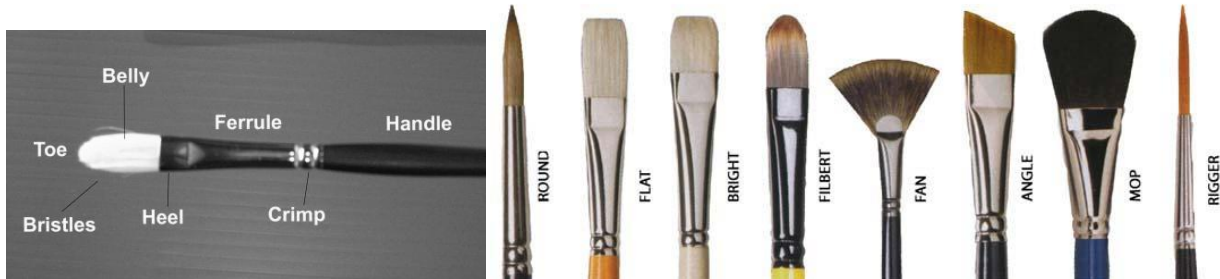


Painting Unit Scope and Sequence for 1st yr IB

Learning Targets: Students will know techniques, vocabulary, and art history associated with painting with glazes and painting with impasto.

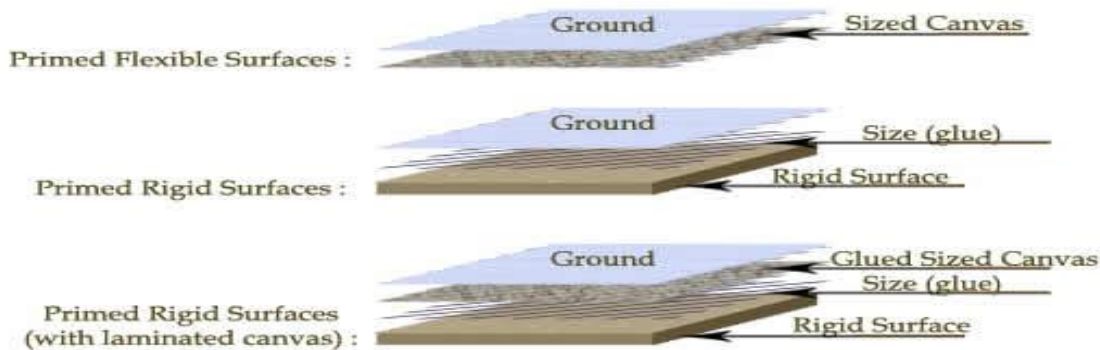
Sequence=Receive brushes, palette, and palette knife/color wheel, tint,shade, desaturate/glaze/impasto

About brushes-are natural hair and synthetic



About painting surfaces:

<http://www.goldenpaints.com/technicaldata/prepsupp.php>



SUPPORT SELECTION

What is a Support?

The term "support" refers to any material onto which paint is applied. Canvas, wood, and paper are common painting supports, but the types of supports used for artwork are very extensive. Cave walls and animal skins were among the first supports. Plaster frescos and wooden panels later became prominent, which eventually gave way to linen and cotton canvases.

Today's most common supports include acid-free papers, illustration board, cotton canvas, linen, polyester canvas, masonite, aluminum, and various wood panels and plywoods.

Choosing a Support

Each artist must choose the support that best suits his or her needs. The ability to roll a piece of artwork may be required for transportation or other reasons. Thicker paintings require a sturdier support; in this case, a timber support may be in order. The artist must determine what features are most important for the requirements at hand.

PRIMING THE SUPPORT

What is a Primer?

A primer is a foundation layer that improves paint adhesion onto the support. The traditional oil paint

primer was a quick drying, "lean" paint that sealed and prepared the surface to accept the subsequent layers of paint. Some of these primers were made of hide glue and solids (chalks); others were made of lead white pigment in linseed oil. In the modern sense, a primer refers to a coating that similarly prepares the surface for the acceptance of paint. Currently, there are a wide variety of water, alkyd, oil and urethane-based primers especially designed for the wider range of paintable surfaces.

