ART 121  Painting I  Grossmont College
Professor Jennifer Bennett  Course Syllabus  Fall 2015

http://www.grossmont.edu/people/jennifer-bennett/

- Course Title: Painting I
- Course Number: ART 121
- Section # 5717
- Instructor: Jennifer Bennett
- Email: jennifer.bennett@gcccd.edu
- Office Location & Hours: 24-277
  M/W 12:30 – 1 pm & 4 - 5 pm and
  TTH 12 to 12:30, 3:30 to 4 pm
- Phone: (619) 644-7966

- Class Meeting Days and Time:
  M/W 1 pm 1 3:55 pm
- Class Room: 24-274
- Lab and Lecture: 3 units.
  2 hours lecture, 4 hours laboratory
- Prerequisite: ART 124 or Art 120
- Transfers to: CSU, UC
- Recommended Text: Painting as a Language; Material, Technique, Form, Content by Robertson and McDaniel
- “Grossmont Art” on facebook

Course Description: Introduction to principles, elements, and practices of painting. Emphasizes painting tools, materials, techniques and color theory as well as creative responses to subject matter. Students will develop skill in handling form, space, and plastic aspects of acrylic and/or oil paints.

First day attendance is required.

Final Exam: Monday, December 14th, 1:45 pm to 3:45 pm

Student Learning Outcomes:
Upon successful completion of this course, students will have the skills to:
  1. Represent form three-dimensionally on a flat page.
  2. Apply the elements of art and the principles of design to compositions.
  3. Critique art verbally and in writing.

Course Objectives:
  1. Create logical and expressive paintings by applying the principles and elements of two-dimensional design.
  2. Analyze pictures of various epochs, cultures and personal styles.
  3. Create artwork utilizing various art media and techniques.
  4. Analyze painting concepts, methods and techniques and refine working methods to improve the finished painting.

General Course Objectives:
- Conceptualize, verbalize and visually connect ideas.
- Demonstrate personal, informed, thoughtful decision-making and full development of craftsmanship, concepts and techniques.
- Practice the process of making a painting as a series of actions, changes, or functions to bring about a specific result.
Materials List:
Sketchbook, spiral bound, approximately 9" x 12" at least 60 pages
Container for supplies, toolbox, Art Bin
1" Painter’s tape
1/2" White artist’s tape
Canson Canva-Paper Pad, 16" x 20" or Lyon’s canvas pad
Disposable palette paper pad, 12" x 16"
Palette knife, plastic or metal.
Brushes – Round in sizes 4 and 8. Flat or bright in sizes 6, 8, 10. Filbert in size 8 or 10. Or Assortment
Gesso – small container, pint or quart. White or clear.
Gesso brush, large chip brush, 3”
Paint – acrylic, or water-soluble oil, Golden OPEN Acrylics are great and don’t dry too fast.
   Titanium White - large
   Ivory (bone) Black
   Yellow Ochre
   Cadmium red light or medium
   Cadmium yellow light or medium
   Alizarin Crimson
   Cerulean Blue
   Ultramarine Blue

Wood panel, 12" x 16" for landscape
Raw canvas, (larger than following stretcher bars) example: 24” x 30” or bigger
Stretcher bars, 2 x 20” and 2 x 26” or longer

Not in kit/ assemble your own:
Stretched canvases: 2) 24” x 36”
Apron
Drawing board or rigid support to tape canvas paper to
Lock for wood locker outside. Use lockers at your own risk.

Cloth rags: old t-shirts cut into small pieces

Acrylic medium slow-dri /retarder –optional

Acrylic medium, gloss or matte depending on preference

Water spray bottle

Sanding block or paper

Small containers with lids - optional

Plastic wrap

Headlamp to work when the lights are low - optional

Suggested Readings:

Introduction to Design, by Allen Pipes (On RESERVE in the LRC)

Art Fundamentals: Theory and Practice, by Otto Ocvirk (On RESERVE in the LRC)

Ways of Seeing, by John Berger

Why a Painting is Like a Pizza, by Nancy G. Heller

Drawing on the Artist Within, by Betty Edwards

Interaction of Color, by Joseph Albers

The Invisible Dragon: Essays on Beauty, by Dave Hickey

The Anti-Aesthetic: Essays on Postmodern Culture, by Hal Foster

A Short Guide to Writing About Art, by Sylvan Barnet

Art Theory: A Very Short Introduction, by Cynthia Freeland

Artforum, periodical

Artnews, periodical

Art in America, periodical

New American Paintings, periodical

Modern Painters, periodical

The Object Stares Back; On the Nature of Seeing, by James Elkins

Art & Fear, observations on the perils (and rewards) of art making, by David Bayles & Ted Orland

On Beauty and Being Just, by Elaine Scarry
Local Art Supply Stores  Ask for a Student Discount.

