



Revised 1-3-13 (IVS dates)

- I. **Course and Instructor :** Carolyn H. Manosevitz
Format: IVS/Web (instructional videos)

Instructor Information:

Name: Carolyn H. Manosevitz

Mailing Address: N/A

Phone: 970-704-0447

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Course Information:

Course Title: Painting I (emphasis: Oil Painting)

Credits: 3

Semester: Spring, 2013

Meeting Times and Days:

Required IVS sessions Wednesdays, 3:00-4:30pm on the following dates:

16 Jan.: first class

30 Jan.: project 1. b/w still life

13 Feb.: project 2. color still life

6 Mar.: project 3. self portrait

20 Mar.: project 4. painting the human form

24 Apr.: project 5. inspired by words

1 May: last class

| <u>IVS Location</u> | <u>Course Code</u> | <u>Synonym</u> |
|---------------------|--------------------|----------------|
| Aspen | ART-151-AS00 | 67946 |
| Breckenridge | ART-151-BK00 | 67945 |
| Buena Vista | ART-151-CH00 | 67944 |
| Edwards | ART-151-VE00 | 67943 |
| Glenwood Center | ART-151-GW00 | 67947 |
| Leadville | ART-151-LV00 | 67942 |
| Rifle | ART-151-RL00 | 67941 |
| Spring Valley | ART-151-SV00 | 67918 |
| Steamboat | ART-151-SB00 | 67940 |

Start Date: 01/16/13

End Date: 05/01/13

Refund Date: 01/31/13

Withdraw Date: 04/17/13

Orientation Note: Orientation will take place first class meeting.

Computer Access:

Online courses require frequent computer use and access to the internet. It is highly recommended that students have a personal computer for use in online courses. If you need to use a computer at your local Colorado Mountain College location, you will be able to do so during open lab hours. Please check with your local site for times. Labs will not be available for Collaborate web conferencing sessions, if included as part of your course, due to the verbal interaction involved.

If you have general questions about online learning, please contact **Colorado Mountain College Online Learning** at 800-621-8559, extension 8341 or virtual@coloradomtn.edu.

No-show reporting and financial aid: If you do not attend the first class meeting, 16 Jan., 2013, you will be reported as a no-show and dropped from the course. The resultant loss in credit hours may cause a reduction and/or cancellation of your financial aid award. Neither financial aid awards nor class reinstatement can occur after this point without significant documented extenuating circumstances. If you have questions or concerns about this please contact your campus financial aid specialist.
(www.coloradomtn.edu/web/departments/financial_aid)

II. Course Description:

Explores basic techniques, materials, and concepts used in opaque painting processes in oil or acrylic painting to depict form and space on a two-dimensional surface.

III. Student Learning Outcomes, Competencies, and Skills:

Create paintings using a variety of painting processes and techniques.
Identify and apply the visual elements.
Identify and apply the principles of composition.
Explore a variety of painting genres.
Research and apply major historical and contemporary concepts in painting.
Analyze and critically evaluate paintings.
Assemble and assess a presentation of your work that demonstrates basic professionalism.
Begin to develop a personal style.

IV. IDEA Student Ratings of Instruction:

Gaining factual knowledge (terminology, classifications, methods, trends).
Learning fundamental principles, generalizations, or theories.
Learning to apply course material (to improve thinking, problem solving, and decisions).
Developing specific skills, competencies, and points of view needed by professionals in the field most closely related to this course.
Developing creative capacities (writing, inventing, designing, performing in art, music, drama, etc.).
Developing a clearer understanding of, and commitment to, personal values.

V. Methods and Class Management:

Attendance at critique meeting times is mandatory. If a student has an emergency and is unable to attend these meetings, he/she must notify the instructor prior to the class meeting. With each absence, the student's grade will be reduced by one-third letter. For example, if the final grade is a B but the student has one absence, the grade will be reduced to B-.

One of the most important factors in evaluation for this class is the progress of the student during the course of the semester. Progress during the semester will be evaluated according to the following criteria:

Improvement in drawing skills

Improvement in compositional skills

Incorporating practical elements as spelled out in the study guide

Creative, innovative and thoughtful approaches to painting taking into account the student's progress.

Total number of possible points for each project are as follows.

