ART 123 – Intro to Oil Painting  
Tues. – Thurs., 10:00 am – 12:30 pm, Hale Pālanakila 204

INSTRUCTOR: Bryce Myers  
OFFICE: Pālanakila 148  
OFFICE HOURS: Mon. 10:00 am – 12:00 pm  
Tues. & Thurs. 12:00 pm – 1:00 pm  

note: If you call ahead you will know exactly where to find me!

TELEPHONE: 236-9148 office, 295-7659 cel  
EMAIL: brycenm@hawaii.edu  
EFFECTIVE DATE: Fall 2018

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT
Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai‘i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O‘ahu’s Ko‘olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.

CATALOG DESCRIPTION
Art 123 is an introduction to the materials and techniques of oil painting. Classical painting techniques will be emphasized. Six credits may be applied to the AA degree. (6 hours studio)

Recommended Preparation: ART 101, 113 and 114.

STUDENT LEARNING OUTCOMES
Upon completion of the course, the student will be able to:

1. Execute paintings using traditional painting techniques.

2. Complete the technical process from preparation of the ground (canvas) to the completion of a painting.

3. Execute underpainting, grisaille and limited palette painting techniques.

4. Apply the visual elements of line, shape, light and shadow, color, texture and space as well as the design principles of balance, rhythm, focal points, implied movement and unity to a painting.

5. Discuss oil painting concepts and techniques.

6. Critique work based on oil painting concepts and techniques.
COURSE CONTENT

This introductory course is designed to give you a strong foundation in the skills necessary to translate images and ideas into paintings. We will explore the use of brushes, paints, painting ‘mediums’ and ‘supports’, and will engage our eyes and our intellects in the pursuit of comprehending forms and space. Slides, books, and other reproductions of the collected history of painting will be used to expand our visual and verbal vocabulary.

Our main focus will be on developing our skills in three areas:

Seeing – observing light and shade and how they help to reveal forms, and understanding how color is influenced by light, distance, and atmosphere.

Capturing/Recording – hands-on exercises in translating the visual, literal world onto canvas. How do we paint what we’re seeing??? When do we go beyond that!?!?

Expression – exploration of self-expression through design, color, paint application and concept development… communicating idea and feeling through your compositional decisions.

Within this structure we will also learn the fundamentals of the painter’s craft: preparing surfaces and paint application, mastering ‘values’, color theory and mixing, and studio habits for keeping a safe and clean (i.e. useable) work environment (and ocean!). We will learn the importance of working from the General to the Specific and Making Decisions in art. This class starts at square one, but will be challenging for all!

COURSE TASKS AND GRADING

You will create a number of ‘studies and roughs’ as well as a number of completed paintings in this class, each of which emphasize certain technical and conceptual components of the painter's craft. These projects and experiences are designed to simplify our grasping of each stage of the painting process. They are ordered logically to build one-upon-the-other so that you will be gradually accumulating your practical skill set and honing your ‘painter's eye’, both of which are necessary to being free to work intuitively and expressively! In the end you should have the ability to put all of this to work in at least two completed final paintings.

Grading: Projects
The projects assigned are geared towards building your confidence in handling paint and interpreting visual and conceptual ideas. If you are not doing the assignments and putting in 100%, you will not reap the benefits. Have No Fear and Have Lots of Fun! Project grades will be based on understanding and applying the appropriate skills and concepts, effort, personal improvement, effort, and timely and successful completion. Oh, and did I mention effort?

There will be on-going homework assignments in this class, one of which will contain a short written component. These assignments are expected to be completed outside of class time.

