

ARTS 1630-501 - PAINTING 1

This course runs Tues/Thurs 10:30 AM - 1:30 PM

UNM-Valencia, Fine Arts
Spring 2024

updated 2024

Professor: Sarah Heyward | sheyward@unm.edu

If you hear a voice within you say, "you cannot paint", then by all means paint and that voice will be silenced. - Vincent van Gogh

Course Description

This course introduces the tradition of painting as a medium for artistic expression. Students will investigate materials, tools, techniques, history, and concepts of painting. Emphasis is placed on developing descriptive and perceptual skill, color theory, and composition.

Student Learning Outcomes

- Produce paintings that demonstrate the tradition of methods, techniques, materials, and tools of oil painting.
- Construct a variety of support structures and grounds on which paintings are created.
- Examine the historical origins and practices of painting from personal, social, and cultural perspectives.
- Identify and apply environmentally safe painting practices, care of tools, equipment, and facilities, as well as disposal of mediums, solvents, and paint.
- Apply basic color theory to representational and non-representational painting.

- Discover the unique possibilities available for painting media.
- Develop techniques in paint application including imprimatura, blending, crisp lines, soft edges, texture, etc.
- Understand how to use your tools properly such as the palette knife, paint brushes, cleaning methods, and opaque and transparent colors, canvas preparation, etc.
- Experimentation with painting methods and techniques to your own creative concerns and conceptual ideas.
- Learn basic vocabulary related to art and painting and utilize this language in critiques.
- Develop discussion skills to critique the work of your peers when formal critiques are scheduled. This includes delivering feedback that is respectful, constructive, thoughtful.
- Recognize and challenge any personal biases you have when viewing a work. Elaborate on your likes and dislikes in a work by identifying specific areas in a work that could be improved upon or that are working well.
- Develop a consistent work ethic that is needed to complete projects to your best potential.
- Realize that you are building skills and tools, that making art is not based on talent and requires hard work.
- Understand that the making of art is a finicky labor. You will make good works and bad works. Making art does requires welcoming mistakes and moving forward.
- Focus on your own personal growth and not compare yourself to your peers. That painting is a skill that you can learn, if you stay consistent even when discouraged.

Method of Instruction

Methods of instruction include lectures, demonstrations, discussions, critiques, readings in addition to in class studio time.

Critique -

Critiques are the Studio Arts course version of an exam. You should take them as seriously as any test in another course as the presentation of your work AND the participation in group discussion are both significant factors in determining your critique grade. They can also be fun and give you valuable feedback from multiple voices. Critiques will center on discussions that are thoughtful, deliberate, specific, and constructive. All work should be presentation ready for a critique, and no un-finished work will be viewed. On the rare occasion that a work of yours is not finished for critique, you are expected to be on time and share your thoughts of your peers work. Remember - critiques are our art exams so come prepared and on time.

Supplemental Reading/Content -

The student will be required to read/watch/review a variety of online articles, websites, and other content. Links to this content will given by the instructor.

Projects -

Students will have around 4 larger projects due on stretched canvas. The final project weighs more heavily on your grade as it is considered the "final" project. This should reflect all the progress you made throughout the semester and your best efforts.

Other Activities –

There will be smaller painting projects to be completed on canvas paper (pads) throughout the course. These will take time and have due dates. You will need to work on these activities while also working on your bigger projects on stretched canvas. Reflections in response to reading homework, preliminary sketching and source material planning will also be an integral and important part of the course.

Student Responsibilities

This is a three credit-hour course. Class meets for two 150 -minute sessions of direct instruction for sixteen weeks during the Spring 2024 semester. Please plan for a minimum of eight to ten hours of out-of-class work (or homework, study, assignment completion, and class preparation) each week.

