## ART 223 – Intermediate Oil Painting

3 Credits  
Mon. – Wed., 1:00 – 3:30 pm

<table>
<thead>
<tr>
<th>INSTRUCTOR:</th>
<th>Bryce Myers</th>
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<td>OFFICE:</td>
<td>Palanakila 148</td>
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| OFFICE HOURS:     | Mon. 10:00 am – 12:00 pm  
                     | Tues. & Thurs. 12:00 pm – 1:00 pm  
                     | *note: If you call ahead you will know exactly where to find me!*
| TELEPHONE:        | 236-9148 office, 295-7659 cel |
| EMAIL:            | brycenm@hawaii.edu  |
| EFFECTIVE DATE:   | Fall 2017  
                     | CRN: 61222       |

### 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 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 in the critical evaluation of paintings.
**COURSE CONTENT**

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

**COURSE TASKS AND GRADING**

You will create a number of ‘studies and roughs’ as well as a number of completed paintings in this class, each of which will are designed to expand our understand of the technical and conceptual of the painting process. You should be gaining ownership over the structuring of a paintings 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 should have the ability to put all of this to work in at least two completed final paintings.

*You will have required exercises to complete at home/off-hours to support your in-class work.*

**Grading: 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. 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.

- 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, you can share and **then repay the favor**.
- 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.

- **More than three absences will lower your grade one letter.**
  (i.e. B will become C).
- **Three unreasonable ‘lates’ equal one absence.**
- **Continued absence/lateness will continue to lower your grade.**

There is leeway for extenuating circumstances such as serious illness or emergency, with proper documentation. **More than six absences will earn you a failing grade.**

* 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 that whole class.

Continued...
Grading: Projects
The projects assigned are geared towards building your confidence in handling paint and interpreting visual and conceptual ideas. If you are not doing the assignments and putting in 100%, you will not reap the benefits. Have No Fear and Have Lots of Fun!
We will develop the specific aspects of your project plans together. 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 in this class, one of which will contain a short written component.

Grading: Critiques
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.

There will be three project critiques during the semester. Work should be set up on the easels (preferably in an orderly fashion) and everyone ready to begin on time. Come ready to talk about the work; don’t be shy. On the other hand, DO be courteous and constructive.

Final grades will be calculated approximately as follows:

**Projects.............................................................. 80 percent**
**Attendance and Participation.................................... 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.

I may offer one extra credit project during the semester (to be outlined later).

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!

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 Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale ’Akoakoa 213 for more information.

Revised May 25, 2011
**Materials List:**

**OIL PAINTS:** This is the basic list. I encourage you to explore the available range of colors/quality further!

*Winsor & Newton ‘Winton’ Student Grade or ‘Artist’s Grade’, or M. Graham Oils or similar…*

- **Titanium White** or a ‘Mixing’ White, ‘Flake’ White is LEAD (1 large tube or 2 small tubes)
- **Earth Tones:** Burnt Umber, Burnt Sienna & Yellow Ochre
- **Split Primaries** (one ‘warm’ and one ‘cool’ version of Red, Yellow and Blue):
  1. Cadmium Yellow Pale Hue, or Cadmium Yellow Light, Lemon Yellow, etc.  
     (ONE of these COOL Yellows - leans towards green)
  2. Cadmium Yellow Medium Hue, or Cadmium Yellow Deep, etc.  
     (ONE of these WARM Yellows - leans towards orange)
  3. Cadmium Red Light Hue, or Cadmium Red Hue, Napthol Red, Vermillion Red, etc.  
     (ONE of these WARM Reds leans towards orange)
  4. Alizarin Crimson, or Carmine Red, Quinacridone Red, Thalo Red Rose, Permanent Rose  
     (ONE of these COOL Reds - leans towards violet)
  5. French Ultramarine, or French Ultramarine Light, Ultramarine Blue, etc.  
     (ONE of these COOL Blues - leans towards violet)
  6. Thalo Blue, or Phthalocyanine Blue, Winsor Blue, etc.  
     (ONE of these WARM Blues - leans towards green)

