



DEPARTMENT OF
ART AND DESIGN

artWAYS 2022, Session 1

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Oil Painting 101

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Portrait Modeling

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Department of Art and Design

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DEPARTMENT OF ART AND DESIGN

COLLEGE OF HUMANITIES, ARTS, SOCIAL SCIENCES AND EDUCATION

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Dear Art Educator,

This curriculum guide is meant to assist you in applying what you have learned through your experience at the University of Little Rock, Department of Art and design artWAYS Summer 2022 workshop for art educators to your classroom teaching practice. Inside you will find descriptions of the workshops, material lists with budgets, artists to look at, and curricular provocations aligned to the National Standards for visual art.

The curricular provocations are organized using the Respond, Connect, Create, Present framework. For each workshop, I have selected a “Big Idea” for students to investigate through these learning categories. The curricular provocations are not fully fleshed out lesson plans, however, they are meant to assist you in thinking through meaningful visual arts experiences for the various grade levels. Many of the suggested activities could be adapted for other grade levels, which is why I chose to lump the activities together under the corresponding category of Respond, Connect, Create, and Present. We hope this is a useful resource that you can use for years to come!

Sincerely,

A handwritten signature in black ink that reads 'Emily Hood'.

Emily Hood, PhD

Assistant Professor of Art Education

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Workshop: Oil Painting 101

Facilitator: [Instructor Jeremy Couch, MFA](#)

Description

Participants learn the basics of the age-old material of oil paint in an easily accessible way, so that the most important core components can be taken into the K-12 classroom. Workshop covers paint application, media, materials, color mixing, and more.

Materials

[A list of materials is available in the appendix.](#)

Vocabulary

Medium - They modify the working properties by making oil colors either more fluid (for expressive mark making) or stiffer (for dense impasto work) in consistency. Mediums also shorten or extend the drying time of your painting and depending upon which you use, they can achieve a variety of different sheens.

Turpentine - A thin, easily vaporized oil that is distilled from the wood or resin of certain pine trees. It is used as a paint thinner and solvent.

Fat over Lean - Fat over lean refers to the principle in oil painting of applying paint with a higher oil to pigment ratio over paint with a lower oil to pigment ratio to ensure a stable paint film, since it is believed that the paint with the higher oil content remains more flexible.

Gesso - Gesso is a white paint mixture consisting of a binder mixed with chalk, gypsum, pigment, or any combination of these. It is used in painting as a preparation for any number of substrates such as wood panels, canvas, and sculpture as a base for paint and other materials that are applied over it.

Linseed Oil - Using linseed oil can help boost your pigment. Essentially, it makes your colors oilier and a thinner consistency. This improves painting flow and is a great option for when you use the glazing technique. Adding linseed oil will also change the drying time (often making it longer). When completely dry, the extra oil will create additional sheen to your picture.
Solvent free

Filbert Brush - A brush with bristles forming a flattened oval head

Bright Brush - Are pretty much a flat brush with shorter bristles. They are useful for short, controlled strokes.

Round Brush - Have a large belly and a long tapered end. They are extremely versatile and can be used for long, bold strokes and detail work. A round brush made with sable hair comes to a very fine tip and can be used for delicate brushwork.

Flat Brush - Have a flat tip and can be used to make thick, consistent strokes, or thin lines. For images of each brush, check out this [blog post](#).

Glazing - Glazing is a technique used to increase the depth and intensify colors in a painting. It can take your work from flat to luminous and glowing. Simply described, glaze refers to transparent paint that sits on top of opaque paint. It gives the paint beneath it a different effect to the viewer.

Alla Prima - An Italian phrase that means 'at first attempt'. It refers to a wet-on-wet approach whereby wet paint is applied to previous layers of still-wet paint, often in a single sitting.

