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Course Outline for ARTS 13D
ACRYLIC PAINTING: ADVANCED II
Effective: Fall 2004

I. CATALOG DESCRIPTION:

ARTS 13D — ACRYLIC PAINTING: ADVANCED II — 3.00 units

Advanced projects in acrylic painting with emphasis on individual creative work and development of personal ideas and style. Prerequisite: Arts 13C (completed with a grade of "C" or higher). 2 hours lecture, 4 hours studio.

2.00 Units Lecture 1.00 Units Studio Lab

Grading Methods:

Letter or P/NP

Discipline:

	MIN
Lecture Hours:	36.00
Studio Lab Hours:	72.00
Total Hours:	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. show thorough knowledge in the practical fundamentals of tools and techniques of painting, working in acrylics
2. demonstrate complete competence in and an intellectual understanding of the various visual dynamics that occur on a painting's two-dimensional surface within its illusionistic three-dimensional space
3. express and appreciate in greater depth the value of artistic assumptions of painters other than oneself

V. CONTENT:

- A. Advanced investigation of supports, grounds, materials and terminology
- B. Advanced study and application of painting tools and techniques
- C. Emphasis on the discrimination among and the integration of the various techniques, visual skills and artistic points of view to which the student has been exposed in Art 13A, Art 13B, and Art 13C
- D. In-depth exploration of the conceptual and emotional components of painting to which the student has been attracted previously
- E. Close study of the relations of technique and habits of perception to these interests
- F. Still life, landscape, figure and non-representational painting as appropriate

VI. METHODS OF INSTRUCTION:

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

VII. TYPICAL ASSIGNMENTS:

A. Projects 1. Stratified color. Here's a technique that calls for a bit of physical effort, but one that yields unique effects: On a masonite panel, used as the support, apply 10 to 20 coats of acrylic paint, each of a different color. Wait for each layer to dry before applying the next, and finish up with the top layer painted either black or white. Next, begin the process of abrading – grinding down through the various levels – to reveal various shapes of underlying color. Use sandpaper, grinding tools, and/or solvents to remove selected areas of the "chromatic sandwich." (Note: Use solvents such as acetone with caution. Follow the manufacturers' recommendations carefully.) 2. Iridescent. These are a new line of brilliant acrylic colors. They are made with coated mica platelets; the coating is rutile titanium dioxide for the silver range and iron oxides for the gold range. The iridescent have a high refractive index and can be used singly, or combined with regular acrylic colors, to produce luminous surface qualities. These colors have added a unique dimension to acrylic painting. 3. Over the

next six weeks, using alla prima, do 6 self-portraits. No matter what subjects artists choose, the one subject that all share is that of themselves, the self-portrait. Self-portraits are not just a reflection of what one looks like, but also of how the artist interprets him/herself and the world around them. It is perhaps the most personal story that the artist can tell and makes the self-portrait one of art's most important subjects.

a. Getting started: To begin, take a close look at your face in the mirror. Look for unique structural details such as the shape of your nose, the shape of your eyes and the shapes made by your hair. Notice that your eyes are about midway between the top of your head and the bottom of your chin. Next, look at the contours of your face. Take your finger and follow along the edges of your face. If you press slightly, you'll feel the bone structure that makes your face unique.

b. The project: To start your drawing, it is a good idea to work outwards from the center of your face. Start with your nose. Work slowly, keeping your eye focused on the contours of your face in the mirror. Rather than simply drawing yourself, include something in your picture that will tell others about who you are, what you like to do, or where you live. When you've finished, pin your drawing up and stand back away from it. Are you satisfied with the result? If so, start using paint.

c. Alla prima: This technique is a spontaneous one-shot way of working wet-into-wet color. Here, colors are mixed, applied, and/or blended on the canvas while they are still moist, an operation that calls for quick action because of the fast-drying properties of the paint. Acrylics don't offer the lengthy time for blending that oils do. You must work quickly, accepting the limitations of the material or prolonging the drying time by adding a small amount of retarding medium to the colors. As noted, excessive use of the retarding medium can prove counterproductive.

d. Study self portraits by Frida Kahlo, Rembrandt van Rijn and Vincent van Gogh. What can you tell about these artists by looking at their work?

4. Compare the two techniques. Do a painting in each.

a. Watercolor Technique. Watercolor paintings created with acrylics tend to be brighter than those produced with the standard watercolor medium. The method of using acrylics as a watercolor medium is practically the same as that in traditional watercolor painting techniques. An important difference, however, is that acrylic washes are insoluble when dry, allowing you to work over repainted areas without picking up the underlying colors.

b. Staining. In this technique, stain unprinted canvas with acrylic colors thinned with water and polymer medium to creamy consistency. Lay the canvas, stretched or not, flat on a table or floor and brush or pour the color on its surface. While they are wet manipulate the colors to produce the required shapes by tilting the canvas and/or using sponges, squeegees, brushes, etc. Because unprimed canvas is porous, the thinned color will penetrate to the back as in batik. The use of polymer medium insures that excessively thinned acrylic colors will maintain adhesiveness. Fluid acrylics, manufactured with an ink like consistency, are particularly useful for staining techniques. Note that unprimed canvas is particularly vulnerable to dirt and dust. Ideally, stained canvases should be protected with a coat of acrylic varnish.

B. Written 1. Define the following terms: color compatibility varnish rhoplex staining mixed media iridescents

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