SYLLABUS Art 7 Course # 53719 2024 Spring

9 am -11:50 am M W

 Instructor: T. Carrera
Phone: 559-638-0300 ext. 3250
Office: Art 154
Office Hours: 8-9 am M-F

Email: tracy.carrera@reedleycollege.edu

If class needs to be cancelled students are to utilize Canvas online.

If a student is sick they need to email me and let me know and I will work with them online via Canvas

Art 7 SLOs:

1. Create a portfolio of artwork demonstrating an intermediate level of proficiency in course medium addressing issues of form and content.
2. Critique works of art
3. Demonstrate a visual comprehension of the visual vocabulary through the creation of artwork.

In the process of completing this course students will:

1. Free hand draw three- dimensional, representational imagery with accurate proportions on a two- dimensional surface
2. Identify discuss and integrate the elements and Principles of Design into the drawing process
3. Identify discuss and use historical and contemporary rendering techniques and media
4. Create the illusion of space and volume on a 2-dimensional surface using various rendering techniques and perspective.
5. Differentiate between representational, abstract, non-objective, and conceptual drawings.
6. Draw in representational, abstract, non-objective and conceptual ways
7. Think of creative solutions to drawing and design exercises and problems
8. Make aesthetic decisions autonomously
9. Use vocabulary specific to the drawing process
10. Discuss the functions of drawing
11. Critique formal and subjective aspects of drawings individually and in groups
12. Express oneself through the drawing process

**COURSE REQUIREMENTS:**

**Attendance**

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Students who cannot commit to being in class the entire time consistently need to drop this course immediately, go to the registration office where helpers will assist you in dropping this course and signing you up for an alternative course.

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Participation in class, projects, & critiques:

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In an effort to increase productivity and ease of learning, students will be asked to perform many 'community classroom strengthening' activities. On its face, it may be hard to understand why certain exercises or tasks are assigned but rest assured everything which happens in this class is thoughtfully designed with student achievement and success in mind.

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      Sketchbook Exercises

      Class work

      Research Images

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**REASEARCH IMAGES:** We must train our eye not only to look, but also to SEE. This means mindful observation. Students will see many drawings by accomplished historical artists. Looking at multiple Images and understanding why the images are compelling and visually successful will help students create visually impactful drawings.  As we move through the various drawing media throughout this course you will be shown examples of artists who work in various mediums as well as imagery relating to Design principles and elements. Students are required to take time outside of class to research images as part of ‘homework’. Instructions will be given to students on what types of images to research. Example: Find an example of a high key drawing, an example of contrast, an example of radial symmetry. A brief statement on each image and how it relates to the material in class will be turned in. A good place to start is Google Arts and Culture website: [https://artsandculture.google.com/ (Links to an external site.)](https://artsandculture.google.com/)

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1. When Professor C is addressing the class all students are paying attention. Eyes up, mouth closed, body facing forward, attentive. If a student cannot remain silent when I am addressing the class as a whole or when I am speaking to a student individually, trying to help them with their drawing, the student is choosing to disrupt in class learning and will be asked to leave the class. They will be given a referal to Shannon Solis, Dean of Students. Teaching and learning cannot happen if a student is disrupting the class.

2. Students cell phones will be turned OFF and put away out of sight during class. Cell phones are a disruptive distraction in a studio art course. Students should consider dropping this course and finding a better suited  alternative if they are incapable or unwilling to follow this rule. For example, they may choose to take Art 7 online (asynchronous) with one of our sister colleges (Madera, Clovis, Fresno City College) all these colleges offer Art 7 and 9. Students who choose to use cell phones during class will be asked to leave the classroom and must make an appointment immediately to talk to Shannon Solis. The student will not be allowed back into class unless they agree to follow the rules of the class. If they are unwilling to do this they should drop Art 7 face to face and get into an alternate Art 7 course with one of our sister schools within the district.

In this face to face Art 7 course students can use their cell phones during the two 10 minute breaks during class. They can use their cell phones OUTSIDE THE CLASSROOM. Once they enter the 2 D area (both Art 159 and/or 155) cell phones are OFF and put away.

*3. Students who choose to disrupt their own learning (and the learning of others) will be given a Dean of Students referral and will have to leave class immediately.*They will go to Building STS 22 and make an appointment to speak with Dean of Students Shannon Solis. Student will not be allowed to return to Art 7/17 until they have met with Dr. Solis.  When a student is referred to Dean of Students by me, for disruptive behavior which is impeding learning for others they will automatically sit out for a class session. Example: On a Monday, if a student is instructed to see Dr. Solis immediately, they are to leave class, immediately walk over to STS m 22 and make an appointment with Dean of Students. This student would also not return to class the following Wednesday. They will be marked absent and will have to find out what they missed from another student. Students who choose to disrupt class must accept the outcome of their choice. The point I'm trying to make here is please respect the learning process of others. No one student has the right to impede learning for the entire class or impede my effectiveness as an instructor. Consider this a first warning. Sometimes a second warning is required. We all make mistakes. But if a disruptive behavior persists, action will be taken to resolve that issue so classroom learning for all is achieved.

4. Students might be asked to speak to me in my office (with door open) if it is necessary (discussion regarding grades or other personal things - in order to respect and protect students privacy). If student is not comfortable in that setting the conversation can take place outside (near the fountain for example).  If a student is unwilling or unable to speak to me one on one, and they have that much anxiety in interacting with me, they are advised to drop the course and take it with another instructor teaching Art 7 with one of our sister campus

5. Students will not write or draw on dry erase/chalkboard. Save it for your projects!

6. Students who have learning challenges need to meet with DSP&S office to get assistance from/through a counselor who will then email me a referral form. I have been emailed several DSPS notices already. Students who require extra assistance (note taking, testing assistance, etc) are encouraged to work those things out directly with DSPS services as needed. We don't do traditional 'tests' in this course. The majority of your grade relies on the drawing projects you create to express your understanding of drawing techniques and ideas.

7. This is a college level beginning drawing course. Regardless of what kind of art you prefer, there are set criteria for understanding and learning how to draw in a formal way at the college level. And although we all are moved and inspired by the anime, comics genre, there willbe**no anime, comic book, video game related assignments in this course.** Students are free to enjoy that type of drawing outside the classroom in their free time.  It has been my experience some students are enamored with this one genre of image making to the exclusion of all other art forms and classical technical methods which are crucial to learning the foundational basics of drawing (realism).

