

Grays Harbor College

# Painting I

## Art 251

“Painting from nature is not copying the object, it is realizing one’s sensations.”

Paul Cezanne

Erik Sandgren

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**DESCRIPTION**      *Introduction to painting materials and techniques. Emphasis upon acquiring skills in color mixing, paint handling and visual observation to form expressive compositions. 4 lecture hours; 2 studio hours. Satisfies specified elective requirement for the AA degree.*

**PREREQUISITE**      Art 101, 104, or Instructor Permission.

**COURSE OUTCOMES & ABILITIES**      This is an introductory course to acquaint the student with representational means of expression with the use of pigments and concepts of color mixing. It is designed to develop a practical understanding of painting based on traditional concepts, techniques, vocabulary, and materials. Lecture, demonstration, critique, and slide viewing will expose students to terms and concepts to be applied to their own work. A variety of exercises and techniques will be presented and practiced. Special attention will be devoted to direct observation of still-life forms. The sequence of assignments is designed to increase the students’ ability to observe and control the visual relationships basic to all forms of painting. Problems specifically address pigment handling, the color wheel, value scale, complement mixing, hue, intensity, figure-ground relationships, negative spaces, basic materials and techniques, proportion and the function of drawing in creating illusory space.

Upon completion of this course, students should be able to:

- analyze and interpret works of art.
- create works of art that utilize technical understanding of different media.
- utilize vocabulary specific to the visual arts and to the figure.
- create works of art that utilize the elements of art and design.
- create works of art that utilize a developed craftsmanship in appropriate media.
- create works of art that utilize expressive, emotive, and aesthetic elements.

**COURSE OBJECTIVES**      Students will have opportunity to practice and apply the following desired student abilities:

1. *Competency in the Disciplines*

Included in this general ability: knowledge of content in prerequisite or transfer courses, as well as preparation for a career

2. *Literacy*

Included in this general ability: skills in reading, writing, speaking, listening, and quantification, as well as awareness and appreciation of learning styles.

3. *Critical Thinking*

Included in this general ability: skills in analysis, synthesis, problem solving, decision making, creative exploration and formulating

#### 4. Personal and Social Responsibility

Included in this general ability: awareness of and responsiveness to diversity and commonality among cultures, multiplicity of perspectives, ethical behaviors, and health and wellness issues.

#### 5. Using Resources

Included in this general ability: effective use of computers and information technology, accessing of information resources including campus resources, and awareness and appreciation of lifelong learning options.

<b>TEXT</b>	<u>Art Fundamentals: Theory and Practice</u> eighth ed. Ocvirk, Stinson Wigg, Bone, Clayton <i>suggested</i>										
<b>A.D.A STATEMENT</b>	Any student who, because of a disabling condition, may require assistance in the event of an emergency or may require some special arrangements in order to meet the course requirements, should discuss with the instructor the nature of their disability and needs so that the necessary accommodations can be made.										
<b>ATTENDANCE</b>	Roll is taken each session and is tabulated in to the final grade.										
<b>HEALTH &amp; SAFETY</b>	Some of the materials used in this class have potential hazards; their safe use and handling is important. If you have, or develop, sensitivity to any materials, contact the instructor immediately.										
<b>ABANDONED WORK</b>	Artwork that is abandoned or uncollected two weeks into the following quarter will be disposed of at the Department's discretion. Work held back to be considered for inclusion in the Annual Spring College Student Exhibition during May and June must be picked up at the very end of the quarter or before the end of Fall Quarter the following year.										
<b>GRADING</b>	<ul style="list-style-type: none"><li>• There is no extra credit work available for this class.</li><li>• Mid-term evaluations are given as a gauge for final grades and as an indicator of problems. If you encounter problems that keep you from successfully completing the class see the instructor. Other grading options are available.</li><li>• <i>Incompletes</i> are given in extreme situations and only if already passing.</li><li>• Students may drop this class without penalty until W day.</li><li>• Students who disappear from this class without withdrawing will receive a V.</li></ul>										
<b>BASIS FOR EVALUATION</b>	<table><tr><td>Assigned Projects</td><td>50%</td></tr><tr><td>Lab Attendance</td><td>10%</td></tr><tr><td>Class Attendance</td><td>20%</td></tr><tr><td>Sketchbook</td><td>10%</td></tr><tr><td>Final Presentation &amp; Critique</td><td>10%</td></tr></table>	Assigned Projects	50%	Lab Attendance	10%	Class Attendance	20%	Sketchbook	10%	Final Presentation & Critique	10%
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<b>STUDIO ETIQUETTE and EXPECTATIONS</b>	Showing up for class is not enough, students are expected to: <ul style="list-style-type: none"><li>• Come to class prepared and equipped to paint, and to participate</li><li>• Read the syllabus and know what is going on</li><li>• Be aware of unannounced due dates and have work ready for them</li><li>• Properly dispose of food and drink containers</li><li>• Clean easels, tabourets, desks, tables, and work areas as needed</li><li>• Exhibit good work ethics, sound craftsmanship, and consistency of effort</li><li>• Push skill development, show initiative and overall improvement</li><li>• Show a willingness to explore and learn beyond known limits</li><li>• Have few absences, late arrivals, or late assignments</li></ul>										

- Be able to work responsibly and independently, since this class is stacked with Painting II and III

**TIME ALLOTMENTS and LATE PENALTIES**

Assigned Painting Projects will require 3-8 out-of-class hours per week to complete; they are due on Mondays & Wednesdays for critique. Names must appear clearly on the back. Late assignments will be accepted until the following week, but not after, and will be discounted one full grade step for each session late (i.e., A- ? B-). Sketchbook assignments will be due at midterm and at the end of the quarter. Names must appear on the sketchbook cover.

