

**GEORGETOWN UNIVERSITY
COURSE SYLLABUS FOR SUMMER 2023
PAINTING I: OIL**

Course Number Arts 150 20	Course Title Painting I: Oil		
Fall Semester	Spring Semester	Summer Semester Summer	Year 2023
Name of Instructor Thomas Xenakis, M.A., M.F.A.			
Meeting Day, Time, and Room Number Mon. through Thurs. 5:50-7:45 pm Room 295 Walsh Building. There might be additional time needed to clean up. This is an in person class.			
Final Exam Day, Time, and Room Number – No Final Exam. Final Portfolio Review is on the. Final day of regular class is class critique/review, Thursday August 10, 2023. There is no Final Exam in this class, it is only Portfolio Presentation and Final Project Presentations. Drop date for this course is Thursday July 10, 2023. Withdrawal Date is July 11, 2023			
Office Hours, Location, Phone 5:00 pm Mon.-Thurs. Room 295 Walsh Building			
E-mail tx2@georgetown.edu Web Page: www.xenakisarts.com			

1. **BROAD PURPOSE OF COURSE:**

This course is an introduction to the materials and techniques used in painting with an emphasis on oil painting. It will cover mastery of techniques, composition, and color as vehicles of visual expression. The course designed to introduce basic fundamentals of oil painting with an emphasis on perceptive and technical skills. Basic elements and principles of art are explored as they relate to graphic expression with paint. Additionally, this course is designed to become knowledgeable of various topics and vocabulary in painting such as line, tone, perspective, proportion and composition. Another purpose of this course is to develop also basic critical skills in visual art and to expand elements of visual thinking and visual vocabulary. Students are required to work on their studio projects one hour outside the class for every hour scheduled in class

2. **COURSE OBJECTIVES/LEARNING OUTCOMES:**

- practice critical reasoning & problem-solving by creating and critiquing works of fine art in painting (Analysis, Critical Reasoning, & Problem-Solving).
- apply knowledge and experience to complex aesthetic problems (Analysis, Critical Reasoning, & Problem-Solving).

- use imagination to discover and generate novel artistic ideas and products (Inquiry, Discovery, & Creativity).
- formulate specific questions, and design appropriate methods and media to address those questions in works of fine art (Inquiry, Discovery, & Creativity).
- generate a final product that demonstrates understanding of aesthetic and intellectual sources (Inquiry, Discovery, & Creativity).
- use their knowledge of aesthetic principles to create and critique works of fine art (Aesthetic Appreciation).

Additionally, to successfully complete this course the students will be expected to:

- demonstrate skill in various oil painting techniques.
- demonstrate the use of contour, gesture, and values (tones), and hues in painting.
- explore and discuss principles of composition
- describe the aesthetics and techniques of old masters, contemporary masters of painting, and student work.
- demonstrate a more sensitive and enlarged personal vision.
- explore the possibilities of a unique style in painting.
- demonstrate the use of perspective in still life, figure, and landscape.
- paint the figure using contour, gesture in painting techniques.

This course also has specific Studio Art Outcomes, which apply to students from any major. In this course students will,

- investigate the unique power of works of fine art to represent and inspire human thoughts and actions by
 - exploring and discussing principles of composition in oil painting
 - organizing ideas into well-unified compositions
 - demonstrating skills in the execution of a successful painting
 - demonstrating a more sensitive and enlarged personal vision
 - describing the aesthetics and techniques of old masters, contemporary masters of painting, and student work
- explore the expressive potential of an artistic medium or media through,
 - demonstrating skill in oil painting
 - demonstrating the use of contour, gesture, and tone in painting
 - demonstrating the use of perspective in still life, figure, and landscape in painting
 - rendering the figure using contour, gesture, and tonal techniques
 - displaying a unique style in painting

3. TEACHING METHOD (lecture, laboratory, audio-visual, clinical experience, discussion, seminar, tutorial)

This course will include lectures, slide and/or video presentations, demonstrations, studio work, field trips, critiques, and discussions.

