

ART 123 – Intro to Oil Painting

3 Credits

Mon. – Wed., 1:00 – 3:30 pm

INSTRUCTOR: Bryce Myers

OFFICE: Palanakila 148

OFFICE HOURS: Mon. & Wed. 11:15 am – 12:15 pm
Tues. 10:00 am – 12:00 pm

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

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EFFECTIVE DATE: Fall 2016 **CRN:** 63401

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 is an introductory course 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 and paints, mediums and surfaces, our eyes and our intellects. 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 – visual exercises in observing light and shade and how they help to reveal forms.

Capturing/Recording – hands-on exercises in translating the visual, literal world onto canvas. *How do we paint what we're seeing???*

Expression – exploration of self-expression through design, color, paint application and concept development.

Within this structure we will also learn the fundamentals of the painter's craft: preparing surfaces and paint application, value and 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 will have certain technical and conceptual components embedded within them. 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.

You will have exercises to complete at home to support the work being done in class.

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.

- 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, you can share and **then repay the favor**.
- 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.

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.

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

*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 that whole class.

Grading: Critiques

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.

There will be 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.

Final grades will be calculated *approximately* as follows:

| | |
|---|--------------------|
| Projects..... | 80 percent |
| Attendance and Participation..... | 20 percent |
| Total Points..... | 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>I may offer one extra credit project during the semester (to be outlined later).</i> | |

Keep a binder 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.

Materials List:

OIL PAINTS:

Winsor & Newton 'Winton' Student Grade or 'Artist's Grade', or M. Graham Oils or similar...

Titanium White or a 'Mixing' White, 'Flake' White is LEAD (1 large tube or 2 small tubes)

Earth Tones: Burnt Umber, Burnt Sienna & Yellow Ochre

Split Primaries (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, Naphthol 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)

Painting Mediums: Purchase first batch from instructor at second meeting of class.

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

Medium #2: Stand Oil, Dammar Varnish, and Gamsol Odorless Mineral Spirits
(in this mixture the three ingredients are mixed in equal parts)

Palette:

1 Traditional Wooden Palette, about 10x16 inches, bigger is better!!!

*Palette must be properly sealed with oil or varnish, which we'll demo in class.

1 Spray Can or Small Jar Water-based Varathane (outdoor/marine grade varnish)

1 Double Palette Cup for Medium, get the metal one with covers on it, the plastic ones leak!!!

1 Palette Knife Tapered shape with rounded point and belly (like Atrium Size 5)

Brushes: buy what you can afford, but get at least 6 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)*

1 Two-inch House Paint Brush for GESSO only, natural white or black bristle

***Having more brushes never hurts, but buy the best that you can. It does make a difference.*

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...

Section I: two 18 x 24 inch surfaces to be divided into four for warm up projects
two 9 x12 inch surfaces (or similar size) for main projects
or... ten 9 x 12 inch surfaces (as close as can; minimum 8 x 10" each)

Section II: I will provide you with paper to Gesso for color studies,
 one 11x14" surface

Section III: two Stretched Canvasses, 11x14" or larger
 NOTE: I will announce what you will need as the projects come up.
Some will depend on your own preferences... Save some 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). You may find that you need a support (like 18x24" masonite) to put behind the smaller panels or depending on the stability of the surfaces you choose .

For Preparing Supports:

We will do 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.

1 small bottle/tube of Black Acrylic paint, 2 or 4 oz. (**or** black India Ink/Sumi-e Ink)

Etc.:

Painting Rags (old T-shirts or Bag-o-Rags type)

Masking Tape (1/4 to 1 inch wide, drafting tape is prob. best, blue house painting type is ok also)

Sandpaper – medium grade (220 grit)

Bar of Ivory soap and a carrier

Apron or painting clothes

For Home: You will want to have good lighting for your home assignments, this is recommended.

100-watt clamp light with 'natural' light 100 watt bulb (a 'Mud Lamp' w/ stand is best)

9 foot extension cord (may not be necessary)

****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 and Safety:

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.

- ◆ Please make sure that your taboret doesn't have any wet paint left behind on it. It only takes a little to ruin a lot of clothing, projects or someone's day.
- ◆ 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.
- ◆ **MARK ALL OF YOUR CONTAINERS**, even if it is "just water". The University has been fined recently 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/patio area. 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.
- ◆ Bring paint rags for clean up (old T-shirts or the 'Bag-o-Rags' type from a hardware store), preferably not paper towels. Dispose of these rags in the right place—usually the red containers in each class.
- ◆ 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-racking'.
- ◆ Glass Palettes and Bottles (except original product containers) **ARE NOT** allowed in class. They 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.
- ◆ 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.
- ◆ Do not blow charcoal dust into the air. Tap your drawing surface on the ground so that all hazardous particles fall to the floor.
- ◆ **NO! NO! NO** spraying of fixative, spray adhesives, or other toxic sprays allowed 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 pass it on to the people that can help.
- ◆ 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.

