

ART 2316 – Introduction to Painting

MAIN ART BUILDING, Rm. 202

Tuesday/Thursday

6:00 P.M. - 8:50 P.M.

Instructor: Gerard Huber

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Office Hours: 11:00 A.M.-1:50 P.M, 5:00 P.M.- 6:00 P.M.
Tuesday/Thursday, Room #211 in Art Building.

CATALOGUE DESCRIPTION: Introduction to the fundamentals of painting. Exploration of traditional and contemporary techniques and methodologies through a variety of subjects including imagination, still life, self portrait, landscape and the figure.

ADDITIONAL DESCRIPTION: An introduction to basic color theory as it relates to painting, design, emotion, psychology and application. This course will require memorization of basic vocabulary and concepts, which will then be applied to solve practical real-life problems. Expansion of the basic vocabulary concerned with the organization and analysis of works of art. Additional development of perceptual skills and a working ability to critically analyze works of art.

An introductory studio painting course with emphasis on materials, techniques and safe studio practices. The works created during the course will utilize subjects from observation and imagination, applying design and composition principles, and drawing skills learned in previous courses. Additional development of perceptual skills, and a working ability to critically analyze works in progress and following completion. Expansion of the basic vocabulary concerned with the organization and analysis of works of Art.

Cultural and Aesthetic Values:

Assignments may include lectures that reference the history of art and the specific media they are working in. These presentations may be structured as lectures accompanied by images or videos. Lectures may be composed of demonstrations with historical references.

Course Purpose:

The purpose of Intro to Painting is to provide each student with a working knowledge of the principles of color interaction and theoretical concepts through a series of interrelated studio projects; and to assist the student in graphic skills development, understanding visual issues, ideas, and creative problem solving.

Course Goals:

Intro to Painting is designed to extend each student's basis of visual knowledge, critical thinking skills, and working discipline through the exploration of major color theories as well as the practical use and application of paint media as related to pictorial composition. Information on materials, techniques and color nomenclature is provided and experienced through studio projects with a class critique evaluation process. By the end of the semester the student will: possess a higher level of perceptual awareness.

have translated color theories and two-dimensional compositional concepts into effective plastic forms.

have demonstrated confidence in and strategies toward individual creativity.

have demonstrated sensitivity for the psycho-physiological “language” of color and two-dimensional composition.

have demonstrated knowledge of contemporary and historic artistic models.

have demonstrated knowledge of art as cultural information.

have performed exercises in visualization and critical thinking.

have performed refined, higher level technical practices.

have demonstrated knowledge of and performed safe and effective studio practices.

Performance Objectives – Expected student outcomes by domain:

COGNITIVE: (Development of critical thinking skills, conceptual constructs, specialized vocabulary and art history)

- each student will be able to design effective two-dimensional, compositional color pattern strategies.
- each student will be able to understand the principles of relative two-dimensional design studio technology and safety.
- each student will be able to design, shape and scale optimum formats to accommodate individualized expressive concerns for problematic color-compositional expressions.
- each student is required to complete a range of projects that explore, color composition, perceptual awareness, knowledge of contemporary formal issues and archetypes, creative synergy, and a broad range of painterly effects.
- each student will be able to employ appropriate technical processes for expression of physical, social and psychological aspects of pictorial composition and color theory.
- each student will be able to employ unifying principles of design including repetition, variety, rhythm, balance, and emphasis.
- each student will be able to research historical and contemporary aspects of color and pictorial form.
- each student will be able to write a fundamental, comprehensive analysis of two-dimensional form.
- each student will demonstrate interest in design by seeking design information from a variety of sources such as books, periodicals, exhibitions, museums, etc.
- each student will demonstrate a capacity for design synthesis by making designs which incorporate and unify disparate elements, processes, motifs and concepts.
- Each student will be able to offer a fundamental oral critique of two-dimensional form.
- each student will be able to participate in group critiques.
- each student will be able to use vocabulary specific to the design process.

PSYCHOMOTOR: (Development of manipulative, work-oriented skills; demonstration of specific process skills)

- each student will learn to manipulate various color media in order to control color pigment optics and tactile qualities. (Various color media should be determined by responsible faculty members relative to the maintenance of safe, healthy learning environments within each institutional facility.)

- each student will demonstrate flexibility and adaptability by using a variety of technical and conceptual strategies in resolving drawing problems.
- each student will demonstrate fluency by producing several different solutions to the same problem.
- each student will learn to manipulate two-dimensional materials in order to explore the expressive potential of line, shape and form, space, texture, pattern, and value,
- each student will demonstrate respect for design work by presenting neat, clean well-crafted projects.
- each student will be able to present completed project solutions for class critique.
- each student will be able to install design solutions for critique exhibit.
- each student will be able to orally critique project explorations.

