

ART 223 – Intermediate Oil Painting

3 Credits

Mon. – Wed., 1:00 – 3:30 pm

INSTRUCTOR:	Bryce Myers	
OFFICE:	Pālanakila 148	
OFFICE HOURS:	Mon. & Wed.	mornings, by appointment
	Tues. & Thurs.	5:00 pm - 6:00 pm
	<i>note: If you call ahead you will know exactly where to find me!</i>	
TELEPHONE:	236-9148 office, 295-7659 cel	
EMAIL:	brycenm@hawaii.edu	
EFFECTIVE DATE:	Spring 2018	CRN: 62230

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

Survey of late 19th and early 20th century studio practice. Completion of paintings which concentrate on historical styles as well as on a more personal direction. Repeatable up to 6 credits. (6 hrs. studio)

Prerequisites: Credit for ART 123 or consent of instructor.

Recommended Preparation: ART 101, 113 and 114.

STUDENT LEARNING OUTCOMES

- Create paintings that exhibit a working knowledge of recent developments in the pictorial structure of paintings.
- Understand and use the dynamic organization of pattern, two- and three-dimensional space, and the rhythmic demands of the “flat” picture plane.
- Confidently paint shape, edges, color relationships, and space with increased sensitivity.
- Develop original and personal concepts and techniques.
- Demonstrate an understanding of the technical aspect of the painting process.
- Develop the language skills in the critical evaluation of paintings.

COURSE CONTENT

This course is designed to introduce students to late 19th and 20th century approaches to painting in Europe and America through an examination of the changing role, meaning, and nature of painting in the last 200 years. Students will have a chance to explore the meaning and personal significance of these developments through individual projects. The overall aim is to provide a wider context for both making and experiencing painting in order to develop a personal sense of creativity and expression through painting. This class will build upon developments introduced in ART 123, but will take a more conceptual and considered approach to image making. Students are therefore expected to work in an engaged and self-directed way.

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 expand our understanding of the technical and conceptual stages of the painting process. You should be gaining ownership over the structuring of a painting’s layers and the building of imagery, continuing to hone your ‘painter’s eye’ and building your courage 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 required exercises to complete at home/off-hours to support your in-class work.

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’ (or leaving early) equal one absence.**

-**Continued absence/lateness will continue to lower your grade.**

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: 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!

We will develop the specific aspects of your project plans together. 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 (details TBA).

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.....	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 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.

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 (WCC) is committed to the pursuit of equal education. If you or someone you know has experienced sex discrimination or gender-based violence, WCC 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. (Revised 12/11/17)

Approximate Schedule for Spring 2018:	
Weeks 1 - 3 Jan. 8 - Jan. 24 (1/15 holiday)	Set-Up, Warm-Up, and Review! -Prepping to Paint: Gather your supplies and get your palette/supports ready! -Understanding the Materials and Mediums: Pigments & Oils, <i>there's so many!</i> -The Structure and the Process: Thin-to-Thick, Fat-over-Lean, & Fast-to-Slow -Strategies on the Palette: Using our Colors to their Fullest Potential! -Looking at Masterworks and Identifying their Techniques PROJECT #1: Quick-Sketch Still Life Warm-Ups (Sketching with Paint, Massing w/ Warms & Cools, Building Form & Texture) <u>Due at beginning of class on Jan. 29th:</u> 2-3 small 'Rough Sketches', approx. 4" x 6" One 'Finished Study', approx. 9" x 12"
Weeks 4 - 8 Jan. 29- Feb. 28 (2/5 holiday)	Introduction to Landscape Painting and Working 'En Plein Aire': -Getting It All Down Quickly, <i>and how to take pics to complete it!</i> -Landscape Composition: Basic Keys to Strong Design from the Masters -The Effects of Atmospheric Perspective: Spaaaaaaaaaaaaace!, and Light -Techniques for Rendering the Basic Elements of Nature: Skies & Clouds - Trees, Foliage, & Grasses - Rocks & Sand - .. <i>and Water?</i> -Architecture, perhaps? .. <i>time permitting</i> PROJECT #2: Exploring the Landscape <u>Due at beginning of class on Mar. 5th:</u> 2-3 smaller 'Plein Aire' or 'Elements of Nature' studies, approx. 4" x 6" One Finished, Composed Landscape, approx. 16" x 20"
Weeks 9 - 12 Mar. 5 - Mar. 23 (3/26 -3/30 Spring Break)	Introduction to Portraiture/the Figure Structure and Forms of the Head, and Capturing 'Likeness' Working with Shapes of Values (not outlines!) Mixing Flesh Tones in Light and Shade Photographing for Painting, what is 'Good Reference'? Portrait Composition: Basic Keys to Strong Design from the Masters PROJECT #3: Exploring the Figure (may be a Master Copy) <u>Due at beginning of class on Apr. 2nd:</u> 2-3 smaller composition/value/feature studies, approx. 4" x 6" One Figure or Portrait Study, approx. 12" x 16"
Weeks 12 - 16 Apr. 2 - May 2	Putting It All Together: What Do You Want To Do With It??? This section will focus on developing your own idea from scratch, creating 'thumbnail' sketches, gathering reference materials, etc. You should start thinking about this sooner rather than later so you can be READY TO GO as soon as possible. We will be working on this inside and outside of class. There is the possibility of shifting back to plein aire for studies, too... <i>details TBA.</i> FINAL PROJECT: Artist's Choice! Artist's Choice! Artist's Choice! <u>Due at beginning of class on May 2nd:</u> One Completed Painting, 16" x 20" or larger (ideal around 18" x 24")

