OBJECTIVE: To further fundamentals of painting, leading into process and content exploration. To ultimately guide students toward a discovery and definition of their visual voice through visual thinking and the medium of paint.

HOMEWORK: Learning to paint is an experiential endeavor – it takes time and practice. In addition to specifically assigned studies and homework, it is assumed that you will continue working on pieces begun during class for homework during the week/weekend. It is expected that you will work outside of class for at least six hours per week. You will keep a visual journal/sketchbook using any medium: ink, charcoal, watercolor, acrylic, oil, oilsticks, gouache, anything. Specific assignments for and in addition to the sketchbook will be given throughout the semester. To be looked at and discussed periodically.

GRADE BREAKDOWN: Your grade will be an accumulation of:

1/3 Class Participation, which includes use of class time, qualitative completion of classwork, and participation in class critiques/discussions.

1/3 Homework, on-time completion and quality of homework, including evidence of work outside of class on pieces begun in class.

1/3 Qualitative Abilities and Personal Growth in physical practice and conceptual development.

Effort is important but grades are also based on qualitative growth in practice and in understanding through the above breakdown.

At midterm, specific critical advice is supplied in written and in grade form.

ATTENDANCE POLICY:
You are expected to attend every class, though are allowed up to three absences per semester for any reason - save these for when really needed.

Four absences = drop 1/2 letter grade
Five absences = drop 1 letter grade
Six absences = drop 2 letter grades
Seven absences = failure of course

As this is a hands-on course and the learning occurs in the studio, this attendance policy is strictly enforced.

There is no need to bring notes or excuses for any absences (no need for proof – your word is enough).

It is your responsibility to make up all missed work by consulting another student in the class.

While unforeseeable personal issues sometimes come up and may need to be taken care of, they are not an excuse for permanently missing work/classes. Any work/time missed must be made up and going over the allowed number of absences will result in the lowering of grade/failure of course as listed above.

It is recommended that if you go over six absences, you withdraw from the course and retake when circumstances are resolved.

YOU MUST BE ON TIME. CLASS BEGINS ON TIME.

Week 1
8/25: Introduction to course objectives.

HOMEWORK: Read article. Write responses in sketchbook to be discussed on 9/3.

“Next Class: Bring oil paints, two sheets of gessoed paper or canvas paper (at least 20” in one direction), variety of brushes including 1 ½ to 2 inch cheap paint brush, and other supplies: NeutralThin solvent, medium, linseed stand oil, palette knife, rags, gloves, jars, and canvas paper.
8/27: Review painting essentials. Two pages of paintings on gessoed paper working from architectural elements, viewed lines, intersections, etc. Focus on abstract understanding of composition and mixing (particularly neutrals versus brights/darks).

**HOMEWORK:** 1. Grid of 4 gestural paintings furthering ideas from class. 2. Be prepared to discuss article. 

*Next Class:* One surface at least 20" in one direction, surfaces to warm-up on, painting tools, 1 ½ to 2 inch brush, etc.

**Week 2**

9/1: No Classes

9/3: 1. Discuss Article.
2. Begin One-week White Box Piece. Look for abstract/symbolic possibilities within forms and consider relationships over descriptions.

**HOMEWORK:** Continue White Box Piece

*And:* If you have not made your own stretchers before, see me and have supplies for stretcher/canvas preparation.

*Also:* Please bring items that you would like me to include in the 3-week still-life. Be creative & personal.

**Week 3**

9/1: No Classes

9/3: 1. Discuss Article.

2. Begin One-week White Box Piece. Look for abstract/symbolic possibilities within forms and consider relationships over descriptions.

**HOMEWORK:** Continue White Box Piece

*And:* If you have not made your own stretchers before, see me and have supplies for stretcher/canvas preparation.

*Also:* Please bring items that you would like me to include in the 3-week still-life. Be creative & personal.

**Week 4**

9/8: Continue and Resolve White Box Piece and Canvas preparation demonstration for some.

