

BOWIE STATE UNIVERSITY
School of Arts and Sciences
Department of Fine and Performing Arts
ART 320-001 INTRO TO PAINTING
Room 1111 Draw/Paint Studio FPAC
4:00 p.m. to 6:30 p.m., Thursday

Spring 2019

INSTRUCTOR: Professor Kevin Holder

OFFICE: Fine Arts Building 2132

OFFICE HOURS:

Tu: 4:00-5:00

Th: 3:00-4:00

EXTENSION: _x24078

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COURSE DESCRIPTION:

This introductory course offers students a broad spectrum of techniques using water based painting media. Students will explore many ways acrylic, and other water-based paint can be handled. Additionally, students will be able to prepare materials for specific exercises that explore color mixing, creating light and shadow, value, and the development of composition through direct observation. Demonstrations of various techniques, power-point videos, lectures, group and individual critiques will be provided throughout the course. Students will be assisted weekly as they develop confidence in painting techniques. This course is designed for students with no prior experience in painting.

COURSE PREREQUISITE: **Art Majors:** Art 101 2D Design; Art 102 3D Design; Art 110 Introduction to Drawing; or Instructors Permission. **Non-Majors:** None.

SEGGESTED TEXT:

The Acrylics Book: Materials and Techniques for Today's Artist. Barclay Sheaks. Watson-Guptil (2000) / 978-0823000623

Elkins, James. Art Critiques: A Guide. Second Edition. Washington, DC: New Academia Publishing, 2012. 978 0 946864

EMERGING ISSUES: Students will be assigned projects requiring research and presentation of issues related to the use of low to non-toxic, sustainable practices in the artists studio.

GENERAL EDUCATION & COURSE COMPETENCIES:

1. Written and Oral Communications
 - a. Students will prepare written proposals for and summaries of projects.
 - b. Students will deliver oral presentations of their work during critiques.
2. Critical Analysis and Reasoning
 - a. Students will apply analytical skills in the application of the elements of art and principles of design, during creation and conceptualization of projects.
 - b. Students will participate in the critique and analysis of their own artwork and the artwork of their peers during group critiques and discussion of completed artworks.
3. Technological Competency
 - a. Recognize the properties of various paints, substrates, tools and mixing media utilized in painting.
 - b. Appropriately use painting materials to achieve desired outcomes.
4. Information Literacy
 - a. Identification of key concepts and terms that describe painting, art and technology.
 - b. Selection of the most appropriate investigative methods for accessing needed information.
 - c. Recognition of the historical and contemporary cultural, physical, or other context within which paintings are created and presented.
 - d. Understanding of the ethical, legal and socio-economic issues surrounding art, especially pertaining to copyrights, trademarks and fair use of visual information.

STUDENT LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- a) Improve ability to discern basic shapes in any object, which is the first step to visual understanding and communication with paint.
- b) Improve understanding of various methodologies of painting.
- c) Identify a variety of painting substrates and how to prepare them for painting.
- d) Master basic understanding of how to paint values of light and shadows to create volume in a painting.
- e) Demonstrate how to create a sense of depth in painting using perspective, overlapping, color variation, transparent glazes, chiaroscuro, and texture.
- f) Use the elements and principles of design in the composition of paintings.
- g) Become aware and make independent choices concerning their own style and creative expression.
- h) Improve their ability to critically assess their own work and learn how to critique works of art in museums and galleries.

INSTRUCTIONAL METHODS

Students will learn by participating in a wide range of activities, including those listed below:

1. Portfolio: Based on painting projects, lessons, and exercises. A Compilation of all projects into professional department gallery/website.
2. Visual Thinking Journal/Sketchbook: Students will maintain a sketchbook to be used as a depository for notes from the classes, lectures and presentations; writings, research, investigations and reflections; writing proposals, research, and attending exhibitions inside and outside of class. Drawings, sketches and other visual brainstorming and planning of projects; critiques and evaluations; ideas (writings, sketches, roughs), perceptions and inspiration; and successes and failures. In short, it should document how a student got from point A to point Z.
3. Painting Studio Assignments: Thoughtful process of creative problem solving in painting studio projects.
4. Painting Exercises: Completion of exercises to familiarize students with basic painting processes and the nature of paint.
5. Critiques: Typed critiques of projects, films/videos, online exhibitions and class trips.
6. Class Participation & Collaboration: Collaborating with classmates to produce and/or review painting studio projects.