Other Responsibilities:

- All work is due at the beginning of class on the scheduled due date
- Students must bring their materials to class consistently in order to work
- Students must meet all homework deadlines for sketches/source planning for projects and bring the materials to class when they are due
- Be prepared to spend, on average, anywhere from 8-10hours per week on this course out side of lass time. Unfortunately, the making of art is very time consuming. You will be rewarded with results if you put the time in!
- Students are expected to participate and attend critiques even in the rare cases that their assignment is not done
- Students are expected to have all materials as required by the syllabus
- Students are responsible for catching up on any information that they missed from each other before contacting the instructor (make a friend and exchange emails!)
- Students are expected to reach out to the instructor with any questions or challenges related to the course and attend office hours as needed. Not understanding a concept or assignment or reaching out is not a valid reason to neglect coursework and/or deadlines.
- Students are expected to address technical and material problems immediately
- Students must observe studio etiquette at all times
- Students must be open and accepting of peer and instructor feedback and understand its value in encouraging your artistic and personal growth in painting and artistry
- Students must practice safe studio practices and protocols when using the studios during and outside of class time. This includes proper clean up of materials, proper storage of solvents, proper use and disposal or reusable or non reusable rags, etc.

Respectful Conduct Expectations:

I am committed to building with you a positive classroom environment in which everyone can learn. I reserve the right to intervene and enforce standards of respectful behavior when classroom conduct is inconsistent with University expectations [and/or classroom community agreements]. Interventions and enforcement may include, but are not limited to, required meetings to discuss classroom expectations, written notification of expectations, and/or removal from a class meeting. Removal from a class meeting will result in an unexcused absence. **4** or more unexcused absences may result in permanent removal and a drop from the course (see attendance policy).

Attendance Policy:

Students may be absent for no more than 4 total classes per semester and are not considered excused or unexcused. Missing more than 4 total classes can lead to automatic failure of the course.

In the case you are absent, please email me in advance or at your earliest convenience to let me know. Students are responsible for checking in with their peers about all missing class lessons and assigned homework on days they were absent and should exhaust peer support before reaching out to instructor for information on missing work. I am available to answer questions in need but should be your last resort when hunting down information on class periods where you were absent.

Tardy Policy:

Students are expected to arrive on time to class with their lunches/breakfasts already had and be ready to work right as the class period starts. If a student is tardy for a significant portion of the class period then the attendance for that day results in an absence.

Academic Dishonesty and Plagiarism

- Academic Dishonesty and Plagiarism:

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, including dismissal, against any student who is found responsible for academic dishonesty. Any student who has been judged to have engaged in academic dishonesty in coursework may receive a reduced or failing grade for the work in question and/or for the course. Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; and misrepresenting academic or professional qualifications within or outside the University.

- Misrepresentation of own work:

Presenting works created by you but not for the assignment, made for another classes assignment, and/or made before January 2024 is considered plagiarism in the Fine Arts and can result in automatic failure in the course All work for projects must be made specifically for that project in the current semester to be considered for grading.

- Cultural Appropriation and Academic Integrity in the Arts

“The widespread use of remixing in the arts has developed alongside cultural appropriation, sometimes also known as cultural misappropriation, which is the process of an individual from a powerful and dominant culture adopting elements from a culture systematically oppressed by the dominant culture....As artists, it is important to strive to avoid cultural appropriation and its power abuses.” -Remixing and Drawing by Ellen Mueller

Cultural appropriation is rampant in the arts and especially in introductory courses where students are becoming familiar with artistic and social etiquette surrounding a plethora of creative ideas. It is imperative that cultural appropriation is not practiced in this course, meaning that the research and intent of your work always honors ethical practices in the arts, therefore aligning with academic integrity and plagiarism - cultural appropriation will be considered plagiarism, after all.

- Copyright Issues:

All materials in this course fall under copyright laws and should not be downloaded, distributed, or used by students for any purpose outside this course.

Participation

Students are still held responsible for all academic work required or performed during their absence regardless of the reasons for those absences. Class participation heavily influences your grade. Participation includes:

- Students are required to complete all work on time. This includes doing the following by the posted deadline dates:
- Complete and comprehend the weekly homework within the week it is assigned
- Contribute to all in-class discussions
- Students are required to complete all projects on time, participate in scheduled critiques/discussions, and maintain a safe, respectable, positive environment.
- Students who do not attend the first two weeks of class will automatically be dropped.
- Students are expected to show up to class with all materials required for current course assignments and will be considered absent if they are not prepared for class and unable to complete class activities as a result
- Complete all sketching and research activities related to projects and assignments - and bring them to class on the days preliminary sketches and source images are due.

