San José State University

Department of Art and Art History
Art 61, Beginning Painting, Section 01, Fall 2015

Instructor: Gale Antokal
Office Location: Art 315
Telephone: (408) 924-4404
Email: Gale.Antokal@sjsu.edu
Office Hours: MW 10:00-12:00 and by appointment
Class Days/Time: MW 3:00-5:50PM
Classroom: Art 306

Prerequisites: Art 12, Art 14, Art 24 or equivalent

Faculty Web Page and MYSJSU Messaging (Optional)
Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on my faculty web page at http://www.sjsu.edu/people/Gale.Antokal. You are responsible for regularly checking with the messaging system through MYSJSU (or the Art 61 Yahoogroup to learn any updates. https://groups.yahoo.com/neo/groups/Art61class/info

Course Description
An introduction to the materials and techniques used in oil painting. This is a studio class where technical demonstrations will be given on a regular basis. Powerpoint presentations will serve to give relevance, and show application of the technique or theory under discussion.

This class will acquaint you with the practical procedures of painting while at the same time serve as an introduction to the history of painting and the relationship of painting to art and society. The emphasis will be on developing skills of seeing and composing in relationships of color and structure, thereby, learning to convey the illusion of space by describing qualities of form, light/value, color, and texture.

Students will learn various applications including Brushwork, under painting, glazing, blending, layering, alla prima, dry brush, scumbling, application of broken color, impasto, palette knife, etc. A great emphasis will be focused on the "ownership of the edge," which refers to the correspondence of subject/background paint space and achievement of the creation of one value or tone or color against another. Students will be introduced to processes and
methods that are fundamental to achieve both representational and abstract visual experience, and gain understanding of the underpinnings of totality and wholeness.

Course content includes introduction to the language of painting, representation and pictorial space, with specific emphasis on the exploration and use of color as a means to create visual expression. In addition, by utilizing various the critique methods, students will acquire the analytical skills and critical vision in relation to their own and others' paintings, and a vocabulary related to the discussion of critical issues. It is the hope, that after much hard work and questioning, that students will develop a personal perceptual style and statement of their own.

As in previous classes required in order to take Art 61, we will continue to study the basics of composition and construction of pictorial space (flatness and depth). Composition in value (light and dark), Review the basics of color theory and practice (color mixing), composition in color (local colors, complementary color contrasts, tints, tones, shades, warm and cool contrast, to name a few.

Upon successful completion of this course, students will be able to:

LO#1 Work with value contrast and shape as means of composition

LO#2 Demonstrate an understanding of color theory as it pertains to painting

LO#3 Learn processes and methods and techniques that are fundamental to achieve both representational and abstract visual experience.

LO#4 Identify and discuss the formal aspects of a painting and visual idea.

LO#5 Cultivate an awareness of the function and influence of painting in 20th and 21st century art.

Classwork Activity
We will paint one painting panel every 1-2 weeks depending on complexity (16” x 20" tempered hardboard) and then scale up to a mid-scale stretched canvas for your final work. I have ordered your first panel and will demonstrate how to prepare it on the first day of class.

Projects will include: still life, portraits, landscapes, working from reproduction and invention. There will be slide lectures, possible films, and demonstrations. Studio assignments will be presented at the beginning of class. Be on time! Students will have individual instruction, individual critiques, and group critiques of student work at regular intervals. Do not bring panels or canvases any smaller than 16” x 20”. These must be prepared and gessoed well in advance of class time. Not on your class time. http://www.dickblick.com/items/149411620/

MATERIALS LIST:
You will need these materials for every class. If you already have some of them, just add what you need. Check the prices of different oil paint brands in the art store. I recommend you get small tubes (40 ml) of color and a large tube of white. It is OK to mix different brands of paint so long as you don't mix oil and acrylic together. If you already have small tubes of paint you will need to buy a large tube or jar of white.

Recommended: the best quality you are able to afford.

- Old Holland Classic Oil Colours (Netherlands)
- Michael Harding Artist's Oil Colours (UK)
- Winsor & Newton Artists Oil Colours (“Winton” student brand) (UK)
- M.Graham, (USA)
- Gamblin (USA)
- Williamsburg (USA)
- Rembrandt (Netherlands)

8” x 10” BLACK BOUND SKETCH JOURNAL:
For your color mixing notations and thumbnail sketches, notes, and possible assignments.

