



Santa Reparata International School of Art

Course Syllabus

Semester : SPRING 2008

Course Title: Beginning Painting

Course Number: Art 2500C

Meeting times: MW 1:15-4 PM

Location: Via Santa Reparata 41, Aula 41

Instructor: Andrew Smaldone

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Office Hours: Available by appointment

1. COURSE DESCRIPTION:

In this introductory oil painting course, students will learn the basic techniques of pictorial representation: color mixing; color composition; the depiction of light and form through painterly means; alla prima painting; under-painting and glazing. Through studio assignments, students will explore a variety of approaches to oil painting and gain competence using these techniques and materials. Studio assignments will be augmented by discussions, critiques, illustrated lectures, museum visits and the analysis of historic and contemporary paintings.

2. CONTENT INTRODUCTION:

The aim of this course is to inform students about the essential principles and elements of painting objects and representational images. Throughout the semester, students will be introduced to a variety of fundamental techniques and media which will build upon one another as a means to give students a range of skills. Lessons will be supplemented with slide lectures of both contemporary and old master works.

3. COURSE RATIONALE :

This course is intended for students that are interested in learning the foundation principles of painting in oils. This course builds upon the techniques of depicting objects and figures through light, middle, and dark tones that students learned in Beginning Drawing and compositional elements that students were taught in Fundamentals of 2-D Design

4. PREREQUISITES:

Beginning Drawing, Fundamentals of 2-D Design.

5. GOALS AND OBJECTIVES:

At the successful completion of this course the student will have a strong foundation of painting objects in oils. This should include a firm grasp of how light reveals form through light, middle, and dark tones. Students will also have a strong understanding of mixing skin tones, a sound grasp of color theory, a developed knowledge of concepts of foreshortening and cross-referencing as they pertain to

still life, and a compositional awareness of how objects and people relate to one another in space.

6. REQUIRED MATERIALS AND SUPPLIES:

Materials necessary for this course are:

1. Oil Paints:

Titanium White

Ivory Black

Light Red

Cadmium Red Medium (other reds: Red Ochre, Iron Oxide Red)

Ultramarine Blue

Green Earth

Veridian

Cadmium Yellow Medium

Yellow Ochre

Burnt Siena

Raw Umber and Burnt Umber

2. Supports:

The canvas, stretcher bars and other support materials will be discussed in class before respective assignment

3. Media and Solvents

Odorless mineral spirits and turpentine

Stand linseed oil

4. Other Supplies

Sketchbook, pencils, eraser

Acrylic gesso

Gesso brush (a wide flat utility brush)

Palette (we will discuss where to buy this and what material in class)

Palette knife

Brushes

- A range of brushes including: Round, Flat, and Filbert in small and medium sizes (list of exact sizes will be discussed in class)

- 1 large round brush

- 1 large filbert

- 4 or 5 jars with lids (for your medium, solvents and your brushes)

- Soap (to clean your brushes)

- Paper towels

- Rags

You may need to purchase more supplies as the semester proceeds

Recommended stores where to get the above listed materials are:

Salvini and Zecchi

Aprox.cost: 80-90 Euro

7. GRADING POLICY AND EVALUATION PROCEDURES:

The best projects will be selected by the teacher for the SRISA Student Show at the end of the semester.

Your final grade will be based on the following percentages:

20% Homework and creative projects

20% Mid-Term critique

20% Classroom participation and attendance.

30% Final project and critique

10% Special project

Following **grading system** will be observed:

A Excellent 4.0 (grade points awarded) 95% percentage of 100%

A- 3.7, (90% to 94%)

B+ 3.3 (87% to 89%)

B Above Average 3.0 (83% to 86%)

B- 2.7 (80% to 82%)

C+ 2.3 (77% to 80%)

C Average 2.0 (73% to 76%)

C- 1.7 (70% to 72%)

D Below Average 1.0 (60% to 69%)

F Failure 0.0 (59% and below)

W Withdrawal 0.0

8. CRITIQUES

Critiques are friendly group discussions of each student's course work. They allow you to see your own work through the eyes of your peers and instructor, and also encourage you to develop critical insights about your work and the work of others.

The critique is also an opportunity to see how much you have accomplished during the weeks proceeding the critique, and it will help guide you to areas in your painting practice that need attention and development.

9. ATTENDANCE AND BEHAVIOR POLICY:

Students may miss up to 3 classes with no penalty to their grade.

Students who miss more than 3 classes will have their grade lowered by one letter grade for each additional absence. For example, if you have an "A" in this class and you are absent 4 times you will receive a "B" in the course. If you are absent more than 6 times you will receive an "F" on your transcript.

10. COURSE CALENDAR:

Jan. 14-16

Introduction to course and studio rules. Goals for the course, registry, and attendance policies. Demonstration of palette layout, palette knife purpose and use, brush and cleanup process. Materials to buy handout.

Jan. 21-23

Introduction to chiaroscuro – discuss how to paint an object using light, middle, and dark tones. Handouts (old master and contemporary) showing examples of paintings of objects that use chiaroscuro. Painting chosen object (from a selection offered) using chiaroscuro.

Jan. 28-30

Tonal Color mixing – Tints and Tones using a limited palette. Student will paint their hands and feet using a limited palette with emphasis on tonal color mixing, and mixing skin tones.

Discussion of anatomical proportions of the hands and feet. Handouts of hands and feet from different time periods.

Feb. 4-6

Tonal Color Mixing – Tones using a full palette. Sustained painting of a larger still life (painting only a select portion).

Feb. 11-13

Rubout and Placement - Rubout: toning the ground of the canvas and using cloth/brush to remove lights and illuminate form. Students will complete a rubout exercise of a still life in space. Using large brushes and rags.

Feb. 18-20

Brush Size exercise - Painting of still life (select area where forms meet). Dividing paper in 4 sections and using different size brushes in each section to paint the same image to demonstrate the importance of moving from the general to the specific.

Feb 25-27

Mid Term Exam and Assignments, Mid term critique

Spring Break**March. 10-12**

Intensified Color – painting an object or still life using intensified color, seeing and painting color in the shadows, short discussion of color theory and related works from art history. All painting materials used in previous lessons, medium sized canvas.

March. 17-19

Self portrait - Students do a self portrait incorporating and using techniques learned thus far on the course.

March 24-26

Composition – a sustained still life. Students begin compositional sketches of an object still life by doing an under painting. This will be a sustained painting incorporating the balance of elements, shapes, light, and color values.

March 31st-April 2nd

Painting: Human figure, Texture, and details: A continuation of the techniques and concepts learned from previous painting. The painting will be begun on top of an underpainting which will be the goal for the this week. This painting will incorporate the figure in with still life and the student will use cross referencing

April 7 (April 9th Holiday)

Continue painting by focusing on the active composing of a surface with a focus on atmosphere.

April 14-16

Final Project – Conceptual painting of Figure in chosen context

April 21-23

Final Critique and future aims

11. DISCLAIMER: *This Syllabus may be amended as the course proceeds. You will be notified if changes are made.*