Materials List:

OIL PAINTS: This is the basic list. I encourage you to explore the available range of colors/quality further!
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 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;
in another version of this medium the three ingredients are mixed in equal parts)

Palette:

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

NOTE: Palette must be properly sealed with oil or varnish, which we'll begin together 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 6-8 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.

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...

Studies: 10 - 12 9x12" (or similar size) surfaces for studies and roughs

Projects: three to five canvasses, maybe a bit larger size for you?? (18x24", up to 24x36" or so)

Note: you may purchase these as the projects come up. **SEE ATTACHED SCHEDULE**
Some will depend on your own preferences...Save supply money!!

1 18x24" Masonite, Extra Support to put behind smaller panels or for paper/to tape up references.

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).

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)

For Clean Up:

Painting Rags (cut up old T-shirts or Bag-o-Rags type), ***must use for wiping brushes!***

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 Jar for Safflower Oil, for cleaning brushes while painting (add 'scrubber' insert)

Bar of Ivory soap/Dawn or other dish soap for Home

Etc.:

Some Drawing Implements, like a regular 2B or 4B pencil and/or some charcoal, and an Eraser

Removable Masking Tape (1/2 to 1 inch wide, drafting tape or blue house painting type is ok)

Sandpaper – medium grade (220 grit)

Apron or painting clothes

For Home: You will want 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 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/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 or the trash.
- ◆ 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-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.
- ◆ 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.

Always practice good judgment.

OIL PAINTING CLEAN UP PROCEDURES!!

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

****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!!!**

1. **Brushes, part 1:** First thing is to firmly wipe all the excess paint out of your brushes into your rag or your own home-brought paper towels. Start from handles, clean ferrules, then 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 and set aside (*see below, Brushes, part 2*).
****THIS IS HOW TO ‘CHANGE COLORS’ while painting, too.****
2. **Palette:** Save the unused paint right where it is. 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. Cover unused paint with Stretch Wrap. *Check/clean up area where you had palette during cleaning.*
****Never leave your palette/brushes uncleaned overnight... it’s miserable!**
3. **Easel, Taboret/Table, etc.:** Check the easel and any work surfaces you used for 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.
4. **Brushes, part 2:** At the sinks dip your brushes one at a time into the Dawn liquid soap and roll them in a tennis ball, adding just a touch of water 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, 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 upright in a holder, but just don’t leave them really wet and you’ll be OK...
5. **CLEAN AND DRY THE SINK AND ALL COMMUNITY UTENSILS/AREAS YOU USED! Leave it sparkling, please!**

Mahalo!!