Bring in your class schedule, syllabus, or student I.D. along with your list.

1. **Artist & Craftsman Supply**  Free parking behind the store.
   3804 4th Avenue  (Hillcrest)  San Diego, CA 92103
   phone: (619) 688-1911  www.artistcraftsman.com
   Hours:  M-F 9a - 7p,  Sat 9a - 6p,  Sun 11a - 5p

2. **Blick Art Materials**  Ask for a preferred customer card.  www.dickblick.com
   1844 India Street  (Little Italy)
   San Diego, CA 92101  Phone: (619) 687-0050
   Hours:  Sun: 11 am - 5 pm, Mon through Fri:  9 am - 8 pm,  Sat: 9 am - 6 pm

3. **Aaron Brothers**  www.aaronbrothers.com  Hours: Mon – Sat: 10 - 8, Sun: 10 - 5
   La Mesa: 8491 Fletcher Parkway, 91942  619 461 2110
   Mission Valley: 1530 Camino de la Reina, C-2, 92108  619 542 0152

4. **Michaels**  Michaels.com
   La Mesa: 9108 Fletcher Parkway, 91942  619 589 2295
   Santee: 230 Town Center Parkway, 92071  619 448 8005
   El Cajon/ Rancho SD  2398 –A, 92019  619 670 6236

5. **The Art Stash:**  5575 Baltimore Dr #107 La Mesa, CA 91941  (619) 460-0368

6. Blick at SDSU in Art department

7. **Grossmont College Bookstore** – here on campus!

8. **$1 Store**

9. **DanielSmith.com**
ART 121 Painting I Assignments

Paintings

1. Value Scales ___/10
2. Zorn Palette chart ___/10
3. Second color chart ___/10
4. Color slide study ___/10
5. Monochrome still-life ___/10
6. Fabric Study ___/10
7. Still-life ___/10
8. Landscape ___/10
9. Self-portrait from Mirror ___/10
10. Proposed Final ___/10

____/100 points

Research/ Critical Inquiry

1. Article response ___/10
2. Typed Artist statement - about your work ___/10
3. Typed Gallery/ Museum Report ___/10
4. Sketchbook Completion/ drawing proposals and revisions ___/10
5. Vocabulary Mid-term Exam ___/15
6. Vocabulary Final Exam ___/15

___/70 points

Participation ___/30

Total Points ___/200 ___% Grade ___

Grade Point Structure

A = 93 – 100 %
A- = 90 – 92 %
B+ = 87 – 89 %
B = 83 – 86 %
B- = 80 – 82 %
C+ = 77 – 79 %
C = 70 – 76 %
D = 60 – 69%
F = 59% and below

The above procedures are subject to change in the event of extenuating circumstances.
A few painting definitions:

A **painting** is an object; a design or painted image adhered to an object. Paint consists of pigments, medium, and a binder. The surface to which it is applied is called the support or in some cases the substrate.

A **pigment** is the colored element that gives color to the paint. They exist in dry form and can come from many natural earth ores such as iron oxide or carbon. They can also come from plants, minerals or even animal components, such as burnt elephant tusk, which gave the name ivory black to a color. These powdery particles can be mixed, or in the case of oil paints, ground into a suitable oil such as linseed oil. Today we buy our paint in tubes, which are then ready to use. The higher cost of some paint reflects a greater saturation of the pigment itself. Inexpensive student grade paints contain chalk filler, which will make them less brilliant in hue.

The word medium can actually have several definitions. One usage means simply the fluid which holds the pigment suspended. Other definitions and their applications are listed below. The binder is what is mixed into the paint to make it stick to the surface after it dries. In some cases the medium is the binder, as is the case with oil paints. Linseed oil is most commonly used and ground together with pigment until it literally coats the particle. The oil oxidizes and keeps the painting on the support.

The **support** is the surface we paint on. We will be painting on gessoed paper or canvas pad paper, wood panel, and stretched canvas, purchased and stretched.

