ORIENTATION: AUGUST 28 - SEPTEMBER 5

1. Students should download and print out the SYLLABUS and STUDY GUIDE. A print copy is needed of each document. These documents will be referred to often as they contain important instructions. The Study Guide contains instructions for each project and should be read before beginning each project.

2. New students should obtain their student I.D. number. THIS YEAR ALL STUDENTS WILL GET A PHOTO I.D. (You will have instructions on registration on how to get the new I.D.'s) Returning students should have their student I.D. number. The student I.D. number is your access to Blackboard and the Painting 1 PCM site. You must go to this site first and read any announcement on it.

3. After accomplishing the first two steps, you must e-mail me that you have read the Syllabus and understand it and printed it out. Then you need to go to the Study Guide and let me know that you have printed out the Study Guide and gone to the Blackboard site and logged in. This is the form you MUST e-mail to me: "I, _____________ (your name) have printed out, read, and understand the Syllabus for Painting 1 PCM. I have printed out and looked over the Study Guide. I have logged on to the Painting 1 Blackboard site and read the announcements".

4. When I receive this e-mail I will e-mail you back that “Orientation is Complete”. Then you can start the first painting project. I will not grade the work of any student who has not completed the online Orientation.

5. I will begin to e-mail a reply to orientation messages after SEPTEMBER 5TH (or sooner if possible).

I will expect you to login to the Blackboard site on a regular basis to check for new announcements and other information on the four painting projects. I will also have alternative projects you can do for the Black and White and the Color Still Life, and the Self-Portrait paintings on Blackboard. YOU CAN ACCESS BLACKBOARD BY ENTERING www.austincc.edu in your browser window and then go to STUDENT SERVICES, hit BLACKBOARD and when you get there click on GETTING STARTED FOR STUDENTS.
SYLLABUS for Painting 1
39650 OPC 003 PCM
Fall 2006

Instructor: Nancy Keller - nkeller@austincc.edu
Arts 2316 Painting 1
39650 OPC 003 PCM
Fall 2006

Home Office: Monday - Wednesday 12:00 -1:00p.m.
Office location: Home
Phone #512-451-2449
e-mail: nkeller@austincc.edu

Conferences: Phone conferences available.

Arts 2316 Painting1: READ CAREFULLY (you are responsible for information given to you in the Syllabus)

Development of painting skills, techniques, and aesthetic sensibilities related to artistic expression in oil. Emphasis on color and composition.

PREREQUISITE AND LIMITATIONS: Arts 1316 Drawing 1 is the current prerequisite this can be waived by departmental approval which is approval from the instructor. In 2006 I plan to petition the Art Department to remove the 1316 Drawing 1 prerequisite, I am convinced that you do not have to draw well to paint. In fact Painting and Drawing are two different skills, therefore persons having limited skill in drawing often do very well in Painting and vice-versa, some people who draw well find that this is a handicap in painting.

Drawing is an aspect of this class and understanding the basic principles of drawing might help you. However I give permission to take the class to anyone who: is taking drawing 1316 at the same time; Is aware of the possible limitations of poor drawing skills, but wants to take the class anyway. (Be sure and let me know who you are).

REQUIRED TEXT:
I highly recommend that you invest in the book: "The Complete Oil Painter" by Brian Gorst. It is one of the best books on painting that I have found so far. Having this book is advantages as it covers a lot of painting tools and techniques used in this class. You can order this book at Bookstop or Borders or try online at alibris.com. a good resource for any book, new or used. I also refer to "Drawing the Light from Within" by Judith Cornell, Phd. and also her book "Mandala". Both of these books are out of print but can be ordered from alibris.com. (sometimes very cheaply as used books).
INSTRUCTIONAL METHODOLOGY: Using the Study Guide and viewing streaming videotapes of Painting 1 ITV on the Blackboard site. You can also view the Painting 1 videos at most Austin Community College libraries (Media Centers). Periodic critiques with the instructor by e-mail will be the main focus. Students can also go to certain websites (as listed) for additional information/instruction. Part of this course is self-discovery, so I expect you to do some "browsing" of your own. On Blackboard will be a section where you can inform the class of any interesting sites you find.

COURSE RATIONALE: The purpose of Painting 1 is to provide each student with a specific painting media experience extended from his or her knowledge of two-dimensional design and drawing (or expanding on a lack of knowledge) on which to build the visual thinking skills, knowledge of historical and contemporary art forms, technical approach to materials and the methods for channeling creative energies that enable a lifetime of personal artistic expression.

CRITIQUES WILL BE CONDUCTED BY E-MAIL. STUDENTS SHOULD HAVE ACCESS TO A DIGITAL CAMERA OR HAVE FILM FROM A CONVENTIONAL CAMERA DEVELOPED DIGITALLY. THERE ARE ALSO ONE USE CAMERAS THAT HAVE FILM DEVELOPED DIGITALLY. ON BLACKBOARD THERE ARE INSTRUCTIONS FOR TAKING DIGITAL PHOTOS OF YOUR WORK FOR THIS CLASS

YOU MUST E-MAIL ME A PICTURE OF YOUR WORK AS AN ATTACHMENT (JPEG) (DO NOT MAKE YOUR ATTACHMENTS TOO BIG OR YOUR E-MAIL WILL BOUNCE TO YOU). I WILL CRITIQUE IT AND E-MAIL THE CRITIQUE BACK, THEN YOU CAN MAKE ADJUSTMENTS TO YOUR PAINTING AND E-MAIL THE ADJUSTED IMAGE TO ME TO CRITIQUE AGAIN. KEEP IN MIND THAT YOUR ATTACHMENTS SHOULD NOT BE TOO LARGE.

THE FOLLOWING DATES ARE CRITIQUE DATES FOR EACH PROJECT. YOU DO NOT HAVE TO BE FINISHED WITH YOUR PAINTING, JUST GET AS FAR ON IT AS YOU CAN BY THE CRITIQUE DATE. ALSO LET ME KNOW WHAT PROBLEMS YOU ARE HAVING. THE IMPORTANT THING IS TO CONTACT ME ON THESE DATES.

I WILL MAKE EVERY EFFORT TO RESPOND TO YOUR E-MAILS WITHIN THREE WORK DAYS (don't count weekends). IF I DO NOT RESPOND BY THEN PLEASE E-MAIL ME AGAIN TO MAKE SURE I GOT YOUR E-MAIL. (things do happen to e-mail, sometimes it is listed as SPAM and I overlook it).

IMPORTANT CRITIQUE DATES! SEPTMBER 20TH, OCTOBER 18, NOVEMBER 15TH, DECEMBER 6TH, DECEMBER 13TH (FINAL CRITIQUE YOU MUST ATTEND IN PERSON AT RIO GRANDE CAMPUS, ROOM #001 (SCULPTURE STUDIO IN BASEMENT 6:30P.M. - 8:30P.M.).

SEPTEMBER 20TH - First Project (Black & White Still life) DUE. Remember: you do not have to be finished with the painting; the purpose of a critique is to identify areas
that can be improved.

**OCTOBER 18** - Finished First project and first look at your Second Project DUE: the Color fruit/flower/vegetable still life OR ABSTRACT painting.

**NOVEMBER 15TH** - Finished Second project and the first look at the Third Project DUE, the self portrait.

**DECEMBER 6TH** - Finished Third project and the first look at the Fourth Project DUE, the Mandala.

**DECEMBER 13** - Finished Fourth project. FINAL CRITIQUE. THIS IS THE ONLY CRITIQUE THAT YOU WILL ACTUALLY ATTEND, IT WILL TAKE PLACE AT RIO GRANDE CAMPUS. I MUST SEE ALL FOUR PAINTINGS AT THIS FINAL CRITIQUE! NO FINAL GRADES WILL BE GIVEN UNTIL I SEE THE COMPLETED WORK IN PERSON. THE CRITIQUE WILL BE IN ROOM 001 AT RGC AT 6:30 - 8:30 p.m., WEDNESDAY, DECEMBER 13TH.

**Common Course Objectives:**

- Students will create paintings using a sense of depth in painting using perspective, overlapping, color variation, texture, and transparent glaze, point of origin and chiaroscuro techniques.
- Students will use the elements and principals of design in the composition of paintings.
- Students will use transparent, semitransparent and opaque painting techniques.
- Students will use color to help portray or express moods, feelings, and ideas in painting.
- Students will use the skills of self-direction, and organization necessary for success in the completion of paintings.
- Students will use basic approaches to subject matter in painting compositions: such as realism, abstraction, and expressionism.
- Students will paint on conventional painting surfaces such as cotton canvas, masonite, and textured paper (only with permission).
- Students will paint traditional subjects such as: landscape, architectural interior, still life, and human figure.
- Students will select or develop appropriate criteria for evaluation/criticism of paintings.
- Students will present their completed work in a professional manner.

