



El Camino College
COURSE OUTLINE OF RECORD – Official

Course Acronym:	ART
Course Number:	222
Descriptive Title:	Fundamentals of Painting I
Division:	Fine Arts
Department:	Art
Course Disciplines:	Art
Catalog Description:	This course introduces the students to the principles, elements, and practices of painting. Focus is on the exploration of painting materials, perceptual skills, color theory, and paint mixing techniques, as well as creative responses to materials and subject matter.
Prerequisite:	Art 110 with a minimum grade of C
Co-requisite:	
Recommended Preparation:	
Enrollment Limitation:	
Hours Lecture (per week):	2
Hours Laboratory (per week):	4
Outside Study Hours:	4
Total Course Hours:	108
Course Units:	3
Grading Method:	Letter Grade only
Credit Status:	Credit, degree applicable
Transfer CSU:	Yes
Effective Date:	Prior to July 1992
Transfer UC:	Yes
Effective Date:	prior to 1992
General Education: ECC	
Term:	
Other:	
CSU GE:	
Term:	
Other:	
IGETC:	
Term:	
Other:	
CalGETC:	

Term:	
Other:	
Student Learning Outcomes:	SLO #1 Light and Volume Students will create paintings that demonstrate an understanding of compositional theory, such as: scale, shape, balance, focal point, and unity. SLO #2 Paint Manipulation Students will demonstrate an ability to develop paintings using value and chiaroscuro to create the illusions of volumes, spaces, and textures. SLO #3 Color Principles Students will demonstrate an ability to mix colors to create paintings that employ color strategies, such as limited palettes, color harmonies, and color relationships.
Course Objectives:	1. Explore the physical properties of painting materials. a. Demonstrate the additive process of developing a painting from successive layers of thin, "lean" under- painting to progressively thicker, "fat" layers of over-painting. b. Synthesize and unify paint layers using the subtractive process to partially remove and simultaneously expose multiple layers of paint. c. Manipulate painting techniques such as: blends, stipples, washes, glazes, mingles and dry brush. 2. Organize and apply the basic formal elements and principles of design as they relate to painting. a. Create compositions that have balance, scale and focal point. b. Utilize light theory and atmospheric perspective to create the illusion of depth (foreground, middle ground and background). c. Utilize value and chiaroscuro to create the illusion of three dimensional forms and spaces. d. Create preliminary sketches that establish accurate proportion, relative placement, and space relationships. 3. Create paintings that investigate both observational and theoretical approaches to color theory. a. Utilize color wheel principles and basic color mixing techniques to create and manipulate primary, secondary and tertiary colors, color saturations, and color values. b. Create the illusion of light, shade, and space (chiaroscuro and atmospheric perspective) through color manipulation and color relationships, including: hue, value, temperature, and intensity. c. Create paintings that employ color strategies such as limited palettes and/or color harmonies. 4. Construct and prepare painting surfaces and supports. a. Discuss/present a variety of painting surfaces including: fabric stretched surfaces, cradled panels, paper, gesso grounds and/or alternative surfaces appropriate for oil and acrylic painting techniques. 5. Use and apply the materials and tools of painting. a. Utilize a variety of brushes (size, shape and hair) and palette knives (size and shape) for paint application and manipulation.

	b. Utilize mediums and thinners to create glazes, scumbles and other transparencies. 6. Development of expressive content through manipulation of mark, color, value, and composition. a. Apply color descriptively, symbolically, and expressively. b. Combine additive and subtractive processes to create complex painting effects and generate expressive content. c. Employ paint manipulation techniques to simulate texture and other surface characteristics. 7. Present historical and contemporary developments, critical trends, materials, and approaches in painting, including representational, expressive, abstract, or non-objective approaches. 8. Critical evaluation and critique of class projects using relevant terminology in oral and/or written formats. a. Assess and critique paintings in group, individual, and written contexts using relevant critique formats, concepts and terminology (including composition, technique, value, color and expression). 9. Studio, equipment, and material use and safety. a. Recall and use best studio practices in order to safely employ painting materials and equipment as well as properly dispose of studio waste.
Major Topics:	I. Safety Guidelines and Best Studio Practices (2 hours, lecture) 1. A. Safe use of equipment and materials B. Safe and environmentally friendly cleaning and disposal procedures II. Application and Manipulation Techniques (6 hours, lecture) 1. A. Blends B. Stipples C. Washes D. Glazes E. Drybrush F. Mingles III. Application and Manipulation Techniques (18 hours, lab) 1. A. Blends B. Stipples C. Washes D. Glazes E. Drybrush F. Mingles IV. The Painting Process (6 hours, lecture) 1. A. Addition method B. Subtraction method C. Alla prima D. Improvisation and improvisation V. The Painting Process (18 hours, lab) A. Addition method B. Subtraction method