Grading: Critiques
There will be two or three project critiques during the semester. Work should be set up on the easels (preferably in an orderly fashion) and everyone ready to begin on time.
Come ready to talk about the work; don’t be shy. On the other hand, DO be courteous and constructive. We want to become familiar with learning through critique because the rest of your formal education (in the arts, at least) will depend heavily on this format. This process allows you to learn not only from your own work, but from the hours that everyone else has (or perhaps has not?) put into their own projects as well. We will share our struggles and successes. **Missing critiques will lower your grade.**

**Grading: Attendance and Participation**

As you can imagine, this aspect of your grade is inextricably tied to your project grades. This is fairly self-explanatory: **show up and be involved.** Attendance is essential for discussions and lectures, project assignments and critiques. If you miss a class you are required to make up the work and to get the assignment information from your classmates. Please see me for any handouts you might have missed.

- Arrive for class **on time** and ready to work **with all necessary materials.** Use the buddy system—if you miss a class or forget something, borrow from someone and **then repay the favor.** Regular unpreparedness will effect your grade...
- Participate in class discussions and critiques.
- **Be** in class and **Work** in class. Don’t let your breaks or socializing get out of hand.
- Do your best on every project, every step of the way. I expect you to push yourself.

  - **More than three absences will lower your grade one letter.**
    (i.e. B will become C).
  - **Three unreasonable ‘lates’ equal one absence.**

**More than six absences will earn you a failing grade.** There is leeway for extenuating circumstances such as serious illness or emergency, with proper documentation.

*I will take roll every class (sometimes twice). If you arrive late, please let me know in case I don’t notice your arrival. Students who do not return from break or leave early—unless arranged in advance—will be counted absent for the day.**

**Final grades will be calculated approximately as follows:**

- **Projects** ................................................................. 80 percent
- **Attendance and Participation** .................................. 20 percent

**Total ................................................................. 100 percent**

**Grade Range:** A’s=100-90, B’s=89-80, C’s=79-70, D’s=69-60, F=59 and below.

*I may offer one extra credit project during the semester (to be outlined later).*

Keep a folder with this syllabus and your handouts available to refer to. Many of your questions will be answered within if you read carefully. If not, please ask!

**DISABILITIES ACCOMMODATION STATEMENT**

*If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale ‘Akoakoa 213 for more information.*

Revised May 25, 2011
TITLE IX

Title IX prohibits discrimination on the basis of sex in education programs and activities that receive federal financial assistance. Specifically, Title IX prohibits sex discrimination; sexual harassment and gender-based harassment, including harassment based on actual or perceived sex, gender, sexual orientation, gender identity, or gender expression; sexual assault; sexual exploitation; domestic violence; dating violence; and stalking. For more information regarding your rights under Title IX, please visit: https://windward.hawaii.edu/Title_IX/.

Windward Community College is committed to the pursuit of equal education. If you or someone you know has experienced sex discrimination or gender-based violence, Windward CC has resources to support you. To speak with someone confidentially, contact Karla Silva-Park, Mental Health Counselor, at 808-235-7468 or karlas@hawaii.edu or Kaahu Alo, Designated Confidential Advocate for Students, at 808-235-7354 or kaahualo@hawaii.edu. To make a formal report, contact the Title IX Coordinator at 808-235-7393 or wcctix@hawaii.edu.

ALTERNATE CONTACT INFORMATION

If you are unable to contact the instructor, have questions that your instructor cannot answer, or for any other issues, please contact the Academic Affairs Office:

Location: Alakai 121
Phone: 808-235-7422
Email: wccaa@hawaii.edu
Materials List:

**OIL PAINTS:**

*Winsor & Newton ‘Winton’ Oils (Student Grade), or M. Graham Oils, or similar brands…*

- ‘Rapid Dry’ **Titanium White***, or ‘Mixing’ White is OK (avoid ‘Flake’ or LEAD white for now)
- **Earth Tones:** **Burnt Umber***, Burnt Sienna & Yellow Ochre

