



NORTHERN WAKE CAMPUS

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Office hours: Tuesdays & Thursdays before and after class or by appointment

Painting 1 Syllabus

March 29, 2015

1. Course Description

This course introduces the language of painting and the use of various painting materials. Emphasis is placed on the understanding and use of various painting techniques, media and color principles. Upon completion, students should be able to demonstrate competence in the use of creative processes directed toward the development of expressive form.

This course may be computer-assisted: for assistance, contact: WTCC Help Desk (opens in new window) at <http://helpdesk.waketech.edu>.

2. Prerequisite

Successfully complete ENG-070 RED-070; or Take DRE-096

3. Credit Hours: 3

4. Student Learning Outcomes

- 1) To develop an understanding of color relationships and color mixing.
- 2) To explore contemporary and historical painting processes and practices.
- 3) To create paintings using varied approaches for image development (observation & imagination).
- 4) To create paintings with varied content and subject; including but not limited to still life, landscape, and portrait.
- 5) To develop a working aesthetic vocabulary to verbally discuss and write about your own artwork and work of others.

5. Course Requirements

The studio is a shared work environment; please respect the equipment & fellow students. Carelessness and poor safety observance will not be tolerated. Set-up & Clean up is a shared activity for everyone in the class. Positive and productive participation in this activity is an opportunity to learn professional studio practices. Studio rules and guidelines are available upon request

6. Blackboard online software

- 1) Upload all Blackboard submission of written assignments to SafeAssign.
- 2) Written work must be typed and then printed unless otherwise indicated by your instructor. Use MLA format for all written assignments unless otherwise indicated by the instructor.

7. Evaluation*

- 1) 5 Unit Projects - 75%
 - 1) This includes the main projects & preliminary or planning exercises/sketches
- 2) Written assessments of course content, and research project and participation– 25%
 - 1) Critiques & self-evaluations (minimum 4)
 - a. Written Research Project of artist; proposal for projects (1 or more)
 - b. Oral presentation of Research Project
 - c. Group work or classroom exercises (see course outline)
 - 2) Participation

7. Texts & Course Required Materials

No textbook is required for this studio course. However, there will be a number of provided readings assigned.

Studio courses require & art students should have items 1-12 throughout the AFA program AND for this course:

- 1) Sketchbook 8.5x11, 9x12 or larger
- 2) Masking tape and/or artist tape
- 3) Tackle Box for art supplies
- 4) Pencils (range of hardness's 4H, 2H, HB, 2B, 4B)
- 5) Kneaded & white plastic erasers, gum erasers
- 6) Protective clothing – apron, smock, old clothing
- 7) Glue stick (archival)
- 8) Scissors (good quality) Fiskars are good quality; most adult scissors are fine)
- 9) Exacto knife, box cutter, or scissors
- 10) Pencil sharpener
- 11) Ruler (12 or 18 inch metal)
- 12) Water container for cleaning paintbrushes

8. Paints

Note: Acceptable paint brands to use - Golden, Matisse, Liquitex DO NOT use any craft paints. Eleven (11) tubes of paint are required: 2oz or 5oz tubes of heavy body artist quality paints

- 1) Titanium White- Large tube: 5oz
- 2) Burnt Umber
- 3) Hansa Yellow Light or Lemon Yellow, or Cadmium Yellow Light
- 4) Hansa Yellow Deep or Cadmium yellow medium
- 5) Ivory or Mars Black
- 6) Naphthol Red Medium or Cadmium Red Medium
- 7) Pthalo Blue
- 8) Quinacridone Magenta, Alizarin Crimson, or Rose Madder Deep
- 9) Ultramarine Blue

* Students often have questions regarding evaluation of work. I hold regular office hours, either on campus or online, to assist students with questions about the course or evaluation of submitted work. Students should always work first with course instructors to find answers to questions or solve issues with evaluation prior to contacting the department head or associate department head (if applicable). After every effort to resolve issues in this manner, students may contact the AHSS dean.

