

# Oil Painting

# Spring 2019

Tuesday and Thursday

2:00 - 4:50 FAB Room 201

Professor Carol Fairlie

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Office # 09 FAB

TEXT ME!

Cell phone 294-1313

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

## 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 **\$290.00** 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 three payments if needed, but \$100.00 must be paid before you are given any supplies to work with. **We begin work the second class day, you need to have supplies to work.**

- 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.
- A detailed supply list for a beginning painting in oils course is on Blackboard.
- The supplies for the semester include everything needed: paint, brushes, canvas, palette, etc.

## 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.
- \* Use a varied palette with mixed colors and full value.
- \*. Have ideas that go beyond the norm.
  - All ideas must be original and not derived from commercially published sources.
- \* 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.
  - I don't grade on Skill but on effort; 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**

80% = 7 paintings

10% = 6 Studies

10 % = 5 sets of color charts plus papers

**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

## **Course Structure: Painting Problems**

The painting problems will consist of at least six paintings plus a final project, color charts, 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 are expected

- to fulfill the goals of each problem.
- to learn to manipulate the paint in such a way that it works.
- to have ideas that go beyond the norm.
- ***have ideas that are original*** and not derived from commercially published sources, and are not trite clichés.
- **Work from their own images, and bring photocopies of them to class.**
- learn to use a varied palette with mixed colors.
- 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.
- 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.
- put in enough time to develop the paintings. Always strive for quality work...Be consistent.

**Written work will include:** A paper on the artist selected for the “In the manner of...”  
Draft of an Artist’s Statement, due in during last critique.  
Artist's statement and description of final paintings, due in with final project.

**All Assignments and monthly calendars are posted on Blackboard, as are all class assessments.**

## **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. Coming in late to class will affect the overall grade.

Consistent tardiness will be reflected in the overall evaluation. Lateness or leaving early more than 20 minutes will be considered an absence.

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.

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

Absences: 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.

**FINALS: Finals are all moved ahead by one day, so a Tuesday Thursday class has its final on a Monday or Wednesday. Since we meet for 2 time slots 2-3:13 and 3:30 -5, we can use either time for the final.**

**Final in Painting 1 will be May 15<sup>th</sup> at 3:00 pm.**

### **Art Program Student Learning Objectives:**

In ART 2316 Beginning Painting, the student will learn the basics of the following 3 objectives:

SLO 1 Students will be able to visually communicate an original idea or concept through an original artwork.

- 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.

SLO 2 Students will demonstrate proficiency in writing within the art discipline.

- a. Display the ability to meet Texas Art History objectives: (TASA standards)
  - i. An ability to identify geographic centers, time periods and stylistic characteristics of major art movements.
  - ii. An ability to recognize individual styles of major artists and an understanding of the technical procedures for work in a variety of media.An understanding of the impact of individuals, historical events and religious and philosophical concepts on art making in various periods.
- b. Demonstrate proficiency in discipline specific writing.  
An ability Follow the correct writing style manual and utilize art historical terminology.  
Write a good thesis statement and follow it with a defined argument and closing statement.

SLO 3 Students will demonstrate knowledge of the professional practices pertaining to their BFA degree track:

- Demonstrate the ability to create a cohesive body of work (capstone) with a defined technique or personal style.  
Understands health and safety practices in the studio.

**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 contact Mary Schwartze M.Ed., LPC Director of Counseling & Accessibility Services, Ferguson Hall 112 -432 837-8203

**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 8:50, “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 includes 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 pallets.** 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 know 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**  
**OIL PAINTING 2316**

**CALENDAR**

**WEEK 1** Introduction

Tues. 1/22 review of materials and techniques  
 overview of schedule & syllabus

Thurs, 1/24 **Assignment #1 : The traditional approach to oil painting**

*This assignment introduces the traditional practices of Oil Painting that were taught between the 15<sup>th</sup> century and the 19<sup>th</sup> century. It introduces basic color theory and direct observation skill.*

Traditional methods. *Chiaro scuro*

Work on small traditional still life painting (6-9 hrs)

Demo of Traditional methods. Begin to work on still life using traditional methods

**WEEK 2** **Assignment #1 : The traditional approach to oil painting**

1/23 Discuss *Impasto*  
 Explanation of mixing of primaries colors w/ white (finish out of class.)  
***Demo of color theory.***

Work on small traditional still life painting *Impastos* (6-9 hrs)

1/25 ***Begin color*** charts

Mixing of complementary colors w/ white (finish out of class.)  
 Continue color application in traditional still life.

**WEEK 3**

1/29 Finish color application of traditional still life:

1/31 ***Glazing traditional mediums***

**WEEK 4** **Priming in Acrylic- the differences...**

*This assignment opens up the response of the student to idea development that can be either traditional or contemporary, emphasizing development of a personal style and techniques.*

**Assignment #2 : optional approaches to oil painting**

Discussion of ala prima, thick and thin, etc.