**OIL PAINT**: The following are required colors:
- Alizarin Crimson
- Cadmium Red Light (Substitute: Napthol Red)
- Lemon Yellow Hue (Cadmium Lemon, Cad Yellow Light)
- Cadmium Yellow Medium
- Indian Yellow
- Phthalocynine Blue
- Ultramarine Blue
- Phthalocyanine Green
- Sap Green
- Payne’s Gray
- Burnt Siena
- Raw Umber
- Yellow Ochre
- Black (Mars, Ivory or Lamp)
- Gamblin Titanium-Zinc White (large tube)

**THINNERS & MEDIUMS**:  
**NEW POLICY: NO PLASTIC FOOD CONTAINERS!!** All containers for mediums should be glass or metal (with lid) and old labels removed.
- 1 quart of Gamsol (Odorless Mineral Spirits)
- 1 small bottle of Cold Press Linseed Oil
- 1 small bottle of Damar Varnish
- Vegetable, or Safflower oil for brush clean up
- Dishwashing soap for brush clean up
BRUSHES & PAINTING KNIVES:
Buy an assortment of hog bristle brushes no smaller than 3/8” wide that appeal to you (Rounds, Brights, Flats, Filberts). At minimum you will need (I suggest purchasing more):
3-4 bright or flat brushes: #12 & #8 (1" & 1/2")
1 round brush: #4 (3/8”)
2 inexpensive house-painting brushes (1 1/2" & 2”)
1 large triangular metal palette knife (for mixing paints)
1 metal triangular painting knife

PALETTE: You will need an 11”x15” or 13”x17” palette. NO SMALLER! Buy or make one of the following:
1. A thick piece of glass with the edges taped for safety.
2. A 16” x 20” cheap glass picture frame, or several white round 10” ceramic plates.
3. Disposable paper palette (again 16” x 20”), or roll of wax paper.
4. Enamel butcher tray

PAINTING SUPPORTS AND GROUNDS:
1. 12 painting panels of Ampersand or Lumberyard 1/8” hardboard
2. 16” x 20” cut from a 4' x 8' sheet. Untempered
3. 4’ x 8’ sheet will yield 12 pieces (16” x 20”) & 3 pieces (16” x 16”)
4. 2 Sheets 220 sandpaper (lightly sand surface before/after giving a coat of gesso)
5. Quart of Gesso (Utrecht, Standard Brands, Liquitex, Golden etc)
6. Pre made stretcher bars, 18” x 24” or larger
7. 1 yd. #12 quality canvas (12oz. 53” wide)

OTHER SUPPLIES:
NEW POLICY: NO PLASTIC FOOD CONTAINERS!! All containers for mediums should be glass or metal (with lid) and old labels removed.
1. Disposable Surgical Gloves (non sterile)
2. ArtBin or Tool Box to carry your materials
3. Plastic Squeeze bottle, several clear plastic straws
4. Old rags and newspapers paper towels for clean up.
5. Hand cleaner and Barrier Cream (hand protectant) eg: “SkinSafer”
6. Small Digital Camera (for sustained still life set ups) or your camera phone!

http://en.wikipedia.org/wiki/Oil_paint
http://www.paintmaking.com/grinding_oils.htm
http://www.sinopia.com/recipes.html
http://www.gamblincolors.com/
http://www.dickblick.com
http://www.utrechtart.com/
http://www.aswexpress.com/
http://www.jerrysartarama.com/
http://www.naturalpigments.com/
University Art Center 456 Meridian Avenue (408) 297-4707
Accent Arts 392 California Avenue Palo Alto, CA 94306  (650) 424-1044
Lens Art  142 River St, Santa Cruz, CA 95060
Dick Blick  Oakland, Berkeley, San Francisco, Oakland
Southern Lumber 1402 South First Street San Jose 294-1487
Utrecht Art Supplies: San Francisco, Berkeley

Required Texts/Readings
Hawthorne on Painting ISBN# 978-0486206530 Dover Publications

Library Liaison Rebecca Kohn. Email: rebecca.kohn@sjsu.edu
Phone: (408)808-2007  http://sjsuartlibrarian.blogspot.com/

Other websites:
Please see http://groups.yahoo.com/group/Art61class/ for special links and handouts
http://art-collecting.com/nonprofits_ca.htm

Grading Policy:
“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

LETTER GRADES:
A Exceeding the requirements of the assignment with strong balance of process, content, composition, color exploration, and commitment of execution.
B Good work, but weaknesses either conceptually, technically or compositionally.
C Work is average, but meets the basic requirements of the assignment
D Work that is below requirement or unfinished
F Work that is not turned in to the instructor

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>100-97%</td>
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<tr>
<td>A</td>
<td>96-93%</td>
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<tr>
<td>A-</td>
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<td>B+</td>
<td>89-87%</td>
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<td>B</td>
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<td>B-</td>
<td>82-80%</td>
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<td>C+</td>
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<td>C</td>
<td>76-73%</td>
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<tr>
<td>C-</td>
<td>72-70%</td>
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<tr>
<td>D+</td>
<td>69-67%</td>
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<td>D</td>
<td>66-63%</td>
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<tr>
<td>D-</td>
<td>62-60%</td>
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Grading is also determined by the following:
Active and serious involvement in all aspects of this class (appointments, studio
time, critiques).
Individual growth: Finished paintings of high quality.
Also determined by:
Individual development, commitment, quality of work and assignments
adequately fulfilled, and a successful balance of technical and conceptual
concerns in each piece.
Critiques will be announced during the semester. Please be prepared and
present. No exceptions. If you miss a critique, a full letter grade will be deducted
from your work. No Make-up work.