Sometimes when a student discovers they won’t be doing this type of image making for credit in this class they take it quite hard and this resentment impedes learning for them and this bitterness sometimes effects other students in the class. Students need to get honest with themselves and after I go through the syllabus decide sooner than later if this is the course they want to be in at this time. If a student is not open to learning classical, drawing fundamentals they should drop this course. There’s plenty of wonderful courses to take here at Reedley College and our sister colleges. Also keep in mind instructors are different even though they may teach the same course. There might be a younger, more 'hip' instructor who allows anime related assignments. Read reviews. Realize if you need to take Art 7 you can opt to take it online with an instructor from one of our other schools in the district.  Get feedback from other students or speak with our Academic Advisor counselors to get some help selecting your courses. I encourage you to be invested in finding your pathway and making an academic plan for yourself.

I teach this course as if students have never drawn before. Some students are taking this course for 'fun'- as a creative elective to compliment their analytical STEM courses. All students are equally welcome here in Art 7.  We start with the basics and move slowly- practicing drawing techniques with various dry media and gradually we progress throughout the semester. Learning new things can be challenging to our ego. It is uncomfortable to ‘not know’.  I understand this feeling and I empathize. I do my best to help students feel supported and guided. But let me be clear. The learning is in the actual DOING. There are no easy ‘hacks’ or cheats’ like you find online. The challenge of learning is part of the challenge of learning. The frustration of not knowing cannot be removed. Instead, I suggest we acknowledge it, embrace it, call it out in the open and help each other get through the challenging times and celebrate together when we achieve moments of beauty and greatness in the images we create. The drawing skill you come in with does not matter. What does matter is  you trust me, follow my instructions, ask for assistance when you need it and out the time into learning how to draw by doing the projects and turning them in on time and well presented. **Attitude is more important to success in this class than drawing ability. Open mind and heart is always the best option.**

This course requires homework. It requires students spend between 2-6 hours on each assignment. This means MINIMUM 6 hours a week should be set aside for you to do the required homework projects for this course. If you are too strapped for time please consider taking an alternative course and consider taking a studio art course when you have the time it takes to learn how to draw. It takes practice, which means it takes time. There is no way to avoid this fact. If you don’t make the time to complete projects you will not pass this course. Failing a course can effect your GPA and your chances for financial aid so please take what I am saying seriously.  Be an active designer in your educational pathway. Make an appointment with our wonderful counselors if you need help. They want to help you!

8. Each student is required to post an up close photo of THEIR face on their Canvas page. When I call roll each morning it helps me identify students and learn their names. Canvas profile pictures need to images of student faces. Cropped right tight on the face. No cats, cartoons, symbols, etc... Not following this instruction makes it harder for me to grade student work and learn your names. No sunglasses. Nothing in the way of a tight up close cropped shot of your face. Students who refuse to comply with this simple request will be sent the Dean of Students.

9. Students are required to print their first and last name on the BACKSIDE of each assignment along with course number and section (Art 7 M/W) or Art 7 Tues/Th) If I cannot read your name because your writing is too sloppy, there is a good chance your assignment will not be graded and you will get a 0 score. So please, remember to label your work, so you get credit for the work you create and the help you need if you choose to re-work an assignment for a potentially improved grade.

**GRADING:** Final grades are earned. They reflect the amount of energy, effort and thought you put into class, your work. Projects are typically worth 20 points using the following formula:

Creativity 5

Technique 5

Compositional strength 5

Craftpersonship 5

GRADING SCALE: 100-90 A; 89-80 B; 79-70 C; 69-60 D; 59 and below F.

and is weighted in the following way:

1. Class Work 80%

2. Final Drawing 10%

5. Effort/Participation 10%

Effort = Evidence of effort, concentration and thinking in class exercises. This includes making mistakes, using your imagination, taking risks and not giving up. A subjective assessment is a part of this aspect of your grade.

A  = Exemplary, using course content to truly explore and discover

B  = Basic understanding +

C  = Basic understanding

D  = Basic understanding –

F   = Punitive, Not turning work in, consistently disrespectful/disinterested behavior, etc.

ATTENDANCE:   Students are required to attend all scheduled classes, be on time and come prepared, and stay through the entire class.  I will often give demonstrations, instructions, and assignments during class and it is your responsibility to obtain this information if you miss class (for whatever reason).

4 absences prior to Final Drop Deadline and you will be dropped from the class. 2 absences in the first 3 weeks and you will be dropped from the class. Show up to class on time!

MATERIALS: (See materials list included in this syllabus) I encourage you to explore and experiment with materials. Look for and collect tools that you enjoy drawing with, both materials from the art supply store and non-traditional tools like crayon or charcoal from your fireplace.  Try things that look interesting or things that make you nervous.  Replenish supplies as soon as you run out!   *You cannot learn to draw without supplies.* Put your name on all your supplies.

Recommended Art Supply Store: ALLARDS on Blackstone Ave in Fresno, Blick.com, Utrecht.com

GENERAL COURSE OUTLINE:

**Graphite Pencil**

Week 1: Introduction, Understanding materials and safety

Week 2: Contour Line, Gesture

Week 3: Sighting, Angling, Measurement

Week 4: Geometric Simplification,

Week 5: Positive/Negative Space (Submit 1st set of research images along with paragraph)

**Charcoal**

Week 6: Linear Perspective

Week 7: Expressionism

Week 8: Chiaroscuro/shadow shapes

Week 9: High Key/low Key

Week 10: Ellipses (Submit 2nd set of research images along with paragraph)

**Ink /Experimental drawing media**

Week 11: Composition

Week 12: Tandem drawing

Week 13: Texture/Surface (Draw from AG animals)

Week 14: Color

Week 15: Experimental ground (submit images on Canvas and paragraph)

