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Nulla Dies Sine Linea

COURSE DESCRIPTION

Painting and Drawing II is a repeatable studio course with a varying focus each term that builds upon the skills practiced in ART 104 and 105. The overall approach in the course is similar to 105 though at a more advanced level. The course concentrates on developing the essential skills of representational drawing and painting and begins with the premise that drawing and painting are interwoven and cognitively essential forms of human expression.

Painting and Drawing II is designed to explore the relationship between perception and visual conception, further develop and reinforce basic drawing and painting skills, and increase sophistication in the organization of surface, composition, design, paint mixing, painting techniques, and develop a basic understanding of color theory and application. The course also explores goals and representational strategies designed to facilitate complex conceptual thinking, problem solving, experimentation, and expanded notions of the nature and function of drawing and painting as both empirically descriptive and phenomenologically interpretive. A variety of materials and techniques will be introduced to promote personal expression and understanding and to assist students in beginning to discover which materials and techniques most resonate with and serve to embody their own visual and psychological experience.

“One has to believe in what one is doing, one has to commit oneself inwardly, in order to do painting. Once obsessed, one ultimately carries it to the point of believing that one might change human beings through painting. But if one lacks this passionate commitment, there is nothing left to do. Then it is best to leave it alone. For basically painting is idiocy.”
(Gerhard Richter, 'Notes 1973', in *The Daily Practice of Painting*, p. 78.)

COURSE OBJECTIVES and STRATEGIES

- Work with various traditional drawing tools and materials and develop their skillful use.
- Work with the traditional tools, materials, and techniques of painting in oils.
- Explore basic concepts and application of color theory, both to aid in mixing paints and to inform and strengthen composition.
- Achieve a basic mastery of representational drawing and painting techniques and develop the observational skills necessary to such mastery. These techniques include such areas of study as analytical and expressionistic gesture, descriptive and interpretive use of line, use of value (gradation of light and dark), and color to create a convincing sense of form and three dimensional space, geometric simplification, mass and planar analysis, accurate depiction of proportion, perspective and foreshortening, texture and surface description, and overall compositional resolution. Additionally, students will practice basic painting methods involving washes, impasto, glazes, etc, all approached as aids to representational painting and perceptual interpretation.
- Learn basic preparatory practices for painting in oils – i.e. how to prepare a canvas or panel for painting in oils
- Learn essential archival practices and techniques
- Deepen knowledge of the various concepts and methodologies applicable to drawing and painting
- Enhance the ability of each student to generate ideas and explore both the narrative and formal means of developing content.
- Use drawing and painting to extend students' critical visual thinking skills and ability to communicate ideas

thoughtfully through critique and dialogue.

- Encourage mature levels of invention and problem solving, communication, and personal expression.
- Enhance the ability of each student to develop transferable conceptual skills based upon intellectual, emotional or aesthetic rationale.
- Stimulate increased awareness of processes for making decisions about the visual, physical, and social aspects of the practice of painting and drawing.
- Encourage the development of personal avenues of expression based upon a demonstrated foundation of technical proficiency and general knowledge of art history, principles of design, and the basic elements of art.
- Deepen students' capacity to sensitively embody their perceptual and psychological experiences through the act of drawing and painting and increase their receptivity to artistic inspiration and an actively engaged imagination.
- Demonstrate the capacity to observe, distinguish and translate emotional and perceptual responses into unique and powerful drawings and paintings.
- Demonstrate the ability to work in a variety of styles, mediums and processes that most appropriately and effectively convey individual responses to assigned exercises for personal artistic growth and development.
- Analyze and apply the ideas, techniques and experiences gained from the study of various artists, past and present, to their own emerging aesthetic awareness and artistic pursuits.
- Develop the necessary vocabulary, knowledge, visual awareness, and thinking skills to critically assess one's own work and that of one's peers.
- Develop an awareness and understanding of the role of drawing and painting historically and in modern and contemporary art and society.
- Increase ability to successfully complete and deeply investigate the required outside assignments by "pushing boundaries" beyond the experiences explored in the classroom.

COURSE STRUCTURE

Drawing, in this course, will be approached both as an autonomous form of art and as an essential, integral aspect of the practice of painting. The course will begin with a series of exercises in drawing and painting and culminate in two finished oil paintings: A highly developed still life and a self-portrait. All of the exercises in the class as well as the homework assignments will be designed to inform and support our efforts to complete the two paintings.

Students will participate in a series of in-class drawing and painting exercises and homework projects, group critiques, slide presentations, and painting and drawing demonstrations designed to increase the technical, conceptual, and theoretical awareness of the rich and varied possibilities of the drawing and painting process. Work will begin with the fundamentals of drawing and move into more complex ideas and techniques as the semester progresses, simultaneously exploring the materials and techniques of painting. The various projects will culminate in two complex, finished oil paintings. Students will pursue these investigations in a supportive and engaging atmosphere of disciplined experimentation and elaboration, wherein students will be actively involved with their peers in developing professional studio skills and good work habits. All students will be expected to consistently contribute to and actively play a vital and integral role in shaping the total course experience. As in any studio art class, revelations both subtle and profound will occur. It is the responsibility of each student to arrive in class prepared to be receptive to experiences of all sorts and to be rigorously engaged in all activities with both thoughtfulness and verve.

