ART 227 – Introduction to Painting
ART BUILDING, Rm. 202
Tuesday/Thursday
6:00 P.M. - 8:50 P.M.

Instructor: Gerard Huber
Gerard.Huber@tamuc.edu

Office Hours: 11:00 A.M.-1:50 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 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. Students will learn construction techniques and skills to build painting supports, and how to stretch, size and prepare a canvas surface. 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 Lectures may be composed of demonstrations with historical references.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 Goal:
Students should be able to paint competently on an introductory level. The student shall:
- be able to assemble commercially prepared stretcher bars with keys
- be able to construct a strainer on their own
- be able to stretch a canvas on a stretcher or strainer
- be able to prepare a panel of masonite as a painting support
- be able to use acrylic paint in an effective way
- be able to make a competent observational painting and/or painting from life
- be able to paint various subjects – still life, figure, landscape, including details, using correct proportions and in an expressive manner
- be able to work from the imagination or intuition to develop new paintings
- be able to discuss work in a thoughtful, professional manner
- be able to articulate appropriate art-historical references or comparisons of style in the student’s own work and the work of others

In pursuit of these goals, the following outcomes are expected in this course:
- foster an understanding of the visual arts
- provide a strong aesthetic foundation.
- help develop the student’s talents as visual artists and impart exceptional skills.
- incorporate new technologies into the production and delivery of the visual arts.
- increase the interrelationship of all creative activities in teaching and studio production.

**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 paint the human form including details of the human body using correct proportions and in an expressive manner
- 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 \textbf{ALL MATERIALS} and \textbf{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 \textit{in} class and 6 hours \textit{outside} of class) \textbf{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 \textbf{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 ear phones.

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 discipline will be imposed by the instructor.

9. \textbf{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 \textit{and} sharing critical reactions is required of \textbf{all} students. Absence from critiques counts as two absences.

11. Anyone seen using tabouret 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. \textbf{Clean up after yourself.} When you leave the room it should look better than it did when you arrived. Clean all paint off the table tops 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. Two 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.

On the last day of class each student will be required to execute a ten minute presentation/lecture focusing on the artist they selected to research. 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 others' 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
17. 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.
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

August 26  First class day of Fall 2013 term.

August 27 (1/29)  First class meeting of the semester.
Introduction to the course.
Lockers for storage.

Materials and supplies for first class:
16”x 20” standard (NOT tempered) masonite panel
Sandpaper or sandpaper block
1 Pint Gesso
Foam brush or 3 inch paint roller or 1 inch flat bristle brush
Plastic container for water
Plastic container for diluting gesso
Cork backed metal ruler or wooden ruler with metal edge
2B pencil
Masking tape, not colored painter’s tape, ¾” or 1 inch wide
Roll of paper towels

Bring at least three objects to contribute to a still life arrangement.

Drawing pad
2B, 4B, 6B pencils
Kneaded eraser

August 29 (2/29)  Preparing a masonite panel (sanding, protecting edges and gessoing).

Assignment 1: Grisaille (black and white/achromatic) painting
Set up still life.
Select only a section to paint from the large still life arrangement.

Week #2

September 2  Labor Day.
University Closed.

September 3 (3/29)  Assignment 1: Grisaille (black and white/achromatic) painting (continued).

Draw/explore composition possibilities. Draw several studies to determine the best composition.

Rubbed graphite drawing:
Develop a drawing of the area you finally select for your painting.
As soon as you have finished the drawing you may transfer it to the panel and begin painting.

Sculpt the forms and carve out the space using value.
Remember you are painting the light and not the objects.
Create drama.

There is not a lot of time to work on this painting because I don’t
want you to get overly involved in details or perfectionism.

Transferring/drawing on the panel.
Introduction to Acrylic paint.
Underpainting.

**Axioms.** *Do not abide by these all the time...just a reference.*
In any layer:
Paint from warm to cool.
Paint from thin to thick.
Paint from lean to fat (oil paint).
Paint from dark to light.
Paint from loose to tight.
Paint from big to small.
Use the largest brushes possible.
Avoid using white as long as possible. Make as many midtones as possible without white.
Paint light not objects as long as possible.
Use as few colors as possible.
Remember that any daylight scene has one color of light and one opposite color in all the shadows.
After a certain point, removing paint can be more effective than adding it. After another certain point, removing paint becomes your only option.
Cover the surface evenly, don't let a problem area distract you.
In a given layer, don't do the same thing twice: make sure to vary the color as you develop it.
Your agenda for the painting may not be where it wants to go. Allowing it to succeed on its own terms might be more interesting

**September 5 (4/29)**  
**Assignment 1: Grisaille (black and white/achromatic) painting continued.**

Get the entire panel surface covered with the first layer of paint by the end of class.

