

# PAINTING 2

SPRING 2026

ART 3010 – 3 units

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**Instructor:** Matthew Bacher, MFA / mbacher@pointloma.edu

**Class Times:** Tuesdays and Thursdays, 5-7:20pm

**Office Hours:** Tuesdays and Thursdays, 12:30-2:30pm By Appointment

**Final Exam:** Tuesday, May 5 7:30-9pm

**Location:** Keller 109

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## COURSE DESCRIPTION

This course is intended to expand the student's painting abilities beyond the basic techniques and processes covered in previous courses, towards a focus on advanced technique and conceptual ideation.

Emphasis is placed on the development of painting process, honing visual perception, and deepening the student's commitment to a dependent art practice. Through specialization of techniques students are encouraged to further develop conversations around cultural histories to create meaningful dialogues through visual language. The course will explore new methods and tools required for an interdisciplinary painting practice.

## LEARNING OUTCOMES (SLO)

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1. Understand and enact safe and effective studio methods for painting in oil.
2. Paint directly and indirectly using a variety of painting techniques.
3. Build upon color mixing skills to not only achieve desired color but to work synergistically with surrounding colors.
4. Develop conceptual content for the work and communicate ideas through the material/ depicted image.
5. Relate one's artwork through paintings history as well as more contemporary dialogues as a way to situate oneself in the visual landscape by evaluating what conversations are happening and how to contribute.
6. Exemplify effective work habits including consistency in practice, risk taking, personal introspection, and documenting the development of their painting process through a studio journal.
7. Creating relationships between the material qualities of the paint and the depicted image.
8. Verbally articulate the basis for their artistic choices.

## METHODS

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Students will engage in painting through hands-on experience working on several paintings throughout the semester. Class demos, lectures and personal feedback will ensure that students are learning proper techniques. Each project will culminate in a critique in which students will participate in giving one another feedback. Videos, readings and conversations will help strengthen theoretical and formal concepts.

## GRADING

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Assignment	Description:	Grade %
Color Study Paintings	<b>Week 1-4</b>	15%
Homage Painting project	<b>Week 4-6</b>	15%
Painting in the Expanded Field	<b>Week 7-10</b>	15%
Studio source-books	<b>All semester</b> — due at each critique date	15%
Self Directed Painting Series	<b>WK 10 –WK 17</b>	40%

## GRADING CRITERIA

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Painting projects will be graded based on painting technique, composition and color, craftsmanship, expression, and commitment to practice. A detailed rubric can be found on canvas. Studio source books will be graded based on completion.

## GRADE SCALE

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<b>A=93-100</b>	<b>C=73-76</b>
<b>A-=92-90</b>	<b>C-=70-72</b>
<b>B+=87-89</b>	<b>D+=67-69</b>
<b>B=83-86</b>	<b>D=63-66</b>
<b>B-=80-82</b>	<b>D-=60-62</b>
<b>C+=77-79</b>	<b>F=0-59</b>

## LATE WORK POLICY

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Work turned in between one day and one week late (1-7 days) will receive a zero in the “commitment” section of the assessment rubric.

Work turned in more than one week late (8+ days) will not be accepted and will receive a zero as a final grade.

## ATTENDANCE POLICY

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Attendance at all class sessions is required. Attendance in class means that you are prepared for class with all necessary materials and actively engaged in discussions or working on your project during the entire class period.

- Missing four classes will result in your final grade being reduced by one letter grade.
- Missing five classes will result in your grade being reduced by two letter grades.
- Missing six classes will result in failure of the class.
- Coming to class late three times is equivalent to one absence.

If you need to miss class because you are sick or have an emergency, please communicate this with me via email.

## STUDIO POLICY

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Preparation for studio work: It is crucial that you come to class with painting surfaces gessoed and ready to use, and with all supplies and materials ready to use.

Studio safety during the COVID19 pandemic: During work time in the Keller studio, all university COVID19 guidelines must be strictly adhered to.

