

Painting: Color and Technique – ART 2010

Fall 2019

Meeting days: Tuesday, Thursday

Meeting times: 9:00-11:20AM

Meeting location: Keller 109

Final Exam: Dec. 17, 10:30AM -1PM

Instructor: Professor Karah Lain, MFA

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Office location: Starkey B, Room 108

Office hours: Mon. and Wed. 10:00AM-2:00PM
(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 coherence. Further, through an introduction to various precedents for painting, the course is meant to advance student's critical thinking skills, in order to promote the development of conceptual ideation, personal voice, and historical contextualization in their painting practice.

GOALS AND METHODS

This course is meant to provide a foundation in oil painting skills as well an introduction to how those skills can be instrumentalized to develop a dynamic, historically rooted, and conceptually rich painting practice. To this end, instruction will be given through lectures, demonstrations, one-on-one discussions, group discussions, individual research, hands-on experience, readings, videos, critiques, and a studio visit with a working artist from the area. The *process* of maintaining a studio painting practice is foregrounded, as each student will keep a journal intended to both catalog and advance their practice. Research and reflection are also emphasized, as students will be introduced to relevant painters that demonstrate precedents for painting, through personal research and slide lecture. The course also offers opportunity for group discussions of contemporary essays in painting, and virtual and in-person studio visits with professional artists, meant to strengthen critical dialogue as it relates to painting. Students are further encouraged to take risks, challenge themselves, and apply their personal voice to their work as the course progresses.

LEARNING OUTCOMES

Students will be able to:

1. Understand and utilize safe and effective studio methods for painting in oil.
2. Effectively and intentionally mix colors to achieve a range of effects.
3. Create a dynamic compositional structure in painting.
4. Show an awareness of a range of precedents for painting, and apply this awareness to their painting practice, in order to contextualize their work within painting's history.
5. Develop personally relevant conceptual content for their work and communicate such content through painting.
6. Critique their own work as well as that of their peers, clearly articulating their understanding of the formal elements of the work as well as the conceptual ideas within the work.
7. 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

Grading criteria: The grading rubric used for each assignment is attached to this syllabus, and includes an assessment of technique, composition and color, personal expression, studio work habits, and journal completion.

Each student must complete a self-evaluation by filling out the grading rubric, due on critique day. The instructor will also fill out the grading rubric, and will assign the final grade.

Assignments: Each assignment is outlined in a separate handout. These handouts include learning outcomes, instructions, journal requirements, and relevant artists for research.

Assignment distribution by percentage:	Grade scale:	
• Assignment #1 – grisaille + glazing still life – 20%	A=93-100	C=73-76
• Assignment #2 – color studies– 20%	A-=92-90	C-=70-72
• Assignment #3 – landscape– 20%	B+=87-89	D+=67-69
• Assignment #4 – painting from a photo– 20%	B=83-86	D=63-66
• Final exam- Assignment #5 – self portrait – 20%	B-=80-82	D-=60-62
	C+=77-79	F=0-59

Studio journals: Each student is required to keep a studio journal which may take the form of a three-ring binder or a notebook (at least 8” x 10”). These journals will be used for research, preparatory work, class notes, and may include any other materials that help advance one’s painting practice.

Work outside of class: This class requires at least **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 “work habits” 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.

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 all **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.

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 \$200:

Palette knives, various sizes

5 pack of canvas boards, 11 x 14 in.

Raw canvas, 10 oz

One 18 x 24 in. set of pre-made stretcher bars

Glass palette at least 12 x 16 in. OR palette paper pack

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 sizes and shapes

Large chip brush for gesso

Gesso

Paint razor scraper

Gamsol

Liquin

Materials NOT in kit - to be purchased on your own

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

Three ring binder with loose paper OR a sketchbook that is at least 8” x 10”

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)

Box or bag to transport materials

Materials shared with class

Staple gun

Wood glue

Charcoal powder

Dish soap

3 ring hole-punch for binder material

SCHEDULE

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Fall 2019

subject to change

WEEK 1

- Sept 4:** Review syllabus
Studio info
Oil painting basics, how oil paint works
Intro assignment #1 – grisaille still life and glazing
Hw: start to research artists from the assignment #1 list and bring ALL required materials to next class

