



## FACULTY OF CREATIVE AND CRITICAL STUDIES DEPARTMENT OF CREATIVE STUDIES

VISA 215 001 (Lecture-Laboratory), Credits: 3  
2021 Winter Term 1 (Sep 07, 2021 to Dec 08, 2021)  
CCS 224, Tuesday 9:30am – 1:30pm

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*The Faculty of Creative and Critical Studies acknowledges that the land on which we are situated is the unceded territory of the Syilx (Okanagan) People.*

Shawn Serfas, shawn.serfas@ubc.ca  
CCS 379, Office Hours, Tuesday 1:30 – 2:30pm or by appointment

### **COURSE DESCRIPTION:**

#### **Painting I**

Introduction to the materials and techniques of painting. Exploration of colour, surface, structure, and space. Students will be encouraged to search for personal imagery. Critical evaluation skills will be developed through individual and group critiques.



Geoff Farnsworth, Dundarave Beach, Oil on Canvas, 36 x 36 inches



### **LEARNING OBJECTIVES:**

**VISA 215 is designed to promote painting as a broad, flexible, diverse basis for research and communication as well as an essential instrument for the student's engagement with the visual arts.**

Research projects will be assigned to encourage the student to begin to develop critical positions pertaining to their studio practice, the strategies and theories behind pictorial development and the overall communication of the art form including curatorial concerns and issues of presentation. The act of painting/layering is central to all forms of the visual arts. The simple physical activity of making marks upon a canvas is often the first way ideas are translated into visual language. As such, it is critical that students studying visual arts have a firm understanding of the studio practice concerning painting technically, formally and conceptually. The curriculum will focus on the continued development of formal, theoretical and aesthetic literacy.

**VISA 215 is primarily a directed project-based course concerning the individual development of a body of work for each student. There is an independent research component (term project – 3 or 4 major paintings) that will be executed both during and outside of scheduled studio time. Students are expected to maintain and demonstrate weekly developmental growth. This entire body will consist of at least 6 – 7 major paintings and 12 small-directed paintings.** You may also be asked to submit written assignments. This research may be based upon observation and/or on conceptual projections that may involve the development of processes related to the interpretation of a variety of approaches not confined to but including figuration, abstraction, systemics, the narrative and metaphorical traditions. **Students will examine and develop through their research projects a thematic body of work with the objective of establishing a clear and individual 'voice' of expression.** Semi-directed studies will foster the creative-act in the beginning of this course. The materiality and vehicles used in his course will be considerable in scope. The development of research subjects and processes will also form the basis for a formal and conceptual investigation of creative-processes, creative-acts as well as creative-communications. We must make sure that our ability to communicate visually demonstrates knowledgeable syntax and vehicular awareness for ideas to emerge successfully. This process will create an informed ability to translate thoughts to matter. The study and awareness of the craft of painting will also be examined regarding the particular nature of painting materials, i.e. binding qualities, permanence and necessary supports. You will experience painting through your faculty supported research projects as well as from observing your colleagues, but most importantly you will learn from yourself and your own insights. It is the journey of self-discovery that makes this course so interesting, and that is why I believe art to be not only an important creative process but a restorative one as well.

**Concerning process, an emphasis towards adventurousness and experimentation will be important guidelines in this course.** The student will be asked not only to grasp but also to challenge the technical and conceptual parameters of the painting discipline while cultivating a deeper sense of self and personality.

**Students will be expected to:**

- a) Continue to expand and develop their aesthetic and technical understanding of their media.
- b) Develop a personal and self-directed approach to image development and studio practice.
- c) Gain an increased understanding of the historical and contemporary issues related to their painting area.
- d) Develop an understanding of theoretical and critical positions that will assist in defining their ideas about art, their own studio practice and its evaluation.



**COURSE SCHEDULE:**

Portfolios will be structured in two parts.