COURSE REQUIREMENTS

This class is an intensively hands-on studio course. Students must attend every class period and be prepared with the required materials. An enthusiasm for the processes of drawing and painting, for experimentation with new ideas and techniques, and for sharing ideas and methods is expected. Be aware that a poor work ethic will naturally diminish your studio work and will be reflected in your final grade. Each student will be held accountable for all class work, outside assignments, and the general maintenance of the studio. Additionally, all students are strongly urged to visit art museums, galleries, and artist lectures in order to see art in person and deepen their understanding of visual craft and concepts.

SKETCHBOOKS AND OTHER HOMEWORK

On the first day of class, students will be given a sketchbook and basic drawing materials. *It is expected that students will use the sketchbook as an observational research tool.* This means that students should carry their sketchbooks with them at all times and fill it with studies from life, compositional explorations, notes, evidence of practiced techniques, etc. While there will be some specific assignments related to the sketchbooks, the main use of them needs to be independent and rigorous.

Additionally, there will be a number of drawing and painting assignments during the semester that need to be completed outside of class. As scheduled class time is very limited and learning to draw and paint takes diligent, regular, and rigorous practice, these assignments are an essential part of the course. All students are expected to complete all assignments thoughtfully, carefully, and on time. Art is a means of thinking and your hand and brain need consistent and challenging practice to learn well.

TEXT

While there is no required text for this course, purchasing one of the following painting handbooks is *highly recommended*. A copy of the first book will be kept in the studio and may be consulted there.

- Gottsegen, Mark David. *The Painter's Handbook*. New York: Watson-Guption, 1993 or most current edition
- Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. New York: Viking, 1981 or most current edition

ATTENDANCE

Attendance is required and essential to the successful completion of this course. I assume that all students are responsible scholars and adults and all absences must have a 'good' reason. Therefore there are no 'excused' absences. Your final grade will be lowered by one increment (e.g. B to B-) for each class missed. As class time is very limited and class participation essential – please do not be late. Tardiness (more than 15 minutes late) will also count as an absence. Exceptions to the attendance policy will only be considered only in advance or in cases of emergency or contagious illness with a doctor's note so stating.

If you are absent it is your responsibility to inform yourself about the contents of the class missed. Speak to your peers and see your professor as soon as you return or before you are absent if possible. Please understand that the nature of this class is that of a dynamic and organic interaction between students, instructor, and, sometimes models, and is thus not replicable outside of class. That said, consideration of make-up work may be given to individual students pending a discussion with your professor if circumstances merit.

EVALUATION and GRADING POLICY

Grades are important to the ambitions of many Oxford/Emory students – particularly those who seek to enter graduate schools of advanced study. That said, I must state that while in many disciplines (e.g. Art History) a fair and useful grading rubric can be established, I do not think that grades are a particularly valid measure of *artistic* progress or achievement. I assign grades to students in studio art because I am obliged to do so as part of my duty to Oxford College and not as a specific measure of the artistic merit of any particular student or her work. The reason is that artistic progress rarely follows a clearly defined linear path fitting neatly into semester constraints and of necessity involves failure and misdirection as much as discernable success. The loops and eddies of creative development are essential and unavoidable and the paths are as individual and complex as the work that results. Because of this, much of the criticism and evaluation in this course will be individually tailored and dialogic involving both private discussion and the participation in our group critiques.

Thus a significant part of your grade will be determined by your commitment to the creative process, your will to constantly challenge yourself technically, aesthetically, and critically, and the finishing of works that evidence such commitment. Your participation – both verbally and through the presentation of your work – in critiques both individual and group is also significant. Works (paintings and drawings) that encourage and sustain such critical discourse are, simply put, of arguably greater artistic merit than those that do not. Progress is also measurable in a meaningful way and will be considered in your evaluation.

Of course there are also skills that are being developed which must be demonstrated in your work including a basic understanding of essential painting and drawing concepts, techniques, material use, etc. Again, rigorous commitment to the learning process and progress in understanding and execution will be considered.

Clearly, then, some measure of progress, understanding, and achievement can be qualitatively measured with reasonable objectivity and I am, again, obliged to translate this measurement into letter grades. What follows, then, is a general guideline for the determination of grades.

All assignments must be completed and an understanding of all essential techniques demonstrated in order to earn a passing grade in this course. Much of the evaluation of student work and participation will take place in the studio and will be reviewed individually as the class progresses.

