

South Puget Sound Community College  
Course: ART160:10790 and ART260:10793  
Instructor: Ayad Almissouri  
Quarter: Fall 2022

## Still-Life Painting Handout



Historically, still life paintings were deeply filled with religious and mythological meaning. Typically comprising an arrangement of objects, like flowers or kitchen utensils, they would be laid out on a table. Still Life paintings were practiced in the ancient world, but thereafter declined and did not re-emerge in the history of art as an independent genre until the 16th century. Students will create their own personalized arrangement of objects (collecting up to five-six) from home and setup a still life. Students will be using acrylic paints on a 18in x 24in sized stretched canvas, modeling the spatial relationships between each object. Students will create a value with color, which emphasizes the relationship of objects in space by creating contrast in the foreground towards the background, understanding where the light source is located, making the objects darker as they move back in space and finally creating edges in the foreground crisper and the edges in the background less distinct.

Assignment: Still-Life Painting

Due Date and Critique: Wednesday October 5, 2022 at 2:00pm via Zoom.

Materials: Acrylic Paints, Medium: Water.

References: Paul Cezanne, Caravaggio, Georges Braque, Xiaoze Xie, Susan Kraut, Gail Roberts and Tjalf Sparnaay.

Canvas Size: 16in x 20in (or larger)

### Learning Objectives:

- An emphasis on structure in the relationship and arrangement of objects.
- Variety through contrast and value by using color.
- Accurate proportion and placement of objects in relationship to each other.
- Grading criteria will be within the accuracy in highlights and shadows, a balanced in the design, craftsmanship and composition showing unique creativity.

**Grading Rubric**

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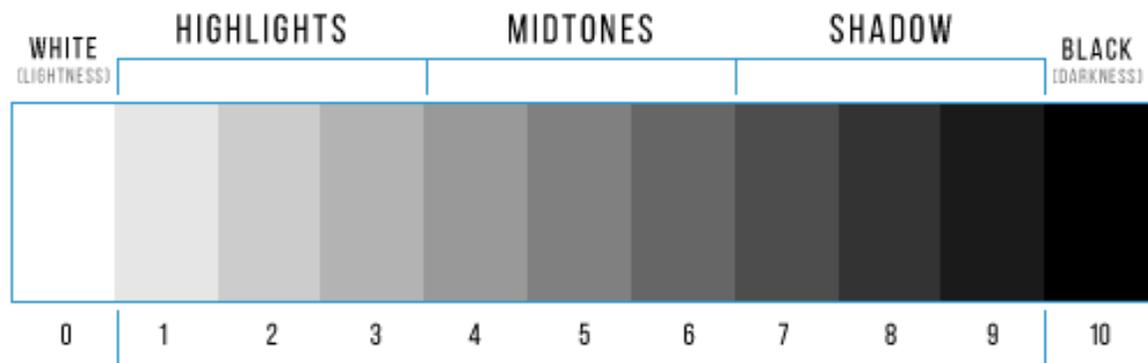
Student Name:

