

**ART STUDIO 210
INTRODUCTION TO PAINTING**

BULLETIN INFORMATION

ARTS 210 – Introduction to Painting (3 credit hours)

Course Description:

An introductory course in the materials and techniques of painting.

SAMPLE COURSE OVERVIEW

Introduction to Painting presents an overview of the basic principles of painting. The course covers essential concepts, materials, and methodologies, and presents the traditions of painting in context of their technological, cultural, and historical development. In addition, the course provides the basic vocabulary and techniques needed for creative expression in the medium. Readings, activities, and projects throughout the class are designed to reinforce these basic principles as well as to foster the creative process. The final project, described below, serves as a cumulative overview of concepts and techniques employed in the course, and as an opportunity to implement these skills to facilitate individual aesthetic expression. Students work from reproductions, still life, and imagination while investigating traditional and experimental applications of materials. This investigation focuses on developing an understanding of the working characteristics of materials, their sources, and archival considerations.

ITEMIZED LEARNING OUTCOMES

Upon successful completion of ARTS 210, students will be able to:

1. Analyze painting as a visual art with regard to style, period, and material composition.
2. Recognize specific artistic periods and styles and reproduce processes used by major practitioners related to specific painting projects.
3. Create works in particular areas of specialization with specific criteria related to painting materials and techniques.
4. Apply conceptual technical knowledge by executing a series of works that reproduce technical characteristics of masterworks.
5. Analyze and evaluate the use of painting materials as an expressive vehicle in one's own work and in the work of others.
6. Research historical methods of preparing and utilizing painting materials.
7. Examine and experiment with new methods of preparing and working with painting materials.
8. Explain major characteristics of select masterworks from a range of periods and styles.
9. Create original works by synthesizing diverse uses of materials and concepts in an individualized way.

SAMPLE REQUIRED TEXT

The Craftsman's Handbook: Il Libro dell'Arte, Cennino Cennini, 1437, Dover English Translation, Translated by Daniel Thompson, 1970.

SAMPLE SUGGESTED READINGS/MATERIALS

1. CARLISLE, LESLIE, *The Artist's Assistant*, Archetype Publications, 2001
2. CHAET, BERNARD, *An Artists Notebook*, Holt, Rinehart and Winston, 1979
3. COOK, H. LESTER, *Painting Techniques of the Masters*, Watson-Guption, 1973
4. DOERNER, MAX, *The Materials of the Artist and Their Use in Painting*, Harcourt Brace (Harvest) 1984
5. EASTLAKE, CHARLES, *Methods and Materials of the Great Schools and Masters*, 2 Vol. 1847, Dover, 1960 (All readings from Vol 2 unless noted.)
6. FELLER, ROBERT, ed., *Artists Pigments: A Handbook of Their History and Characteristics*; (and others) (currently 3 vol.) Oxford University Press; Vol. 1, 1987
7. GETTINGS/STOUT, *Artists Materials*, 1942, Dover 1966
8. GOMBRICH, E.H., *The Heritage of Apelles*, 1976
9. GOTTSEGEN, MARK, *The Painters Handbook*, Watson-Guption 2006
10. LAURIE, A.P., *Painters Methods and Materials*, 1937, Dover 1967
11. MAROGER, JACQUES, *The Secret Formulas and Techniques of the Masters*, Studio Publications, 1940
12. MASSEY, ROBERT, *Formulas for Painters*, Watson-Guption, 1967
13. MAYER, RALPH, *The Artists Handbook of Materials and Techniques*, 1937, Viking Penguin 1991
14. TAUBES, FREDRIC, *Studio Secrets*, Watson-Guption, 1943
15. THOMAS, ANNE WALL, *Colors From The Earth*, Van Nostrand Reinhold Co., 1980
16. THOMPSON, DANIEL, *The Practice of Tempera Painting*, 1936; Dover 1962
17. THOMPSON, DANIEL, *The Materials and Techniques of Medieval Painting*, Dover 1956
18. VASARI, GEORGIO, *On Technique*, 1568, Dover 1960
19. WATROS, JAMES, *The Craft of Old Master Drawings*, U. of Wisconsin Press 1955
20. WHEELLOCK, ARTHUR, *Vermeer and the Art of Painting*, 1995
21. WHELTE, KURT, *The Materials and Techniques of Painting*, Prentice Hall 1975
22. WOODY, RUSSEL, *Painting with Synthetic Media*, 1965

SAMPLE ASSIGNMENTS AND/OR EXAMS

1. **Midterm Projects and Critique**---includes completion of required painting projects (projects 1-4) and self-evaluation statement. Students are expected to present completed painting projects demonstrating conceptual understanding of principles and applicable technical knowledge, to complete a self-evaluation, and to articulate ideas as expressed in their own work and the work of student colleagues.
2. **Final Critique**---includes completion of required painting projects (projects 5-9) and a required final project (mixed media assemblage and an artist's statement.) Students are expected to present completed painting projects demonstrating conceptual understanding of principles and applicable technical knowledge, to complete an artist's statement, and to articulate ideas as expressed in their own work and the work of student colleagues.

3. **Effort, Participation, Attendance**---includes participation in cleanup, participation in field trips, daily attendance and timeliness, proper use of materials and equipment.

