

LA MISSION COLLEGE

Dion Johnson . CAC 1 - 8:50AM - 1:00 PM

Contact: djohnson@laverne.edu | Office Hours by apt. Sat 1:00-1:45PM

Saturday April 12 SPRING BREAK

ACRYLIC PAINTING 300

COURSE DESCRIPTION

The emphasis in **Art 300** will be on learning the **basic techniques** of acrylic painting, and **color theory**. Students explore “The history of styles”, including Expressive, Hard-edge, Still-life, Renaissance Perspective, and Abstraction, and apply techniques such as glazing, scumbling., and the use of additives, extenders and mediums to create visually balanced and exciting **compositions**. Attention will be given to students on an individual basis, depending on their particular level and needs.

COURSE OBJECTIVES

Students in Art 300 will know how to explore a variety of techniques and problems related to acrylic painting, and will demonstrate an understanding of color and composition in acrylic painting. Advanced students will begin to make strides toward understanding their relationship to our time as demonstrated by the subject matter in their paintings. All students will demonstrate effective use of color theory and composition.

CLASS PROCEEDURE **Studio sessions** will be accompanied by lectures, power point presentations and demonstrations. The teacher will confer with each student daily and give progress points at the end of class. Class discussions and critiques of completed works will assist students in evaluating their own work and in communication of their observations of classmates' work in a supportive and critical manner. (Students may later improve their grade and resubmit after employing crit corrects.)

EVALUATIONS AND GRADING

75% of your grade is based on your paintings:

15 grade points per painting assignment.

15 points are based upon:

- Class time and homework effort (you must work in class and work outside of class)
- individual development • craft • following instructions • completion.

10% of your grade is based on critique participation:

2 grade points per critique

- oral participation and physical presentation of completed painting assignment.

15% of you grade is based on attendance and participation.

1 grade point per class

- you must be actively present to learn

GRADES: 11=A+, 10=A, 9=A-, 8=B+, 7=B, 6=B-, 5=C+, 4=C, 3=C-, 2=D+, 1=D. 0=F:

TEXTS RECOMMENDED: ART 300, **Color** by Paul Zelanski and Mary Pat Fisher, Prentice Hall.

If you need help paying for books and other college expenses,

call the Financial Aid Office at

(818) 364-7648

<http://www.lamission.edu/financialaid>

CLASS WEEKLY SCHEDULE

WEEK 1: Saturday, February 22

SYLLABUS, discussion, weekly calendar, review Supply List. Lecture.

****HW:** have all supplies for the following week

WEEK 2, 3 Saturday, March 1 | Saturday, March 8

In class Color Wheel = (Paint, paper plates, brush, water container)

Painting #1 HARD EDGE painting

Lecture : Mondrian, Lari Pitman, Joseph Albers.... **Monochromatic Color Scheme;** Monochromatic is "one color". However, in this assignment you will learn to make **64 variations of one color.**

A. Create random composition with Ruler and pencil , count shapes to have at least 64

B. BEGIN PAINTING (DEMO): Use fluid/cream-like consistency of paint, no streaks/no strokes.

***It is a wise idea to have Tupperware type containers with lids to save mixed colors.**

1) Add the **main hue + varying amounts of black or white.** Paint in where needed.

(Hue +W1, +W2, +W3.... Hue + Bk 1, + Bk 2, + Bk 3....)

2) Then **to the main hue, you will add the analogous color(s)** Paint in as needed.

3) Into the **main hue + analogous :** you will then add value (black or white).

4) **Modify the intensity by adding the color complement** to the main hue, 5 times, appx.

***[WARNING:** do not add too much complement so it takes you to opposite color!]

5). **Change the values** of the intensity-modified colors; by adding black or white!

Critique

WEEK 4-6: Saturday March 15 | Saturday March 22 | Saturday March 29

#2 & #3 SELF PORTRAIT paintings

1) Lecture: **Grid-making.**

2) 2 and ½ hour self portrait drawing using mirror

3) HW: Grid to scale, and insert drawing onto canvas

****Use Split-Complement for painting #2:** (the color+ the colors on either side of complement, BUT, not the complement!) and **Local Color for #3** (natural color of a particular object as it appears in normal light.)