Your grade will be determined by:

- The quality of your work executed both in and out of class and in the sketchbook/homework assignments
- The demonstration—through your work—of a clear understanding of the concepts and techniques discussed in class
- Your level of focus and participation in all studio activities and by your productive and rigorous participation in class discussions and critiques.
- Evidence of substantial use of open studio time
- Individual progress and class competition will be considered as dual measures of competency.

You will receive one grade at the end of the course, after the final critique. This grade will be determined following the submission of a portfolio, the required contents of which will be discussed in class. The midterm review will be accompanied by an in-class group critique. Students are encouraged to meet individually outside of class with me to discuss your portfolio, progress, and class performance as well as to seek further understanding and technical assistance. The final portfolio submission will be preceded by a final group critique. Your portfolios will be graded based on factors such as technical skill and understanding, creativity, effort, appropriate presentation, and sophistication of technique

Please see your professor if you have any concerns with your progress, He will be happy to advise and assist you.

Grades assigned will reflect the level of energy and commitment given to the work as well as demonstrated skills and overall class participation. Letter grades—modified by pluses and minuses—will be based on:

- Evidence of energy, focus, and demonstrated commitment to the work
- The completion (on time) of every assignment
- The degree to which in-class and outside work evidences investment of quality time-use, the assimilation of in-class technical demonstrations, and the emergence of personal ideas that are reflected in creative, original and imaginative solutions
- Attendance and full participation in all class activities, critiques and discussions
- Note that a grade of “incomplete” will be granted only in the most extenuating, verifiable circumstances. No student will receive an incomplete in lieu of a failing grade.

Grade A: Superior

- Studio/scholarship: Strong, exceeding requirements of instructor
- Initiative: Contributions exceeding the assignments, showing independent resourcefulness.
- Individual improvement: Strong in all areas, marked and growing.

Grade B: Good

- Studio/scholarship: Accurate and complete, meeting all the requirements of the instructor.
- Initiative: Good when stimulated by some desirable achievement or instructor prodding.
- Individual improvement: Good work showing marks of progress and response to stimulation.

Grade C: Fair

- Studio/scholarship: Competent work meeting assignment objectives and showing evidence of need of encouragement. Moderate originality, moderate execution, some imagination, and average self-expression,
- Initiative: Uncertain but modestly apparent at times.
- Individual improvement: Ordinary, definite marks lacking. Inconsistent

Grade D: Poor

- Studio/scholarship: Poor work not meeting basic expectations and requirements of the instructor
- Initiative: Lacking
- Individual improvement: Negligible. Poor effort; lack of creative or technical skill

Grade F: Failure

- Exceeding the allowed absences and/or failing to meet the most basic requirements of the course

STUDIO

It is imperative that we keep our studio clean and well organized. The studio is available to you to work in outside of class. The hours of availability may vary but currently it is open most evenings. You may, with permission of the instructor, also work in the studio while other classes are in session. Always ask first and try to be unobtrusive. If you are in the studio after ordinary Oxford class hours it is imperative that you keep the outside doors locked and do not allow entry by any unauthorized persons. The Oxford campus is generally safe but ordinary precautions should be taken.

MATERIALS

Art supplies and other studio tools and materials will be purchased for you and covered by a lab fee of \$115 per student. The lab fee will be charged to your Opus account. Most of the painting and drawing materials will be kept in the studio and shared by all students. Please use only what you need and do not waste paint!

Certain drawing materials will be distributed for you to use outside of the studio. You will need to provide your own means to transport them (A fancy art case is nice but not necessary. A tackle box, toolbox, or small zippered pouch will serve well and is recommended.) You must bring all of these materials with you to every class. Please take care of your materials. The budget for replenishing class supplies is limited. At your discretion, you may wish to purchase additional materials as the course progresses.

FIELD TRIP

There may be one required field trip to Daniel Barber's or another artist's studio during the term. Details regarding the date, time, and transportation will be discussed in class.

COURSE SCHEDULE

Please note that the schedule is subject to change as the course evolves during the semester. ***Please also note that, while class will meet only on Wednesdays, you will need to spend substantial time drawing and painting outside of class in order to meet course expectations, finish your assignments, and effectively develop your artistic skills.***

ADDRESSING YOUR PROFESSOR

As this question is frequently asked of me, I will attempt to avoid any small anxieties by addressing here the following: "How should your students address you?" The terminal degree in the field of studio art is the Master of Fine Arts or MFA, the degree that I was granted long ago. Thus I am not a "doctor" and you should not address me as such. "Mr. or Ms." is usually appropriate for high school teachers but not college professors. The use of first names, while reasonable to me, is discouraged by Oxford policy. The usual way to address professors (and always fine for those with or without a PhD) is "Professor X", in this case, *Professor Barber*. That said, some of my students have, over the years, taken to calling me *Maestro* in the European tradition of so addressing an acknowledged master of an art usually as a term of both respect and affection. This is most common in music but painters in Italy and Spain (as well as Mexico) are frequently addressed this way as well. So your options are several and you should choose whichever you feel most comfortable with at any given moment.

