

ART 2510 Painting from Observation	Semester/Year: Fall 2017
Meeting Times/Location Mon/Wed 8:30-11:30am	Credit Hours: 3
Instructor: Elias Lytton	Office Location/Hours: FAD 205, Thursday 4pm-5pm.
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**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:**

From 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
- 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:

-The students will be required to complete assigned homework which will include: still life studies, landscape studies, figure studies, research, and ideation.

### 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.

### Quick Studies:

-For each in-class still-life students will first make one small painting of the subject on primed paper before painting on the larger canvas.  
-The goal of the quick studies is to allow students to make small images of their composition and to get more practice per still-life and test compositions before creating larger paintings.

## Grading Breakdown:

60%- 3 In-Studio Paintings  
30%- 2 Homework Paintings  
10%- Participation

## Requirements & Evaluation:

### 1. 5 Paintings (90%)

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. 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

### **Cell phone policy:**

UF requires all students have phones on silent, not off due to using this as an emergency notification system.

### **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 and leaving early will be marked as tardy. It is the student's responsibility to make sure the instructor has marked them tardy instead of absent. Any 3 tardy will count as one absence.

Each student is allowed 3 unexcused absences. Your participation grade will drop 50% on the 4<sup>th</sup> unexcused absence and 100% on the 5<sup>th</sup> unexcused absence. If you miss 6 or more classes, you will fail the course.

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 Green (hue)  
Sap Green  
Ultramarine Blue  
Dioxazine Purple  
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

### **8/21- Mon-**

First day of class, introductions, review syllabus

### **8/23- Wed-**

- Health and Safety.
- Woodshop Orientation - Stretcher Building
- Canvas stretching demonstration
- Priming demonstration

Discussing: Materials, Pallet preparation, Easel preparation, color theory, drawing and composition.

### **8/28- Mon-**

**Must have brushes, Raw Sienna, Burnt Sienna, Raw Umber, Burnt Umber, Zinc White and Ivory Black by this day for first assignment.**

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

### **8/30- Wed-**

Cardboard box Still-Life, begin painting on canvas

### **9/4- Mon-**

**No Class, Labor Day**

### **9/6- Wed-**

Work Day

### **9/11- Mon-**

Work Day

### **9/13- Wed-**

Work Day

### **9/18- Mon-**

Work Day

### **9/20- Wed-**

Final Work Day for Cardboard Still-Life

### **9/25- Mon-**

Critique for Cardboard Box Still-Life

### **9/27- Wed-**

Introduction to White on White-Still Life and Slide Presentation  
Quick studies on paper

### **10/2- Mon-**

White Still-Life begin canvas painting

### **10/4- Wed-**

Work Day

**10/9- Mon-**  
Work Day

**10/11- Wed-**  
Work Day

**10/16- Mon-**  
Work Day

**10/18- Wed-**  
Final Work Day for White Still-Life

**10/23- Mon-**  
Critique for HW #1: Self Portrait and White Still-Life

**10/25- Wed-**  
Introduction to Composite Still-Life and Slide Presentation  
Introduction to Homework #2: Landscape/Interior  
Quick studies on paper

**10/30-Mon-**  
Composite Still-Life begin canvas painting

**11/1- Wed-**  
Work Day

**11/6- Mon-**  
Work Day

**11/8- Wed-**  
Work Day

**11/20- Mon-**  
Work Day

**11/22- Wed-**  
**No Classes, Thanksgiving Holiday**

**11/27- Mon-**  
Work Day

**11/29- Wed-**  
Work Day

**12/4- Mon-**  
Work Day

**12/6- Wed-**  
**Last day of class**  
Critique for HW #3: Landscape and Composite Still-Life