**ARTS 4303.001 Advanced Painting:**  
Special Topics Course: Old Master Painting Techniques  
Summer I 2014

**Instructor:** Joe Pena  
Email: joe.pena@tamucc.edu  
Office Phone: 361.825.2386  
Office: Hamlin Studios  
Office Hours: By Appt

Schedule: M- Th: 4:00 – 7:45  
Location: Hamlin Studios

**Course Description**

This Summer Advanced Painting Course will focus on the old master painting techniques as practiced by the Dutch and Flemish, a specific approach in painting that is not normally concentrated on during the regular school year. The class will consist of instructor demonstrations, followed by intense studio practice of the method, as well as a comprehensive independent studio work. The main concern for this course will be to develop visually through assignments that place an emphasis on specific skills and processes. Through this understanding it should enhance one’s capability in visual organization, and aid in helping the student understand and identify with what makes a painting successful.

**Student Learning Outcomes:**

The Student will:  
- Develop a basic understanding in creating a painting using traditional techniques.  
- Develop a strong critical vocabulary for evaluation of personal artwork and to the analysis of relationships among parts (formal design principles: Balance, Rhythm, Proportion, etc)  
- Study other artists, their art, philosophies and art processes through computer web site access, publications, and periodical resources.  
- Study Dutch and Flemish artists as well as contemporary artist continuing those traditional approaches with an emphasis on becoming more aware of various aesthetic philosophies and theory.

**Course Structure:**

20 - 30 studies and 4 completed paintings will be due by the end of the session.

Initial course schedule:  
Week 1: Intro to class syllabus and Hamlin Studio use policies; discussions and presentation’s of specific technique; Initial still life studies – basic forms; Understanding form & value; timed studies in Grisaille  
Week 3: Second still life studies – Complicated forms: Further development of the technique & texture.  
Week 4: Introduction into Complicated Glazes  
Week 5: Intro into the Figure: Discussion of and execution of the basic human form
Week 6: The figure continued, with the final consisting of a large scale figure study.

**Course Work Requirements:**

I will show PowerPoint presentations weekly of past and current painters who paint in this approach.

Developing by working and reworking is an important part of the intuitive process, thus outside studio time will be completed in the form of homework studies.

**Methods of Evaluation:**

Students will be evaluated on the development and execution of the technique, 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 four 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
**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.
**Two** 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.)

**Disabilities Accommodations***
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 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***
As stated in University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures, 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 Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Dean’s office in the college in which the course is taught or the Office of the Provost.
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>Phthalocyanine 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>Phthalocyanine 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>
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<tr>
<td>White</td>
<td>Titanium white</td>
</tr>
<tr>
<td></td>
<td>Zinc white</td>
</tr>
<tr>
<td>Black</td>
<td>Ivory black</td>
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</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: I will provide these materials initially

Utrech Gesso
Liquin
Mineral Sprits

III. Brushes

One of each of the following:
Oil: China Bristle Flats- #3,4,6,8
(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”)
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
down for you.  It is cheaper and in my opinion a better surface to paint on.

Further discussion of the materials will be addressed during the first week of class.

RECOMMENDED TEXTS: