

{tc \l1 "course title

course number

Painting 1,2,3

ARTWS 106, ARTWS 127 , ARTWS 128

instructor's name

contact

{tc \l5 "Instructor

Instructor Email}Edward Burke

(914-293-0811) eburke@studio25N.com

meeting day/time

location

{tc \l1 "Meeting Days/Time

Building/ Room}Saturday /9:45 a.m.- 12:35 p.m. Art Workshop,

Peekskill (27 North Division St.)

course description

Painting 1,2,3 provides a painting workshop in the tradition of the "Atelier". A studio environment where artists of all levels can work, learn and be creatively challenged. The 1, 2 and 3 in the class title refers to the skill of each individual student.

Level 1: a beginner that has had little or no art training.

Level 2: a student who has had some painting training or is a returning student who has taken Painting 1,2,3 before and wishes to learn new skills and/ or reinforce skills they have already developed.

Level 3: the more advanced student

The studio-painting workshop will provide students with an opportunity to experiment, analyze, and learn the basics of painting (Level 1) and also teach more advanced painting techniques (Level 2/3), based on their skill level. The class emphasis will be painting with oils, however acrylic can also be used in this workshop if you favor these paints. During this class we will be building and reinforcing Skill, Color Theory vs. Paint Color Behavior, Composition and Design, and Technique. An ingrained understanding of these skills will allow you to express yourself freely by focusing on the creative self-expression of painting and not the technical aspects. Students will be painting from real life observation and/or photos, and will be encouraged to paint in a variety of ways to create representational and non-representational (abstract) paintings.

As mentioned above this course is open to students with all levels of painting skills from beginners to more advanced students; the workshop will build and reinforce basic to more advanced painting skills and challenge the students' creative process.

See the college catalog for course description, or visit the college website:

http://www.sunywcc.edu/dep/pub_archive/index.htm

course objectives

The goal of this course is to provide a fundamental and intermediate understanding of the basics of painting with oils or acrylics. There are three skill levels that will be taught.

Level 1: In level 1 you will develop a working knowledge of: Materials and Their Use, Working with a Basic Color Palette, Theoretical Color Wheel, Mixing Basic Colors, Composing Your Painting, Blocking Out Forms, Basic Brush Work, and the care and maintenance of materials.

Level 2-3 In these levels you will extend your working knowledge of painting to include advanced techniques: Working with a more expanded color palette. Painting positive and negative space, Seeing pure color as values, Brush techniques: Palette Knife, Blending opaque colors, Glazing, Broken Color/ Dry Brush, Pointillist, and Scumbling. Non-Traditional painting techniques: Sgraffito, Tonking, Spattering using mask/ shields.

Students passing this course will have enhanced their knowledge of the basic skills and techniques for greater self-expression through painting. Skill proficiency will be evaluated from two paintings created in the studio-workshop and the completion of painting skills exercise assignments.

course requirements

Assignments

Level 1: The assignments will be a series of 8 basic painting skill exercises with defined goals and 2 paintings.

Level 2/3: The more advanced skill level assignments consist of 8 more advanced painting skill exercises with defined goals and 2 paintings.

Each week the class session is divided into two parts. The first part of each session will be a period of painting skill exercise. The remaining time you will be painting one of the two paintings that are required. Painting skill exercise assignments are designed as class work however they can be submitted the following week for review. The required two paintings can be submitted for critique up to the last class of the course.

assessment

Evaluation

To pass this course you will have to complete the in-workshop Painting Skill Exercises and have submitted two in-workshop paintings for final critique. You will also be evaluated on your participation in ongoing weekly critiques of work in the studio.

Grading

Grading is based on your ability to learn and apply the course skills to your paintings. Your grading is based on your individual improvement over the duration of the course. The specified goals and objectives of this course have been created to help you improve your individual skills as an artist. Self-motivation, a willingness to explore new techniques, and working through the difficulties encountered while painting, are the most significant indicators for success in this course.

The following four areas will be considered in establishing your grade.

1.	40%	Participation in this course	
		Openness to new ideas and methods	10Pts.
		Participation in class discussions and critiques	10Pts.
		Attendance and punctuality record	20Pts.
2.	30%	8 Painting Skill Exercises (3.75 pts. each)	30pts
		Completion of painting skill exercises and ability to explore alternative techniques	
3.	30%	2 Studio-workshop paintings (15pts. each)	30pts
		Your openness to exploring all types of painting from representational to non-representational	
		Understanding the basics of painting techniques and applying them to your work	
		How your painting fulfills the goals and objectives of this course	
Total:			100Pts

Midterm Report: Students will receive a midterm grade based on participation in class, completion of 4 painting skill exercises, and a critique of their first painting assignment.