Week 17: In Class Work on Final Project/Clean Up Day

Week 18: Final Critique

Spring 2024
IMPORTANT DATES FOR SPRING 2024
DATE    DAY    EVENT / DEADLINE
January 2    (T)    Campus re-opens after Winter Break
January 5    (F)    Last day to add a full-term or short-term Spring 2024 class in person 5:00 p.m.
January 7    (Su)    Last day to add a full-term or short-term Spring 2024 class through Self-Service 11:59 p.m.
January 8    (M)    Start of Spring 2024 semester
January 8 - March 8    (M-F)    Short-term Spring 2024 classes, first nine weeks
January 15    (M)    Martin Luther King, Jr. Day observed (no classes held, campus closed)
January 19    (F)    Last day to drop a Spring 2024 full-term class for full refund
January 26    (F)    Last day to register for a Spring 2024 full-term class in person with add authorization
January 26    (F)    Last day to drop a Spring 2024 full-term class to avoid a “W” in person
January 28    (Su)    Last day to drop a Spring 2024 full-term class to avoid a “W” on Self-Service
January 28    (Su)    Last day to add a Spring 2024 full-term class with add authorization on Self-Service
February 16    (F)    Lincoln Day observance (no classes held, campus closed)
February 19    (M)    Washington Day observance (no classes held, campus closed)
March 1    (F)    Deadline to apply for graduation for Spring 2024 completion
March 8    (F)    Last Day to drop a Spring 2024 full-term class (letter grades assigned after this date)
March 11 - May 17    (M-F)    Short-term Spring 2024 classes, second nine weeks
March 25 - March 29    (M-F)    Spring recess (no classes held, campus open Mar 25-28)
March 29    (F)    Good Friday observance (no classes held, campus closed) (classes reconvene Apr 1)
May 13-17    (M-F)    Spring 2024 final exams week
May 17    (F)    Last day to change a Spring 2024 class to/from Pass/No-Pass grading basis
May 17    (F)    End of Spring 2024 semester/commencement
May 27    (M)    Memorial Day holiday (campus closed)

If any student has a verified physical, medical, psychological, or learning disability or feels that he or she has any disability that might impact the ability to carry out assigned course work, the student should contact the Disabled Students Programs & Services (DSP&S) ((559) 675-4864), DSP&S staff will review the student’s needs and determine the accommodations that are necessary and appropriate. All information and documentation is confidential.

Art 7 Materials List Carrera

1. Graphite Drawing Pencils 2B, 4B, 6B
2. Canson XL Mixed Media sketchbook
3. Charcoal pencil (soft) and vine charcoal stick
4. Masonite Drawing board 13 x 17
5. Micron pens black waterproof: 01, 03, 05
6. Minimum quality paper sketchbook for note taking and thumbnail sketches
7. Pink Pearl eraser
8. Small pencil sharpener (with a container to catch shavings)
9. 1 black standard sharpie
10. 18” cork backed steel ruler
11. (2) Tortilion/ stumps (variety of sizes)
12. Krylon Workable Aerosol fixative (optional)
13. Inexpensive plastic Toolbox from hardware store to hold supplies

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2. Students cell phones will be turned OFF and put away out of sight during class. Cell phones are a disruptive distraction in a studio art course. Students should consider dropping this course and finding a better suited  alternative if they are incapable or unwilling to follow this rule. For example, they may choose to take Art 7 online (asynchronous) with one of our sister colleges (Madera, Clovis, Fresno City College) all these colleges offer Art 7 and 9. Students who choose to use cell phones during class will be asked to leave the classroom and must make an appointment immediately to talk to Shannon Solis. The student will not be allowed back into class unless they agree to follow the rules of the class. If they are unwilling to do this they should drop Art 7 face to face and get into an alternate Art 7 course with one of our sister schools within the district.

In this face to face Art 7 course students can use their cell phones during the two 10 minute breaks during class. They can use their cell phones OUTSIDE THE CLASSROOM. Once they enter the 2 D area (both Art 159 and/or 155) cell phones are OFF and put away.

*3. Students who choose to disrupt their own learning (and the learning of others) will be given a Dean of Students referral and will have to leave class immediately.*They will go to Building STS 22 and make an appointment to speak with Dean of Students Shannon Solis. Student will not be allowed to return to Art 7/17 until they have met with Dr. Solis.  When a student is referred to Dean of Students by me, for disruptive behavior which is impeding learning for others they will automatically sit out for a class session. Example: On a Monday, if a student is instructed to see Dr. Solis immediately, they are to leave class, immediately walk over to STS m 22 and make an appointment with Dean of Students. This student would also not return to class the following Wednesday. They will be marked absent and will have to find out what they missed from another student. Students who choose to disrupt class must accept the outcome of their choice. The point I'm trying to make here is please respect the learning process of others. No one student has the right to impede learning for the entire class or impede my effectiveness as an instructor. Consider this a first warning. Sometimes a second warning is required. We all make mistakes. But if a disruptive behavior persists, action will be taken to resolve that issue so classroom learning for all is achieved.

4. Students might be asked to speak to me in my office (with door open) if it is necessary (discussion regarding grades or other personal things - in order to respect and protect students privacy). If student is not comfortable in that setting the conversation can take place outside (near the fountain for example).  If a student is unwilling or unable to speak to me one on one, and they have that much anxiety in interacting with me, they are advised to drop the course and take it with another instructor teaching Art 7 with one of our sister campus

5. Students will not write or draw on dry erase/chalkboard. Save it for your projects!

6. Students who have learning challenges need to meet with DSP&S office to get assistance from/through a counselor who will then email me a referral form. I have been emailed several DSPS notices already. Students who require extra assistance (note taking, testing assistance, etc) are encouraged to work those things out directly with DSPS services as needed. We don't do traditional 'tests' in this course. The majority of your grade relies on the drawing projects you create to express your understanding of drawing techniques and ideas.

7. This is a college level beginning drawing course. Regardless of what kind of art you prefer, there are set criteria for understanding and learning how to draw in a formal way at the college level. And although we all are moved and inspired by the anime, comics genre, there willbe**no anime, comic book, video game related assignments in this course.** Students are free to enjoy that type of drawing outside the classroom in their free time.  It has been my experience some students are enamored with this one genre of image making to the exclusion of all other art forms and classical technical methods which are crucial to learning the foundational basics of drawing (realism).

Sometimes when a student discovers they won’t be doing this type of image making for credit in this class they take it quite hard and this resentment impedes learning for them and this bitterness sometimes effects other students in the class. Students need to get honest with themselves and after I go through the syllabus decide sooner than later if this is the course they want to be in at this time. If a student is not open to learning classical, drawing fundamentals they should drop this course. There’s plenty of wonderful courses to take here at Reedley College and our sister colleges. Also keep in mind instructors are different even though they may teach the same course. There might be a younger, more 'hip' instructor who allows anime related assignments. Read reviews. Realize if you need to take Art 7 you can opt to take it online with an instructor from one of our other schools in the district.  Get feedback from other students or speak with our Academic Advisor counselors to get some help selecting your courses. I encourage you to be invested in finding your pathway and making an academic plan for yourself.