Recommended Readings

Selected Studio handbooks

- Gottsegen, Mark David. *The Painter's Handbook*. New York: Watson-Guption, 1993.
- Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. New York: Viking, 1981.

Selected Important Readings for Painters

- Albus, Anita. *The Art of Arts: Rediscovering Painting*. Knopf. New York. 2000.
- Ashton, Dore. *A Fable of Modern Art*. Thames and Hudson. 1980.
- Balzac, Honoré de. *Gillette or The Unknown Masterpiece*. Anthony Rudolf, trans. London: Menard, 1999
- Bell, Julian. *What is Painting? Representation and Modern Art*. Thames and Hudson, 1998.
- Elkins, James. *What Painting Is*. Routledge. New York. 1999.
- Gage, John. *Color and Culture*. London, England: Little, Brown and Company, 1993.

- Leonardo da Vinci. *Leonardo on Painting*. Martin Kemp, ed. Yale. London. 1989.
- Richter, Gerhard. *The Daily Practice of Painting*. MIT, 1993.

General Bibliography Related to Painting and Drawing

Studio Handbooks

- Cennini, Cennino d'Andrea., translated by Daniel V. Thompson, Jr. *The Craftsman's Handbook, "Il Libro dell'Arte"*. New York, Dover, 1933, 1960.
- Alberti, Leon Battista. *On Painting*. John R. Spencer, trans. New Haven: Yale, 1966.
- Doerner, Max. *The Materials of the Artist and Their use in Painting: With Notes on the Techniques of the Old Masters*. Harcourt Brace. New York. 1949 and 1984.
- Gottsegen, Mark David. *The Painter's Handbook*. New York: Watson-Guptill, 1993.
- Laurie, A. P. *The Painter's Methods and Materials*. Dover. New York. 1988.
- Massey, Robert. *Formulas for Painters*. Watson-Guptill, 1967.
- Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. New York: Viking, 1981.
- Smith, Ray. *The Artist's Handbook*. New York: Knopf, 1987.
- Whelte, Kurt. *The Materials and Techniques of Painting*. Kremer/Simon & Schuster. New York. 1975

Color Theory

- Albers, Josef. *Interaction of Color*. New Haven, CT: Yale University Press, 1975.
- Bomford, David. *Colour*. London: National Gallery Publications Limited, 2000
- Byrne, Alex and David R. Hilbert, editors. *Readings on Color: Volume 1: The Philosophy of Color*. MIT. Cambridge, MA. 1997.
- Byrne, Alex and David R. Hilbert, editors. *Readings on Color: Volume 2: The Science of Color*. MIT. Cambridge, MA. 1997.
- Chevreul, M. E. *The Principles of Harmony and Contrast of Colors and Their Applications to the Arts*. Schiffer Publishing. West Chester, Pennsylvania. 1987.
- Cole, Allison. *Eyewitness Art: Color*. New York: Dorling Kindersley, Inc., in association with the National Gallery of Art, Washington, DC, 1993.
- Delamare, François and Bernard Guineau. *Colors: The Story of Dyes and Pigments*. Discoveries Series. Abrams. New York. 2000.
- Gage, John. *Color and Culture*. London, England: Little, Brown and Company, 1993.
- Gage, John. *Color and Meaning Art, Science, and Symbolism*. Berkeley: University of California Press, 1999.
- Gettens, Rutherford J. and George L. Stout. *Painting Materials: A Short Encyclopedia*. Dover. New York. 1966
- Goethe, Johann Wolfgang von. *Theory of Colors*. Charles Lock Eastlake, trans. MIT. Cambridge, MA. 2000.
- Itten, Johannes. *The Art of Color: The Subjective Experience and Objective Rationale of Color*. Ernst van Hagen, trans. John Wiley & Sons. New York. 1973.
- Lamb, Treavor and Janine Bourriau. eds. *Color: Art and Science*. Cambridge, England: Cambridge University Press, 1995.
- National Gallery of Art. *Artists' Pigments: A Handbook of Their History and Characteristics*. Volumes I, II, III. New York and Oxford: Oxford University Press, 1997.
- Sargent, Walter. *The Enjoyment and Use of Color*. Dover. New York. 1964.
- Wilcox, Michael. *Blue and Yellow Don't Make Green: Or How to Mix the Color You Really Want Every Time*. North Light Books. Cincinnati. 1994.

Art History and Theory

- Albus, Anita. *The Art of Arts: Rediscovering Painting*. Knopf. New York. 2000.
- *Art in Theory 1900-1990: An Anthology of Changing Ideas*. Charles Harrison and Paul Wood, ed. Oxford: Blackwell Publishers, 1992.
- *Art in Theory 1915-1900: An Anthology of Changing Ideas*. Charles Harrison and Paul Wood, ed. Oxford: Blackwell Publishers, 1998.
- Ashton, Dore. *A Fable of Modern Art*. Thames and Hudson. 1980
- Bell, Julian. *What is Painting? Representation and Modern Art*. Thames and Hudson, 1998.
- Clark, Kenneth. *The Nude*. Princeton, 1957.
- Chipp, Herschel B. *Theories of Modern Art: A Sourcebook by Artists and Critics*. Berkeley: University of California Press, 1968
- Duve, Thierry de. *Kant after Duchamp*. MIT. 1996.