PROJECT 1: 10 points

PROJECT 2: 15 points

PROJECT 3: 20 points

PROJECT 4: 25 points

PROJECT 5: 30 points

Total number of possible points for the semester: 100 points

Letter assignments for final grade are as follows:

100-90=A

89-86=A-

85-81=B+

80=B

79-76=B-

75-71=C+

70=C

69-66=C-

65-61=D+

60=D

59-56=D-

Below 56=F

Criteria for evaluating each project include:

Painting technique

Composition/ balance

Use of value, shape to unify the painting

Competence in realistic or abstract imagery

Each of the five assigned projects will increase in weight towards the final grade, thus giving the student the opportunity to obtain the best possible grade as his/her skill develops.

NOTICE:

A student judged to have engaged in academic misconduct as defined in the “Academic Policies and Requirements” section of the Colorado Mountain College Student Handbook will, at a minimum, receive a “zero” for the work in question. The student may also be removed from the class, resulting in a failing grade. All student course material may be submitted to Turnitin (or another anti-plagiarism program) at the instructor’s discretion. “Academic Expectations,” the “Student Code of Conduct and Judicial Process” and more information about academic misconduct can be found in the Student Handbook, online version at: www.coloradomtn.edu/File/student_handbook.pdf.

Students are responsible for course materials from assigned text(s) and reading, lectures, labs, and other assignments as required.

The instructor may alter any, or all, of this syllabus during the semester as the learning environment requires. Students will be notified of changes.

If you have a disability protected by the Americans with Disabilities Act (ADA) and Section 504 of the Rehabilitation Act and feel you may need classroom accommodations based on the impact of your disability, please contact the Disability Services Coordinator on your campus.

- Edwards and Steamboat Springs: Deb Farmer at 970-870-4450
- Aspen, Carbondale, Glenwood Springs (including Spring Valley), and Rifle: Dr. Anne Moll at 970-947-8256
- Breckenridge, Dillon, Leadville, and Chaffee County: Sandi Conner at 719-486-4200

Students wishing to withdraw from this course must INITIATE the course withdrawal/drop process at the site Registration Office.

This class could be cancelled one week prior to the census date if a sufficient number of students are not enrolled by that date.

Attendance at all class meetings is mandatory.

VI. Grading System & Options:

Information about grading is available in the Colorado Mountain College catalog. You will receive a grade report for current semester courses at the end of each term. This grade report is mailed to your permanent mailing address. Reports are mailed approximately two weeks after the end of the academic term. Additional information is available at:

http://catalog.coloradomtn.edu/content.php?catoid=3&navoid=620#Grading_System_and_Options_

VII. Required Course Materials

See supply list in the study guide that accompanies this syllabus

VIII. Other Information:

Student Email

All CMC students enrolled in a credit-based class (0.5 hour credit class or more) will be assigned a CMC student email address through Google mail (Gmail). Please allow at least 48 hours after you register for this account to be activated. For more information on your CMC student email account, please visit the Student page of the MyCMC Portal: mycmc.coloradomtn.edu.

Video Information

Course videos are available for checkout at all Colorado Mountain College sites in DVD format. At residential campuses (Leadville, Spring Valley, and Steamboat Springs), DVDs are available from the library. At commuter locations, please check at the front desk.

Additionally, the videos are available via streaming at this website:

http://www.coloradomtn.edu/web/classes/online_learning/student_resources_ol/images_for_art_151. There are additional images for the class posted at this location as well.

If you have extenuating circumstances that prevent you from being able to check out videos from a CMC location, please contact Daryl Yarrow at 970-947-8336 to discuss options.

Virtual Library Information

<http://library.coloradomtn.edu/content.php?pid=349163&sid=2891178>

The Virtual Library has its doors open 24/7, providing access to thousands of online journals and newspapers, books and art images, downloadable videos and audio books, career resources and practice tests.

If you need help with the Virtual Library, email reference@coloradomtn.edu or call us at 800-621-8559, extension 2926.

Colorado Mountain College Online Learning

Information is available at: www.coloradomtn.edu/online_learning/.

