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| ART 2510 Painting from Observation             | Semester/Year: Spring 2017                         |
| Meeting Times/Location Tue/Thr<br>8:30-11:30am | Credit Hours: 3                                    |
| Instructor: Elias Lytton                       | Office Location/Hours: GTA Office, Thr 11:30-12:30 |
| Instructor Email: eliaslytton@ufl.edu          |  |

**Course description:**

This course introduces students to skills and elements of observational painting. The course explores paint as a medium and understanding its distinction from descriptive line drawing. An emphasis will be placed on the use of paint and color. Tone, color relationships, and creating accurate representations of light on objects will be explored extensively. The majority of the class time will be structured around painting and paper studies. There will be informal exercises, demonstrations, slide presentations, and discussions related to specific objectives.

**Course Objectives:**

As a result of participating in this course students will be able to:

- Prepare a palette and mix colors on the palette
- Learn to recognize and work with the main properties of color: hue, value, intensity and temperature.
- Learn how to depict light and space in painting from observation.
- Use sketches to construct the composition of an observational painting
- Perceive plane changes on forms and relate those changes to value and color
- Create compositions that are thought out and considered
- Understand that a strong drawing is the foundation for a successful observational painting.
- Work from general to specific, and develop a painting in steps
- Construct and prepare a canvas and stretcher
- Participate in class critiques and apply input to discussions about class work or art in general

**Topical Outline:**

**(1) Cardboard Box Still Life:**

- In studio still life constructed with cardboard boxes
- Goal will be to perceive and depict shape and volume and arrange a balanced composition.
- Students will use a limited color pallet including: Black, White, Burnt Umber, Raw Umber, Yellow Ochre, Raw Sienna, Burnt Sienna.
- Minimum canvas size of 20"x24"

**(2) Chromatic White Still Life:**

- In studio still life constructed with white objects
- Students will provide some white objects
- Goals will be to see and depict subtle changes in color temperature and value; crop composition using sketches
- Minimum canvas size of 20"x24"

**(3) Composite Still Life**

- In studio still life constructed from a wide variety of objects and materials using a broad range of color.

- Goal is to apply all the observational skills from the previous assignments to create a painting which uses a more complex range of color and value.
- Minimum canvas size of 24"x36"

### **Homework Assignments:**

#### **Sketchbook/Quick Studies:**

- As well as in class studies, the students will be required to complete assigned homework which will include: still life studies, landscape studies, figure studies, research, and ideation.
- The goal of the quick studies is to allow students to make small images of their composition to get more practice per still-life and test compositions before creating larger paintings.

#### **Homework #1: Self-Portrait Painting:**

- Painting executed outside of the classroom
- Painting from observation, create dynamic representation of self
- Goal is to take observational skills gained from this course and use them to record the most familiar form while being able to depict it from as much of an objective point of view.

#### **Homework #2: Landscape/Interior:**

- Painting executed outside of the classroom
- Goals will be to see the differences in color and light due to change of setting and experience painting a location from observation.

### **Grading Breakdown:**

- 60%- 3 In-Studio Paintings
- 20%- 2 Homework Paintings
- 10%- Sketchbook/Quick Studies
- 10%- Participation

### **Requirements & Evaluation:**

#### **1. 5 Paintings (80%)**

It takes time to make art. Students will explore the creative handling of techniques and materials, while understanding how to finish the overall form. Students will come to class early, set up, and work until the end of class. Any discussions, lectures, or critiques will take place after students have set up for the day's assignment. It is very important to get set up. Students will work on two paintings at a time, one in the painting studio and one as homework. In-studio paintings will be worked on equally outside of class as they are during class time. **IT IS REQUIRED FOR STUDENTS TO WORK ON THE THREE IN STUDIO PAINTINGS OUTSIDE OF CLASS TIME, THIS CAN NOT BE STRESSED ENOUGH.** The time spent on homework paintings will equal the time spent on in studio assignments.

#### **2. Sketchbook/Quick Studies on Paper (10%)**

Prior to engaging on the larger paintings, students are required to create several quick studies of the painting on gesso primed paper. Students will also use their sketchbook to create thumbnails for projects throughout the process of each assignment.

