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**Course Outline for ARTS 13B**  
**ACRYLIC PAINTING: BEGINNING II**  
**Effective: Fall 2004**

**I. CATALOG DESCRIPTION:**

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

Projects in acrylic painting with an emphasis on fundamental painting techniques and approaches. 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

**Grading Methods:**

Letter or P/NP

**Discipline:**

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

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

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

**IV. MEASURABLE OBJECTIVES:**

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

1. implement an array of surfaces and supports
2. use somewhat sophisticated direct and indirect painting techniques including glazing, alla prima, and/or broken color, working in acrylics
3. express an understanding of some of the less obvious dynamics of composition
4. demonstrate a practical understanding of color relations beyond simple theoretical models
5. explain some of the many interrelations of the various elements of form working in acrylics
6. verbally express an appreciation of the value of artistic assumptions in deciding the ultimate character of a painting
7. interpret the various ways that art has been a vehicle of expression

**V. CONTENT:**

- A. Development of skills in preparing supports and grounds for acrylics
- B. Continued investigation of the physical characteristics of acrylics and of the tools and techniques used to apply them
- C. Integration of color-based painting using acrylic paint
- D. Continued study of color theory
- E. Integration of drawing and painting skills
- F. Study of the effects of format size and/or scale relations within a painting
- G. Study of the effects of texture on color and space
- H. Still life, landscape, figure and non-representational painting as appropriate
- I. Painting terminology

**VI. METHODS OF INSTRUCTION:**

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

**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. 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