*Next Class:* Must have stretched, prepared (gesso dry) canvas at least 40" in one direction and supplies for studies.

9/10: Painting from observation/personal investigation. Begin directly on canvas.

**HOMEWORK:** 2 small, formal studies working from your painting in any materials that seem appropriate and Continue on painting itself.

**Week 5**

9/15: Continue Observation Piece using studies and observation.

**For next class: bring one panel (wood, canvas, canvas board, etc.) of the same ratio as Observation Piece canvas but tiny. Prepare with extra layers of gesso.

9/17: Miniature Piece: Tiny, one-week painting working from Observation Piece pushing spatial illusion, use of medium and careful detail.

**HOMEWORK:** Continue Miniature Piece.

**Week 6**


9/24: Continue Observation Piece using discoveries from Miniature Piece.

**HOMEWORK:** Continue Observation Piece doing studies as needed.

**Week 7**

9/29: Continue Observation Piece

10/1: Continue Observation Piece

**HOMEWORK:** Resolve Observation Piece

**Note:** Bring all paints and 3 prepared panels or canvas boards for next class.

**Week 8**

10/6: Three higher speed paintings.

**Note:** Bring 2 more prepared surfaces of your choice for next class.

10/8: One quick piece to warm up, then one for the rest of the class.

**HOMEWORK:** Prepare written, typed statement for presentation (to be handed in) and resolve pieces for critique.

**Note:** Sign up for class critiques for next week. Must have written introduction to work.

Bring all work, including studies, from first half of semester (main pieces in a defendable state).

**Week 9**

10/13: Class Critiques

10/15: Class Critiques

*Next Class:* Must have prepared canvas at least 32". Cover with a diluted wash (color to be announced).

**Week 10**

10/20: Begin Figure Painting, using observation combined with individual investigations.

**HOMEWORK:** Three self-portraits; To be worked on outside of class for the duration of figure piece: Allow these to inform in-class painting:

1. one portrait of head
2. one from a distance including an environment of your choice
3. one using heightened color in shadows.
10/22: Figure Painting.
**HOMEWORK:** Continue self-portraits.

**Week 10**
10/27: Figure Painting.
**HOMEWORK:** Continue self-portraits.
10/29: Figure Painting.
**HOMEWORK:** Two pencil thumbnail sketches of in-class painting and Continue self-portraits.

**Week 11**
11/3: Resolve Figure Painting.
**HOMEWORK:** Resolve self-portraits.
11/5: Begin Repetition/Variation Painting. Surface your choice. Experiment with materials/limitations/content of your choosing (may use photo reference).
**HOMEWORK:** Continue Repetition/Variation Painting.

**Week 12**
11/10: Continue Repetition/Variation Painting.
**HOMEWORK:** Continue Repetition/Variation Painting.
11/12: 1. Sketch of Repetition/Variation Painting. Work out abstract play as well as compositional sectioning. 2. Continue working on Repetition/Variation Painting.
**HOMEWORK:** Resolve Repetition/Variation Painting.
**Note:** Bring sketchbook and supplies (possible support, source materials, etc.) for final pieces to next class.

**Week 13**
11/17: Work on ideas for and begin Final Piece – use at least two pages in sketchbook exploring possible frameworks for your final piece. **HOMEWORK:** Continue working on Final Piece.
11/19: Work on Final Piece.
**HOMEWORK:** Continue working on Final Piece.

**Week 14**
11/24: 1. 360/361 ’sub-group’ critique. 2. Continue to work on Final Piece.
**HOMEWORK:** Do at least 2 formal sketches to find the needs of your particular piece (materials your choice) and Continue working on Final Piece.
11/26: Thanksgiving Break. No Classes.

**Week 15**
12/1: Continue working on Final Piece.
12/3: Participate in Advanced Student Presentations/Critiques.
**HOMEWORK:** Resolve Final Piece.
**Note:** Sign up for class critiques for next week. Must have written introduction to work. Bring all work, including studies, since midterm critique (include self-portraits and some studies) (main pieces in a defendable state).