- Elkins, James. *What Painting Is*. Routledge. New York. 1999.
- Fiedler, Inge, “*The Grand Jatte at 100*,” *The Art Institute of Chicago, Museum Studies*, Vol. 14, no 2 1989.
- Freedberg, David. *The Power of Images*. Chicago: The University of Chicago Press, 1989.
- Gombrich, E.H. *The Story of Art*. 16th edition. London: Phaidon, 1995
- Janson, H. W. *History of Art*. New York: Abrams, current edition
- Kandinsky, Wassily. *Concerning the Spiritual in Art*. Dover, 1977.
- Leonardo da Vinci. *Leonardo on Painting*. Martin Kemp, ed. Yale. London. 1989.
- Panofsky, Erwin. *Meaning in the Visual Arts*. Doubleday. New York. 1955
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- Stokstad, Marilyn. *Art History*. New York: Abrams, current edition
- Taylor, Joshua. *Learning to Look, A Handbook for the Visual Arts*. Chicago, IL: The University of Chicago Press, 1981.
- *Theories and Documents of Contemporary Art: A sourcebook of Artists’ Writings*. Kristine Stiles and Peter Selz, ed. Berkley: University of California Press, 1996.
- Wetering, Ernst van der. *Rembrandt: The Painter at Work*. Amsterdam University Press. Amsterdam. 1997.

Art, Science, and Technology

- Kemp, Martin. *The Science of Art*. New Haven, CT: Yale University Press, 1990
- Minnaert, M. G. J. *Light and Color in the Outdoors*. Springer-Verlag. New York. 1993.
- Robin, Harry. *The Scientific Image: From Cave to Computer*. W.H. Freeman. New York. 1993.
- Taft, W. Stanley and James Mayer. *The Science of Paintings*, New York: Springer-Verlag, 2000.
- Thompson, D’Arcy Wentworth. *On Growth and Form (The Complete Revised Edition)*. Dover, 1992.

The Psychology of Art

- Kuspit, Donald. *Signs of Psyche in Modern and Postmodern Art*. Cambridge, 1993.

Art, Society, and Politics

- Becker, Carol. *Zones of Contention: Essays on Art, Institutions, Gender, and Anxiety*. Suny, 1996.
- *The Subversive Imagination: Artists, Society, & Social Responsibility*. Carol Becker, ed. Routledge, 1994.

Aesthetics

- Christopher Alexander. *The Timeless Way of Building*. Oxford. 1979.
- Christopher Alexander. *A Pattern Language*. Oxford. 1977.
- Bachelard, Gaston. *The Poetics of Space*. Beacon Press. Boston. 1964
- *The Continental Aesthetics Reader*. Clive Cazeaux, ed. Routledge, 2000
- Merleau-Ponty, Maurice. (Galen A. Johnson, editor). *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting*. Northwestern University Press. 1993
- *Problems in Aesthetics*. Second Edition. Morris Weitz, ed. Macmillan, 1970

Conservation and Painting Analysis of Painting Materials and Techniques

- Bomford, David, et al. *Art in the Making: Italian Painting Before 1400*. London, National Gallery of Art, 1989, and 1992.
- Bomford, David, et al. *Art in the Making: Rembrandt* London, National Gallery of Art, 1988.
- Bomford, David. *Art in the Making: Impressionism*. New Haven, CT.: Yale University Press and National Gallery, London, 1991
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- Stout, George L. *The Care of Pictures*. Dover. New York. 1975

Literature, Poetry, and Artist’s Writings

- Balzac, Honoré de. *Gillette or The Unknown Masterpiece*. Anthony Rudolf, trans. London: Menard, 1999.
- Baudelaire, Charles, *Les Fleurs du Mal*. Richard Howard, trans. Boston: David Godine, 1982.
- Delacroix, Eugene. *The Journal of Eugene Delacroix*. Hubert Wellington, ed. London: Phaidon, 1995.
- Motherwell, Robert. *The Collected Writings of Robert Motherwell*.
- Miro, Joan. *Selected Writings and Interviews*. Margit Rowell, ed. Da Capo. 1992.
- Kandinsky. *Concerning the Spiritual in Art*. Dover. 1977
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- Sylvester, David. *Looking at Giacometti*. Holt, 1997
- Sylvester, David. *The Brutality of Fact: Interviews with Francis Bacon*. Thames and Hudson. 1987.

- *The Letters of Vincent van Gogh* 3 vols.
- Viola, Bill. *Reasons for Knocking at an Empty House*. MIT, 1995.
- Consider too Rilke, Neruda, Paz, Celan, Stevens, Valéry, Eliot, Mallarmé, Michelangelo, et al all of whom have addressed painting (and other visual arts) in their poetic works.

