

## 60-250 2D Media Studio III

Fall 2015 CFA 304 M/W 1:30-4:20

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Office: CFA 411

Office hours: M W 11:30 – 1:20 or by appointment

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**Catalog Course Description:** This course serves as an introduction to painting problems, both technical and conceptual. Offers a variety of painting experiences using oil/acrylic media that help students discover, clarify and express their own visions. Progresses from observational exercises and exposure to materials and techniques to developing personal processes, imagery and ideas. Class sessions include technical demonstrations, illustrated lectures, personal and group critiques.

The requirement of this semester will be a minimum of 7 paintings in addition to 9 in-class assignments (6 are short studies). Problems include: still lifes, figure painting, light investigations, intimate and expansive space issues, a response to other painters' works, the painted object and a final project.

**Prerequisites:** 60-150 or by departmental permission

### Learning Outcomes:

On successful completion of the course, students will be able to:

- Demonstrate development of skills in the use of painting materials and techniques
- Explore the relationship between form and content manifested in painting through process, materials and intentions.
- Produce a body of work that demonstrates an emerging personal vocabulary and vision.
- Analyze the quality of their own work and the work of others through a variety of critical measures and approaches.
- Utilize basic practices for documenting and exhibiting paintings.

**Class Participation:** Most important! Be on time, bring all of your materials, work hard, and participate energetically in discussions and critiques. If you don't participate regularly, your grade will suffer.

**Attendance and Lateness:** Diligent attendance is essential to your success in this course. If you miss class, it is your responsibility to ask me or another student as soon as possible about what you missed or will miss, and to make up the work. If you are absent more than three times, your course grade will be reduced by one full letter grade. Three late arrivals count as one absence. Excused absences do count towards this total.

**Late Assignments:** For each day late, assignments lose 10% of the possible score. If you are having problems, contact me *well in advance* of the deadline and I will consider an extension.

### Disabilities/Academic Accomodation:

Students with a diagnosed/documented disability that affects participation in class and course work should advise the instructor at the beginning of the course in order that alternative arrangements for reasonable accommodation can be made.

### Classroom Etiquette:

Limit cell phone use (this includes texting) to class break time. As you are likely to learn by hearing comments directed to and asked by other students, as well as the dialogue between yourselves, personal listening devices are only permitted on days with the professor's consent.

CFA 304 is used by multiple classes, including advanced painting students without 4<sup>th</sup> floor studios and Saturday morning pre-college students. All paintings **MUST** be put away in storage space at the end of each painting session. No paintings may be left on easels or walls once you have left CFA 304.

**Evaluation:** Your grade will be based primarily on completion of all assignments, the quality of the work produced, attendance and participation during class critiques. Your progress will be measured based on the 'learning outcomes' above, but for the sake of calibrating our expectations:

**A** = Developed the requirements of the class to their fullest extreme. Work shows extraordinary dedication and innovation.

**B** = Satisfied the requirements of the class in innovative and thorough ways. Work stands out for quality and effort.

**C** = Satisfied the requirements of the class. Work submitted on time, acceptably well done.

**D** = Satisfied most of the requirements of the class. Some assignments late and/or poorly done.

**R** = Satisfied less than 60% of the requirements of the class, more than a few assignments late or poorly done.

During the course of the semester, students will be required to write several self-critiques and detailed, well-researched proposals for their independent projects, and give one short presentation.

**SCHOOL OF ART ENVIRONMENTAL HEALTH AND SAFETY**  
**Best Management Practice for Painting/Printmaking Studios**

As with any chemical, use appropriate personal protective equipment (PPE) to minimize exposure to solvents and other toxic materials. Skin protection and eye protection, as well as adequate ventilation, should be used as necessary to reduce personal exposure. **Proper handling and disposal of oil/acrylic paint waste, including used tubes, rags, towels, and wipes, is mandatory in all areas on campus.**

Please review Material Safety Data Sheets (MSDS) and Technical Data Sheets for all products you use in your residence or in School of Art studios, as they provide useful application information as well as information about the environmental, health and safety impacts of the material.

- Thinners, solvents or oil-based paints should never be used in or near the sink areas which are for non-toxic water-based media use and clean-up only. Do not wash paint containers, excess paint, towels, rags or other debris containing paints into the sinks
- Apply only as much paint to your palette as you reasonably expect to use during your session; it will save you money and reduce waste.
- Unused oil and acrylic paints must be discarded in solid form into the red or yellow metal waste receptacles.
- Wipe excess paint from brushes using either a rag or a disposable wipe (paper towel/cloth rag.) Be sure to deposit the used wipe in the proper waste receptacle. All used paper towels or cloth rags must be put into the red or yellow metal waste receptacles for disposal.
- After brushes are wiped of excess material, those used for oil-based paints may be washed (either in your personal container of solvent (with a proper lid) or in the brushwashing station until clean. If using the brushwashing tank follow the operational procedure posted at its station. Whenever possible, use low-toxicity solvents, such as Turpenoid natural, mineral oil or soy solvent for cleaning brushes.
- When your personal container of solvent is no longer useable, carefully pour the waste into one of the red or yellow designated metal containers bearing yellow, red, and black Hazardous Waste stickers labeled Waste Paint Related Material. Wear appropriate safety equipment when transferring solvent, taking care to avoid spills. At the end of the course, arrangements must be made for all unneeded chemicals, including paints, solvents and acids, to be properly removed, following the university's hazardous waste disposal program.

