

PAINTING 2

SPRING 2023
ART 3010 – 3 units

Instructor: Karah Lain, MFA / klain@pointloma.edu

Meeting times: Tuesday and Thursday 11:30AM-1:50PM

Office hours: Starkey B 108A, Mondays 9AM-1PM, Fridays by appointment

Final exam time: Tuesday, May 2 10:30AM-1PM

Location: Keller 109

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 developing the student's creative process, cultivating careful visual perception, and deepening the student's commitment to a personally engaged, contemporary painting practice.

LEARNING GOALS

Students will be challenged to:

1. Utilize safe and effective painting techniques in acrylic and/or oil.
2. Expand and analyze their use of color, by developing their perceptual acuity to capture local color, and by experimenting with found colors to broaden their color sensibilities.
3. Contextualize their artwork historically, by comparing and contrasting their work with the work of other historically relevant artists.
4. Critically assess the role of painting in contemporary art, by considering painting's historical modulations and consistencies through art history.
5. Hone and utilize their own curiosities, by developing conceptually rich source material for their painting practice, and

documenting such in a painting source book.

6. Articulate verbally and in writing the basis of their artistic choices.

7. Critique their own work, the work of their classmates, and the work of those in the larger art world, using relevant art and design vocabulary.

ASSIGNMENTS + REQUIREMENT

Supplies: Students are expected to have all basic painting supplies ready to use during each class session. A list of recommended painting supplies is listed on pages 7-8 of this syllabus.

Assignments:

See the class schedule on pages 8-9 of this syllabus for detailed due dates. All assignment details and due dates are also listed on canvas.

Assignment	Dates	Grade %
<i>Color Study Paintings</i>	WK 1 – WK 4	15%
<i>Homage Painting project</i>	WK 4 – WK 6	15%

<i>Painting in the Expanded Field</i>	WK 7 – WK 10	15%
<i>Studio source books</i>	All semester – due at each critique date	15%
<i>Self-directed Painting Series</i>	WK 10 – WK 17	40%

GRADING CRITERIA

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

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

LATE WORK POLICY

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.

If you feel that you need a deadline extension on an assignment, **please email me to request an assignment extension contract**. You must request this extension contract at least 24 hours before the assignment is due.

Two contracts may be requested per semester, unless you have a special accommodation from the Educational Access Center. Contracts cannot be requested for critique deadlines.

ATTENDANCE

Attendance at all class sessions is required. Attendance in class means that you are **prepared for class with all necessary materials**, and actively engaged with the discussions or working on your drawing 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 POLICIES

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.

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.

RECOMMENDED RESOURCES

Note: 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.

PLNU ACADEMIC ACCOMMODATIONS POLICY

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 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.

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 drop date or, after that date, receive the appropriate grade for their work and participation.

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.

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 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.

SPIRITUAL CARE

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](#).

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.

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.

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 gray
 - Mars 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.

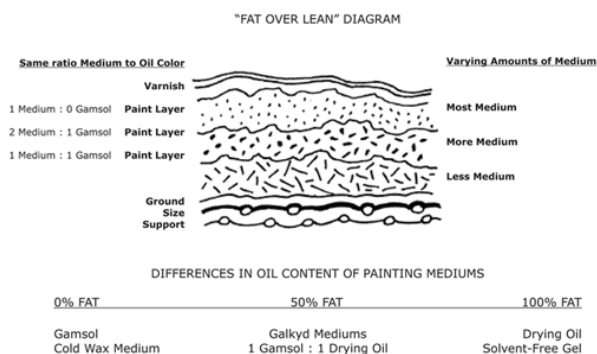


Image from gamblincolors.com

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 a 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

Studio Journal: *Choose one*

- Sturdy blank, unlined sketchbook
- 3-ring binder

Other materials:

- Plastic containers for water if using acrylic
- Glass jars for Gamsol if using oil
- Drawing materials such as pencils, charcoal, colored pencils, pens, etc.
- Something to carry your supplies in such as: a tackle box, sturdy canvas bag, plastic tub with handles, etc.

SCHEDULE – PAINTING 2

ART 3010 – Spring 2023

Subject to change as needed

DATE	AGENDA
WK 1 Jan. 10-13	Thurs: Intro class policies and supplies Intro color studies project
WK 2 Jan 17-20	Tues: Lecture: Color theory review Begin color studies project Thurs: Continue color studies
WK 3 Jan 23-27	Tues: Continue color studies Thurs: Continue color studies Friday: Field trip to LA galleries
WK 4 Jan 30-Feb 3	Tues: Critique color studies Thurs: Introduce homage painting assignment Begin homage painting
WK 5 Feb 6-10	Tues: Continue homage painting Thurs: Continue homage painting
WK 6 Feb 13-17	Tues: Continue homage painting Thurs: Critique homage painting
WK 7 Feb 20-24	Tues: Painting in the expanded field lecture Begin PITEF project Thurs: Continue PITEF project
WK 8 Feb 27- Mar 3	Tues: Continue PITEF project Thurs:

	Continue PITEF project
WK 9 Mar 6-10	Spring break – no class
WK 10 Mar 13-17	Tues: Critique PITEF project Thurs: Intro painting series project
WK 11 Mar 20-24	Tues: Work on painting series in class Thurs: Work on painting series in class
WK 12 Mar 27-31	Tues: In-progress critique and reflection log Work on painting series in class Thurs: Work on painting series in class
WK 13 April 3-5	Tues: Work on painting series in class No class Thurs
WK 14 April 10-14	Tues: Work on painting series in class Thurs: In-progress critique and reflection log Work on painting series in class
WK 15 April 17-21	Tues: Work on painting series in class Thurs: Work on painting series in class
WK 16 April 24-28	Tues: In-progress critique and reflection log Work on painting series in class Thurs: Work on painting series in class
WK 17 May 1-5	FINAL CRITIQUE

Safety with Oil Paint

- Please be familiar with all **Safety Data Sheets**, stored in the painting studio, which should be used 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.
- 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.