

Linn-Benton Community College
Art Department
ART 281 - INTRO TO PAINTING (Oil)
Winter 2014

Professor: DORI LITZER

Classroom: SSH 211, MW, 2-4:50PM

OFFICE: SSH 111

OFFICE HRS: 10-11 MW, 2:30-3:00PM TR, or by appointment

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COURSE CONTENT: This is an introductory course in painting for the student with no significant previous training. Students will be introduced to the basic skills and craft of **oil painting**, the physical properties of the materials, composition and color theory. Practice in opaque and transparent painting media will take place. Course content will focus on a variety of visually expressive forms.

Drawing, color, and design experience is strongly recommended
The class will be taught with oil paints.

COURSE OBJECTIVES:

- 1) To strengthen and build upon foundational painting processes and the expressive technical skills inherent in the oil painting media.
- 2) To challenge students with complex issues of form and content.
- 3) To expose students to traditions of art which support class curriculum.
- 4) To provoke thought and critical inquiry.

COURSE STRUCTURE: Most classes will begin with arranging work areas and setting up for painting, viewing, listening and discussion. Classes will be devoted to painting from conceptual imagery and from life. Classes will be devoted to discussing technique, form and content in art. Student work and professional artist's work will be the objects of discussion. Time will be spent exploring course assignments which target specific concepts. Frequent individualized instruction and class critiques will be a major portion of the class structure.

Projects will consist of four major paintings on canvas stretcher bars, accompanied by assigned painting studies on canvas sheets and/or gessoed paper, along with the necessary preliminary sketches. There will be slide lecture/discussion sessions, videos and other presentations of appropriate art information. There may be a field trip or, at the least, recommended student research of regional art venues.

Expect that for any four credit art course; there will be a recommended minimum of six to twelve hours of homework per week. The last 15 minutes of each class will be devoted to clean up.

COURSE REQUIREMENTS: Students are expected to make full use of the entire class period and to participate in individual and group processes. It is expected that students will complete ALL assigned work and be an active contributor to the class. All students are responsible for their own art materials and for keeping the studio clean.

TEXT: There is no required text. There may be assigned reading. It is recommended that students refer to appropriate reading materials in the library or on the internet. There are required materials.

ATTENDANCE: Class attendance is mandatory. Information must be obtained IN CLASS. **Students are expected to participate IN CLASS.**

To achieve the full number of participation points:

- 1) Be on time for class ideally the room will be available by 1:50PM for set up of materials.
- 2) Be present, aware, and responsible for the entire class period
- 3) Participate in critiques and group discussions
- 4) Work hard while in class
- 5) Complete all class work
- 6) Complete homework assignments
- 7) Interact with others in a responsible and respectful manner
- 8) Take responsibility for your work area, and assist in maintaining the class studio area.

For any absence, the student is responsible for making up the work. It is recommended that every student get phone numbers from two other students in the class. This will be helpful if a necessary absence occurs. The student is responsible for all course material.

GRADING: To receive a grade of A, B, or C in an art class, a student must participate in classes, turn in all projects and assignments, meet deadlines, and participate in class critiques and discussions. Students who wish to receive above average grades must demonstrate commitment to process and attention to creating high quality results whether the work is written, drafted, or crafted.

Your final grade is a representation of overall class performance. Grading considerations include:

Points accumulated for participation.

Points accumulated for all assigned work:

Four major paintings on canvas stretcher frames,

All assigned painting studies,

Preliminary drawings /sketchbook

Oral and written research report /review of report materials

Participation in class critiques and discussions

Mastery of course content, creativity and craftsmanship

Quality of work, effort and progress

Studio set up and clean up

Please feel free to contact me with questions you may have regarding grading or any other class related subject. Individual projects are based upon standard letter grades, but employ the 12 point system. Criteria for point breakdown vary somewhat according to each project.

Example of the 12 point system:

12 = A+	8 = B	4 = C-	0 = F
11 = A	7 = B-	3 = D+	
10 = A-	6 = C+	2 = D	
9 = B+	5 = C	1 = D-	

ASSIGNMENTS: All assignments will be graded and are to be completed for the specified due date. Assignments/work will be discussed and viewed in class in the form of informal class critiques. Missed assignments must be made up. **Late assignments will be lowered by one full grade.** Keep up with the schedule. Homework is an integral part of the class and will be assigned each week. **Expect** to paint outside of class. Art classes demand that you use hours outside of class time to earn a satisfactory grade.

ABANDONED ARTWORK: Work that has been left behind after critiques is the responsibility of the individual student. The custodian may dispose of any work that falls on the floor. Be certain to clean out your storage drawers and the painting storage area during finals week. Storage drawer keys are available from Teresa Thomas in NSH.

ATTIRE: Wear clothing to class that is comfortable and can be soiled with oil paint, ink, graphite, and other art media. Students should wear protective items such as nitrile or latex gloves, cover up shirts, and aprons. Oil paint does **not** wash out of clothing.

DISABILITY SERVICES: Students who have emergency medical information I should know of, who need special arrangements in the event of evacuation, or students with documented disabilities who may need accommodations, should make an appointment with me as early as possible, not later than the first week of the term. If additional assistance is required, the student should contact the Office of Disability Services 917-4789.

NO INCOMPLETES WILL NORMALLY BE GIVEN FOR THIS CLASS.

Art 181/281 Supply List REQUIRED MATERIALS: Supplies are available in the LBCC Bookstore, OSU bookstore, The Art Department retail store on Commercial St. in downtown Salem, and _____ and _____ in Albany, and Corvallis.