10) Yellow Ochre

9. Painting Surfaces

- 1) 4-6 Canvases 16 x 20 or 18 x 24 inches
- 2) 1-2 acrylic pad or canvas pads (size - 9x12 or larger) at least 10 sheets
- 3) 6-10 inexpensive small canvas panels (5 x 7 in, 6 x 8 in, or 6 x 6 in)

10. Brushes

8-10 excellent “student quality” paint brushes of varied sizes including:

Filberts #8, 14, 18

- 1) Flats or Brights # 8, 14, 18
- 2) Rounds #6, 20
- 3) One Rigger or Fine Liner brush for detail work

11. Additional required items

- 1) Spray bottle
- 2) 4 oz. gloss medium, 4 oz. matte medium, and 8 oz. gel medium
- 3) 3-4 metal palette knives of varied shapes
- 4) Palette (plastic, styro tray, palette pad, old tray, wax paper)
- 5) Paper value scale (optional)
- 6) Vine charcoal (optional)
- 7) Old towel or T-shirts cut up into smaller pieces to be used as paint rags

Instructor Policies

PAINTING STUDIO EXPECTATIONS:

The sense of community that can exist in this type of class environment is unique. Keep in mind that this is a shared work environment and please respect the equipment and fellow students. Negativity, carelessness, and poor safety observance will not be tolerated.

Set-up & cleanup is a shared activity for everyone in the class. Positive and productive participation in this is not only a portion of studio course evaluation, it is an opportunity to learn professional studio practices. The studio classrooms are filled all day, each day and must be left ready to accommodate a variety of art processes. We all want to start each activity with a clean space ready for our creative endeavors.

Technology in Studio: Cellphones, tablets, or computers, and all other electronic devices must be powered off during class time. For relevant legitimate exceptions or personal emergencies, please notify instructor before class. Break times allow you the opportunity to correspond if pressing need exists. NO texting in the classroom. If such a device is used in class, a verbal warning will be given, in accordance with the Student Code of Conduct. Please be aware that a verbal warning for electronic device usage, issued aloud in class, will be considered a verbal warning to ALL students in class. Subsequent usage of such devices by ANY student may result in a formal written reprimand. As appropriate, exceptions for class relevant work, or research will be discussed during class.

Ear buds for personal music/iPods are an earned privilege that may allowed later in the semester, once the course is underway and the class community has been established. This is not appropriate for all painting projects. Listening to music at that point will only be permitted during studio work time. Your music must not drown out a normal voice to gain your attention. Your music should not be audible to anyone else in the class. If this privilege is misused or if student learning is negatively

affected by the use of earphones, you as an individual and possibly the entire class, will no longer have the option to listen to personal music players.

Break Times: This is college, and we are all adults. I rarely schedule formal breaks at the midpoint of class. Generally, I allow students to take one short break (10 minutes) when the student deems it necessary. However, I do not allow breaks in the first half hour of class, during lectures or presentations (mine or fellow students), or during quizzes.

Course Outline

*Detailed project sheets and grading rubrics are posted in Blackboard. It is incumbent upon you to download and print out all project sheets and bring them to every class.

Unit #1

Color Mixing/ Acrylic Painting Basics (about 4-5 class meetings including critique)

Learning Objectives

- 1) Learn how to properly set up and clean up a classroom studio, and the proper use of basic studio painting tools
- 2) To develop an understanding of color relationships and color mixing.
- 3) Exploring abstraction through the altering and painting of a found image
- 4) Start developing and using a working aesthetic vocabulary

Procedure

Part 1: Make an Achromatic Painting Using a Commercial Color Photographic Image From a Magazine.

- 1) Paint an 11-step grayscale along one edge of the canvas pad sheet (1 x 2" swatches)
- 2) Translate the commercial image into a grayscale painting

Part 2

Make a symmetrically balanced painting from your "altered" commercial photographic image using a monochromatic color scheme.