AFFECTIVE: (Development of behavioral skills which help the student acquire a positive attitude toward self, other students, faculty, facilities and equipment, housekeeping in the work are, and the ability to carry out directions, meet deadlines, meet attendance requirements, etc.)

- each student will demonstrate interest in design by regular and punctual class attendance.
- each student will observe safe studio and shop practices.
- each student will demonstrate the ability to follow assignment instructions as well as intrinsic motivation by persistence in staying on task and frequently exceeding the production requirements set by the instructor.
- each student will demonstrate the ability to self initiate tasks and demonstrate courage and tenacity by persistence in resolving design problems and completing assignments in a timely manner – by repeated attempts to resolve or improve upon solutions to design problems, especially in the face of risk taking and failure.
- each student will demonstrate resistance to premature closure and openness to discovery by allowing technical and conceptual processes to evolve and by permitting and even seeking a variety of sources and processes to generate design ideas and products.
- each student will demonstrate awareness by producing designs in which nuance is evident (nuance in form, nuance in content).
- each student will demonstrate independence of judgment (and resistance to peer sanctions) by producing designs which are personally unique or unusual in character.
- each student will demonstrate confidence by his or her willingness to attempt difficult or complex design problems.
- each student will demonstrate persistence in working on design problems in which neither the problem or the solution is clearly evident or defined.
- each student will demonstrate the ability to contribute to the studio working environment.
- each student will demonstrate an ability to analyze by verbally identifying and articulating the salient design elements in particular designs.
- each student will demonstrate the ability to tolerate diverse views.
- each student will demonstrate the ability to participate in group or individual critiques, accepting and offering constructive criticism.

- each student will demonstrate the ability to participate in class discussion and demonstrate critical thinking skills.
- each student will demonstrate interest in design by asking relevant questions and by participating, without prompting, in group and individual critiques.
- each students will demonstrate the ability to complete tasks.
- each student will bring the proper design materials to class to do classwork.
- each student will demonstrate the ability to follow instructions in class.
- each student will perform outside design projects as assigned.
- each student will demonstrate the ability to focus on personal and group objectives.
- each students will demonstrate the ability to prepare adequately for examinations.

Student Learning Outcomes:

The student shall:

- be able to translate objects in the physical world to the two-dimensional surface with accuracy and with reasonable speed. Observational painting.
- be able to handle a paint brush with assurance and dexterity.
- be able to develop a painting working entirely from the imagination or through intuition.
- be able to work independently to develop paintings.
- be able to make appropriate art-historical comparisons of painting styles, form and content. (*Critical Thinking*)
- be able to create work that incorporates new media or technology. (*Technology Literacy*)
- be able to present paintings in the appropriate professional manner.
- be able to discuss the content as well as the technical processes involved in painting in a thoughtful manner during class critiques. (*Critical Thinking/Oral Communication*)
- be able to write a competent artist's statement or short critique. (*Written Communication*)

REQUIREMENTS AND GRADING:

1. Attendance is **REQUIRED**. You will be counted absent for the day if you are not present when roll is taken. Leaving class early will be counted as an absence.

Department of Art Attendance Policy for 100 & 200 Level Classes

All students are required to regularly attend class. Art is a practice-based discipline and the learning process requires active participation. Students will receive a failing grade upon their fourth absence. Being tardy for class equals ½ of an absence. Being unprepared for class by not having an assignment on critique day or not having the appropriate materials to perform in class assignments will count as an absence.

Upon the first absence the faculty member will remind the student of the attendance policy. Upon the second absence, the student's name and attendance record will be forwarded to the Head of the Department of Art and a letter will be mailed to the student's permanent address. Upon the third absence, the student will be referred to the Head of the Department of Art for consultation.

*Students participating in sports or other University activities can be excused from the Departmental policy if they have made arrangements with the instructor to address missed class-work **BEFORE** the scheduled event. A schedule of the days they are planning to perform or play must be provided at the beginning of the semester or at least a month before their first planned absence.*

2. The student is responsible for **ALL MATERIALS** and **ALL INFORMATION** presented in class whether or not the student is present during the class period. Get to know the other students in the class so you can ask them what modifications may have been made to the syllabus in advance of the next class.
3. According to the university catalog a minimum of 12 hours of work per week (6 hours **in** class and 6 hours **outside** of class) **is expected**. Students should be working in the classroom outside of class time not at home. The number of assignments can be increased if students are only working during class meetings.
4. Turn off your cell phone **before entering** the classroom. **Do not use cell phones in the classroom even during break time**. Students who answer their cell phones in the classroom, talk on their cell phones in the classroom, or text message in the classroom -- even during breaks -- will be asked to leave the class and counted absent for the day, no matter how far along into the class period.
5. Students may not listen to personal CD players in class even if they are equipped with earphones.
6. No hats may be worn in class.
7. Disciplined work habits are expected; erratic work patterns and bursts of frantic activity immediately prior to critique dates yield poor results.
8. Students are expected to work diligently during class time, and keep "social chatter" to a minimum as it interrupts concentration and inhibits progressive development. If the class or individuals cannot be disciplined about this, then the instructor will impose discipline.