Acrylic Gesso

Acrylic Gesso is an excellent primer for most natural substrates such as canvas and wood, yet there are great variances between manufacturer's products. Some gessoes, such as "Student Grade Gesso," contain low acrylic levels and high solid and water levels. Acrylic Gesso can be used for acrylic, watercolor, tempera, gouache, casein, alkyd and oil paints.

Using Mediums as a "Clear Gesso"

Even when an artist intends to have the support show through, he or she should apply some sort of medium to the surface. This allows for protection of the support, and may be important for adhesion of paints to the support as well. The need for adhesion is especially true when applying thick paints, such as GOLDEN Heavy Body Acrylics, onto starched canvas or other sizings that offer some degree of water-resistance to overcome the inherent hold-out that may occur. Holdout can result in dry paints being relatively easy to peel away from the unprimed surface.

Thin washes of paint for stain applications will be altered by the use of any primer. Therefore, the artist can get proper film permanence by allowing the stained canvas to fully dry, and then apply the clear "gesso" over it, sealing off the canvas. This is an important step to ensure the **archival** nature of the fabric. An alternative to such applications would be to use GOLDEN Absorbent Ground to prepare the support for staining, as this product offers some unique absorbent qualities (see section below on this product).

APPLICATION OF A GROUND

What is a Ground?

Historically, a ground is a surface specially prepared for painting by applying a layer of paint of even tone in preparation for further painting techniques. Acrylic Gesso can be used as a ground in the true sense, or a layer of gel, medium or paint can also be used for this purpose. With the availability of so many suitable products, a ground can be very specifically tailored for the requirements of the artist.

Colored Grounds

GOLDEN High Load Acrylics can be used as "colored grounds," as they are very similarly formulated to GOLDEN Gesso. They are singly pigmented, not tints (pigments blended with Titanium Dioxide), and have great intensity of color. The "toothy" quality resembles a gesso, while the high level of pigment provides colorful grounds.

What is Oil Paint? – Thin with Solvent!

History:

Oil paints have been used in Europe since the 12th century for simple decoration, but were not widely adopted as an artistic medium until the early 15th century.

Pigment suspended in a vehicle-----Vehicle: linseed oil, walnut oil, etc

Pigment:



Natural Sources

- Early pigments came from natural sources. Many pigments were literally earth-colored. Yellow ochre originated from clay earth that contained a yellowish mineral called goethite. Red-tinted iron oxides mixed with clay made red ochre. Raw umber also came directly from the ground.

Artists made blue indigo pigment from the indigo plant's leaves. Madder plant (*Rubia tinctorum*) roots gave madder [lake](#) paint its signature crimson hue. Certain beetles released crimson color when crushed, and the ground bugs colored carmine lake pigments. Modern synthetic substitutes have replaced many of the old pigment sources.

Synthesized Pigments

- Many consider Prussian blue pigment, first discovered around 1724 during experiments with oxidizing metals, to be the first modern pigment. A chemical method of creating crimson color in 1868 replaced madder root. Chemically synthesized pigments such as cadmium yellow or red appeared in the early 20th century. Titanium white, developed in the 1920s, has excellent opacity and stability. The pigment is used in toothpastes and [cosmetics](#) as well as oil painting.

Acrylic paint-thin with water!

is fast drying [paint](#) containing pigment suspension in [acrylic](#) polymer [emulsion](#). Acrylic paints can be diluted with water, but become water-resistant when dry. Depending on how much the paint is diluted (with water) or modified with acrylic gels, media, or pastes, the finished acrylic painting can resemble a [watercolor](#) or an [oil painting](#), or have its own unique characteristics not attainable with other media.

History

[Leonard Bocour](#) and [Sam Golden](#) between 1946 and 1949 had invented a solution acrylic paint under the brand [Magna paint](#). These were [mineral spirit](#)-based paints.^[1] Acrylics were first made commercially available in the 1950s.

