

## **ART2503C Painting from Observation**

Spring 2026 - T, TH | Period 2-4 (8:30-11:30)

FAD 105

Credit Hours: 3

Instructor: Jeremiah Jossim

Office Hours : Wed 10am-11am

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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 sketchbook 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:

- Understand painting as a separate media from drawing where forms are based on color, shape, and tone
- Paint by recording shapes of color
- Prepare a palette and mix colors on the palette, as they are perceived in the physical world
- 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 light, tone, and color is related to temperature
- Understand color temperature in observational painting
- Determine temperature changes in transitions of light, reflected light, and light source (i.e., sunlight, incandescent, fluorescent, etc.)
- Realize sculptural properties of paint and know how to use texture and relief in a deliberate and purposeful manner
- Create compositions that are thought out, intelligent, and engaging
- Use mark making coherently
- Make paintings of various scales and understand the transitions of mark making and physicality of medium during scale changes
- Work from general to specific, and develop a painting gradually
- 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:**

**Quick Studies** | Several quick studies in oil using a limited palette with a focus on color development, general shape description, and observational techniques

## **IN CLASS PROJECTS :**

### **1. Limited Palette Cardboard Box Still Life**

- Accurately depict a studio still life constructed from cardboard boxes
- Exploit a chromatic approach to color using a limited palette
- Accurately depict shape and volume, and light and space using a limited palette
- Create a dynamic and interesting composition.
- Work with a limited color palette using only the following pigments: Black, White, Burnt Umber, Raw Umber, Yellow Ochre, Raw Sienna, Burnt Sienna

### **2. Full Chroma White Still Life**

- Accurately depict a studio still life constructed from only “white” objects
- Each student will be expected to contribute three white still life objects to the inventory of still life objects (objects will be returned following the conclusion of the project when requested)
- Depict the still life using a full value and chroma range, representing light and space using a full palette of pigments
- Work with subtle chromatic variations in hue, temperature and value
- Create a dynamic and interesting composition

### **3. Composite Polychrome Still Life**

- Accurately depict a studio still life constructed from a wide variety of colorful objects
- Each student will be expected to contribute at least one high key, brightly colored object
- Exploit both intense and neutral colors to achieve a luminous painting depicting light and space
- Create a dynamic and interesting composition that uses a complex range of color and value
- Students must supply their own gessoed canvas with the smallest side measuring at least 20” but the ratio is up to the artist.

To be successful in this class, you **MUST** be consistent in dedicating time to working on your paintings **EACH WEEK** outside of our scheduled class time. You should be working a minimum of **AT LEAST 6 HOURS** each week on your paintings outside of our scheduled class time.

## **MAJOR HOMEWORK ASSIGNMENTS:**

### **Outside of Class, Homework Painting, 100 Famous Views of Gainesville.**

- Drawing inspiration from Hiroshige's One Hundred Famous Views of Edo. We will create one painting outside of class that is a glimpse into the heart of our city.
- The painting will be a cumulation of the skills you have learned in class but also a view into how you have developed as an artist during the semester

### **Sketchbook:**

- Ongoing throughout the semester
- 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 students are required to include in the sketchbook any drawings, research, and ideation other than those assigned (This is where you can be as free as you want to be, do whatever you like)
- The goal of this sketchbook will primarily be to assist in the student's understanding of composition and form as well as to aid in the construction of in- and out-of-class paintings. This work will assure a growth in understanding drawing and its relationships to painting

### **Reading Responses:**

- Throughout the semester we will have various readings on critique, painting and observation.
- Students will be expected to engage with the readings and provide a short response with their thoughts on the material.

## **GRADING BREAKDOWN:**

50%- 3 In-Studio Paintings

25%- 1 Homework Painting

10%- Sketchbook

5%- Reading Responses

10%- Participation

## **REQUIREMENTS & EVALUATION:**

## **1. 4 Paintings (75%)**

### **CRAFTSMANSHIP / COMPLETION / WORK ETHIC**

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 (10%)**

### **INVENTIVENESS / EXPERIMENTATION**

New and Unusual approaches often lead to discovery in your work, so demonstrate your willingness to move beyond basic requirements and boundaries. Students must take risks. The sketchbook must be worked on consistently. I will periodically flip through your sketchbooks to evaluate your progress.

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

STUDIO - 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.

## **4. Reading Responses (5%)**

### **CRITIQUES**

There are three major critiques this semester. 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) using any and all 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. **Your thoughtful and active contributions to crits are expected and mandatory, and will be reflected in your in-class painting grades as well as in Class Participation.**

## GRADING CRITERIA:

Project grades in this course are considered in the following manner:

<b>A</b>	<b>4.0</b>	<b>Exceptional work</b> , all criteria of the assignment has been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, the student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.
<b>A-</b>	<b>3.67</b>	<b>Well-presented, superior work</b> , all criteria of assignment was surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.
<b>B+</b>	<b>3.33</b>	<b>Very good work</b> . All criteria of assignment were surpassed, and studio practice was exceptional.
<b>B</b>	<b>3.0</b>	<b>Very good work, above average</b> understanding and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Studio practice during the project was commendable.
<b>B-</b>	<b>2.67</b>	<b>Good work</b> , most criteria of assignment was met. Work showed promise with a few significant improvements to be made. Studio practice was commendable.
<b>C+</b>	<b>2.33</b>	<b>Adequate, above average work</b> , meeting most of the criteria of the assignment. Studio practice could be improved.
<b>C</b>	<b>2.0</b>	<b>Adequate, average, work</b> meeting most of the assignment criteria with areas needing significant improvement. Poor studio practice overall.
<b>C-</b>	<b>1.67</b>	<b>Adequate, below average work</b> . Project meets some criteria but falls below the expectations of the assignment, partially as a result of poor studio practice.
<b>D+</b>	<b>1.33</b>	<b>Below average work</b> . Barely meets the criteria, poor or unfinished work, highlighting poor studio practice.
<b>D</b>	<b>1.0</b>	<b>Significantly below average work</b> . Barely meets the criteria, extremely poor or unfinished work, highlighting unacceptable studio practice. Work shows limited understanding and/or effort.

<b>D-</b>	<b>0.67</b>	<b>Extremely poor or unfinished work</b> , accompanied by unacceptable studio practice.
<b>F</b>	<b>0.0</b>	<b>Failure to meet all criteria of assignment accompanied by unacceptable studio practice.</b> Unresolved work, incomplete and not meeting minimum requirements. Work shows a lack of understanding and/or effort. Quality of project or performance is not acceptable.

Additional information on UF grading policies can be found at:  
<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>.

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

Required readings will be provided  
 Required Materials list is attached  
 No Textbook required

**LATE POLICY:** Assignments are due when indicated by the instructor by default. 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 the 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. The instructor is prepared to make allowances given the uncertain circumstances at hand, but they can only be made following communications with students: no communication, no allowances! It's never too late to let the instructor know if you require accommodations.

**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  $\frac{1}{2}$  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. 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:** SA+AH 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. SA+AH is not responsible for items left in classrooms.

**SAFETY & 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 after. Your instructor will assign you a duty. The classroom should be organized at the end of each class.

**CELL PHONE POLICY:** UF requires all students have phones on silent, not off due to using this as an emergency notification system. Do not make or receive calls or texts during 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 times. 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.

Information about university-wide policies and resources can be found here:

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>