Eating and drinking: Eating and drinking will be allowed during lecture or discussion time, but will not be allowed during studio work time in class.

Safety with oil paint: Any students working with oil paint must adhere to all safety guidelines listed on page 12 of this syllabus. At the end of any work session in the studio, all materials must be stored and work areas completely cleaned.

## RECOMMENDED RESOURCES

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**Note: there are no required textbooks for this course.**

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.

## STUDIO POLICIES

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**Studio safety during the COVID19 pandemic:** You are responsible for keeping up to date on current COVID policies put in place on the PLNU campus. Failure to comply with these policies in class will result in a loss of privileges to the studio space.

**Eating and drinking:** Eating and drinking will be allowed during lecture or discussion time but will not be allowed during studio work time in class.

**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 studio all materials must be stored and work areas completely cleaned. Failure to do so will result in first a warning and then a point deduction of 5 points.

### **Safety with oil paint:**

- Please be familiar with all **Safety Data Sheets**, stored in the painting studio, which should be accessed in case of an emergency.
- **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 a turpentine, terpenoid, etc.), as it has a lower evaporation rate and a high flash point. All Gamsol should be labeled and stored in the yellow cabinet in Keller 109.
- 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 can be harmful.
- Dispose of oily rags in the red hazardous waste 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.
- Failure to follow these measures will result in potential penalization and reduction of grade.

## PLNU ACADEMIC ACCOMMODATIONS POLICY

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PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center ([EAC@pointloma.edu](mailto:EAC@pointloma.edu) or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic

accommodation plan (“AP”) to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student’s responsibility to make the first contact with the EAC.

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### **PLNU ATTENDANCE AND PARTICIPATION POLICY**

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university withdrawal date or, after that date, receive an “F” grade.

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### **STATE AUTHORIZATION**

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student’s responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

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### **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.

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### **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**

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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**

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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.

## **SPIRITUAL CARE**

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Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If students have questions, a desire to meet with the chaplain or have prayer requests you can contact the [Office of Spiritual Development](#).

## SUPPLY LIST – PAINTING 2

For this class, you will need to have your own **paints, brushes, palette, painting surfaces, and studio journal** ready at hand for each class. [Materials](#)

Below are general recommended painting supplies if you need to buy new supplies or want to supplement what you already have.

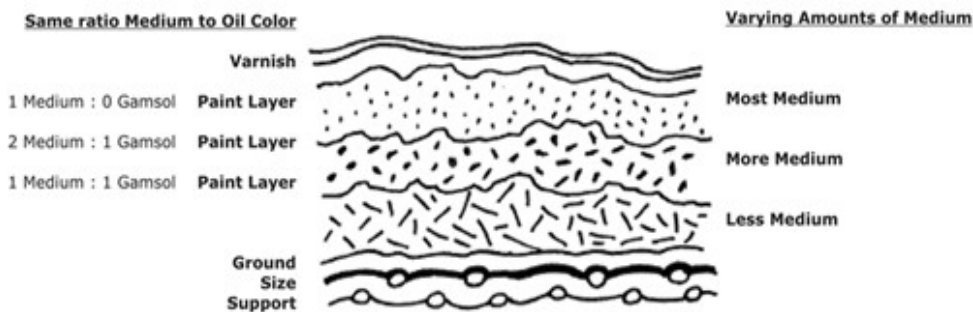
**Paints:** *Note: You may choose to work in acrylic, oil, or both intermittently*

- **Acrylic:** Recommended Golden Brand Heavy Body, 2 oz each (Note: no student grade acrylics)
  - Quinacridone red
  - Raw sienna
  - Mars black
  - Burnt umber
  - Hansa yellow light
  - Cadmium red medium hue
  - Ultramarine blue
  - Phthalo blue green shade
  - Paynes gray
  - Primary yellow
  - Titanium white- 10 oz
- **Oil:** Recommend Winsor and Newton, Winton line, 2 oz each
  - Lemon yellow
  - Cadmium yellow medium
  - Crimson
  - Cadmium red
  - Cobalt blue
  - Ultramarine blue
  - Burnt umber
  - Raw sienna
  - Paynes grey
  - Ivory black
  - Titanium white – 10 oz

