SYLLABUS

ARTS 2316 - Painting I (5007085226) 3-3
Prerequisite: ARTS 1311 or 1316 or instructor approval
Instructor: Jayne Duryea
Introduction to the medium of paint and its potential for suggesting form and expressing emotion and idea.

TEXTBOOK: To be announced by instructor

*Students plagiarism on assignments will be given an automatic F on that assignment.
Second offense will automatically drop the student from the class with an F in that class.

COURSE OBJECTIVES:

Given adequate opportunity through lecture, demonstration, audio-visual materials, field trips, and related bibliography the student should measurable improve her/his knowledge and/or skills in the area of visual art works on special surfaces as evident by her/his satisfactory performance in the classroom, lab outside of class practice and final problems as related to the following:

1. Preparation and maintenance of tools and equipment.
2. Development of skills and craftsmanship in painting techniques.
3. Study of composition and color as related to painting.
4. Experience techniques in the basic fundamental subject matter of:
   a) Four basic geometric shapes - sphere, cube, cylinder, and cone using realistic approach in a monochromatic color scheme.
   b) Still life arrangement of fruit or vegetable, enlarged using a realistic approach, primary colors (red, yellow, and blue) and complementary color scheme.
   c) Still life arrangement of varied textural surfaces such as transparent glass, metal, wood, floral, or plant life and rough textured fabric in a full palette color scheme. Realistic approach with the use of some palette knife for textural effects or experimental approach.
   d) Still life arrangement of flowers, container, and drapery using complementary color scheme in a “pointillistic approach” for optical blending an expressionistic approach.
   e) Landscape with emphasis on scenery or plant life (foliage) sky with a barn, shed or shack as possible secondary interest. Earth colors for the color scheme using a realistic approach.
   f) Self-portrait with the aid of a mirror in a realistic approach using a natural skin tone - full palette.
5. Experience use of varied ground supports for painting surfaces. Student preparation of supports, stretched and primed canvas.
6. Experience varied painting techniques of realism and expressionism.
7. Experience use of controlled palette, (color scheme) from monochromatic, primary colors plus neutrals and full color palette with varied tools for paint application of brushes and palette knife.
8. Acquire a working knowledge of nomenclature and terms related to painting as evidenced by a short final quiz (true-false, multiple choice, and completion questions).
9. Experience use of view finders for designing composition and use of red cellophane window for determining value patterns.
10. Acquire first-hand knowledge of natural and man-made environment through use of outside sketching from nature as evidenced by individual student sketch books.

**TEACHING METHODS:**

1. Demonstrations
2. Field trips
3. Lecture
4. Class work
5. Films
6. Charts - Anatomy and structures
7. Plaster casts, bronze statues, still life material
8. Birds and animals
9. Live models - male and female

**EVALUATION METHODS:**

1. Completion of and quality of lab problems with adherence to specifications of assignments.
2. Research on art and artists with beginning development into self-style. Written and oral reports.
3. Attendance - a total of no more than 3 absences excused or unexcused unless granted special permission from the instructor or Dean. Without granted special permission more than 3 absences reduced the final grade for the semester and more than 5 absences results in a “drop” from the course.
4. Participation in student exhibit at end of the semester.

**EVALUATION PROCEDURES:**

1. Originality and creativity
2. Capacity for work
3. Comprehensive ability
4. Enthusiasm and effort
BIBLIOGRAPHY:

Coastal Bend College Library, Grady Hogue Learning Center, has a large selection of books, magazines, audio-visual materials and other fine sources available to the student. It is the student's responsibility to locate these sources and use them during the semester not only in response to assignments but also as a source for their own personal growth.

Special Note: If you have documented disability that will impact your work in this class, please contact instructor to discuss your needs.

COURSE OUTLINE

WEEK 1 & 2
I. Introduction to painting
   A. Painting surfaces.
   B. Paint and palette layout. Color wheel review.
   C. Care and maintenance of brushes, tools and equipment.
II. Brush manipulation
   A. Loading paint brushes with color.
   B. Varied brush strokes for each type of brush.
   C. Practice work for skills maintenance. Canvas panel.
III. Painting surfaces - preparation and construction
   A. Canvas - raw and primed
   B. Canvas on board panels
   C. Canvas on stretchers
   D. Actual construction of a stretched canvas
IV. Experimentation and introduction to materials thru compositional study.
   Painting #1: Four basic geometric shapes - sphere, cube, cylinder, and cone using a realistic approach in a monochromatic color scheme.
   Support: Untempered Masonite (okay canvas board) primed with gesso size 18"x24" canvas board.
   Outside sketching: 3 different compositions of the same setting with each a different value pattern/light source pencil sketches with some notes or diagrams of enlarged details of specifics to be remembered.