Extra credit: All extra credit is done out side the studio-workshop.

Submitting additional paintings that employ the materials, skill, and methods presented in the workshop for critique.

Additional painting skill exercises exploring alternative possibilities

Attendance and make-up policy

Because of the relationship between attendance and course achievement, students are expected to attend all scheduled classes. It is the responsibility of each faculty member at the start of the course to provide a clear written statement of the methods used to evaluate student achievement. Each faculty member also has the responsibility to advise students of his/her policies on make-up tests or assignments and on the treatment of missed assignments. Faculty members are encouraged to take into consideration extenuating circumstances when making individual decisions. Traditionally, faculty members allow up to two hourly absences for each credit hour (i.e., six absences from a course which meets three times per week in a fifteen-week semester) strictly for personal emergencies. There are some courses (i.e., clinical, laboratory, performance, etc.) that may demand different attendance. This information should be specified to the student at the onset of the course. Student attendance cannot be the sole determinant of a final grade in a course (i.e., although a student's grade can be affected by poor attendance, a faculty member cannot assign a grade of "F" solely for absences); however, students are strongly cautioned to be mindful of how professors link attendance requirements to other aspects of how they are evaluated. This can seriously affect their grade, and even result in failure. Students have the right to appeal the grade according to the established college procedure as stated in the "Student Rights & Responsibilities" document, available in the Student Affairs Office. (2005 College Catalog, p. 71)

Topic outline

Class 1: Overview of all oil and acrylic painting materials required for the workshop and their use.

Sample representational and non-representational paintings.

Presentation: Overview of all "Skill Exercises" required for the course.

Discussion: Color Theory vs. Paint Color Behavior

Class 2: Beginning the First Painting from Observation (*Representational*)

(Arranging a still life composition – How to begin sketching in your subject – Drawing with your brush not a pencil – Using your paint rag to erase)

Discussion: Color Theory vs. Paint Color Behavior – Primary, Secondary, and Neutral colors – Warm and Cool Colors – Composition and negative space

Skill Exercise 1: Creating your own Divided Primary Color Wheel – How to mix bright colors.

Class 3: Continuing the First Painting From Observation (*Representational*)

(Blocking in the large forms – Creating middle tones, shadows, highlights and cast shadows – Using your paint rag to draw)

Discussion: Review of Color Theory vs. Paint Color Behavior – Warm and Cool Colors

Skill Exercise 2: Creating warm and cool neutral colors from the three primary colors.

Class 4: Cont... the First Painting from Observation (*Representational*)

(Defining tones of warm and cool colors – Softening and hardening edges – Blending wet into wet paint)

Discussion: Review of warm and cool colors – Blending color techniques; Smooth Blending, Scumbling, Wet into Wet Strokes, and Optical Mixing

Critique: Participation in class critique of each other's work

Skill Exercise 3: Brush techniques - principles of color transition, painting smooth blends, scumbling, defined wet brush strokes, optical mixing

Class 5: Finishing the First Painting from Observation (*Representational*)

(Defining detail and rich color juxtaposition – glazing.)

Discussion: Review of warm and cool colors – Blending color techniques; Smooth Blending, Scumbling, Wet into Wet Strokes, and Optical Mixing

Critique: Participation in class critique of each other's work

Skill Exercise 4: Understanding the principles of color perspective, painting a field of strokes with the idea of warm colors coming forward and cool colors receding.

Midterm Evaluation –Your class work will be reviewed and evaluated. The midterm evaluation will be of your first painting, and the first 4 skill exercises.

Class 6: Beginning the Second Painting from the Minds Eye (*Non-representational*)

(Concepts and motifs for abstraction – Painting with emotion and power – The principles of composition and negative space still apply)

Discussion: Modern masters; From Abstract Expressionist to Minimalist – Seeing color as gray tones

Skill Exercise 5: (Part 1) Painting a gray scale from white to black with eight gray steps between with a grid for applying tube colors in the appropriate gray tone column.

Class 7: Continuing the Second Painting from the Minds Eye (*Non-representational*)

(Blocking in the large forms – Creating middle tones, shadows, highlights and cast shadows – Using line, color fields, texture, brush work to create, energy, emotion, and power to your work – Experiment with new ideas.)