**SPRING SEMESTER 2013 STUDY GUIDE
OIL PAINTING, DISTANCE LEARNING PROGRAM
ART 151, PAINTING I (OIL PAINTING)**

A WORD ABOUT PAINTING I

Welcome to Painting I. I am delighted that you have registered for this class. My twenty plus years as a professional artist/educator have taught me that the world of art and ‘art making’ can be exciting, inspiring and most rewarding. However, like anything else, you will get out of it what you put into it. If you are committed and conscientious about improving your skill, you will be greatly rewarded. The more involved you are with your art, the more successful you will be.

WHAT THIS COURSE IS ABOUT

Painting I is a serious college level art class designed for beginning painters as well as more advanced students who want to improve their painting skills. Like any other activity, growing and making progress in painting demands time and practice. The more you paint, the better you will get. You are required to complete one painting for each of the five assigned projects. However, if you want to create more paintings, I am happy to look at your work either during our critique times or via e-mail.

Making and evaluating art are subjective matters. Nevertheless, based on my extensive experience both as an educator and as a professional painter, I feel qualified to make the judgments that I do. If at any time, you wish to speak to or contact me re: something I may say about your work, please don’t hesitate to do so.

WHAT THIS COURSE IS NOT ABOUT

Painting I is NOT ‘a paint by numbers’, craft project course. It is designed for serious students wishing to pursue art, not necessarily as a major but as an avenue for exploration and discovery. This study guide, the dvd’s that accompany this course and the class critiques are designed to help the student in that endeavor. However, the most IMPORTANT factor for success in this course is the amount of time the student will put in actually painting. The more time you have with the brush in your hand, the more you will learn.

Looking at art, whether in art books or in galleries and museums can be a very instructive activity for the painting student. I urge you to do so. Given the nature of this class, attendance at critiques is MANDATORY. You can learn much from listening to comments about art: yours and others’.

Finally, painting is a passion for me. I hope that through this class, it will become one for you as well.

Carolyn H. Manosevitz, MFA

There are five 20 minute DVD segments that accompany this course. In addition to discussion of supplies, methods, etc., the first video will describe PROJECT 1. Subsequent videos, which should be watched in sequence, discuss each of the remaining four projects. IT IS IMPERATIVE THAT YOU WATCH EACH DVD SEGMENT PERTAINING TO YOUR CURRENT PROJECT. DVD's are available for check out at local CMC campuses. Additionally, the videos are available via streaming at this website:
http://www.coloradomtn.edu/web/classes/online_learning/student_resources_ol/images_for_art_151.

To reach the instructor, please go to the following website:
www.carolynmanosevitz.com
or call: 970-704-0447

OIL PAINTING
DISTANCE LEARNING STUDY GUIDE
By
carolyn h. manosevitz, mfa: INSTRUCTOR

PROJECT 1: VALUE

Value is the term used to describe color in terms of light to dark. Every color has its own natural value---- white being the lightest, black being the darkest. Value is a very important concept to understand when making art of any kind. Distributing values throughout your painting can unify your total composition.

Composition is the total sum of the parts in a painting/drawing. Your composition must always ‘hold together’.

CREATING A VALUE SCALE

Complete this exercise before beginning your first painting project.

OBJECTIVES:

- To create a value scale in order to understand the concept of value
- To begin to mix paints to achieve a variation in value

YOU WILL NEED:

Sketchbook

Disposable palette

Turpenoid in a wide mouth jar.

Medium size flat brush, palette knife

Rags

Black paint

White paint

METHOD

- Squeeze some black paint and some white paint onto your palette. At the top of your sketchbook page, paint a 1” square of white. Paint a 1” square of black at the bottom of your page.
- *Note: I often use a different brush for each color that I am using to keep the color pure.*
- On your palette: Take some white paint to the center. Add a VERY SMALL AMOUNT of black. Mix well with your palette knife or brush. Your color should be a very light gray. Paint a 1” square of this color below the white square on the page in your sketchbook.
- In gradual increments, add a little more black to the white paint. Paint another square.

Note: you only need to *add a small amount* of black to white in order to change the value significantly.

You will begin to discover your own rhythm of painting, i.e. when to dip your brush into the turpenoid, etc. The more turpenoid you use, the more transparent your paint will be, thus the more difficult it will be to cover a surface.

