with vomiting, diarrhea, and hot flashes.
Flake White
Relative Toxicity Rating
Skin: Slight
Inhalation: High
Ingestion: High

Ingestion or inhalation can cause lead poisoning. Common effects include weakness, headaches, irritability, malaise, pain in joints and muscles, liver and kidney damage, and possible birth defects.

Ivory Black
No specific hazards.

Lemon Yellow
Relative Toxicity Rating
Skin: Moderate
Inhalation: High
Ingestion: High

Skin contact causes irritation, allergies, or ulcers. Inhalation or ingestion may cause barium poisoning (intestinal spasms, heart irregularities, and severe muscle pain); and in case of ingestion, chromium poisoning (gastroenteritis, vertigo, muscle cramps, and kidney damage). Human carcinogen.

Manganese Blue
Manganese Violet
Relative Toxicity Rating
(See Burnt Umber)

Mars Black – Violet – Yellow – Orange - Red
No significant hazards.

Mars Brown
(See Burnt Umber)

Mixed White
Contains lead. (See Flake White)

Naples Yellow
Relative Toxicity Rating
Skin: Moderate
Inhalation: High
Ingestion: High

Skin contact may cause severe skin lesions. Acute inhalation and ingestion may cause antimony poisoning (metallic taste, vomiting, colic, diarrhea, severe irritation of mouth and nose, pulmonary congestion, and slow, shallow respiration). Lead poison (See Flake White).

Prussian Blue
Relative Toxicity Rating
Skin: Slight
Inhalation: Slight
Ingestion: Slight

By itself only slightly toxic. However, it can produce extremely toxic hydrogen cyanide gas if heated to decomposition or exposed to strong ultraviolet rays (sunlight).

Phthalocyanine Blue – Green
Relative Toxicity Rating
Suspected carcinogen.

This pigment is usually contaminated with PCBs, which can cause chloracne, cancer, and birth defects.

Raw Sienna
No significant hazards.

Raw Umber
(See Burnt Umber)

Rose Madder
(See Alizarin)

Titanium Oxide (Titanium White)
No significant hazards.

Ultramarine Blue – Green – Red – Violet
No significant hazards.

Vermilion
Relative Toxicity Rating
Skin: Moderate
Inhalation: High
Ingestion: High

May cause skin allergies. Inhalation or ingestion can cause mercury poisoning (damages nervous system and kidneys).

Paint Thinner
Avoid prolonged contact with skin and vapors.

Turpentine
Avoid breathing vapors or mist. If you experience eye watering, headaches, or dizziness, wear protective respirator (NIOSH/MSHA TC 23C or equivalent) or leave the area.

Repeated and prolonged exposures to solvents can cause permanent brain damage and nervous system disorders; intentional misuse can be fatal.

All solvent containers must be closed when not in use.

Supply List for Oil Painting
I. Paint

All of the ten spectrum hues plus black and white are needed for full mixing potential. While you can get along with less, you will be severely limited in what you can achieve without frustration, since many hues cannot be mixed and must be chemically manufactured from special ingredients. With a very limited palette you must learn to be very ingenious in order to make the most of what you have.

<table>
<thead>
<tr>
<th>Spectrum Hue</th>
<th>Oil Color Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red-purple</td>
<td>Alizarin crimson</td>
</tr>
<tr>
<td>Red</td>
<td>Cadmium red medium</td>
</tr>
<tr>
<td></td>
<td>Cadmium red light</td>
</tr>
<tr>
<td>Yellow-Red</td>
<td>Cadmium orange</td>
</tr>
<tr>
<td>Yellow</td>
<td>Cadmium yellow light</td>
</tr>
<tr>
<td></td>
<td>Cadmium yellow medium</td>
</tr>
<tr>
<td>Yellow-green</td>
<td>Permanent green light</td>
</tr>
<tr>
<td>Green</td>
<td>Phthalo cyanine green</td>
</tr>
<tr>
<td>Blue-green</td>
<td>Manganese blues</td>
</tr>
<tr>
<td>Blue</td>
<td>Cobalt blue</td>
</tr>
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<td></td>
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<tr>
<td>Blue-purple</td>
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</tr>
<tr>
<td></td>
<td>Prussian blue</td>
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<tr>
<td>Purple</td>
<td>Dioxazine purple</td>
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<tr>
<td></td>
<td>Ultramarine violet</td>
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<tr>
<td>White</td>
<td>Titanium white</td>
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<tr>
<td></td>
<td>Zinc white</td>
</tr>
<tr>
<td>Black</td>
<td>Ivory black</td>
</tr>
</tbody>
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Limited Palette
Permanent green light
Cadmium medium red  Raw Sienna
Cerulean blue  White
Yellow ochre  Black
Ultramarine blue  Cadmium yellow medium
Alizarin crimson  Burnt umber

II. Grounds – Mediums

Utrech Gesso
Liquin
Turpentine

III. Brushes

One of each of the following:
Oil: China Bristle Flats- #3,4,6,8
(The “Masters Touch” white taklon brushes will work great as well and are preferred)
2” flat utility brush for gesso

IV. Other Necessary Supplies

Palette knife
Glass palette-to mix paint (approx. 18” x 24”)
Poster board-to be gessoed and used for quick oil sketches
Glass Jar for thinning and cleaning brushes
Sketchbook 6” x 8” – 8” x 10”
Various size rags

Painting surfaces:  Dependant on what you prefer to use. If your not sure or haven’t tried it yet, use the MDF panels that you can purchase at Home Depot and have them cut it down for you.  It is cheaper and in my opinion a better surface to paint on.

Canvas- recommended sizes: 20”x24” and 24”x30” for now.

4” x 8” sheet of MDF masonite board (3/8” thickness not 1/8”) and have them cut it down to 20” x 24” and 24” x 30” sheets.

**RECOMMENDED TEXTS:**
Ralph Mayer, *The Artist’s Handbook of Materials and Techniques.*