<b>Grading Category:</b>	<b>Excellent 5</b>	<b>Good 4</b>	<b>Average 3</b>	<b>Below Average 2-0</b>	<b>Points</b>
<b>Elements of Visual Analysis:</b> How well did the individual apply the elements of Visual Analysis towards their painting? Utilizing the information provided from the instructor's lecture and demonstration. Scale, Composition, Pictorial Space, Form, Line, Color, Light, Tone, Texture, Pattern etc.	Excellent: Demonstrated a successful application of materiality and providing enough visual information into their paintings. Using elements within the Visual Analysis to complete their composition.	Good: Demonstrated a successful application of materiality but may lack visual elements to the composition. May not be too complex enough but can still be visually exciting.	Average: Visual Elements may not all show the same level of clarity and understanding to the painting. May lack more of the complexity of the composition.	Below Average: Demonstrating a lack of Visual Elements, difficult to understand the composition, may appear unfinished or rushed.	
<b>Craftsmanship and Neatness from Materials.</b> Aspects of artwork were considered and patiently completed. Results of careful meticulous planning and an understanding to materials used for the assignment.	Excellent: Paint has been applied carefully throughout the painting, within a deliberate and controlled manner.	Good: Paint has been applied with general control and neatness. Could use some areas for improvement.	Average: Paint was somewhat controlled in application. But still not a professional quality level.	Below Average: Not enough attention was used when applying Paint onto Canvas, painting looks disorganized and messy.	
<b>Time Management:</b> Using time wisely and how the effort went into the planning and design of artwork.  <b>Critique Participation:</b> Process of critical analysis, developing skills in verbally communicating criticism of each students work.	Excellent: Demonstrated self-motivation when planning their assignment. Presented their work in a professional manner, gave lots of detailed information from beginning and end.	Good: Understood the control of time management and planned accordingly within the timeframe. Presented the work with only a few information.	Average: Time management was not fully utilized in a productive manner. Presented painting with little or no information regarding process and resolution.	Below Average: Lack of Time management towards completing assignment, as well as, presented little or no information during critique.	
<b>Understood Instructions and Completion of Assignment:</b> How successful was the work executed from the original concept to completion. Did the student use the feedback from their instructor during the process of creating the painting?	Excellent: Understood and applied the feedback received from instructor. Developed beyond what their expectations and used the materials in the appropriate manner.	Good: Received instructions and applied selected feedback information from instructor. Utilized only a few materials, but not all, when creating their paintings.	Average: Understood the feedback but needed more direction. Did not use all the materials towards the assignment but was able to complete their paintings.	Below Average: Did not utilized the feedback consideration from the instructor. There was a clear lack of effort in fulfilling the assignment requirements.	
<b>Total Points:</b>					
Comments:					

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## Achromatic Grayscale Handout

Distinguishing Gray Scale Value helps develop an artist skill when observing any painting or drawing. It helps you to differentiate the value of highlights and shadows. Seeing the right midtones value is a key to any realistic painting. Grayscale is also known as Achromatic Grayscale, which is the collection or the range of monochromatic (gray) shades, ranging from pure white on the lightest end to pure black on the opposite end.



### Saturation

- Saturation refers to the intensity or purity of a hue.
- High saturation means the color looks really bright
- Desaturation means the color looks washed out or greyed out

### Value

- Value refers to the degree of lightness or darkness of a hue.
- A value scale represents a wide range of values

Assignment: Achromatic Gray Scale Project

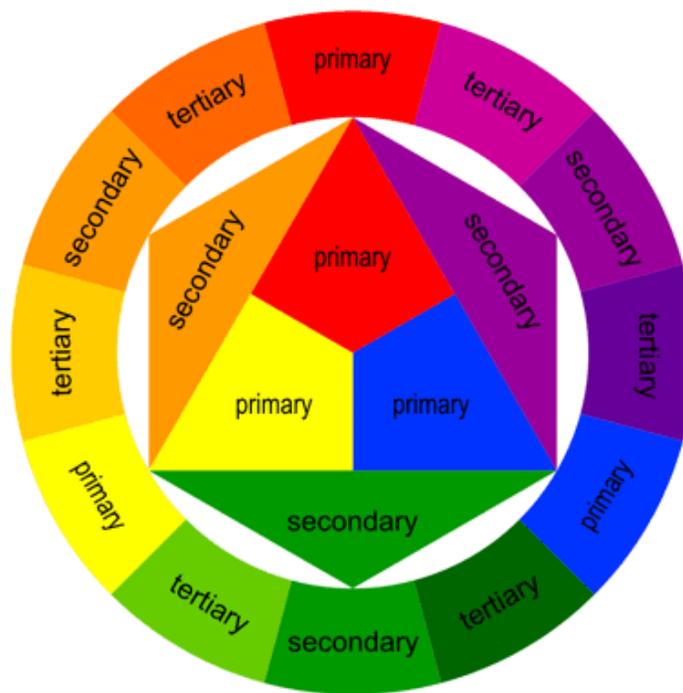
Materials: Oil or Acrylic paints on Drawing or Canvas pads of paper, painter's tape, 24in Ruler, a cup of water and paper towels

Canvas Pad Size: 3in tall x 15in wide

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## Color Wheel Handout

A color wheel is a visual representation of colors arranged according to their chromatic relationship. Students will create a color wheel by positioning primary hues from one another and then create a bridge between primaries using secondary and tertiary colors.