1. Creative Research, Midterm Portfolio
2. Creative Research, Final Portfolio

DATE Tuesday	STUDIO & PRESENTATION SCHEDULE	CRITIQUE SCHEDULE & IMPORTANT TALKS / EXHIBITIONS
September 7	<p><b>Course Introduction/Logistics</b></p> <p><b>#1. Introduction to Creative Research Project (Term Project)</b></p> <p><b>Sketchbook – Thinking and Research</b></p>	
September 14	<p><b>Stretcher Demonstration</b></p> <p><b>#2. Geographies of Process: Observation, Space and Colour (12 Small 6x6 inches Observational Paper Studies)</b></p> <p><b>Letters – Proposals Due</b></p>	
September 21	<p><b>#3. Painting Concepts: Layers of Meaning</b> (Descriptive, 24 x 36 inches, Stretched Canvas)</p> <p>Shawn Serfas Artist Talk, Vernon Public Art Gallery</p> <p><i>This Kind of Wilderness</i></p> <p>Saturday, September 25<sup>th</sup>, 1pm</p>	<p><i>In Absentia</i>, Gillian Willans July 29 - Oct 19, 202, Vernon Art Gallery Gillian Willans is presenting a series of paintings that carry themes of the domestic realm. The paintings are based on found photographs, in which the camera lens also plays a role in the overall feeling of the image. Willans speaks of the domestic realm, she explains that her hope is to capture her interest in social role-playing and her own struggles to define her belonging within the home. The rooms are unidealized, not touched up to look pretty but to just be as they were in that time and space. The rooms are empty without the people who may have occupied them, in this purposeful choice, Willans hopes to draw attention to the missing figures as well as the gaze of the photographer.</p>
September 28	Studio Research Project Continued	
October 5	<p><b>#4. Collaboration and Play</b> (Descriptive, 54 x 68 inches, Stretched Canvas)</p> <p>Studio Research Project Continued</p>	
October 12	Studio Research Project Continued	<p><b>Individual Progress Critique</b></p> <p>#1. Research Project – Two Paintings in Progress</p> <p>#2. Geographies of Process – In Progress</p> <p>#3. Painting Concepts: Layers of Meaning</p>
October 19	Studio Research Project Continued	
October 26	Studio Research Project Continued	<p><b>Formal Midterm Critique</b></p> <p>#1. Research Project - Two Completed Paintings for Revision/Critique</p> <p>#2. Geographies of Process – 12</p> <p>#3. Painting Concepts: Layers of Meaning</p> <p>#4. Collaboration and Play</p>

November 2	Studio Research Project Continued	
November 8-12	<b>Fall Break</b>	
November 16	Studio Research Project Continued	
November 23	Studio Research Project Continued	
November 30	Studio Research Project Continued	
December 7	<b>LAST CLASS</b>	<b>Final Group Critique/Viewing</b> (All Research & Paintings)

**RECOMMENDED TEXTS:**

Texts/readings will be provided throughout the duration of the course.

**REQUIREMENTS FOR WRITTEN ASSIGNMENTS:**

Required on all outlines with written assignments:

1. All research assignments must adhere to MLA style, in text citation.
2. All written assignments will be marked with attention to style, grammar, and spelling. Students who receive 60% or less on a written assignment are encouraged to attend a writing workshop.

**FORMAT (COURSE STRUCTURE):**

Through lectures, readings, demonstrations, slides, books, videos and class dialogues the student will gain an understanding of the historical, social and aesthetic ramifications of Painting and its relationship to contemporary issues and objectives in art. Field trips will be taken when and where possible.

Class review of each project series within your respective research areas will take the form of critiques, individual and group discussions during which subject, content and formal considerations will be examined, in order to provide an understanding of successful and unsuccessful approaches to the current research phase.

**Subsequent revisions of the work discussed are encouraged and expected, as is the presentation of more than one attempt.** Individual participation in these discussions is an expected part of the course. All students are expected to present the results of their attempt(s) to deal with their studio research project at the time specified for critiques. Failure to present at least some example of work in progress at the time specified (unless validated by a good reason for not having the work done) will result in a lowering of the grade for that project phase.

This course involves approximately hours (4hours) of class time per week. Approximately (10 hours) per week of outside class research - painting is the expected minimum.

**EVALUATION CRITERIA AND GRADING:**

The evaluation of your performance in this course will be primarily on the work that you produce. Evaluation will be based on the 100% system. Each research phase that is completed will be given a mark within the 100% range.

Grades will be assigned according to the following formula:

Visa 215 Final Portfolio	80%
Course Commitment – Participation (Professionalism)	20%
<b>Core Research Areas - Weight</b>	
#1. Creative Research Portfolio - Midterm	25%
#2. Creative Research Portfolio - Final	55%



A total of Two Project Phases will be the composite core for this course. The core investigative area will have a weighted factor. A final assessment of the work produced for the whole of the course will be assigned a weight of 80%.

