UNIVERSITY OF NORTH TEXAS
BEGINNING PAINTING 2210 501
Spring 2017
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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 pre-requisites.

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 and contemporary from the provided list to share with the class for Project 2.

• 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. Vapor Cigarettes and Turpentine are NOT PERMITTED in 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%
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 three 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: Noir Narrative
Project 4: Obsession/Vanitas
Project 5: Individual Proposal

Health & Safety Area Specific Information: Painting

1. Hazards (inherent)

Acrylic Paints

May contain ammonia which may cause eye, nose, throat irritation, especially if large amounts are used; may contain preservatives, such as formaldehyde.

Watercolors and Gouache
Gum arabic and gum tragacanth cause skin allergies; gum arabic can cause asthma; may contain preservatives, such as formaldehyde.

**Tempera**

Hazards in pigments & preservatives; tetrachloroethane highly toxic; more toxic than carbon tetrachloride, causing severe liver damage.

**Latex**

May contain glycols, mercury.

**Oil Paints**

Turpentine, mineral spirits are moderately toxic by all routes of entry; they're irritants and narcotics; wood/steam-distilled turpentine is more toxic than gum turpentine; turpentine washes are very hazardous. Oil painting can involve hazards from accidental ingestion of pigments, and from inhalation or skin contact with solvents such as turpentine, turpenoid, or mineral spirits.

**Alkyd**

Pigment hazards; solvent-based paints more hazardous than oil paints; much more solvent exposure; toluene/xylene much more toxic than paints with mineral spirits; all are flammable.

**Solvents**

The use of solvents is a more serious hazard. Commonly, a student might have a half cup of solvent in a container, which is normally left uncovered. Over a three-hour class period, about one quarter to half of this might evaporate from the container or by use. All solvents can cause defatting of the skin and dermatitis from prolonged or repeated exposure. Turpentine can also cause skin allergies and can be absorbed through the skin. Acute inhalation of high concentrations of turpentine or mineral spirits can cause narcosis (dizziness, nausea, fatigue, loss of coordination, coma, etc.) and respiratory irritation. Chronic inhalation of turpentine can cause kidney damage and possible respiratory allergies. Chronic inhalation of large amounts of mineral spirits could cause brain damage. Odorless mineral spirits or turpenoid, which have had the aromatic hydrocarbons removed, are less hazardous.

Ingestion of either turpentine or mineral spirits can be fatal. In the case of mineral spirits, this is usually due to chemical pneumonia caused by aspiration of the mineral spirits into the lungs after vomiting. In many colleges, traditional under painting techniques using turpentine washes are taught. This is very hazardous since it involves brushing onto the canvas as much as a cup or more of turpentine in a short period. Although this is hazardous enough when one individual does a turpentine wash, it become extremely hazardous when a whole class does it due to the enormous amounts of solvent evaporation.

**Pigments (see attached chart)**

Many pigments are toxic, including those based on lead, cadmium, mercury, chromates, manganese, and cobalt. The main risk is from accidental ingestion of the pigments due to eating while working, nail-biting, pointing your brush with your lips, and similar means of hand-to-mouth contact. Using dry pigments can allow the pigments to be breathed in through the air (this also occurs when using encaustics in an unventilated space.)
2. Best Practices

- Follow all guidelines provided by your instructors for best practices in use, storage and disposal
- Wear appropriate gloves when using any type of solvent, acid or chemical. (Gloves should be considered used with inks.)
- Wash hands, including under fingernails (good hygiene)
- Consider switching to a formaldehyde-free painting medium
- Avoid inhaling pigment powder
- Use least toxic preservatives possible
- Turpentine is prohibited in the studio, odorless mineral spirits are provided by the studio.
- Don't do solvent washes
- Consider using nitrile gloves
- Reuse solvent, by allowing sediment to settle in jar.
- As taught in ARS210 brush washing primarily takes place at your station with a jar or brush caddy and mineral spirits and a paper towel. This assures as little paint as possible will go down the sink.
- Remove paint from hands with baby or vegetable oil—Do not wash it down the sink
- Work in a well-ventilated area.
- Take breaks during painting to step outside for fresh air.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.

3. Links

http://www.utrechtart.com/MSDS-Sheets-g26t0. UTRECHT

http://www.ci.tucson.az.us/arthazards/paint3.html

http://web.princeton.edu/sites/ehs/artsafety/sec10.htm

http://www.chicagoartistsresource.org/node/9279

http://www.library.wwu.edu/ref/subjguides/art/arthazards.html

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow painting studio guidelines announced, in your syllabus and posted
- In case of emergency, call campus police at (940)565-3000 or 911.
- It is permissible to prop doors in the Painting Studio so long as students are actively working in the space. However, It is imperative that the last student to leave un-prop the doors in order to secure the space
- Engage in best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- **Familiarize yourself with the eyewash station**
- Do not spray any aerosols in any classroom/studio/doorway or exterior wall/floor
- Wear gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans and take it to the dumpster. Length must not exceed 4 feet in any direction.
- Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster.
- The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
- No eating, consumption of alcohol or smoking is permitted in the studios.
- Razor blades, exacto blades and any other small sharp refuse goes in the sharps container.
- Clean up after yourself-wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways or block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create “daisy chains” with multiple electric cords.
- No hazardous materials can be poured down sinks.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- First aid kits are found in each studio. Notify your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.