4) **Demo: BLENDING & Glazing**

5) **PAINT!!** [REMEMBER : black and white makes values: Tints, Tones & Shades;

Process: Build darks, then lights 1st, color 2nd color, 3rd color.

Critique Analysis Method.

*****HW:** Bring distant landscape photo, with 4 zones of color recession; **NO SUNSETS/NO WATER.**

WEEK 7-9: Saturday April 5 | Saturday April 26 | Saturday May 3

#4 ATMOSPHERIC PERSPECTIVE Painting

Lecture: Da Vinci, Canaletto, etc.

1. Utilizing Leonardo da Vinci's classical treatise for atmospheric perspective, choose a photograph YOU have taken with a diminishing landscape (approval of instructor).

1. GRID canvas from photograph (OR work out of doors and paint your observations in formula below.)

2. Demo: Pre-Mix 4 zone colors for sky. Glazing Technique and Blending demonstrated.

3. Work from Earth Zone 4 (most distant), forward. Add tallest details last, so they can overlap.

4. **You will be graded on the following:**

4 parts earth and 4 parts sky Divide and draw the composition into at least: **4 ZONES** each.

Paint Sky First:

ZONE 1—Sky zone is divided into four parts, (The TOP of the canvas is the darkest & brightest, the horizon lightest/greyest). Work wet in wet, blend all zones together AS you paint. Glaze with Matte medium as in DEMO. **IMPORTANT!** Pre-mix all 4 color mixes before attempting sky.

Zone 2: has **1 part color complement** added to each hue used (and lighten w/White); details blur, shadows lighten. H+C1, +W1

Zone 3: has **merged shapes, no detail**, hues have **2 part white, plus 2 parts color complement** added to each hue. H+C2 +W2

Zone 4: has **3 parts color complement, and 3 parts white.**[H+C3+W3]

7. Glaze to balance zone coloring. Glaze 1 pt color-mix: use clean, dry brush + matte medium.

IF great distance, glaze with blue to create more atmospheric perspective at Zone 4

Paint Earth Zones: Block in hues first, via formula. Start with most distant, ZONE 4.

ZONE 1—Earth zone is divided into four parts, (The BOTTOM of the canvas is the darkest & brightest, the horizon lightest/greyest). Work wet in wet, blend all zones together. Glaze Matte medium last.

Zone 2: has **1 part color complement +W** added to each hue used, and details blur, shadows lighten. H+C1+W1

Zone 3: has **merged shapes, no detail**, hues have **2 part white, plus 2 parts color complement** added to each hue. H+C2 +W2

Zone 4: has **3 parts color complement, and 3 parts white.**[H+C3+W3]; if lots of distance, zone 4 takes in blue of atmosphere at distance. Show earth's volume (highlights and shadows)

7. Glaze to balance zone coloring. [Glaze 1 pt color-mix: use clean, dry brush + 8 parts matte medium.]

Critique: *Technical method*

WEEK 11 12 & 13 Saturday May 10 | Saturday May 17 | Saturday May 19

#5 ABSTRACT EXPRESSIONISM,

Lecture: De Kooning, Pollack, Kline and others SEE ATTACHED LIST!

*****HW bring image of abstract painting**

DEMO: Matte medium and acrylic gel technique:

- 1) Copy an Abstract Expressionist MASTER Painting by an artist on the list as exact as possible
- 3) Analyze what first color layers
- 4) focus on material and process

Critique: *Comparative Method*

WEEK 14 & 15: Saturday 24 | Saturday May 31

#6 TBA

FINAL: Saturday June 7 | CRITIQUE - Bring all 6 Paintings from this class & POT LUCK--bring food to share

SUPPLY LIST

- Charcoal, Kneaded Eraser, & Chamois Cloth
- 1-18 x 24 **drawing paper, scissors**
- Metal Ruler 18 or 24 inch, 24 is better
- 9x12 type **sketchbook**.
- **6-Stretched and gesso-primed canvases**,
Canvas Sizes **20 x 24**. or larger **not smaller** (or receive a point deduction). Try a variety of dimensions ex 20 x 30, 22 x 22, 30 x 40 etc.