The remaining 20% will be assessed through class engagement. Attendance is mandatory and full class participation in critiques and class discussion is required. Normally the two marks will yield a final numerical grade. Grades are not adjusted to fit a statistical distribution.

### **PDF PORTFOLIOS:**

Students are required to submit high-quality digital PDF portfolio for final examination, portfolios will be emailed to the instructor by 9am on December 14th. Review of digital PDF portfolio within your respective research areas will take place post-physical critiques, PDF portfolios will complement the evaluation and provide a digital understanding of successful and unsuccessful approaches to the current research phase.

Regarding digital PDF portfolio submissions, you must follow the example provided:  
PDF-Portfolio\_Example\_Lillian-Pasqua\_Final-Portfolio

Please review photo documentation manual, use the best possible camera you have access to. Feel free to email me legible .jpeg images (under 2MB) of your work anytime throughout the term, I will respond as soon as I am able.

Please label PDF Portfolios, example: serfas-shawn\_midterm-portfolio.pdf (use your name)

In today's art world there is more and more importance being put on having high quality reproductions of art works at the artist's disposal. Accurate digital reproductions are absolutely essential in the process of applying to graduate schools, applying for exhibitions, creating catalogues and other publications, etc. Even when documenting your work for your own personal records it is extremely important to have the most accurate reproductions of your work possible. Every minute of time spent trying to accurately depict your work is time well spent. Basically, when you send out images of your work you are sending a representation of who you are and how you care about the work you have produced. Sending out poor quality reproductions of your work will only make you look unprofessional/amateurish and it won't help you get accepted into any exhibitions or graduate programs or help you receive any grants, etc.

### **COURSE PROFESSIONALISM:**

#### **Punctuality**

Since the introduction of new projects – ideas and the presentation of general comments usually occur at the beginning of each class, you are expected to be present and ready to begin at the time stated for the commencement of the class.

#### **Course Participation**

You are expected to demonstrate an interest in your colleagues work and their artistic growth. This means you will contribute to class critiques, participate in class discussions/activities and help foster a positive working environment. We are here to support, direct and advise each other of the success and potential development of everyone's artistic research. I expect you to respect one another and play a role in building the class dynamic.

#### **Attendance & Attitude**

The learning process that takes place within studio art classes has a direct relationship to the exposure to the work of other students in the class, the opportunity for dialogue, and the immediate feedback from your instructor(s). You will be expected to attend all classes unless you have an acceptable reason for being absent. **Unexcused absences from the classes during the term without an acceptable reason will make it**



**unlikely that the final grade will be satisfactory.** Since, this course is a lecture/lab-based course, you must contact the instructor via e-mail or telephone message explaining your valid reason for missing or being late prior to the beginning of the class start time. **More than one (meaning two) unjustified absence may result in a class failure.** You will be expected to take part in group critiques and discussions related to the activity of the class. You should attempt to be open to the discussion of your own work and be prepared to attempt approaches that are new to you.

### **Portfolio Presentation**

**The way in which you care for your work is a reflection of the attitude that you have towards its value.**

In this course you will be expected to present all work as professionally as possible in terms of its cleanliness, documentation, and chronological order when it is presented for review. All work should be identified clearly on the back with your name, course number, section, project series and the date.

### **Completion of Projects**

You are expected to be present and to provide completed work for discussion at the time scheduled for project critiques. **Failure to present work at project critique will have an adverse affect on your grade for that project.** Even if you do not have the work complete, you should be present for the critique. All projects may be revised or redone until the deadline for the final submission of portfolios at the end of term. Work that is missing or incomplete at the end of term will be marked as incomplete. It is in your best interest to attempt and complete all projects. **Again, subsequent revisions of the work discussed are encouraged and expected, as is the presentation of more than one attempt.**

### **Comprehension & Standard of Work**

The demonstration of your understanding of concepts related to specific projects and their incorporation into completed work would be evident. **You will be evaluated on demonstrating ability related to the use of materials, effort, creativity, and aesthetic success, conceptual approach – intellectual/intuitive concerns, individuality, craft, personal improvement and the level of performance related to other members of the class, and the nature of the discipline in general.**

