

BEGINNING PAINTING

COWPER-SMITH

Catalogue Description:

Designed to accommodate a variety of interests and aptitudes. Provides basic instruction in oil painting materials and procedure. Covers the building of stretchers, basic color principles, painting technique, and painting language. Slides and related books and articles are discussed. Individual criticism is given and participation in regularly scheduled group discussion is required.

Course Objectives:

Students will gain knowledge and dexterity of painting in three areas of learning: basic visual principles, technical skills, and conceptual development. Students will be able to:

- Develop paintings with an understanding of basic painting materials and techniques
- Maintain a safe and healthy studio practice
- Use a variety of composition strategies
- Develop an oral and written vocabulary to describe, interpret, and evaluate paintings
- Employ space and color relationships to mimic perceptual experience
- Express an attitude of exploration, personal expression, and ambition
- Identify contemporary and historic styles of painting

References:

The New Artist's Manual: A Complete Guide to Painting/Drawing Materials and Techniques by Simon Jennings, San Francisco: Chronicle Books, 2006. ISBN 0-8118-5124-9

Materials:

* Wait to buy materials until after the first day of class

- ❑ 5 or more bristle brushes flat head sizes 4, 10 and 12 or filberts sizes 2 and 8 either brush type size 14
- ❑ Rags
- ❑ Gamsol paint thinner
- ❑ 2 palettes knives, smaller and larger
- ❑ Disposable palette
- ❑ High and low viscosity mediums (galkyd, poppy oil)
- ❑ Gloves, or invisible gloves (cream)
- ❑ Brush cleaner: murphy's oil soap
- ❑ 1 glass jar with metal coil
- ❑ 2 glass jars for solvent and mediums
- ❑ Oil paint: burnt umber, titanium white, flake white, burnt sienna, yellow ochre, cadmium yellow medium, hansa yellow light, cadmium red medium, alizarin crimson, ultramarine blue, prussian blue
- ❑ Painting supports: pre-made canvas and/or stretcher and canvas: gesso, or rabbit skin glue and oil primer, canvas pliers, staple gun, staples, gesso brush
- ❑ Canvas boards: for small paintings and studies several sizes 12 x 16 (smallest)

Problems:

- (1) **White on white:** Still-life of white objects on a white background. Paintings will be limited to white, black and yellow ochre. Students will gain an understanding of warm and cool temperatures using a limited palette.

- (2) Alla prima **landscape** series using alternative tools (no brushes). Painting will be done outdoors and each work will be completed in a single session. Experimenting with paint, surface textures, expressive mark making and developing atmospheric space. Painting during different times of day with different lighting (sunny, cloudy, night...) Students will work with an additive palette: adding the same color to all colors on the palette.

- (3) **Proportional color inventory:** Students choose one work from art history (graphic works are best: Indian miniatures, Japanese woodcuts, comics, and textiles) and mix the exact colors used in these works. Create a study representing the proportion of each color used. Make a painting using these colors and proportions. Subject matter will be student’s choice.

- (4) **Abstraction and collage.** Students will create a collage from magazine images and will isolate parts of the collage with two view-finders of different sizes (large/small). They will create two large abstract paintings based on the isolated sections of the collage.

- (5) **Figure.** Students will alternate between working from a nude model and painting from a masterwork of a nude model. Students will become more aware of the differences between working from life and working from images and will develop an understanding of the role of style in painting. Demonstrations will cover underpainting and glazing techniques.

Weekly

* Class time will be divided into **motivation** (slides, readings, trips), **demonstration & workshop** (materials and methods), **studio time** (in-class and independent), and **critique** (self, teacher, peer, group: written and oral).

Week 1	Introduction: Review of syllabus, materials, and studio rules.	
	Studio health & safety. Demonstration of oil painting set-up, procedure and clean-up. Introduce first painting problem.	<u>Problem #1: White on White.</u>
Week 2	Discuss color, light, refraction, composition and texture. Sketch white on white still-life and begin work on painting	White on white
		White on white
Week 3	Critique: Peer evaluative in-process	White on white
	Workshop: stretching and preparing canvas for oil painting.	White on white
Week 4	Critique (descriptive): white on white. Demo: Mixing colors, alternative tools, experimentation and expression. Slides: landscape paintings	<u>Problem #2 Landscape</u>
	Discussion: Alla prima painting, mark making, atmospheric space, additive color mixing.	Landscape

Week 5	Slides: strategies for spatial illusion.	Landscape
Week 6	Critique (technique & process): landscape. Demo: Mixing precise colors, color analysis and inventory. Slides: Color in graphic images	<u>Problem #3 Color Inventory</u>
	Demo: Image transfer: projection, carbon paper, tracing paper, grid drawing, free-hand drawing	Color inventory
Week 7	Slides: colors, mood, meaning	Color inventory
		Color inventory
Week 8		Color inventory
		Color inventory
Week 9	Critique (interpretative & evaluative) color inventory Slides: Collage, process, & abstraction.	<u>Problem #4 Abstract</u>
		Abstract
Week 10		Abstract
		Abstract
Week 11	Critique (descriptive/formal): abstract Slides: The figure	<u>Problem #5 Figure</u>
	Discussion and demonstration of painting techniques: underpainting, fat-over-lean	Figure (model)
Week 12		Figure
		Figure (model)
Week 13		Figure
	Prepare portfolio & Artist statement	
Week 14	Critique (interpretative): figure	
	Individual portfolio review	