Grading

Ungrading Methods:

In this course, your work will be evaluated primarily through the form of critiques, one-on-one feedback, and constructive discourse. These methods of evaluation will honor the complexities of grading artwork in introductory levels where skill, technique, outcome of work, etc. is not expected to be perfected. Rather, an openness to failure which allows for concepts of the course to be learned is encouraged, which dismantles the traditional way in which grades are usually given. You will not get grades on individual projects as critique will reflect the quality of the work. Grades will be perceived as credit/no credit with individual feedback from instructor on where a student can focus on or improve moving forward. Work that does not demonstrate adequate time, effort, completeness, etc. will result in a F - C and affect your overall grade for the course as a whole. If you have questions about where your grade stands at any given time based on this method, please reach out to me for clarification. I will always let students know what projects are not considered complete for credit and suggest reworking incomplete projects to be resubmitted to ensure that students are given the opportunity to improve their overall grade and aware of course performance that will negatively impact final course grades.

I do not grade based on what is learned before the course, rather I grade based on how you grow and learn. Your final grades will be negatively impacted by not completing missing assignments, not turning in work that demonstrates your best effort or reflective of the time required to produce quality paintings. Not showing up to critiques and missing class regardless of in-class studio work days or demonstrations / other instruction will negatively impact your final grade. Participation in critiques is of equal importance as showing a quality and complete finished assignment. Your grade will be negatively impacted if upon failure to participate during critiques. If you find speaking in class / during critiques difficult for any reason, please reach out to me before

critique days to discuss alternative / discrete options that may be available in place of critique verbal participation,

Working with painting media is a very challenging medium and course due to the complexities of the medium and materials as well as the surprising amount of time required to work a painting to full completion. While being successful in this course is achievable for anyone at any level, it will take focused dedication and successful time management to earn an A or above for a final grade. Turning in work often that is not reflective of your absolute best efforts but are considered complete enough to receive credit will put students in the B range. Making art is something we all have to try really hard at. To achieve the best final grade possible in this course you must not be afraid to fail. With the ungrading method in arts you have the freedom and space to try your best while learning how to paint for the first time meaning that even paintings that are overworked to the point of ruin are regarded as A quality assignments in that they demonstrate learning and growth through the process. I find in Painting 1, many students do not earn final grades in the A range because they get too scared of the art making process and outcome to really push themselves far enough to have breakthroughs. Be courageous about mistakes and embrace them. The key to success in Art Studio courses is to push your projects as far as you possibly can regardless of individual skill or outcome of final product. The process of art making is where all the magic happens and beyond excellent grades, I wish for all of you to feel it, too.

The Gradebook:

Most homework assignments and activities will be graded with a credit/no credit mark in the grade book in honoring the ungrading methods with 5-10 points allocated per assignment.

Larger projects will be graded using the point system rather than credit/no credit and are worth 30 points each to ensure the integrity of assignments and project submissions are kept

Failure to complete one of the larger projects puts students in jeopardy of earning a non passing grade due to incomplete course material which does not meet course requirements.

Criteria for Grading Projects:

Execution - Prompt completion of the project based on a firm understanding of the concept, discussions, and materials. Successful execution does not always result in a successful painting - the execution through the process must align with course expectations and guidelines while providing a real effort.

Investment -The research, effort, and time you have put into the project. This includes how you navigated the struggles and challenges of a painting when they occur and your commitment to time management and practicing a good work ethic in the studio.

Presentation - The strength of your personal ideas, as expressed visually and verbally. Works should be presented professionally demonstrating technical skill, clean and neat. Canvases should be handled with care and not damaged / dented.

Growth - Personal exploration, innovation, and improvement.

Statement - Your ability to articulate your process, reflect and make connections in writing. Projects will not be graded without the written statement when required by project guidelines.

Participation - Your ability to give meaningful and valuable feedback to your peers upon reflection, introspection, and engaging in discussions

Late projects - see above

Grading Scale Used for Final Grades

Final grades will be based on:

A+	97-100
A	93-96
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	65-66
D-	60-64
F	>60

How to Contact the Instructor

I prefer emails sent to sheyward@unm.edu rather than Canvas course messages. I routinely check the course for postings or emails, Monday (8 am) - Friday (12 pm) and *sometimes* on the weekend. You can anticipate a 24 to 48 hour response from me, Monday - Thursday. I will try and respond to all weekend (Friday afternoon to Sunday) emails and postings by noon on Monday or earlier. Please use my personal UNM email and not Canvas as they often get sent to spam.