BLACK/WHITE STILL LIFE

A still life is an arrangement of objects on a surface. It can be simple or complicated. For our purposes, your still life will be a simple arrangement of 3 objects on a surface such as a table.

OBJECTIVES:

- To begin to discover one's own rhythm of painting by exploring brushes, etc.
- To explore the use of value in creating a composition and mixing paint
- To begin to comprehend the properties of paint and what it can/ cannot do by changing values

YOU WILL NEED:

READ THE FOLLOWING CAREFULLY

Three simple objects of varying height and width such as:

milk carton,
simple teapot,
bowl,
empty egg carton,
small paper bag,
simple mug, etc.

DO NOT SELECT COMPLICATED OBJECTS. refer to examples on the d.v.d. for this project.

Ignore any decoration on these objects and just concentrate on the shapes and values.

Paints, brushes, palette, rags, turpenoid, etc.

Drawing pencil

Sketchpad

Canvas or canvas board

METHOD

- Arrange the objects on a smooth surface.
- Fill wide mouth jar with turpenoid to cover only the brush.
- Set up your easel with a 12"x 16" stretched and primed canvas not more than 3-4' from your image. Try to shine a light on the image so as to create shadows.
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- In your sketchbook, do several preliminary drawings using a #4 drawing pencil. Be certain to incorporate the edges of your canvas into your drawing/painting.

- Make your image as large as possible. Avoid drawing items in the center of the canvas. Use the surface on which objects are placed only as a base ...do not make it a major part of the painting
- ***You must cover your entire canvas with paint, even areas that you want to appear white.

HINTS

- Pay attention to the values.....disperse them throughout your composition.
- Try not to make any one area too dark or too light.
- Do not finish painting one image before going on to the next. Rather, develop the entire painting all at the same time.
- **Be sure to include shadows in your painting. (see DVD)**
- **Cover the entire canvas with paint.**
- **NO ariel views.....images should be at eye level.**
- **Objects should be related to each other and not randomly distributed on your canvas.**
- ALL OF THESE SUGGESTIONS ARE EXEMPLIFIED ON THE DVD

PROJECT 2: WORKING WITH COLOR

OBJECTIVES

- To explore color combinations and value contrasts in color by adding darker or lighter tints to color from the tube
- To gain an understanding of shadow
- To further explore painting methods and include color in achieving a successful composition

YOU WILL NEED:

- **3-5 pieces of fruit with contrasting colors.** Stay away from shapes that are difficult to draw such as pineapples. Apples, oranges, bananas, etc. are fine **BECAUSE THEY ARE SIMPLE IMAGES.**
- Optional: additional objects.....one or two that will create height such as a milk carton, teapot or simple pitcher. *Look at examples on d.v.d. that accompany this project.*
- Paints, brushes, palette, canvas, easel, etc.

Arrange the fruit/ still life on a smooth surface. Keep in mind that you want your composition to be well balanced. **I suggest that you consult various art books that would have examples of still life paintings.**

This must be a realistic painting. Be authentic about the color of each fruit. Mix your paint to come as close to the true color of the fruit as possible..

METHOD

Set up your easel with a 14"x18" stretched and primed canvas no more than 3-4' away from the image.

Do several drawings of the composition in your sketchbook. Select the one that is most suitable to the dimensions of your canvas. Transfer your drawing to the canvas. Begin your painting.

HINTS

- Remember that the surface on which your objects are arranged should *not* be an important element in your painting. **You can simply describe the shadows that exist underneath the objects you are painting.**
- Pay attention to the shapes made on the canvas by the shapes of the objects and their shadows. **Let the images dominate the canvas.**
- Pay attention to the shadows and their values in relationship to other values in your composition.
- It is very important not to overwork any one part of your painting. Develop all areas ***at the same time***. Do not finish painting one piece of fruit before going on to another.

- Have a piece of drawing paper near your palette so you can test the colors you mix before putting them on canvas.

PROJECT 3: SELF PORTRAIT

LEARNING TO SEE: REAL AND ABSTRACT

OBJECTIVES:

- To further an awareness of what you see
- To begin to utilize your own creative ability by making more decisions that govern the outcome of your painting
- To explore the use of color in creating a mood

This painting must obviously reflect a human face (yours). You can deliberately distort the image. However, your distortion should be consistent. If you want to practice realism, make it realistic. You may distort the color. For example, you can select a color totally different from that of real flesh for your painting. However, pay attention to value changes.