I teach this course as if students have never drawn before. Some students are taking this course for 'fun'- as a creative elective to compliment their analytical STEM courses. All students are equally welcome here in Art 7.  We start with the basics and move slowly- practicing drawing techniques with various dry media and gradually we progress throughout the semester. Learning new things can be challenging to our ego. It is uncomfortable to ‘not know’.  I understand this feeling and I empathize. I do my best to help students feel supported and guided. But let me be clear. The learning is in the actual DOING. There are no easy ‘hacks’ or cheats’ like you find online. The challenge of learning is part of the challenge of learning. The frustration of not knowing cannot be removed. Instead, I suggest we acknowledge it, embrace it, call it out in the open and help each other get through the challenging times and celebrate together when we achieve moments of beauty and greatness in the images we create. The drawing skill you come in with does not matter. What does matter is  you trust me, follow my instructions, ask for assistance when you need it and out the time into learning how to draw by doing the projects and turning them in on time and well presented. **Attitude is more important to success in this class than drawing ability. Open mind and heart is always the best option.**

This course requires homework. It requires students spend between 2-6 hours on each assignment. This means MINIMUM 6 hours a week should be set aside for you to do the required homework projects for this course. If you are too strapped for time please consider taking an alternative course and consider taking a studio art course when you have the time it takes to learn how to draw. It takes practice, which means it takes time. There is no way to avoid this fact. If you don’t make the time to complete projects you will not pass this course. Failing a course can effect your GPA and your chances for financial aid so please take what I am saying seriously.  Be an active designer in your educational pathway. Make an appointment with our wonderful counselors if you need help. They want to help you!

8. Each student is required to post an up close photo of THEIR face on their Canvas page. When I call roll each morning it helps me identify students and learn their names. Canvas profile pictures need to images of student faces. Cropped right tight on the face. No cats, cartoons, symbols, etc... Not following this instruction makes it harder for me to grade student work and learn your names. No sunglasses. Nothing in the way of a tight up close cropped shot of your face. Students who refuse to comply with this simple request will be sent the Dean of Students.

9. Students are required to print their first and last name on the BACKSIDE of each assignment along with course number and section (Art 7 M/W) or Art 7 Tues/Th) If I cannot read your name because your writing is too sloppy, there is a good chance your assignment will not be graded and you will get a 0 score. So please, remember to label your work, so you get credit for the work you create and the help you need if you choose to re-work an assignment for a potentially improved grade.

**GRADING:** Final grades are earned. They reflect the amount of energy, effort and thought you put into class, your work. Projects are typically worth 20 points using the following formula:

Creativity 5

Technique 5

Compositional strength 5

Craftpersonship 5

GRADING SCALE: 100-90 A; 89-80 B; 79-70 C; 69-60 D; 59 and below F.

and is weighted in the following way:

1. Class Work 80%

2. Final Drawing 10%

5. Effort/Participation 10%

Effort = Evidence of effort, concentration and thinking in class exercises. This includes making mistakes, using your imagination, taking risks and not giving up. A subjective assessment is a part of this aspect of your grade.

A  = Exemplary, using course content to truly explore and discover

B  = Basic understanding +

C  = Basic understanding

D  = Basic understanding –

F   = Punitive, Not turning work in, consistently disrespectful/disinterested behavior, etc.

ATTENDANCE:   Students are required to attend all scheduled classes, be on time and come prepared, and stay through the entire class.  I will often give demonstrations, instructions, and assignments during class and it is your responsibility to obtain this information if you miss class (for whatever reason).

4 absences prior to Final Drop Deadline and you will be dropped from the class. 2 absences in the first 3 weeks and you will be dropped from the class. Show up to class on time!

MATERIALS: (See materials list included in this syllabus) I encourage you to explore and experiment with materials. Look for and collect tools that you enjoy drawing with, both materials from the art supply store and non-traditional tools like crayon or charcoal from your fireplace.  Try things that look interesting or things that make you nervous.  Replenish supplies as soon as you run out!   *You cannot learn to draw without supplies.* Put your name on all your supplies.

Recommended Art Supply Store: ALLARDS on Blackstone Ave in Fresno, Blick.com, Utrecht.com

GENERAL COURSE OUTLINE:

**Graphite Pencil**

Week 1: Introduction, Understanding materials and safety

Week 2: Contour Line, Gesture

Week 3: Sighting, Angling, Measurement

Week 4: Geometric Simplification,

Week 5: Positive/Negative Space (Submit 1st set of research images along with paragraph)

**Charcoal**

Week 6: Linear Perspective

Week 7: Expressionism

Week 8: Chiaroscuro/shadow shapes

Week 9: High Key/low Key

Week 10: Ellipses (Submit 2nd set of research images along with paragraph)

**Ink /Experimental drawing media**

Week 11: Composition

Week 12: Tandem drawing

Week 13: Texture/Surface (Draw from AG animals)

Week 14: Color

Week 15: Experimental ground (submit images on Canvas and paragraph)

Week 17: In Class Work on Final Project/Clean Up Day

Week 18: Final Critique

Spring 2024
IMPORTANT DATES FOR SPRING 2024
DATE    DAY    EVENT / DEADLINE
January 2    (T)    Campus re-opens after Winter Break
January 5    (F)    Last day to add a full-term or short-term Spring 2024 class in person 5:00 p.m.
January 7    (Su)    Last day to add a full-term or short-term Spring 2024 class through Self-Service 11:59 p.m.
January 8    (M)    Start of Spring 2024 semester
January 8 - March 8    (M-F)    Short-term Spring 2024 classes, first nine weeks
January 15    (M)    Martin Luther King, Jr. Day observed (no classes held, campus closed)
January 19    (F)    Last day to drop a Spring 2024 full-term class for full refund
January 26    (F)    Last day to register for a Spring 2024 full-term class in person with add authorization
January 26    (F)    Last day to drop a Spring 2024 full-term class to avoid a “W” in person
January 28    (Su)    Last day to drop a Spring 2024 full-term class to avoid a “W” on Self-Service
January 28    (Su)    Last day to add a Spring 2024 full-term class with add authorization on Self-Service
February 16    (F)    Lincoln Day observance (no classes held, campus closed)
February 19    (M)    Washington Day observance (no classes held, campus closed)
March 1    (F)    Deadline to apply for graduation for Spring 2024 completion
March 8    (F)    Last Day to drop a Spring 2024 full-term class (letter grades assigned after this date)
March 11 - May 17    (M-F)    Short-term Spring 2024 classes, second nine weeks
March 25 - March 29    (M-F)    Spring recess (no classes held, campus open Mar 25-28)
March 29    (F)    Good Friday observance (no classes held, campus closed) (classes reconvene Apr 1)
May 13-17    (M-F)    Spring 2024 final exams week
May 17    (F)    Last day to change a Spring 2024 class to/from Pass/No-Pass grading basis
May 17    (F)    End of Spring 2024 semester/commencement
May 27    (M)    Memorial Day holiday (campus closed)

