

Painting: Color and Technique – ART 2010

Spring 2020

Meeting days: Tuesday, Thursday

Meeting times: 9:00-11:20AM

Meeting location: Keller 109

Final Exam: Tuesday, May 5
10:30AM – 1PM

Instructor: Karah Lain, MFA

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Office location: Starkey B, Room 108

Office hours: Mon/Wed/Fri 10:30AM-1PM
(and by appointment)

CATALOG DESCRIPTION

Introduction to the techniques, expressive qualities, and criticism of oil painting media.

Additional description:

This course offers an introduction to a variety of foundational oil painting techniques and processes, including direct and indirect painting methods, color mixing strategies, and methods for developing compositional effectiveness. Through an introduction to a variety of precedents for painting, the course is also meant to promote the development of conceptual ideation, personal voice, and historical contextualization in a personal painting practice. To this end, instruction will be given through lectures, demonstrations, one-on-one discussions, group discussions, hands-on experience, readings, videos, critiques, and a studio visit with a working artist from the area.

LEARNING OUTCOMES

Students will be able to:

1. Understand and utilize safe and effective studio methods for painting in oil.
2. Paint directly and indirectly, using a variety of painting techniques to this end.
3. Intentionally mix colors to achieve a range of effects.
4. Create a dynamic compositional structure in painting.
5. Develop personally relevant conceptual content for their work and communicate such content through painting.
6. Show an awareness of a range of precedents for painting, and apply this awareness to their painting practice, in order to begin contextualizing their work within painting's history.

- Exemplify effective work habits including consistency in practice, risk taking, and personal introspection, as well as documenting the development of their painting process through a journal.

REQUIREMENTS AND GRADING POLICY

Assignments: The course is broken up into five sections, with a painting prompt and journal activities assigned for each section. At the completion of each class section, a class critique will be held to assess completed paintings, and all journal content will be turned in on canvas.

Requirements for the painting prompts and journal work are outlined for each section on canvas.

Grading criteria: All painting assignments are assessed based on painting technique, composition and color, craftsmanship, expression, and commitment to practice. A rubric outlining a more comprehensive description of each of these categories is included at the end of this syllabus.

Assignment distribution by percentage:	Grade scale:	
<ul style="list-style-type: none"> Section #1 – grisaille + glazing still life – 20% Section #2 – color studies – 20% Section #3 – landscape – 20% Section #4 – painting from a photo – 20% Section #5 – self-portrait – 20% 	A=93-100	C=73-76
	A-=92-90	C-=70-72
	B+=87-89	D+=67-69
	B=83-86	D=63-66
	B-=80-82	D-=60-62
	C+=77-79	F=0-59

Studio journals: Each student is required to keep a studio journal which should take the form of a .5 inch three-ring binder. These journals will be used for research, preparatory work, class notes, and may include any other materials that help advance one’s painting practice. The journal requirements for each section are outlined on canvas.

Work outside of class: This class requires between two and six hours of work outside of class per week.

Phone/music policy: Headphones may be used with one ear in only, during in-class studio work. Texting, calling, or playing games on your phone during class time is not permitted, though researching and taking notes on your phone is appropriate if approved by the instructor.

Late work: Work turned in between one day and one week late (1-7 days) will receive a zero in the “commitment to practice” section of the assessment rubric, bringing your highest potential grade to a 40/50, or 80%. Work turned in more than one week late (8+ days) will not be accepted and will receive a zero as a final grade.

Food: Because of the potentially hazardous nature of oil painting, absolutely no eating or drinking will be allowed during painting sessions in the studio. Eating and drinking are permitted during lectures and discussion sessions.

Clean up: Keeping the studio space clean and organized is vital to ensuring a safe and productive work environment for everyone. At the end of each class session, and at the end of any work session in the painting studio, painting supplies must be appropriately stored, solvent jars completely closed and stored in the designated cabinet, and workstations completely cleared.