Email: sheyward@unm.edu.

Office Hours:

Office Hours: Monday/Wednesday Virtual
12:00 PM - 2:00 PM,
Zoom: <https://unm.zoom.us/my/professorheywardzoomroom>
PW:643114

Tues/Thurs Campus Office 104 C
2 PM - 4 PM,

Additional UNM Policies and Information

Land Acknowledgement: Founded in 1889, the University of New Mexico sits on the traditional homelands of the Pueblo of Sandia. The original peoples of New Mexico Pueblo, Navajo, and Apache since time immemorial, have deep connections to the land and have made significant contributions to the broader community statewide. We honor the land itself and those who remain stewards of this land throughout the generations and also acknowledge our committed relationship to Indigenous peoples. We gratefully recognize our history.

- **Affirmed/Preferred First Name:**

As part of its commitment to providing a safe, inclusive, and respectful learning, living, and working environment, the University of New Mexico recognizes that many people prefer to use a name other than their legal name to identify themselves. Here is a general website for it- <https://oeo.unm.edu/resources/preferred-name.html>.

- **Equal Opportunity and Non-Discrimination**

In an effort to meet obligations under Title IX, UNM faculty, Teaching Assistants, and Graduate Assistants are considered "responsible employees" by the Department of Education. This designation requires that any report of gender discrimination which includes sexual harassment, sexual misconduct and sexual violence made to a faculty member, TA, or GA must be reported to the Title IX Coordinator at the Office of Equal Opportunity.

- **Respectful Conduct**

The University of New Mexico ensures freedom of academic inquiry, free expression and open debate, and a respectful campus through adherence to the following policies: [D75: Classroom Conduct](#), [Student Code of Conduct](#), [University Policy 2240 - Respectful Campus](#), [University Policy 2210 - Campus Violence](#).

- **Accessibility and Accommodations**

UNM is committed to providing equitable access to learning opportunities for students with documented disabilities. As your instructor, it is my objective to facilitate an inclusive classroom setting, in which students have full access and opportunity to participate. To engage in a confidential conversation about the process for requesting reasonable accommodations for this class and/or program, please contact The [UNM-Valencia Equal Access Services](#) (Sarah Clawson, Coordinator), at (505) 925-8840 or by email at sjclawson@unm.edu.

Support: Contact me at sheyward@unm.edu or in office/check-in hours and contact the [UNM-Valencia Equal Access Services](#) (Sarah Clawson, Coordinator), at (505) 925-8840 or by email at sjclawson@unm.edu, Or [Accessibility Resource Center \(https://arc.unm.edu/\)](https://arc.unm.edu/) at arcsrvs@unm.edu or (505) 277-3506.

- **Drop Policy**

This course falls under all UNM policies for last day to drop courses, etc. Please see or the UNM Course Catalog for information on UNM services and policies. Please see the UNM academic calendar for course dates, the last day to drop courses without penalty, and for financial disenrollment dates.

- **Title IX:**

Our classroom and our university should always be spaces of mutual respect, kindness, and support, without fear of discrimination, harassment, or violence. Should you ever need assistance or have concerns about incidents that violate this principle, please access the resources available to you on campus. Please note that, because UNM faculty, TAs, and GAs are considered "responsible employees" any disclosure of gender discrimination (including sexual harassment, sexual misconduct, and sexual violence) made to a faculty member, TA, or GA must be reported by that faculty member, TA, or GA to the university's Title IX coordinator. For more information on the campus policy regarding sexual misconduct and reporting, please see: <https://policy.unm.edu/university-policies/2000/2740.html>.

Support: [LoboRESPECT Advocacy Center](#), the [Women's Resource Center](#), and the [LGBTQ Resource Center](#) all offer confidential services.