**USE OF PHOTOS**

The use of published artwork may be acceptable for some projects. It is imperative each student enrolled in Art 251 be familiar with proper citation procedures to respect copyrighted material that appears in any publication. Work derived from any published source must contain somewhere on the artwork the following information: artist's name, title, date, publication source and date of publication.

**SUPPLIES**

Standard painting supplies will be utilized The basic list and possible variations will be discussed on the first day of class. Additional (and experimental) supplies may also be discussed and utilized. It is the student's responsibility to have their own materials available for all painting sessions.

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|---|----------------|----------------|
| A full range of Oil or Acrylic Pigments | Brushes        | Supports       |
| Rags                                    | Palette Keeper | Painting Knife |
| Jars                                    | Spray Bottle   | Sketchbook     |

**ASSIGNMENT, ACTIVITIES, and ASSESSMENT CRITERIA**

<b>Assignment s and Activities</b>	<b>Assessment Criteria</b>
<p><b>Painting Assignments.</b>            Painting projects are given on a weekly basis and correlated with in-class discussions and review of the elements and principles of art. These are based on following directions and demonstrations given in class. Each assignment may vary in format, emphasis, media, or intent. Some restrictions on subject matter and technique are specified. Visual investigation of other modes of visual expression may be relevant. Other aspects of the assignments may be determined by the student.</p>	<p><b>The student has / has not:</b></p> <ul style="list-style-type: none"> <li>• Utilized the designated criteria set forth in the Assignment</li> <li>• Produced a carefully and/or thoughtfully executed artwork.</li> <li>• Visually conveyed an idea central to the student's interests.</li> </ul> <p>Demonstrated an understanding of the elements and principles of art.</p> <ul style="list-style-type: none"> <li>• Explored the media used in the creation of the artwork.</li> </ul>
<p><b>Lab Sessions</b>            Work on relevant assignments and sketchbook</p>	<p><b>The student has / has not:</b></p> <ul style="list-style-type: none"> <li>• Signed in for two hours per week of lab</li> <li>• Utilized lab session effectively</li> </ul>
<p><b>Sketchbook Assignments</b>            Some restriction of subject matter or media is specified. Personal investigation of life or</p>	<p><b>The student has / has not:</b></p> <ul style="list-style-type: none"> <li>• Completed the number of required sketches</li> <li>• Developed form compositionally within a</li> </ul>

<p>imagination is encouraged. Excellent work will develop some thematic trends with care. A minimum of fifty compositional studies is expected: 5 drawings for each week of the quarter</p>	<p>designated format</p> <ul style="list-style-type: none"><li>• Developed a theme or themes</li><li>• Utilized the sketchbook as a tool of personal investigation and study</li><li>• Produced a carefully and/or thoughtfully executed product</li></ul>
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## Art 251 - CALENDAR, SYLLABUS and ASSIGNMENTS

WK	DAY/DATE	COURSE CONTENT	ASSIGNMENTS DUE
1	Mon	INTRO  review of basics:	Purchase all needed supplies
	Wed	Color Wheel and Color Mixing, Hue Value and Intensity, Compositional Layout	Landscape or Still Life Alla Prima Study
2	Mon	Group discussion and critique of Previous week's Work Demonstration: Landscape or Still Life Alla Prima Study	Landscape or Still Life Alla Prima Study
	Wed	Collage projects Color and Compositional Issues	Alla prima Study from Life
3	Mon	Group Discussion and Critique of Previous Week's Work Scale, Proportion and Grid Enlargement	Palette Knife Composition Landscape or Still-Life Study
	Wed	Individual Critiques Extended variation of Collage Project	Alla Prima Study from Life
4	Mon	Group discussion and critique of Previous week's Work Scumbling, Hatching, Glazing	Collage Enlargement Project
	Wed	Individual Critiques Use of Warm and Cool Color as Variations of a Single Hue	Alla Prima Study from Life
5	Mon	Group discussion and critique of Previous week's Work	Large Alla Prima Still Life Project
	Wed	Individual Critiques Application of figure/ground implications	Alla prima Study from Life
6	Mon	Group discussion and critique of Previous week's Work Equivocal Space	Sketchbook Grisaille Still Life with Glazes
	Wed	Individual Critiques Application of Color Schemes	Composition developed in Analogous Color With Complementary Contrast Critiqued In-Progress
7	Mon	Group discussion and critique of Previous week's Work Application of Color schemes and their Variations to Pictorial Unity	Master Painting Interpretation Project Critiqued In Progress
	Wed	Individual Critiques Active/Passive Areas: Color as Pictorial Structure	Painted from Sketchbook Study
8	Mon	Group discussion and critique of Previous week's Work Painting from Nature: Where Do We Draw the Line?	Still Life Project #2

	Wed	Individual Critiques Compositional Issues pertaining to Rhythm and Repetition	Alla Prima Study from Life or Imagination Painted Figure Study
9	Mon	Group Discussion and Critique of Previous week's Work Tripartite Composition	Elective project Critiqued In-Progress
	Wed	Individual Critiques Considering the Borders of the Composition	Alla prima Study from Life or Imagination
10	Mon	Group discussion and critique of Previous week's Work Variations on geometric Division of the Picture Plane	Master Painting Interpretation Project
	Wed	Individual Critiques Visual Continuities: Pictorial Structure	Alla prima Study from Life or Imagination
11	Mon	Group discussion and critique of Previous week's Work	Composition developed in Analogous Color With Complementary Contrast
	Wed	Individual Critiques	organization of portfolio
	Exam Week	Final critique and Assessment	Portfolio of Assigned and Elective Projects and Sketchbook