Course Title: Basic Painting in Acrylics  
Course Code: ART 01  
Instructor: Michael Azgour  
Meetings: 5 Wednesdays, January 11 - February 8  
6:15 - 9:15 pm

Materials:  
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;  
Palette Knife: long (-3”) metal blade, for mixing paint  
Mediums & Solvents: matte medium or other acrylic medium  
Painting Surfaces: canvas or other - have at least three in various sizes at the beginning of every class. Examples: stretched canvas, loose canvas, canvas board, canvas paper, watercolor paper, primed Bristol paper, primed wood or cardboard  
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

Suggested Reading List:  
• Free Play: Improvisation in Life & Art, by S.Nachmanovitch  
• Art & Fear: Observations on the Perils (and Rewards) of Artmaking, by David Bayles & Ted Orland  
• Concerning the Spiritual in Art, by Wassily Kandinsky  
• Painting People, by Charlotte Mullins  
• Color Mixing for Artists, by John Lidzey, et. al.  
• Artist’ Handbook, by Ralph Mayer

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. Start by creating 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 as well as observational drawing from life, in addition to notes, cutouts, photographs, etc. Focus on quantity over quality.

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

**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>Two Completed Paintings - due week 5</th>
<th>60%</th>
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<tr>
<td>Attendance &amp; Participation</td>
<td>40%</td>
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- **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) Wed Jan 11  **Introduction** | class overview, syllabus, goals, course projects, and materials
   
   **Demonstration: Setting up a Painting for Still Life** | setup; planning a strong monochromatic composition; handling paints and mediums; beginning a still life painting using washes as under layers; working thin to thick; focus on light on form
   
   **Exercise: Monochromatic Still Life Painting** | begin a composition based on still life using one hue and a range of tones; focus on light on form, seeking a strong value pattern
   
   *Bring all materials & at least three painting surfaces to every class*
   
   *Homework: work on concepts discussed in class; research impressionist and expressionist painting and bring three examples to class next week*

2) Wed Jan 18  **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: Impressionist or Expressionist Still Life Painting** | develop a composition based on still life and inspired by impressionist or expressionist painting; focus on light on form and seeking a strong value pattern; working thin to thick; develop a rich surface using accurate or exaggerated colors
   
   *Homework: work on concepts discussed in class; research painting styles for next week’s painting and bring three of your favorites to class; bring works in progress to class next week to receive feedback during the group critique*
3) Wed Jan 25  Exercise: Still Life Painting with your chosen influence | to be discussed in class

Group Critique | discuss works in progress

Homework: work on concepts discussed in class; bring several photographic references to use as painting sources next week

4) Wed Feb 1  Demonstration: Combining Images to Create an Original Composition | developing drawings based on multiple references (photographs, drawings, etc.) as a source for painting; transferring drawings to canvas; beginning and working through a painting using a combination of representational and abstract characteristics; issues concerning space, such as depth cues, detail, edges, and basic perspective; positive and negative shapes; simplification; aesthetic adaptation

Exercise: Two-Day Painting from Combined Images (1 of 2) | begin a 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

Homework: work on concepts discussed in class; develop your painting in progress further at home; bring 2-3 works in progress to class next week to receive feedback during the group critique

5) Wed Feb 8  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 Combined Images (2 of 2) | continue the painting started last week based on a photographic reference, further developing the composition using color and multiple layers; you might use techniques discussed in class, such as subtraction, aesthetic adaptation, and combining representational and abstract characteristics

Group Critique | two paintings due - these can be yet unfinished

Course syllabus and outline are subject to change. Students will receive a revised syllabus on the first day of class.