- **For Military Connected Students**

There are resources on campus designed to help you succeed. You can approach any faculty or staff for help with any issues you may encounter. Many faculty and staff have completed the GREEN ZONE training to learn about the unique challenges facing military-connected students. If you feel that you need help beyond what faculty and/or staff can give you, please reach out to the Veterans Resource Center on main campus at 505-277-3181, or by email at vrc@unm.edu. The Veterans Coordinator at UNMValencia is in the Student Services Office, at 505-925-8560.

- **Citizenship and/or Immigration Status:**

All students are welcome in this class regardless of citizenship, residency, or immigration status. Your professor will respect your privacy if you choose to disclose your status. As for all students in the class, family emergency-related absences are normally excused with reasonable notice to the professor, as noted in the attendance guidelines above. UNM as an institution has made a core commitment to the success of all our students, including members of our undocumented community. The Administration's welcome is found on our website: <http://undocumented.unm.edu/>.

- **Respectful and Responsible Learning:**

We all have shared responsibility for ensuring that learning occurs safely, honestly, and equitably. Submitting material as your own work that has been generated on a website, in a publication, by an artificial intelligence algorithm, by another person, or by breaking the rules of an assignment constitutes academic dishonesty. It is a student code of conduct violation that can lead to a disciplinary procedure. *Please ask me for help in finding the resources you need to be successful in this course. I can help you use study resources responsibly and effectively.* Off-campus paper writing services, problem-checkers and services, websites, and AIs can be incorrect or misleading. Learning the course material depends on completing and submitting your own work. UNM preserves and protects the integrity of the academic community through multiple policies including policies on student grievances (Faculty Handbook D175 and D176), academic dishonesty

- **Student Grievance Procedure:**

It is your responsibility to be familiar with the full Grievance Procedure. If you have a dispute with an instructor, follow these steps, in this order within four weeks of the original issue.

1. Talk to the Instructor

2. Talk to the Chair of the Department ([Justin Bendell, jbandell@unm.edu](mailto:jbandell@unm.edu))

3. Talk to the Dean of the College

<https://pathfinder.unm.edu/campus-policies/student-grievance-procedure.html>

- Support:

Many students have found that time management workshops or work with peer tutors can help them meet their goals. These and other resources are available through [PASOS](#) (Pathways to Articulation and Sustainable Opportunities for Students), [TRIO Student Support Services](#), and [Student Learning Support](#) at the **Center for Teaching and Learning**.

Valencia Campus Resources:

UNM Valencia Campus Tutoring Services

UNM Main Campus CAPS Tutoring Services

UNM-Valencia Library

UNM Libraries

"Life" Resources available to UNM-Valencia Students

Student Health & Counseling (SHAC) Online Services

PASOS Resource Center (505) 925-8546, <mailto:pasos@unm.edu>. The Resource Center is an on-campus center that serves as a "one-stop" for all non-academic needs of UNM-Valencia students.

[Student Health and Counseling](#) (SHAC) at (505) 277-3136. If you are having active respiratory symptoms (e.g., fever, cough, sore throat, etc.) AND need testing for COVID-19; OR If you recently tested positive and may need oral treatment, call SHAC.

[LoboRESPECT Advocacy Center](#) (505) 277-2911 can offer help with contacting faculty and managing challenges that impact your UNM experience.

Covid-19 Booster Requirements / Information

COVID-19 Health and Awareness. UNM is a mask friendly, but not a mask required, community. To be registered or employed at UNM, Students, faculty, and staff must all meet UNM's [Administrative Mandate on Required COVID-19 vaccination](#). If you are experiencing COVID-19 symptoms, please do not come to class. If you have a positive COVID-19 test, please stay home for five days and isolate yourself from others, per the [Centers for Disease Control \(CDC\) guidelines](#). If you do need to stay home, please communicate with me at sheyward@unm.edu; I can work with you to provide alternatives for course participation and completion. UNM faculty and staff know that these are challenging times. Please let me, an advisor, or another UNM staff member know that you need support so that we can connect you to the right resources. Please be aware that UNM will publish information on websites and email about any changes to our public health status and community response.