WEEK 3 & 4
V. Painting #2 - Still Life
   Still Life arrangement of a single fruit or single vegetable, using a realistic approach. Full color palette with use of complementary colors.
   Support: Shaped canvas - student prepared including sawing of canvas stretchers, assembling the frame, stretching and priming the canvas. Size 24"x30", (cotton
duck and gesso). Outside sketching: same as above.

**WEEK 5 & 6**

VI. Painting #3 - Still Life  
Still Life of varied textural surfaces such as transparent glass, metal, wood, floral or plant life and rough textured fabric using a realistic approach with some use of a palette knife for textural effects and a full palette color scheme.

Support: Shaped canvas as above - Size 24" x 30"  
Outside sketching: same as above.

**WEEK 8 & 9**

VII. Painting #4 - Experimental/Choice of Subject/Abstraction, Non-Objective  
Same Still Life as above using full palette in one of the following styles/techniques.

A) pointillism (Seurat)  
B) cubism (Picasso, Braque, etc.)

Support: Canvas size 30" x 36"

**WEEK 10, 11, & 12**

VIII. Painting #5 - Landscape/Realism  
Landscape with emphasis on scenery or plant life (foliage) sky with an architectural structure as secondary interest possible. You may play up plant life which is native to this area such as cacti, oak trees, mesquite and general brush type foliage using a realistic approach and an earthy color scheme.

Support: Shaped canvas as above, size 30"x36".
Outside sketching: same as above.

**WEEK 13 - 15**

IX. Painting #6 - Self-Portrait  
A self-portrait with the aid of a mirror in a realistic approach using a natural skin tone and a full palette.

Support: Shaped canvas as above, size 30"x36".
Outside sketching: make 3 sketches of yourself in portrait manner of frontal view and a profile view. (You may need more than one mirror.) Plan a definite value pattern in each position by the use of windows or lamps. Make sketches the correct size to fit your canvas.

**WEEK 14**

Student/Faculty Exhibition  
Prepare and hang student exhibition
ARTS 2316 - Painting I & ARTS 2317 - Painting II

SUGGESTED SUPPLY LIST

Paper
   Sketchbook 8"x10" for design ideas and notes.

Brushes
   Bristle natural hair type (minimum required)
   #4 round for fine line and detail
   #6 flat long hair for general painting (1/2")
   #10 flat (1")

Surfaces (Painting I)
   Artist’s primed canvas - panels or stretched
   1 - 18"x24" primed canvas panel
   2 - 24"x30" primed stretched canvas ➔ Painting #1
   3 - 30"x36" primed stretched canvas

   3 - 30"x36" primed stretched canvas ➔ Painting #2
   2 - 36"x48" primed stretched canvas
   A minimum of two of the above canvases must be built from scratch.

Palette Knife - plastic or metal

Mediums (mineral spirits works just as well and is less toxic)
   Mineral Spirits (for cleaning & thinning)
Linseed oil (for extending and consistency)
Mixed medium:
    2/3 mineral spirits or 2/3 linseed

Cups    Rags    Easel

Paint (minimum needed)
Yellow: Cadmium light or pale
Gold: Yellow ocher
Red: Cadmium red light
Blues: Ultramarine, phthal cerulean
Greens: Vhridan or phthalo
Brown: Burnt sienna
White: Zink or titanium (large tube)
Black: Mars (small tube; I prefer you to mix your own black)
ARTS 2316 & ARTS 2317  
Painting Schedule 2006  
Instructor: Jayne Duryea

**OUTLINE**

Lecture and critique days will be scheduled on Wed. or Fri. from 10:00 a.m. until 12:00 noon. You may stay if you wish, your lab will be open daily, Mon.-Thur. from 8:00 a.m. until 10:00 p.m., & 8:00 a.m. until 5:00 p.m. on Friday.

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<th>Week</th>
<th>Topic</th>
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<td>SPRING BREAK - Mar. 13-17, 2006</td>
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<td>4/24/06</td>
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<td>Prepare &amp; Hang Student/Faculty Art Exhibition Reception: Apr. 27, 2006</td>
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<td>5/01/06</td>
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<td>Final Exam - Critique - Final Painting TBA by your instructor - Sketchbook due!</td>
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Critiques are written and verbal. The written part can be found on my desk are to be filled out for each painting.

Research:  
- **Artist**  
- **Birth/Death Date**  
- **Birth/Location/Nationality**
Style/Technique of Work
Example of Work Done When Artist Was Your Age
<table>
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