Local Connections & Resources

- [Oil paintings in the collection at Crystal Bridges Museum](#)

Artists to Look at

Angel Otero

This artist developed a process of oil painting onto plexiglass and then removing the dried paint and collaging it onto canvas. In this article he discusses how **memories** of his grandmother's home in Puerto Rico inspired a series of artworks that are abstracted representations of objects from his youth. [Read the article...](#)

Nathaniel Mary Quinn

Quinn's works are mixed media, surrealist images that are portraits. The artist discusses themes of vulnerability and empathy in video (25 min) from Gogosian where he also discusses his materials, tools, processes, etc. For his unique portraits, the artist draws on **memories** of people from his past. Content warning: video discusses child abandonment. Watch the [video...](#)

Amy Sherald

Sherald is famous for her portrait of Michelle Obama. Her iconic oil paintings are portraits of Black individuals in everyday clothing, often with flat single color backgrounds. She paints the Black figures in a gray scale which makes the subject matter's skin appear intentionally different from how the individual might appear in real life. She draws attention to the racial appearance of her subjects through this method, and focuses on telling stories of Black joy, agency, and existence in a world where Black lives are not always remembered as valuable. The article linked here has further information about Sherald's painting of Breonna Taylor. In the article Sherald is quoted as describing the portrait as, "a contribution to the 'moment and to activism—producing this image keeps Breonna alive forever'." The artist is using her work to craft a particular kind of **memory** of who Breonna Taylor was. Read the [article...](#)

Creative Provocations

Big Idea: **MEMORY**

Traditionally, oil paintings were used as a tool for documentation. Portraiture mimicked the likeness of royalty and other wealthy individuals in Europe. These portraits were created to immortalize people and express power and prestige. Since the invention of photography, artists have been reinventing oil painting processes and compositions to push the limits of what oil paintings can mean. Today, some contemporary artists deal with the subject matter of memory, at times using this traditional medium. All the artists above engage with the concept of memory, on both individual and collective levels, sometimes both at the same time. Students have memories as well, that can serve as inspiration for works of art. Sometimes, what we don't remember or don't have memories of also shapes who we are as individuals and as a society.

Responding

Grades K-12: Students can look at examples of oil paintings from the artists listed above using the following prompts: What do you see? What does it mean? Give students plenty of time to answer the first question as it is easy to overlook important details. You can ask to follow up questions like, what do you see in the background? What's on the far side of the artwork? This will help guide them to looking as deeply as possible. After discussing the details extensively, you can jump into the potential meanings of the work. Ask, what do you think the artist is trying to show through these details?

Grades 6-12: Students can watch the interview linked above with artist Nathaniel Mary Quinn and consider the following questions via written reflection and/or group discussion. What role does memory play in the artist's process and the finished artworks he creates? Why do you think he chooses to create portraits that are abstracted through collage and mixed media techniques?

Connecting

Grades K-12: Students can make connections to the works of art they have viewed in the responding section above by also considering the question: What does this artwork remind you of? They can compare and contrast works of art that include oil paint as a medium to analyze the potential for creating works of art within this tradition. In addition, students can discuss connections between representing memory and memory-making and oil paint as a medium. Why might artists choose oil paint when attempting to capture or express memories?

Grades 3-12: Students can create drawings from professional works of art that are oil paintings. Choose one work of art from one of the artists listed in this section and project it for students to view. Students can first engage in kinetic drawing, where they use their finger to trace the lines they see in the work. Then, they can connect with the work through translating the lines they have observed into a pencil drawing on paper. Once the drawings are complete, have students lay their works together side by side in a group on a large table or open floor space. What similarities and differences do they notice in the drawings, their interpretations of this

professional oil painting? What connections can they see among the drawings they and their peers created?

Creating

Grades K-3: Students can create oil pastel paintings of someone they remember who is not part of the class. In small groups they can discuss memories of people they know. Once they have chosen the person from their memory that they'd like to create, they can begin drawing with oil pastels. As they draw, circulate the room, and ask questions about the oil pastels, for example, "What do you notice about how the oil pastels work?" "What happens when you draw a mark in one color and then mark over it with another color?" "Are the oil pastels similar to crayons? How are they different?" Once the drawings are complete, students can use cotton swabs and [baby oil or cooking oil](#) to blend areas of the oil pastel, much like painting with oil paints. If you choose to add this activity, using mixed media paper is best.

