

Oil Painting

Tuesday and Thursday

Professor Carol Fairlie

Office # 09 FAB

Office Hours Tues. & Thurs 1:30 - 2:00 & 9-9:30pm . Thurs. 5:00- 6:00, (I am sometimes up in room 201)

Spring 2015

6:00 - 8:50 FAB Room 201

Office Phone 837-8258

Cell phone 294-1313

TEXT ME!

Overview

I choose to begin a painter in oil painting because it is more difficult to master, but once learned it is easier to switch into acrylic techniques than the other way around.

This beginning oil painting course covers the traditional and contemporary applications of oil paint and mixed media materials applied to a gessoed surface. The following will be covered during the semester: application of design principles, color theory, format variations, concepts and themes, and a traditional and contemporary oil survey of slides, books and research.

Supplies

Class Fee: There a Kit fee with lab fee of **\$240.00** that provides all of the individual materials the student needs for the class and includes is the materials shared by the class. This fee may be paid in two payments if needed, but half must be paid before you are given any supplies to work with. We begin work the second class period.

A special “Kit” includes every supply need for the class including the canvases for the Final Project, which may be a 24x48 or a 30x40 painting, the choice of the student. You can pay for it through the cashiers office “Art Stores” Account, or pay in class and I will deposit it for you. Be sure to bring me a receipt.

Students will be provided a detailed supply list for a beginning painting in oils course. The supplies for the semester will include paint, brushes, canvas, palette, supplementary supplies and the presentation of portfolio paintings.

Course Objectives

1. To technically acquaint students with the traditional and contemporary applications of oil painting and the many ways that the materials can be used.
2. To give the students the opportunity to develop workable compositions for paintings.
3. To give one the opportunity to view traditional and contemporary paintings through slides and actual professional work, giving one the chance to stretch the boundaries of what has already been done.
4. To improve upon one's personal style of painting at the end of the course.
5. To have one's paintings exhibit the techniques and characteristics inherent to oil painting.

GRADING, to get a good grade:

- *. Have good attendance.
- * Be able to manipulate oil paint in such a way that it works.
- *. Have ideas that go beyond the norm.
 - All ideas must be original and not derived from commercially published sources.
- * Use a varied palette with mixed colors and full value.
- * Work/rework paintings after suggestions have been made during critique.
- Attend and participate in all critiques, volunteering thoughtful ideas aimed at improving your work as well as that of other students.
- * Fulfill the goals of each problem:
 - Complete work on time and to scale.
 - All work must be done in this class.

Be willing to put in enough time to develop your paintings.
Always strive for quality work- mediocrity doesn't cut it!

Evaluation

There will be a grade assessed to each painting problem. A grade will be given at mid-semester, and a final average of all painting, studies and paperwork will be averaged along with attendance and individual contributions during the term in order to determine the final grade.

Your painting grade: **What you did with the idea = 50**
 How you used the paint 50

Each assignment is graded on a 100 point scale. All paintings turned in late will be reduced by 10 points.

A= 90 – 100 exceeding expectations
B= 80 – 89 above average
C= 70 – 79 average
D= 65 – 69 below average
F = below 65- will not pass the class

Attendance Policy/Late Work

The structure of the course requires consistent attendance. More than TWO (2) absences may result in the lowering of the final evaluation by one letter grade, More than THREE (3) may result in the student being dropped from the class. Please refer to the SRSU Attendance policy on the last page.

Lectures, demonstrations, critiques and painting problem explanations will occur during the studio schedule time slot each week. It is expected that each student will attend all required hours of the studio course. Consistent tardiness will be reflected in the overall evaluation.

All work not available for the required critique time slot must be shown to the instructor for assessment, which will reflect the lateness of the missed deadline.

Critiques missed because of absences or lateness may not be made up; grades will reflect the student's failure to participate in discussion of work. **IT IS IMPORTANT, THEN, TO ATTEND CRITIQUES...EVEN IF YOUR OWN WORK IS NOT COMPLETE.**

If you know you will be missing a class, it is your responsibility to contact me immediately, get the assignment and demo material and to make up the time you missed. If not your grade will be affected.

