

Las Positas College  
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## Course Outline for ARTS 13A

### ACRYLIC PAINTING: BEGIN I

Effective: Fall 2004

#### I. CATALOG DESCRIPTION:

ARTS 13A — ACRYLIC PAINTING: BEGIN I — 3.00 units

Projects in acrylic painting with an emphasis on fundamental painting techniques and approaches. Strongly recommended: Arts 2A or equivalent. 2 hours lecture, 4 hours studio.

2.00 Units Lecture 1.00 Units Studio Lab

#### Grading Methods:

Letter or P/NP

#### Discipline:

	<u>MIN</u>
<b>Lecture Hours:</b>	36.00
<b>Studio Lab Hours:</b>	72.00
<b>Total Hours:</b>	36.00

#### II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

#### III. PREREQUISITE AND/OR ADVISORY SKILLS:

#### IV. MEASURABLE OBJECTIVES:

**Upon completion of this course, the student should be able to:**

1. prepare support surfaces and control the fundamentals of both direct and indirect painting techniques including glazing in acrylics
2. show understanding of the dynamics of composition
3. express knowledge of the principles of color theory and practical color mixing
4. explain the interrelations of the various elements of form working in acrylics
5. verbally express an appreciation of the value of artistic assumptions in deciding the ultimate character of a painting
6. begin to interpret the various ways that art has been a vehicle of expression

#### V. CONTENT:

- A. Acrylic painting grounds and their preparation
- B. Characteristics of acrylic paints and their uses
- C. Uses of brushes and painting knives
- D. Painting with values
- E. Color theory and its application; practical color mixing, color schemes
- F. Color experimentation with effects such as spatial recession, complementaries, imprimatura, transparency, etc.
- G. Surface treatment – scumbling, undertone, impasto
- H. Composition principles, design
  - I. Still life, landscape, figure and non-representational painting as appropriate
- J. Painting terminology

#### VI. METHODS OF INSTRUCTION:

- A. Individual and group critiques
- B. **Lecture** - Studio lectures
- C. **Discussion** -
- D. **Demonstration** -
- E. **Lecture** -
- F. **Audio-visual Activity** - Slides, PowerPoint and videos
- G. **Field Trips** - Museum and/or a gallery visit with an appropriate exhibition
- H. Self critique
  - I. Written critiques on appropriate exhibitions
- J. Examples of student and professional work

#### VII. TYPICAL ASSIGNMENTS:

- A. Projects 1. Make a small chart to keep with you each week that shows: a. Each of your hue lines mixed with medium and then mixed with white pigment to create tints. Label as you go. b. Mix compliments of blue/orange, red/green, yellow/violet to show tints, tones and shades. 2. Pick a subject – still life, landscape, figure, etc. a. Make 6 small, alla prima

paintings of the same subject. b. The artist aims at achieving final effects while painting wet-in-wet without underpainting. c. First, think about - type and size of brushes; surface, white or toned ground; color, temperature and range. 3. Shoot some evening photographs after the sun has gone down. Shoot the relationship between the sky and the trees or buildings or neon lights. Prepare a canvas for a glazed painting from your photographs. B. Written 1. Define the following terms: Monochrome Picture Plane Content Visual Balance Pattern Source of Light

VIII. EVALUATION:

A. **Methods**

1. Projects
2. Other:

B. **Frequency**

IX. TYPICAL TEXTS:

1. Philip W. Metzger and Phil Metzger *Artists Illustrated Encyclopedia: Techniques, Materials and Terms.*, Northlight Books, 2001.
2. Ralph Mayer *Artist's Handbook of Materials and Techniques.*, Viking Press, 1991.
3. Monthly Local Art Magazine *Artweek.*, Kitty Spaulding, Publisher, 0.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Acrylics
- B. Canvases & stretcher bars
- C. Brushes & mediums
- D. Various applicable materials