Grades 3-9: Upper elementary and middle grade students can compare and contrast oil paints with oil pastels. To move them in this direction, begin by sharing information about the two different media, oil paint and oil pastels. This can be done via teacher demonstration, or via videos (for example: oil paint, [oil pastels](#).) Students can draw a Venn diagram on a piece of paper and take notes about each medium in the outer circles. Once they are finished, they can write any similarities they notice between oil pastels and oil paints in the space where the circles overlap. Have students discuss their findings as a whole group, small groups, or via pair share. Once they have completed this activity, they can move on to creating their own oil pastel drawing based on a memory they have of a very special place. Students can consider the following questions to guide their ideation: Where is somewhere I've been that I'd like to go back to? What was it about that place that made an impact on my memory? How did I feel when I was there? What colors do I associate with that place? What details about the space can I remember that might serve as points of emphasis in my drawing? They can write notes, or make thumbnail sketches, or preliminary sketches in response to these prompts. Have them begin testing out the oil pastels in this sketching phase so that they can explore the potential of the medium. Then, they can begin developing the composition for their oil pastel drawing, and begin the final work. As they are working, or once they have completed their drawings, share the work of [Angel Otero](#) with them (especially the paintings: "Birdsong," "An Angel at My Table," "Going, Going, Gone," and "Naked Island". What is the artist doing, what is he showing as he tries to capture memories of places from his past? How are the works similar to what they have created in oil pastel, and how are they different?

Grades 10-12: Students can experiment with oil painting techniques. Lead students through the introductory exercise that you learned in the Oil Painting 101 workshop. They can create a small painting experimenting with value and depicting space. After they've had a chance to get familiar with the medium, have students create an oil painting to memorialize an aspect of themselves that they no longer want to identify with. For example, you can ask students, what is something about yourself that you wish you could change? Or, what is one way that people view you that you feel is unfair or inaccurate. Then, invite students to create an artwork that

memorializes that characteristic as if it no longer exists—much how we memorialize people after they have died.

Presenting

Grades K-2: Curate a wall with all of the classes' drawings, which drawings go where and why? Begin by placing all of the drawings on the floor at the base of the wall where they will be displayed. Have students view all of the artworks and make observations about how the works are similar and different. Ask students which artworks look best together and why? Work as a group to organize the drawings according to students' observations. Work as a group to hang the artworks on the wall. Then, have them practice writing their names on a small piece of paper (approximately 3" x 2") so that they can place their names next to their works on the wall.

Grades 3-5: Students can write a paragraph about their artwork, giving details about the place that they depicted in their artwork. Then, they can load images of their artwork along with their paragraphs onto a class blog. Finally, have students comment on at least 2 of their classmate's artworks, they can ask a question about the work or make an observation about a strength they notice in the work.

Grades 6-9: Middle grade students can create short videos where they show their completed artwork and discuss the place that they chose to depict using [Flipgrid](#). In this platform, students can also respond to their classmates' Flipgrid videos to create an online conversation about their artworks.

Grades 9-12: High school students can create a digital portfolio where they document their process of learning to oil paint. Using PowerPoint or Google Slides, they can add large high quality images of the work in process and completed. Additionally, when the project is complete, they can write an art statement describing what characteristics of themselves are being memorialized in the work.

Workshop: Portrait Modeling with Sculpture

Facilitator: [Professor Michael Warrick, MFA](#)

Description

Participants will gain a wide variety of experiences towards modeling the clay portrait, rubber mold making, and reproducing the portrait in Hydrocal.

Materials list

[A list of materials is available in the appendix.](#)

Vocabulary

Portrait - a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.

Sculpture - the art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood, or by casting metal or plaster.

Mold making - Molding or Mold-making is the act of creating the cavity / form that carries a negative or reverse impression of an original model.

Positive form - Positive form in art relates to the solid pieces of material that displace or inhabit space, in contrast to negative form, which is concerned with empty space.

Negative mold material - Molds can be made of a rigid material, such as plaster or plastic resin, or more commonly, a flexible material such as rubber.