Perception and the Mind

- Arnheim, Rudolf. *Art and Visual Perception: A Study of the Creative Eye (The New Version)*. California, 1974.
- Gombrich, E.H. *Art and Illusion: A Study in the Psychology of Pictorial Representation*. Princeton, 2000.
- Hoffman, Donald D. *Visual Intelligence: How We Create What We See*. Norton. New York. 1988
- Wittgenstein. *Culture and Value*. Chicago. 1980
- Zeki, Semir. *Inner Vision: An Exploration of Art and the Brain*. Oxford: Oxford University Press, 1999.

Techniques of Painting and Drawing

- Brown, Jonathon, and Carmen Garrido. *Velazquez: The Technique of Genius*. Yale. 1998
- Cole, Alison. *Eyewitness Art: Perspective*. New York: Dorling Kindersley Publishing, Inc. in association with National Gallery Publications, London, 1992.
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- Thompson, Daniel V. *The Practice of Tempera Painting*. Dover. 1962
- Wetering, Ernst van der. *Rembrandt: The Painter at Work*. Amsterdam University Press. Amsterdam. 1997.

Vocabulary

Painting

- *Absorption* (light): All substances absorb incident light at different wavelengths. The color depends on the visible wavelengths reflected.
- *Additive Color*: Color that results from the mixture of two or more colored lights, the visible blending of separate spots of transmitted visible light (as in colored television), or by the visual blending of flickering hues (as in tree leaves seen from a distance or the color perceived through our optical mixing experiment).
- *After image*: A visual image that persists after a visual stimulus ceases.
- *Atmospheric perspective*: A method of creating an illusion of space and depth in a painting by using cooler colors (i.e. blue) for distant objects, as these colors appear to recede, and warmer colors (i.e. reds and yellows) for closer objects, as these colors appear to advance in the picture plane.
- *Ben Day*: A method of adding a tone to a printed image by imposing a transparent sheet of dots or other patterns on the image at some stage of a photographic reproduction process.
- *Chiaroscuro*: "An Italian word designating the relative contrast of dark and light in a painting, drawing, or print. Artists use chiaroscuro to create spatial depth and volumetric forms through slight gradations in the intensity of light and shadow."
- *Chroma*: The relative intensity or purity of a hue when compared to grayness or lack of hue. Also called saturation.
- *Color*: A particular intensity and tint or shade of a given hue.
- *Color wheel*: A way arranging hues, particularly in a circle, in order to demonstrate their relationships and to aid artists in color mixing.
- *Complementary color*: The color that gives black or gray when mixed with another color. The complementary of a primary color, for instance, is the combination of the two remaining primary colors. Thus, in subtractive color mixing, the complementary of blue (cyan) is orange-red – a mixture of red (magenta) and yellow. Every color has its complementary or opposite color. i.e.: the color of greatest contrast. It can also be said to balance or complete its partner.
- *Electromagnetic spectrum*: The entire range of radiation extending in frequency from cosmic rays, gamma rays, x-rays, ultraviolet radiation, visible light, infrared radiation, microwaves, and radio waves.
- *Expressionistic color*: Exaggerated or fanciful colors used to urgently express the artist's emotion. Distinguished from *naturalistic color*.
- *Glaze*: A very thin, transparent colored paint applied over a previously painted surface to alter the appearance and color of the surface.
- *Hue*: The perceived color of an object, identified by a common name such as red, orange, yellow, green, blue, or purple (determined by the particular wavelengths of light that are reflected and absorbed by the object).

