

Assignment Guide

Painting Support Preparations

As an intermediate painting student you should begin to prepare your supports if you do not already do so. Thoroughly research each new support prep that you undertake. Start simple and construct your supports soundly. Choose preparations that you feel will best compliment your painting's content and intended display. You can work on commercial primed fabrics, although it is best to stretch these yourself. Listed below are some of the typical supports you might consider. Plan to work ahead so that you will always have a support ready to paint on.

You are responsible for obtaining your own materials and equipment.

The following is a partial list of support preparations you should consider:

- resurface obsolete acrylic paintings with gesso
- stretch commercial primed canvas
- stretch raw canvas, prime with gesso
- prime paper with gesso
- prime rigid support

Remember, *The Painter's Handbook* is a great resource for support preps. Check with me at any time to discuss your support preparations.

In this class, support preparations and the relationship to painting process and content are an integral part of all paintings you produce. Supports will be reviewed as **part of** your actual completed painting.

Painting Support Preparation documentation:

Please see **Painting Support Preparation Documentation** sheets attached. You should fill out one doc sheet for each different and/or new support you prepare during the semester. If you repeat a prep, you need only to note any changes or refinements to your procedure. (Copy the forms if you need more.) I will review these weekly, at mid-semester, and final semester. Your efforts in compiling these doc sheets will be reflected in painting project grades.

Painting Support Preparation Documentation

Project identification:

(provide a description/title for your preparation: stretched unprimed canvas, panel construction, shaped canvas construction....)

Materials:

(list all materials used in the preparation: gesso, wood stretcher strips, finishing nails...)

Procedure:

(briefly describe how you constructed this support)

Notes:

(reflect on your preparation: are you pleased with the result? does it work for you? how would you alter the procedure if you attempted this preparation again?....)

Sources:

(list references for information: manuals, texts, class demo, individuals whom you consulted....)

References

The following are recommended references for this course. These are available from local bookstores, at Randall Library reserves (*The Artist's Handbook of Materials and Techniques*); or you can order from Amazon.com.

Albers, Josef. *Interaction of Color Revised and Expanded Edition*. New Haven: Yale University Press. 2006.

Birren, Faber, ed. *The Elements of Color*. New York: Van Nostrand Company, 1970.

Gottsegen, Mark D. *The Painter's Handbook Revised and Expanded*. New York: Watson-Guption Publications, 2006.

Itten, Johannes. *The Art of Color*. New York: Van Nostrand Reinhold Company, 1973.

Kay, Reed. *The Painter's Guide to Studio Methods and Materials*. New Jersey: Prentice-Hall, Inc., 1983. — out-of-print; a great reference for the acrylic painter if you can locate a copy.

Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. New York: Viking Press, 1991. Randall Library Reserves.

McCann, Michael. *Artist Beware*. Guildford CT: The Lyons Press, 1992.

Independent Paintings review procedure

1. Your independent painting must be displayed at 2:00 pm on due date listed on your course calendar.
 2. Review will begin at 2:15 pm.
 3. Only **new** paintings will be reviewed.
 4. Paintings should be complete. If you want a progress report on an incomplete painting, display this work as a **second** painting.
 5. The independent painting should not be one displayed as a project painting in a Class Critique.
 6. Support preparations matter and will be taken into account. Have the doc sheets ready.
 7. Evaluations are made at that time, and your participation is necessary.
- These independent paintings can also be turned in as revised mid-semester and final-semester portfolio paintings.

I look forward to viewing your independent paintings.

Project 1 Painting Typical to you

Produce a **new** painting that typifies your customary approach to painting. Select typical format and painting support (canvas or other) and incorporate your favorite motif and means of expression.

For instance, if your previous experience is primarily life painting or abstract painting, this first painting should reflect that direction. Please note—this project calls for initiating and painting in entirety a **new** painting; do not recycle a painting, or continue developing a painting previously begun.

Learning outcome: you will be able to establish a starting point to focus on thematic development and painting process.

In the class critique be prepared to say **what painting means to you at this time.**

Project #2 Process Painting

This is a conceptual painting project, based upon the *materiality* of painting.

Create a painting in which the subject/content clearly derives from materials and processes common to acrylic painting.

For instance, consider exactly *what* the different painting tools—brushes, paint knives, scrapers, and rollers—do. Remember, paint application methods can and should inspire content. You can adapt a nontraditional tool to painting, and this, for example, can lead to a new painting approach. Although the primary medium is acrylic, think about combining acrylics with enamel paints, latex paints, or other pigments.

To prepare for this assignment, you should research contemporary painters who work with process-based methods. Research of contemporary painters will provide a framework for your own approach. Do not attempt to replicate another artist's methods. Rather modify their methods and make them your own.

Some examples of process painting are knife application of paint, splashing and mopping, squeegee paint application, squeeze bottle paint application, and rollers.

Contemporary perspective

Helen Frankenthaler
Kenneth Noland
Morris Louis
Brice Marden
Robert Rauschenberg

Technical considerations

support choice and size
relationship of your support to the painting's content
process (how you develop the image through paint)

Learning outcome: you will be able to demonstrate knowledge of a variety of acrylic paint methods.

