Course Title: Basic Painting in Acrylics
Course Code: ART 01
Instructor: Michael Azgour, MFA

Meetings: 5 Thursdays, April 9 - May 7, 6:00 - 9:00 pm
5 Saturdays, April 11 - May 9, 10:00 am - 1:00 pm

Materials: Bring all materials to class weeks 2-9 | materials not needed weeks 1 & 10
Bring at least two surfaces to class weeks 2-6 and 8-9; bring four on week 7
Oil paints are not permitted in the Cummings Art Building drawing studios

Basic Acrylic Paint: alizarin or naphthalene crimson, cadmium red light, cadmium yellow light,
lemon or zinc yellow, prussian or pthalo blue, ultramarine blue,
titanium white, ivory black
Optional Colors: cerulean blue, yellow ochre, burnt sienna, van dyck brown, naples yellow,
permanent green light, magenta, zinc white, mars black

Brushes: an assortment of brushes in various sizes, including larger brushes;
select mostly bristle brushes

Palette Knife: long (~3") metal blade, for mixing paint

Mediums & Solvents: matte medium (thin), heavy gel (thick), or similar

Painting Surfaces: canvas and/or other surfaces - always have at least two primed in various
sizes with you. (Examples: primed wood or cardboard; primed Bristol or
watercolor paper; canvas paper; canvas board; loose canvas; stretched canvas)

Palette: large disposable wax-based palette (12x16" or larger, no hole)
Dry Media: sketchbook, graphite pencils, pens, etc.
Other: masking tape, spray bottle, cups/cans, x-acto knife

Sketchbook:
Drawing is a fundamental part of painting. It is recommended that you use your sketchbook to practice
aspects of composition by creating short value studies. Simply create a rectangle on a page and fill it
with light, medium, and dark values using graphite or charcoal. Aim to spend 5 minutes on each
drawing and restrict yourself to a maximum of 10 minutes each. You may use this sketchbook as a way
to explore new ideas through automatic (exploratory) sketching and observational drawing from life, in
addition to notes, cutouts, photographs, etc. Focus on quantity over quality.

It's highly recommended that students plan their paintings in their sketchbooks before applying paint
on canvas as many of the compositional aspects can be addressed in dry media on paper. This process
will be demonstrated in class.

Please contact the Stanford Continuing Studies office with any questions
365 Lasuen St., Stanford, CA 94305
continuingstudies@stanford.edu
650-725-2650
Grade Options and Requirements:

Grading options are selected by the student upon course registration and can be changed until the last day of class. There are three grading options: “letter grade”, “credit/no credit”, and “no grade requested”. For students who are taking the course for a letter grade or credit/no credit, the following criteria will be used for evaluation:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three Completed Paintings - due week 10</td>
<td>60%</td>
</tr>
<tr>
<td>Attendance &amp; Participation</td>
<td>40%</td>
</tr>
</tbody>
</table>

- **No Grade Requested (NGR)**
  - This is the default option. No work will be required; no credit shall be received; no proof of attendance can be provided.

- **Credit/No Credit (CR/NC)**
  - Score will be determined as indicated above.

- **Letter Grade (A, B, C, D, No Pass)**
  - Score will be determined as indicated above.

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.*
Tentative Weekly Outline:

1) Thu Apr 9  **Introduction** | class overview, syllabus, goals, course project, and materials  
   **Exercise** | light on form studies in acrylic on primed paper (materials provided)  
   *Bring a sketchbook and drawing media to class on the first day*

2) Sat Apr 11  **Demonstration: Setting up a Painting for Still Life** | setup; using paints and mediums; beginning a still life painting; underpainting; working thin to thick; planning a strong monochromatic composition; focus on light on form and value  
   **Exercise: Still Life Painting** | monochromatic composition based on still life, focus on light on form and seeking a strong value pattern  
   *Bring all materials & at least two painting surfaces to class weeks 2-9*

3) Thu Apr 16  **Lecture: Color Theory** | color wheel, temperature, split complements, analogous color scheme, tints, shades, tones, grays and value  
   **Demonstration: The Palette** | putting color theory to practice; mixing colors, the properties of acrylic paint, mediums, and archival practices; application to other media  
   **Exercise: Still Life Painting** | begin a new still life painting, completing the composition using an analogous color scheme; focus on working on layers: opaque application for revision and transparent application (glazing and scumbling) to create subtlety, form through modeling, and harmony; applying color theory and seeking a strong value pattern

4) Sat Apr 18  **Demonstration: Setting up a Painting from the Live Model** | planning a composition through drawing and sighting methods; basic anatomy; mixing skin tone; light sketching as underpainting; applying light on form to the figure in a monochromatic composition  
   **Exercise: Painting from the Live Model** | monochromatic composition based on the live model, focus on light on form and seeking a strong value pattern

5) Thu Apr 23  **Demonstration: Abstracting from a Photograph** | developing drawings based on multiple references (photos, drawings, etc.) as a source for a painting; transferring drawings to canvas; beginning and working through a painting using a combination of representational and abstract sensibilities; issues concerning space, such as depth cues, detail, edges, and basic perspective; positive and negative shapes; simplification; aesthetic adaptation  
   **Exercise: Two-Day Painting from a Photograph (1 of 2)** | begin a monochromatic composition based on a photographic reference; begin by planning the composition through value studies; focus on establishing a strong value pattern in the first layer  
   *Bring several photographic references to use as sources for paintings*
6) Sat Apr 25  **Discussion: Abstract Figurative Painting** | focus on contemporary abstract figurative artists; the dual function of paint to represent and abstract from life; the effect of ambiguity

**Exercise: Two-Day Painting from a Photograph (2 of 2)** | continue the painting started last week based on a photographic reference, completing the composition using color and multiple layers; develop this composition using subtraction and aesthetic adaptation; focus on applying a combination of representational and abstract sensibilities

*Bring examples of contemporary abstract figurative paintings for our discussion*  
*Bring several photographic references to use as sources for paintings*

7) Thu Apr 30 **Exercise: Multiple Short Studies from the Live Model** | quick studies of 20-40 minutes each with a given focus for each exercise; focusing on making quick decisions and trusting your intuition; prioritizing composition over accuracy

*Bring four painting surfaces to class*

8) Sat May 2  **Exercise: Painting from the Live Model** | a long pose from the live model spanning the entire class period; focus on working through the entire process of painting discussed in the course, including: planning a composition through drawing and sighting methods; light sketching as underpainting; beginning a monochromatic composition; building the surface through multiple layers; and glazing and scumbling to achieve depth through transparency

9) Thu May 7  **Open Painting**  
**Discussion** | preparing for next week’s critique; working in a series; other topics

10) Sat May 9  **MEETING LOCATION TO BE DETERMINED**  
**Lecture: Contemporary Art History** | slide presentation and discussion about modernist movements and contemporary sensibilities with examples of representative works  
**Group Critique** | three completed paintings due