Recommended Text Book: "The Complete Oil Painter" by Brian Gorst (Watson Guptill).

**COURSE OUTLINE:**

0. **AUGUST 28 - SEPTEMBER 20TH** - Complete Orientation and buy art supplies. Art supply stores: Miller Blueprint at West 6th, or at Metric Blvd. (North) HIGHLY RECOMMENDED: JERRY’S ARTARAMA at 6010 N. Highway 35 Exit 290 (512-420-
Asel Art Supply at MLK Blvd. (UT area)
University Co-Op, on Guadalupe, or Co-Op East on Medical Arts Pky. and Dean Keaton Dr.
(UT area).

0. Stretch canvas for first painting, the Black and White. Submit 1st painting for critique.

0. SEPTEMBER 20TH - OCTOBER 18TH - Make adjustments (if required) to Black and White painting and submit for grading. Start second painting. Submit second painting for critique.

0. OCTOBER 18TH - NOVEMBER 15TH - Finish second painting and submit for grading. Submit third painting for critique.

0. NOVEMBER 15TH - DECEMBER 6TH - Finish second painting. Submit fourth painting for critique.

0. DECEMBER 6TH - DECEMBER 13TH - Finish fourth painting and attend the final critique at Rio Grande Campus, room 001.

Materials for Stretching Canvas:

12”x 16” (or larger) set of wooden stretcher bars. Be sure to get 4 triangular wooden “keys” to insert in corners. They should be available with the stretcher bars. 

Raw cotton canvas. Get enough to wrap around the stretcher bars (about 2” bigger than bars). You can buy this at Art Supply stores, or you can buy lightweight cotton duck at fabric stores.

Gesso to apply on the raw stretched canvas (jar form is handy). Apply with 2” brush, then sand lightly after it is dry (400grit sandpaper). Apply a second coat, then let dry and lightly sand again.

Brush for gesso: 21/2”-3” inexpensive paintbrush or sponge brush. Plastic bowel to pour gesso into to make it easier to dip the brush in (do not add water).

Staple Gun for stapling canvas to stretchers, get an electric one if you can. Staples should be at least 1/2” long.

Easel for painting. You should paint with the canvas in front of you.

DON'T FORGET TO SAND BETWEEN COATS OF GESSO. IF YOU DO NOT SAND, YOUR PAINT WILL LOOK THICK AND CLUMPY.

This List Of Art Supplies Is Cumulative. I will list new materials needed by project. This course is designed for painting with oil paint.

Black & White Painting:

Brushes: You will need at least 4 brushes to start off with, sizes and shapes should range from #2 round, #6 or #8 round, a #12 and #20 flat. You will find that sizes are not necessarily the same from brand to brand, so compare brushes if you are buying brushes of different brands. I recommend synthetic red or white sable over hog bristle. Pay attention to what brushes are recommended for what media, some brushes as recommended for oil and some are recommended for acrylic and some are for both. Of course pure sable brushes are the finest if you can afford them. I recommend that you buy the best brushes you can afford, you will never regret it.

Paint: You will need Ivory Black and Titanium White oil paint.
Painting Medium: I recommend that you mix your paint with Liquin (by Winsor-Newton). Liquin is easy to use and it speeds up the drying time of oil. If you mix oil with Linseed oil or Stand Oil or even Copal Medium, it can take weeks to dry. Liquin keeps oil workable for a reasonable length of time, and it also has a pleasant smell.

Sand Paper: You will need 400 grit, to lightly sand your canvas between coats of gesso.

Clean Up: I recommend Odorless Turpentine: people and environment friendly.
Palette Knife: You need one to mix paint with (instead of your brush!). Buy a palette knife shaped like a trowel, at least 2 1/2” to 3” long.
Palette: You need a palette to mix paint on; I recommend that you use a disposable palette (as big as you can find), when you finish painting you can throw it away. An enamel tray is also good as is one of glass (just remember you must clean it off after every use).
Brush Washer: You need one of these to clean your brushes in. You will put turpentine in this.
Canvas Paper: You only need a small tablet for the grey value chart and the Color Wheel. I require that you turn in these charts for grading, and they must be painted on canvas paper or you can use canvas scrap.
Vine Charcoal: I recommend vine for drawing on primed canvas.