If any student has a verified physical, medical, psychological, or learning disability or feels that he or she has any disability that might impact the ability to carry out assigned course work, the student should contact the Disabled Students Programs & Services (DSP&S) ((559) 675-4864), DSP&S staff will review the student’s needs and determine the accommodations that are necessary and appropriate. All information and documentation is confidential.

Art 7 Materials List Carrera

1. Graphite Drawing Pencils 2B, 4B, 6B
2. Canson XL Mixed Media sketchbook
3. Charcoal pencil (soft) and vine charcoal stick
4. Masonite Drawing board 13 x 17
5. Micron pens black waterproof: 01, 03, 05
6. Minimum quality paper sketchbook for note taking and thumbnail sketches
7. Pink Pearl eraser
8. Small pencil sharpener (with a container to catch shavings)
9. 1 black standard sharpie
10. 18” cork backed steel ruler
11. (2) Tortilion/ stumps (variety of sizes)
12. Krylon Workable Aerosol fixative (optional)
13. Inexpensive plastic Toolbox from hardware store to hold supplies

INTERMEDIATE DRAWING ART 17 COURSE # 53720 SPRING 2024 (FACE TO FACE)

MON/ WED 9 am -11:50 RM 159 Art Building

Instructor: T. Carrera

Phone: 559-638-0300 ext. 3250
Office: Art 154 OFFICE HOURS M W (IN PERSON)  8 AM TO 9:00 AM

AND M W 12 PM -1:00 PM FRIDAY  (ZOOM) 8-9 AM

Email: tracy.carrera@reedleycollege.edu

This course is an exploration of the creative act of drawing using representational, abstract, non-objective and conceptual forms. Students will build upon skills learned in beginning drawing and create a cohesive body of work. Historical and contemporary drawing techniques as well as drawing as a form of creative personal expression are integrated into course content.

In the process of completing this course students will:
Free hand draw three- dimensional, representational imagery with accurate proportions on a two- dimensional surface
Identify discuss and integrate the elements and Principles of Design into the drawing process
Identify discuss and use historical and contemporary rendering techniques and media
Create the illusion of space and volume on a 2-dimensional surface using various rendering techniques and perspective.
Differentiate between representational, abstract and non-objective and conceptual drawings.
Draw in representational, abstract, non-objective and conceptual ways
Think of creative solutions to drawing and design exercises and problems
Make aesthetic decisions autonomously
Use vocabulary specific to the drawing process
Discuss the functions of drawing
Critique formal and subjective aspects of drawings individually and in groups
Express oneself through the drawing process
Autonomously design a series of drawings which relate to each other in conceptual terms as well as formal visual terms.
Investigate individual processes of drawing

Intermediate Drawing students are expected to create a cohesive body or work demonstrating understanding of drawing techniques learned in Art 7 as well as demonstrating problem solving, refinement through critique and discussion collaboration with other Intermediate Drawing students. Composition, technical acuity and experimentation are emphasized in this course.

Students will:
Build on key art terms learned in Drawing 7
Select a theme, line of inquiry, or concept, and design a series of related drawings and meet with me individually each week to monitor progress.

Research supports and experimental surfaces as well as novel drawing media

Discuss and collaborate with fellow Art 17 students

Document Series progression with photos, sketches, thumbnails and notes on paper.

Research relevant artists working in the same theme as you chose for your series or something similar in formal visual terms and write a 5- page response paper (typewritten, double spaced).

Grading breakdown:
70 % Finished Series of drawings and documentation
Documentation: Write (typewritten please) a paragraph and turn in with each project. Must include ideation process, what lead to this visual solution), challenges you encountered (creative, technically, compositionally, etc) and how you successfully completed the project.
10% Research Response Paper
5 page double spaced typewritten paper on an artist which will be assigned mid-semester.

10% Critique/participation
Students are expected to contribute to in class discussions about their work, the work of fellow classmates using the vocabulary of art. Art vocabulary terms will be handed out week 2. Students are expected to study these terms and use them in Research response paper and artist statement about work they completed in this course.
5% Art Terminology
Art vocabulary terms will be handed out week 2
5% Artist Statement about series of work
Students will include art vocabulary terms in their statement about the work they’ve created in this course.

GRADING: Final grades are earned. They reflect the amount of energy, effort and thought you put into class, your work and yourself.
Effort = Evidence of effort, concentration and thinking in class exercises. This includes making mistakes, using your imagination, taking risks and not giving up. A subjective assessment is a part of this aspect of your grade.
A = Exemplary, using course content to truly explore and discover
B = Basic understanding +
C = Basic understanding
D = Basic understanding –
F = Punitive, Not turning work in, consistently disrespectful/disinterested behavior, etc.

ATTENDANCE: Students are expected to watch all video presentations including participating in online discussions.

Materials
Intermediate drawing students will select from colored pencil, charcoal, ink, multimedia and other types of non- traditional/experimental dry mediums.
I encourage Intermediate Drawing students to be experimental and explore alternate mark making tools and supports to draw on. Alternate ideas I’ve seen used in the past are metal, cardboard, the sidewalk, exotic papers, distressed paper, wallpaper, fabric, etc..
Drawing media is usually dry but feel free to experiment with wet media to create imagery which reads as drawings with an emphasis on line quality. Students have used sticks and other natural elements to dip into ink or something else and create marks on a surface that way.

 rt 17 Spring 2024 Face to Face Course # 53724
Tues/ Thursday 9:00 am -11:50 am RM 159 art Building

Instructor: T. Carrera

Phone: 559-638-0300 ext. 3250
Office: Art 154 OFFICE HOURS M W (IN PERSON)  8 AM TO 9:00 AM

AND M W 12 PM -1:00 PM FRIDAY  (ZOOM) 8-9 AM

Email: tracy.carrera@reedleycollege.edu

Welcome to Art 17!