Brushwork techniques

http://www.jessbates.com/pages_tutorials/oilPainting_notes.htm

WHAT IS Wet-on-wet ; Build-up ; Open Canvas technique? -IMPASTO

Wet-on-wet is an advanced technique which takes quite a bit of painting experience. At art institutions like the www.AcademyArt.edu art schools, wet-on-wet isn't generally taught until very late in the curriculum because it requires so much experience. It is a painting done in one-three days (before the paint begins to stiffen). The artist must be able to mix colors rapidly and with clear understanding of color theory; have a good grasp of form development; and expertise with brushwork. Starting with an oil sketch (or light underpainting) is very common to establish composition and tone, but this layer is usually dissolved or over-painted as the painting progresses. The painting can be adjusted slightly with glazes and highlights after it dries; but essentially this is an un-layered type of technique



John Singer Sargent



John Singer Sargent

The **build-up technique** is a layering process which involves placing the whites and lightest parts *last* in thick layers of white-tinted paints or light colors on the top of the painting (lighter layers are painted on top of dried layers). Generally the body and highlights of the painting are done in opaque paint layers, and light reflection is not only off of the pigments; but also highly influenced by the texture of the brushwork. Note that *the entire painting is usually opaque*.



Mary Cassatt



George Wesley Bellows

Underpainting, particularly [tonal underpainting](#), is very applicable to the **build-up method**, and is an effective way to add luminescence to the overall effect. This is also a layering technique; top opaque layers painted over dried transparent layers, leaving areas of the underpainting "open" so that the glow of the transparent layers underneath can show through. One advantage of this technique is the bottom layers dry fairly quickly and the painting progress to the finishing stage rapidly. *Note that the backgrounds are transparent.*



Rembrandt



J W Waterhouse

Open Canvas technique is more of this same idea; starting with a transparent underpainting, and leaving areas of it uncovered whatever other techniques are used. For example: as with the build-up/ tonal approach above; or with wet-on-wet brushwork on top; or with scumbling and glazing layers on top. The important thing with "open canvas," is that the underpainting itself is a dominant feature. Open canvas also tends to utilize **scumbling and glazing** as a primary application tool, rather than only as an adjustment tool. [TUTORIAL](#)

Scumbling / Glazing is a method of applying very thin layers to the painting. It is effective for very smooth gradations, and also for adjusting dried layers. It can be used to great advantage to manipulate the reflective or absorptive light qualities inherent in pigments. "Scumbling" is scrubbing on a dryish layer of thick or stiff pigment. "Glazing" is the opposite: adding a very transparent tinted wet medium layer. Scumbling tends to stick to the top of the canvas fibers (and the under-laying color shows through a bit) whereas Glazing tends to settle in the crevices of the canvas texture (the top can be wiped off to show the original color, but the glaze down in the texture will alter the color tone of the original hue). Therefore, both Scumbling and Glazing are transparent painting techniques.

[TUTORIAL](#)

WHAT IS an under-painting? See the [TUTORIAL](#) for illustrations.

Generally this is a transparent "oil sketch" which is *made mostly with pigment and turpentine*, and which remains underneath the finished painting. It can serve several uses ranging from being a simple composition guide; to being an integral background element visible in the finished painting.. It may be a very rough sketch, or a finely rendered image. *It's chief value is in creating luminescence in the painting, since light reflects through it from the back of the canvas; and also for uniting color values in the overall painting by adding a subjective dominant key color.*

Under-paintings can be tonal, or color blocked. See the tutorial for illustrations.

Tonal Ground

The entire canvas has a single transparent color evenly applied (or as a gradient), showing through as the shadow color to the painting. This creates luminescent shadows, and tones the entire composition.

Tonal Under-Painting

Contrast only has been painted with a single transparent color. The lightest areas show the naked canvas underneath. Notice how much brighter these highlights appear as more colors are applied. This method can give you very bright and pure top colors and gives you a strong start on developing the form of objects, plus uniting the painting with a dominant color tone.

Color-Block Under-Painting

Contrast only is painted, but with the *local* color of each object or area. This also gives you the bright highlights and jump on developing form, but you can use color composition instead of tonal unity.