### **Late Submission Policy**

**The penalties for late submission of assigned coursework (e.g., papers, assignments, weekly reflections, portfolios) are 5% per day, unless accompanied by medical documentation. No assignment/portfolio will be accepted more than 3 days after the submission date. Extensions will be given only in extreme circumstances and must be supported by medical documentation.**

### **FINAL EXAMINATIONS:**

The examination period for Term 1 of Winter 2021 is December 10 to December 22, inclusive. Except in the case of examination clashes and hardships (three or more formal examinations scheduled within a 27-hour period) or unforeseen events, students will be permitted to apply for out-of-time final examinations only if they are representing the University, the province, or the country in a competition or performance; serving in the Canadian military; observing a religious rite; working to support themselves or their family; or caring for a family member. Unforeseen events include (but may not be limited to) the following: ill health or other personal challenges that arise during a term and changes in the requirements of an ongoing job.

Further information on Academic Concession can be found under Policies and Regulation in the *Okanagan Academic Calendar* <http://www.calendar.ubc.ca/okanagan/index.cfm?tree=3,48,0,0>

### **Aboriginal Programs and Services**

The primary goal of the Aboriginal Programs and Services is to provide culturally appropriate services and support to First Nation, Metis and Inuit students. Please contact us if you have any questions or inquiries.

Web: <http://students.ok.ubc.ca/aboriginal/welcome.html>



### **International Programs and Services**

International Programs and Services (IPS) provides advising, transition services and programs for international students, and IPS works to foster an intercultural campus community where differences are embraced and respected and adapting is multidirectional. In response to COVID-19, International Program and Services have put together a page with important resources and frequently asked questions regarding immigration and health insurance. Web: <http://students.ok.ubc.ca/international/welcome.html>

### **Academic Integrity**

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences. A more detailed description of academic integrity, including the University's policies and procedures, may be found in the Academic Calendar at: <http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,0>. And on the FCCS site here: <https://fccs.ok.ubc.ca/student-resources/academic-integrity/>

### **Student Learning Hub**

The Student Learning Hub (LIB 237) is your go-to resource for free math, science, writing, and language learning support. The Hub welcomes undergraduate students from all disciplines and year levels to access a range of supports that include **tutoring in math, sciences, languages, and writing, as well as help with study skills and learning strategies**. For more information, please visit the Hub's website (<https://students.ok.ubc.ca/student-learning-hub/>) or call 250-807-9185.

### **Academic Integrity Matters (AIM) Program**

AIM is a program that provides help with academic integrity (AI) issues for undergraduate and graduate students. Please contact the Student Learning Hub (<https://students.ok.ubc.ca/student-learning-hub/>) and ask specifically for an AIM appointment.

### **Library Information**

The **Library** is available for research support and can be accessed [here](#).

### **UBC Okanagan Disability Resource Centre**

The Disability Resource Centre ensures educational equity for students with disabilities and chronic medical conditions. If you require academic accommodations, please contact the Disability Resource Centre located in the University Centre building (UNC 214).

General inquiries or students new to the DRC can reach us by emailing [drc.questions@ubc.ca](mailto:drc.questions@ubc.ca)

Web: <http://students.ok.ubc.ca/drc/welcome.html>

### **UBC Okanagan Equity and Inclusion Office**

Through leadership, vision, and collaborative action, the Equity & Inclusion Office (EIO) develops action strategies in support of efforts to embed equity and inclusion in the daily operations across the campus. The EIO provides education and training from cultivating respectful, inclusive spaces and communities to understanding unconscious/implicit bias and its operation within in campus environments. UBC Policy 3 prohibits discrimination and harassment on the basis of BC's Human Rights Code. If you require assistance related to an issue of equity, educational programs, discrimination or harassment please contact the EIO (UNC 216).