*Split Primaries (choose one ‘warm’ and one ‘cool’ version of Red, Yellow and Blue):*
1. **Cadmium Yellow Pale Hue,** or **Cadmium Yellow Light,** Lemon Yellow, etc.
   (ONE of these COOL Yellows - leans towards green)
2. **Cadmium Yellow Medium Hue,** or **Cadmium Yellow Deep,** etc.
   (ONE of these WARM Yellows - leans towards orange)
3. **Cadmium Red Light Hue,** or **Cadmium Red Hue,** Napthol Red, Vermillion Red, etc.
   (ONE of these WARM Reds - leans towards orange)
4. **Alizarin Crimson,** or **Carmine Red,** Quinacridone Red, Thalo Red Rose, Permanent Rose
   (ONE of these COOL Reds - leans towards violet)
5. **French Ultramarine***, or French Ultramarine Light, Ultramarine Blue, etc.
   (ONE of these COOL Blues - leans towards violet)
6. **Thalo Blue,** or *Phthalocyanine Blue,** Winsor Blue, etc.
   (ONE of these WARM Blues - leans towards green)

**=3 colors needed first!**

**Palette:**

1. **Traditional Wooden Palette,** about 10x16 inches, bigger is better!!!
   - *Palette must be properly sealed with oil or varnish, which we’ll begin together in class.*
2. **1 Spray Can or Small Jar Water-based Varathane (outdoor/marine grade varnish)**
3. **1 Double Palette Cup** for Medium, get the metal one with covers on it, the plastic ones leak!!!
4. **1 Palette Knife** Tapered shape with rounded point and belly (like Atrium Size 5)

**Painting Mediums:** Purchase from instructor in second week of class, or mix your own…

Medium #1: **Gamsol Odorless Mineral Spirits,** Stand Oil, and Dammar Varnish
   (this mixture is two parts Gamsol, one part Medium #2, see below.)

Medium #2: **Gamsol Odorless Mineral Spirits,** Stand Oil, and Dammar Varnish
   (This will be a ‘3-2-1 mixture’: 3 parts Gamsol, 2 parts Stand Oil, 1 part Varnish)

**OPTION:** Small bottle of Gamsol Odorless Mineral Spirits for Thinning Paint, Cleaning

**Brushes:** *buy what you can afford, but get at least 6-8 GOOD brushes (preferably in sizes marked*)

Long Handle Natural Bristle Brushes or Artisan Brushes for Oils:

- Filberts, sizes 2, 4*, 6*, 8 (or 10)*
- Flats (or Brights), sizes 2, 4, 6*, 8
- Rounds, sizes 0, 2*, 4

Soft Brushes like Kolinsky or Red Sable ($$) or synthetic alternative like White Nylon. Hair should be soft to the touch with a bit of ‘spring’ to it. These will be for softening and blending edges, applying detail, signing, etc.

- Rounds, sizes 0 (extra fine point), 2 or 4 (small head)*, and 7-ish (medium small head)
- Filberts, size 5 to 7* (one mid-sized about 1/3 inch wide)

**Having more brushes never hurts, but buy the best that you can. It does make a difference.**
For Cleaning Brushes, etc.:
Painting Rags (cut up old T-shirts or ‘Bag-o-Rags’ type), **must use for wiping brushes!**
1-2 Rolls of Paper Towels (bringing a stash to class folded up is easier)
A Bottle of Safflower Oil for cleaning brushes (it’s a cooking oil, cheap, but share a bottle…)
A Small, Lidded ‘Brush Washer’ for Safflower Oil, for cleaning brushes while painting
Dawn or other Dish Soap (or Bar of Ivory Soap) for Home

Supports:
Choose from Stretched Canvasses*, Wood or Masonite panels*, Canvas Boards*, or Illustration Board (thick like Crescent 100), Heavy ‘Murillo’ or Printmaking Paper in the following sizes/quantities… all surfaces should be Gessoed as described in class!