**Week 16 – Final Exam Week**
12/8 Monday 3:45-5:45 Final Critiques. All must attend.
12/10 Wednesday 3:45-5:45 Final Critiques. All must attend.

*Syllabus is subject to change at any time with notice.*
SUPPLY LIST

Surfaces:
- 2 sheets of gessoed paper (at least 20" in one direction).
- 1 sheet of 18" x 24" gessoed paper (taped in a grid- for homework)
- 1 surface of your choice (not canvas paper) at least 20" in one direction
- 1 self-made canvas at least 40" in one direction.
- 1 tiny panel (wood, canvas, canvas board, etc.) of the same ratio as Observation Piece canvas with extra layers of gesso and sanding.
- 5 panels, not too large (masonite is best, can substitute canvases, canvas boards- add extra layer of gesso)
- 1 prepared canvas at least 32" in one direction. Apply diluted oil wash ahead of time.
- 3 surfaces of your choice. (Suggest masonite or stretched canvases.)
- 1 surface of your choice (for Repetition/Variation Painting).
- **The rest of your surfaces will depend on the development of your work.

Other supplies:
- 1 ½ to 2 inch cheap paint brush (in addition to a variety of brushes)
- Pad of canvas paper or gessoed printing paper for studies
- Other drawing/wet medium supplies for studies- your choice
- Sketchbook of your choice. Can be one you’ve already begun
- Other paints, brushes & mediums are your choice and will be discussed/expanded upon

Please Note: The only solvent permitted in studio is, Eco-House Neutral Thin odourless thinner. Solvents must be labeled with Name, Semester, and Contents, and stored in Flammables cabinet.

Student Disability Services
In compliance with university policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Office for Student Disability Services in Downing University Center, A-200. The phone number is 270 745 5004. Please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from the Office for Student Disability Services.

BEGINNING PAINTING SUPPLY LIST FOR YOUR REFERENCE:

Oil Paints (*indicates optional colors):
- **Reds:**
  - Cadmium Red Medium
  - Cadmium Red Light (small tube)
  - *Alizarin Crimson
- **Blues:**
  - Cobalt Blue
  - *Ultramarine Blue
  - *Cerulean Blue
- **Yellows:**
  - Cadmium Yellow Light or Pale
  - *Naples Yellow or Naples Yellow Hue (less expensive)
- **Earth Tones:**
  - Burnt Sienna
  - Burnt Umber
  - Yellow Ochre
  - Raw Umber
- **White:**
  - Titanium White (large tube)
- **Black:**
  - Mars Black (small tube) (if you can't find Mars, use Lamp)

Brushes:
- Varied small and medium Bristle brushes (round, flat, filberts, etc.) <at least three>
- One 2-3 inch acrylic house painting brush (can be cheap)
- palette knife (1)
Grounds:
Acrylic Gesso (not pourable, not spray, look for a jar or bucket of gesso)

Solvents, etc:
Disposable vinyl gloves (buy these at any drug store- they run small- check chart on box)
Eco-House NeutralThin odourless thinner
Eco-House Heavy Dammar Medium
Linseed Stand Oil (small container)
2 empty and clean jars with lids (one small)

Other materials:
Drawing materials of your choice including paper (can be sketchbook) for studies
Pad of paper palettes at least 9” x 12” (Alternative options: beveled glass, masonite, etc.) **Glass palettes have been ordered for every taboret.
Cotton Rags (these are provided as supplies last)

For stretcher building:
2 eight foot pieces of 2 x 2
2 eight foot pieces of ¼ round
Brads (tiny nails) 1” (1.4mm x 25mm)
Heavy Duty Staple Gun and staples 3/8” - be sure staples are the correct ones for staple gun. (limited supply of guns/staples in tool cabinet)
Optional: Canvas pliers