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Course Outline for ARTS 13B
ACRYLIC PAINTING: BEGINNING II
Effective: Fall 2014

I. CATALOG DESCRIPTION:

ARTS 13B — ACRYLIC PAINTING: BEGINNING II — 3.00 units

Development of knowledge and skills introduced in Arts 13A with emphasis on the principles, elements, and practices of acrylic painting. Focus on exploration of acrylic painting materials, perceptual skills and color theory, paint mixing and technique, as well as creative responses to materials and subject matter. Prerequisite: Arts 13A or equivalent (completed with a grade of "C" or higher). 2 hours lecture, 4 hours studio.

2.00 Units Lecture 1.00 Units Studio Lab

Prerequisite

ARTS 13A - Acrylic Painting: Beginning I
with a minimum grade of C

Strongly Recommended

ARTS 2A - Introduction to Drawing
with a minimum grade of C

Grading Methods:

Letter or P/NP

Discipline:

Family: Art Acrylic Painting

	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:

Before entering the course a student should be able to:

A. ARTS13A

Before entering this course, it is strongly recommended that the student should be able to:

A. ARTS2A

IV. MEASURABLE OBJECTIVES:

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

- A. implement an array of surfaces and supports
- B. use somewhat sophisticated direct and indirect painting techniques including glazing, alla prima, and/or broken color, working in acrylics
- C. express an understanding of some of the less obvious dynamics of composition
- D. demonstrate a practical understanding of color relations beyond simple theoretical models
- E. explain some of the many interrelations of the various elements of form working in acrylics
- F. verbally express an appreciation of the value of artistic assumptions in deciding the ultimate character of a painting through the language of design
- G. interpret the various ways that art has been a vehicle of expression
- H. further investigate the historical and contemporary developments, trends, materials, and approaches in acrylic painting
 - I. assess and critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology
 - J. safely handle and use studio painting materials and equipment

V. CONTENT:

1. Further manipulating the physical properties of acrylic painting materials.

2. Rationalizing the organization and application of the basic formal elements and principles of design as they relate to painting on a deeper level.
3. Deeper investigation of the application of color theory, as it relates to painting practice.
4. Construction and preparation of acrylic painting surfaces and supports.
5. Use and application of acrylic materials and tools of painting.
6. Examining, evaluation and exploring multiple methods of content through manipulation of mark, color, value, and composition.
7. Historical and contemporary developments, critical trends, materials, and approaches in acrylic painting, including representational, expressive, abstract, or non-objective approaches.
8. Develop a deeper understanding of critical evaluation and critique of painting projects using relevant terminology in oral or written formats.
9. Studio, equipment, and material use safety.

VI. METHODS OF INSTRUCTION:

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

VII. TYPICAL ASSIGNMENTS:

A. Projects 1. Glazing. Glazing is the technique of applying thin, transparent passages of color over previously painted areas. a. To produce glaze, acrylic paint is thinned with water and polymer medium (either mat or gloss) to a milk-like consistency. Then, with the canvas placed horizontally, the glaze is applied with a soft-haired brush and allowed to dry. b. Surfaces are enriched in color and luminosity by superimposing many glazes; they are given luminous "inner glow," similar to that in egg tempera painting. When using only water to thin acrylic colors, the glow is considerably duller than when polymer medium is also added to the colors. 2. Extruded Color. Color extrusion, defined for the purpose of this experiment, is simply the process of squeezing acrylic paint out an ordinary plastic squeeze bottle. This technique requires no brushes; instead "drawing" and "painting" is done entirely with squeeze containers, each one loaded with a different color or value, according to the required color scheme. a. Properly mixed with acrylic polymer medium, the paint will ooze out of the plastic squeeze bottle thick and viscous, like toothpaste out of a tube; with a little finesse, you'll be able to squeeze out a variety of shapes in the forms of dots, dollops, squiggly lines, straight lines, or calligraphic designs. b. Bold rhythmic gestures can be created with a broad arm stroke, while more detailed configurations and allover textures are made with shorter wrist strokes. c. Acrylic extrusion is like drawing and painting simultaneously. Used more like a pencil than a paintbrush, the flexible squeeze bottle can be easily manipulated to dispense paint in either a spontaneous or deliberate manner. d. To get started, try some preliminary experiments on a test surface. Load the squeeze bottles with acrylic color mixed with polymer medium and practice extruding a variety of dots, dollops, and squiggles. Experiment with free gesture as well as with precise control. e. Juxtapose lines close to each other to create textural fields. Try building up layers of spaghetti-like extrusions – one over the other – to create lacy relief textures. Also, use the technique to create "embroidered patterns," graffiti, calligraphic designs, or glorified "doodles." f. Look at work done by Mark Tobey, Jean Dubuffet and Jackson Pollock. 3. Impasto. Impasto is the technique of painting with colors that have been thickened with acrylic gel or modeling paste. The pasty colors can be applied with a brush, painting knife, putty knife, squeegee, or a small trowel. This medium offers great potential for creating textures or relief designs. Opaque impastos are made by mixing acrylic colors with acrylic modeling paste, while transparent ones are produced by mixing the colors with the gel medium. B. Written Define the following terms: Stability Mat Medium Impasto Gloss Medium Gesso Visual Tension

VIII. EVALUATION:

A. **Methods**

1. Quizzes
2. Portfolios
3. Projects
4. Class Participation
5. Class Work

B. **Frequency**

1. 2-4 quizzes
2. Weekly critiques of studio work
3. 1 Midterm project
4. 1 portfolio of completed work
5. Daily class participation

IX. TYPICAL TEXTS:

1. Robertson, J. and McDaniel, C *Painting as a Language: Material, Technique, Form, Content.*, Wadsworth, 1999.
2. Smith, Ray . *The Artist's Handbook* , . 3rd ed. ed., DK Publishing, Inc., , 2009.
3. Reviews of current painting shows in the San Francisco Bay Area
4. Artist's websites

X. OTHER MATERIALS REQUIRED OF STUDENTS:

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