Artists to Look at

Philippe Faraut

Faraut is a traditional portrait sculptor who creates realistic 3D portraits, busts, and sculptures based off of the human form. He facilitates workshops, offers online courses, and has a series of [demonstration videos](#) that might be very interesting, especially for high school sculpture students. You can access his full website [here](#). Michael Warrick has attended Faraut's workshop and counts him as a major influence on his 3D portraiture work.

Olmec Masks & Colossal Heads

The Olmec culture thrived in what is now known as Southern Mexico from 500-1200 CE. The information we have about this civilization comes from the artifacts found throughout the region. The name Olmec was given to this culture by archaeologists, and comes from a Nahuatl term "Olmecatl", which means "inhabitant of the rubber country." Some of the most striking artifacts

created by these people are what are known as Olmec Colossal Heads. There are seventeen confirmed Colossal Heads within the region, and they range in size from about 5 to 11 feet in height and 3.8 to 9.8 ft in width. The common features among the sculptures are unique headdresses, flattened noses, slightly crossed eyes, and many of the figures have earspools inserted into their ears (today known as earplugs). Experts believe that the colossal heads represent rulers and also the idea of ideal leadership more broadly. You can read a full archaeological report from 1967 on the Colossal Heads [here](#). [This is a student-friendly video](#) (8 minutes) about the Olmec Colossal Heads. In addition to the colossal heads, we have access to other Olmec artifacts including masks, check out a video [here](#).

Owie Kimou, Portrait Mask

The Portrait Mask by Owie Kimou was created to honor a woman named Moya Yanso, a respected member of the Baule people who live in central Côte d'Ivoire in West Africa. Such masks, referred to as Mblo, were worn and danced by men in a community masquerade up until the 1980s. The mask is not meant to resemble Moya Yanso as much as it is meant to represent her honorable characteristics. You can learn more about this particular Mblo mask in this [article](#).

Local Connections & Resources

- Vogel & Schwartz
- [We Can: Portraits of Power](#) by Tyler Gordon (a book by a young artist who paints portraits of people who inspire him, view an interview [with the artist](#))

Creative Provocations

Big Idea: Power.

How have artists throughout time used art to express or confer the idea of power? For thousands of years humans have been creating works of art to display power. In the US and beyond, monumental works of art have conveyed the power of rulers and enshrined the legacies of leaders who are no longer living. Some artworks even represent spiritual power. Other works of art, such as masks, represent power, but are also powerful to transform the wearer. Many of the artworks that convey the idea of power show figures of humans, or perhaps even just the faces of humans. The provocations below are situated around sculptural portraits and masks as a mode for representing different kinds of power. The activities focus on supporting students as they engage with and create works of art to express the power of individuals who are important to them or to imagine and conceptualize their own power.

Responding

Grades K-5: Have students view public sculptures from the Vogel Schwartz Sculpture Garden (such as: [Over the Moon](#), [The Greatest](#), [Conversation with Myself](#), [The Awakening](#)) Give students time to describe what they notice in the work, what do they see? Then, give students time to talk about what they think the artwork means. Before or after your conversation of the artwork, be sure to emphasize that the sculpture is part of their local (state or city) context. You can also discuss that the work is 3D, and unpack the differences between 2D work and 3D

work. You can also show them a Colossal Olmec Head, and discuss how these sculptures were meant to be seen by all of the Olmec people in their community, to show the power of the ruler. You can ask them, how might the artists of the artworks we looked at from Little Rock also be showing the idea of “power”? There are no specific right or wrong answers to this prompt. Let students imagine and make their own connections. These types of responding activities are a rich experience for building visual literacy.