9. **Work must be completed by the due date and will be critiqued by the entire class.** If an assignment is due on a day when the student is absent, the work must be turned in on the first day the student returns to class.
10. Participation in classroom critiques in terms of both submitting the assigned painting **and** sharing critical reactions is required of **all** students. Absence from critiques counts as two absences.
11. Anyone seen using table surfaces as a palette or otherwise painting on classroom furniture or walls will be immediately dropped from the class. The room and furniture are for common use and must be respected. If the student cannot show respect for the classroom the offending party will be dropped from the class.
12. **Clean up after yourself.** When you leave the room it should look better than it did when you arrived. Clean all paint off the tabletops before you leave at the end of each class period. You may bring food and beverages into the classroom as long as you are responsible for disposing of the empty containers and wrappers in the trash cans provided in the room.
13. Three written essays on announced gallery exhibitions and a five-page research paper are required. The grades of the gallery essays are averaged together, and the averaged grade is equal in importance to one painting grade. The research paper is equal to a painting grade. Assignments will not be accepted after the due date.

During the second half of the semester each student will be required to give a ten-minute power-point presentation/lecture focusing on the artist they selected to research. Your presentation grade will be determined not only on the thoroughness of your research, but also on the professionalism of your delivery. You should all have taken Speech class by now so you know how to give a talk in front of an audience. Be sure to practice giving your talk in front of a mirror so when you get up in front of the class you aren't ad-libbing it for the first time. Write the text out if necessary. It is not difficult in the least to identify a "first-time" delivery. The grades for the presentation/lecture and the research paper will each be equivalent to a painting grade.

14. Your grade will be determined by the following:

- Attendance.

- Following directions in given assignments.

- Degree of involvement, contributions to class and oral critiques.

- Dedicated scholarship in class work and home work.

- Understanding of visual concepts.

- Professionalism -- come to class on time, come to class prepared.

- Completion of assignments by the given deadline.

- Control and mastery of the media and techniques.

- Quality and improvement in your work.

- Craftsmanship and presentation.

- Five page research paper on an artist of the student's choice.

15. Statement on Student Behavior:

All students enrolled at the University shall follow the tenet of common decency and acceptable behavior conducive to a positive learning environment. (See Student's Guide Handbook, Policies and Procedures, Conduct)

All students must show respect toward the instructor and the instructor's syllabus, presentations, assignments, and point of view. Students should respect each other's differences. If the instructor determines that a student is not being respectful towards other students or the instructor, it is the instructor's prerogative to ask the student to leave, to refer the student to the department head, and to consider referring the student to the Dean of Students who may consider requiring the student to drop the course. Please refer to pages 42 – 46 of the Texas A&M University-commerce Student guidebook's Codes of Conduct for details.

16. Students requesting accommodations for disabilities must go through the Office of Disability Resources and Services where they can fill out an application attach recent documentation and apply for eligibility. For more information:

Statement on Accommodations for ADA eligible students:

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 have a disability requiring an accommodation, please contact:

**Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library, Room 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamuc-commerce.edu**

17. **A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status.**

Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

18. Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProc>

[edures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf](#)) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

19. The Department of Art depends on student volunteer monitors to keep the University gallery open for visitors. A total of five extra credit points for the semester can be earned for monitoring the gallery -- one extra credit point for one hour of gallery duty.

20. Lockers are available for storage of drawing materials in room 201 and 202.

21. **Health & Safety Policy**

Students will be informed of inherent risks and best practices in the various areas of the Department of Art and its respective courses.

Students that meet in face-to-face Department of Art courses must complete the online form for each course they attend. A link to the online form: <http://dms.tamuc.edu/Forms/ArtLabPolicy>

*This must be completed on-campus while using the University wifi or ethernet connections.

PAINTING VOCABULARY

(You should know these terms and use them in class to talk about your work. If you do not use these terms correctly you will be tested on them.)

Achromatic: Literally, without color. In art, a composition in shades of black, white, or gray.

Additive: Colors made by light, the additive primaries are red, green, and yellow.

After-image: The illusion of a visual complementary color image that occurs after staring at a hue, then shifting the gaze to a plain white surface.

Analogous hues: Colors that lie next to each other on the color wheel.

Attributes of Color: The three main description or properties of colors, namely, hue, value, and intensity.

Balanced Color: Colors that are balanced by their complements and carried across theory values and intensities.

Binocular Vision: Two retinal images, one from each eye, melded by the brain's visual system into a single image that appears three-dimensional.

Chroma: The degree of purity or brilliance of a color.