EVALUATION METHODOLOGY & GRADING FACTORS:

Attendance	20%
Class Projects and Critiques	40%
Midterm Critique	15%
Research Paper Assignments	
Studio, Online Content	10%
Cultural Events (4) (related events/exhibitions, virtual, on & off campus)	
Final Portfolio Assessments	
Final Project, Critique, and Portfolio Presentation	15%
Total Grade	100%

Points will be taken off for late assignments. Late work will not be accepted after two weeks unless arrangements have been made with the instructor.

Grades are based on the total score of all assignments given, and your attendance score. There will be no extra credit assignments given. The student's interest in their final grade should be maintained throughout the semester.

Grades are not negotiated at the end of the semester based on the student's need to maintain a particular overall grade point average. Grade changes will only be given in cases of instructor error, such as miscalculation or inadvertent omission of assignments that has already been turned in. Do not request a grade change to resolve issues you may have with your overall GPA.

Grading Scale

Alpha and Numerical Point Value

Alpha	100-point	100.00-point	GPA-point
A	94-100	93.34-100.00	4.0
A-	90-93	90.00-93.33	3.67
B+	87-89	86.67-89.99	3.33
B	84-86	83.34-86.66	3.0
B-	80-83	80.00-83.33	2.67
C+	77-79	76.67-79.99	2.33
C	74-76	73.34-76.66	2.0
C-	70-73	70.00-73.33	1.67
D	60-69	60.00-69.99	1.0
F	0-59	00.00-59.99	0.0

Summary of class assignments /Topic Outline

WEEK 1	Getting Acquainted Course overview Supply List Tools and materials needed for the class Set-up and cleanup procedures
WEEK 2	Color Theories and Color mixing Why Color Values are important Learning to see tonal values from observation Color Value and Color Schemes Exercise Understanding and Applying Color Theory How to Lighten and Darken Colors Painting Basic shapes using only four values with Burnt Umber and White White-Highlights / Light-middle Burnt Umber Dark-middle to darkest value with Burnt Umber
WEEK 3	Composition 11" x 14" Monochromatic still life painting on canvas board Reduced palette: Mixing burnt umber and ultramarine blue; add white for making highlights of grays. Cool palette and introduction to cast shadows
WEEK 4	Complete Monochromatic painting Class critique
WEEK 5	Color Harmony and Contrast / Start Still life painting on canvas Hue, Value (intensity, brightness of color) Color temperature (warm and cool colors) Importance of composition and focal point Hard and soft edges Class critique Continue still life painting with emphasis on color relationships
WEEK 6-7	Continue working on still life painting
WEEK 8	Complete still life painting Class critique
WEEK 9-10	Portrait painting 1
WEEK 11-12	Continue portrait painting
WEEK 13-14	Portrait Painting 2 Wedha Pop Art (WPAP)
WEEK 15	Continue Portrait painting
WEEK 16	Evaluation/ Reflections Final Critique Presentation Portfolio Review.