Discussion: Review of seeing color as gray tones

Skill Exercise 6: (Part 2) Applying tube colors to the appropriate gray tone columns created in (part 1).

Class 8: Cont... the Second Painting from the Minds Eye (*Non-representational*)

(creating contrast in color and between delicate line and large forms)

Discussion: Review of modern masters and what makes their work masterful.

Critique: Participation in class critique of each other's work

Skill Exercise 7: Shading and toning colors using white, compliments, and warm and cool version of the same color.

Class 9: Cont... the Second Painting from the Minds Eye (Non-representational)
(Letting the painting evolve and change)

Discussion: More about modern masters and what makes there work masterful

Critique: Second class critique of the same paintings - How has the previous *critique affected your painting*

Skill Exercise 8: Sgraffito; scratching into wet paint to reveal the underpainting

Class 10: Finishing the Second Painting from the Minds Eye (Non-representational)

Discussion & Critique: Class review of all painting created in and out of the workshop during the semester.

End Term Evaluation: Your work will be reviewed and critiqued. The end term evaluation will be of your second painting, the remaining 4 skill exercises, and any other work created during the semester.

Additional Skill Exercises: There are additional Skill Exercises for more advanced students or anyone who would like to experiment.

Skill Exercise 9: Palette Knife

Skill Exercise 10: Glazing

Skill Exercise 11: Broken Color/ Dry Brush

Skill Exercise 12: Pointillist

Skill Exercise 13: Tonking

Skill Exercise 13: Spattering using mask/ shields.

recommended textbooks

“Painting Techniques of the Masters” by Hereward Lester Cooke

Published by: Watson-Guption Publishing

“Artist’s Manual” A complete guide to painting & drawing materials & techniques

By Patricia Monahan, Patricia Seligman, and Wendy Clouse

Published by: Hamlyn

required/materials & supplies

Note: Please pay close attention to the specific materials required for oil paints or acrylic paints, as they are different and are NOT interchangeable. You only need to bring to class the supplies for either oil OR acrylics, not both.

Level 1 Supplies (note that level 2/3 supplies are the same as level 1 plus the supplies listed for level 2/3 at the end)

Oil Paint: Oil Basic palette of colors:

Titanium White	Permanent Green
Permanent Rose (Alizarin)	Cerulean Blue
Cadmium Red	French Ultramarine Blue
Lemmon Yellow (Winsor & Newton)	Yellow Ochre
Cadmium Yellow	Ivory Black
Viridian	

Note: Oil Paint tube size: 37ml = 1.25oz.

Note: Student grade paints are sufficient for this course and can save you money, as professional grade paints are very expensive.

Acrylic Paint: Acrylic Basic palette of colors:

Titanium White	Permanent Sap Green
Permanent Rose (Alizarin) or Quinacridone Rose Deep	Cerulean Blue
Cadmium Red Medium	French Ultramarine Blue
Cadmium Lemon or Cadmium Yellow Light	Yellow Ochre or Oxide Yellow
Cadmium Yellow Medium	Ivory Black or Mars Black
Phthalo Green Medium	Burnt Sienna

Note: Acrylic paint tubes are usually 45ml or Jar paints can be used.

Note: Student grade paints are sufficient for this course and can save you money, as professional grade paints are very expensive.

Painting supports

Canvas pad with 10 sheets, Size: 9" x 12" (for painting skill exercises).

Canvas: 2 stretched primed canvases, Size 14" x 18" or larger.

Brushes

A basic set of bristle and soft brushes for class should consist of the following shapes and sizes:

Bristle: Bright: #2-, 6, and 10 Rounds: #2, 4, and 6 (for heavier paint)

Synthetic Sable: #2 Round Brush: # 3 Bright Brush:

(Rounds are generally used for details with thin paint and brights are good for blending and glazing with thin paint)

Note: Make sure your brushes are specific to the type of paint you will be working with.

Your brush is one of the most important parts of painting. For this class it is not necessary to purchase expensive brushes. For future reference, it is always best to buy the best brush you can afford. You can

buy inexpensive paint and canvas, but a cheap brush can be a serious detriment to the quality of the painting.

Paint Medium:

Oil Paints: You can buy ready made “Oil Painting Medium” or you can make oil painting by mixing in a small glass jar: 1/3 linseed oil, 1/3 turpenoid, 1/3 Damar Varnish. Oil paint medium is used to thin paint and speed up the drying time.

Small dip cups for paint medium (with lid for easy transporting).

Acrylic Paints: Acrylic Retarding (Slow-Drying) Additives. This is useful in slowing down the drying of the acrylics providing a longer time to blend and allowing you to paint wet over wet.