Toxic Paint Pigments

Protect Yourself, Others and the Environment

The following paint ingredients are extremely toxic to you through skin contact, inhalation, or if swallowed. Know that you have a choice when purchasing art supplies and chose paints that are non-toxic to you, others and the environment.

Highly toxic pigments- Avoid at all costs

Lead Red (Red 105) Contains lead
Molybdate Orange (Red 104) Contains lead and chromates
Chrome Orange (Orange 21) Contains lead and chromates
Mercadmium Orange (Orange 23) Contains cadmium, mercury and sulfides
Barium Yellow (Lemon Yellow, Barium Chromate, Yellow 31) Contains barium and chromates
Chrome Yellow (Chrome Lemon, Primrose Yellow, Lead Chromate, Yellow 34) Contains lead and chromates
Zinc Yellow (Zinc Chromate, Yellow 36) Contains chromates
Naples Yellow (Lead Antimonite, Antimony Yellow, Yellow 41) Contains lead and antimony
King's Yellow (Yellow 39) Contains arsenic
Strontium Yellow (Yellow 32) Contains strontium and chromates
Zinc Yellow (Zinc 36) Contains chromates
Chrome Green (Milori Green, Prussian Green, Green 15) Contains chromates
Emerald Green (Paris Green, Vienna Green, Green 21) Contains arsenite
Scheele's Green (Schloss Green, Green 22) Contains arsenite
Cobalt Violet (Violet 14) Contains cobalt and arsenite
Flake White (Cremnitz White, Lead White, White 1) Contains lead
Lithopone (White 5) Contains zinc sulfide
Zinc Sulfide White (White 7) Contains zinc sulfide
Witherite (White 10) Contains barium
Antimony White (White 11) Contains antimony
Antimony Black Contains antimony sulfide
Possibly toxic pigments - Avoid unless necessary

Vermilion (Cinnabar, Red 106) Contains mercury compounds
Cadmium Red (Red 108) Contains cadmium
Cadmium Orange (Orange 20) Contains cadmium
Cadmium Yellow (Yellow 37) Contains cadmium
Cobalt Yellow (Aureolin, Yellow 40) Contains cobalt
Cobalt Green (Green 19) Contains cobalt
Chromium Oxide Green (Olive Green, Permanent Green, Green 17) Contains chromic oxide
Viridian (Emeraude Green, Green 18) Contains chromic oxide
Prussian Blue (Iron Blue, Milori Blue, Bronze Blue, Blue 27) Contains cyanide compounds
Antwerp Blue (Blue 27) Contains cyanide compounds
Cobalt Blue (Kings Blue, Blue 28) Contains cobalt
Manganese Blue (Blue 33) Contains manganese
Manganese Violet (Permanent Mauve, Violet 16) Contains manganese and barium

Potentially toxic pigments - Use caution

Lithol Red (Red Lake R, Red 49) Sometimes contaminated with soluble barium
Nickel Azo Yellow (Green Gold, Green 10) Contains nickel
Barium White (Blanc Fixe, White 21) Sometimes contaminate with soluble barium

Note: If paint is listed as a hue, for example, Cadmium Yellow Hue, then that means that the paint is made of derivatives to look like Cadmium and it is usually nontoxic.
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<th>Dates</th>
<th>Monday</th>
<th>Wednesday</th>
<th>Semester at a glance</th>
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<td>Week 1</td>
<td>August 28</td>
<td>First Class&lt;br&gt;Syllabus Intro&lt;br&gt;Start Project 1</td>
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<tr>
<td>Week 2</td>
<td>September 4</td>
<td>No Class</td>
<td>Warm and Cool Demonstration Project 1</td>
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<td>Week 3</td>
<td>September 11</td>
<td>Glazing Demonstration</td>
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<td>Week 4</td>
<td>September 18</td>
<td>*Critique Project 1</td>
<td>Start Project 2 Preliminary Drawings/ turn in research / create collage</td>
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<td>Week 5</td>
<td>September 25</td>
<td>Lecture student presentations</td>
<td>Student Presentations</td>
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<td>Week 6</td>
<td>October 2</td>
<td>Lecture Demo</td>
<td>*Critique Project 2</td>
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<tr>
<td>Week 7</td>
<td>October 9</td>
<td>Start Project 3&lt;br&gt;Project 2 due</td>
<td>Work day Mixing greens and browns</td>
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<td>Week 8</td>
<td>October 16</td>
<td>Lecture Light and Shadows</td>
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<td>Midterm</td>
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<td>Week 9</td>
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<td>Lecture Space Composition</td>
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<td>Week 10</td>
<td>October 30</td>
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<td>*Critique Project 3</td>
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<td>Week 11</td>
<td>November 6</td>
<td>Ambiguous Abstraction and Neo Expressionism Start Project 4</td>
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<td>Week 12</td>
<td>November 13</td>
<td><strong>No Class &lt;br&gt;Senior Exit Review</strong></td>
<td>Lecture: Themes of Contemporary Art</td>
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<td>*Critique Project 4</td>
<td>Final Project Proposal Due</td>
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<td>Week 14</td>
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<td>Work week</td>
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<td>Week 15</td>
<td>December 4</td>
<td>*No Class Senior Exit Reviews</td>
<td>Final Critique</td>
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Syllabus Contract/Pawlowicz

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.

<table>
<thead>
<tr>
<th>Course number and section</th>
<th>Risk Rating</th>
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Student phone #, email address (print)  Signature  Date

Faculty Name  Signature  Date