**Week #3**

**September 10 (5/29)**  
**Assignment 1: Grisaille (black and white/achromatic) painting continued.**

**September 12 (6/29)**  
**Class critique of Assignment 1: Grisaille (black and white/achromatic) painting.**

Materials and supplies for next class:
Four commercial stretcher bars – 2-18” and 2-24” lengths.
Eights stretcher keys.
Triangle or architect’s corner.
Canvas (provided by the department).
Staples and a staple gun, or carpet tacks and a hammer.
Canvas pliers (optional)
Gesso and applicators.
Week #4

September 17 (7/29)  Demonstration of assembling a commercial stretcher.
Purpose of the keys.
Stretching the canvas.
Gessoing the canvas – thin coats rather than thick application.

Assignment 2: Palette Knife Monochromatic painting in earth tones.

Bring 5 still life objects to next class that tell about yourself.
Choose objects that inform through their shape not through tiny detail. You will not be allowed to address tiny details.


Begin with compositional studies as in previous assignment.

Week #5

September 24 (9/29)  Assignment 2: Palette Knife Monochromatic painting in earth tones (continued).

Get the entire panel surface covered with the first layer of paint by the end of class.

September 26 (10/29) Assignment 2: Palette Knife Monochromatic painting in earth tones (continued).

Use palette knife/knives to develop the painting to completion.
Completely cover all previously painted areas with applications using the palette knife.

Week #6


For next class meeting gather the following materials necessary for constructing a canvas strainer/stretcher:
1" x 2" #1 poplar or fir as needed for 18" x 24" canvas with cross braces.
Large right angle or triangle
Corner clamps
Wood glue
Staple gun and staples or hammer and carpet tacks
Canvas pliers (optional)
Gesso
Large brush (3 inches wide)
Plastic or metal container in which to dilute gesso

We will meet in the Sculpture Lab next class period.
October 3 (12/29)  Meet in Sculpture lab.
Demonstration of how to build a strainer/stretcher.

Week #7

October 8 (13/29)  Assignment 3: Painting the figure.
The model will pose during class, and students will paint directly from the model, observing the local color and the effects of the lighting on the figure and the environment.

Begin with drawn studies of the model to develop the composition and state the basic form in space in a rubbed graphite drawing.

You may draw the figure in order to work from your drawings when the model isn’t available, but you may not photograph the model in order to paint from photographs.

Paint the figure using 1/2” brush or larger. No details, just “carve out” the space and the form with the light.

October 10 (14/29)  Assignment 3: Painting the figure (continued).

Week #8

October 15 (15/29)  Assignment 3: Painting the figure (continued).

October 17 (16/29)  Research papers on an Artist due at beginning of class.

Continue to research the Artist you have selected so that you can prepare a professional Power-Point presentation to the class on the last class meeting of the term.

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. It is not difficult in the least to identify a “first-time” delivery.

Class critique of Assignment 3: Painting the figure.

Prepare a stretched canvas on commercial stretcher or constructed strainer, or masonite panel; 20”x 24” or larger for the next class meeting.

Bring a mirror to the next class meeting. The mirror should be large enough to see your entire head and upper body for use in creating a self portrait.

October 18  Mid-term Fall 2013.
Week #9
October 22 (17/29)  Slides of artist's self portraits.

Assignment 4: Self-portrait.

Begin drawing yourself. Think about how you want to present yourself. Do not wait until you are in class to begin thinking about presentation and composition.

October 24 (18/29)  Assignment 4: Self-portrait (continued)

Individual midterm grade conferences.

Week #10
October 29 (19/29)  Assignment 4: Self-portrait (continued)

October 31 (20/29)  Assignment 4: Self-portrait (continued)

Week #11
November 5 (21/29)  Class critique of Assignment 4: Self-portrait.

Prepare a stretched canvas on commercial stretcher or constructed strainer, or masonite panel; size and proportions to be decided upon by the student for the next class meeting.

November 7 (22/29)  Assignment 5: Painting a landscape from a drawing made by the student. Landscape may be interpreted in a number of different ways, ranging from traditional landscape, through cityscape, to detail of plants, to interpretation of still life experience. The student will create a drawing from direct observation of a “landscape”. The drawing is to be the source of information for the painting. The painting is not to be done in the “plein air” method. The drawing of the landscape is the “jumping off” point for the painting, and not to be interpreted as the goal to be reproduced in the painting.

