COURSE DESCRIPTION: Introduction to painting, concepts, methods and technologies. Painting on canvas and other surfaces. Prerequisites: Design I Art 1400, Design II Art 1410, Drawing I Art 1500 and Drawing II Art 1510. Students must have made a grade of C or above to satisfactorily fulfill the prerequisites.

These four classes must be taken before enrolling in Art 2210. Beginning painting is conceived as a natural progression of the drawing and design experiences achieved in the prerequisite courses.

***Please note: If you make a grade of C in Beginning Painting you will not be allowed to move forward into Painting II.

The subjects are chosen to cover a broad spectrum of experiences for the beginning student. Learning to see, working from observation and discovering composition, proportion and space are practiced. Historical and contemporary models are examined regularly.

The use of color to create form is explored. Demonstrations provided when necessary. For majors


COURSE OBJECTIVES:

- Painting 1 will provide a solid foundation in which the student can begin to make informed choices in terms of personal aesthetic form, subject and content.

- The basic principles of oil and/or acrylic painting will be taught through a series of projects that covers traditional technical information first: Making a Grisaille/tonal under-painting, using different brushwork techniques, glazing, impasto, using appropriate mediums, building and stretching a canvas and have the ability to choose the right tool for the desired vision.

- Color theory will be emphasized in this course: Understanding color mixing and color harmony, laying out paint on a palette, mixing chromatic grays, browns, greens, building opacity and transparency
The critique process will be used to evaluate work. Missing a critique will result in a failing grade. You and your work must be at the critique. Critiques will develop your verbal skills and conceptual understanding of painting.

Short demos and lectures will be given each class period to help the student problem solve and be exposed to how master painters develop their work. We will also integrate conceptually thinking into technical exercises. Attending lectures noted on the schedule is strongly encouraged.

Each student will do a 10 minute presentation on a master painter from the provided list to share with the class.

Do not paint over used canvas. You may buy or make your own canvas. The stretcher frame must be at least 1.5 inches wide. Each grade sheet will give credit for using the correct materials. If you continually show up without proper materials each painting grade will be lowered a full letter grade. You must have a proper palette and not a paper plate. You must have clean turpenoid and assortment of brushes. You must have more than one color in your palette. What is on your palette will be on your painting. Organize it!

You will have the ability to identify resources that will assist you in the studio process: galleries, museums, lectures, libraries, websites, other artists.

Ultimately, this course will allow you to begin the exciting journey of developing and engaging in a personal visual vocabulary

COURSE STRUCTURE:

In this course, you must complete all assignments. Each of the assignments will take about two-three weeks to complete. You are expected to work the entire time during class, as well as out of class, in order to complete these projects. We will cover much technical information in this course; it is important that you are in class to learn these techniques. The course is designed to obtain mastery of technical skills and begin to develop personal expression and experimentation. Prior to each assignment, an introductory lecture/presentation/demonstration will be given. If you are absent when this presentation occurs, it is your responsibility to obtain the information from another student. I will not repeat it. I will also expose you to art historical styles and concepts, as well as what is happening in painting today. Group critiques will be announced and mandatory attendance is required.

Unfinished work will not be discussed at final critiques. Late work will not be accepted. NO CELL PHONE/TEXTING/ Vapor Cigarettes/ Turpentine is PERMITTED DURING CLASS

PAINTING/THE PROCESS: Student Guide to Success

Follows directions

Defines and understands the assigned problem

Analyzes and researches the problem

Explores alternative solutions
Refines and develops the solution
Accepts and integrates criticism into the process
Defends or supports a position/approach

**GRADING/ASSESSMENT:** The majority of your grade will be based on the actual finished artwork that you produce in class. In addition, your verbal participation, both with the instructor and in critiques, attitude, studio practice (AKA work ethic), technique exercises and research/preparation for each painting will be assessed. There will group and several individual critiques throughout the semester. All projects can be continually improved throughout the semester. We will try to build on each idea rather than “start from scratch” mentality. Outside research and participation will be expected. Please be on time and work hard in class.

Grades will be determined by:
Participation in class critiques, individual effort, commitment, and initiative, overall preparedness for daily activities and progress over semester, visual and verbal evidence of student’s understanding of techniques and concepts in assignments, willingness to take risks and experiment, and to perform assignments over the semester. (Please note..you will be asked to do many technical exercises to experiment with paint and these tasks are considered in the final grading) The final grade is calculated by averaging all the projects.

**Points system:**
Maximum: 100 points
90-100 points: A
80-89 points: B
70-79 points: C
60-69 points: D
59 and under: F

Your grade is calculated upon the following criteria described in a grade sheet for each project:

- Completeness/Participation studies, prep work, attendance: 10%
- Content and Ideas: 35%
- Technical Execution: 35%
- Neatness/Presentation/Clarity/Correct Materials: 10%
- Exceed Expectations: 10%

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100%
Requirements:
There will be five to six, fully rendered paintings due over the course of the semester. Projects will be averaged over the semester I will also give you a mid-semester report. In addition, there will be sketchbook and preliminary painting sketches due before each project. Please do not paint over used canvases.