**Painting Mediums:** Purchase from instructor in second week of class, or mix your own…

- **Medium #1:** Gamsol Odorless Mineral Spirits, Stand Oil, and Dammar Varnish  
  (this mixture is two parts Gamsol, one part Medium #2, see below.)
- **Medium #2:** Gamsol Odorless Mineral Spirits, Stand Oil, and Dammar Varnish  
  (This will be a ‘3-2-1 mixture’: 3 parts Gamsol, 2 parts Stand Oil, 1 part Varnish;  
  in another version of this medium the three ingredients are mixed in equal parts)

**Palette:**

- 1 Traditional Wooden Palette, about 10x16 inches, bigger is better!!!
  *Palette must be properly sealed with oil or varnish, which we'll begin together in class.
- 1 Spray Can or Small Jar Water-based Varathane (outdoor/marine grade varnish)
- 1 Double Palette Cup for Medium, get the metal one with covers on it, the plastic ones leak!!!
- 1 Palette Knife Tapered shape with rounded point and belly (like Atrium Size 5)

**Brushes:** *buy what you can afford, but get at least 6-8 GOOD brushes (preferably in sizes marked*)

Long Handle Natural Bristle Brushes or Artisan Brushes for Oils:
- Filberts, sizes 2, 4*, 6*, 8 (or 10)*
- Flats or Brights, sizes 2, 4, 6*, 8
- Rounds, sizes 0, 2*, 4

Soft Brushes like Kolinsky or Red Sable ($$) or synthetic alternative like White Nylon. Hair should be  
soft to the touch with a bit of 'spring' to it. These will be for softening and blending edges,  
applying detail, signing, etc.
- Rounds, sizes 0 (extra fine point), 2 or 4 (small head)*, and 7-ish (medium small head)
- Filberts, size 5 to 7* (one mid-sized about 1/3 inch wide)
**Having more brushes never hurts, but buy the best that you can. It does make a difference.**

**Supports:**
Choose from stretched Canvasses, Wood or Masonite panels, Canvas Boards, or Illustration Board (thick like Crescent 100), Heavy Murillo or Printmaking Paper in the following sizes/quantities…

Section I: one 18x24 inch surface to be divided into four for in-class projects
or... five 9x12 inch surfaces (as close as can; minimum 8 x 10” each)
one 12x16 inch surface (or similar size) for home project

Section II: I will provide you with paper to Gesso for color studies,
one 12x16 surface

Section III: two Stretched Canvases, 11x14 inches or larger
NOTE: I will announce what you will need as the projects come up. Some will depend on your own preferences... Save supply money!!

These canvases may be purchased as we go along, but YOU MUST HAVE REQUIRED SURFACE AT THE START OF THAT PROJECT (i.e. ready before class starts). It can be helpful to have an extra support (like 18x24” masonite) to put behind smaller panels or for paper, or to tape up references.

**For Preparing Supports:**
We will ‘gesso’ one together in class, then you will need to prepare the rest as specified on your own at home and bring them ready to work on in class.
1 bottle of White Acrylic Gesso, 16 or 32 oz. (it's pronounced 'jess-oh')
1 small bottle/tube of Black Acrylic paint, 2 or 4 oz. (or black India Ink/Sumi-e Ink)
1 Two-inch House Paint Brush for GESSO only, natural white or black bristle (not plastic)

**For Clean Up:**
Painting Rags (cut up old T-shirts or Bag-o-Rags type), **must use for wiping brushes!**
Roll of Paper Towels (bringing a stash to class folded up is easier)
A Bottle of Safflower Oil for cleaning brushes (it's a cooking oil, cheap, but share a bottle…)
A Small, Lidded Jar for Safflower Oil, for cleaning brushes while painting
Bar of Ivory soap/Dawn or other dish soap for Home

