

PAINTING Fall 2009
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This is a combined syllabus for all levels of painting. Materials listed are a good basic set of supplies for all painters. Advanced students will have needs more tailored to their individual pursuits.

The purpose of this class is to focus on the use of supporting studies and the translation of these ideas into paint. Most people would claim that the concept that drawing is connected to painting is obvious. Nevertheless, if asked how this is true, most people would be hard pressed to give more than the most general answer. The leap from sketch to painting is poorly understood. In practice, many student paintings start with the most basic of preliminary sketches, and the use of supporting studies ends at this point. Projects, both still-life and the figure, will emphasize the importance of ongoing supporting drawings, value studies, and color studies, to the development of a painting.

Color is a major hurdle for all painters. The student is asked to understand color as a tool for constructing the illusion of space through the vocabulary of hue, value, and saturation.

This syllabus does not contain a week to week description of assignments. It is your responsibility to know and understand and complete what has been assigned. Frequent historical slide presentations will be made to cover both general painting problems and needs of specific students. You are required to complete all projects.

Your grade will be based on:

- 1) a portfolio which must contain all assignments
- 2) critiques
- 3) class participation

I insist on a high level of performance. Students will be required to present and defend their work during critiques. Assignments will be completed both in and outside of class.

Because much of this course is contained within the class structure, attendance is mandatory. Attendance will be recorded, and more than three absences will affect grades. Absences do not have to be explained, but they will count against you. Each absence past three will lower final grades by five points. Five total absences is grounds for failure. Please be on time for class. Incompletes will be given only with proof of

serious illness or family crisis.

Good sources of information are:

The Painter's Craft

Ralph Mayers

Penguin Books

An Artist's Notebook

Bernard Chaet

Holt RinehartWinston

Some materials are provided, but students are responsible for the purchase of the bulk of their materials: e.g. paint, supports, brushes brush cleaners.

Utrecht is a good source for brushes, canvas, adequate acrylic paint and stretcher bars. Discounts are very large when purchased in bulk. Moreover, Utrecht will ship.

I estimate the minimal cost of course materials to be about \$175.

A minimal list of required materials follows:

Supports

1) Pad of Drawing Paper 24"x18" (not Newsprint)

Assorted drawing materials

2) Paper sized with acrylic gesso

3) Several 12"x18" untempered masonite panels.

It's best to get a number of different sized gessoed masonite panels.

4) Two 24"x36" gessoed stretched canvases (do not get pre-stretched canvases)

Materials

Lumber or premade stretcher bars

Masonite

Acrylic gesso

Canvas (plain cotton duck-not pre-gessoed!)

Black India ink

Assorted bristle brushes (a start is #2,4,6,10 Filbert)

Assorted oil paints (consult pigment list)

Assorted palette knives

Palette (glass or plexiglass) 18" x 24"

Palette scraper

Rags

2 clip lamps and extension cord

Grow Bulbs

Masking tape

Silicoil Brush Cleaning System

Pigment List

The following is a list of permanent pigments. the underlined pigments are required, Asterisks denote very helpful pigments.

White	<u>Zinc</u>
Black	Lamp*
Yellow	<u>Raw Siena</u> Nickel Titanium Yellow * <u>Cadmium Yellow Medium</u>
Red	<u>Burnt Siena</u> <u>Cadmium Red Medium</u>
Blue	<u>Ultramarine</u> Cobalt] Cerulean] <u>Purchase one of these two</u> , but must not be a "hue".
Green	<u>Terre Verte</u> Chromium Oxide*
Violet	<u>Manganese</u>
Brown	Burnt Umber* <u>Raw Umber</u>

Optional but helpful colors:

Ultramarine Violet

Bohemian Green Earth (Williamsburg)

Transparent Oxide Yellow, Red, Brown (replaces raw siena, burnt siena, and burnt umber)

Greenish Umber

Nickel Titanium Yellow (not Rembrandt)