Chromaticity: A term interchangeable with chroma, saturation, and intensity.

Color constancy: The psychological tendency to see colors we expect to see even when the actual colors are different.

Color harmony: The pleasing result of balanced color relationships.

Color scheme: A set of colors chosen to combine within a composition.

Color wheel: A two-dimensional circular arrangement of colors that reveals color relationships of spectral hues.

Complement, complementary: Colors that lie opposite each other on the color wheel. Placing them side enhances the brilliance of both, while mixing them together neutralizes their brilliance.

Composition: The arrangement of shapes, spaces, lights, darks, and colors within the format of an artwork.

Cool colors: Colors that connote the coolness of water, dusk and vegetation: usually violets, blues, and greens.

Crosshatching: A method of shading by using short parallel lines, often in superimposed sets of lines crossed at various angles to darken an area.

Double complementary: A color combination of four hues: two sets of complements such as red/green and blue/violet/yellow-orange.

Dyad: A color scheme based on two colors.

Glaze (oil) or Wash (water media): A transparent film of color painted over another color.

Grisaille: A method of painting that uses shades of gray in an underpainting to establish the value structure of a composition.

Hue: The name of a color.

Intensity: The brightness or dullness of a color; also called chroma, chromaticity, and saturation.

Line: A narrow mark that defines the edges of spaces and shapes in a composition. Line can also be used for shading, as in crosshatching.

L-mode: The language mode of the brain usually located in the brain's left hemisphere and characterized as a verbal, analytic, and sequential mode of thought.

Local color: The actual color seen on objects or persons.

Luminosity: In painting, the illusion of radiance or glow.

Monochromatic: In painting, a work based on variations of one color.

Monocular vision: By closing or covering one eye, the brain receives a single image, which appears to be flat like a photograph.

Negative spaces: In art, the shapes that surround the objects; sometimes considered background shapes.

Palette: A surface for holding pigments and providing space for mixing paints.

Perceptual color: The actual colors of objects and persons.

Pictorial color: The adjustments to perceptual color needed to bring a color composition into unity balance, and harmony.

Pigment: Dry color ground to a fine powder and mixed with a liquid for use as a painting medium.

Primary colors: Colors that cannot be mixed from any other colors—for example, red, yellow, and blue.

Reflected color: Color reflected from one surface to another.

R-mode: The visual mode of the brain usually located in the brain's right hemisphere and characterized as a visual, perceptual, and global mode of thought.

Saturation: A term signifying the brightness or dullness of a color: used interchangeably with intensity, chroma, and chromaticity.

Scumble: A technique similar to glazing, except that the coating is opaque, and is just painted on very thinly to allow bits of the paint below to shine through

Secondary Colors: Colors that are mixtures of two primaries—for example, mixing yellow and red (theoretically) makes orange.

Shade, shading: In Ostwald's model, color changes made by adding black, thus decreasing the proportion of the original color.

Simultaneous contrast: The effect of one color on an adjacent color.

Spectrum, spectral hues: The sequence of colors seen in a rainbow or in the colors created by passing light through a prism.

Style: An artist's personal, usually recognizable, manner of working with images and art materials.

Subtractive color: Pigments and pigment mixtures used in painting that absorb all wavelengths except those of the color or colors apparent to the eye.

Successive contrast: Interchangeable with after-image.

Tertiary colors: Colors made by mixing a primary and its adjacent secondary—for example, the tertiary yellow-orange results from mixing the primary yellow and the secondary orange.

Tetrad: A color scheme based on four hues equidistant on the color wheel—for example, green, yellow-orange, red, and blue-violet.

Tint: A light value of the color.

Toned ground: A thin wash of a neutral color on a surface to prepare it for painting.

Triad: A color scheme based on three colors equally spaced from each other on the color wheel—for example, yellow, red, and blue.

Underpainting: A preliminary toning of the surface to be painted, often somewhat more detailed than a toned ground.

Unity: The ruling principle of art and design, which all parts of an artwork contribute to the harmonious unity of the whole.

Value: The degree of lightness or darkness of a color.

Warm colors: Colors associated with heat or fire, such as red, orange, and yellow.

DRAWING VOCABULARY

(You should be familiar with these terms and concepts from Drawing I, Two-dimensional Design and Color Theory, Drawing II, and Three-dimensional Design and Color Theory and you should use them correctly when talking about your work.)

Contour Line: A line that represents the shared edges of a form, a group of forms, or forms and spaces.

Line weight: Varying line thickness achieved from applied pressure to the drawing tool.

Linear perspective: A Mathematical system for creating the illusion of space and distance on a flat surface.

One point perspective: Uses one perspective point; all parallel lines converge to one point. That point is called the vanishing point.

Two point perspective: Uses two perspective points or vanishing points. In two point perspective the sides of the object vanish to one of the two vanishing points on the horizon line. Vertical lines in the object have no perspective applied to them.