Email: [equity.ubco@ubc.ca](mailto:equity.ubco@ubc.ca)

Web: [www.equity.ok.ubc.ca](http://www.equity.ok.ubc.ca)



### **Health & Wellness**

Health and Wellness offers a range of student health and wellness services, including a health clinic, counsellors, and health promotion programs. Students are encouraged to stay at home if they have a minor or communicable illness (such as flu-like symptoms) to prevent further spread of illness to other students, staff, or faculty. If students are too ill to attend class, the student should contact the instructor immediately and submit a “Self Declaration of Absence Due to Illness or Injury” form: [Student Declaration of Absence Due to Illness or Injury \(PDF\)](#)

Please note: Use of the self-declaration form during the final exam period is not accepted—students are advised to communicate directly with their instructor if they are sick and unable to write final examinations. This declaration is not an exemption from any exams, papers, or projects that were missed during the time of absence and does not modify any academic obligations.

If students would like to access a UBC physician, nurse or counsellor, please call our office at 250 807-9270 or visit our website: <https://students.ok.ubc.ca/health-wellness/>

The UBC Student Assistance Program (SAP) is a free, 24/7 wellness resource for students. Services include personal counselling, life coaching, group programs and more, based on your needs:

<https://students.ok.ubc.ca/health-wellness/student-assistance-program/>

### **FCCS Communications Portal**

Consider signing up for our FCCS Communications portal for students in our undergraduate and graduate programs in Canvas.

This one-stop space will be used to keep students informed and up to date with important information related to your academic matters as well as updated on FCCS and campus events.

Self enrol: <https://canvas.ubc.ca/enroll/3KBYFY>

### **SAFEWALK**

*Don't want to walk alone at night? Not too sure how to get somewhere on campus? Call Safewalk at 250.807.8076. For more information, visit: <http://security.ok.ubc.ca/welcome.html>*





**Sample of Portfolio Grading Criteria:**

**Legend**

<p>An excellent performance with strong evidence of:                  A comprehensive grasp of the subject matter (directed &amp; self-directed)                  An ability to make sound critical evaluation of the material given                  A good capacity for original, creative and/or logical thinking                  An excellent ability to organize, to analyze, to synthesize, to integrate ideas and to express thoughts fluently (visual, text, oral)</p>	<p>Above average performance with evidence of:                  A substantial knowledge of the subject matter (directed &amp; self-directed)                  Some capacity for original, creative and/or logical thinking                  An above average ability to organize, to analyze and to examine the subject material in a critical and constructive manner</p>	<p>A generally satisfactory and intellectually adequate performance with evidence of:                  Acceptable basic grasp of the subject material                  A fair understanding of the relevant issues                  An ability to develop solutions to moderately difficult problems related to the subject material                  A moderate ability to examine the material in a critical and analytical manner</p>	<p>A barely acceptable performance with evidence of:                  A familiarity with the subject material                  Some evidence that analytical skills have been developed                  Some understanding of relevant issues                  Some familiarity with the relevant difficult problems related to the subject material and to examine the material in a critical and analytical manner are only partially successful</p>	<p>An unacceptable performance</p>
<p>A 80 - 100 Range</p>	<p>B 70-79 Range</p>	<p>C 60-69 Range</p>	<p>D 50-59 Range</p>	<p>F 49-0 Range</p>

**Grading Criteria - Formal Structure**

Portfolio General	Ranking	Particular Painting (Advisory)	Ranking
1. Success of overall Architecture/Composition			
2. Organic/ Geometric Relationship			
3. Figure/Ground Achievement			
4. Portfolio General			
5. Illusion/Object Relationship			
6. Quality/Range of Implied and Actual Lines			
7. Use of Shapes (Scale, Range, Implied and Fixed)			
8. Colour Cord (Pallet) Accomplishment			
9. Colour Modulation			
10. Use of Colour Contrasts (Temperature, Complimentary etc.)			
11. Use of Neutral Colour			
12. Overall success of Value Structure			
13. Overall Perspective Accomplishment			
14. Descriptive and/or Creative use of Linear Perspective (Accuracy) if applicable			
15. Surface Range Sensitivity			
16. Paint Film Range			
17. Illusion/Physical use of Texture			
18. Film Sheen Quality			
19. Success of Space Created			
20. Support Construction			
21. Ground Preparation			
22. Overall Formal Presentation			

**Grading Criteria - Aesthetic Structure**

Portfolio General	Ranking	Particular Painting (Advisory)	Ranking
1. Formal Reading (Near/Far) Success			
2. Clarity of Subject			
3. Success Conveyance of Content			
4. Interest of Sourcing			
5. Maturity of Visual Language			