SAMPLE COURSE OUTLINE WITH TIMELINE OF TOPICS, READINGS/ ASSIGNMENTS, EXAMS/PROJECTS

General Topics:

- Pigment to paint: Making pigments/making paint
- Rangoli
- Fresco
- Chalk Pastel
- Mosaic
- Paint and Ink:
 - Watercolor and Gouache
 - Shellac-based Ink
 - Distemper
 - Egg Tempera and Glair
 - Acrylic
- Icons, Frames and Painted Sculptures
- Encaustic: Wax Paintings
- Oil/Wax Glazes and Scumbles
- Exploring Volume: Egg Tempera
- Assemblage and Mixed Media

Week 1:

Class 1 First week of classes, review of syllabus and supply list.

Class 2 Lecture: Safety introduction; introduction to pigments, binders, and mediums.
Activity: Make varnishes and polymerized oils. Make oil, watercolor, tempera, glare and pastel paints with 1 pigment (observe differences in color and texture of different media while utilizing same pigment). Process earth colors collected by students. Make lake dyes for pigments.

Week 2:

Class 3 Lecture: Mineral pigments in early painting/paleolithic cave painting.
Activity: Levigate and evaporate earth color. Make lake pigment. Make mineral pigment.

Class 4 Lecture: Meet at McKissick Museum: View mineral collection.
Activity: Make pastel and prepared paper (pastel card).

Week 3:

Class 5 Lecture: Pigments and Surfaces: Pastel painting on prepared paper; the five tonal system of Leonardo and the three-color system of Rubens in relationship to the heritage of Apelles; the three tonal system and “shadow drawing.”

Activity: Pastel painting on prepared paper (Project #1.)

Class 6 Lecture: Pigments and Painting: East Indian Rangoli painting; Navajo sand painting; Tibetan mandala painting; infiorata; Andrew Goldsworthy's pigments."
Activity: Continue pastel painting on prepared paper (Project #1.).

Week 4:

Class 7 Lecture: Surfaces and frames: Polyptychs and screens; medieval frames and icons; decorated surfaces in Western and Non-western traditions.
Activity: Begin gesso panels and frame embellishments.

Class 8 Activity: Continue gesso panel and frame; while drying, complete communal Rangoli project (Project #2.)

Week 5:

Class 9 Lecture: Mosaic and paint/Greek, Roman and Byzantine mosaic traditions.
Activity: Mosaic frames experimentation/panel prep (Project #3.)

Class 10 Lecture: Divided Color: Mosaic, Impressionism and Post-impressionism.
Activity: Post-impressionist copy in acrylic (Project #4.)

Week 6:

Class 11 Lecture: Quantifying Color effects: Munsell, Rood and others.
Activity: Continue Post-impressionist copy (Project #4.)

Class 12 Lecture: Introduction to 20th century assemblage, Joseph Cornell.
Activity: Finish all projects for midterm. Begin planning and sketches for final mixed media assemblage project.

Week 7:

Class 13 Midterm Critique

Class 14 Meet at Columbia Museum of Art.

Lecture: View historical collection highlighting materials, ideas and processes discussed in class.

Activity: Analyze, sketch and write on a piece in the collection.

Week 8:

Class 15 Lecture: Fresco and the Early Renaissance through fresco and the monumental tradition; Sistine Chapel ceiling.
Activity: Begin fresco (Project #5.)

Class 16 Lecture: Mural painting and ancient fresco traditions: from Rome to Mexico City.
Activity: Continue fresco (Project #5.)

Week 9:

Class 17 Lecture: Encaustic painting and Egyptian Fayum portraits. Complimentary color applications and implications.

Activity: Begin Fayum portraits (Project #6.)

Class 18 Lecture: Viscosity, optics and perceptual implications: impasto, glazing and scumbling: light transmission and opalescence, relief and facture in encaustic portraits.

Activity: Continue Fayum portrait (Project #6.)

Week 10:

Class 19 Lecture: Oil/wax glazes.

Activities: Continue Fayum portrait (Project #6.)

Class 20 Lecture: Contemporary encaustic painting and sculptural traditions, 17th c. painted wax anatomical sculptures in the Specola Museum, Florence/and contemporary encaustic painting.

Activity: Complete Fayum portrait (Project #6); begin encaustic collage (Project #7.)

Week 11:

Class 21 Lecture: Early 20th c. collage, photo transfers and encaustic.

Activity: Complete encaustic collage (Project #7.)

Class 22 Lecture: Contemporary painting and assemblage, materials as metaphor, Anselm Keifer and others.

Activity: In-class work on final project/mixed media assemblage (Project #10.)

Week 12:

Class 23 Lecture: Intro to water-based media: watercolor, casein, tempera, glair, and inks/medieval manuscript illumination/gold leaf.

Activity: Begin glair illumination (Project #8.)

Class 24 Lecture: Art of the book and paintings on paper in Western and Asian traditions.

Activities: Complete glair illumination (Project #8.)

Week 13:

Class 25 Lecture: Medieval and Renaissance tempera painting and the contemplative tradition.

Activity: Begin egg-tempera painting (Project #9.)

Class 26 Lecture: Shellac and water-based ink production techniques.

Activity: Continue tempera painting (Project #9.)

Week 14:

Class 27 Lecture: Tempera painting and the role of translucency in building form.

Activity: Complete tempera painting (Project #9.)

Class 28 Lecture: Watercolor: British and American watercolor processes: Turner and Homer.

Activity: Experimentation with shellac and water-based inks.

Week 15: Final Critique (final projects) during scheduled exam period