- *Impressionism*: A movement in art where the artists' primary concern is capturing the fleeting impressions of observed phenomena of color and light.
- *Inorganic*: Chemical not derived from living matter (i.e. non-organic).
- *Local color*: The actual color of an object as seen in even, diffused light, although it may look quite different in different lights. Also called *naturalistic* or realistic color" to distinguish it from *expressionistic color*.
- *Mixed contrast*: Closely related to *simultaneous contrast* but refers particularly to the phenomenon wherein the *successive contrast* after image effect is changed in color by the influence of the color of another object in view (e.g. if one stares for a while at an area of orange-red and immediately afterwards at an area of yellow, the yellow will appear green since it mixes with the blue after-image of the orange-red).
- *Naturalistic color*: Color used to depict objects as the artist observes them objectively (realistically, empirically) as opposed to interpreting the object subjectively (expressionistically or conceptually).
- *Neutral color*: Brown, beige, tan and other colors not typically included on a *color wheel*. Earth colors.
- *Opaque*: Impenetrable by light; neither transparent nor translucent.
- *Optical mixing*: The perception as a single color of two or more colors in juxtaposition.
- *Organic*: Relating to living (carbon-based) compounds.
- *Palette*: I. A surface for mixing colors.
II. The range of colors an artist chooses to work from.
- *Perspective*: Prescribed method of representing the three-dimensional world on a two-dimensional surface.
- *Pigment*: Particles with inherent color that can be mixed with a transparent adhesive to form paint. Also called colorants.
- *Primary color*: Light (Additive color): red-orange, blue-violet, & green.
Pigments (Subtractive Color): red (magenta), blue (cyan), & yellow.
- *Reflection*: The act of a surface rebounding incident light (as opposed to absorbing it) off of the surface. The wavelengths of light reflected determine the color that an eye perceives the object to have.
- *Refraction*: The bending of light rays from one course in one medium to a different course as they pass through another medium of a different refractive index.
- *Refractive Index*: A measure of the degree of *refraction* (i.e.: the numerical ratio of the speed of light in a vacuum to its speed in a substance).
- *ROY. G. BIV*: An acronym derived from the Newtonian division of wavelengths of visible light into seven hues: Red, Orange, Yellow, Green, Blue, (Indigo), and Violet. Indigo was born from Newton's particular interest in providing seven, instead of six, basic hues. Other observers, from Aristotle, Leonardo da Vinci, and Goethe to contemporary neuroscientists have delineated fewer hues or, occasionally, hypothesized an infinitely subtle gradation.
- *Scumbling*: The technique of applying a thin, semi-opaque or translucent coating of paint over a previously painted surface to alter the color or appearance of the surface without entirely obscuring it.
- *Secondary color*: Light (Additive color): red (magenta), blue (cyan), yellow.
Pigments (Subtractive Color): green, orange-red, & blue-violet
- *Sfumato*: (From Italian *fumo*: smoke) The blending of tones or colors so that they melt into each other without perceptible transitions or precisely defined outlines of shapes. Leonardo da Vinci was especially noted for his use of the technique.
- *Shade*: Color mixed with black.
- *Simultaneous Contrast*: When different tones of the same color are placed side by side or if different colors are juxtaposed in the same way, the contrast between them will appear far greater than if they are viewed separately. (Also used to describe the phenomenon wherein a strong color, such as red, appears to irradiate the surrounding space with its *complementary* color (green) and this will affect the appearance of the color with which it is juxtaposed.)
- *Subtractive Color*: Color resulting from the absorption of light (as in paints mixed thoroughly on an artist's palette).
- *Successive Contrast*: Closely related to *simultaneous contrast* but refers particularly to an *after image* phenomenon wherein the eye sees the complement of a color after exposure to that first color has ceased (e.g. seeing green on a white wall after staring at the color red).
- *Synæsthesia*: Confusion between the senses: for example, some painters, such as Kandinsky, experience seeing colors and patterns associated with particular sounds.
- *Synthetic Organic*: Complex compounds of carbon used for pigments, which do not naturally but are manufactured in the laboratory.

- *Tenebrism*: A term signifying the prevalent use of dark areas in a painting. A tenebrist style, such as Caravaggism, uses strong chiaroscuro and artificially illuminated areas to create a dramatic contrast of light and dark.
- *Tertiary color*: Colors created by mixing a primary and a secondary color. Also called “intermediate color”.
- *Tint*: Color mixed with white.
- *Transmittance*: Of light, that fraction of the light that is not reflected or absorbed, but passes through a substance.
- *Transparent*: Capable of transmitting light (colors used for *glazing* are highly *transparent*).
- *Value*: The degree of lightness or darkness in a painting or drawing.
- *Vehicle*: The binder, or medium in which pigment is ground. Also called medium.
- *Visible light*: That portion of the EM spectrum that can be detected by the human eye.

Drawing

- *Chiaroscuro*: "An Italian word designating the relative contrast of dark and light in a painting, drawing, or print. Artists use chiaroscuro to create spatial depth and volumetric forms through slight gradations in the intensity of light and shadow."
 - *Contour*: The lines delineating the various surface changes and edges of the forms being observed – the interior and exterior outlines
 - *Cross-contour*: Lines used to depict three-dimensional changes in the surface being drawing – the lines follow the curves and angular changes of the object
 - *Foreshortening*: The representation of the long axis of an object by contracting its lines so as to produce an illusion of projection or extension in space
 - *Form*: The three-dimensional structure of a thing as opposed to merely its shape
 - *Gesture*: Fast drawing that captures the action or essence or a pose or object
 - *Inherent value*: The values inherent to the object – i.e. hair and skin color as opposed to the transient values
 - *Line*: A thin, continuous mark, as that made by a pen, pencil, or brush applied to a surface
 - *Perspective*: Prescribed method of representing the three-dimensional world on a two-dimensional surface
 - *Shade*: Color mixed with black
 - *Shape*: The two-dimensional outline or characteristic surface configuration of a thing
 - *Tenebrism*: "A term signifying the prevalent use of dark areas in a painting. A tenebrist style, such as Caravaggism, uses strong chiaroscuro and artificially illuminated areas to create a dramatic contrast of light and dark."
 - *Tint*: Color mixed with white
 - *Transient value*: Values created by the light cast on the object, not inherent to the object
 - *Value*: The degree of lightness or darkness in a painting or drawing
-

Sample Painting Discussion

Introduction to Painting & Discussion of materials

Emphasize importance of open studio time

Materials Introduction: oil, pigments, solvents, varnishes, grounds, etc.