Oil Paint: (required minimum)

Titanium white
Yellow cadmium light
Cadmium red medium
Alizarin crimson
Pthalo blue
Cobalt Blue
Ultramarine blue
Cerulean Blue
Cobalt violet or Dioxazine purple
Paynes gray
Yellow ochre

Average \$8.00 per tube. You may desire more colors than these, but you must begin with these particular colors. Buy 2oz. tubes, with the exception of white, which may be 5oz. It is very important that you purchase high quality, artist grade oil colors.

Odorless mineral spirits, one gallon (OMS) Do Not purchase the 'green' type. Purchase the clear OMS for decanting.

(DO NOT purchase turpentine)

palette knife - trowel style (1-2) metal (not plastic) with flexibility.

stretcher frames (four) gesso primed, and stretched canvas/ ready to paint.

These should be stapled in the back, not on the sides

Recommended size: 18"X24" or 24X30" or larger

You may want to purchase your canvas stretchers one at a time.

canvas paper pad 14"x17" Or 18X24" or larger, with individual sheets.

folder for 8 1/2x11" handouts and report notes.

strip palette (approx. 12x16") (a palette tablet with tear off sheets) or large stack white paper plates

brushes: have a variety of good quality oil brushes. Suggested choices: 1/4"-1/2" chisel, 1/4" round,

1/2" flat, 1" flat, 2-3 soft, inexpensive boar bristle brushes 1 1/2" or larger (white bristles, unfinished wood handle), A soft rounded blending brush (a 'bright') approx. 3/4"-1" wide

Large pad of tracing paper (18X 24")

sketchbook: good quality, spiral bound 9X12" or 5X7"

2B pencil with pink eraser

white plastic eraser

soft vine charcoal (about three sticks)

Scotch blue masking tape about 1" wide.

Painting medium to accelerate drying time such as; or Galkyd medium, or Galkyd Lite
soft painter rags

Soft white paper towels

rubber gloves (nitrile or latex)

pliers would be helpful for 'tight' paint tubes

couple of covered jars for decanting mineral spirits labeled with contents & your name.

(No glass please)

large cans for solvents and working in the studio.

air tight palette holder the size of your palette sheets (or waxed paper/plastic wrap for palette/paint storage)

Portfolio for paintings (sturdy with handle/shoulder strap and painting separators)

Carrying case for supplies

Art 281; Painting can be a very inconvenient class due to the necessary carrying and transportation the materials and supplies. It is recommended you get a storage drawer and create some sort of system for more convenient transportation of the materials.

Tentative Schedule:

Week One Intro., skills assessment, discussion

Week Two Painting #1; Sky Composition with related assignments;
Emphasizing spatial depth, value/light pattern.
Initial monochromatic color scheme, tool/media exploration
Color studies

Week Three Mandatory Group Critique (week 3)
Color studies
Painting #2 assignment; “Abstraction from images”. (Preparatory sketches and preliminary planning are required as assigned in class.)
Use of photos, pictures and sketches is required.
Cropping/Abstraction of the photographic image for #2 is required.
Emphasis: Composition, shape, space and texture, color alteration.
Dynamic Equilibrium

(Week 2 & 3 will include studio work with time devoted to some lecture and discussion of Romanticism, and Abstraction and class critiques)

Week Four Class assignment; a diptych based on opposite emotions
Students may be assigned a research project. (Topic; past or present artists, styles)

Week Five Class presentations with supporting images/critique/discussion
Painting #3: emulation of/influences from a masterwork/style (planning and preparatory sketches required)
Grisaille and color schemes will be explored.

(Week 4 & 5 will involve studio work with some lecture, discussion of painting styles)

Week Six Class critique of paintings #1 and #2,

Week Seven Painting #3 in process with progress

Week Eight Alla Prima painting #4 from still life(sketches are required), Color and compositional flow are dominate elements - Polychromatic scheme.

Impasto will be explored.

Week Nine	Work on Painting #4 and related assignments 5 th canvas: extra credit, TBA
Week Ten	Sign up for individual evaluation sessions with Dori mandatory group critique
Finals week	Individual portfolio/sketchbook presentations/discussion/evaluations

INSTRUCTOR'S STATEMENT

Painting 181/281 explores visual expression on a 2-D surface. Elements of form and principles of design must be considered. Craftsmanship is extremely important. Technique is a necessary means for making a visual statement, but it is **not** the statement. The statement, which is the painting, is generated in your heart and your head. Your hands assist to express what is within you. A painting must connect the visible world to the invisible...and it should be aesthetically and artistically pleasing.

To this end, I will assist you. Come to every class. Work hard. Work out of class. Work consists of seeing, thinking, making sense of your emotions, your thoughts. Work consists of planning your expression of those thoughts; writing, drawing, and painting. Use resources such as books, periodicals, galleries, exhibits, artists, Internet, and AV materials. Keep a sketch book/journal for sketches, plans, drawings, clippings, pictures, class notes, research notes, and your own written thoughts.

A successful painting is.....

...energy made visible

...a physical expression of ideas through color and composition

...a physical expression of emotion

...an analysis of our experience

...a distillation of human experience

...an arena in which to act

...an expression of beauty, communication, contemplation, or any combination there of

...a surface upon which your mind may dance via color and form

...a visualization of a state of mind

...visually riveting.

...ART

A successful painting has something to show and something to say.