WEEK 2

- Sept 10:** Material intro
Demo still life underpainting technique and general tips for painting
Begin grisaille still-life (setup, composition drawings, and begin painting)
- Sept 12:** Work on assignment #1 grisaille still life
Hw: Finish at least ONE painting by the end of the day on Sunday, Sept. 15 so that it can dry in time to be glazed on Sept. 19

WEEK 3

- Sept 17:** In-progress group critique for grisaille
- Sept 19:** 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

Sept 24: Finish glazing paintings

Sept 26: **Critique assignment #1**

Intro assignment #2

Hw: read essay with Q-C-Q (Quote, comment, and question), begin artist research, and bring in personal still life items

WEEK 5

Oct 1: Lecture on color

Discuss color essay

Demo color palette exercises

Begin color chart project in class (due Oct. 10)

Oct 3: Still life color painting #1 on board – wet-on-wet direct painting using two compliments – finish in class

WEEK 6

Oct 8: Still life color painting #2 on board – wet-on-wet direct painting using a mother color – finish in class

Oct 10: **Critique assignment #2**

Color chart due

Hw: research artists for next project

WEEK 7

Oct 15: 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

Oct 17: 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: stretch and prime canvas for next class – finish prep drawings and **be ready to paint next class**

WEEK 8

Oct 22: Work on assignment #3 landscape in class

Oct 24: Group in-progress crit of landscape
Continue work on landscape

WEEK 9

Oct 29: Last day for landscape work in class

Oct 31: Critique assignment #3 landscape paintings
Hw: answer prompts, read and complete QCQ, be ready to discuss readings

WEEK 10

Nov 5: Discuss painting from photo readings:
<https://frieze.com/article/painting-modern-life>
<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 or photo collage in class
Hw: Stretch and prime canvas if needed – **be ready to paint next class**

Nov 7: Work on painting from photo

WEEK 11

Nov 12: Work on painting from photo in class

Nov 14: Group in-progress crit on assignment #4 painting from photo
Work on painting from photo in class

WEEK 12

Nov 19: Last day to work on painting from photo in class

Nov 21: **Critique assignment #4 painting from photo**

Hw: research the guest artist and have some questions ready to ask – focus on process and conceptual development questions

WEEK 13

Nov 26: *Studio visit*

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

Stretch and prime canvas or stretch paper for next class; begin ideation for self portraits

Nov 28: No class

WEEK 14

Dec 3 Discuss figurative painting essay

Marlene Dumas video in class https://www.youtube.com/watch?v=E_KniEuhrE0

Begin self portrait

Demos offered as needed

Dec 5 Work on self portrait

WEEK 15

Dec 10 Work on self portrait

In-progress crit of self portrait

Dec 12 Work on self portrait

WEEK 16

Dec 17 *Final critique - 10:30AM -1PM*

GRADING RUBRIC
Painting: Color and Technique – ART 2010

Description - describes “10” rating	Student – rated 0-10 (total 50 points)	Instructor – rated 0-10 (total 50 points)
<p>Improved technique: -Student shows thoughtful use of technique, in order to enhance their specific painting. -Student considers feedback from instructor and peers, and modifies their technique based on such.</p>		
<p>Composition and color: - Composition and color are appropriately resolved as related to the content of the work. -Student uses concepts of composition and color strategically, to enhance their work.</p>		
<p>Personal expression: -Student effectively exercises their artistic voice, in order to add personal content to their work.</p>		
<p>Work habits: -Student participates fully in in-class work and discussions. -Student is fully prepared for each class, and finishes work on time. -Student is attentive during demonstrations and lectures.</p>		
<p>Journal/Process -Journal items are completed in full (a checklist is included at the end of each assignment). -Journal shows evidence of student’s thoughtful development towards the final artwork.</p>		
	Total): /50	Total (final grade): /50