For further information regarding proper disposal of paint materials and other health, environmental and safety concerns please refer to the CSUF safety website:
<http://ehis.fullerton.edu/safety4students>.

Always practice good judgment.

Further info from the website!



This information from: <http://ehis.fullerton.edu/safety4students/genstudio-paint.htm>

Handling of Toxic Materials

Avoid all contact of paints, solvents and /or medium to **skin, eyes, or mouth. Do not eat, drink, or smoke, while working with paints, solvents and mediums.

**If you are currently pregnant, or are planning a pregnancy, do not use or be in the proximity of solvents and pigments.

**Keep all solvents and mediums in sealed containers as much as possible. (Damar varnish contains turpentine). Use solvents as sparingly as possible. Avoid them if you can.

Use gloves. Latex gloves do not provide enough protection against solvents! Purchase gloves that are resistant to the solvents you use. Go to a well-stocked hardware store. Check all labels. Avoid breathing vapors from solvents. Use in a well ventilated area. By the time you smell a solvent, you have exceeded its threshold safety level. Headaches, dizziness, watery eyes, the sniffles, or coughing fits are a sign of over-exposure. Get fresh air immediately!

Use a **dust-mask** when working with air-borne pigment, e.g. when sanding your primed canvas or working with pastels.

Dispose of toxic materials in a way that is ecologically sound.

The toxins present many of the same health hazards to other creatures as they do to humans.

There are red cans in each classroom for proper disposal of excess paint and solvents. Ask your instructor about their location.

For more information, read the Material Safety Data Sheets (MSDS's) which provide information on the physical/chemical characteristics, health hazards, and precautions for safe handling of potentially hazardous products. MSDS's are on file in VA -106, and there is a **MSDS resource** connected to this site.

Disposal of Toxic Materials:

To reduce our exposure to harmful airborne solvents that accumulate rapidly in closed, poorly ventilated facilities I will ask that you be very vigilant about leaving your medium/thinner cups open while working. I will discuss their safe and proper usage of traditional oils more (and do more research as necessary) with anyone interested. Ask me questions... that's why I'm here!!

Paints Solids

- * **No paint should ever be washed down the drain.**
- * **No paint should ever go in the trash.**
- * *Do not scrape on rim of bucket (or bucket won't close); use the board in the center of the bucket.*
- * Scrape palettes as thoroughly as possible.
- * No paper palettes. Only use reusable palettes.

- * Paint should be scraped off the palettes into the marked paint bucket.
- * Do not use paper towels with paint. Use rags.

Rags

- * *Only* rags in the red storage cans (No trash, paper, etc.).
- * Place dirty rags in the red storage cans.
- * **Use the rag conservatively; start from one corner and work your way out.**

Solvents

- * Solvents are found in varnishes and thinners. ALL solvents are toxic and can irritate the skin, and damage membranes of the eyes, nose, and throat and affect the brain or central nervous system. They can cause symptoms that range from dizziness and nausea to memory loss, numbness and paralysis. Some solvents penetrate the skin and enter the bloodstream. Some solvents can damage the liver and kidneys. And some solvents can cause cancer. But these warnings should not be read as scare tactics, only as red flags to make you aware of your responsibility and safety measures to take when working with these materials.
- * Use the least toxic solvent possible. Research and compare products and MSDS's.
- * Try to find replacements for solvent containing products. New & improved water based solvents are being developed.
- * Keep MSDS's on file, or have this address handy and accessible to the whole class.
- * Avoid breathing vapors. Use solvents in areas where local solvent ventilation is possible.
- * Protect eyes from solvents. Wear approved chemical splash goggles whenever solvents are poured or if there is a chance a splash may occur. Do not wear contact lenses, even under goggles. Know where the eye foundation is located. No solvents in the trash. Follow the instructor's directions on correct disposal! Absolutely no solvents down the drain.
- * Keep a respirator with organic cartridge at hand in case of spills.
- * Use self closing waste cans for solvent soaked rags, keep containers closed when not in use, and design work to reduce solvent evaporation into your breathing air.
- * Avoid skin contact. Wear gloves for heavy solvent exposure and use barrier creams for incidental light exposures. Wash off splashes with soap and water immediately.
- * Know the location of the red cans specifically for paint and solvent disposal!