ARTS 2316.001 Painting I

FALL 2013
Instructor: Martin Molina
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Office: Center for the Arts 209A
Office Hours: T-TH: 5:30 – 6:30
Course Schedule: T/TH: 6:30 – 9:20
Location: CA 209

Course Description

Painting I (Arts 2316) is an introductory course into the fine art of Painting. In this course emphasis will be placed on the understanding of the core materials, mediums, and techniques used in oil painting. At this stage, personal imagery and subject matter will not be addressed. Additionally, the student will achieve the following:

Student Learning Outcomes:

The Student will:
- Develop the technical techniques and vocabulary pertaining to Painting
- Develop a sketchbook to be used for daily drawing sessions and note taking.
- Observe and participate in weekly presentations on contemporary painters.

Course Structure:

6 paintings will be due by the end of the session.

Initial course schedule:

Week 1: Intro to class syllabus and to yourself.
Week 2: Intro to oil paints, brushes, and mediums.
Week 3: Simple still life with simple fabricated forms; intro into under painting
Week 4: Continue first painting, Critique on first under painting.
Week 5: Second still life, more complex forms, studies in Grisaille.
Week 6: Continue second still life; Critique on Second painting in Grisaille.
Week 7: Third Still life, more complex forms, intro into color working monochromatically.
Week 8: Continue third still life; Critique on third monochromatic painting
Week 9: Organic still life; limited palette and texture.
Week 10: Continue Organic still life in limited palette and texture; Critique on fourth painting.
Week 11: Plain Air painting: Full palette spectrum.
Week 12: Continue Plain Air painting
Week 13: Plain Air painting Critique.
Week 14 - 16: Final Painting: Master copy from selected artist list.

Final Critique: TBA

This schedule is subject to change.
Methods of Evaluation:

Students will be evaluated on the development and execution of their technical progress, attendance, overall improvement, their oral 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. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.
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</td>
<td>Cadmium orange</td>
</tr>
<tr>
<td>Yellow-Green</td>
<td>Cadmium yellow light</td>
</tr>
<tr>
<td></td>
<td>Cadmium yellow medium</td>
</tr>
<tr>
<td>Green</td>
<td>Permanent green light</td>
</tr>
<tr>
<td>Green</td>
<td>Phtholocyanine green</td>
</tr>
<tr>
<td>Blue-green</td>
<td>Manganese blues</td>
</tr>
<tr>
<td>Blue</td>
<td>Cobalt blue</td>
</tr>
<tr>
<td></td>
<td>Ultramarine blue</td>
</tr>
<tr>
<td>Blue-purple</td>
<td>Phtholocyanine blue</td>
</tr>
<tr>
<td></td>
<td>Prussian blue</td>
</tr>
<tr>
<td>Purple</td>
<td>Dioxazine purple</td>
</tr>
<tr>
<td></td>
<td>Ultramarine violet</td>
</tr>
<tr>
<td>Purple</td>
<td>Titanium white</td>
</tr>
<tr>
<td></td>
<td>Zinc white</td>
</tr>
<tr>
<td>White</td>
<td>Ivory black</td>
</tr>
<tr>
<td>Black</td>
<td>Limited Palette</td>
</tr>
<tr>
<td>Oil Color Name</td>
<td></td>
</tr>
</tbody>
</table>
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  

(We will provide these materials for the first part of the class)  
Utrech Gesso  
Liquin  
Turpentine  

III. Brushes  

One of each of the following:  
Oil: China Bristle Flats, rounds, and filberts- #3,6,8  
(The “Masters Touch” white taklon brushes will works 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”):  
Binswanger Glass, 4019 Brett St. (behind the Polo Loco on SPID and Weber ST.  
Glass Jar for thinning and cleaning brushes  
Sketchbook 6” x 8” – 8” x 10”  
Various size rags  

Painting surfaces:  
Dependent 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: (3) 12” x 12,” (2) 12” x 16”, (1) 18” x 24”  

4’ x 8’ sheet of MDF masonite board (3/8” thickness not 1/8”) and have them cut it down to 24” x 32”  

RECOMMENDED TEXTS:  