Course Structure: Painting Problems

The painting problems will consist of at least nine paintings and a final project, plus studies and experiments. Each painting problem will be, listed on the calendar and accompanied by an explanation sheet with given time limits. Deadlines for individual as well as group critiques will be announced.

- * Students will be expected to fulfill the goals of each problem.
- * Be able to manipulate the paint in such a way that it works.
- * Have ideas that go beyond the norm. Stay away from trite clichés. *All ideas must be original* and not derived from commercially published sources.
- * Learn to use a varied palette with mixed colors.
- * Work/rework paintings after suggestions have been made during critiques and bring them back in for further discussion.

- * Attend and participate in all critiques, volunteering thoughtful and insightful ideas aimed at improving one's work as well as that of others.
 - * Students must complete work on time and in scale. No painting should be smaller than 18" x 24" unless specified. No painting should come from another studio course or be used for another studio course.
 - * Be willing to put in enough time to develop the paintings. Always strive for quality work...Be consistent.
- The final portfolio is due in on Tuesday April 28th at the beginning of class.
 - Final Projects are due in Tuesday @ 6:00, on the wall for a final critique..
 - Attendance on "FINALS & CLEAN UP DAY" is mandatory.

Written work will include: A discussion of selected artist's work or theories.

A paper on the artist selected for the "In the manor of..."

Artist's statement and description of final series of paintings

Art Program Primary Learning Objectives:

In ART 2301 Beginning Painting, the student will learn the basics of the following 3 objectives:

1. Expressively communicate an original idea or concept visually.
 - a. Proper techniques applied to the medium,
 - b. Use of principles and elements of good composition,
 - c. Development of technique and personal style.
 - d. Use of original concepts and non clichéd ideas.

2. Demonstrate technical mastery of materials and traditional artistic skills.
 - a. Advanced techniques and craftsmanship applied to a specific area of specialization.
 - b. Application of the principles and elements of good composition,
 - c. A defined technique or personal style.

3. Demonstrate proficiency in discipline specific writing.
 - a. An ability to utilize art historical terminology.
 - b. Write a good topic statement and follow it with a defined argument and closing statement.
 - c. Use correct writing style and citations.

Disabilities: Please notify me if you have a disability that requires accommodation. If you would like to request such accommodation because of a physical, mental, or learning disability, please contact the ADA Coordinator for Program Accessibility in The Morgan Student Center.

Health and Safety: Do not put brushes in your mouth. No turpentine or odorless products other than what is provided. No bare feet. Wash paint off of fingers and arms immediately. No food in the classroom.

Academic honesty: The University expects all students to engage in all academic pursuits in a manner that is beyond reproach. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to cheating, plagiarism, collusion, and the abuse of resource materials. More information on this can be found in the SRSU Rules & Regulations supplement to the Student Handbook.

Cell phones must be turned off or set on a quiet vibrate and may not be answered during class.

An “F” for the day will be given to those who break this policy.

Emergency personnel and family emergencies are exempt only if you let me know in advance.

Music: Personal” headgear” may be worn during studio time only, after demos and lectures, while you paint, and on low volume, so you can hear when someone talks to you. If I hear your music you will lose your privilege.

Attendance: The majority of your grade is based on work done during class, therefore, it is expected that each student will attend all required hours of class (96 studio class hours).

Class runs until 4:50, ten of- Do not leave early unless you have my permission!

Sul Ross policy states a student may be dropped after 9 (nine) absences and that one absence is equal to 50 minutes. More than Two absences from a studio class will result in the lowering of the final evaluation by one letter grade. You may be dropped with **Three (3)** absences. Tardiness, and leaving early will be considered as partial absences, three of which will equal an absence. More than 8 minutes late is a tardy.

Authorized Absences: If you need to miss a class due to an Authorized School activity, You need to let me know ahead of time, find out what work you will be missing and make sure you get completed for a grade. Your name must also be on the explained absence list.

Explained absence list.