2/5 Begin "open response" to still life

2/7 Work on "open response" to still life  
Critique on both still lifes, **Thursday 2/19**

## **WEEK 5**

2/12 Finish work on still lifes

2/14 **Critique** on both still lifes  
*Using the set criteria for each assignment, the students will learn to critique each other's paintings for strength and areas of improvement.*  
Video on portraiture. Take Notes  
Demo of head & Rabated image  
Discussion of next assignment.

**Assignment #3: SELF PORTRAIT** good sized painting of whole head and upper torso.

Using a traditional approach, create a background that is biographical. (9 hrs)

*This assignment teaches the color theory of portraiture and introduces the historical concept of the Hierarchy of paintings, which was discarded in the 20<sup>th</sup> century.*

### **The Academic Hierarchy**

The most famous ranking-system of painting genres was that established by the great European Academies, such as the [Academy of Art in Rome](#) (Accademia di San Luca), the [Academy of Art in Florence](#) (Accademia del Disegno), the Royal Academy of Painting and Sculpture in Paris, and the Royal Academy in London. It was annunciated in 1669, by the art-theoretician Andre Felibien, Secretary to the [French Academy](#) - a body dominated by the dictatorial [Charles Le Brun](#) (1619-90).

Felibien ranked the genres as follows: (1) History Painting; (2) Portraits; (3) Genre Painting; (4) Landscapes; (5) Still Life.

## **WEEK 6 Portraiture.**

2/19 Demo of flesh tones

Color charts of flesh tones

Work on Self Portrait

2/21 Finish work on Self Portrait.

Work on small study and "in the manner of", 8x10" appx.

## **WEEK 7 Assignment #4 "in the manner of".**

*This assignment uses the traditional academic method of referencing a master work and studying the color theory and composition, then using critical thinking applying what is learned to a painting of a subject of the students choice.*

2/25

Work on small study and "in the manner of".

Copy a modern master (from list provided) 1 small study that accurately copies a masterwork and a larger painting - open subject matter- using the concepts of your chosen artist.

Painting must be 18x24" or larger.

❖ A brief paper discussing the artists techniques, theories and what you learned will accompany the painting.

2/28 **Critique on Self Portrait**

BEGIN work on full sized "in the manner of..."

**Mid semester reviews –**

All work assigned up to study for "In the manner of..." due!

## **WEEK 8**

**3/5**                    **Finish in the manner of....**  
3/7                    ♦ Don't forget you have a paper due with this assignments!

**WEEK 9**            **Spring Break**

**WEEK 10**          **Assignment # 5, "Symbolic Color & Landscape"**

♦ The weather will affect how this week is scheduled.

*This assignment investigates varieties of subjective the color theory to create a mood.*

3/19                   **Critique** on "in the manner of...".

Be prepared to tell us about your artist and your decisions.

Color charts on greens, beige and grays

Discussion of use of Symbolic Color and the landscape. Must have printed images.

3/21                   Begin work on Symbolic Color.

Discussion of use of Studies and the landscape.

**WEEK 11**          **Intro to Acrylics**

3/26                   Outside, 2-4 landscape studies

Begin work on Symbolic Color.

Discussion of use of Studies and the landscape.

3/28                   Working outside two landscape studies (weather depending)

**WEEK 12**          **Learning about Stretching Canvas**

*Most painting classes require students to build and stretch all their canvases, with no art supply stores this is hard to do at Sul Ross. This teaches the traditional way to make a support for painting on.*

4/2                    finish landscape

4 /4                   Critique on Symbolic Color & Landscape

**Stretching Canvas**

**WEEK 13**          **Assignment # 6: Working from a live model/ or "in the Manner of...".**

*This assignment uses art history to help with composition while introducing the student to working from a live model and direct observation.*

4/9                    Small studies of the figure, set pose.

4/11                   Discuss Final Large scale 36 X 48, have an idea ready

**WEEK 14**          **Working from a live model. / or "in the Manner of...".**

4/16                   **Using the model, create a background to suit the image.**

Ideas should be from art history

4/18                   ♦ Compositional layout for final project due:

**WEEK 15**          **Work on painting # 6,**

4/23                   figure painting on stretched canvas

4/25                   ♦ All work due out in the hallway for final portfolio grade.

**WEEK 16**          **Finish painting # 6, begin final project.**

4/32                   finish figure painting on stretched canvas



*The final project emphasizes a cumulative response to all that was learned plus the application of the elements of art and design, while exploring a sense of personal style and technique. It also asks students to write a statement about their choices of subject matter, conceptual ideas, techniques and color theory. This will lead to the development of an Artist statement in future semesters.*

- ❖ Rough draft of Artist statement about painting project due!
- ❖ All work due out in the hallway for final portfolio grade.

5/3 Dead Day

**Final Exams** Wednesday, MAY 15      **Final Project due at 3:00**  
Mounted on easel ready for critique Artist statement about painting project due!