Grades 6-12: Have a series of artworks that show power, for example, print out reproductions of sculptures of famous powerful leaders (for example: George Washington, Marcus Aurelius, The Statue of Liberty, Colossal Olmec Heads, and the Moai on Easter Island). Divide students into small groups, and give each group 2-3 images to compare. Do not provide any additional information about the art works, let students look at them without any explanation. In small groups they can discuss what the artworks might have in common. Provide them with the following prompt: What do each of these artworks show and what do you think they are supposed to mean? Have one student take notes for the group. Once the small groups have discussed their art works for 5-7 minutes, have each group share their conclusions with the whole class. If they do not touch on the term “power” specifically within their small group or whole group conversations, you can present the whole group with the following prompt: In what ways might these artworks convey the idea of “power”?

Connecting

Grades K-2: Students can learn about the Mblo Portrait Mask made by Owie Kimou. Project the mask for students to view. Ask them: what do you see? What do you notice in this work of art? Give them plenty of time to respond. You can ask follow up questions like, what’s at the top? What shapes do you see? What do you think it’s made of? Who do you think this is? You can also tell them, this is an artwork that is used, what do you think it is used for? After you have had time to describe and interpret the work, tell students more about how the mask functioned in the Baule society. Then, ask students, if you were going to make a mask to represent someone you respect, an important family member, or an ancestor, what might it look like? Students can respond to this question out loud and also make preliminary sketches about who their mask represents, how it might look, and why it would look that way. Circulate the room and help students make notes about the details of their mask on their sketch.

Grades 3-5: Who is someone in your life that you view as powerful? In what ways might others see you as powerful? What makes you feel powerful? Students can watch videos and read about child artist Tyler Gordon. His book “We Can: Portraits of Power” can help them see how one young artist uses portraiture to show the power of those who inspire him. They can also create a series of thumbnail sketches or preliminary sketches of people they view as powerful, or of themselves as powerful through their own eyes or the eyes of others.

Grades 6-8: Students can learn about the Colossal Olmec Heads. They can watch this informative video and view images of the heads as well. They can discuss how we show the power of our leaders in the United States and consider how our contemporary practices for

showing power are related to ancient practices like that of the Olmec. Ask students, if you could make colossal sized artwork to show power who would you depict and why?

Grades 9-12: Students can think about how power is portrayed in popular culture. For example, they can research powerful characters in comic books, television shows, and movies. They can create digital collages that document different characteristics of power and how illustrators portray characters in powerful ways. Finally, they can utilize their collage as inspiration for the creation of a series of masks that represent their own power or power they hope to have in the future (see more about this in the next section.).

Creating

Grades K-2: What are ancestors? Students can explore the mask-making process and create masks that represent a single ancestor or the idea of their ancestors. If we are alive and walking this earth, that means there are other humans who were our relatives who have gone on before us and are no longer living. We may or may not know our ancestors, but we can create works of art that acknowledge and honor the family members who came before us. Students can discuss where their families come from. Do they know stories about their ancestors or where their ancestors came from? If students don't have information about their ancestors, they can imagine what they might have been like, and create a mask that represents the qualities they imagine their ancestors might have had. Here is a [video](#) demonstration of how to create a mask using plaster strips.

Grades 3-5: How might you create a self-portrait sculpture that represents you as powerful? Students can use Crayola Model Magic to create relief sculptures that represent themselves as powerful. They can take digital images of themselves striking powerful poses and expressing power through their facial expressions, then use these images as a reference to create an expressive relief sculpture self-portrait. Here is a [video demonstration](#) of simple 3D portraits in model magic. In the video they suggest you use colors of model magic. However, you can use white model magic and paint the portraits with tempera paint after they are dry.

Grades 6-8: How might students create an original plaster cast mask that expresses a sense of personal power? After learning about the Olmec Colossal Heads and/or the Mblo Power Mask, students can create designs for a plaster-cast mask that expresses their own personal power. They can begin brainstorming by thinking about times they've felt powerful. What caused them to feel powerful, what was the setting, or the circumstances they were in? What were they doing when they felt powerful and how might they represent that on a mask? Have students complete preliminary sketches and create a plan for how they might embellish a plaster mask to express their personal sense of power. They can use plaster strips on a [mask mold](#), or to directly cast their own face.