One Pad of Canvas Paper (or similar for studies), 9x12 or larger, 10 sheets

Section I: three or four sheets of Canvas Paper (or similar) for warm-up projects
and… two approx. 9x12 inch ‘proper’ surfaces (as close as can; minimum 8 x 10” each)

Section II: three or four sheets of Canvas Paper (or similar)
one 12x16” ‘proper’ surface

Section III: two Stretched Canvases, 12x16” inches or larger, up to 18x24”
NOTE: I will announce what you will need as the projects come up.
Some will depend on your own preferences…Save supply money!!

These canvases may be purchased as we go along, but YOU MUST HAVE REQUIRED SURFACE AT THE START OF THAT PROJECT (i.e. ready before class starts). It can be helpful to have an extra support (like 18x24” masonite) to put behind smaller panels or for paper, or to tape up references.

For Preparing Supports:
We will ‘gesso’ one together in class, then you will need to prepare the rest as specified on your own at home and bring them ready to work on in class.

1 bottle of White Acrylic Gesso, 16 or 32 oz. (it’s pronounced ‘jess-oh’)
1 small bottle/tube of Black Acrylic paint, 2 or 4 oz. (or black India Ink/Sumi-e Ink)
1 Two-inch House Paint Brush for GESSO only, natural white or black bristle (not plastic)

Etc.:
Drawing Implements, like a regular 2B or 4B pencil and an eraser, or…
Vine Charcoal or Charcoal pencils, and a White Charcoal pencil
Removable Masking Tape (1/2 to 1 inch wide, drafting tape or blue house painting type is ok)
Sandpaper – medium grade (220 grit), just one sheet is enough
Apron or painting clothes

For Home Assignments: You want good lighting for the best results; this is highly recommended.
Clamp Light with a 100 watt equivalent bulb (a ‘Mud Lamp’ w/ stand is best)
9 foot Extension Cord (may not be necessary)
3-sided ‘Shadow Box’ for setting up still life, just a cut cardboard box can be great

**Find some neat stuff in your home and in the yard, etc. for still life projects at home. I may ask you to bring in objects and images for certain projects.**
Daily Clean-Up: Studio Safety and Etiquette

At the end of each class we need to make sure that it is ready for the following class. Let’s follow the “LEAVE IT CLEANER THAN YOU FOUND IT” rule and there shouldn’t be any problem or question as to who left what. It’s not hard to pick up that extra cup-wrapper-paper towel-bottle-whatever that someone else left behind. I will take note of this and it will factor in to your participation grade.

◊ The materials for this class are potentially hazardous. Read the product warning labels and follow safe handling instructions. Know your materials and practice their safe use. Do not eat while painting. Stop and take a break, wash your hands, then enjoy your snack!
◊ LABEL ALL OF YOUR CONTAINERS, even if it is “just water”. This is for SAFETY. The University can be fined for this and the costs filter down to you.
◊ DO NOT DISPOSE OF PAINT INTO SINK. Disposal of paint must be into appropriate canisters in the classroom. Use your palette knife to scrape paint into the discard containers.
◊ Absolutely NO DUMPING of wastes in the sinks. Dispose of all materials properly into marked containers or the trash.
◊ Dispose of Painting Rags—especially oil-soaked ones—in the red Oily Rags Trash Can.
◊ Wash your hands frequently because toxins are easily absorbed through your skin and fingernails. The damage from accumulated heavy metals in your system can be ‘nerve-wracking’.
◊ Glass Palettes and Bottles are very easy to drop, and they can end up shattered on the ground all too often. Cleaning up gobs of paint or medium mixed with glass shards requires a certain degree of delicacy and patience. PLEASE BE CARFEUL and notify me if it happens!
◊ Wipe up all spills immediately. Do not assume everyone is aware of your mess. Ask the person next to you to make sure that no one steps on the spill while you retrieve something to wipe it up.
◊ Please make sure that your taboret and easel don’t have any wet paint left behind on them. It only takes a little to ruin a lot of clothing, a car seat, a finished project, or someone’s day.
◊ Do not blow charcoal dust into the air. Tap your drawing surface on the ground so that all hazardous particles fall in to the easel’s tray, which you should clean when pau.
◊ NO! NO! NO spraying of fixative, spray adhesive, varnish, or other toxic sprays inside or near the windows of any buildings. Check with me for OK locations.
◊ Always check the easels and drawing horses for stability. A falling easel could easily hurt someone. Make sure the wheels on the easels are not locked before attempting to move them. Report broken studio furniture (or any other hazards) to me so I can fix it or put it aside.
◊ Beware of tripping hazards. Watch for the electrical cords and the bases for your spotlights and the projectors, especially when the lights are out. Walk carefully through the class, taking the SAFEST, not the quickest route. Plenty of slack should be allowed in electrical cords and nothing should be placed on them.
◊ Do not sit too close to the lights. They get hot.
◊ Allow lights to cool before moving them; bulbs can explode if moved while too hot.
◊ Put your easel back into the room if you’ve been working outside.
◊ Do not hammer push pins. They will shatter.