Week #12
November 12 (23/29)  Assignment 5: Painting a landscape from a drawing (continued)

November 14 (24/29)  Assignment 5: Painting a landscape from a drawing (continued)

Week #13
November 19 (25/29)  Assignment 5: Painting a landscape from a drawing (continued)

November 21 (26/29)  Assignment 5: Painting a landscape from a drawing (continued)
<table>
<thead>
<tr>
<th>Week #14</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>November 26 (27/29)</td>
<td><strong>Class critique of Assignment 5:</strong> Painting a landscape from a</td>
</tr>
<tr>
<td></td>
<td>drawing.</td>
</tr>
<tr>
<td>November 27-29</td>
<td><strong>Thanksgiving Holiday. University Closed.</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week #15</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>December 3 (28/29)</td>
<td><strong>Ten minute Power-Point presentations on an Artist.</strong></td>
</tr>
<tr>
<td>December 5 (29/29)</td>
<td><strong>Finish Ten minute Power-Point presentations or Assignment 5:</strong></td>
</tr>
<tr>
<td></td>
<td>Clean – Up studio day.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week #16</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>December 7-13</td>
<td><strong>Final Exam week.</strong></td>
</tr>
<tr>
<td>December 12</td>
<td>Paintings may be picked up after class. Remember the classroom</td>
</tr>
<tr>
<td></td>
<td>is not a storage space.</td>
</tr>
<tr>
<td>December 14</td>
<td><strong>Commencement</strong></td>
</tr>
</tbody>
</table>
**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.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Artist</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jerome Witkin</td>
<td>Phillip Pearlstein</td>
<td>Carolyn Brady</td>
</tr>
<tr>
<td>David Hockney</td>
<td>Odd Nerdrum</td>
<td>Jack Mendenhall</td>
</tr>
<tr>
<td>Euan Uglow</td>
<td>Claudio Bravo</td>
<td>Audrey Flack</td>
</tr>
<tr>
<td>Vincent Desiderio</td>
<td>Rackstraw Downes</td>
<td>William Bailey</td>
</tr>
<tr>
<td>James Valerio</td>
<td>Michael Leonard</td>
<td>Charles Bell</td>
</tr>
<tr>
<td>Lucien Freud</td>
<td>Joseph Raffael</td>
<td>John Clem Clarke</td>
</tr>
<tr>
<td>Andrew Wyeth</td>
<td>Sylvia Sleigh</td>
<td>Yvonne Jacquette</td>
</tr>
<tr>
<td>Paul Cadmus</td>
<td>John Baeder</td>
<td>Richard McLean</td>
</tr>
<tr>
<td>Jack Beal</td>
<td>Wayne Thiebaud</td>
<td>David Ligare</td>
</tr>
<tr>
<td>Lorraine Shemesh</td>
<td>Norman Lundin</td>
<td>Robert Bechtle</td>
</tr>
<tr>
<td>Eric Fischl</td>
<td>Ivan Albright</td>
<td>Ben Shonzeit</td>
</tr>
<tr>
<td>Alyssa Monks</td>
<td>Stone Roberts</td>
<td>Alice Neel</td>
</tr>
<tr>
<td>Simon Dinnerstein</td>
<td>Wes Hempel</td>
<td>Ralph Goings</td>
</tr>
<tr>
<td>Gregory Gillespie</td>
<td>William Beckman</td>
<td>Alex Katz</td>
</tr>
<tr>
<td>Mel Ramos</td>
<td>Alfred Leslie</td>
<td>George Tooker</td>
</tr>
<tr>
<td>Chuck Close</td>
<td>Masami Teraoka</td>
<td>Jerry Ott</td>
</tr>
<tr>
<td>Donald Roller Wilson</td>
<td>John Kacere</td>
<td>Richard Estes</td>
</tr>
<tr>
<td>Joan Semmel</td>
<td>Sidney Goodman</td>
<td>Don Eddy</td>
</tr>
<tr>
<td>Martha Mayer Erlebacher</td>
<td>Patricia Tobacco Forrester</td>
<td>John Salt</td>
</tr>
<tr>
<td>Nebojsa Zdravkovic</td>
<td>Malcolm Morely</td>
<td>David Hockney</td>
</tr>
<tr>
<td>Patricia Tobacco Forrester</td>
<td>Neil Weliver</td>
<td>Nathan Olivera</td>
</tr>
<tr>
<td>Robert Bechtle</td>
<td>Charles Bell</td>
<td>John Baeder</td>
</tr>
</tbody>
</table>
Tom Blackwell  Richard Haas  David Ligare
Ben Shonzeit  Idelle Weber
ART 227- MATERIALS LIST

Textbooks
Recommended:  Design Basics by David Lauer (on reserve in the library)

Masonite panels 24"x 32"
Commercial stretcher bars and keys
1”x 2” #1 grade fir or poplar
Corner clamp(s)
Wood glue
Hammer
Nails
Carpet tacks
Triangle
Staple Gun and staples
Sandpaper (various grits)

Acrylic paints
  Cadmium Red, Medium, 2 oz. tube
  Quinacridone Red, 2 oz. tube
  Ultramarine Blue, 2 oz. tube
  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 Matte or Gloss Medium
Bottle of Acrylic gel (extender)
Gesso (quart or gallon)

Palette knife/knives

Bristle brushes:
  1/4 inch flat
  1/2 inch flat
  1 inch flat
  1 ½ inch flat
  #2 round

1 House painting brush, 3 inches wide, or foam brush or roller.
Palette
Plastic or metal container for water
Soft rags and/or Paper towels