MATERIALS NEEDED

PAINTS ([Golden acrylics](#) in 2oz. tubes). *Note – please get Golden brand in these exact colors. (Can buy a set or individual colors)*

- Hansa Yellow Medium *
- Quinacridone Magenta *
- Quinacridone Violet
- Cerulean Blue
- Ultramarine Blue
- Burnt Umber
- Naphthol Red Light *
- Phthalo Blue (Green Shade) *
- Titanium White *
- Additional Colors as desired
- Mars Black *
- 8oz. jar Golden Acrylic Gloss Gel
- 8 oz. jar Golden Acrylic Matte Gel
- 8 oz. jar of Gesso
- **Set of brushes which included small and large round, flat and filbert brushes**
- **Wide flat brush 1” – 2”**
- **Pad of Watercolor Paper 9x12” ***
- **4 Canvas Boards 16” x 20”**
- **Acrylic Retarder**
- Set of drawing pencils *
- 1 Staedtler White Vinyl eraser *
- Roll of Drafting / Masking / or Painters tape *
- Artist Box
- *The Masters* brand Brush Cleaner and Preserver – 1oz. jar (*recommended to preserve brushes*)
- Portfolio for storing paper and finished works (cardboard portfolios are acceptable)
- 2 water containers e.g.: 8oz. plastic jars *(water bottles cut in half can also work)
- Cotton rags *(old T-shirts can serve as rags)
- White paper plates (serve as painting palette)
- 1 Roll Paper towel

STUDIO CLEAN UP

Cleaning up after yourself in the studio is your responsibility and a requirement. Observe posted notices regarding studio policies. Be sure to clean your brushes with a paper towel before you rinse them in the sink. Clean up your space at the table, including wiping the table clean of any spills you may have had while painting. This studio is primarily used for printmaking, which requires clean space to work.

AMERICAN DISABILITIES ACT (ADA): Bowie State University is committed to providing an educational environment that is accessible to all students. Students who have a disability and who would like accommodations should report immediately to Disability Support Services (DSS), located in Room 1328 in the Business and Graduate Studies Building or call Mr. Michael S. Hughes, DSS Coordinator at 301-860-4067. mhughes@bowiestate.edu.

Their site: http://www.bowiestate.edu/academics/support_services/support. In accordance with the ADA policy, students who need accommodations because of a disability should contact the Disability Support Services Office immediately, and as soon as possible after admission to the University or at the beginning of each semester.

ATTENDANCE POLICY

Students are expected to be punctual and prepared each day of class. On arrival you must sign in. On departure students must sign out. Students who do not sign out will be considered absent. In order to receive an excused absence you are required to submit a doctor's note, or other official documentation.

Poor attendance and lack of punctuality can have a significant effect on your final grade. Students are responsible for all assignments and announcements and must take the initiative to see the professor for instruction in the event that a class is missed. Assignments are due on time when there is no official documentation for absence.

OFFICE HOURS

In order to best serve the needs of each student, please make an appointment if you need to see me during office hours. Appointments can be made in person, or by email.

WRITTEN ASSIGNMENTS

Plagiarism is unacceptable. Students are expected to write on a college level, including conceptualization, critical analysis, proper spelling, grammar and citations of resources. Event assignments must be written in complete sentences and paragraph form. Research papers will have a minimum ten-resource bibliography with no more than two (2) Internet resources, and at least two (2) professional journals. All quotes and paraphrases must be cited. The paper must include at least four works cited with no more than 1/4 of works cited being Internet resources. Use the MLA style manual for formatting and citation reference – this manual is available online. Two (2) points will be deducted for every five (5) spelling errors, and two (2) points will be deducted for every five (5) grammatical errors.

Painting Glossary

ACRYLIC MODELING PASTE: A combination of polymers, marble dust and other fillers. It can serve to texture a surface, thicken acrylics for heavy “impasto” effects or used to create ornaments on frames. Once dry the material can be drilled, sawed or cut with a knife. Because it lacks elasticity it should either be applied to a rigid support or have acrylic “gel medium” added to improve elasticity.

ATMOSPHERIC PERSPECTIVE: One method used by the artist usually when representing great distance to create an illusion of depth on a two dimensional surface. It refers to the tendency of colors to pale as they recede into the distance. The greater the distance from the observer the more “atmosphere” (water vapor, dust, pollution, etc.) which will affect color and detail. The painter might add his “sky” color to objects in the distance to create this effect.