Always practice good judgment.

There is a lot of great Studio Safety information available at GamblinColors.com.
OIL PAINTING CLEAN UP PROCEDURES!!

**LABEL ALL CONTAINERS WITH THEIR CURRENT CONTENTS!!!**

**NEVER PUT PAINT OR SOLVENTS INTO THE SINK AT ALL!!!**

**BRING YOUR OWN PAPER TOWELS for painting use and clean up!!!**

**ALWAYS CLEAN UP AND DRY COUNTERS AND SINK AFTER USING!!!**

About 20 minutes prior to the end of class you can begin to get into clean up mode:

**BRUSHES, THIS IS HOW TO ‘CHANGE COLORS’ while painting, too.**

**part 1:** First firmly wipe all the excess paint out of your brushes into your rag or your own home-brought paper towels. Splay the bristles gently open as you wipe. Next, dip each brush into your small jar of safflower oil and roll them against the palette (or in tennis ball) to loosen up any paint left inside. Sometimes it takes two or three dips. Wipe all residue out into towels again before picking up the next color, or… If you’re done for the day, set the brushes aside while you clean your palette, then…

**part 2:** At the sinks dip your brushes one at a time into the Dawn liquid soap and roll them in a tennis ball to release all of the paint inside. Wipe the paint/soap mixture into your paper towel, then wipe out the tennis ball and discard that towel in the trash. Finally, dip brush in the soap and do one last washing, adding just a touch of water if needed, this time in the clean tennis ball until it looks clean. Rinse, wipe completely dry, and reshape the bristles (ask for tricks if needed). It’s best to dry your brushes lying down, not standing upright in a holder, but just don’t leave them really wet and you’ll be OK…

**PALETTE:** Scrape up all excess paint mixtures and anything with medium mixed in to it and wipe into rag/paper towel, then fold up neatly so no paint is ‘loose’ to deposit into trash. Wipe the surface of your palette with your rag/paper towel to remove as much residue as will come up. If anything is still stuck to surface, use a very small amount of Gamsol in a paper towel to help remove the rest. Always scrape and wipe inwards towards the center, not out towards the edges. Check the edges, the back and the thumbhole, too. Save the unused paint right where it is, if you have good mixtures, they can saved too. Cover unused paint with Stretch Wrap, pressing it tight onto each daub to seal out oxygen.

*Clean up the area where you had palette during cleaning.*

**Never leave your palette/brushes uncleaned overnight… it’s miserable!**

**Easel, Taboret/Table, etc.:** Check the easel and any work surfaces you used for wet paint and wipe it up thoroughly. A thick gob of oil paint can take weeks to dry and will smear on to anything that touches it. Wipe painting holders if finished using easel. You can line the trays with newspaper if you want to ‘keep clean’ from the beginning ☺.

**CLEAN AND DRY THE SINK AND ALL COMMUNITY UTENSILS/AREAS YOU USED! Leave it sparkling, please!**

Mahalo!!