



ART 123 – INTRO TO OIL PAINTING

Mon. – Wed., 10:00 am – 12:30 pm, Hale Pālanakila 204

INSTRUCTOR:	Bryce Myers
OFFICE:	Pālanakila 148 ZOOM OFFICE: 699 274 3027
OFFICE HOURS:	by appointment via email/text for walk-in or on Zoom available for walk-in during Open Lab on Fridays (TBA)
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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.

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 get control over our paints???? 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 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, clean, and useable work environment (and ocean!). We will learn the importance of working from '**the General to the Specific**' and **Making Decisions** in art. Slides, books, and other images from the collected history of painting will be used to expand our visual and verbal vocabulary and unpack the wonder that painting can be.

We will work in three broader units throughout the semester:

Unit 1: Seeing and Composing with Light and Shadow, Values

Unit 2: Moving into Color, Seeing Light in Color and Color in Light

Unit 3: Putting It All To Work, Building a Painting from the Ground Up!

...and there will be one written assignment, the 'Making New Friends' paper.

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

I welcome you to help me adjust the challenge level to suit your previous experience. This class starts at square one, but will be challenging for all! Do your best on every project, every step of the way. I expect you to push yourself to put in the time with it, but most importantly...

Have No Fear and Have Lots of Fun!

GRADING: PROJECTS, PROGRESS, AND PARTICIPATION

My expectation of you is that no matter what skill level you begin at, that you apply yourself to your own artistic improvement and that you make personal progress, period.

With that in mind, 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 which should be completed outside of class time.

Review and Critiques (keeping a record of your progress)

There will be two or three project critiques during the semester where we can discuss our final results and learn ways to improve and take our work to the next level. We'll do this informally during projects/activities all along to make sure we're all moving forward, but the end-of-project review gives us a chance to step back, 'wrap it up', and discuss the finished product. Work should be set up on the easels (preferably in an orderly fashion) and ready to begin on time.

Positivity! Come ready to talk about the work; don't be shy, but be positive and receptive and always be courteous and constructive. You will see work from all levels of experience but don't be intimidated, get inspired! It's good for your growth :) Know that I am not comparing one against the other for grading, but rather noting each of your progress and efforts individually.

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. Not participating in critiques will lower your grade.

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**. If you aren't here, you can't be working. *Painting needs time!* 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 affect 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.

The Effect of Attendance on Final Grade:

I will take roll every class. 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. Keep in touch when absent!

More than three absences may lower your grade one letter. (i.e. B becomes C).

- **Three unreasonable 'lates' equal one absence.**
- **More than six absences can earn you a failing grade.**

There is leeway for extenuating circumstances such as serious illness or emergency, preferably with proper documentation. Please do your best to keep in touch, as well.

*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. If we end up online, I want everyone to be **in class, on screen, and active** as much as possible; it makes a huge difference in everyone's experience. Put simply, **show up and be involved, please!**

Just in case we get forced online at some point...

Attendance and doing your weekly online activity 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. We will be posting our progress almost weekly to review and discuss how things are going. Your ability to participate relies on keeping up with the class assignments, but show up even when you're behind in your work because it's a slippery slope from 'falling behind' to 'falling off'. *Please, please, please speak to me when things get overwhelming or when you need help getting 'back on the trail'... Don't wait 'til the end!*

Posting Up! For us to all get a good idea of how things are going if we have to work remotely at all, you will need to be able to take decent photos of your paintings to post for discussion, even on days when you really wish no one would see it yet! We will discuss strategies for better photos, but as with all things, a little practice and you'll get it. We will post our work in a few different ways on a few different platforms/apps. I will do my best to have the posting platform up and ready for you to post PRIOR to the start of class so we can begin on time.

Overall Grade:

Final grades will be calculated as a cumulation of total points from all our projects and activities that will be averaged as percentages, but evidence of overall effort and progress in the total portfolio can have significant positive impact on your grade (just as disinterest or lack of engagement can bring the grade down). You are expected to learn, understand, and execute the processes involved in creating a painting and operating safely and 'neatly' in the studio.

The weighting is *approximately* as follows:

UNITS 1, 2, 3 Projects and Exercises.....	90 percent
'Making New Friends' Paper (must completed for an 'A').....	10 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 extra credit as we go along, and I look at any additional painting favorably!

LEARNING RESOURCES

Please see **Supply List** for the materials needed to participate in this class. We will not have an assigned textbook, but there is great value in having a good 'How To' book available and you should dive into any art book, website, or exhibition that you can this semester to see what great painting can look like!