BLEEDING: The tendency of some colors in a dried paint film to diffuse and spread to other paint or varnish layers. For example, when marks made with carbon paper are overpainted with oil colors, the marks (though invisible at first) will reappear on top of the new paint film when dry.

BLENDER: Sometimes called “fan blender”. This is a soft haired brush used to create a gradual transition of tones and /or colors on a paintings surface.

CASEIN: An opaque watercolor paint using casein as a binding agent.

CHIAROSCURO: A term originating in 15th century “renaissance” Italy denoting the use of gradual tonal value blending to create an illusion of rounded form on a flat surface. The use of a “focal light” from a specific direction, not a dispersed light, can provide such chiaroscuro effects.

COLLAGE: A technique that employs materials of every description (paper, fabrics, even rigid objects), affixing them to a support (canvas, panel, paper) to create various patterns of color and texture. The materials are generally incorporated into layers of paint, preferably acrylic, because it dries quickly and possesses considerable adhesive properties. The incorporated materials can then be painted or left in their original state. If applied to a dry surface, the collage materials are glued onto the support. For this purpose, one can use Acrylic Polymer Medium, Acrylic Gel, Acrylic Modeling Paste, or White Glue.

COPAL PAINTING MEDIUM: A mixture of Copal resin, Stand Oil, and Turpentine. The proportions of the ingredients are adjusted to impart elasticity, durability, and non-yellowing quality to oil paint. A medium formulated along these lines allows the painter to glaze, scumble, and superimpose colors while painting wet-in-wet. (The teacher’s formulation of Copal Painting Medium is manufactured by Permanent Pigments.)

COVERING POWER: In a strict sense, this term refers to the extent over which a certain volume of paint will spread, in normal thickness, on a surface. In practical use, the term is interchangeable with hiding power, the capacity of a color to cover up a different underlying color. For example, when equal, normally thin films of Zinc White and Titanium White cover up any given darker colors, the underlying color will remain visible to some extent under the layer of zinc white, but titanium white will hide it completely. Thus, titanium white has greater covering power or hiding power. Painting | 5 Glossary

CROSS HATCHING: An optical device for blending colors and tones; it is produced by thin lines crossing one another. This kind of tonal or color blending is most often carried out in pen and ink, etching, or quickly drying paints such as acrylics or temperas.

DESIGNERS COLORS: Opaque water colors such as tempera which use white pigment, and not the white of the paper for light passages.

DRYBRUSH EFFECTS: Used in brush-and-ink Drawing, in watercolor painting, and occasionally in oil painting. The brush carries very little of the ink or paint and is handled so that the bristles lightly skim the paper or canvas, depositing color only on the high points of the irregular surface, leaving a soft, broken tone. Because of their greater resilience, bristle brushes are suitable for this purpose in oil painting. This manipulation is also referred to as "dragging" the brush.

FAT OVER LEAN: One of the basic rules of oil painting technique is that the first layers of paint (see Under-painting) should be relatively low in oil and the final layers (see Overpainting) should be higher in oil content. This means that upper layers of paint will be more flexible than the lower layers, thus reducing the possibility of cracking. The application of lean (rigid) layers over fat (flexible) films is likely to cause poor adhesive and cracking.

GESSO: The Italian term for Gypsum, which was formerly used in combination with glue size for priming panels for painting and used for coating decorative objects prior to Gilding. Today, the term is used to describe two kinds of compounds (neither of which contains gypsum) that are used for priming and decoration, traditional glue gesso and acrylic gesso

GLAZE: A transparent film of a darker color resting on top of a lighter color. Usually used in oil or acrylic painting, and consisting of an overpainting of highly transparent color, greatly diluted by painting medium and specifically to a darker color applied on top of a lighter one.

GRAFFITO: Is a method of producing a design by incising a top surface of one color to uncover an undercoating of another color. The undercoating is usually dark and the overpainting light, most often white plaster.