Tools: brushes, knives, palettes, etc.

Importance of sketchbooks

Group Discussion: *various ways to begin and to develop a painting; the importance of self-criticism; the value of another's eye; archival methods*

Materials demonstration/discussion—oil paints and their modifiers

Sketching with oils and solvent (limited palette)

Color Theory, Pigments, Chemistry—*a brief introduction to painting light on flesh*

Formal elements:

Discuss various grounds for oil painting

Color "Wheels": Theory and Practice several (demonstration and discussion)

Primary, Secondary and complementary colors

Tertiary colors or "Broken Hues"

What's wrong with the theories and why three-primary systems don't work well with real pigments

Simultaneous Contrast

Optical Mixing

Chiaroscuro

Pigments Properties (hue, value, chroma, absorbency, reflectivity, opacity)

Chemistry: Pigments and their modifiers (oils, solvents, varnishes, etc.) Absorption, adsorption, and Polymerization (i.e. How oil paint dries)

Impasto, glazing, etc.

Washes, glazing, impasto and scumbling

Quick Studies in Oil

Essential Drawing Concepts that underlay good painting:

- Gesture—the importance of responsive mark making
 - Contour—the creation of form through line
 - Value—carving form and space from light and shadow (Subtle gradations and dramatic chiaroscuro)
 - Foreshortening—giving life and drama to the figure
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A Simple Anatomy of an Oil Painting

Daniel Barber

1. Support

a. Rigid supports

These supports may be braced or un-braced

i. Panel

1. Natural wood
2. Composite material: Masonite, MDF, Plywood (MDO), etc.

ii. Other

1. Metal supports
2. Synthetic supports

b. Flexible supports

These may be stretched on stretchers (adjustable) or strainers (non-adjustable) or left un-stretched

i. Cotton canvas

ii. Linen canvas

iii. Synthetic Canvas

iv. Paper

v. Etc.

2. Sizing and Ground

a. For rigid supports

i. Sizing/sealing (unnecessary for acrylic primer)

1. Hide glue
2. PVA emulsion
3. Acrylic resin
4. Linseed oil (beneath traditional gesso to lower absorbency)
5. Shellac (beneath traditional gesso to lower absorbency)
6. etc.

ii. Ground

1. Traditional (glue-chalk) gesso
2. Oil primer (requires sizing)
 - a. Lead white
 - b. Titanium
 - c. Zinc (or Titanium-Zinc)
3. Acrylic emulsion “gesso” primer

b. For flexible supports

i. Sizing (unnecessary for acrylic primer)

1. Hide glue
2. PVA emulsion

ii. Primer

1. Oil primer (requires sizing)

- a. Lead white
 - b. Titanium
 - c. Zinc (or Titanium-Zinc)
 - 2. Acrylic emulsion “gesso” primer
 - 3. None (acrylic painting only)
- 3. Under-drawing**
 - a. Vine charcoal
 - b. Graphite
 - c. India ink
 - d. Red chalk, etc.
 - e. Etc.
- 4. Under-painting**
 - a. Wash of oil paint diluted as necessary with solvent (odorless mineral spirits or pure gum spirits of turpentine)
 - b. Tempera paint (rigid support only)
 - c. Ink
 - d. Chalk pastel
- 5. Body of painting**

Note: Always remember rule of “fat over lean”!

 - a. Tube-strength—more-or-less—diluted when necessary with solvent or refined linseed oil.
 - b. Other mediums may be mixed into the paint for specific effects (use with restraint)
 - i. Stand oil/turpentine/dammar varnish
 - ii. Cold-pressed linseed oil
 - iii. Sun-refined linseed oil
 - iv. Various balsams, Venice or Canadian turpentine, mastic, etc. for specific effects
 - v. Alkyd resin mediums (Galkyd, Liquin, etc.)
- 6. Glazing**
 - a. Transparent glaze—a glass-like film use of transparent color laid over a dried underpainting. Mediums for glazing vary with desired effect and working properties:
 - i. Stand oil/turpentine/dammar varnish
 - ii. Cold-pressed linseed oil
 - iii. Sun-refined linseed oil
 - iv. Various balsams, Venice or Canadian turpentine, mastic, etc. for specific effects
 - v. Alkyd resin mediums (Galkyd, Liquin, etc.)
 - b. Scumbling—a form of glazing wherein semi-opaque or opaque paint is loosed brushed or otherwise spread over the surface of dry paint layers so that the lower layers are partially visible thus creating an optical mixing effect
- 7. Final varnish**
 - a. Dammar varnish
 - b. Keytone resin
 - c. Acrylic resin
 - d. Other protective coatings
- 8. Frame**