Supply List

- Oil Colors: 150ml tubes each (Windsor newton is a good affordable brand)
 1. Yellow Ochre
 2. Lemon Yellow/Cad yellow light
 3. Cadmium Red Light
 4. Alizarin Crimson
 5. Ultramarine Blue
 6. Cerulean Blue/Pthalo Blue
 7. Ivory Black
 8. Titanium White

NOTE: For cost savings, you can: purchase smaller tubes of the colors to start and 150ml of black and white OR pair with a friend to buy one yellow, red, blue, and white while your friend buys the others yellow, red, blue, and black of 150ml tubes and share OR if you have some oil paints already you can substitute some colors strategically (sub list provided below) OR reach out to me any time if you have concerns about the cost of materials. I can help! Oil paints can get expensive but no one should drop the course based on costs, I have options for you if you are in need. Just email me sheyward@unm.edu !

- Canvases: stretched on stretcher bars. Cannot be canvas board
 - (2) 16" x 20"
 - (2) 18" x 24"
- Disposable palette paper (11" x 14")
- Apron / painting clothes
- 18" x 24" canvas paper pad
- Old t-shirts, reusable towels, blue shop towels, for cleaning paint brushes and supplies (we will provide some in class)
- Blue painters tape (1"+)
- Palette knife - see below
- Sturdy container to hold brushes: I use the Ikea containers for kitchen tools for example
- Jar or empty paint tin with lid for solvents - must be large enough to hold brushes so 1 quart or more: canning / jelly jars work great
- brush cleaner - small container of dish soap if in a pinch however General Pencil Brush Cleaner and Restorer is the bomb - small containers work fine.
- Gamsol or turpenoid (I prefer Gamsol) you can buy a small container to start but may have to purchase another late semester
- Small Bottle of Linseed Oil
- Viewfinder - either purchased or made your own. Must be a 3 x 4 ratio and will be used often in class
- Tote/bag/box to carry painting supplies in
- Small moleskin sketchbook for project workshopping, notes, and sketches (8 1/4 x 5 suggested), blank pages



BRUSHES/ PALETTE KNIVES:

Assorted brushes of both bristle and soft haired.

Oil painting uses both bristle and soft haired brushes for various painting techniques. Bristle brushes are tougher and have the texture more like straw whereas soft haired brushes are often synthetic and labeled for acrylics. Bristle brushes are most important for oil painting as they show the brush strokes created by oils and soft haired brushes are good for blending, areas you want to flatten out, fine detail, etc. The biggest thing to note when buying brushes is to look for a range in size. My students often purchase a variety of small tipped brushes without realizing how limited their range is. Think about if you were to paint an area of a painting that is 18" x 24" and you only have a small half-inch flat brush or a large round tipped one. You would have to use more strokes than needed to fill the space AND your strokes would be noticeable and read as texture.

Brushes with a flat, straight head will be used most often in this course. You will need a few larger sized flat soft haired brushes about 1 - 2 inches in width. If you can go bigger - do! These brushes will be used the most and are necessary for blending. **On the soft haired side**, you can also get a round tipped brush for line work, a super fine liner brush for fine detail, and a few more flat and straight tipped brushes of various sizes. You will NOT need a fan brush, copious line/round brushes, and angled brushes. If you have them you can use them but if you want to purchase less than you can cut those out.

For bristle brushes - note that some of the more expensive bristle brushes are not vegan and use fox or hog hair. For these brushes, you will need a variety of flat and round, up to 2" and one a minimum of 1". You will also want to purchase a **house painting brush** from home depot or the like for gessoing or imprimaturas. They are relatively cheap but be sure to get the nicer quality ones for an extra dollar or two so that large strands of brush hair don't fall out into your painting.

Palette Knives:

If you google palette knives online, a large variety of size and shape will pop up, some even including designs and patterns. Palette knives are also used for cake decorating - this is important to note because a cooler and more diverse palette knife selection may seem tempting and offer more creative opportunities, however, they often do not.

A palette knife has to be most useful to use in mixing paints together and doing it well. The shape and size of our palette knives makes all the difference here. A metal knife like the one below is ideal as plastic knives have a thick edge that traps paint and makes mixing completely a lot harder.