### Color Theory Terminologies

- Knowing these terms will help you understand and talk confidently about color theory.
- Hue
- A hue is the name of a color.
- Examples: Red, Blue, Green, Yellow and Orange

### Primary Colors

- All other colors can be created by mixing these in different ways
- Note: mixing all three will create brown

### Secondary Colors

- Created by mixing primary colors.
- Purple (red+blue)
- Green (blue+yellow)
- Orange (yellow+red)

### Tertiary Colors

- Created by mixing a primary and a secondary color.
- Red-orange
- Red-purple
- Blue-purple

- Blue-green
- Yellow-green
- Yellow-orange

### Complementary Colors

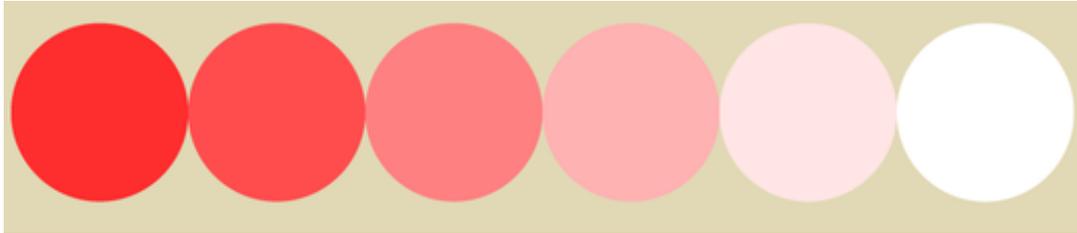
- Those colors located opposite each other on a color wheel.

### Analogous Colors

- Those colors located close together on a color wheel

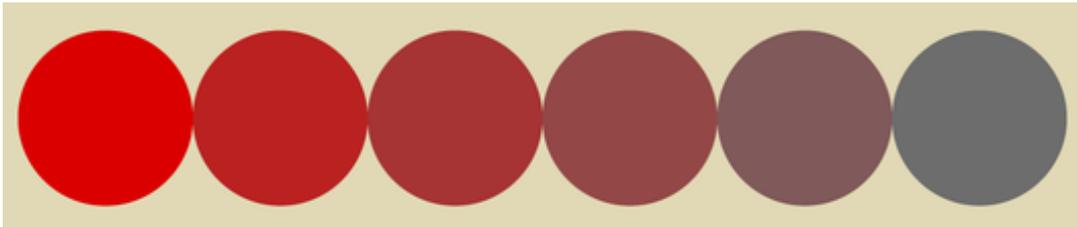
### Tint

- Now you have a variety of red tints created by mixing red with increasing amounts of white.



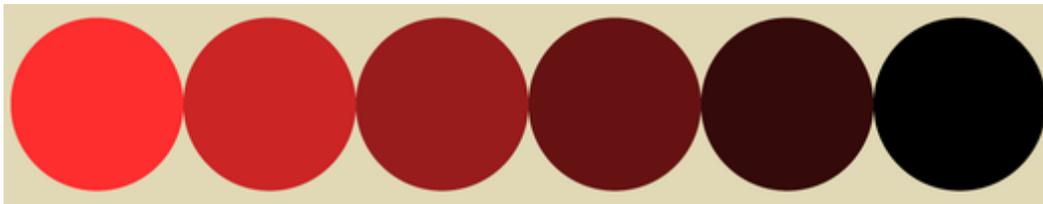
### Tone

- Now you have a variety of red tones produced by mixing red with increasing amounts of grey.



### Shade

- Here you have a variety of shades of red, made by mixing red with increasing amounts of black.



Assignment: Color Wheel

Due Date and Critique: Wednesday October 5, 2022 at 2:00pm via Zoom.

Materials: Acrylic paint on Canvas pads, Scale: 12in x 16in, blue painter's tape, 12in Ruler, a cup of water and paper towels.

Canvas Pad Size: Color Wheel: 10in in diameter