If you have any questions, require additional information, or would like to learn more about safe environmental practices, please contact Jeffrey Harris, Chemical Safety Specialist in the EH&S Department at [jjharris@andrew.cmu.edu](mailto:jjharris@andrew.cmu.edu) or 268-7871. Thank you for your support and cooperation in adhering to this policy.

**Materials:**

Acrylic gesso (at least one gallon) and brush of at least 2" for application of gesso

Latex/vinyl gloves for protection/cleanliness

Medium/Fine sandpaper

Wet Sanding Paper

Canvas/masonite/plywood painting surfaces

Staple gun and staples

Stretcher bars or wood (1"x2" or 1"x3" or 1"x4" or 2"x2"), depending on stretcher construction and size of painting (order after class presentation on stretcher building)

Palette - heavy sheet glass with ground or taped edges (some provided) or disposable paper palettes

Palette knife/knives

Glass scraper for cleaning palettes

Rags, preferably cotton fabric, lint free

Canvas pliers (optional) for stretching canvas (essential for larger sizes). I keep a pair to borrow.

Clamp light and extension cord to use as light source for still lifes (usually available in CFA 304).

OPTIONAL: A lidded jar (pint size) with a metal coil or basin to hold/clean brushes. (These jars preserve the shape of your brushes and extend the use of your solvent/mediums.) Roll of food storage plastic wrap, in case you need to pack up with paint still on your brushes or cover your palette. It will keep both from drying out.

**Oil Paint Colors: (red, blue, and yellow will not suffice! Pigments do not behave like light)**

Titanium white

Cadmium yellow light and medium

Yellow Ochre

Alizarin Crimson

Cadmium red medium

Phthalocyanine Blue

Ultramarine Blue

Cobalt Blue (check actual pigment ingredients)

Cerulean Blue (Optional)

Phthalocyanine Green

Cobalt Violet

Burnt Sienna and Burnt Umber

Raw Sienna and Raw Umber

Ivory Black

Stand Oil

Refined Linseed Oil (not boiled or raw)

Gamsol (preferably) or Turpentine for mediums

Odorless Paint Thinner for clean-up

Mineral Oil/soy solvent for cleaning brushes unless you use brush-washing machine.

Glass jars or metal cans with lids for mediums and solvents. Plastics and styrofoam will dissolve.

Galkyd\*, Liquin (optional for speeding up drying times) \*Galkyd preferable.

Dorlands Wax medium (optional)

Recommended bristle brushes: Flats(#1,3,5,8);Rounds(#2,#6,#12);Filberts:(#2, #6); Extra-Long

Filberts: (#2, #4, #8)

Recommended sable/sabeline/nylon "sable" brushes (natural hair is best): Rounds #2, #6, #14;

Flats:(#6)

**Sources for Supplies:****Utrecht**

1930 East Carson Street (Southside)

Pittsburgh, PA15203

421.432.1945

[www.utrecht.com](http://www.utrecht.com)

**Artist & Craftsman Supply**

5603 Hobart Street and Wightman Street (Squirrel Hill) - great for masonite boards and painting panels

(412) 421-3002

<http://www.artistcraftsman.com/servlet/StoreFront>

**Daniel Smith Inc.**

[www.danielsmith.com](http://www.danielsmith.com)

**Pearl Paint**

[www.pearlpaint.com](http://www.pearlpaint.com)

**Jerry's**

[www.jerrysartarama.cm](http://www.jerrysartarama.cm)

**Neilly's Canvas**

2700 Penn Avenue (Strip District)

*good deals on canvas...small place...closed from noon to 1pm for lunch* <http://neillycanvas.com>

**Paul Lumber**

4072 Liberty Ave.

(412) 681-9200

(delivers wood for stretchers to Doherty Hall almost daily, but you need to pick it up from loading dock; need credit card to order by phone)

**Home Depot**

400 N Highland Ave, 15206-2927

(412) 363-9150

Good for cheap clamp lights, extension cords, 4 x 8 foot birch plywood and masonite panels. Sometimes there are sheets already pre-cut to smaller sizes. Nominal fees for cutting large sheets in store.