**Grading Criteria - Conceptual Structure**

Portfolio General	Ranking	Particular Painting (Advisory)	Ranking
1. Preparatory Research			
2. Overall interest of Ideas			
3. Formal Support of Content			
4. Portfolio Development			
5. Relative Discipline			



Grading Criteria - Creativity

Portfolio General	Ranking	Particular Painting (Advisory)	Ranking
1. Problem Solving Ability			
2. Originality of Visual Language			
3. Experimentation (Risks Involved)			
4. Portfolio Development			
5. Relative Discipline			

Grading Criteria - Participation/Effort

Portfolio General	Ranking	Particular Painting (Advisory)	Ranking
1. Attitude Towards Discipline/Class			
2. Reflected in Portfolio Development			
3. Relative Discipline			

There is an independent research component (term project – 3 or 4 major paintings) that will be executed both during and outside of scheduled studio time. Students are expected to maintain and demonstrate weekly developmental growth. This entire body will consist of at least 6 – 7 major paintings and 12 small-directed paintings.

**Concerning process, an emphasis towards adventurousness and experimentation will be important guidelines in this course.** The student will be asked not only to grasp but also to challenge the technical and conceptual parameters of the painting discipline while cultivating a deeper sense of self and personality.

**Students will be expected to:**

- a) Continue to expand and develop their aesthetic and technical understanding of their media.
- b) Develop a personal and self-directed approach to image development and studio practice.
- c) Gain an increased understanding of the historical and contemporary issues related to their painting area.
- d) Develop an understanding of theoretical and critical positions that will assist in defining their ideas about art, their own studio practice and its evaluation.

Midterm Portfolio Mark	Final Portfolio Mark	Professionalism Mark	Final Grade



## MATERIALS:

To be discussed in class!

**We have ordered partial starter paint kits from Tri-Art, they will be delivered in two parts.**

**Price: \$131.00**

I have a few concerns and requests:

- #1. Please do not purchase prefabricated supports (i.e. Stretches etc.), I believe they undermine the quality of the painted language. Please build, find (ready-made alternative supports – toilets) and construct everything.
- #2. There will be no aerosols, resins (synthetic or organic), airbrushing or airborne painting in the studio.
- #3. Pouring of acrylic or oil-based paints will be done in a controlled manner.

There are two fundamental paint bodies, one is water based and the other oil based. This difference refers to the binder or vehicle that holds the paint pigment together, the pigment being the same in each. When one understands the characteristic of the binder then one begins to understand the uses one can put the paint too.

**Water-based paints** - dry through the evaporation of water from the paint body

Watercolour and gouache - binder is gum arabic which is a tree resin soluble in water and which becomes active again when water is applied.

Acrylic - binder is a co-polymer, oil based synthetic resin, which sets to a permanent hardness when dry and cannot be reactivated.

**Solvent:** water is the only solvent for these paint bodies; it activates the binder to a liquid form allowing the paint body to move. As you add water you weaken the holding characteristic of the binder allowing the pigment to flow and the pigment particles to disperse over a larger area. The more solvent (water) added the weaker the dilution becomes and the paint body becomes thinner and more transparent.

**Vehicle:** In each case the vehicle is the binder. Adding extra gum arabic to water colour is not a good idea as it is unstable in large concentrations. Adding acrylic medium to acrylic paint is a usual practice as it is stable in large amounts and can add to the viscosity of the pigment base, thus thickening the paint body while extending it.

**Oil-based paints** - dry through a chemical change that occurs when the binder, which is an organic resin (usually damar) mixed with organic oil (usually linseed), mix with oxygen to form a new compound that is permanently set when dry. This cannot be reactivated. Paints in this category are oil and enamel. Cobalt Drier is used as a catalyst to increase the drying time by speeding up the chemical transformation.

**Solvent** - turpentine, mineral spirits, odourless mineral spirits are the most commonly used solvents for oil-based paints. What they essentially do is weaken the binding characteristics of the resin/oil mix and allow for dispersal of pigmentation. As you increase the solvent base you weaken the binders ability to keep the pigment together thus thinning the paint body and making it more transparent, less opaque, and more unstable. **This course will be using Walnut Oil as cleaner and thinning agent – See attached information.**

**Vehicle:** linseed oil mixed with damar resin and turpentine (in equal amounts) is the most common vehicle when one wants to add a stable dilutant. Turpentine has naturally occurring resins in it as well as its solvent properties and acts as a catalyst to bind the other two ingredients thus ensuring a strong paint film. Mineral spirits added to the other two will weaken the paint film.