4. GRADING POLICY (i.e., number of graded assignments, weight given to each)

Attendance: Attendance is mandatory. Students are required to be on time and attend all class sessions. More than 3 absences will result in class failure. Three late classes are equal to one absence. An excused absence must be

accompanied by a signed note by a medical professional. In this short intensive course, you are expected to be in class and working for the four day a week schedule that meets for 5 weeks.

Grading: 7 projects will be graded with one dropped grade from those 7 projects. If there are less projects assigned there will be NO dropped grades.

5. CLASS SCHEDULE (List topics to be covered with approximate dates of presentation)
Faculty TBD (suggested)

CLASS SCHEDULE PER WEEK

Week 1 Course introduction (Syllabus, drawing media, tools, and supply list) Thoughts and Definitions
Intro to oil painting techniques and materials, painting simple forms in space, and color theory.
Learning to see; 3-D in a 2-d space and basic shapes, light; intro to value (hue)
Project #1: Painting White Forms in Space; use Canvas Pad
Project #2: Painting Black, White, and Grey Forms in Space: Use Canvas Pad

5. CLASS SCHEDULE (List topics to be covered with approximate dates of presentation) continued

Week

- 2 Painting complex objects in space. Introduction to spatial relationships and perspectives
Drawing from Nature. Positive and negative spaces with forms in space.
Project #2 continued: Painting Black, White, and Grey Forms in Space: Use Canvas Pad
Project #3: Set Up Your Own Still Life- bringing your own objects to class: 12x 14inch canvas or larger
- 3 Introduction to perspective and the landscape
Linear perspective: one-point, two-point, multi-point. Plein-air painting in the landscape.
Project #4 Interpretation of the Landscape from a Photograph or Plein Air
- 4 The Figure in Oil Painting. The gesture and the long pose.
Project #5: Expressive Self-Portrait
Project #6: Figurative work (optional/alternate project)
- 5 Final Project: Contemporary Painting and Technology with Abstraction or Representation
Project #7: Individual Project using Paint and Technology. Details to be announced.

6. REQUIRED TEXTS: NONE

7. USE OF CELLULAR PHONES, BLACKBERRIES, I- PODS ARE STRICTLY PROHIBITED IN CLASS. TEXT MESSAGING AND ANY DISRUPTIVE USE OF ANY ELECTRONIC DEVICE WILL NOT BE TOLERATED.

8. MATERIALS AND SUPPLIES LIST FOR OIL PAINTING

1. Note Pad or bound unlined sketch book (minimum size 5.5 x 8 inches)
2. Basic Drawing pencils, erasers, and pencil sharpeners
3. **Canvas Pad/Paper: 16 x 20 inches pad. The larger the better for the Canvas Pad.**
4. **Stretched or prepared canvas or canvas board of varying sizes. At least one canvas per week (This is a 5-week class) will be needed. 18 x 24 maximum large canvas, and 9 x 12 minimum size canvas or canvas board**
5. Paint Colors: A limited assortment is suggested. **Bolded typed color** is primary color choice per color family color of STUDENT GRADE OIL PAINTS.

- a. Primary Colors: **Red: Cadmium medium** or Cadmium Light, Vermillion. **Yellow: (Cadmium medium** or light, Lemon, Naples yellow
Blue: Ultramarine, Cobalt, Phthalo, or Prussian)
- b. **Titanium White:** (Large tube 16.5 ounces) **Black: (Ivory** or Mars or Lamp Black)
- c. **Alizarin Crimson**
- d. Green: **Terre Verte,** Viridian, Cobalt green, **Chromium Oxide,** Sap Green)
- e. Violet: **Windsor Violet** or Cobalt Violet
- f. Neutral Tones: **Yellow ochre, Burnt Sienna, Burnt Umber,** Raw Sienna, Raw Umber, **English Red** (also called Venetian Red, Mars Red), Indian Red

This entire selection is just a suggestion only. This will be discussed in class.

