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Nulla Dies Sine Linea

COURSE DESCRIPTION

Painting and Drawing I is an introductory studio course that 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 I is designed to explore the relationship between perception and visual conception, 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 introduces goals and representational strategies designed to facilitate complex conceptual thinking, problem solving, experimentation, and expanded notions of the nature and function of drawing 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.

COURSE OBJECTIVES and STRATEGIES

- Introduce various traditional drawing tools and materials and develop their skillful use.
- Introduce the traditional tools, materials, and techniques of painting in oils.
- Introduce 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

Beginning on the first day of class, students will be given weekly sketchbook and other drawing and painting assignments. 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*:

- Gottsegen, Mark David. *The Painter's Handbook*. New York: Watson-Guipill, 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**. I assume that all students are responsible adults and all absences must have a 'good' reason. Therefore there are no 'excused' absences. More than one absence will result in a lowered final grade. As class time is very limited and class participation essential – please do not be late. Excessive tardiness will count as an absence.

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 extreme circumstances merit.

EVALUATION and GRADING POLICY

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 in 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.
- Individual progress and class competition will act as dual measures of competency.

You will receive two grades during the semester: a midterm and a final. Each of these grades will follow 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 your professor 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 (closed on Saturday). 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 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 or toolbox 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 will be one required field trip to Daniel Barber'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.

Wednesdays

Jan 14 Introduction to the course

- Review curriculum, tools and materials, and studio practice
- Discuss sketchbook self-portrait assignments
- Discussion: *Gesture, Contour, Value—Perspectives on Representational Drawing*
- Discussion: *Why do we draw? What is painting?*

Jan 21 Gesture: The Essence of Drawing from Life

- Students model
 - Explore the expressive and interpretive possibilities of quick drawing from life
 - Explore and discuss the reductive essence of seeing and of gestural mark-making

Jan 28 Drawing with Line: An Introduction

- Still Life
 - Contour—continuous, blind, and broken
 - Composition—an introduction to the aesthetic and psychological power of careful composition
 - Cross-contour—shaping form with line

Feb 4 Value: Seeing Light: Determining and Creating Value in Drawing

- Still life with controlled lighting
- Drawing on the veranda in natural light

Feb 11 Into the Wild

- Drawing in the Oxford woods (dress appropriately and prepare for the woods)

Feb 18 Drawing Oxford: Exercises in Perspective

- Discussion and demonstration of techniques of basic observational and linear perspective
- Architectural and other subjects drawn outside in perspective

Feb 25

Mar 4 **Midterm Critique**

- The Figure (Models)
 - Revisiting gesture
 - Foreshortening

Mar 11 **NO CLASS – Spring Break**

The Figure

- Models
 - Revisiting Contour
 - Basic Anatomy
 - Foreshortening and Proportion

Mar 18 The Figure

- Models
 - Revisiting Value
 - Drawing from the model in artificial light
 - Investigating *chiaroscuro*

Mar 25 The Figure

- Models
 - Eye, Body, and Mind—the expressive possibilities of the human form in drawing

Apr 1 **NO CLASS**

The Figure

- Models
 - Drawing the figure in a convincing representational space
 - Perspective, value, composition

Apr 8

Apr 15

Apr 22 **Final Critique**

- Last Day of Class

- Final Portfolio and Sketchbooks Due

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

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- 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-Guption, 1993.
- Laurie, A. P. *The Painter's Methods and Materials*. Dover. New York. 1988.
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- Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. New York: Viking, 1981.
- Smith, Ray. *The Artist's Handbook*. New York: Knopf, 1987.
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Color Theory

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- Gettens, Rutherford J. and George L. Stout. *Painting Materials: A Short Encyclopedia*. Dover. New York. 1966
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- 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.
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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.
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- Gombrich, E.H. *The Story of Art*. 16th edition. London: Phaidon, 1995
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- Leonardo da Vinci. *Leonardo on Painting*. Martin Kemp, ed. Yale. London. 1989.
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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.
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- Christopher Alexander. *The Timeless Way of Building*. Oxford. 1979.
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- Bachelard, Gaston. *The Poetics of Space*. Beacon Press. Boston. 1964
- *The Continental Aesthetics Reader*. Clive Cazeaux, ed. Routledge, 2000
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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.
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Perception and the Mind

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Techniques of Painting and Drawing

- Brown, Jonathon, and Carmen Garrido. *Velazquez: The Technique of Genius*. Yale. 1998
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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*: A funny name derived from the Newtonian division of wavelengths of visible light into seven hues: Red, Orange, Yellow, Green, Blue, Indigo, and Violet.
- *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).

- *Synesthesia*: 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
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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

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

Notes