



Painting

This course introduces painting in terms of color and design, and explores representational skills as well as non-representational and abstract elements. This course helps develop basic skills and creative thinking, and students are asked to explore their creative thoughts in a written journal, and to conduct self-evaluations. Using acrylics, students learn to paint still life, portraits, and landscapes, and to use texture, pattern, light, and color to create expressive paintings. Prerequisite: Drawing and Design

The following books are included in the Painting Course Package:

Oak Meadow Painting Syllabus

50 Paintings You Should Know (Prestel, 2009)

Please note: At this time, there is no Teacher Manual available for this course.

Painting

Oak Meadow Syllabus

Oak Meadow, Inc.
Post Office Box 1346
Brattleboro, Vermont 05302-1346
oakmeadow.com

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Introduction

Welcome to Painting! In this course, you will study color and design in painting. The prerequisite for this course is *Drawing and Design*, which introduced you to the foundation of design elements within a visual composition. In this course, you will begin by painting on canvas board or pressed paper and then will explore stretched-canvas options. You will build on your knowledge of color, scale, and unity. Representational skills in painting will be developed, and aspects of nonrepresentational and abstract elements in painted compositions also will be explored. Paintings from history will be examined and elements discussed, and you will be asked to compare and contrast the work of different artists within the context of what you are learning in each lesson.

The objective of the Oak Meadow Fine Arts program is to develop creative thinkers who have basic skills but are able to use their imaginations as their skill level increases. You will be asked to explore your creative process in a written format and to conduct self-assessments or critiques of your work.

Support Your Understanding: Throughout this syllabus, you will be directed to the textbook for this course: *50 Paintings You Should Know* by Kristina Lewis and Tamsin Pickeral (Prestel, 2009). Whenever you see a **Support Your Understanding** section, you will be directed to different paintings in this text. Take some time to study the paintings closely and to read about the artist and his or her work. This will help you develop a deeper understanding of the elements of painting and a more profound appreciation for art, both of which will enhance your development as an artist.

ARTIST TIP

Establishing good work habits early will help you have a more efficient and productive work space.

Introduction

(continued)

Online Illumination

Throughout this course, you will be referred to googleartproject.com, an amazing repository of fine art. You may be directed to look in a particular collection (by clicking on the Collections tab), view the work of a particular artist, or search for a painting with a specific theme. You are also encouraged to spend time on your own exploring this extensive Web site so you can make your own art discoveries. When you find a painting you like, search for more work by that artist. You can even create your own “Gallery” of artwork that inspires, intrigues, or pleases you that you can refer back to over and over. It seems the more we study art, the more we can see. Take your time and enjoy the process!

Prepare

Painting can be a messy process. It is important that you locate a space where you can work and keep your supplies. You should discipline yourself to keep the area tidy and keep brushes clean and paints with their lids on tight. Any containers for mixing should be cleaned when you are finished (not hours later!). Brushes and palettes can be ruined if they are not kept clean.

FOR ENROLLED STUDENTS

Work Submission

If you are enrolled in Oak Meadow School and will be sending your work to your Oak Meadow teacher, please pay attention to the **For Enrolled Students** sections you will see. These will instruct you regarding lesson assignments that you will be submitting to your teacher. If you ever have a question about your work, your teacher will be happy to help.

Materials List

- Paints, acrylic or tempera (acrylic is best but more expensive). Colors should include basic primary and secondary and black and white. More if you wish.
- Brushes, soft tip, selection of several sizes
- Canvas pressed paper or canvas board
- Canvas (cloth) for stretching handmade canvases. Four stretched canvases total for the course.
- Stretchers (minimum of four to stretch one canvas) sizes to be determined by the student (two 16-inch and two 12-inch stretchers are good for a first try)
- Staple gun
- Gesso

Text—*50 Paintings You Should Know*, Kristina Lewis and Tamsin Pickeral, New York: Prestel, 2009.

Lesson



Explorations in Secondary Colors

Lesson Goal

You will paint a still life in secondary colors.

Now that you have explored the value range of a single primary color, you are ready to learn to mix subtle variations of a secondary color.

Support Your Understanding: Study the following paintings in your textbook: *Day Lilies on the Bank* by Claude Monet (page 111) and *Petunia No. 2* by Georgia O’Keefe (page 146). Note how these two very different artists both explored the values of the colors they chose.