Three point perspective: All lines go to a vanishing point. Two vanishing points on the horizon line; one above or below.

Atmospheric perspective: Using value to create the illusion of depth and space. As objects recede into space their value becomes lighter.

Vanishing Point: Is where all parallel lines (convergence lines) that run towards the horizon line appear to come together like train tracks in the distance.

Eye level: In perspective drawing, a horizontal line on which lines above and below it in the horizontal plane appear to converge.

Horizon line: Runs across the canvas at the eye level of the viewer. The horizon line is where the sky appears to meet the ground.

Convergence lines: “Visual rays” helping the viewer’s eye to connect points around the edges of the canvas to the vanishing point (also known as orthogonal lines).

Value: In art, the darkness or lightness of tones or colors. White is the lightest, or highest, value; black is the darkest, or lowest, value.

Composition: An ordered relationship among parts or elements of a work of art. The arrangement of forms and spaces: (the design of the page).

Medium: Material used by the artist. e.g. Charcoal, graphite, conte crayon, oil paint, welded metal, terra cotta, etc. These are all different media.

Gesture drawing: A quick simple translation of an organic shape; usually associated with the human figure.

Texture: The visual or tactile surface characteristics and appearance of something.

Mass: Refers to the effect and degree of bulk, density, and weight of...

Volume: Space within a space.

Negative space: Empty space.

Positive space: Opposite of negative space; filled with something. Both spaces have equal importance.

Figure / ground relationship: The depth ambiguity between the positive and negative shapes / space.

Shape: An enclosed space defined and determined by other information. e.g. A donut has two shapes.

Edge: The place where two things meet (e.g. where the sky meets the ground); the line of separation between two shapes or a space and a shape.

Picture Plane: An Imaginary construct of a transparent plane, like a framed window, which always remains parallel to the vertical plane of the artist's face. The artist draws on paper what he or she sees beyond the plane as though the view were flattened on the plane.

Crosshatching: A series of intersecting sets of parallel lines used to indicate value change or volume in a drawing.

Symmetry: Equal balance on both sides. The parts of an image or object organized so that one side duplicates, or mirrors, the other

Asymmetry: Opposite of Symmetry. Both sides do not mirror each other.

Balance: Equal distribution of elements on both sides of a drawing.

Rendering: To represent in a drawing or painting, especially in perspective. Also, to create an interpretation of another artist's work.

Sighting: Also known as "Rule of thumb", Measuring relative sizes by means of a constant measure (the pencil held at arm's length is the most usual measuring device); determining relative points in a drawing—the location of one part relative to some other part. Also, determining angles relative to the constant's vertical and horizontal.

Foreshortening: A way to portray forms on a two-dimensional surface so that they appear to project from or recede behind a flat surface; a means of creating the illusion of spatial depth in figures or forms.

Chiaroscuro: Italian (light and shade or dark) High contrast; the use of light and dark to achieve a heightened illusion of depth. Can be used to heighten drama or feeling as used in the theater.

Figurative: Describes artwork representing the form of a human, an animal, or a thing.

Abstraction: Imagery which departs from representational accuracy, to a variable range of possible degrees; to exaggerate or simplify surrounding forms.

“Inspiration is for amateurs. The rest of us just show up and get to work.”
Chuck Close

“Success is 10 percent inspiration and 90 percent perspiration.”
Thomas Edison

***“What you see and hear depends a good deal on where you are standing;
it also depends on what kind of a person you are.”***
C.S. Lewis

ASSIGNMENTS/LECTURES:

Week #1

- January 13 First day of the Spring term, 2020.
- January 14^(1/30) First class meeting of ART2316/Introduction to Painting.
Introduction to the course.
Historical role of the apprentice.
Lockers for storage.
- Reading Assignment:**
Zelanski and Fisher, Working With Color, pp. 10-13.
Zelanski and Fisher, color Basics, pp. 14-24.
Wilcox, 1.2 History and development of the Three Primary System, pp. 12-14.
- January 16^(2/30) The Color Wheel – Primary, Secondary, Tertiary colors.
Limitations of pigments leads to Color Bias Wheel.
Value and Intensity.
- Introduction to Acrylic paint:
Thinning mediums, Consistency. Mixing. Drying time. Clean up.
- Assignment 1 – Achromatic value scale.**
A gradation of grays in nine equal steps from white to black (5" x 13" mat board, 1" x 1" squares with a 2" border all around).
Achromatic value scale due on January 29.
- Demonstration of procedure for completion of Assignment 1.

Week #2

- January 20 Martin Luther King Jr. National Holiday. University closed
- January 21^(3/30) **Assignment 1** – Achromatic value scale in class.
- Reading Assignment:**
Zelanski and Fisher, Perceiving Color, pp. 23-38.
- January 23^(4/30) **Assignment 1** – Achromatic value scale continued.