6. Disposable palette: 9x 12 or 11 x 14 inches. The larger the better is preferred

- 7. Metal cups for medium and thinner
- 8. Plastic jars for cleaning dirty brushes in painting process
- 9. Clean rags from clean cotton tee shirts
- 10. Brushes (a variety, 5 or 6 minimum) Round, Flat or Filbert brushes. Student set or OIL painting brushes, which includes rounds and flats is preferred.
- 11. Apron or smock
- 12. Vine Charcoal (soft or medium)
- 13. Sponges for cleaning up
- 14. Art Box to organize materials
- 15. Easels
- 16. Gamsol 100% odorless paint thinner. You will need about a quart or 2 liters.**
- 17. Oil painting medium (or Liquin) small jar**
- 18. Set of plastic palette knives**

Under no circumstances can you carry flammable painting mediums, Odorless turpentines or Gamsol, cleaning fluids, or fixatives on a plane. Please leave anything flammable at home. Please do not bring dirty rags or brushes as well.

Suggested Art Supply Retailer: Plaza Arts: see website: Plazaart.com with locations in Downtown DC, Silver Spring, MD, Rockville, MD, Bethesda, MD, Fairfax, VA

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IMPORTANT ADDITIONAL INFORMATION

PLEASE DO NOT HESITATE TO CALL OR E MAIL SHOULD ANY QUESTIONS ARISE IN UNDERSTANDING OR CARRYING OUT THE REQUIREMENTS FOR THIS COURSE.

A SHORT PAPER OR REVIEW OF AN EXHIBITION OR GALLERY SHOW MIGHT BE ASSIGNED DURING THIS COURSE. THIS WILL INVOLVE RESEARCH, TIME, AND WRITING SKILL. PLEASE SEE THE INSTRUCTOR SHOULD THERE BE ANY SPECIAL CONCERNS AND NEEDS ON THE PART OF THE STUDENT TO CARRY OUT THIS ASSIGNMENT.

ATTENDANCE POLICY: YOU CANNOT SUCCESSFULLY COMPLETE THIS COURSE WITH MORE THAN 3 CLASS ABSENCES. EXCUSES BEYOND 3 ABSENCES MUST BE DOCUMENTED WITH MEDICAL FORMS OR OTHER DOCUMENTS. ATTENDANCE WILL BE TAKEN WEEKLY. LATENESS WILL BE NOTED IN ATTENDANCE ROSTER. FREQUENT LATENESS WILL AFFECT THE GRADE. CLASS WORK TIME IN THIS COURSE IS IMPERATIVE FOR AN EXCELLENT GRADE (A OR B+ GRADE). THREE LATENESSES ARE EQUIVALENT TO ONE ABSENCE.

GRADING POLICY: ALL STUDENTS BEGIN THIS COURSE WITH AN "A" GRADE. GRADING WILL BE DONE ON THE FOLLOWING:

7 PROJECTS WILL BE GRADED- WITH ONE DROPPED GRADE. IF LESS PROJECTS ARE ASSIGNED THEWRE WILL BE NO DROPPED GRADES IN THIS CLASS.

ACADEMIC INTEGRITY: STUDENTS ARE EXPECTED TO FOLLOW INFORMATION TECHNOLOGY STUDENT/PATRON ETHICS AGREEMENT AS POSTED IN COMPUTER AREAS AND ACADEMIC INTEGRITY STANDARDS AS SET DOWN IN THE STUDENT HANDBOOK.

STATEMENT: GEORGETWON UNIVERSITY IS A PLACE FOR LEARNING AND GROWING. YOU SHOULD FEEL SAFE AND COMFORTABLE ANYWHERE ON THIS CAMPUS. IN ORDER TO MEET THIS OBJECTIVE, YOU SHOULD: A) LET THE INSTRUCTOR, HIS/HER SUPERVISOR, DEAN OF STUDENTS OR PROVOST KNOW IF ANY UNSAFE, UNWELCOME, OR UNCOMFORTABLE SITUATION ARISES THAT INTERFERES WITH THE LEARNING PROCESS; B) INFORM THE INSTRUCTOR WITHIN THE FIRST TWO WEEKS OF CLASSES, IF YOU HAVE SPECIAL NEEDS OR A DISABILITY THAT MAY AFFECT YOUR PERFORMANCE IN THIS COURSE.

