

Las Positas College
3000 Campus Hill Drive
Livermore, CA 94551-7650
(925) 424-1000
(925) 443-0742 (Fax)

Course Outline for ARTS 13C
ACRYLIC PAINTING: ADVANCED I
Effective: Fall 2014

I. CATALOG DESCRIPTION:

ARTS 13C — ACRYLIC PAINTING: ADVANCED I — 3.00 units

Advanced projects in acrylic painting with emphasis on individual creative work and development of personal ideas and style. Prerequisite: Arts 13B 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 13B - Acrylic Painting: Beginning II
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. ARTS13B

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. show knowledge of the practical fundamentals of tools and techniques of painting in acrylics
- B. demonstrate functional 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
- C. express and appreciate the value of artistic assumptions of painters other than oneself
- D. display development of an organized awareness of some of one's own developing artistic assumptions
- E. examine and describe historical and contemporary developments, trends, materials and approaches in acrylic painting
- F. assess and critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology
- G. safely handle and use studio painting materials and equipment

V. CONTENT:

- A. Exploration of self, cultural and physical properties of acrylic painting.
- B. Organization, application and implementation of the basic formal elements and principles of design as they relate to personal development in our painting style.
- C. Construction and preparation of non-traditional painting surfaces and supports.
- D. Personally expressive content through manipulation of mark, color, value, and composition.
- E. Historical and contemporary developments of approaches to acrylic painting and trends as it relates to your heritage.
- F. Establishing elements of personal style as it relates to contemporary approaches in acrylic painting.
- G. Compare and contrast works of individual or groups using relevant terminology in the field of acrylic painting.

H. Studio, equipment, and material use and safety.

VI. METHODS OF INSTRUCTION:

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

VII. TYPICAL ASSIGNMENTS:

A. Projects 1. Collage. All the acrylic emulsions – the gloss medium, matte medium, gel medium, acrylic modeling pastes, and the straight Rhoplex – have excellent adhesive properties. These materials are excellent “glues” for making collages. With the exception of the acrylic modeling paste, all dry transparently. They can be used to bind tissues, papers, fabrics, and other materials to a painting surface. When acrylic paint is applied to a slick surface such as glass or acetate it seems to stick to these surfaces, yet with a little coaxing, can be neatly removed. This paint “skin” is an excellent material for collage. You will notice that the underside of the film has the best surface, one that is very glossy and perfectly smooth. Here’s how you can make the paint films: Brush a liberal amount of acrylic paint, mixed with gel medium, on the surface of a sheet of glass or acetate; when the paint is dry, immerse the glass or plastic in lukewarm water. The paint film, which is porous, will allow the water to penetrate and, in turn, will be loosened for easy removal. The films can be cut into desired shapes and configurations and then “glued” to any support with gel or polymer medium. Printed images from magazines, posters, or newspapers can be readily transferred to canvas or other supports. Here are two ways to do it: a. Apply a thick coat of acrylic gesso to the surface of canvas or Masonite. Press the magazine image (which has been previously moistened in water) face down on the wet gesso. Allow it to dry thoroughly and then gently rub with a sponge that has been moistened with warm water to remove the backing paper. The image will be revealed in reverse, neatly transferred to the painting surface. b. Brush six coats of polymer medium (either gloss or mat) directly on the surface of the magazine image, allowing each coat to dry before the next one is applied. When the final coat is dry, immerse the image in lukewarm water to loosen and remove the backing paper. At this stage, the image is seen on a thin transparent plastic film that is made up of the successive layers of polymer medium. The transparent image can then be adhered to the painting surface with polymer or gel medium. Unusual collage effects can be achieved by superimposing several of these transparent decals. 2. Hard-Edge Painting. Hard-edged shapes with ultra-smooth surfaces are created by using the “dynamic duo” of polymer painting – masking tape and acrylic paint. Various kinds of plastic tape can also be used to mask off areas on canvas or masonite prior to painting. Curved shapes are more easily masked with ¼” masking tape, which is more flexible than the wider tape. A precaution: After the tape is pressed to the canvas, use the wooden end of a paintbrush as a burnishing tool to further compress the tape, insuring that it makes perfect contact with the surface. The inside area of the masked shapes can then be painted and the tape subsequently removed. A hair dryer is useful to hasten the drying time of the acrylics so that additional taping and painting over painted areas can proceed without undue delay. Normally, when an acrylic paint film is dry to the touch, it can be immediately remasked and overpainted without fear that underlying color will peel off. However, to avoid any possibility of resin surface pigment picking up from the previously applied color, areas to be overpainted are often isolated with a coat of mat or gloss medium, thinned slightly with water. 3. Using acrylic glazing create a Trompe l’oeil painting. Use only one light creating strong shadows on a virtual still life. The secret of Trompe l’oeil painting is how the shadows are painted. a. Trompe l’oeil, a French term meaning to fool, or deceive, the eye, describes a painting that deceives the spectator into thinking that the objects in it are real, not merely represented. To successfully fool the eye of the viewer, trompe l’oeil artist choose objects, situations and compositional devices using as little depth as possible. In this style of painting, also sometimes referred to as illusionism, i.e., creating the illusion of reality, the flat surface stops the eye at the picture plane, while objects placed upon this surface seem to protrude into the viewer’s space. Most trompe l’oeil paintings are still-lives, dealing with objects small enough to be represented in their natural size. b. Glazing. Glazing is the technique of applying thin, transparent passages of color over previously painted areas. To produce a glaze, paint it thinned with medium. Then, with the canvas placed horizontally, the glaze is applied with a soft-haired brush and allowed to dry. Surfaces are enriched in color and luminosity by superimposing many glazes; they are given a luminous “inner glow.” For this experiment, plan a painting – in any style – in which some shapes appear to “float” above the surface of the canvas. To do this, keep these points in mind: i. Overlap. Use repeated layering of shapes, one over the other. ii. Delineate cast shadows. Each “floating shape” will cast a shadow on the shape below it. Use the presence of shadows to convince the eye that the shapes are suspended in space. Look at the work of William Harnett (1848 – 1892). B. Written 1. Define the following terms: body color conditional color optical color gel medium paste extender retarding medium

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, 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