GRISAILLE: Painting in shades of gray. Grays are used in underpainting, chiefly in flesh areas and in draperies, prior to glazing with final colors. The technique of Grisaille underpainting is used in oil and acrylic painting.

HATCHING: A method of shading using parallel lines.

IMPASTO: A heavy often-textural application of paint.

IMPRIMATURA: A thin, transparent glaze of color prepared with varnish. It is used as a preliminary coating and is applied to the white ground of the painting surface.

MASONITE: A type of panel manufactured from compressed wood fibers. It is an excellent and inexpensive support for oils, acrylics, and in some instances watercolor. Untemper Masonite that has been primed with acrylic gesso seems to work best.

MAT: Made, as a rule, from cardboards of various colors, mats serve in the framing of watercolors and all kinds of prints. Experienced teachers say that the width of a mat (which may range from 2" to 5" -anything narrower or wider would not look good), should be equal on top and at the sides but somewhat greater at the bottom, or the picture will have a tendency to "droop." The opening of the mat is called the "window" and its edges should be beveled in toward the picture. Special instruments for cutting the bevel are available in area material stores. **OPACITY:** The ability of a paint to obscure the color of any underlying surface. Painting

OVERPAINTING: The term refers to a film of paint that has been preceded by another paint layer. Overpainting is employed as a corrective measure as well as a final application of paint.

PAINTERLY QUALITY: Refers to the visual and tactile character of the brushwork and surface effects in a painting. This term is used to describe the technical virtuosity displayed in painting by such means as a skillful handling of paint, for example.

PAINTING AND GLAZING MEDIUMS: The purpose of a painting medium is to dilute oil colors and to give them good brushing properties, but without diminishing the strength or longevity of the paint film. It is not a good idea to use turpentine or other thinners with colors on canvas. Turpentine alone produces a weak paint film and weak colors. A serviceable painting medium can be made by mixing 1 part stand oil, 1 part dammar varnish (5-pound cut), and 5 parts pure gum turpentine. For every 10 ounces of the above, a few drops of cobalt drier may be added.

A typical glazing medium contains less turpentine and drier. It is made by mixing 3 parts stand oil, 2 parts dammar varnish (5-pound cut), and 3 parts pure gum turpentine. Two or three drops of cobalt drier may be used for every pint.

PAINTING KNIVES: Extremely flexible steel blades set in hardwood handles. They are made in a number of shapes and used in direct knife painting techniques.

PALETTE: The surface an artist uses for laying out and mixing his paints before applying them on the canvas. Sometimes the palette is a lightweight device, often of wood, that is carried in one hand. It can also consist of a sheet of marble or glass that rests on a table or taboret conveniently located near the easel. The term also refers to the range of colors used by a particular artist.

SCRUMBLING: A brush containing only a little paint is swept over the surface of the canvas in long, irregular strokes. Its main purpose is to blend contrasting ground colors, and a different brush should be used for each color. A variation of this is dry brushing; in which even less paint is used. In light, sweeping strokes it is possible to obtain textural effects such as wood graining.

SPATTERING, SPLATTERING: A brush is dipped in paint and struck on the wrist, causing tiny drops of paint to spatter on the canvas. Spattering is usually done with several different colors, but each color must dry before the next is applied. sponging. This method consists of dipping a sponge in paint, squeezing out the excess, then patting or rolling the sponge on the surface of the canvas. Stenciling. Regularly repeated patterns, such as wallpaper patterns, can be stenciled on the set. A chalked snap line is used to mark the area so that the stencil can be applied evenly. A light spatter, rolling, or sponging can be used afterward to blend the stenciled pattern into the background. Stippling. Touching the end (not the side) of a medium-full brush against the surface of the canvas.

STIPPLING / POINTALISM: is usually done with several colors, one being applied after the other is dry. It is often done in connection with sponging

UNDERPAINTING: A layer of paint that is intended to be seen through a subsequent paint layer. An underpainted section of red, for example, can be altered to a violet or purple color with the application of a thin blue.