USE OF CEL PHONES AND OTHER ELECTRONIC DEVICES WILL NOT BE TOLERATED IN THE CLASSROOM. USE IPODS WILL BE DISCUSSED THE FIRST DAY OF CLASS.

IN CASE OF EMERGENCY, PLEASE FOLLOW THE EMERGENCY PROCEDURE AS POSTED IN THE CLASSROOM

Title IX Syllabus Statement (endorsed by Faculty Senate)

Georgetown University and its faculty are committed to supporting survivors and those impacted by sexual misconduct, which includes sexual assault, sexual harassment, relationship violence, and stalking. Georgetown requires faculty members, unless otherwise designated as confidential, to report all disclosures of sexual misconduct to the University Title IX Coordinator or a Deputy Title IX Coordinator. If you disclose an incident of sexual misconduct to a professor in or outside of the classroom (with the exception of disclosures in papers), that faculty member must report the incident to the Title IX Coordinator, or Deputy Title IX Coordinator. The coordinator will, in turn, reach out to the student to provide support, resources, and the option to meet. [Please note that the student is not required to meet with the Title IX coordinator.]. More information about reporting options and resources can be found on the Sexual Misconduct Website: <https://sexualassault.georgetown.edu/resourcecenter>.

If you would prefer to speak to someone confidentially, Georgetown has a number of fully confidential professional resources that can provide support and assistance. These resources include:

Health Education Services for Sexual Assault Response and Prevention: confidential email sarp@georgetown.edu

Counseling and Psychiatric Services (CAPS): 202.687.6985 or after hours, call (833) 960-3006 to reach Fonemed, a telehealth service; individuals may ask for the on-call CAPS clinician

More information about reporting options and resources can be found on the [Sexual Misconduct Website](#).

(Above statement and TIX faculty resources found at:

<https://sexualassault.georgetown.edu/get-help/guidance-for-faculty-and-staff-on-how-to-support-students/>)

Title IX Pregnancy Modifications and Adjustments

Georgetown University is committed to creating an accessible and inclusive environment for pregnant students. At any point throughout their pregnancy students may request adjustments/modifications based on general pregnancy needs or accommodations based on a pregnancy-related complication or medical need. Students may also request accommodations following labor and delivery based on a complication or medical need.

SCS students must complete the [Pregnancy Adjustment Request Form](#) (<https://titleix.georgetown.edu/title-ix-pregnancy/student-pregnancy/>) and submit it to the SCS Deputy Title IX Coordinator at titleixscs@georgetown.edu. Upon receiving the completed form, the Deputy Title IX Coordinator will schedule a meeting with the student to discuss the requested adjustments and implementation process.

More information about pregnancy modifications can be found on the [Title IX at Georgetown University Website](#).

SHORT GLOSSARY OF TERMS ABOUT COLOR

Color Theory and Pigment Color Theory for Visual Artists

Primary Pigment Colors: We know as Red, Yellow and Blue. Other texts sometimes consider these colors as primary when they talk about paint: Magenta (Alizarin Crimson), Yellow (Cadmium Yellow Med.), Cyan Blue (Cobalt Blue)

Secondary Pigment Colors: Magenta + Yellow= Orange

Cyan Blue + Yellow = Green

Magenta + Cyan Blue = Violet

Black pigment is the addition of the Primary Colors of Pigment:

Magenta + Prussian Blue + Cadmium Yellow = Black (usually need a little bluer in the mixture)

Complementary Colors of Pigment: Yellow complements Dark Blue (Prussian Blue)

Magenta (Crimson) complements Green

Cyan Blue complements Red (Cadmium Red)

Terms About Kinds of Color

What is color? A physiological reaction of the body to light in the atmosphere reacting with the back of the retina and sending a signal to the brain. The spectrum of light in nature is reproduced with various pigments to make color.