	C. Alla prima D. Improvisation and improvisation VI. Light, Space and Volume (6 hours, lecture) 1. A. Light logic: highlight, half light, reflected light, core shadow, cast shadow B. Sequencing values C. Foreground, middle ground, background D. Atmospheric perspective: soft, medium, and sharp edges E. Linear perspective: one- and two-point VII. Light, Space and Volume (18 hours, lab) 1. A. Light logic: highlight, half light, reflected light, core shadow, cast shadow B. Sequencing values C. Foreground, middle ground, background D. Atmospheric perspective: soft, medium, and sharp edges E. Linear perspective: one- and two-point VIII. Color and Composition (10 hours, lecture) 1. A. Descriptive color B. Symbolic color C. Expressive color D. Color relationships E. Color harmony and compositional unity IX. Color and Composition (18 hours, lab) 1. A. Descriptive color B. Symbolic color C. Expressive color D. Color relationships E. Color harmony and compositional unity X. Analysis and Criticism (6 hours, lecture) 1. A. Value B. Color C. Technique D. Composition E. Expression
Total Lecture Hours:	36
Total Laboratory Hours:	72
Total Hours:	108
A.1. Primary Methods of Evaluation (Part 1 - CCN courses only):	
A.2. Primary Method of Evaluation (Part 2 - all courses; choose one):	3) Skills demonstration
Typical Assignment Using Primary Method of Evaluation:	Select a black and white reproduction of a master artist, such as a Renaissance, Baroque, Romantic, Neoclassical, or Impressionist painting. Using the reproduction as a reference,

	create a monochromatic value painting in black and white. Incorporate washes, blends, stipples, and dry brush techniques.
Critical Thinking Assignment 1:	Working from observation, create a still life painting of earth color objects. Utilize a limited color palette, such as burnt sienna, yellow ochre, ivory black and titanium white. Develop the painting utilizing a variety of hues, values and paint application techniques.
Critical Thinking Assignment 2:	Create a composition in a collage technique, applying basic design theory concepts, such as focal point, balance, and color harmony. Using the collage as a reference, enlarge the composition onto a surface and translate the collage into a painting.
Other Evaluation Methods:	Class Performance, Homework Problems
Instructional Methods:	Demonstration, Discussion, Lab, Lecture, Multimedia presentations
If other:	
Work Outside of Class:	Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Problem solving activity, Skill practice
If Other:	
Up-To-Date Representative Texts:	Lea Colie Wight, <u>Foundations of Classical Oil Painting</u> , North Light Books, 2018 (discipline standard) Juliette Aristides, <u>Lessons in Classical Painting: Essential Techniques from Inside the Atelier</u> , Watson Gupthill, 2016 (discipline standard) Robertson, Jean and Craig McDaniel. <u>Painting as a Language: Material, Technique, Form, and Content</u> , Harcourt College. 1999 (Discipline Standard)
Alternative Texts:	
Required Supplementary Readings:	
Other Required Materials:	Painting supplies
Requisite:	Prerequisite
Category:	sequential
Requisite course(s): List both prerequisites and corequisites in this box.	Art-110
Requisite and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s).	Observation and perspective skills, including overlapping, relative size, relative placement, linear perspective (eye level, converging lines, and planes). ART 110-Establish accurate visual proportions of natural and manufactured forms using relative size, shape, and position. ART 110 -Distinguish spatial relationships among various forms through the application of overlapping. ART 110 -Determine the relative position of a form in relation to other forms using sighting techniques and the concept of relative placement. ART 110 -Create spatial recession/projection and figure/ground relationships by juxtaposing lines of contrasting tones.

	Ability to use value and volume to describe 3-dimensional forms. ART 110 -Identify, define, and apply the principles of light theory with specific emphasis on highlight, half light, reflected light, core shadow, and cast shadow. Identify and define color theory terms such as hue, value, temperature, and intensity. ART 110 -Identify, define, and apply basic color characteristics such as hue, value, temperature, and intensity. ART 110 -Identify and define color wheel principles such as complementary, split-complementary, analogous, and monochrome.
Requisite Skill:	
Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable	
Requisite course:	
Requisite and Matching skill(s):Bold the requisite skill. List the corresponding course objective under each skill(s).	
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Enrollment Limitations and Category:	
Enrollment Limitations Impact:	
Course Created by:	L. Macaray/R. Kobashi
Date:	09/01/1974
Original Board Approval Date:	
Last Reviewed and/or Revised by:	Randall Von Bloomberg
Date:	10/23/2025
Last Board Approval Date:	12/16/2025
Effective Term:	FA 2026