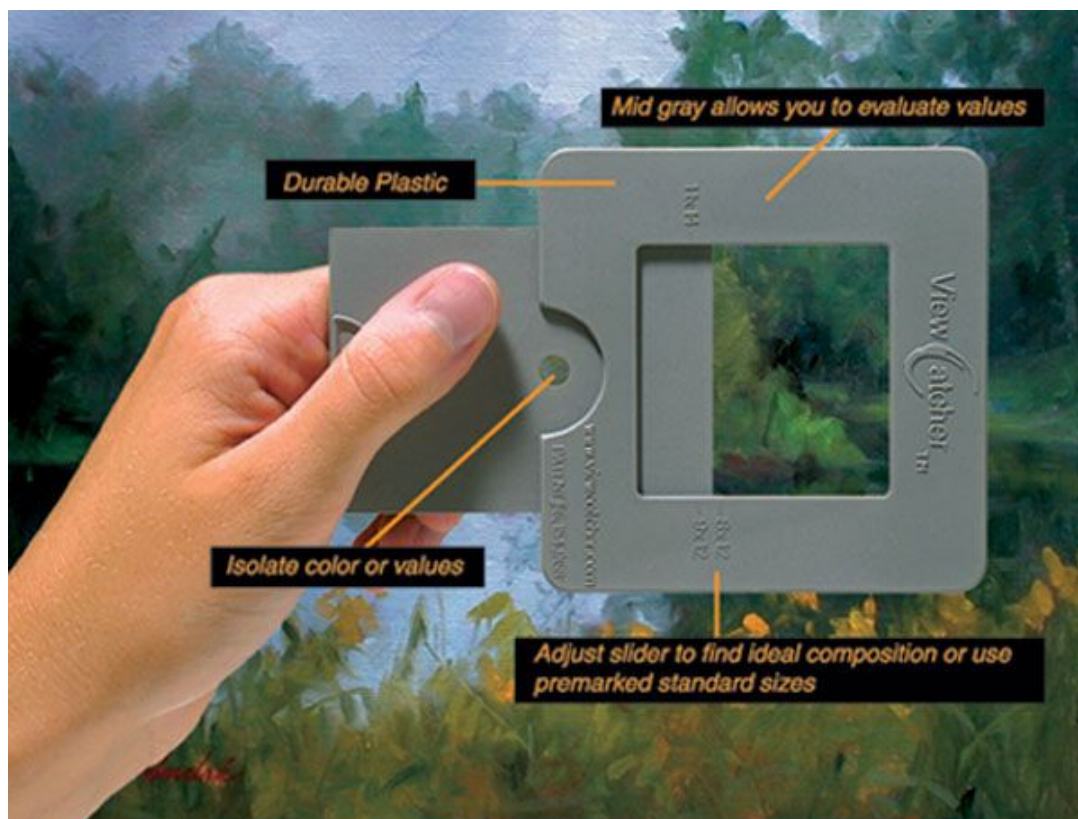
I go with a longer oval round tipped shape like the one pictured for mixing. NOTE: The palette knife pictured above does not have a dip between the handle and flat surface - the entire palette knife is one straight line. This makes it harder to mix as you'll use more pressure. Be sure to get a palette knife with that dip for best mixing capabilities and comfort. Both examples have a good shape and width to their knife but the palette knife below shows the dip in the metal where the trowel meets the handle whereas the one above shows an entirely straight handle.



Viewfinders:

For most intro painting and drawing courses, viewfinders are not just required, but *needed* in order to see compositions better and plan them out thoughtfully before translating any imagery onto a canvas. A viewfinder like the one below should be adjustable and offer at least a 3 x 4 ratio option. Adjustable viewfinders will likely have a 3 x 4 ratio option, as well as a square and more. When planning your paintings out, your viewfinder helps you ensure all preliminary sketches and compositions are in the same ratio as your canvas size for direct and accurate translation. In undergrad, I would often skip the planning step and had moments of disappointment in figuring out my source image and jazzy composition was not the same ratio as that of my canvas and therefore no longer worked/translated. Viewfinder's are also essential for painting from observation.

You can buy your own like the one below or make one with paper/cardboard/scissors/tape. There are numerous tutorials and guides online, just make sure you have the right ratio!