**Etc.:**
Some Drawing Implements, like a regular 2B or 4B pencil and/or some charcoal, and an Eraser
Removable Masking Tape (1/2 to 1 inch wide, drafting tape or blue house painting type is ok)
Sandpaper – medium grade (220 grit)
Apron or painting clothes

**For Home:** You will want good lighting for your home assignments; this is **recommended**.
100-watt clamp light with ‘natural’ light 100 watt bulb (a ‘Mud Lamp' w/ stand is best)
9 foot extension cord (may not be necessary)

**Find some neat stuff in your home and in the yard, etc. for still life projects at home. I may ask you to bring in objects and images for certain projects.**
Daily Clean-Up and Safety:

At the end of each class we need to make sure that it 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-whatever that someone else left behind. I will take note of this and it will factor in to your participation grade.

- Please make sure that your taboret doesn’t have any wet paint left behind on it. It only takes a little to ruin a lot of clothing, projects or someone’s day.
- 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.
- MARK ALL OF YOUR CONTAINERS, even if it is “just water”. The University can be fined for this and the costs filter down to you.
- DO NOT DISPOSE OF PAINT INTO SINK. Disposal of paint must be into appropriate canisters in the classroom/patio area. Use your palette knife to scrape paint into the discard containers.
- Absolutely NO DUMPING of wastes in the sinks. Dispose of all materials properly into marked containers or the trash.
- Bring paint rags for clean up (old T-shirts or the ‘Bag-o-Rags’ type from a hardware store), preferably not paper towels. Dispose of these rags in the right place—usually the red containers in each class.
- 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-wracking’.
- 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.
- Do not blow charcoal dust into the air. Tap your drawing surface on the ground so that all hazardous particles fall to the floor.
- NO! NO! NO! No spraying of fixative, spray adhesives, or other toxic sprays allowed 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 pass it on to the people that can help.
- 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.
- Put your easel back into the room if you’ve been working outside.
- Do not hammer push pins. They will shatter.

Always practice good judgment.
OIL PAINTING CLEAN UP PROCEDURES!!

About 20 minutes prior to the end of class you can begin to get into clean up mode:

**NEVER PUT PAINT OR SOLVENTS INTO THE SINK AT ALL!!!
**BRING YOUR OWN PAPER TOWELS for painting use and clean up!!!
**ALWAYS CLEAN UP AND DRY COUNTERS AND SINK AFTER USING!!!

1. **Brushes, part 1:** First thing is to firmly wipe all the excess paint out of your brushes into your rag or your own home-brought paper towels. Start from handles, clean ferrules, then splay the bristles gently open as you wipe. Next, dip each brush into your small jar of safflower oil and roll them against the palette (or in tennis ball) to loosen up any paint left inside. Sometimes it takes two dips. Wipe all residue out into towels again and set aside (see below, **Brushes, part 2**).

2. **Palette:** Save the unused paint right where it is. 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. Cover unused paint with Stretch Wrap. **Check/clean up area where you had palette during cleaning.**

   **Never leave your palette/brushes uncleared overnight… it’s miserable!!**

3. **Easel, Taboret/Table, etc.:** Check the easel and any work surfaces you used for 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.

4. **Brushes, part 2:** At the sinks dip your brushes one at a time into the Dawn liquid soap and roll them in a tennis ball, adding just a touch of water 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. Finally, dip brush in the soap and do one last washing, this time in the clean tennis ball until it looks clean. Rinse, wipe completely dry, and reshape the bristles (ask for tricks if needed). It’s best to dry your brushes lying down, not upright in a holder, but just don’t leave them really wet and you’ll be OK…

5. **CLEAN AND DRY THE SINK AND ALL COMMUNITY UTENSILS/AREAS YOU USED! Leave it sparkling, please!**

   Mahalo!!
Handling of Toxic Materials

**Avoid all contact of paints, solvents and /or medium to skin, eyes, or mouth.** Do not eat, drink, or smoke, while working with paints, solvents and mediums.