Color wheel: A device to organize the spectrum of color and theoretically apply color relationships and reaction in a tool to help understand kinds of color combinations.

Primary Color: Color that cannot be reproduced or mixed by any other color

Secondary Color: The mixture of two primary colors to get a third color.

Tertiary Color: The mixture of a primary and secondary color to produce a third color.

Warm (Aggressive) Color: Are colors that are at the yellow, orange, red orange, and red end of the spectrum

Cool (Receding) Color: Are colors that are at the green, blue, blue violet and violet end of the spectrum

Additive Color: Colors that are added together to produce another color. The process of mixing light is additive color. For example: Red + Yellow + Blue = Black

Subtractive Color: Colors that are added together to produce lack of color. The process of mixing pigment colors is subtractive color. For example: Red + Yellow + Blue = White (lack of color)

Value: The lightness or darkness of a color.

Color Contrast: The difference between values (tones) or hues, as we talk about color

Hue: Means values in a color family like red to pink, yellow to pale yellow or blue to midnight blue

Color Range: The Value or Hue scale from light to dark that a visual possesses in an art product.

Pure Color: Color that is not changed by any other color (or color right out of the tube)

Local Color: The specific true color of an object in daylight not being affected by another object.

Tonal Color: Local color that is changed by the effects of light and shadow on an object.

Reflected or Environmental Color: Colors reflected on, or around, or surrounded, the object that changed the objects local color.

Tint: Addition of white to a color to change the value or hue of the color

Shade: Addition of black to a color to change the value or hue of the color

Tone (with regards to color): Addition of grey to change the value or hue of the color.

Neutral color: A mixture of the primary colors + more of one primary. Earth tones, and grey are considered neutral colors.

Thermal Color: Colors that are affected by the temperature of light in the atmosphere.

Complementary Color: Color created by an equal mixture of two primary colors that is opposite the other primary color on the color wheel.

Analogous Color: When three colors adjacent to each other on the color wheel are used. For example, blue, blue-violet, and violet

Melodic Color: When you use a single color and achieve different colors and tones by the addition of black and white to that same single color.

Harmonious Color: Is the use of one single color that is melodic (dominant) in character that is accompanied by three colors from the opposite side of the color wheel. The minimum number of colors would then be four colors. Melodic dominant color: orange, harmonious colors would be blue, blue-green, and green. The value relationships of these colors will also affect their harmonious qualities.

Monochromatic Color: Using one shade, tint, or tone of one specific color.

Polychromatic color: Using more than one shade, tint, or tone, or color in a composition.

Achromatic Color: a visual that is only white, black, and grey.

Chroma: Greek word synonymous with the word "color"

Saturation: The concentration of pigment on a ground, or its color strength.

Opacity: The density of a color on the ground or surface of a work. How well a color colors a surface in thickness, viscosity, and ability to cover.

Transparency: The application of a color that still enables the ground to show through a dilution or situation where opacity is not the case.

Dilution: When a color's concentration is altered through the mixing of another medium, such as water, alcohol, turpentine, thinners. The strength of that color is weakened by the addition of this diluting medium.

Color temperature: The coolness or warmness of a color, composition, or part of a visual relating to where it sits on the color wheel and the spectrum

Color intensity: The brightness or dullness of a color. Usually, a color is brightened by adding a pure color, or primary. A color is made dull or "muted" by the addition of a neutral color, black, grey, and white.

Color Key: A dominant color existing in a group of colors, or composition. Sometimes refers to the dominant color in the range of colors in the composition.

Diad: Using 2 colors that are 2 colors apart on the color wheel (meaning one color is between them).

Triad: A color scheme in which 3 colors are equally spaced from each other. An example of this would be all three secondary colors used in the same composition.

Tetrad: A contrast or combination of 4 colors on the color wheel in some relationship to each other.