Color Wheel:
- Pencil (2B), and Compass: Use these to draw a circle on the canvas paper.
- Ruler: Also needed when you draw the color wheel.

Primary Colors:
- Oil Paint: Winsor Lemon (Winsor and Newton), Permanent Rose (Winsor and Newton or Grumbacher Pre-tested), and Cobalt Turquoise (cheapest is Grumbacher Pre-tested).

Secondary Colors:
- Oil Paint: Cadmium Green, Winsor Violet and Cadmium Orange (all Winsor and Newton Artists Oil Color). You can of course match these colors in other brands. I encourage you to buy the top of the line in oil color (not student grade). The difference between cheaper and more expensive color is the amount of additives that the paint contains. High quality colors possess greater covering power and color intensity, and are usually cheaper to use in the long run (refer to “Barron’s Art Handbook, Oil”).

Still Life Painting/ABSTRACT PAINTING:
You will now want to add more colors to your growing palette. You can paint the Still Life Painting with only the six colors you now have, but adding more colors will enrich your palette and increase your knowledge of color mixing.
- Additional Colors For Oil: Cobalt Blue, Cadmium Red, Phthalocyanine Green and Blue, Alizarin Crimson, Viridian Green, Sap Green and Chromium Oxide Green, are all good choices.

Self Portrait:
- YOU WILL NEED A PHOTOGRAPH OF YOURSELF TO XEROX.
- Mirror: You will need a mirror large enough for you to see your face and neck in.

Additional Colors for Flesh Tones:
- Burnt Sienna, Yellow Ochre, some type of Pink or Rose, and some type of Flesh Tone.
- You can mix a good basic flesh tone using Titanium White and Burnt Sienna. You then add some Pink and peach colors to make your color.

Miscellaneous Items:
You will need rags or paper towels (I like Bounty) to wipe brushes and clean up with as you paint. Remember paint is messy and sometimes hard to get out of fabrics, wear old clothes when painting. Some people like to clean their brushes with a brush cleaner (nothing abrasive!). Never put paint in you mouth! I like to wear rubber gloves when mixing paint to protect my hands.
Art Supplies Sources:

Websites to Visit:
HYPERLINK "http://www.artsparx.com/canvasstretching.asp"
http://www.artsparx.com/canvasstretching.asp (for canvas stretching & photos)
HYPERLINK "http://www.paintingtalk.com/canvas.htm"
http://www.paintingtalk.com/canvas.htm (for canvas stretching)
HYPERLINK "http://home.att.net/-RTRUSCIO/COLORSYS.htm"
http://home.att.net/-RTRUSCIO/COLORSYS.htm (for color mixing)
HYPERLINK "http://www.mandalaproject.org" www.mandalaproject.org (for Mandalas)

Objectives/Outcomes:
Students in Painting1 PCM are required to paint on their own time, they are also encouraged to access websites that offer additional instruction. I would hope that the critiques with my suggestions on how they can improve their paintings, as well as input from other sources will result in a productive experience. The advantage of Painting 1PCM is that the students can paint in their own environment and they learn to research techniques and styles. Then they get a personal, written critique of their work and a chance to interact with others in the class by Blackboard. Students are encouraged to ask questions and see demonstrations on streaming video as well as on websites. It truly teaches the students how to work on their own. and through e-mailed critiques gives the students a one on one experience.

Grading System:
Grades will be assigned according to the following format:
Proper and creative use of materials
Creativity
Improvement
Professional presentation and completion of paintings in a timely manner
Timely contact on critiques dates.

Critiques are Mandatory!
If you cannot submit a painting for critique at this date you need to let me know.
All critique dates are important, but if you miss the final critique and fail to turn in all your work, you might fail the course. There will not be any differentiation made between excused or unexcused absence at the final critique.

IF YOU DECIDE TO DROP THE COURSE: YOU MUST FILL OUT THE PAPERWORK YOURSELF TO WITHDRAW FROM THE COURSE.. KEEP IN MIND THAT A GRADE OF F WILL FOLLOW YOU TO THE GRAVE! I DO NOT DROP STUDENTS FROM THIS COURSE.

Incompletes:
The instructor only in extreme or extenuating cases will issue an “incomplete” grade.