This course is an exploration of the creative act of drawing using representational, abstract, non-objective and conceptual forms. Students will build upon skills learned in beginning drawing and create a cohesive body of work. Historical and contemporary drawing techniques as well as drawing as a form of creative personal expression are integrated into course content.

In the process of completing this course students will:
Free hand draw three- dimensional, representational imagery with accurate proportions on a two- dimensional surface
Identify discuss and integrate the elements and Principles of Design into the drawing process
Identify discuss and use historical and contemporary rendering techniques and media
Create the illusion of space and volume on a 2-dimensional surface using various rendering techniques and perspective.
Differentiate between representational, abstract and non-objective and conceptual drawings.
Draw in representational, abstract, non-objective and conceptual ways
Think of creative solutions to drawing and design exercises and problems
Make aesthetic decisions autonomously
Use vocabulary specific to the drawing process
Discuss the functions of drawing
Critique formal and subjective aspects of drawings individually and in groups
Express oneself through the drawing process
Autonomously design a series of drawings which relate to each other in conceptual terms as well as formal visual terms.
Investigate individual processes of drawing

Intermediate Drawing students are expected to create a cohesive body or work demonstrating understanding of drawing techniques learned in Art 7 as well as demonstrating problem solving, refinement through critique and discussion collaboration with other Intermediate Drawing students. Composition, technical acuity and experimentation are emphasized in this course.

Students will:
Build on key art terms learned in Drawing 7
Select a theme, line of inquiry, or concept, and design a series of related drawings and meet with me individually each week to monitor progress.

Research supports and experimental surfaces as well as novel drawing media

Discuss and collaborate with fellow Art 17 students

Document Series progression with photos, sketches, thumbnails and notes on paper.

Research relevant artists working in the same theme as you chose for your series or something similar in formal visual terms and write a 5- page response paper (typewritten, double spaced).

Grading breakdown:
70 % Finished Series of drawings and documentation
Documentation: Write (typewritten please) a paragraph and turn in with each project. Must include ideation process, what lead to this visual solution), challenges you encountered (creative, technically, compositionally, etc) and how you successfully completed the project.
10% Research Response Paper
5 page double spaced typewritten paper on an artist which will be assigned mid-semester.

10% Critique/participation
Students are expected to contribute to in class discussions about their work, the work of fellow classmates using the vocabulary of art. Art vocabulary terms will be handed out week 2. Students are expected to study these terms and use them in Research response paper and artist statement about work they completed in this course.
5% Art Terminology
Art vocabulary terms will be handed out week 2
5% Artist Statement about series of work
Students will include art vocabulary terms in their statement about the work they’ve created in this course.

GRADING: Final grades are earned. They reflect the amount of energy, effort and thought you put into class, your work and yourself.
Effort = Evidence of effort, concentration and thinking in class exercises. This includes making mistakes, using your imagination, taking risks and not giving up. A subjective assessment is a part of this aspect of your grade.
A = Exemplary, using course content to truly explore and discover
B = Basic understanding +
C = Basic understanding
D = Basic understanding –
F = Punitive, Not turning work in, consistently disrespectful/disinterested behavior, etc.

ATTENDANCE: Students are expected to watch all video presentations including participating in online discussions.

Materials
Intermediate drawing students will select from colored pencil, charcoal, ink, multimedia and other types of non- traditional/experimental dry mediums.
I encourage Intermediate Drawing students to be experimental and explore alternate mark making tools and supports to draw on. Alternate ideas I’ve seen used in the past are metal, cardboard, the sidewalk, exotic papers, distressed paper, wallpaper, fabric, etc..
Drawing media is usually dry but feel free to experiment with wet media to create imagery which reads as drawings with an emphasis on line quality. Students have used sticks and other natural elements to dip into ink or something else and create marks on a surface that way.

I am here to help all my students. If you have concerns or questions please ask.

ART-43-53725 Mon Wed

**Independent Projects Studio Art 43 (2 Units which equals (4) 4 week long (approved) projects.**

This course is designed to give students an opportunity to build on what was learned in the foundational 2 D courses.

**Requirements**
1. Student will turn in either (4)  concepts for instructor approval,   depending on the units taken. Each project will produce finished pieces of art.

2. Student will write up the concept proposal, sign and date it, then submit it to the Instructor of record. The instructor will sign and date it. This becomes the binding performance contract for the semester.

3. Critical discussions/evaluations will take place approximately every two weeks.

4. Student will present a final portfolio at the end of the semester.

 Students will keep documentation, sketches, notes, photo reference material, research on relating to each project and will submit all materials to instructor the last day of class along with a statement of process (2,000 words) which summarizes all 4 projects.

Please include what creative challenges presented themselves and explain your strategy in dealing with constraints of time, material availability, ideation, etc...

**Grading**

Point values given for ABCDF quality work:

100-90% (Above)

89-80%(Proficient)

79-70% (Emerging)

69-60% (Beginning)

59-0% (Below)

2 Units, (4) Projects Contract

Art 43 During the course of the semester, I will create finished works (whether painting, drawing, computer art, etc.) described as follows:

1. Media:

Size:

Concept:

Goal:

1. Media:

Size:

Concept:

Goal:

2. Media:

Size:

Concept:

Goal:

1. Media:

Size:

Concept:

Goal:

1. Media:

Size:

Concept:

Goal:

1. Media:

Size:

Concept:

Goal:

Student Signature (electronic OK)             Instructor Signature (electronic OK)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date\_\_\_\_\_\_\_\_\_\_                   \_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_

Spring 2024
ART 9 Course # 53729
 BEGINNING PAINTING COURSE (Face to Face) SYLLABUS
Instructor: T. Carrera
Phone: 559-638-0300 ext. 3250
Office: Art 154

Office Hours: M-F 8 am -9am

Please send email and majority of communication via Canvas email (Inbox) . If for some reason you
can’t access Canvas, THEN use my RC Email: tracy.carrera@reedleycollege.edu