- 1) Cut the magazine image into precise thirds either horizontally or vertically. and arrange the cut pieces into a symmetrical composition (to the best of your ability)
- 2) Mix and paint an 11-step monochromatic scale
- 3) Translate the altered referent into symmetrical monochromatic painting

Part 3

Make a painting of your twice-altered referent image using an analogous color scheme (3-5 adjacent colors.) You will need two canvas pad sheets for this step

- 1) Cut each third of the altered commercial image into equal halves, horizontally or vertically, so that you have 6 congruent shaped pieces
- 2) Arrange your 6 image pieces into an interesting composition
- 3) Mix and paint a series of color intensity squares using your chosen set of analogous colors. I will demonstrate how to lay this exercise out in class.

- 4) Translate the “altered” image onto the second canvas pad sheet using the same colors that you used in the intensity square exercise.

Part 4

Make an asymmetrically balanced painting of the altered referent image using a complementary color palette.

- 1) Repeat the image altering process one more time so that you have 12 congruent pieces
- 2) Arrange the 12 pieces into an asymmetrical image
- 3) Choose a complementary pair using one primary color and its secondary complement and make an 11-step intensity scale. Paint the scale along one edge of the canvas pad sheet
- 4) Translate the thrice-altered image onto the canvas sheet next to the intensity scale

Unit #2

Painting a Still-Life Using Local Color (5-6 class meetings including critique)

Learning Objectives

- 1) Identify and discuss two key elements of still-life painting: the use of symbols and direct observation.
- 2) Create a painting of objects from direct observation.
- 3) Use painting techniques to successfully depict the illusion of three-dimensional form and space.
- 4) Continue to develop and use a working aesthetic vocabulary

Procedure

Part 1

Paint Two Still Life Exercises (you will have one class meeting for each exercise)

- 1) Setup a still life of 3 simple geometric forms, one piece of fabric and one added light source
- 2) Painting equipment setup: the ideal is for your still-life and easel to be set up so you can see the objects and your painting surface without turning your head too much. This will be demonstrated in class
 - a. Paint the first exercise using brushes only for applying paint to the surface.
 - b. Using the same still life setup, paint your second study using only palette knives for applying paint to the canvas
- 3) There will be a quick pinup critique for feedback on these initial exercises

Part 2

Extended Still Life Painting you will share this setup with one other student in the class

- 1) Still Life Setup: Select several objects (4+) from the boxes provided,
 - a. There must be at least one object that has a reflective surface
 - b. You must include at least one piece of draped fabric in your setup
 - c. Use one or two light sources to cast a variety of shadow in your setup
- 2) Take a picture of your setup when you are satisfied with the design, so you can refer to it for accuracy when setting up to paint it in subsequent classes

- 3) Preliminary Sketches (day 3): using paper and pencil or charcoal sketch 6 to 10 thumbnail drawing of your still life. Each drawing must be a different design
 - a. Choose two of your thumbnails to scale up into a more developed sketch
 - b. Translate your favorite sketch onto the canvas using vine charcoal. This is a quick line drawing to layout your composition
- 4) Still Life Painting Process (Day 3-5) see painting equipment setup in Part 1
 - a. Paint your initial layout of the still life using thin coats of watered down paint.
 - b. Initial layers should be thinner, with higher ratio of water/medium to paint than subsequent layers
 - c. Your goal for the first day is to cover the entire canvas with paint. There should be no primed canvas showing

Unit #3

Painting the Landscape Using Local Color (4-5 class days + 1 for critique)

Learning Objectives

- 1) Compare and contrast foreground, middle ground and background in landscape painting
- 2) Observe and discuss types of horizon lines as an important element in landscape painting
- 3) Explore scale and the overlapping of objects
- 4) Create a landscape painting from direct observation of the landscape
- 5) Continue to develop and use a working aesthetic vocabulary; specially in class and written self-critiques