Week #3

- January 28^(5/30) **Assignment I** due at the beginning of class.
- Assignment 2 – Monochromatic Painting.**
A textbook publishing company wants you to design a deck of cards based on the Art historical images in the book to give away in a promotional campaign. Design and paint in value gradations of one hue one of the face cards, not a number card, for this deck of cards (9" x 12" mat board, gessoed).
- You must include the following in the design of your card:
- Border on all four sides.
 - The inclusion of a Suite Sign and Letter in opposite corners (remember the on in the lower right corner must

- c. be inverted).
- d. Outlines in black or monochromatic values.
- e. Shading (the subtle and gradual changing of one value into another) may not be used.
- f. No brushstrokes should show.
- g. Do not leave any areas of gesso showing, not even where you want white – paint all whites with white pigment.
- h. Use as many different values of the hue in your design as you can possibly create.

Remember: you are designing the image of a playing card, not making a “painting” of a playing card.

The importance of thumbnail sketches in planning a painting cannot be overemphasized. Thumbnail sketches are not *ancillary* to the painting, they are an **essential** part of the creative process.

It is an academic exercise *to require* students to develop thumbnail sketches. **Real Artists** do them naturally as a part of the designing process before they ever set brush to canvas. Develop at least 25 thumbnail sketches.

Playing Cards and Their Story by George Beal in the TAMUC library is an excellent source for background information and ideas.

Reading Assignment:
Zelanski and Fisher, Psychological Effect of Color, pp. 39-50.

January 30(6/30)

Assignment 2 – Monochromatic painting in class.
Work on developing thumbnail sketches or on enlarging upon a selected idea.

Demonstration of technique for outlining.

Week #4

February 4(7/30)

Assignment 2 – Monochromatic painting in class.

The time for designing is over; you must be actually painting during this class and all successive class periods.

Reading Assignment:
Zelanski and Fisher, Compositional Effects of Color, pp.51-62.

February 6(8/30)

“In Progress” Critique of **Assignment 2** – Monochromatic painting.

Assignment 2 – Monochrome painting in class.

Week #5

February 11(9/30) Continue working in class on Monochromatic painting.

Reading Assignment:

Read the chapter on Emphasis/Focal Point in *Design Basics* by David Lauer, Harcourt Brace and Company.

February 13(10/30) Class Critique of **Assignment 2** – Monochromatic painting due at beginning of class.

Assignment 3 – Intensity Scale.

Complementary colors neutralize (reduce intensity) one another when mixed together. Develop a nine-step scale with a pure successively, until a neutral is achieved in the center (5" x 13" gessoed mat board, 1" x 1" squares with a 2" border all around.

If your last name begins with A – I:

RED (Cadmium Red)/GREEN (Hansa Yellow mixed with Cobalt Blue) or purchase a tube of Permanent Green.

If your last name begins with J – R:

Blue (Mix a blue by combining Ultramarine Blue and Cobalt Blue)/ORANGE (Cadmium Red mixed with Cadmium Yellow) or purchase a tube of Cadmium Orange.

If your last name begins with S – Z:

YELLOW (Cadmium Yellow)/VIOLET (Quinacridone Red mixed with Ultramarine Blue) or Dioxazine Purple.

Week #6

February 18(11/30) **Assignment 3** – Intensity scale in class.

Reading Assignment:

Zelanski and Fisher, *Theories of Color Relationships*, pp. 63-74.

February 20(12/30) **Assignment 3** – Intensity scale in class.

Week #7

February 25(13/30) **Assignment 3** – Intensity scale due at beginning of class.

Assignment 4 – Split Complementary Color Grid Painting

(12" x 12" gessoed mat board).

10" x 10" grid using 2" increments with a 1" white border. This grid has five 2" squares, both horizontally and vertically.

Begin by selecting a word – an adjective – that conveys a mood. Avoid obvious and simplistic emotions like love, hate, sad, happy, etc. The mood implied by this work will be the subject of this assignment. Do not approach this task as if you are illustrating the mood/ instead think of the goal as one of implying the mood through shape character, color symbology, compositional arrangement, etc.

Pick one geometric shape (two at the very most) to start with from the following: circles, triangles, squares, rectangles, and diamonds.

Use these shapes as starting points for designing each square increment in your grid. Divide each grid unit into variations on your chosen shapes. Make the sides of each grid unit integral parts of the design, with positive and negative space equally interesting.

The composition should employ all of the principles of unity, but especially repetition and continuity, yet it should have variety, not be a too consistent pattern. Be sure to develop an area of Emphasis/Focal Point. This is not to be an “all over” design or a radial design. See “Design Basics” by David Lauer and Stephen Pentak on reserve in the library in you haven’t already.

When designing the grid employ continuity to create a unified design. Connect one part of the composition to another. Some grid lines can be eliminated in the process, but the design should be visibly based on a grid.