Bring all of your source material (paint trials, image sketches) to the class critique.

Project #3 Exploring Mediums Painting

This is a technical painting project, based on the *materiality* of painting.

Create a painting in which you use new and different mediums to extend the normal properties of acrylic paints.

For instance, investigate extenders and mediums acrylic gloss medium, matte medium, soft gel gloss, soft gel matte, heavy gel gloss, heavy gel matte, opaque gel, molding paste, and others. Remember, paint application methods can and should inspire content. Mediums can be used as topcoat glazes, or mixed into pigments for a variety of effects.

Support recommendation—black gesso on canvas or panel. Black gesso prep provides excellent contrast emphasizing gloss vs. matte vs. semi-gloss properties of mediums.

Historical perspective

glaze painting

Titian

William Turner

Learning outcome: you will be able to better understand acrylic pigments and mediums.

Bring all of your source material (glaze tests, medium draw-downs) to the class critique.

Technical Topic Draw-down

Definition

Printer's term for testing relative color and tinting strength of pigments. Compares relative color, degree of transparency and opacity, and reveals the pigment's body or viscosity. Initiated as a process to compare oil-base pigments, and printers' inks, however the technique can be used with acrylics. It compares top-tone or body color with undertone.

Materials

semi-flexible putty knife, 1"—2" blade
palette, bond paper, printer's inking slab, newsprint
pigments— acrylics (hue tinting strength is more apparent in pure pigments of top brands, for instance Golden)
cotton wipe rag
color chart

Procedure

A flexible spatula or wide, flexible wall-scraper, is used to *draw-down* pigment onto a nonabsorbent mixing surface or onto an absorbent pad. The first part of the stroke is light, thereby transferring to the surface a thick layer of pigment. The knife is then held at an angle to the surface and pressure is applied to deposit a thin application of pigment onto the testing surface. This reveals the relative degree of transparency or tinting strength of the pigment. If several paint samples are produced, comparisons can be made among these as to hue, transparency, and color viscosity.

Notes

Any pigments can be tested in the draw-down procedure, however certain pigments reveal optimal differences:
Alizarin Crimson—extremely transparent
Cerulean Blue—opaque
Green Earth—waxy hue
Indian Yellow—transparent
Burnt Umber—normal

Sources

The Artists Handbook of Materials and Techniques, Ralph Mayer.

Project #4 Painting Knife Painting

This is a technical painting project calling for use of painting knives, or other rigid tools, to produce a painting. Use canvas support, panel, or other. Explore any method, process, subject/content.

Painting knife painting offers an alternative to traditional brush paint application. One distinct difference is that the semi-rigid, or rigid knife-like tool allows simultaneously additive and subtractive paint methods. It works equally well to push paint around, or scrape and remove paint from a surface, as it does to build texture onto a support.

Since painting knife painting methods are sometimes quite physical and put stress on the support's surface, a rigid support—wood panel, masonite, MDF board, Plexiglas, or other, is recommended.

Historical and contemporary perspective

Nicolas de-Stael
Patrick Henry Bruce
Herb Jackson
Student paintings

Learning outcome: you will be able to demonstrate a practical knowledge of painting knife paint application.

Project #5 8" x 8" who do we appreciate? *

This is an opportunity to *say everything you ever wanted to say about art—or life—*in an 8 x 8 inch format. Put it on canvas, panel, or any other support. As usual, there are no subject/content restrictions, or media restrictions.

Examples

Gerhard Richter

Student paintings

Learning outcome: you will be able to demonstrate knowledge of small format painting.

Be prepared to discuss the **content** of your painting in your class critique.

MID-SEMESTER INDIVIDUAL REVIEW

Your mid-semester portfolio **must** be a group of five paintings. The five paintings should include assigned project paintings and outside weekly independent paintings. You **must** include a revised painting.

Checklist:

- #1 *Painting Typical to you* project
- #2 *Process painting*
- #3 *Exploring Mediums* project (this can be in-progress)
- #4 Revised painting
- #5 Any other complete painting

Support preparation documentation sheets: these should be filled out for each new or different support.

Support preparations will be considered as an integral part of each painting.

The portfolio is due MON, OCT 17 at 2:00 pm

I will review your five paintings and doc sheets with you in your individual mid-semester review.

The mid-semester portfolio counts a maximum of 15 points for the semester.

<u>portfolio scale</u>	14–15=A
	12–13=B
	10–11=C
	9 and below=D

FINAL SEMESTER PORTFOLIO

In place of a final exam, a portfolio of **five** (5) paintings is required. Due date is **WED DEC 7 at 2:00 pm**
Label each painting with your name.

The following *must* be included:

1. ***Tiny Works***
2. *Revised* paintings—**one** to two
3. *Any other complete* paintings—**two or more**

Total—five paintings

I will select one painting from your portfolio, and this painting will be critiqued during your *Final Class Critique*, scheduled during UNCW Final Exams. That date is listed on your course calendar.

The final portfolio counts a maximum of 15 points for the semester.

<u>portfolio scale</u>	14–15=A
	12–13=B
	10–11=C
	9 and below=D