**If you are currently pregnant, or are planning a pregnancy, do not use or be in the proximity of solvents and pigments.**

**Keep all solvents and mediums in sealed containers as much as possible.** (Damar varnish contains turpentine). Use solvents as sparingly as possible. Avoid them if you can. Use gloves. Latex gloves do not provide enough protection against solvents! Purchase gloves that are resistant to the solvents you use. Go to a well-stocked hardware store. Check all labels. Avoid breathing vapors from solvents. Use in a well ventilated area. By the time you smell a solvent, you have exceeded its threshold safety level. Headaches, dizziness, watery eyes, the sniffles, or coughing fits are a sign of over-exposure. Get fresh air immediately! Use a dust-mask when working with air-borne pigment, e.g. when sanding your primed canvas or working with pastels.

Dispose of toxic materials in a way that is ecologically sound.
The toxins present many of the same health hazards to other creatures as they do to humans. There are red cans in each classroom for proper disposal of excess paint and solvents. Ask your instructor about their location.
For more information, read the Material Safety Data Sheets (MSDS's) which provide information on the physical/chemical characteristics, health hazards, and precautions for safe handling of potentially hazardous products. MSDS's are on file in VA -106, and there is a MSDS resource connected to this site.

Disposal of Toxic Materials:
To reduce our exposure to harmful airborne solvents that accumulate rapidly in closed, poorly ventilated facilities I will ask that you be very vigilant about leaving your medium/thinner cups open while working. I will discuss their safe and proper usage of traditional oils more (and do more research as necessary) with anyone interested. Ask me questions… that’s why I’m here!!

**Paints Solids**
- No paint should ever be washed down the drain.
- No paint should ever go in the trash.
  - Do not scrape on rim of bucket (or bucket won’t close); use the board in the center of the bucket.
- Scrape palettes as thoroughly as possible.
- No paper palettes. Only use reusable palettes.
- Paint should be scraped off the palettes into the marked paint bucket.
- Do not use paper towels with paint. Use rags.

**Rags**
- Only rags in the red storage cans (No trash, paper, etc.).
- Place dirty rags in the red storage cans.
- Use the rag conservatively; start from one corner and work your way out.

**Solvents**
- Solvents are found in varnishes and thinners. ALL solvents are toxic and can irritate the skin, and damage membranes of the eyes, nose, and throat and affect the brain or central nervous
system. They can cause symptoms that range from dizziness and nausea to memory loss, numbness and paralysis. Some solvents penetrate the skin and enter the bloodstream. Some solvents can damage the liver and kidneys. And some solvents can cause cancer. But these warnings should not be read as scare tactics, only as red flags to make you aware of your responsibility and safety measures to take when working with these materials.

* Use the least toxic solvent possible. Research and compare products and MSDS's.
* Try to find replacements for solvent containing products. New & improved water based solvents are being developed.
* Keep MSDS's on file, or have this address handy and accessible to the whole class.
* Avoid breathing vapors. Use solvents in areas where local solvent ventilation is possible.
* Protect eyes from solvents. Wear approved chemical splash goggles whenever solvents are poured or if there is a chance a splash may occur. Do not wear contact lenses, even under goggles. Know where the eye foundation is located. No solvents in the trash. Follow the instructor's directions on correct disposal! Absolutely no solvents down the drain.
* Keep a respirator with organic cartridge at hand in case of spills.
* Use self closing waste cans for solvent soaked rags, keep containers closed when not in use, and design work to reduce solvent evaporation into your breathing air.
* Avoid skin contact. Wear gloves for heavy solvent exposure and use barrier creams for incidental light exposures. Wash off splashes with soap and water immediately.
* Know the location of the red cans specifically for paint and solvent disposal!