ACRYLIC PAINTS: (**Do NOT buy paint marked "HUES"**, i.e. "Cobalt Blue□Hue"; doesn't mix well for our purposes.)□□-Mars Black□-Raw Umber
-Dioxazine Purple □-Cadmium Orange □-Acra Red (other names: Acrynacridone Red, Quinacridone Red)□-Titanium White (Large tube)□-Cadmium Red Medium□-Cobalt Blue□-Cadmium Yellow light□-Cerulean Blue□and□Matte Medium (pint or more) Gel Medium – one pint.

- **BLUE PAINTERS TAPE**

- **Palette** (purchased plastic with cover, or old cookie sheet, plate, paper plates, etc.) **2 paper plates**
- **Palette Knife** metal - at least two
- **Brushes:** nylon bristle-style - Flat appx.1/2-1" wide; **detail** work, medium-small round, appx: 1/8" Flat, Angled nylon bristle brush appx. 1/4" ***the more brushes the better
- Rags and Paper Towels
- **plastic containers** (sauce or yogurt containers with lids.)
- Apron or Old Paint Shirt
- Spray bottle for water
- **One gallon plastic milk carton (with top half of one side cut out, your name in marker) cleaning tank.**
- a Mirror at least 12 x 12 inches to be used for self portraits

Kerwin on Color Theory

Color can be thought of optically for the artist. We speak of it in its components first:

Hue (the name of a color; primary colors and their combinations)

Value (the lightness or darkness of a given color).

Tint= lights. Shades= darks (extremes create loss of chroma). Tones=B+W.

Darkest- B, P; Lightest Y

Intensity (the brightness or dullness of a color).

Purity of a color. Change by adding complement: g-r, if red placed next to green+red, the red looks redder. Bright moves forward, dull recedes.

Local Color- The true color, (grass green etc.).

Consumer Color (Colonial Yellow, Mediterranean Blue, Canary Yellow, Patriot Blue)

Artist Pigment (Yellow Ochre, Gamboage, Cadmium yellow, Cobalt Blue....) not changing.

Color Physics: ROYGBIV. Wavelengths at the end of the color spectrum are stronger than those of b-v, and ultra-violet can't be seen at all. Red is the first to be seen by the brain....

COLOR WHEEL: Artists have placed color on the wheel for centuries to study it more completely

PRIMARY COLORS: R, Y, B --Can't be mixed.

SECONDARY COLORS: G, O, V-- Combination of two primaries

TERTIARY COLORS: R-V, B-V, B-G, Y-G, Y-O, R-O = [Primary+ Secondary]

COLOR SCHEMES:

CONTRASTING:

WARM - COOL Color Theory: Warm advances, Cool recedes. Color is affected by relative placement (y-g is cool next to orange but warm next to blue).

TRIAD- Equidistant; Bold: Bonnard,, Mondrian, Kandinsky.

COMPLEMENTARY- opposite on the wheel, has punch (Gauguin, Matisse, Fauves).

HARMONIUS:

MONOCHROMATIC-- Harmonious, peaceful, unified, restful. (Kerwin, Minimalist Art)

TONALITY-- Akin to Monochromatic: overall tone of "green"; but many colored (Rousseau).

ANALAGOUS-- Colors next to one another, soothing, related.

SPLIT-COMPLEMENT—Possibly the most beautiful scheme: The two colors on either side of the color's complement (opposite the main hue) on the color wheel. (Rothko).

Psychology of Color:

Quantity of Color, Shape of Color, Meaning and Emotion

Warm/Cool: Albers 1960s color studies=Simultaneous Contrast.