As stated above the pigment used is common to all paint bodies while the binders are different. A recommended double primary palette (selection of pigment is as follows):

**Primaries:**

(warm) Naphthol Red Light  
(warm) Cadmium Red Medium  
(cool) Alizarin Crimson  
(cool) Quinacridone Magenta  
(warm) Hansa Yellow Medium  
(cool) Lemon Yellow  
(warm) Ultramarine Blue  
(cool) Phthalo Blue  
(cool) Phthalo Green

**Tertieraries:**

(warm) Burnt Umber  
(cool) Raw Umber  
(warm) Burnt Sienna  
(cool) Raw Sienna  
(warm) Yellow Ochre

**Tinting, Toning, Shading Agents:**

(warm) Zinc White  
(cool) Titanium White  
(warm) Mars Black (acrylic only)  
(cool) Ivory Black

**Brushes**

A varied assortment to include: one #8 bright, #8 round, #10 flat, #12 bright, one medium to large watercolour type (synthetic bristle), one 2” hog bristle house painting brush. Typically, one begins work with a large brush moving to smaller sizes as the work progresses, thus a good assortment allows for greater variety of effects.

**Grounds**

Acrylic based gesso (1.125 Liter) is recommended as a ground for all paint bodies. Water based paints may be applied directly without ground preparation on most dry and clean surfaces. You can also use your acrylic gels and mediums.

**Supports**

Yupo paper  
Cradled Hardboards – 1/8 Plywood, Birch, Mahogany or 1/8 Masonite  
Stretcher Material – Gorman SPF 1”x4” or Finger Joint Pine  
Canvas - #12 cotton duck canvas (double weave) or #10 14.75 ounce

**Miscellaneous**

Stapler T50, staples  
Palette (36”x36”) Minimum Size  
Painting knives  
Drawing Materials: India ink, pencils, conte, charcoal  
Containers with lids and rags



## **INFORMAL COURSE RESEARCH PROPOSAL:**

### STUDIO RESEARCH QUESTIONNAIRE & REQUEST FOR LETTER OF INTENT

A. Please answer this questionnaire in a type written format. This portion of the proposal is to give me a better understanding of what kind of painter you are!

#1. Briefly describe your creative process concerning painting. Tell me what inspires you to paint, how you plan (if you do) and execute that painting? What are all the processes involved?

#2. What painters (or artists in general) influence your work or that you find interesting? Can you provide some examples with visual aids (prints)?

#3. What painting materials and techniques are you familiar with? What are you not familiar with, but wished you were?

#4. Do you try and plan out your paintings and do you have preconceived ideas of the results?

#5. What makes a successful painting?

#6. Can you bring the actual painting or an excellent reproduction of the most successful painting you have completed?

#7. Do you enjoy the act (making, experiencing through viewing) of painting, explain what interests you?

#8. Please articulate the formal and conceptual history you value in art/painting.

#9. What are your strengths and weaknesses as a painter?

#10. Please articulate your opinion concerning the value painting has in today's diversified artistic culture. Why paint at all?

B. Please submit a letter of intent addressing what you intend to do in this course. You will have to work within the guidelines I propose for the self-directed component of this course. Talk about the subjects, concepts, processes that you would like to explore. This letter is expected to change and grow over the term at your as well as my request. So, think of it as a starting point... you may not recognize the contents of this letter come December.



## **SELF-DIRECTED PROJECT GUIDELINES:**

### OBJECTIVES

You are asked to create a body of work that emphasizes the concept of series building. We will be focusing on scale, orientation and the development of subject matter. The ability to create a series that recognizes a set of interests/problems is a very important part concerning the development of individual voice. You will formally and conceptually build a series of work with the goal of demonstrating visual/conceptual growth, applied research, evaluating the unity/variety issue and showcasing the body of work as one (painting).