PAINT COLOR SUBSTITUTIONS:

Do you already have a lot of oil paints at home but some are not on the list and you are wondering if you can use them in class in substitute or another item? The answer is it depends, but often, yes.

To understand how these substitutions work you must know that each set of primary colors on the list (red yellow blue) is transparent or opaque, bright or deep. Some colors will not substitute well, so let me know what you have at home so we can really take a look.

In general, for our transparent deeper colors: yellow ochre, alizarin crimson, and ultramarine blue, we can use the following substitutes at home and in class:

Titanium White: None. If you're a pro and want to try more then zinc would be the next try.

You will see a variety of whites and maybe assume they can be swapped out. White is NOT a paint I would recommend to use a substitute because titanium white is the most substantial white for mixing with opaque qualities. Zinc white is a tube that painters who continue their practice often add to their collection but it is known as a mixing white - it would not change the value of your colors as fast as titanium white does. We work a lot on value and the basics in this course. Zinc white is great in that it can be more subtle but for Painting 1 we want more obvious.

Ivory Black: Bone Black (same as ivory), Chromatic Black

Ivory or Bone black is made from burnt bone making it have some transparency that allows it not to overwhelm color mixtures and is an all around good black. Chromatic blacks are also fabulous. Mars black is one you'll see a lot but this black is very opaque and can alter your values and colors a lot more easily.

Yellow Ochre: Naples Yellow, Mars Yellow, Gold Ochre, Transparent Yellow Iron Oxide, (sometimes) Raw Sienna

This yellow is more transparent and related to sepia/brown/mustard colors. It is needed to mix so many colors but especially earth tones in greens, browns, rust oranges and beyond. It is NOT bright. This is a warm yellow.

Ultramarine Blue: Prussian Blue, French Ultramarine Blue, Permanent Blue, Indigo, Ultramarine Blue Deep

This blue is deep and transparent, very dark when layered and can read as black if opaque. Think a beautiful deep/dark blue. This is a warm blue.

Alizarin Crimson: Quinacridone, Magenta, Rose/Quinacridone Rose, Anthraquinone Red, Permanent Madder Deep, Thalo Red Rose, Perylene Red,

This red like hue is needed to mix any purple/pinks and also to mix natural colors, it is deep pinky/maroon red the is transparent with a lot of depth. This is a cool red.

Lemon Yellow: Benzimidazolone Yellow, Hansa Yellow/Hansa Yellow Light, Zinc Yellow, Bismuth Yellow, Cadmium Yellow Light

This yellow is a BRIGHT yellow with high vibrance/brilliance. Cadmium yellow can be that bright and yellow, however cad yellow light, medium, dark, and even between brands changes so much to be consistent. You can sub a lemon yellow with any very bright yellow but it has to be as bright and opaque as possible to work. This bright yellow allows us to mix any bright secondary and tertiary colors like bright greens or oranges and we also need it to mix any hot pinks or vibrant rosy colors. This is a cool yellow.

Cerulean Blue: Thalo Blue/Pthalo Blue, Cobalt Blue, Manganese Blue Hue,

This is a cool blue. It is also a light blue. Some call it overrated and say you can get the same light blues but deeper and more dynamic greens with Pthalo Blues. The best substitute for Cerulean is Pthalo because your light and bright greens can still pop as they do with cerulean - Pthalo is also a good blue to mix purple like cerulean and both unlike ultramarine.

Cadmium Red Light: Cadmium Red, Naphthol Red, Pyrrol/Pyrolle Red

Cad red should be your true, bright, red hue that is opaque and saturated. Think of a true medium bright red. A red, red. Colors subbed for cad red should follow the same description and not be earthy, dark/light, transparent, have depth to color. They should feel HOT. This is a warm red.

RECOMMENDATIONS WHEN EXPANDING PAINT SUPPLIES

For those who are looking to invest more into oil paints and painting, some of my favorite colors of paint to have on hand outside of the necessities are:

Zinc White for mixing

Portland Warm Gray

Sap Green

Paynes Gray

Purples - purples are hard to mix without a variety of blues and reds so sometimes buying a true purple like dioxazine is a good way to to start expanding your colors

Cobalt blue

Cadmium Green

Van Dyke Brown

Davys Gray

Pthalo Red Rose for a true hot pink,