Analogous: Okeefe, DeKooning, Rousseau, Beardon

Derain - Transitional figure, bridged Impressionism to Fauve: Not real local color.

Kandinsky - Metaphysical sense of Color Choices, based on his feelings while listening to music.

Rothko- 1905-1970. Mystic light. Active 40s and 50s with Ad Reinhardt and Barnett Newman.

Tried to "change the viewer's consciousness through use of color and it's affects on viewer. Influencing thoughts and feelings, and human consciousness through paint rather than drugs or mystic discipline. Explores effects on the nervous system. Revolutionary use of color; often the split-complement was used.

ART 300 Dion Johnson

First Day Questionnaire

Name: _____

Phone number: _____

E-mail address: _____

Major: _____

Classes currently enrolled in

Art classes previously taken:

Favorite Dessert

Actor or Actress you would like to star in a movie with

ABSTRACT EXPRESSIONIST PAINTERS FOR MASTER COPY

Classic AB EX

Willem DeKooning

Jackson Pollack

Mark Tobey

Joan Mitchell

Gerhard Richter (Ab Ex works only)

Early Jasper Johns

AB EX works by Phillip Guston

Franz Kline

Robert Motherwell

Wassily Kandinsky.

Richard Diebenkorn ; ab ex period only

Cy Twombly

Arshile Gorky

Robert Rauschenberg

Antoni Tàpies

Alberto Burri

Jean Dubuffet (art Brut, sand, straw, art of the insane)

Turner, JMW (Pre-classic)

Hans Hoffman (German-American, 1880-1966), **Adolph Gottlieb** (American, 1903-1974), **Mark Rothko** (American, 1903-1970), Willem **De Kooning** (Dutch-American, 1904-1997), **Clyfford Still** (American, 1904-1980), **Franz Kline** (American, 1910-1962), William **Baziotes** (American, 1912-1963), Jackson **Pollock** (American, 1912-1956), **Philip Guston** (American, 1913-1980; ab ex period), **Ad Reinhardt** (American, 1913-1967), Robert **Motherwell** (American, 1915-1991), and Helen **Frankenthaler** (American, 1928-). Abstract Expressionism originated in the 1940s, and became popular in the 1950s.

Los Angeles Mission College—Drawing and Painting SLOs

Discipline Learning Outcomes

Students earning an Associate Degree in Art will:

- 1) create works of art and design using problem solving methodologies and intuitive processes.
- 2) apply the elements and principles of design with competent skill and technique with two and three dimensional media, including technology.
- 3) use discipline specific terminology in oral and written communication.
- 4) demonstrate aesthetic responsiveness by taking a position on and communicating the merits of specific works of art and how those works of art reflect human values within historical, cultural, political, and philosophical contexts.

Students earning an Associates Degree in Drawing & Painting will (all of the above AND):

- 5) demonstrate proficiency in rendering objects in perspective.
- 6) show competence drawing the human form.

Students earning an Associates Degree in Painting will (all of the above) AND

- 5) apply color theory in a variety of historical styles.
- 6) develop a personal dialog in painting demonstrated by a cohesive group of 5 original paintings.

COURSE LEARNING OBJECTIVE

- 1) Create balanced compositions
- 2) Effective use of color Theory
- 3) Demonstrated use of Techniques of acrylic paint.

Students with disabilities who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the course instructor. If a student with a disability feels modifications, special assistance or accommodations offered are inappropriate or insufficient he/she should seek the assistance of the Director of Disable Student Services on campus.

Legalistic Disclaimer:

This course may be modified, verbally or in writing, at any time during the term at the discretion of the instructor or the department.

- Student Responsibility: It is the student's responsibility to drop the class. If you stop coming to class and don't file a drop form you may receive an "F".
- Cheating and Plagiarism: The instructor reserves the right to determine if cheating or plagiarism has occurred; if and when it does the student will receive an "F" on the assignment or exam, and may receive an "F" for the course.