#### **3. Participation and Attendance (10%)**

Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on the group's energy, initiative, attitude, productivity, and willingness to get involved. Students are expected to participate in a responsive manner during studio time. Students are expected to clean up as well as practice safe and thoughtful use of materials, tools, and facilities. **CRITIQUE** - Students will prepare questions, solicit responses, and encourage constructive criticism during group discussions and critiques. Students will consider comments (take notes in your sketchbook during discussions) to gauge the effectiveness of their work. It is expected that students will be able to allow the evolution of ideas to influence formal and conceptual choices in

their work. Development as an artist hinges on an artist's ability to make effective choices and express ideas clearly. Therefore, your participation in these critique sessions is necessary and mandatory.

### **GRADING SCALE**

A 95-100, A- 94-90, B+ 89-87, B 86-84, B- 83-80, C+ 79-77, C 76-74, C- 73-30, D+ 69-67, D 66-64, D- 63-60, E 59-0

(Note: A grade of C- or below will not count toward major requirements)

UF Grading policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### **REQUIRED/RECOMMENDED TEXTBOOKS, MATERIALS, EQUIPMENT**

No Textbook required

Required Materials list is attached

### **Late policy:**

Assignments are due when indicated by the instructor. Certain assignments will only take place during class time and may be difficult for the student to make up. In this case, it is the responsibility of the student to make arrangements with the instructor on how to make up the assignment. No late assignments will be accepted unless contracted with professor. Please communicate well in advance if you know your assignment will be late. Late assignments will drop 1 letter grade per class period late.

### **Attendance policy:**

Roll will be taken promptly as students set up for the day's exercise, discussion, demonstration, or critique. Late arrivals will be marked tardy and leaving early will be noted. It is the student's responsibility to make sure the instructor has marked them late instead of absent. If a student is late to a critique, it will result in ½ a letter grade deduction from the project grade. Any three late arrivals or early self-dismissals will count as one absence.

Each student is allowed 3 unexcused absences. Any absences beyond the 3<sup>rd</sup> will drop the student's final participation grade 1 letter grade for each absence over 3. In the case of this course, this is a lenient policy, because any absence greatly affects the amount of time spent on a project. The project's final grade can be greatly affected by absences. Missing a critique will result in a 1-letter grade deduction from the critiqued assignment's original grade. Announced changes to the course calendar, demonstrations, critiques, and discussions demand the student's presence; compensatory work of another kind cannot be accepted in lieu of missed instruction in this area. Students attending class unprepared for a discussion, critique, or exercise will be considered absent.

### **Lockers/storage:**

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. When storing materials it is advisable that you have your name on everything with a black marker, the course you are in, and the instructor's name. The SAAH is not responsible for items left in classrooms.

### **Safety and Studio Use:**

The studio is for your use outside of class time. You will be given the combination to the studio. You are expected to follow studio guidelines at all times. Do not work alone in the rooms. The closest telephone is on the second floor/SE corner. There is a first aid kit in each room as well as a sharp

edge container for your use. Please read and respect studio use guidelines posted in the classrooms. Do not pour solvents down the sinks. Each student is responsible for assisting in studio clean up. Your instructor will assign you a duty. The classroom should be organized at the end of each class.

### **STUDENTS WITH DISABILITIES**

Students requesting classroom accommodation must first register with the Dean of Students Office. The DOS will provide documentation to the student who must then provide this document to the instructor. DOS can be contacted at: 352-392-1261 or <http://www.dso.ufl.edu/drp>

### **SA+AH HEALTH AND SAFETY POLICY (SEE ATTACHED APPENDIX)**

The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all time. The entire document is available online <http://saahhealthandsafety.weebly.com/handbook.html> All students are required to sign and turn in the signature page to the instructor on the first day of class.

### **ACADEMIC HONESTY POLICY**

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at <http://www.registrar.ufl.edu> and <http://www.dso.ufl.edu>

**Materials list:**

-Sketchbook (at least 9"x12")

**Paints:**

- Zinc White -Cadmium Yellow (hue)
- Zinc (lemon) yellow -Yellow Ochre
- Cadmium Orange (hue) -Cadmium Red Light (hue)
- Alizarin Crimson -Cobalt Blue (hue) -Viridian (hue)
- Ultramarine Blue -Dioxazine Purple -Sap Green
- Raw Sienna -Burnt Sienna -Raw Umber
- Burnt Umber -Ivory Black

This is the minimum palette that students will need. You may choose to substitute your personal choices for these pigments later in the semester, but you must have a warm and cool of each basic hue. Student grade pigments will work best for our purposes.