ATTENDANCE POLICY: You will be allowed two absences for the semester. 10 points will be deducted from your final grade for each absence occurring afterwards. You will be dropped from the course with a WF after five absences. Punctuality is required especially during critiques, and three late arrivals or early departures count as one absence (this refers to class breaks, lectures, and labs). If you miss any part of a critique while your colleagues are being critiqued, you will be deducted a letter grade.

Academic Misconduct

In order to provide a campus environment that is conducive to academic endeavor and growth, the UNT Code of Student Conduct and Discipline provides regulations and guidelines governing student behavior. The Code provides penalties for misconduct, including academic dishonesty, which includes all forms of cheating and plagiarism, including attempts to circumvent attendance procedures.

The term cheating includes, but is not limited to (a) use of any unauthorized assistance in taking quizzes, tests, or examinations; (b) dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; (c) the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; or (d) any other act designed to give a student an unfair advantage. The term plagiarism includes, but is not limited to: (e) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and (f) the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials (Source: UNT Undergraduate Catalogue).

This policy protects honest students from unfair competition with dishonest students who seek to gain advantages by cheating. Students who become aware of suspicious activities should notify Elaine Pawlowicz promptly.

Acts of academic dishonesty will result in a grade of ‘F’ in the course and disciplinary action. Please note: if you are retaking this course, you cannot use past drawings. You must fully participate in the course and it is to your advantage to redo assignments and practice drawing skills.

Web Blackboard

An online supplement will be provided for this course at http://ecampus.unt.edu. Do not provide your password to anyone, and log out when you have finished a session. More instructions will follow. Do not email me through blackboard. Use Pawlowicz@unt.edu
**Intellectual Property**

Any distribution of lectures, assessments or other course materials from this class is in violation of the following:

*Intellectual property violations include the use or distribution of copyrighted or trademarked works of another without the expressed consent of the owner of the copyright or trademark. A student who receives written notification from a faculty member that the information provided in his or her course is the faculty member's intellectual property shall not distribute, use for commercial purposes, or create derivative works of the intellectual property without obtaining the express written permission of the faculty member. Students shall not assume permission absent written notification from the faculty member (Source: UNT Undergraduate Catalogue).* In sum, you are authorized to take notes in class for your own personal use and no other use without permission from the instructor. You are not authorized to record lectures, to provide your notes to anyone else, or to make any commercial or non-profit use of these notes without prior, written permission from the course instructor.

**American Disabilities Act (Disabilities Accommodation)**

If you have a disability that requires accommodation, please notify your instructor and register with the UNT Office of Disability Accommodation, University Union, Room 318. The SOVA Policy of Accommodation is available upon request in the main office (room 107). The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at [www.unt.edu/oda](http://www.unt.edu/oda), and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

**CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES**

Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csit](http://www.unt.edu/csit) for further information.

**Classroom Safety**

According to University Policy, this course is classified as a Category 2 course. Students enrolled in this class will be informed of potential health hazards or bodily injury connected with the use of any materials and/or processes, and they will be instructed how to proceed safely. If
you are concerned as to hazards, supply yourself with latex gloves when handling paint, use a respirator when fumes are present, dispose of oil soaked rags in the provided receptacles, and dispose of solvents in the provided containers. Maintain your personal safety in the shop when building supports for your works using eye protection. Always abide by shop rules when using power equipment and pass the wood shop tests as prepared by the shop technician.

**Syllabus Contract**

You are required to sign a hard syllabus contract by the twelfth class day. If you do not sign the contract, your access to the online course supplement will be blocked.

**Please note:**

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**Disclaimer**

Instructor has the right to modify syllabus, supply list, and timelines to help students perform to the best of their ability.

**Summary of Projects:**

- **Project 1:** Value Painting Warm and Cool/ Colored Ground
- **Project 2:** Combining History through Collage: Old Master, Modern and Contemporary
- **Project 3:** Night and Day: Sense of Place
- **Project 4:** Fishing Tales: Ambiguous Abstraction and Neo Expressionism
- **Project 5:** Individual Proposal
Art 2210 Beginning Painting I
Elaine Pawlowicz Supply List

In this course you may use oil or acrylic paint
You may supplement the supply list with the materials that you have already purchased.

***First Project supplies to immediately purchase for 1st week of class: 2 canvases 18"x24" 1.5" deep at Voertmans or online
titanium white, ivory black, Ultramarine blue, brown (umber or burnt sienna), sketchbook,
several sheet of heavy paper or cardboard/ 18"x24" minimum size, acrylic gesso, brushes, charcoal,
drawing supplies, sketchbook, designated painting palette (recommend Masterson Super Pro Palette 12"x16" with lid) and palette paper, turpenoid, coffee can for h20 or solvent, linseed oil, Liquin or galkyd (for oil painters)

Voertman’s is also a great place in Denton to buy supplies immediately with good student prices. Dick Blick is an online supply company at Dickblick.com. It has great holiday deals right now.