Lecture: A Few Thoughts on the Elements of Art: Preamble to the Landscape Painting Project

- 1) Review the Elements of Art
- 2) Review Symmetry vs Asymmetry
- 3) A Look at the Masters of this Genre Including Contemporary Painters

Procedure

Preliminary Sketches: Time to Journey Outside (pray for a lack of rain)

- a. Take a walk around the grounds and find a couple of suitable places to paint your landscape
 - b. First sketch a composition from each of your two chosen spot and choose your final destination from these two sketches
- 1) **Time to Paint: We will be using a full palette to paint the Landscape using Local Color.**
 - a. Start with watered down paint in the beginning to help you quickly activate the entire paint surface on the first day in the field
 - b. Block out your composition and cover the entire painting surface with paint on the first day painting
 - c. Consider your next steps,
 - i. Build up the textural quality of the painted surface.
 - ii. In the latter stages of the project address the more detailed components of your picture employing your smaller brushes, and possibly your palette knives

Unit #4

Modern and Contemporary Methods of Paint Application (With an emphasis on Texture) (4-5 class meetings + 1 class meeting for critique)

Learning Objectives

- 1) Experiment with contemporary uses of acrylic paint media
- 2) Experiment with a variety of compositional structures and aesthetic approaches developing fundamental understanding of abstraction as an artistic approach
- 3) Develop a thematic series of images
- 4) Combine acrylic paint with a number of mix-media

Lecture: Modern Painting and Mixed Media

Procedure

Part 1

Experimentation, Studies (2 class meetings)

- 1) Create a series of 6-8 experimental studies on 5x7 canvas panels
 - 2) These pieces should help you develop the method and look of the final project
1. Choose from the following TECHNICAL APPROACHES
- 1) Collage, montage; masking and stencils; transfers (these can be black and white or color copies; acrylic textural mediums; Drawing and Drawing Media

Part 2: MAIN PROJECT Using Multiple Panels (3 class meetings)

- 1) Propose your theme in writing (see below) by due date (about 1 page) which could include examples of artists that inspire you, poems that are a point of departure, or concepts you wish to explore, or a combination of sources
- 2) Create compositions that include 3-6 (8 x 8 in. minimum) painted panels that focus on your chosen theme
- 3) Choose your theme from the following:
- 4) Nature; Cycle of Life; Relationships; Cartography/travel; Palimpsest/Pentimientio; Passage of Time

Unit #5

The Self-Portrait (4-5 class days + 1 class for critique)

This unit focuses once again on observation but allows the additional exploration of expressive qualities of paint as a material, color and composition.

Learning Objectives:

- 1) Develop an understanding of experimental color relationships
- 2) Demonstrate understanding of design principles such as: visual balance, rhythm, unity, color, and harmony while utilizing creativity, self-expression, idea development, and research.

Procedure:

- 1) Create a self-portrait that focuses on some aspect of who you are as a person. Who or what defines who you? (I.e. family, ethnic pride, hobby, life event)

- 2) Experiment with conceptual, artistic, and psychological approaches to this project. Experiment with color, shapes, materials (2D & 3D)
- 3) Create an idea/word association tree with your name concepts. Gather old and more recent photos of yourself for help
- 4) How will these design factors create a well-conceived self-portrait?

Assignment Requirements:

- 1) 6 thumbnail sketches
- 2) 2-3 paint sketches on canvas pad or paper that develop initial ideas of content, color, and design
- 3) One finished painting on canvas (16 x 20 in. or larger)

FINAL EXAM

Approach to final assessment for this class varies and may include the following: Written exam on terms, concepts and relevant artists; color mixing assessment; 9 x 12 painting to demonstrate some key concepts working from a projected image. The Final Exam will also include a Final Class Critique of the Self Portrait Project.

This schedule is subject to change at the instructor's discretion. Any changes will be announced in class in as timely a manner as available. Schedule changes will also be posted on Blackboard.

Alterations and adjustment of projects, or due dates are possible.