**Mediums:**

Liquin or Alkid Type Painting Medium

**Brushes:**

White Hog Bristle (No Camel, China, Sable, Bristlette, or Sabeline)  
Have at least one of: #1, 3, 4, 6, and 8 in "longs", "filberts", or "rounds"  
Not "brights"  
2" or larger "house painting" brush for gesso application

**Brush Cleaning Solvent:**

At least one quart of Artist "Sansador" or "Gamsol" solvent will be provided to you when possible. No gum turpentine or paint thinner is to be used in this room.

**Palette:**

16"x16" single strength window glass may be provided to the students, see instructor. Back the piece of glass with a heavy weight piece of chipboard, Masonite, plywood, or cardboard. Tape the edges to fasten the glass to the backing board.

**Canvas:**

Students may be provided canvas. Minimum sizes will be declared per assignment. Individually you can choose to purchase prestretched canvases or stretcher bars and canvas that you will stretch. It will be required that each student stretch at least one canvas during the semester.

**Miscellaneous Materials:**

- View Finder
- Roll Paper Towels
- Cotton Rags
- Staple Gun
- 100-grit sandpaper
- Masking Tape
- Quart Acrylic Gesso-will be provided when available
- Palette Scraper: Retractable single edge blade
- Solvent Container: 2 "Large" jars or containers with lid will be provided
- \*-Bar or container of soap
- \*-Palette Knife crooked blade for scraping and mixing
- \*-Painting Medium Container: Small jar or container w/ lid
- \*-Drawing Pencils: 2h, h, hb, b, 2b, 3b, and 4b (optional)
- \*-Artgum erasers
- \*-Vine charcoal

## **Weekly Schedule:**

Class schedule may be subject to change

### **1/5- Thursday-**

First day of class, introductions, review syllabus

### **1/10- Tuesday-**

Health and Safety. Introduce first assignments, discuss required materials. Assignment presentation.

### **1/12- Th-**

Canvas stretching demonstration  
Priming demonstration  
Woodshop Orientation - Stretcher Building

### **1/17- Tu-**

Palette preparation  
Drawing discussion, fundamental painting discussion, easel preparation demonstration, color theory discussion  
Quick studies on paper if time

### **1/19- Th-**

#### **Have all painting supplies in class for this day**

Introduction to First Still Life Assignment, Introduction to Homework #1: Self-Portrait Painting,  
Quick studies on paper

### **1/24- Tu-**

Cardboard box Still Life, quick studies on paper

### **1/26- Th-**

Cardboard Box Still Life, begin canvas painting

### **1/31- Tu-**

Work Day

### **2/2- Th-**

Work Day

### **2/7- Tu-**

Work Day

### **2/9- Th-**

Work Day

### **2/14- Tu-**

Final Work Day for Cardboard Still Life

### **2/16- Th-**

Introduction to White on White Still Life and Slide Presentation  
quick studies on paper

### **2/21- Tu-**

White Still Life quick studies on paper

### **2/23- Th-**

White Still Life, begin canvas painting

### **2/28- Tu-**

Work Day

### **3/2- Th-**

Work Day

### **3/7- Tu-**

No Class- Spring Break

**3/9- Th-**

No Class- Spring Break

**3/14- Tu-**

Critique for HW #1: Self Portrait

Introduction to Homework #2: Landscape/Interior

**3/16-Th-**

Work Day

**3/21-Tu-**

Work Day

**3/23- Th-**

Final Work Day (white still life)

**3/28- Tu-**

Slide Presentation

Introduction to Composite Still Life, quick studies on paper

**3/30- Th-**

Composite Still Life quick studies on paper

**4/4- Tu-**

Composite Still Life begin canvas painting

**4/6- Th-**

Work Day

**4/11- Tu-**

Work Day

**4/13- Th-**

Work Day

**4/18- Tu-**

Work Day

**4/20- W-**

Work Day

**4/25- Th-**

Final Work Day (composite still life)

**4/27- Tu-**

Last Day of Class, Critique Homework Assignment #2