Your composition should only consist of your face and neck and some shoulder. It should take up most of your canvas. Pay attention to the background. It should be an important part of the painting. You can use color, or decorative details to compliment the portrait. **DO NOT USE A PHOTOGRAPH.**

YOU WILL NEED

Mirror large enough for you to comfortably see your face and neck
 16"x 20" (or larger) primed and stretched canvas
 Good lighting
 Paints, palette, etc.

METHOD

Do several thumbnail drawings in your sketchbook. Transfer the best one to your canvas, keeping in mind that the drawing should almost fill the entire canvas. Begin your painting, remembering to work the entire canvas all at once. Do not finish one area before going on to another. Let images in the painting grow simultaneously.

HINTS

- The projects for this course are cumulative. That is, they are specifically designed in a sequence that builds upon skills acquired in the previous painting. Therefore, before beginning to paint, it is a good idea to review these notes for *all previous projects*. The basic principles are always the same:
- Pay attention
- Work the whole canvas, not just one section at a time
- Do some research: Find books on portraits, review several styles.
- Look at books on anatomy. Look at ears, lips, etc.

PROJECT 4: PAINTING THE HUMAN FORM

OBJECTIVES

- To utilize the cumulative effect of the previous three projects and further explore the process of painting.
- To incorporate the human form into a painting.

YOU WILL NEED

- Canvas: same size as previous one or larger.
- Paints, etc.
- *A person sitting in a chair or standing in a room approximately 3-4 feet from your easel.* If there is no one available to pose for you, then you may use a sharp, clear photograph. If you are using a photograph, then you will need a magnifying glass for examining detail. **DO NOT COPY ANOTHER PAINTING.** Your model should NOT be nude.

METHOD

The human form image should be the focal point of this painting.

Do several sketches of the model in your sketchbook. Your composition may include part of the surroundings, i.e. corner of a room, a window, table near the image. **THIS IS AN INTERIOR PAINTING.** Transfer the best drawing to your canvas. Begin to paint, working the entire composition simultaneously.

HINTS

- Pay attention to the total composition. Be mindful of proportions.
- Consider if you want to abstract your image somewhat. If so, you will still need to make your composition 'readable' with some representational elements that are recognizably realistic.
- Look at images that portray the human form in art books. These are valuable resources.
- Refer to accompanying d.v.d. which shows examples.

PROJECT 5: ART INSPIRED BY WORDS

OBJECTIVES

- To further explore one's creativity
- To seek imagery inspired by words
- To continue to gain confidence in one's ability to paint and to understand the process of painting

Select one phrase from the following two:

1. I can see clearly now the rain has gone.
2. The times they are changing.

YOU WILL NEED

1. Paints, etc.
2. Images to paint for your total composition. See below.

METHOD

- Once you have decided which phrase to use as inspiration for your painting, make a list of images you would like to incorporate into your painting. Select two or three items from your list and consider ways to create a composition that would utilize these items and reflect the words you have chosen. Both of these phrases allow for a wide selection of imagery. For example, they can evoke landscape, natural imagery, figurative elements or still life kinds of images as well.
- For inspiration you should look at art books, magazines and at your own surroundings. To be successful, a work of art must have a personal component.
- Utilize your sketchbook to write down your intentions: What do you want to express with this painting? Is there a particular emotion that you want to convey?
- Think about how you will use color to convey the message inspired by the words you have chosen.
- Do several sketches in your sketchbook.
- Select the most successful one.
- Transfer your composition to the canvas (same size as previous painting or larger).
- You may choose to create two paintings with different imagery to reflect the words you have selected. Working on two paintings simultaneously will give you the 'distance' to make critical judgements about your work.

HINTS:

- **Review your previous work to see what can be improved with your final painting.**
- **Look at art books**
- **Visit art galleries**
- **Review the methods and hints for all previous projects**

VIDEO A

1. Welcome to oil painting
2. Study guide: contact me
3. Supply list: explain gesso. Wide mouth jar
4. Setting up your workspace: lighting quality. Light on subject, easel, palette.