Small dip cups for paint medium (with lid for easy transporting).

Paint Thinner:

Oil Paints: Rectified (double distilled) Turpentine, odorless only. Ordinary turpentine sold in hardware stores is not suitable for oil painting. Brush Cleaning Can – A coffee can is perfect. (Keep plastic lid for transporting used turpentine).

Acrylic Paints: Plastic spray water bottle - A coffee can or a plastic container the size of a coffee can be used to clean brushes.

Palette:

Disposable paper palette and a roll of plastic wrap are helpful for classroom work and convenient for clean up and transporting.

Paint Rags:

Paint Rag - terry cloth is a good material as it is highly absorbent (size of a small hand towel) and or Paper towels.

Drawing:

You will need an HB pencil, ruler or straight edge, kneaded eraser and a role of masking tape for the painting skill exercise. For painting you can draw with paint to sketch in your picture content. If you prefer drawing with pencil, graphite, charcoal or other materials please bring them along, however they are not necessary.

Subjects for Painting:

Please bring a few relatively simple objects to use as a composition for a still life painting and photos (ones you have taken preferable) that you would like to use as subjects for painting.

Level 2/3 Supplies

Oil Paint: Oil Extended palette colors for Level 2/3:

Cobalt Blue	Permanent Green Light
Phthalo Blue	Sap Green
Cadmium Orange	Paynes Gray

Note: Oil Paint tube size: 37ml = 1.25oz.

Note: Student grade paints are sufficient for this course and can save you money, as professional grade paints are very expensive.

Acrylic Paint: Acrylic Basic palette of colors:

Cobalt Blue	Permanent Green Light
Phthalo Blue	Sap Green
Cadmium Yellow Light	Paynes Gray

Note: Acrylic paint tubes are usually 45ml or Jar paints may be used.

Brushes

These are more advanced brushes that will be needed in addition to the Level 1 brushes listed above.

Syntactic Sable: Round Brushes: # 1 and #5 (used for details with thin paint)

Bristle: Fan #4

Bristle: Filbert #4, and #8

Palette Knife: #22 diamond shaped and a 3 - 4" blade palette knife.

1" house painting brush for oil paint. (Used for applying large areas of paint and feathering edges.)

Old tooth brushes:

Note: Make sure your brushes are specific to the type of paint you will be working with.

Your brush is one of the integral parts of painting.

recommended art suppliers

A.I. Freeman
431 Boston Post Rd.
Port Chester, NY
914-937-7351

Blick Art Materials
www.dickblick.com

Pearl Paint
308 Canal St.
2124431-7932
www.pearlpaint.com

students with disabilities

Westchester Community College provides services for students with documented learning disabilities, psychiatric disabilities, physical disabilities, visual, hearing, and other health impairments. To learn more about what support services are available visit:

http://www.sunywcc.edu/programs/distance_learning/prospectives/disabilities.htm

academic integrity

This class will be conducted in accordance with the college's Student Code of Conduct and basic standards of academic honesty. Cheating, plagiarism, or any other form of academic dishonesty will not be tolerated.

For more information about Westchester Community College's Academic Honesty Policy, please visit:

<http://www.sunywcc.edu/dep/english/plag/honesty.htm>

Visit Westchester Community College's plagiarism homepage for an excellent overview of plagiarism, and tips on how to avoid it:

<http://www.sunywcc.edu/dep/english/plag/plagindex1.htm>

Westchester Community College Classroom Conduct Policy

In the interest of establishing and maintaining an appropriate learning environment, maximizing the educational benefits to all students, maintaining an atmosphere of safety and comfort, and clarifying the faculty and students' expectation of classroom conduct, the College has established the following:

1. Students are expected to arrive on time. If you are unavoidably late and the instructor permits you to enter, please do so quietly and seat yourself quickly.
2. Students are expected to refrain from participating in personal conversations during class.
3. Every student is expected to focus on the class lesson. Please refrain from doing other class work, reading non-course materials, eating, drinking, or sleeping.
4. Students are expected to use appropriate language at all times and be polite to one another.
5. Students are expected to remain seated during class, unless the student has notified the instructor or case of an emergency.
6. Students must turn off all cell phones and beepers prior to the beginning of class.
7. Visitors are only allowed with permission from the instructor.
8. Students are expected to refrain from packing up and preparing to leave until the instructor has dismissed the class. It is the instructor's responsibility to dismiss the class at the proper time.