When a student has to miss a class due to an authorized University activity, it will be the responsibility of the student to notify the instructor of the class in advance. The department responsible for the authorized University activity will also notify instructors through the Student Life Office by providing an explained absence list to the office. Instructors will give students participating in an authorized University activity the opportunity to make up class work, including tests, within a reasonable time and at the convenience of the instructor.

Email: All students are required to maintain an @sulross.edu computer account. This account provides both an online identification key and a University Official Email Address. The University sends much of its correspondence solely through email. This includes policy announcements, emergency notices, event notifications, financial assistance information, course syllabi and requirements, and correspondence between faculty and students. Such correspondence is mailed only to the university official Email Address.

Disciplinary Action Code:

#21. (Partial quote) “Campus disruptive activities include disorderly classroom conduct that obstructs, interferes with, inhibits and/or disrupts teaching and/or classroom activities”. If you smell like alcohol or Marijuana, I will ask you to leave class and not come back.

Health and Safety in the classroom and at home:

The two areas of concern that artists should be familiar with when working with any art materials are handling of pigments and clean-up/disposal:

All paints – oils, acrylics and watercolors alike – contain pigment particles. Some pigments can have adverse physical effects if ingested or regularly applied to soft skin. **It’s important for artists to educate themselves on what chemicals they are working with on their palettes.** Lead, cadmium and mercurial sulfides are the prime offenders, though the risk they pose in art materials is marginal.

Because it is easiest to thin oil paints and clean them from brushes using solvents, many people closely associate oil painting with the use of toxic solvents. Turpentine is perhaps the best known solvent used in oil painting, but also one of the most toxic. **The good news is that for most applications and techniques, turpentine is unnecessary. It is even possible to paint without the use of any solvents at all.**

Any solvent should be disposed of properly by storing in a leakproof container and taking to an approved collection facility for hazardous materials. Unused paints **of any kind** should be allowed to dry, scraped from a palette and disposed of with solids, not washed down the drain.

We use Turpenoid Natural, an extremely effective nontoxic brush cleaner and gentle brush conditioner which rinses out with plain water. Brushes are reconditioned when cleaned with Turpenoid Natural. It is non-flammable, does not irritate skin or eyes and does not emit harmful vapors. It is an effective painting medium when used within recommended guidelines.

- Use the red safety canister by the sink to dispose of rags and paint.
- Keep a lid on the turpinoid jar.
- Use paper towels often and well. Don’t just use it once and throw it away.
- Do not hold your brush in your mouth.
- Never paint with your bare fingers, hands, or feet.
- NEVER use solvent to remove paint from your skin.
- Remove dried paint from your skin by scraping it off (outdoors) with the edge of a quarter.
- Remove wet paint from your skin by first wiping it off with a dry towel, then wash with soap and water.
- Always keep a special clean rag for wiping your hands on while painting.
- Try not to handle solvent and paint covered rags with your bare hands.
- Always take care to properly store and dispose of your rags and solvents.
- Store and dispose of oil and solvent-soaked rags in metal cans only.
- Wear an apron, or smock to keep paint off your clothing and skin.
- Be sure to wash your hands thoroughly after every painting session.
- Never allow children or pets to come in contact with paints, solvents, or mediums
- If paints, solvents, or mediums are accidentally ingested or splashed into your eyes, seek medical attention immediately

Artists' Oil Paint pigments do contain highly toxic substances, and precautions should be taken to avoid *any* absorption by the human body. These toxic compounds can be absorbed by:

Eating the paint and absorbing paint through the skin.

To avoid absorption, take these precautions:

- Never eat while painting.
- Never lick your paintbrush.

- Wash your hands very well after painting.
- Wash your sink after washing your brushes
- At home, use a separate sponge than the dish sponge.
- Wear a separate set of clothes when painting.

**Sul Ross State University is committed to equal access in compliance with the Americans With Disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Mary Schwartz, M. Ed., L.P.C., in Counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-122, Sul Ross State University, Alpine, Texas 79832. Telephone: 432-837-8203. E-mail: mschwartz@sulross.edu .*