RECOMMENDED TEXTS

There are no required texts for this course. For further research, consider:

Hornung, David. *Color: A Workshop for Artists and Designers*. 2nd ed., Laurence King Publishing, 2012.

Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. 5th ed., Viking Penguin, 1991.

Myers, Terry R., editor. *Painting: Whitechapel Documents of Contemporary Art*. MIT Press, 2011.

ATTENDANCE

Attendance is incredibly important to your success in this class.

More than three absences will result in your final grade being reduced by one letter grade. More than six absences will result in failure of the class.

Coming to class unprepared is equivalent to one absence. Being tardy to class three times is also equivalent to one absence.

If you need to miss class because you are sick or have an emergency, please communicate with me via email so that we can stay on the same page.

It is your responsibility to make up any missed work. Critique deadlines cannot be extended to accommodate for missed classes.

SAFETY

Safety is a serious concern when working with oil paints and thinning solvents. Please be familiar with the location of the **Safety Data Sheets**, stored in the painting studio.

-Gamsol (manufactured by Gamblin Oil Colors) is the **ONLY** oil-thinning medium allowed in the studio. Gamsol has been shown to pose a lesser health risk than comparable mediums (such as turpentine, terpenoid, etc.), as it has a lower evaporation rate and a high flash point.

-Avoid dumping oil paints or solvents down the drain, as doing so may contaminate the watershed with toxic chemicals. To this end, follow the correct brush cleaning procedure as demonstrated in class, and always recycle your solvents using the two-jar method.

-Be sure to always keep a lid on your solvent jars when they are not being used, to minimize the amount of solvent that is able to evaporate into the air, as breathing this vapor is harmful.

-Dispose of oily rags in the red can in the studio only.

-Avoid extended skin contact with your oil paint or solvents, and wash your hands completely after painting. Wearing gloves while painting can help reduce skin contact with paint, though gloves are not required.

-Absolutely no eating or drink is allowed while painting.

PLNU MISSION

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY⊕

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. (DRC@pointloma.edu or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty

member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

SUPPLY LIST

A supply kit containing all of these materials can be purchased from Artist and Craftsman for about \$185:

Palette knives, various sizes

5 pack of canvas boards, 11 x 14 in.

Raw canvas, 10 oz

Two sets of 18 x 24 in. pre-made stretcher bars

Glass palette at least 12 x 16 in.

Canvas paper pack, 8 x 10 in.

Paints: Winsor Newton - Winton line

32 oz: lemon yellow, cadmium yellow medium, crimson, cadmium red, cobalt blue, ultramarine blue, burnt umber, burnt sienna, raw sienna, paynes grey, mars black

100 oz: zinc white

Brushes: various types, sizes, and shapes

Large chip brush for gesso

Acrylic gesso

Paint razor scraper

Gamsol

Materials NOT in kit - to be purchased on your own

Two glass jars with sealable lids – preferably short jars or jars that do not resemble drinking glasses

Three ring binder with loose paper

Drawing materials of your choice (pencil, pen, charcoal, etc.)

Coloring materials of your choice for sketching (watercolor, colored pencils, markers, etc.)

Latex gloves (optional)

Apron (optional)

Materials shared with class

Staple gun

Wood glue

Charcoal powder

Dish soap

3 ring hole-punch for binder material

Liquin thinning medium

SCHEDULE

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Spring 2020
subject to change

WEEK 1

Jan 15: Field assignment: collect and catalog objects for personal still-life painting

WEEK 2

Jan 21: Review syllabus and studio info
Lecture - Oil painting basics, how oil paint works
Material intro
Intro assignment #1 – grisaille still life and glazing
Demo still life underpainting technique and general tips for painting
Begin grisaille still-life (setup, composition drawings, and begin painting)

Jan 23: Work on grisaille still life painting

Hw: Finish at least ONE painting by the end of the day on Sunday, Jan 26 so that it can dry in time to be glazed on Jan 30