CONTENT:
This course is an exploration of the creative act of painting using representational, abstract, and
non- objective forms.
Emphasis is placed on the fundamentals of composition and the ability to handle materials. Students
will learn basic color theory, value, line, shape, texture and techniques including direct paint
application, glazing, brush strokes and impasto. Issues concerning canvas differences, brush
cleaning, mixing glazes and toxicity are addressed. Through lecture and studio practice, students
gain introductory skills of painting within the context of a historical perspective.
Will focus on developing basic skills
Upon Completion of this course students should be able to: Effectively and safely use oil/ and or
acrylic painting materials

Explain basic color theory (subtractive method) and effectively use color mixtures to create
secondary, and tertiary and neutral hues in painting
Use at least 4 color systems in four separate paintings

Use effectively and intelligently the elements and principles of design within paintings
Recognize important historical periods and painters identifying specifically the culture, style,
period and influence on contemporary painting

Critique paintings intelligently, using the vocabulary of form and content
Paint in representational, abstract, non- objective and conceptual styles.

LECTURE CONTENT

Introduction to materials
1. Oil and acrylic paint
3. Substrates (canvas, paper, canvas paper, experimental supports)
4. Toxicity
5. Color mixing and brush techniques

Introduction to visual elements as relating to oil and acrylic painting, lectures and painting
projects concerning application of the following elements:

1. Value structure
2. Positive/negative space
3. Line quality
4. Shape relationships
5. Texture
6. Light
7. Mass
8. Space

Introduction to the principles of design as relating to oil and acrylic painting, lectures and
painting projects concerning application of the following design principles:
1.Unity and Variety
2. Balance
3. Emphasis and subordination
4. Contrast
5. Repetition and rhythm
6. Scale and proportion
D. Color theory, lectures and painting projects which apply the following color principles:
1. Color Wheel
2. Color systems
3. Intensity, saturation, chroma
4. Temperature
E. Evaluation/ Critiques
1. Individual Critiques
2. Group Critiques
3. Basic Understanding of Art Criticism Multicultural concepts included in this course:
Lectures will mostly focus on western or European painting, but International painting examples
will be included. Students will be expected to demonstrate they understand and can speak to
historical and contemporary international painters.

Projects & Sketchbooks

1. Active participation in (studio) learning activities. Students follow instructions, engage in
instructor directed exercises and assignments; participate in discussions and critiques, and work
to build painting skills with focused, disciplined, measurable effort.

2. The following painting assignments may include, but are not limited to the following:

a. Value studies

b. Color studies

c. Compositional Studies

d. Direct application paintings

e. Glazing techniques used in paintings

f. Impasto paintings

g. Basic volume summaries with value, and light

h. Basic volume summaries with color systems

i. Paintings specifically addressing design principles

j. Representational paintings

k. Abstract paintings
l. Non-objective paintings

m. Conceptual paintings

GRADING and weight of projects

 90% painting projects
05% Midterm painting critique (written) 10% Final painting critique (written)
05% Assigned Painter Research Paper due at end of semester

LATE ASSIGNMENTS WILL NOT BE ACCEPTED.
TURN IN ALL PROJECTS BY THE DUE DATE AND TIME. NOT DOING SO WILL RESULT IN 0 POINTS FOR THAT
PROJECT AND WILL RESULT IN A LOWERED GRADE.

GRADING: Final grades are earned. They reflect the amount of energy, effort and thought you put
into class, your work and yourself. All work is graded on a 100-point scale:
GRADING SCALE: 100-90 A; 89-80 B; 79-70 C; 69-60 D; 59 and
below F.

IMPORTANT SAFETY NOTICE:
Painting with oil paint requires serious attention to safety practices and safe disposal of used paper towels.

Linseed oil is exothermic and will spontaneously catch fire if not properly disposed  of in the RED fire safe cans in RM 159.

I PREFER students buy walnut oil (not exothermic). Either way all used paper towels will be disposed of in the red fire safe garbage cans.

Used paper towels should NEVER EVER be put in the plastic garbage cans.

STUDENTS MUST FOLLOW STANDARD SAFETY PRECAUTIONS when using exothermic linseed oil.

All students will fill a small black bucket in class 1/3 way with water and they will dispose of paper towels in that bucket during class. When it is time to clean up, students will take the bucket, dump the residual water into the sink and dump the soggy paper towels into the red, metal, fire safe can near the sink.

Academic Honesty

Academic honesty is fundamental to the activities and principles of a learning environment. All
members of the academic community must be confident that each persons work has been responsibly and
honorably acquired, developed, and presented. Academic dishonesty is an extremely serious matter,
with serious consequences. When in doubt about plagiarism, paraphrasing, quoting or collaboration,
please consult with me or the appropriate institutional department.

Suggestions for success in this class:
Follow instructions and be totally present when you are working on assignments. Make good use of
your time.

ART 9 SUPPLIES LIST

All supplies on this list are available at ALLARDS ART SUPPLY on Blackstone AVE in Fresno. I recommend nd you go there as opposed to ordering things on Amazon. Jeff Bess has enough money. Let us support our LOCAL art supply store with friendly people who will walk around with you and help you get everything you need for this class!
Masonite board with clips or piece of masonite tempered on both sides and use blue painters tape to
secure oil painting paper to board.
Week 3 All painting supplies are due!

Gamblin 1980 Paint Set 9 tubes $59.00
Strathmore brand Oil Painting paper (10 sheets) 9x12 inches OR Gessoed cotton duck canvas Panels
NOT STRETCHED CANVAS. 8x10 inch or 9x12 inch (10 count). The reason I prefer you not get stretched
canvas is because the student grade (cheaper ones) are not stretched properly and the surface is
buckled. The panels are flat and coated with acrylic gesso and are widely available.
Paper towels (at least 5 rolls)
Palette knife (metal, not plastic- must taper to a point at the end) Brushes: 3 filbert hog bristle
oil painting brushes sizes 2, 8 and 10
Fast Orange hand cleaner (auto parts store) Glass Baby food jar (with lid) to hold oil
Palette (glass or disposable paper palette with tear-off sheets or resin palette or wood if you
prefer). Should be at least 9x12 approx. if not larger. Painting with a small palette is like
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Remember, I am here to help you. Please ask for clarification and help when you need it.