Grades 9-12: How might students create a series of sculptural portraits that represent themselves as powerful either now or in the future? Following a similar process to Michael Warrick's workshop, students can create a 3D portrait of themselves in clay. Have them focus on expression to portray different kinds of power. Once they have completed the clay portrait,

they can create a cast so that plaster replicas can be created. After creating a series of 3D portraits through the mold-making process, they can explore how surface design can transform the viewer's perception of the 3D form of the piece to create different moods related to the idea of personal power.

Presenting

Grades K-2: Students can participate in a parade to present the masks they've created to their peers, the school, and the community. Each child can record a short video show and describe their work. The videos can be compiled by class to share via email and social media for those who are unable to attend the parade.

Grades 3-8: Students can curate a "Hall of Masks" where they present their work to the school. Each artist can write a short statement about their self-portrait sculpture to help viewers understand the artistic choices they made.

Grades 9-12: Students can design a small digital catalog with high quality images of their mask series, similar to an exhibition catalog at a gallery or museum. They can write a short essay about the series and then feature images of each 3D portrait along with the title, media, and size.

Appendix

Oil Painting 101 ArtWAYS Supplies List

The following list assumes that the class size will be fifteen (15) students + one (1) instructor. Classes with more (or less) students need to be adjusted accordingly. When ordering supplies, teachers may want to consider doubling up tubes of Titanium White, Ultramarine Blue, and possibly Yellow Ochre. Materials will need to be added based on teacher’s individual class schedule. The following lasts one semester for one college level Oil Painting class, with most paint tubes only being about halfway used up.

Shared Materials

Gamblin 1980 Oils – Alizarin Crimson, 150 ml tube	\$14.25
Gamblin 1980 Oils – Hansa Yellow Medium, 150 ml tube	\$14.25
Gamblin 1980 Oils – Naphthol Red, 150 ml tube	\$14.25
Gamblin 1980 Oils – Permanent Orange, 150 ml tube	\$14.25
Gamblin 1980 Oils – Ultramarine Blue, 150 ml tube	\$14.25
Gamblin 1980 Oils – Yellow Ochre, 150 ml tube	\$12.00
Gamblin 1980 Oils – Titanium White, 150 ml tube	\$12.00
Gamblin 1980 Oils – Viridian, 150 ml tube	\$22.50
Gamblin Gamsol Odorless Mineral Spirits – 1 L	\$18.75
Gamblin Solvent Free Gel Medium 150 ml tube (\$15x2)	\$30.00
Winsor & Newton Liquin – Original, 500 ml	\$20.99
<i>Subtotal:</i>	\$187.49

Materials Per Individual

Princeton Select Round #2 (2 per person) (2 each @ \$3.54 x16).....	\$113.28
Princeton Select Round #4 (2 per person) (2 each @ \$3.74 x16).....	\$119.68
Princeton Select Round #6 (2 per person) (2 each @ \$4.05 x16).....	\$129.60
Princeton Snap! Golden Taklon Brush - Stroke, Short Handle, Size 1/2" (\$7.65 x16)	\$122.40
Utrecht Pint Jars with Screw on Caps (\$2.70 x 16)	\$43.20
Richeson Plastic Painting Knife - 2 3/8", Trowel Offset (\$1.89 x16)	\$30.24
<i>Subtotal:</i>	\$558.40

Total: **\$745.89**

Portrait Modeling with Sculpture Supplies List

The following materials is enough for 16 participants in this one-week workshop.

Recycled Terra Cotta clay.....\$0.00

Reynolds Advanced Materials

Sealing agent for clay 2 qts.....\$50.00

Releasing agent via 16 oz. spray can\$50.00

Coloring agent for rubber and plastic\$34.00

Brush on 40 - 5 Gallon Kit\$650.00

Plasti-paste II - 5 Gallon kit.....\$600.00

Amazon.com

Chip brushes for applying mold making material\$60.00

Plastic quart containers for mixing 200\$180.00

Martin Borchert, North Little Rock

4 fifty-pound bags of Hydrocal.....\$100.00

6 fifty-pound bags\$176.00

Model, 12 hours @\$15 an hour for class model.....\$96.00

Total\$2,000.00

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