**Water Miscible** oil paints are similar to regular oil colors, but they contain a modified oil binder that can be thinned and cleaned with water. Once dry, the paint layer resists water just as conventional oil colors do. Drying time is faster and clean-up is easier. Users report fewer problems with odors and allergies. Water miscible oils can be mixed with conventional oil colors and mediums, but the resulting mixture loses its water soluble characteristics. **Water miscible oil mediums** are only for use with water miscible oil paints. Do not mix them with other mediums or oil paints.

**Gesso** — Formulated for use as a foundation for acrylic and oil paints. Gesso contains bright white pigment, making it an excellent, opaque primer for use on canvas or board. It dries flat and flexible. Gesso prevents the paint from being absorbed into the canvas, paper, or wood.

**Gel Medium** — Gel is milky white in the jar, but dries completely transparent. Its consistency is very thick, for producing heavy impastos with a brush or knife. Add Gel Medium to acrylic colors.

**Gloss Medium** — Gloss Medium contains the same high quality polymer emulsion that is used as a binder for the acrylic colors. It dries crystal clear and glossy. Mix it with acrylic paint for a uniform glossy finish or a transparent glaze.

**Matte Medium** — Adding Matte Medium to your paint will cause it to dry with a dull finish, like casein or tempera. It should not be used as a varnish.

**Oil paint medium** and **alkyd gel mediums** are for oil paint only.
**Color Theory**

Color begins with and is derived from *light*, natural or artificial.

As light passes through a *prism*, the rays are bent, or refracted, at different angles (according to their wavelengths), producing a rainbow of hues called the *spectrum*.

**Principles of color perception** – light, vision, and the brain.

**Physical Properties of Color:**
- **Hue** - common name of a color and indicates its position on the color wheel; determined by the specific wavelength of the color in a ray of light.
- **Intensity** - saturation, strength, purity of a hue. Vivid color - high intensity.
- **Value, chromatic value** - relative degree of lightness or darkness demonstrated by a given color.

**Achromatic** – without color, gray scale. Black, white, and gray are neutrals.

**Tint** – color mixed with white.

**Shade** - color mixed with black.

**Tone** – color mixed with gray.

**Simultaneous Contrast** - a color may appear entirely different when juxtaposed with another color.

**Push & Pull** - a phrase coined by the painter Hans Hoffman to describe how color temperature can create spatial illusion:
- **Warm Colors** - red, orange, yellow; appear to advance in space.
- **Cool Colors** - green, blue, violet, appear to recede in space.

**Color Systems:**
1. **Additive Color** (*Light Primaries*): Projected colors red, blue and green overlap to produce secondary colors and white. T.V., computer art, theater, video production, computer animation graphics, neon sign industry, slide and multimedia presentations, laser light shows, landscape and interior lighting.

2. **Subtractive Color** (*Pigment Primaries*): Reflected Color, the painter’s palette! Color produced when wavelengths of light are reflected back to the viewer after all other wavelengths have been subtracted and/or absorbed. A green leaf appears green to the eye because the leaf reflects only the green waves in the ray of light. It absorbs all of the others.
Color Schemes:

**Primary Color**- hues that cannot be broken down or reduced into component colors. The basic hues of any color system that in theory may be used to mix all other colors.

**Secondary Color**- color produced by a mixture of two primary colors.

**Intermediate Color** – color produced by a mixture of a primary and a secondary.

**Tertiary Color** – color resulting from the mixture of all three primaries in differing amounts or two secondary colors. Tertiary colors are characterized by the neutralization of intensity and hue. They are found on the color wheel on the inner rings of color, as you mix across the color wheel, leading to complete neutralization.

**Analogous Color** – colors closely related in hue. They are usually adjacent to each other on the color wheel.

**Complimentary Color** – two colors directly opposite each other on the color wheel. A primary color is complementary to a secondary color, which is a mixture of the two remaining primaries.

**Monochromatic color**- a color that has only one hue but has the complete range of value of that color from white to black.

**Split complementary**: Using any color with the two colors on each side of its complement. Example: Green, with red-orange and red-violet.

**Triad**: Using three colors equally spaced from each other on the wheel. Example: orange, violet and green.

**Tetrad**: Using a combination of four colors on the wheel that are two sets of complements. Example: red and green with blue and orange.

**Accented Analogic**- Similar to the analogous color schemes, but with a complementary color added opposite the main color.

*You also need to study the FORM chart as well as the full list of terms from Drawing II on website.*