### **Solvents and mediums:**

- **For Acrylic:** Golden Retarder or Golden Satin Glazing Medium for glazing
- **For Oil:** Gamblin Gamsol should be the **only** solvent used in the Keller studio for thinning and cleaning brushes (no turpentine or turpenoid, for safety reasons). Other recommended mediums are Gamblin Galkyd and Gamblin cold wax as needed.
- Other solvents and mediums can be purchased as needed for varying effects.

"FAT OVER LEAN" DIAGRAM



DIFFERENCES IN OIL CONTENT OF PAINTING MEDIUMS



**Brushes and palette knives:**

- Have a sturdy palette knife for paint mixing and impasto painting
- Have a combination of both stiff bristle brushes and soft, synthetic/natural brushes.
- Have a variety of flat and round brushes in varying sizes and at least one 2-inch chip brush for priming surfaces.

**Palette: Choose one**

Glass palette – at least 11 x 14 inches (some available in the studio)

- Works best for oil
- Use a razor blade scraper to clean Palette paper / disposable palette

– at least 11 x 14 inches

- Works for both acrylic or oil
- Disposable for easy to clean up
- Can be used with an airtight palette storage box to prevent acrylic

from drying Butcher tray — at least 11 x 14 inches

- Works best for acrylic
- Can be easily cleaned by flooding the tray with water, letting it sit for ten minutes, and then scraping out the excess paint with a palette knife or paint scraper
- Works best for very watery paints especially

**Painting surfaces:**

*Painting surfaces will be needed for every project. For most projects, you may choose to work with whichever surface you prefer.*

**Stretched canvas options:**

- Commercial pre-stretched canvases, at least 1.5” deep
- Stretcher bars + 10 oz raw canvas to stretch your own
- You can make your own stretcher bars in the wood shop with training

**Wood panel options:**

- Commercial panels
- Can make your own in the wood shop with training

**Paper options:**

- Papers should be at least 140 lb. for best results
- Recommended brands are Stonehenge, Arches, or BFK Rives
- If using paper, tape the paper to a piece of foam core or cardboard for support

## SCHEDULE – PAINTING 2

ART 3010 – Spring 2026

*Subject to change as needed*

DATE	AGENDA
WK 1 Jan. 13-15	Tues: Intro class policies and supplies Intro color studies project  Thurs: Lecture: Color theory review Begin color studies project
WK 2 Jan 20-22	Tues & Thurs: Continue color studies
WK 3 Jan 27-29	Tues: Continue color studies  Thurs: Critique color studies
WK 4 Feb 3-5	Tues: Introduce homage painting assignment Begin homage painting  Thurs: Continue homage painting
WK 5 Feb 10-12	Tues & Thurs: Continue homage painting
WK 6 Feb 17-19	Tues: Continue homage painting  Thurs: Critique homage painting
WK 7 Feb 24-26	Tues: Painting in the expanded field lecture Begin PITEF project  Thurs: Continue PITEF project
WK 8 Mar 3-5	Tues & Thurs: Continue PITEF project

WK 9 Mar 10-12	<b>Spring break – no class</b>
WK 10 Mar 17-19	Tues: Critique PITEF project  Thurs: Intro painting series project
WK 11 Mar 24-26	Tues & Thurs: Continue painting series
WK 12 Mar 31-April 2	Tues: In-progress critique and reflection log Continue painting series  Thurs: No class
WK 13 April 7-9	Tues & Thurs: Continue painting series
WK 14 April 14-16	Tues: Continue painting series  Thurs: In-progress critique and reflection log Continue painting series in class
WK 15 April 21-23	Tues & Thurs: Continue painting series
WK 16 April 28-30	Tues: In-progress critique and reflection log Continue painting series  Thurs: Continue painting series
WK 17 May 5	<b>FINAL CRITIQUE</b>