Painting III  Art 385  MW 9:00-11:50  Cascade 106/205  4 credits

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Office Hrs: MW 1:00-2:00, 317 Fairbanks Hall, (and by appointment)

Catalogue Description
Encaustics, Exploration and application of a variety of traditional and non-traditional techniques using encaustics paint; beeswax and pigment fused to a surface. Prereq. Art 131 and Art core curriculum. Art 281 Recommended. Or instructor approval.

Course Objectives
Through the exploration and application of a variety of traditional and non-traditional techniques in encaustics and beeswax, students will produce a body of work that successfully integrates their own personal aesthetics with the encaustic medium. Students will develop the studio disciplines necessary for working artists through intense engagement with their painting practice, research, reading and dialogue.

Student Conduct
To fully understand student conduct expectations, please visit this link: http://oregonstate.edu/admin/stucon/achon.htm

Regarding Students with Disabilities:
Statement Regarding Students with Disabilities
Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Course Structure and Requirements
The first half of the term will consist of demonstrations, exercises and assignments designed to familiarize students with a variety of encaustic techniques. Class time will be used for slide lectures, demonstrations and student work time. In addition there will be weekly out of class assignments. The second half of the term, students will be working on an encaustics project of their choice, based on instructor approval.

We will have scheduled group critiques and discussions and I will meet with you individually to discuss and critique your work. You are expected to attend all classes and work in your studio during and after class hours.

Additionally you will:
- Write informal response papers to art lectures and exhibitions
  -- Write an artist statement about body of work.
  - Visit art lectures and exhibitions.
- Document your paintings with digital images.
- Attend visiting guest lectures
  -Participate in group discussions and critiques.

Student Learning Outcomes:
To pass this course you must:

-Show proficiency and understanding of encaustics techniques, including:
  smooth vs. textured
  collage and embedding
  brushing and fusing
  drypoint/etching
  scrafitto
image transfer
dipped paper
3-D molds
monotypes
- Create an independent series of related encaustic artworks
- Ability to mix and create encaustic-medium and paint
- Write an artist statement

Policies

1  Class will begin at 9:00AM sharp. Have supplies in hand and be ready to work. Late
   arrivals and early departures will count as 1/2 an absence. Three to four absences result
   in your grade dropping one letter grade. Five to six absences result in a two-letter drop,
   i.e., an A becomes a C.

2  Final grades are based on creativity, craft, progress, attitude and attendance:
   In class work  50%
   Outside-of-class painting  30%
   Class participation and assignments  20%

3  **A minimum of 6 hours per week out-side-of-class** required.

4  Assignments must be finished by due date, or a lower grade (-25%) will be given.

5  No cell phones on in class.

6  Some assignments will be graded with + (A), x (B, C) and – (D, F).

Grades are assigned using the following standards:

A Extraordinary work. Extra effort. Work goes beyond the
A- assignment, pursues concepts and techniques above and beyond what was discussed in
   class. Risk-taking encouraged.
B+ Superior work. Extra effort. Student pursues ideas and
B suggestions presented in class and goes to extra effort to resolve
B- required projects, whether analytical or creative.
C+ Required work. Required effort. Student demonstrates some
C ability to analyze and create using information presented in class.
C-
D+ Poor work. Less than required effort. Student simply repeats
D information given in class or produces projects mechanically.
D-
F Failure to complete the objectives.

Schedule

**Week 1**

**Mon**
Discuss syllabus and studio practices and safety issues. Slide presentation about
encaustics.

**Wed**
Set up studios. Begin 10 works on paper.
**HW:** Complete 10 8”x8” related paintings on paper for Monday. Use watercolor,
gouache or egg tempera.

**Week 2**

**Mon**
Prepare encaustic medium, prepare surfaces. Glue paper and paintings to
boards.

**Wed**
Mix paint. Demonstrations:
- wax application; smooth vs. textured
- Brushing and fusing
- Inlay
- Drypoint
For Monday: Bring collage elements and images for image transfer.

**Week 3**
Collage, assemblage techniques.

Image transfer techniques.

Dipped paper, Response papers due.

3-d techniques.

Encaustic monotypes.

Continue work.

Hang 9 8x8' paintings in Fairbanks. Midterm Critique.

Project of your choice. A series off five to ten related pieces (can be modular, 3-d or 2-d) depending on scale. Written proposal due: Mon. One on one discussions encaustic series

Written proposal Due. Work on encaustic series.

Work on encaustic series.

First draft artist statement, 6 copies due: Wed Nov 14

6 copies artist statement due. Peer review due back to writer Mon Feb 28.

Informal critique of work in progress. Work on encaustic series.


Informal critique of work in progress. Work on encaustic series.

Work on encaustic series.

One-on-one critiques of work in progress. Work on encaustic series.

Final critique of independent series. Final Artist statements due.

Studio Clean-up. Studios cleaned out by 5:00PM CD’s with 10 images due.

Recommended texts:
The Art of Encaustic Painting, Joanne, (Watson-Guptill, 2001)
Encaustic Art, Rankin, Lisa, Watson-Guptill, Pub, New York, NY

* Both available at Amazon.com

Resources/artists:
Tonysherman.com       www.elisewagner.com
joannemattera.com     lindawomak.com

Supply List:
We will supply pigment and encaustic medium (till we run out), brushes, some panels, and shared heat guns and electric griddles.

If you want your own griddle and heat gun, you’ll need:
Heat gun, recommended Ace Dual Temperature Heat Gun (20176) $21.99
Or Makita ($96 R&F)
Pancake griddle Target or Fred Meyers, around $25, can find on sale for less.
Power strip and heavy duty extension cord.

Required Supplies:
3 ring Loose-leaf binder with 25 sheets lined paper for handouts and notes
Sketchbook
Black ink
Water-based paint, watercolor, gouache or tempera and brushes
Small palette (for water media)
Plastic containers for water
Assorted cans, (Tuna sized and cat food work best) for encaustic paints
Muffin tins (Teflon best, used ok)
Supports; porous, heat resistant and rigid panels; (to be discussed)
- luan
- untempered masonite
- plywood
Wax paper (for burnishing and wrapping paintings)
Inexpensive Bristle brushes wide and narrow (will supply some)
Craft sticks or wooden coffee stirs, chopsticks
Wood clothes pins
Single edged razors
Exacto knife
Masking tape
Metal ruler
Etching tools including; ceramic or dental tools
Oven mitts or potholders
Smock or old clothes to paint in
One box latex surgical gloves
One roll paper towels
Optional:
For Fusing:
Heat gun, recommended Ace Dual Temperature Heat Gun (20176) $21.99
Or Makita ($96 R&F)
Iron, tacking iron or travel iron
For melting wax:
Electric pancake grill (used OK) Target has a good one for about $25
Electric hot plate
Small pots (with spouts if possible)
Ladle, metal spoons
Palette knives
Measuring spoons

Resources Encaustics Supplies:
R&fencaustics.com
Evansencaustics.com
Encaustikos
Jedward’s Intl, (purified wax granules) 617-472-9300