### POSSIBLE THEMES

Pattern, Chance and Ornamentation

Chaos, Weather and Pathways

Consonance and Walking

The Rooted Machine

Masking and The Making of the Real

Environmental Residence

The Accurate Gesture

### METHODS

You will conduct research for the sourcing of this series. Please keep a record of the research you carry out. You may be asked to submit your findings in a special portfolio. (I 'm expecting everyone to take this seriously). The research may take the form of any/all of the following methods:

Photography (Found, Documentation and/or Studies)

Drawing (Studies, Documentation and Found)

Painting (Referential Studies)

Writing (Personal, Creative and Journaling)

Sculpture (Studies)

Printmaking (Studies)

Academic (Reading, Writing from Multiple Sources)

Other Disciplines

Please choose one scale/series dimension (paper, stretched canvas or cradled hardboard for smaller dimensions):  
(foreign objects may be substituted if approved)

### Standard Set

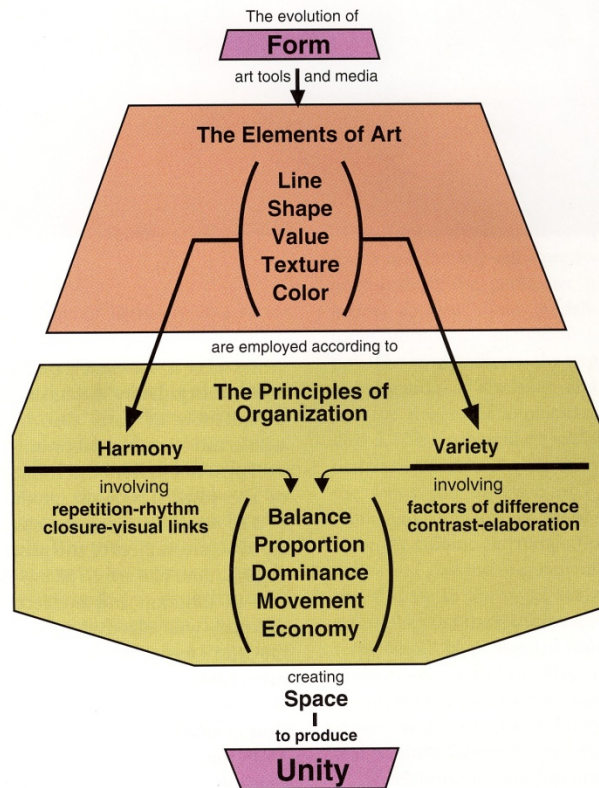
1. 3 (36 x 36 inches paintings)
2. 4 (24 x 30 inches paintings)
3. Optional Set (Discuss with Instructor)

### EXPECTATIONS

To be discussed in class.



### Pictorial Problem Solving



2.1 Although this is a logical and common order of events in the creation of an artwork, artists often alter the sequence.

Considering that the ‘Elements’ of art are organized through Harmony and Variety producing BPDME, we can examine the relationships formed between HV and the ‘Elements’. When analyzing our work consult the following dual-chart comparison. There are ten formal – conceptual questions one must ask when problem solving or critiquing.

#### Formal Qualities – Examining: Harmony involving Repetition - Rhythm & Variety involving Contrast and Elaboration

- #1 What is the Value Structure and Gradation characteristics of the work?
- #2 Identify the Color Structure (Cords) and Modulation aspects of the painting? What is the most dominant color contrast? Second, third? Consult Itten’s 7 Color Contrasts for guidance.
- #3 What is the overall Shape Structure of the painting? Is there Open and Closed areas? How is Scale and Composition effected by the Proximity, Similarity, Continuity and Closure of shapes?
- #4 Examine the Line and Point qualities of the work. Evaluate the success of the Mark Making, Paint Application, Autographic Direction and Speed of the painting. Should you increase or decrease the mark making language?
- #5 Study the Surface Structure of the work. Is there integration of Surface Elements with color and drawing? What is the relationship between Pure and Impure surfaces?

#### Conceptual Qualities – Examining: Harmony involving Repetition - Rhythm & Variety involving Contrast and Elaboration

- #1 Describe the Emotional Structure of the painting. What are your Felt Responses and observations?
- #2 Describe the Psychic (Immaterial) Structure of the work. What kind of Weight, Presence, Sign, Symbol, and Character does the painting have?
- #3 What is the Subject of the work? The what?
- #4 What is the Content / Context of the painting(s)? The why?
- #5 Is your painting an Object and/or Illusion?