Select a split complementary color system. The color harmony choices are: pure split complementary hues, intermixtures between the split complementary hues, plus tints, tones and/or shades of any of these hues or mixtures. Make a swatch sheet of possible colors.

Work out a color placement plan with markers or colored pencils on a tracing or a photocopy of the composition.

Transfer drawing to mat board and paint in all areas with flat color according to your chosen scheme or plan. Leave no white areas. Develop 25 thumbnail sketches.

Reading Assignment:
Zelanski and Fisher, Subtractive Media, pp. 75-101.

February 27^(14/30) **Assignment 4** – Finalize design and transfer to mat board. Begin painting.

Week #8

March 3^(15/30) Assignment 4 – Split Complementary color painting in class.

The time for designing has passed; you must be actually painting during this class and all successive class periods.

Reading Assignment:
Zelanski and Fisher, Additive Media, pp. 102-119.
Wilcox, 7 Greys and Neutral Colors, pp. 68-72.

March 5^(16/30) Mid-semester written exam (this one is not counted).
Assignment 4 – Split Complementary Color painting in class.

March 9 -- 13 Spring Break.

March 13 Mid-term.

Week #9

March 12^(17/30) **Assignment 4** – Split Complementary Color painting in class.

Reading Assignment:
Zelanski and Fisher, Color Combinations and Interactions,
pp. 120-145.

March 14^(18/30) Class critique of **Assignment 4** – Split Complementary Color painting.

Reading Assignment:
Wilcox, 2 The Colour Bias Wheel, pp. 15-19.
Read chapters on Shape/Volume and Illusion of Space in
Design Basics by David Lauer, Harcourt Brace and Company.

Week #10

March 26^(19/30) **Research Paper due.**

Assignment 5 – Color Matching

Match the color of the paper as perfectly as possible by manipulating the mixture of pigments by value and intensity. Glue the paper to the surface and paint the matching color around the piece of paper. The color of the paper and the paint surrounding it should match exactly so that there is no perceptible difference between the two.

March 28^(20/30) **Assignment 5 – Color Matching** in class.

Week #11

April 2^(21/30) **Assignment 5 – Color Matching** due at beginning of class.

Assignment 6 – Optical Color Mixture.

Working from a color photograph of a well-known twentieth-century person who has made a significant contribution to the welfare or advancement of mankind, someone who is a hero or heroine of yours because of their contribution to society, culture, or mankind, translate the portrait into a Pointillist painting.

Find a large, well-defined color photograph of the person that concentrates on the head and shoulders. Steep yourself in the person's life story and accomplishments. Look for color images that are separate from the portrait and that become indicative of some aspect of the person. Collage this information together with the portrait, making sure that the person fills a large portion of the image and is the major, most dominant feature.

Painted by applying dots of primary colors – red, yellow, blue (you may use tints of these primary colors, but not tones or shades)

side by side with a cue-tip to create all desired colors through optical mixture. You may not mix the primary colors together on the palette before application. No black may be used, but you may intersperse dots of Dioxazine Purple to darken colors. (Minimum size is 11" x 14", gessoed mat board).

Remember good composition and design is essential to the solution of this assignment. Develop at least 25 thumbnail sketches in class.

Reading Assignment:
Zelanski and Fisher, Color in Fine Art, pp. 146-170.

April 4^(22/30) **Assignment 6** – Optical Color Mixture in class.
The time for designing is over; you must be actually painting during this class and all successive class periods.
Begin painting with blue.

Week #12

April 9^(23/30) **Assignment 6** – Optical Mixture painting in class.

Reading Assignment:
Zelanski and Fisher, Color in Applied Design, pp. 171.

April 11^(24/30) **Assignment 6** – Optical Mixture painting in class.

Week #13

April 16^(25/30) "In-Progress" critique of **Assignment 5** – Optical Mixture painting.

Reading Assignment:
Wilcox, 5 The Painters' Primary Colours Do Not Exist, pp. 37-44

April 18^(26/30) **Assignment 6** – Optical Mixture painting in class.

Week #14

April 23^(27/30) **Assignment 6** – Optical Mixture painting in class.

Reading Assignment:
Wilcox, 3 The Basic Palette, pp. 21-24.
Wilcox, 4 Colour Biases, pp. 25-34.

April 25^(28/30) **Assignment 6** – Optical Mixture painting in class.

Week #15

April 30^(29/30) **Assignment 6** – Optical Mixture painting in class.

May 2^(30/30) Final written exam (This one will be graded).
Assignment 6 – Optical Mixture painting in class.

Clean – Up the studio day.

Week #16

May 2 -- 8 Final Exam week.

May 7 Class critique of **Assignment 5** – Optical Mixture painting in class.

May 8 Graduate Commencement, Spring semester, 2020 .