Prepare

Find two pieces of fruit or two vegetables that have different secondary colors: a green apple, an orange, a purple eggplant, an orange carrot, etc.

Arrange the two objects before you. Consider the way the space—especially foreground and middle ground—is organized, and light the arrangement. Adjust the light and composition until you are satisfied.

Assemble your materials, as before.

Step by Step

1. Capture your composition in a quick gestural drawing.
2. Begin to mix your paint to match the range of values you see before you. You will likely have many different shades of each color.
3. Add shades of color to capture the darker and lighter areas of your composition. Keep mixing and layering color until your painting is complete.
4. Do not rush your painting. If you need to, you can take a break or even return to it in a day or two. (Just remember to keep your composition and lighting in place.) Painting is a thoughtful process and is best approached with patience and care.

Lesson 6 Self-Assessment

(continued)

Now that you have explored the many variations within a single color, please write a one-to-two-page assessment of your experience. You will use the following assessment format throughout this course.

- **DESCRIBE** Give a description of your work and remember to specify the materials used (e.g., acrylics on watercolor paper).
- **ANALYZE** Using the visual language that you are learning (such as color, value, tone, scale, foreground, etc.), discuss how you paint. Analyze the techniques you used and how effective they were in conveying what you hoped to achieve.
- **INTERPRET** What does this painting mean to you? What sense or mood does it convey?
- **EVALUATE** Do you like what you did? What do you want to improve?

Lesson



Assignments

1. Arrange a composition using two fruits.
2. Light your composition.
3. Draw and then paint the still life.
4. Pay particular attention to the range of values.
5. Complete your self-assessment.

Lesson

16

Landscapes: Drawing the Eye into the Distance

Lesson Goal

In this lesson, you will begin your midterm project—a series of landscape paintings to explore the concept of distance.

Many students travel all over the world or travel extensively within their own country. This is a chance to capture in art some of your favorite places. If you haven't traveled much, feel free to paint places you'd like to go in the future.

Support Your Understanding: Artists have often created landscapes that draw the eye into the far distance. Pieter Bruegel the Elder did this in *The Tower of Babel* (page 60) and in *Hunters in the Snow* (page 63). Carefully consider how he used perspective to create the illusion of vast space and distance.

Prepare

You will choose six landscape photos of places that you have visited (or would like to visit). Try to select photos that have interesting color content, but not a great deal of detail. The best choices will be photos without people in them, although you can choose a cityscape if you'd like. You might choose a sunset or sunrise, ocean beaches, mountains at a distance, or a field of flowers.

On your large pressed canvas paper, use a ruler and pencil to divide the paper into six boxes. You can place the boxes anywhere on the paper (you don't have to simply divide the paper into six equal sections, although you can if you want). Each box will hold a different landscape painting. Decide the order of the images and the arrangement of your six landscapes.

Online Illumination

Search googleart-project.com for “Landscapes” and click on the large collection that comes up. As you view these paintings, consider how each painter succeeds in drawing your eye into the distance. Examine how foreground is used to anchor each painting, and background is used to convey a sense of vast space. Which paintings are you drawn to? Why?

Lesson 16

(continued)

Step by Step

1. You will have three lessons in which to complete your series of six landscapes. You can choose to work in whatever way that feels best to you: you might choose to work on one landscape at a time, completing it entirely before moving on to the next, or you might rather sketch each one first, and then add color and shapes to each, and then go back to each one to develop the final details. You may find this method helps you bring balance and unity to the series as a whole. However, you are the artist—you can choose.
2. Begin each landscape with a pencil sketch to capture the basic shapes of your composition.
3. Mix color to get the values you need and start painting your landscapes. Since you are using a small area to portray something vast, you will not be adding minute details. Focus instead on the colors and relative scale of the objects in the foreground and the background.
4. Take your time and enjoy the process of discovering how to give the illusion of great space within a very small box.



Assignments

1. Find six photographs of landscapes.
2. Divide your paper into six boxes.
3. Sketch each composition to set the basic scale and placement of objects.
4. Begin painting the landscapes.

FOR ENROLLED STUDENTS

This landscape series may be quite challenging. If you have questions or need guidance or advice, please contact your teacher while you are working on your landscape series.