



UNIVERSITY of HAWAII®
WINDWARD
 COMMUNITY COLLEGE

ART 223 – Intermediate Oil Painting

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

INSTRUCTOR: Bryce Myers
OFFICE: Pālanakila 148
OFFICE HOURS: by appointment and/or for 30 minutes after each class.
 available for walk-in during Open Lab most Fridays (TBA)
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EFFECTIVE DATE: Spring 2023 **CREDITS:** 3 **CRN:** 64113

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 used in the critical evaluation of paintings.

COURSE CONTENT & PROJECTS

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. You will have a chance to explore the meaning and personal significance of these developments through individual projects and 'light' research. The overall aim is to provide a wider context for both making and experiencing paintings in order to develop a personal sense of creativity and expression in paint. This class will build upon skills and 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.

We will continue to expand our understanding of the technical and conceptual stages of the painting process, focusing a lot more on the development of our own images this semester. 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 will have three to four completed final paintings and a handful of preparatory drawings and studies.

You should plan to paint 3-5 additional hours at home/off-hours to support your in-class work.

We will work in three broader units throughout the semester:

Unit 1: The Still Life – The 'Slice of Life' or the 'Gathered and Arranged'

After studying the characteristics of some great still life paintings, we will be doing one in-class still life and one 'at home': you will create or find your own arrangement to work from using photos or your set up at home. We will have in-class warm-up activities as we prepare our references and canvases.

Unit 2: The Landscape – Finding the Fantastic in Nature

After exploring the great outdoors (and even the doors of buildings) through great landscape paintings, we will choose a place with personal significance and develop a set of reference material/photos/artworks and a strong composition to work from that focuses on Light, Space, Form, and Focal Point. We will be introduced to the process of stretching a canvas and I will encourage you to stretch your own for this project if you are able. (Just one painting, working both at home and in class)

Unit 3: The Portrait - Creating a Gallery of Old and Modern Masters!

We will begin with a 'quick sketch' value study portrait of an 'Old Master' (pre-1850's)...you will do some deep-diving visual research and analyzing of more modern master painters (post-1850's) to find someone that really speaks to you, then you will compose a new image and paint *their* portrait in *their* style (not 'copy their self-portrait'). Think of it as 'Masters as Mentors', a follow-on to our 'Making New Friends' written assignment from ART 123, this time creating a short, written explanation of your chosen artist and your process to go with the painting!

Do your best on every project, every step of the way. I expect you to push yourself and put in the time, but most importantly....

Have No Fear and Have Lots of Fun!

GRADING

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 (stopping to look at our 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 everyone 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 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.

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. Put simply, **show up and be involved, please!**

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

While we are 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. 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 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 considered as a cumulation of your engagement and productivity from all our projects and activities, with timely completion of assignment stages being important to keep up with. Evidence of overall effort and progress in the total portfolio will 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:**

Engagement and Completion of Projects..... 80 percent

Participation and Preparatory Work..... 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.

LEARNING RESOURCES:

I will give you lots of handouts, as usual, so 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!

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!

Please see Supply List for the materials required to participate in this class.

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, royinouye@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

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

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

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

To file a report online:

<https://report.system.hawaii.edu/student>

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

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-racking'.

◆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.

ART 123/223

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 CLEAN YOUR BRUSH TO CHANGE COLORS 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 the brush into your brush washer filled with safflower oil*** and roll them against the inner wall to loosen up any paint left inside. Wipe all residue out into towels again before picking up the next color.... Sometimes it takes two or three dips, and there's even more tricks I can show you if you need!

Cleaning your brushes at the end of the day:

If you're done for the day, complete Step 1 above and then set the brushes aside while you scrape and clean up your palette, then take your brushes over to the sinks...

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 (do not dump the soapy paint water into the sink, goes to the ocean).*** 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 (again, 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 it'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. I usually do all the cleaning first, then cover the paint last. note: a small-sized Tupperware with a plastic tray can be used for holding remainder paint!

Clean up the area where you had palette during cleaning and the area around the sinks, please!

*****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 it 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!!

(attach, Gamblin Brush Washing & 123/223 Supply List Master to PDF)