FIRST PROJECT:

BLACK/WHITE STILL LIFE

1. Read study guide carefully
2. Composition: look at slides that follow this tape
3. Explain value: to create unified composition
4. Selection of objects
5. Don't draw object upon which items are placed.....
6. Study examples that follow this tape
7. Don't be afraid to use paint.....no blank canvas.

VIDEO B

SECOND PROJECT:

COLOR STILL LIFE

1. color wheel
2. colors have 3 natural properties
3. size of objects
4. change value: add black or white
5. intensity
6. color can change the mood of painting
7. color can unify, be used as an accent
8. make objects large
9. study examples

VIDEO C

THIRD PROJECT:

SELF-PORTRAIT

1. Now you are more in control of your composition.
2. Record in your sketchbook, what you would like your self-portrait to look like
3. Explore w/ color
4. Look at your face carefully in the mirror
5. As stated in the study guide you do not have to make your self-portrait totally realistic. However, you should pay attention to the values that you see. You may wish to distort the color but be honest about the values.....
6. Don't be afraid to use lots of paint
7. Study people's faces including your own
8. Look for shadow vs. light
9. Remember that the colors you select will create a mood

VIDEO D
FOURTH PROJECT:
PAINTING THE HUMAN FORM

1. Read study guide carefully
2. If you are working from a photograph, be sure to use a magnifying glass
3. Explain black and dark shadows in photos vs. reality
4. Good examples follow this tape: be sure to study them well

VIDEO E
ART INSPIRED BY WORDS

1. Read the words carefully
2. Respond to the words first by writing in your sketchbook
3. Spend time looking around you at both nature and your immediate surroundings to gain inspiration for this painting
4. Look carefully at the images that follow this tape.....study them for composition, value, content, etc.

OIL PAINTING SUPPLY LIST Instructor: Carolyn H. Manosevitz

Available on-line sources for ordering supplies:

sales@nycentralart.com (you can request a catalogue, however this may take more time than you have to purchase supplies)

www.danielsmith.com

www.dickblick.com

Portable Easel. An easel is essential for achieving correct perspective/ for looking at your work. The above supply houses sell portable easels. It is best to paint standing up if possible.

PAINTS:

I suggest buying large tubes of colors that you will be using frequently, such as white.

additional colors you will need:

cadmium red burnt sienna cadmium yellow medium yellow ochre french ultramarine blue viridian ivory black zinc white raw umber naples yellow

these are just basic colors.....you may want to fill in with additional ones.

BRUSHES:

The best kind of oil brushes are made from red or black sable. They will last the longest if you take care of them.

Best brands are:

Da Vinci

Isabey

Grumbacher

You can check out these manufacturers at the on line catalogues of the above suppliers.

I would suggest that you begin with 3 different types of brushes:

- 1. small round**
- 2. medium flat/bright (flat brushes are often called 'brights').**
- 3. small/ medium filbert (has a rounded top)**

DO NOT BUY BRUSH SETS! Buy only individual brushes, otherwise you will be paying for packaging.

Buy only GOOD QUALITY BRUSHES.....poor quality brushes will impact and interfere with the quality of your paintings. I recommend that you begin with just a few brushes and fill in as needed.

If you paint large, buy a few extra large flat and round brushes. If you paint small, buy some additional small and medium brushes.

CANVAS:

One or two stretched and primed canvases. (see tape I) A good practical size is 12"x 16" or 14"x 16" or 14"x 18". If you are a beginner, your first canvas should be no smaller than 12"x 16". If you are stretching your own un-primed canvas, you will need to prime it with gesso. If you plan to do so, please check with me first.

OIL PAINTING MEDIUMS:

turpenoid or other odorless turpentine substitute----NO TURPENTINE

you may want to experiment with one or more of the following:

linseed oil

damar varnish

liquin

these mediums are optional.

CLEANING MATERIALS:

Check out various oil cleaning materials at your art supply store or in an art supply catalogue.

for oil paints:

some that I have used are:

silicoil fluid with silicoil jar

pink soap

black soap

turpenoid

MISCELLANEOUS ITEMS THAT YOU WILL NEED:

palette knife

disposable palette

rags

wide mouthed jars

sketch pad

soft lead pencil or vine charcoal

plastic eraser

paper towel