May 9 Undergraduate Commencement, Spring semester, 2020.

BIBLIOGRAPHY:

COLOR THEORY:

Color Book, Blake, W. ND 1488.B55 1981
Principles of Harmony and Color, Chevreul, M. ND 1488.C4613 1981
Color, Essence and Logic, Keuhni, R..... ND 1488.K83 1983
Color Source Book, Walch, M. ND 1488.W34
Interaction of Color, Albers, J..... ND 1489.A4 1975
New Art of Color, Delaunay, R..... ND 1489.D44
Gruppe on Color, Gruppe, E. ND 1489.G75 1979
Creative Color for the Oil Painter, Blake, W..... ND 1490.B55 1983
Colour for the Artist, Schwarz, H..... ND 1490.S3
Elements of Color, Itten, J..... ND 1493.I81813
Elements of Color, Itten, J..... ND 1493.I83213
Color Perception in Art, Birren, F. ND 1495.P8B57

POINTILLISM:

The Aura of Neo-Impressionism, Ellen W. Lu N 6465.P6.1983
Homage to Seurat..... N 6465.P6.S7
The Neo-Impressionists, Jean Sutter N 6465.N44.S913

Research Paper

Five page research paper on one of the following artists with five pictures of their work. You may include biographical information, but remember the main focus of the research paper and the Power-Point presentation should be on the nature and content of their work – the **why** and **how** they paint the subject matter they chose.

Jerome Witkin	Phillip Pearlstein	Carolyn Brady
David Hockney	Odd Nerdrum	Jack Mendenhall
Euan Uglow	Claudio Bravo	Audrey Flack
Vincent Desiderio	Rackstraw Downes	William Bailey
James Valerio	Michael Leonard	Charles Bell
Lucien Freud	Joseph Raffael	John Clem Clarke
Andrew Wyeth	Sylvia Sleigh	Yvonne Jacquette
Paul Cadmus	John Baeder	Richard McLean
Jack Beal	Wayne Thiebaud	David Ligare
Lorraine Shemesh	Norman Lundin	Robert Bechtle
Eric Fischl	Ivan Albright	Ben Shonzeit
Alyssa Monks	Stone Roberts	Alice Neel
Simon Dinnerstein	Wes Hempel	Ralph Goings
Gregory Gillespie	William Beckman	Alex Katz
Mel Ramos	Alfred Leslie	George Tooker
Chuck Close	Masami Teraoka	Jerry Ott
Donald Roller Wilson	John Kacere	Richard Estes
Joan Semmel	Sidney Goodman	Don Eddy
Martha Mayer Erlebacher	Patricia Tobacco Forrester	John Salt
Nebojsa Zdravkovic	Malcolm Morely	David Hockney
Patricia Tobacco Forrester	Neil Weliver	Nathan Olivera

Robert Bechtle

Charles Bell

John Baeder

Tom Blackwell

Richard Haas

Ben Shonzeit

Idelle Weber

Jeanette Pasin Sloan

Jamie Wyeth

ART 2316: INTRO TO PAINTING MATERIALS LIST:

Textbooks:

Zelinski, Paul and Fisher, Mary Pat ***Color, sixth edition***
(The best option is to rent this book from the bookstore, Amazon or other discount online sources.)

Wilcox, Michael ***Blue and Yellow Don't Make Green*** (on reserve in library)

Lauer, David ***Design Basics*** (on reserve in the library)

1 Sheet of Mat Board, Hot Press

Roll of masking tape for use on paper surfaces

Pad of tracing paper, 11"x 14"

X-acto Knife and package of new blades

Basic Palette (Golden Artist Color Acrylic Paints):

Cadmium Red, Medium, 2 oz. tube

Quinacridone Red, 2 oz. tube

Ultramarine Blue, 2 oz. tube

Cerulean Blue, 2 oz. tube (***Do not buy Cerulean Chromium Blue***)

Cobalt Blue, 2 oz. tube

Phthalocyanine Blue, 2 oz. tube

Cadmium Yellow, Medium, 2 oz. tube

Hansa Yellow, Light, 2 oz. tube

Titanium White, 5 oz. tube

Mars Black, 2 oz. tube

Dioxazine Purple, 2 oz. tube

Raw Umber, 2 oz. tube

Raw Sienna, 2 oz. tube

Bottle of Acrylic Medium, matte or gloss

Gesso (smallest amount possible)

Brushes:

1/4 inch flat, Camel Hair

1/2 inch flat, Camel Hair

#2 round, Camel Hair

1 House painting brush, 2 inches wide

or

Sponge/Foam Brush 3 inches wide

1 box of Cue Tips

Palette:

Sealable palette or alternative

Useful items which you probably already have from other Art classes:

2b Graphite Pencils

18" ruler, **Wood with metal edge**

9"x12" sketch pad

Water Container (not glass)