## Schedule (subject to change)

### Critique & Due Dates

- 9/21 Individual Critiques: *Shades of Grey*: 10 B&W paintings should be complete  
10/5 Group Critique: The Uncanny Still Life painting  
10/19 Group Critique: Seeing the Light/In Living Color – Explore two different lighting conditions in full chroma  
11/4 Group Critique: Shape Shifters and Material Girls – Shaped surfaces and incorporating nontraditional materials  
11/23 Group Critique: Bigger is Better – scale up one of the three Shape Shifters/Material Girls works  
12/16 FINAL Group Critique in CFA LOGE – Time TBD

- M 8/31
- Introduction
  - Materials List
  - Surface preparation demonstration
  - Imprimatura demonstration
  - Assignment: *Shades of Grey – 10 Black & White Paintings due 9/14*
  - For 9/2 – prepare toned grounds for painting for at least two in-class paintings. Use a minimum of 2 coats of gesso. Minimum size 16 x 20 inches. You'll need to gesso a minimum of 12 panels/papers/canvases for the next 6 weeks. Paper or cardboard must be gessoed on both sides to avoid warping.
- W 9/2
- Paint Mixing/what brushes do/what solvents do/starting a painting
  - Create at least two black & white paintings in response to the CFA 304 still life or your own still life.
  - Assignment: Bring in at least 2 prepared panels/canvases/papers for in-class B&W still-lives.
  - For 9/14 – read *The Uncanny*, an essay by Sigmund Freud; present ideas for uncanny still life.  
<http://www-rohan.sdsu.edu/~amtower/uncanny.html>
- M 9/7 Labor Day – No Class
- W 9/9
- Presentation on B&W paintings and Still Life painting
  - Begin B&W paintings
- M 9/14
- Discuss *The Uncanny*
  - Presentation on Uncanny Still lifes & discussion of monochrome uncanny still life project **due 10/5**
  - **In class:** B & W paintings in response to CFA 304 still-life or your own still life.
- W 9/16
- **In class:** B & W paintings in response to CFA 304 still-life or your own still life.
- M 9/21
- **Individual Critiques:** *Shades of Grey*: 10 B&W paintings should be complete
  - Color mixing workshop for monochromatic painting.
  - Begin monochrome Uncanny paintings in class while I'm doing individual crits.
- W 9/23
- Individual Critiques:** *Shades of Grey*: 10 B&W (if needed)
  - In class:** Work on Monochrome uncanny still life.
- M 9/28
- **Seeing the Light/In Living Color:** Presentation on color and light.
  - Due 10/19:** Full palette painting that conveys a specific condition/quality of light. Minimum size: 18" x 24".
  - Remaining time In class:** Work on Monochrome uncanny still life.
- W 9/30
- **In the Flesh:** Illustrated lecture on the painted figure.
  - **In class:** Work on Monochrome uncanny still life.
  - Weekend:** Prepare supports for class figure paintings on 10/7 and 10/12. One should be toned.
- M 10/5
- **Group Critique:** The Uncanny Still Life painting
- W 10/7
- **Model in class:** Using one cool hue and one warm hue (plus white, black optional), make a light study from the model.
- Weekend: Work on *Seeing the Light/In Living Color* painting.

- M 10/12 • **Model in class:** Use complementary colors to make a light study from the model.
- W 10/14 • Work on *Seeing the Light/In Living Color* painting  
 • Introduce **Shape Shifters & Material Girls**  
 • Presentation on materiality, surface, nontraditional painting surfaces and materials
- M 10/19 • **Group Critique:** Seeing the Light/In Living Color – Explore two different lighting conditions in full chroma
- W 10/21 • **FIELD TRIP to Center for Creative Reuse**
- M 10/26 • **In Class:** Work on *Shape Shifters & Material Girls*
- W 10/28 • **In Class:** Work on *Shape Shifters & Material Girls*
- M 11/2 • Introduce **Bigger is Better** assignment – scaling up one of the three *Shape Shifters/Material Girls*  
 • Presentation on scale
- W 11/4 • **Group Critique:** *Shape Shifters & Material Girls* – Shaped surfaces and incorporating nontraditional materials  
 • Assignment: Read various artists' statements for 11/16
- M 11/9 • **Model in class:** First of two-session, single pose painting.
- W 11/11 • **Model in class:** Second of two-session, single pose painting.
- M 11/16 • Discuss Artists' Statements  
 • **In Class:** Work on *Bigger is Better* project
- W 11/18 • **In Class:** Work on *Bigger is Better* project
- M 11/23 • **Group Critique:** Bigger is Better – consider how scale shifts can change a work  
 • Submit final project proposals in class
- W 11/25 • Thanksgiving Break – No Class
- M 11/30 • Discuss Final self-defined project
- W 12/2 • **In Class:** Work on final project or TBA
- M 12/7 • **In Class:** Work on final project
- W 12/9 • **In Class:** Work on final project
- M 12/14 • **FINAL Group Critique in CFA LOGE** – Time TBD
- W 12/16 • **FINAL Group Critique in CFA LOGE** – Time TBD