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: Alaka'i 121
- Phone: (808) 235-7422

SUPPORTING STUDENT SUCCESS BY ENSURING BASIC NEEDS SECURITY

Basic needs include food and housing, childcare, mental health, financial resources and transportation, among others. Student basic needs security is critical for ensuring strong academic performance, persistence and graduation and overall student well being. If you or someone you know are experiencing basic needs insecurity, please see the following resources: CLICK HERE: UH System Basic Needs. or <https://www.hawaii.edu/student-basic-needs/>

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 Accessibility Counselor to discuss reasonable accommodations that will help you succeed in this class. Roy Inouye can be reached at (808) 235-7448, royinouy@hawaii.edu, or you may stop by Hale Kāko'o 106 for more information.

SEX DISCRIMINATION AND GENDER-BASED VIOLENCE RESOURCES (TITLE IX)

Windward Community College is committed to providing a learning, working, and living environment that promotes personal integrity, civility, and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking. If you or someone you know is experiencing any of these, WCC has staff and resources to support and assist you. To report an incident of sex discrimination or gender-based violence, as well as receive information and support, please contact one of the following:

Karen Cho
Deputy Title IX Coordinator
 808-235-7404
kcho@hawaii.edu

Leslie Cabingabang,
Senior Confidential Advocate
 Phone: 808-348-0432
leslie.cabingabang@hawaii.edu

Jojo Miller, **Confidential Advocate**
 (808) 348-0663
advocate@hawaii.edu

To file a report
 online: <https://report.system.hawaii.edu/student>

Desrae Kahale, **Mental Health**
Counselor & Confidential Resource
 (808) 235-7393
dkahale3@hawaii.edu

As a member of the University faculty, I am required to immediately report any incident of sex discrimination or gender-based violence to the campus Title IX Coordinator. Although the Title IX

Coordinator and I cannot guarantee confidentiality, you will still have options about how your case will be handled. My goal is to make sure you are aware of the range of options available to you and have access to the resources and support you need.

For more information regarding sex discrimination and gender-based violence, the University's Title IX resources and the University's Policy, Interim EP 1.204, go to manoa.hawaii.edu/titleix/

ART 123 & 223 Materials List:

OIL PAINTS: *W&N 'Winton' Oils (Student Grade), or M. Graham Oils, or similar brands...*

'Rapid Dry' **Titanium White***, Large Tube. (no 'Flake' or LEAD white in studio, please)

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 Light** or Lemon, or Cadmium Yellow Pale Hue, 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**, or Cadmium Red Light Hue, Naphthol Red, Vermillion Red, etc.
(ONE of these WARM Reds - leans towards orange)
4. **Quinacridone Red**, Carmine Red, Thalo Red Rose, Permanent Rose, or Alizarin Crimson
(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!**

Painting Mediums/Thinner: Purchase from Instructor! *(Current materials differ from below.)*

Medium #1: Gamsol Odorless Mineral Spirits, Stand Oil, and 'Galkyd' (replaces dammar varnish)
(this mixture is two parts Gamsol, one part Medium #2, see below.)

Medium #2: Gamsol Odorless Mineral Spirits, Stand Oil, and 'Galkyd' (replaces dammar varnish)
(This will be a '3-2-1 mixture': 3 parts Gamsol, 2 parts Stand Oil, 1 part 'Galkyd')

Small bottle of **Gamsol Odorless Mineral Spirits** for thinning paint, cleaning palette

Palette and Mixing Set Up:

1 Wooden Palette or Paper Palette Pad, about 10x16 inches, bigger is better!!!

*NOTE: a Wooden Palette must be properly sealed with oil or varnish; I'll explain in class.
needed to seal: 1 Spray Can 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 'Trowel' or Tear Drop shape with rounded point and belly

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

You may want to look at ordering a set online, like from Trekell or Rosemary or Jackson's Art supply to expand what you buy initially. You can get by with two or three brushes for the first three weeks.

Long Handle Natural Bristle Brushes or 'Artisan' Brushes for Oils. Brushes should be stiffer to 'push paint', hold their shape well (besides the 'starch' in them). 'Summit' & 'Bristlette' are ok.

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

Rounds, sizes 0, 2*, 4

Sable Brushes, natural Kolinsky or Red (\$\$), or synthetic alternative like Taklon or White Nylon.

Hair should be soft to the touch with a bit of 'spring' to it. These produce smoother paintings; will be used 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)

For Cleaning Brushes, etc.:

Stainless Steel 'Brush Washer', Lidded, for cleaning brushes while painting

(Order this on Amazon, waaay better/cheaper than in stores! We'll fill it with...)

Small bottle of Safflower Oil (grocery store) or Walnut Oil (WCC Bookstore) for cleaning brushes

Dawn Liquid Soap, or Bar of Ivory Soap, **keep this for use at home**

2 Rolls of 'Viva' or blue 'Shop' Paper Towels, **one roll for class, one for home**

Old Cotton T-shirt Rags. **We have plenty in studio; Always lay out flat/open to dry!**

Canvas and Other 'Supports': *all surfaces should be prepared as described in class!*

Pad of Loose Canvas (or similar, for studies), 10 sheets, 9 x 12" up to 12 x 16"

4 Small Canvas Boards or Masonite Panels, approx. 9 x 12" to 12 x 16"

Masonite Support Panel, to tape loose canvas sheets to at home, 12 x 16" up to 18 x 24"

It can be helpful to have an extra one to tape your reference pictures to, also.