SKETCHBOOK 9"x12"

BRUSHES
bristle brushes, rounds and flats in each of these sizes 1@#12, 2@#10, 2@#8, 2@#6, 2@#4, 2@#2, 2@#1 for oil painters
use synthetic brushes for acrylic paint
Synthetic sable brushes are great for more detailed work. I will recommend these accordingly for your natural style of painting but to start you might try a # 8 round and #8 bright.
palette knife
cheap bristle brushes from home depot for preparing canvas large 1"-4" brushes
-1 small liner brush
You may build your own stretchers or buy them for this course. Pre-stretched canvas must be at least 1.5 inches deep with no staples on the edge. You may also buy pre-made stretcher frames and stretch your own canvas.

All Canvas for the rest of the course should be 3'x4' or larger for the semester (we will learn how to build) You may buy canvas but they must be 1.5 inches deep. If you stretch your own canvas you will need to purchase raw canvas, pine wood, staple gun, staples, nails, wood glue, hammer, flathead screw driver, phillips head screw driver. Canvases and materials will be discussed for each project but you will need at least 5-6 canvases

Paint tubes in each of these colors: Buy professional grade and not student grade if possible
titanium white, ivory black, cadmium yellow light, cadmium yellow medium, yellow ochre, raw sienna, burnt sienna, burnt umber, raw umber, alizarin crimson, cadmium red, cadmium red light, cadmium orange, dioxazine purple ultramarine blue, cerulean blue hue, permanent green, sap green, chromium oxide green, zinc white (OPTIONAL), olive green (OPTIONAL)
Designated painting palette recommend Masterson Super Pro Palette 12”x16” with lid disposable paper palette to fit inside

Medium coffee cans with lids or large heavy plastic water bottle(Rubbermaid) with cap. No glass jars(they break), brillo wire pads or small tuna cans with holes

Artist quality turpenoid (No turpentine or industrial thinners from Home Depot or Loews)
Stand oil (oil)

Linseed oil (oil)

Liquin, Galkyd (oil)
Acrylic gloss medium and varnish
airbrush medium (acrylic)

Drawing supplies: vine charcoal, pencil, sketchbook, ivory black watercolor, glue stick, tape, rags, masonite drawing board

heavy blue paper towels
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Monday</th>
<th>Wednesday</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>January 19</td>
<td>no class</td>
<td>First Class SIGN syllabus MATERIALS Intro</td>
<td>Catching the Big Fish, David Lynch</td>
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<tr>
<td>2</td>
<td>January 26</td>
<td>start working on Project 1</td>
<td>Warm and Cool Demonstration</td>
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<td>3</td>
<td>February 2</td>
<td>Winsor Newton Oil Demo Marla Morrison</td>
<td>Glazing Demonstration</td>
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<td>4</td>
<td>Feb 9</td>
<td>*Critique Project 1</td>
<td>Start Project 2 Preliminary Drawings/turn in research/create collage</td>
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<td>5</td>
<td>Feb 16</td>
<td>Lecture</td>
<td>*Critique Project 2</td>
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<td>6</td>
<td>Feb 23</td>
<td>Lecture/Demo</td>
<td>*Critique Project 3</td>
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<td>7</td>
<td>March 2</td>
<td>Start Project 3 Day and Night Limited palette</td>
<td>Work day Mixing greens and browns</td>
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<td>8</td>
<td>March 9</td>
<td>Lecture Shadows</td>
<td>Midterm</td>
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<td>9</td>
<td>March 16</td>
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<td>10</td>
<td>March 23</td>
<td>*Critique Project 3</td>
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<td>11</td>
<td>March 30</td>
<td>Ambiguous Abstraction and Neo Expressionism</td>
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<td>12</td>
<td>April 6</td>
<td>Lecture</td>
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<td>13</td>
<td>April 13</td>
<td>*Critique Project 4</td>
<td>Themes of Contemporary Art</td>
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<td>14</td>
<td>April 20</td>
<td>*Grad Reviews Independent Work Day</td>
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<td>April 27</td>
<td>*No Class Senior Exit Reviews</td>
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<td>May 4</td>
<td>Final Critiques Project 5</td>
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<td>17</td>
<td>May 11</td>
<td>Exam Week</td>
<td>All work will be thrown away If left in studio!!!</td>
<td></td>
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</table>
I, ___________________________ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I also understand the waste disposal criteria and agree to abide by them. I hereby agree to the syllabus and its provisions. I understand that I must clean my area after painting.

________ Course number and section

______________________________________________________________

____________________________________________________________________________

Student phone #, email address (print) Signature Date

______________________________________________________________

Faculty Name Signature Date