Spring 2024  ART 19  Course # 5370 Intermediate Painting  Mon/Wed 1 pm -3:50 pm

Instructor: T Carrera

Office : Art Building RM 154    Phone: 559-638-0300 ext. 3250

Office Hours: M/W 8 am -9:00 am/M/W 12 pm -1 pm/ F 8:00-9:00 am (Zoom)

Please correspond using Canvas inbox. If Canvas isn't working, then use my tracy.carrera@reedleycollege.edu email.

I check my email every weekday and once during the weekend. Students with concerns or questions should email me ASAP during the week.

Welcome to Art 19! Please read through the rest of the syllabus below.

Student Learning Outcomes:

Here are the 3 SLO’s for Art 19 currently.

1. Create a portfolio of artwork demonstrating an intermediate level of proficiency in course medium addressing issues of form and content.
2. Critique works of art
3. Demonstrate a visual comprehension of the visual vocabulary through the creation of artwork.

CONTENT: This course is an extention of Art 9.

Emphasis is placed on the fundamentals of composition and creating a related body of work consisting of between 4-6 paintings. Essentially, there will be a painting due every 3-4 weeks.

Below are some of the things listed on the Art 9 syllabus which we will continue to build on and explore in Art 19.

LECTURE CONTENT
 Introduction to materials

1. Oil  paint

 2. Substrates (canvas, paper, canvas paper, experimental supports)

3. Toxicity

4. Color mixing and brush techniques
 Introduction to visual elements as relating to oil and acrylic painting, lectures and painting projects concerning application of the following elements:

1.Value structure

 2. Positive/negative space

3. Line quality

 4. Shape relationships

 5. Texture

 6. Light

7. Mass

8. Space
 Introduction to the principles of design as relating to oil painting, lectures and painting projects concerning application of the following design principles:  1.Unity and Variety

 2. Balance

3. Emphasis and subordination

4. Contrast

5. Repetition and rhythm

6. Scale and proportion

D. Color theory, lectures and painting projects which apply the following color principles:

1. Color Wheel

2. Color systems

3. Intensity, saturation, chroma

 4. Temperature

E. Evaluation/ Critiques

1. Individual Critiques

2. Group Critiques

3. Basic Understanding of Art Criticism
Multicultural concepts included in this course: Lectures will mostly focus on western or European painting, but International painting examples will be included. Students will be expected to demonstrate they understand and can speak to historical and contemporary international painters.

1. Active participation in (studio) learning activities. Students follow instructions, engage in instructor directed exercises and assignments; participate in discussions and critiques, and work to build painting skills with focused, disciplined, measurable effort.
 2. The following painting assignments may include, but are not limited to the following:

a. Value studies

b. Color studies

c. Compositional Studies

 d. Direct application paintings

e. Glazing techniques used in paintings

f. Impasto paintings

 g. Basic volume summaries with value, and light

h. Basic volume summaries with color systems

 i. Paintings specifically addressing design principles

 j. Representational paintings

 k. Abstract paintings

 l. Non-objective paintings

m. Conceptual paintings

GRADING and weight of projects

 70% painting projects

 10% Midterm painting critique (written)

10% Final painting critique (written)

10% Assigned Painter Research Paper due at end of semester

LATE ASSIGNMENTS WILL NOT BE ACCEPTED.
TURN IN ALL PROJECTS BY THE DUE DATE AND TIME. NOT DOING SO WILL RESULT IN 0 POINTS FOR THAT PROJECT

 GRADING: Final grades are earned. They reflect the amount of energy, effort and thought you put into class, your work and yourself. All work is graded on a 100-point scale: GRADING SCALE: 100-90 A; 89-80 B; 79-70 C; 69-60 D; 59 and below F.
  IMPORTANT SAFETY NOTICE:
Painting with oil paint requires serious attention to SAFETY.
STUDENTS MUST FOLLOW MY INSTRUCTIONS HERE. YOU ARE TO USE ONLY SAFFLOWER OR WALNUT OIL TO THIN OIL PAINT AND CLEAN BRUSHES.

DO NOT USE LINSEED OIL. LINSEED OIL IS ETHNOTHERMIC AND CAN CATCH FIRE SPONTANEOUSLY! LINSEED OIL HEATS UP ON ITS OWN AND COULD POTENTIALLY BURN YOUR HOUSE DOWN.

Academic Honesty

Academic honesty is fundamental to the activities and principles of a learning environment. All members of the academic community must be confident that each persons work has been responsibly and honorably acquired, developed, and presented. Academic dishonesty is an extremely serious matter, with serious consequences. When in doubt about plagiarism, paraphrasing, quoting or collaboration, please consult with me or the appropriate institutional department.
 Suggestions for success in this class:
Follow instructions and be totally present when you are working on assignments. Make good use of your time.

2. If you are not sure about something, please ask for clarification. Email me (on Canvas and state name and Art 9 in the subject heading

3. Start a project the day it is assigned. Do not wait until the last minute to complete projects.  5. Participate in weekly discussions Submit projects ON TIME. Not doing so will result in 0 points for late projects.

ART 19 SUPPLIES LIST
Masonite board with clips or piece of masonite tempered on both sides and use blue painters tape to secure oil painting paper to board.

Week 3 All painting supplies are due!

Gamblin oil paint brand is preferable for oil painting. I suggest the 1980 Student Grade set for around $40. It's available on amazon and they also have it for you at Allards located on Blackstone Ave. in Fresno.
Strathmore brand Oil Painting paper (10 sheets) 9x12 inches OR Gessoed cotton duck canvas Panels NOT STRETCHED CANVAS. 8x10 inch or 9x12 inch (10 count). The reason I prefer you not get stretched canvas is because the student grade (cheaper ones) are not stretched properly and the surface is buckled. The panels are flat and coated with acrylic gesso and are widely available.

for those students who didn't take Art 9 with me, go ahead and buy the oil paint set below:

Walnut Oil Walnut alkyd medium

Paper towels (at least 5 rolls)
Palette knife (metal, not plastic- must taper to a point at the end)
Brushes: 3 filbert hog bristle oil painting brushes sizes 2, 8 and 10
Fast Orange hand cleaner (auto parts store)
Glass Baby food jar (with lid) to hold oil
Palette (glass or disposable paper palette with tear-off sheets or resin palette or wood if you prefer). Should be at least 9x12 approx. if not larger. Painting with a small palette is like cutting a watermelon on a tiny cutting board!
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