2 -3 Stretched Canvases, TO PURCHASE LATER IN SEMESTER

NOTE: I will announce what you will need as the projects come up. Some will depend on your own preferences...Save supply money!! Canvases may be purchased as we go along, but YOU MUST HAVE REQUIRED SURFACE AT THE START OF THAT PROJECT and ready to go!

For Preparing Canvas and Panels:

White Acrylic Gesso, around 12 oz. (it's pronounced 'jess-oh')

Black Acrylic paint **or** Black Ink, smallest, cheapest bottle/tube is fine

2" House Paint Brush, for GESSO only, natural bristle preferred, synthetic OK

220 grit Sandpaper or finer, just one old piece is enough

NOTE: We will 'gesso' one canvas/board together in class, then you will prepare the rest as specified on your own and have them ready to go (takes 1-2 hours to dry fully, overnight is best).

Drawing Tools, Tape, Etc.:

a regular 2B Pencil and an Eraser

a White and/or Black Charcoal Pencil, or a Red Pastel/Conté Pencil

a Sharpie (for labeling tools) and a regular Ballpoint Pen

Removable Masking Tape (1/2" to 1" wide, blue house painting type is great)

Apron or Painting Clothes, if you don't want to wreck your good clothes







Oil Painting Clean Up Procedures!!

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

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

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

****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:

How to 'change colors' in the brush while working:

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...

Cleaning your brushes at the end of the day:

(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; just don't leave them really wet and you'll be OK.

PALETTE: ***Save the unused paint right where it is by covering it with Stretch Wrap***, pressing it tight onto each daub to seal out oxygen, and if you have enough of your mixtures, they can be saved too.

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.

Clean up the area where you had palette during cleaning.

note: a small-sized Tupperware with a plastic tray can be used for holding remainder paint!

*****Never leave your palette/brushes uncleaned overnight... it's miserable!***

Easel, Taboret/Table, Floor, 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 HAVE USED!

Leave it sparkling, please!

There is a lot of great Home Studio Safety information available at GamblinColors.com.

Mahalo!!

Brush Cleaning Tip Sheet for Oil Painting



1. Set up a simple, 2-rag system - one "dirty" rag and one "clean" rag.



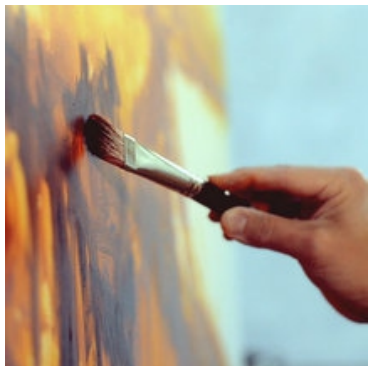
2. Remove color off your brush onto the "dirty" rag.



3. Dip brush in Gamblin Gamsol or Safflower Oil to remove residual color.



4. Wipe brush on second, "clean" rag.



5. Continue painting. Repeat steps 2 - 5 throughout the painting session.



6. Choose a brush soap for cleaning your brushes after the painting session.



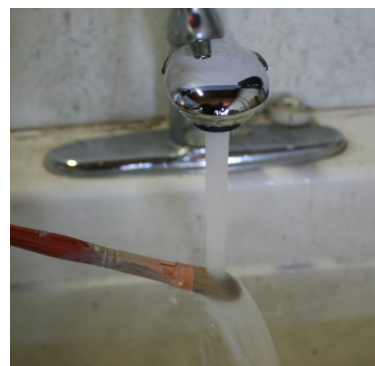
7. Wash the brush in a mixture of brush soap and water in a ceramic bowl.



8. Wipe brush on paper towel.



9. Wipe dirty water out of bowl with a paper towel and dispose of in garbage.



10. Remove soap from brush and let dry before your next painting session.

By following these easy steps, painters can safely remove oil colors from brushes. In addition, this method prevents pigments from being rinsed down the drain and into the watershed.

For additional information, please refer to our Gamblin's Studio Safety Guide at gamblincolors.com

Daily Clean-Up: Studio Safety and Etiquette

At the end of each class we need to make sure that the studio 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/thing that someone else left behind 😊. Always practice good judgment!

◆ 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. Use the proper process of clean-up to ensure your paint is going into the trash, not the drain. Disposal of paint must be into appropriate canisters in the classroom. Use your palette knife to scrape paint into paper towels or rags and place into the trash.

◆ Absolutely NO DUMPING of wastes/solvents 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. Put your easel back into the room if you've been working outside.

◆ 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.

◆ Do not hammer push pins. They will shatter.