WEEK 3

Jan 28: Continue grisaille still-life

Jan 30: Demo glazing
Begin glazing

Finish final grisaille painting by the end of the day on Friday Sept 20 so that it can dry in time to be glazed

WEEK 4

Feb 4: Finish glazing paintings

Feb 6: Critique grisaille paintings

WEEK 5

- Feb 11:** Lecture on color
Demo color palette exercises
Begin color chart project in class (due Oct. 10)
- Feb 13:** Continue color chart project

WEEK 6

- Feb 18:** Still life color painting #1 on board – wet-on-wet direct painting using two compliments – finish in class
- Feb 20:** Still life color painting #2 on board – wet-on-wet direct painting using a mother color – finish in class

WEEK 7

- Feb 25:** **Critique assignment #2**
Color chart due
- Feb 27:** Watch Hockney landscape videos – take notes and discuss as a group
<https://www.facebook.com/friezeartfair/videos/2205324916381791/?v=2205324916381791>
<https://vimeo.com/163398430>
Lecture on landscape painting techniques and precedent
Demo stretching and priming canvas
Begin prep for landscape painting in class

WEEK 8

- Mar 3:** Work on landscape painting in class – work on site specific drawings off site if needed – just tell me where you are going to be
Hw: finish prep drawings and **be ready to paint next class**
- Mar 4:** Continue work on landscape

WEEK 9

Spring Break – no class

WEEK 10

Mar 17: Continue landscape painting

Mar 19: Continue landscape painting

WEEK 10

Mar 24: Critique landscape paintings

Mar 26: Discuss painting from photo reading:

<http://www.artnet.com/Magazine/features/jsaltz/saltz3-9-04.asp>

Lecture on painting from photo – what can you add?

Begin painting from photo prep – generate photo options and photo collage in class

Hw: Stretch and prime canvas– **be ready to paint next class**

WEEK 11

Mar 31: Work on painting from photo in class

April 2: Work on painting from photo in class

WEEK 12

April 7: Continue painting from photo

Easter break

WEEK 13

April 14: Critique assignment #4 painting from photo

Hw: research the guest artist and have some questions ready to ask – focus on why and how questions

April 16: *Studio visit*

Hw: read figure painting essay and complete QCQ: <https://frieze.com/article/8-painters-painting>;

WEEK 14

- April 21:** Discuss figurative painting essay
Marlene Dumas video in class https://www.youtube.com/watch?v=E_KniEuhrE0
Begin self portrait – plus paragraph artist statement and research
- April 23:** Work on self portrait

WEEK 15

- April 28** Work on self portrait
In-progress crit of self portrait
- April 30** Work on self portrait

WEEK 16

- April 28** Work on self portrait
- April 30** Work on self portrait

FINAL EXAM

Tuesday, May 5 - 10:30AM – 1PM

GRADING RUBRIC

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<p align="center">Description - <i>Describes a "10" rating</i></p>	<p align="center">Rated 1-10 (total 50 points)</p>
<p>Technique:</p> <p>Student demonstrates an understanding of the painting techniques covered in the section, and applies these techniques thoughtfully to their work.</p>	
<p>Composition and Color:</p> <p>Student uses concepts of composition and color strategically to enhance the impact of their work, and resolves such appropriately to the content of the painting.</p>	
<p>Craftmanship:</p> <p>Student shows excellent craftsmanship by taking care with their work, so that their painting surface is intentionally handled and paint is applied with precision.</p>	
<p>Expression:</p> <p>Student uses their personal voice and artistic strengths to enhance their painting, so that it is uniquely their work.</p>	
<p>Commitment:</p> <p>Student shows dedication to their work, by being prepared for class and working diligently during the entire class session. Student listens to and considers feedback from peers and the instructor, and works towards improvement in areas of weakness.</p> <p>Student completes all journal requirements in full and shows thoroughness in the development of their painting practice.</p>	
	<p>Total (final grade): /50</p>