Each 1-2 week painting (8) will count as 10% of your grade. =80%
Final painting will be 20% of your grade

University Grading Policy
http://www.sjsu.edu/registrar/students/grades_grades_changes/grade_symbols_ and_values/

University Policies
General Expectations, Rights and Responsibilities of the Student
As members of the academic community, students accept both the rights and
responsibilities incumbent upon all members of the institution. Students are
encouraged to familiarize themselves with SJSU’s policies and practices
pertaining to the procedures to follow if and when questions or concerns about a
class arises. See University Policy S90–5 at
http://www.sjsu.edu/senate/docs/S90-5.pdf. More detailed information on a
variety of related topics is available in the SJSU catalog, at
http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html. In general, it is
recommended that students begin by seeking clarification or discussing concerns
with their instructor. If such conversation is not possible, or if it does not serve to
address the issue, it is recommended that the student contact the Department
Chair as a next step.

Dropping and Adding
Students are responsible for understanding the policies and procedures about
add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog
Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop
deadlines can be found on the current academic calendar web page located at
http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The
Late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/.
Students should be aware of the current deadlines and penalties for dropping
classes.
Information about the latest changes and news is available at the Advising Hub
at http://www.sjsu.edu/advising/.
Academic integrity
Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University’s Academic Integrity policy, located at http://www.sjsu.edu/senate/S07-2.htm, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act
If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities. The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University’s continued advocacy and commitment to increasing accessibility and inclusivity on campus.

SJSU Counseling Services
The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at http://www.sjsu.edu/counseling.

Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.
Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course and the following items to be included in the syllabus:

“Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

It is suggested that the greensheet include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.

In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

“Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”
# Art 61 / Beginning Painting, Fall 2015, Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
<td>8/24</td>
<td>Meet class introduction</td>
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<tr>
<td></td>
<td>8/26</td>
<td>Gesso panel demo Sketch still life</td>
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<tr>
<td>2</td>
<td>8/31</td>
<td>Wall collage painting</td>
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<tr>
<td></td>
<td>9/2</td>
<td>Wall collage painting</td>
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<tr>
<td>3</td>
<td>9/7</td>
<td>LABOR DAY</td>
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<tr>
<td></td>
<td>9/9</td>
<td>Bas Relief still life: Introduction to warm/cool color mixing assignment</td>
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<tr>
<td>4</td>
<td>9/14</td>
<td>Bas Relief still life:</td>
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<tr>
<td></td>
<td>9/16</td>
<td>Bas Relief still life:</td>
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<tr>
<td>5</td>
<td>9/21</td>
<td>Drapery Painting with demonstration and preliminary drawing (bring paper and charcoal) and mixing assignment</td>
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<tr>
<td></td>
<td>9/23</td>
<td>Drapery Painting</td>
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<tr>
<td>6</td>
<td>9/28</td>
<td>Drapery Painting</td>
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<tr>
<td></td>
<td>9/30</td>
<td>CRITIQUE OF FIRST THREE PAINTINGS</td>
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<tr>
<td>7</td>
<td>10/5</td>
<td>Introduction to Primary Limited Palette and compound space</td>
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<td></td>
<td>10/7</td>
<td>Powerpoint on Still Life Painting and Mixing assignment</td>
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<td>Primary Objects Still Life</td>
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<tr>
<td>8</td>
<td>10/12</td>
<td>Primary Objects Still Life</td>
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<td>10/14</td>
<td>Primary Objects Still Life</td>
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<tr>
<td>9</td>
<td>10/19</td>
<td>Primary Objects Still Life</td>
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<tr>
<td></td>
<td>10/21</td>
<td>Painted Papers activity</td>
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<tr>
<td>10</td>
<td>10/26</td>
<td>New Still Life set up TBD processes of abstraction (collage source material)</td>
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<tr>
<td></td>
<td>10/28</td>
<td>New Still Life set up TBD processes of abstraction (flat space)</td>
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<tr>
<td>11</td>
<td>11/2</td>
<td>New Still Life set up TBD processes of abstraction (flat space)</td>
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<td></td>
<td>11/4</td>
<td>New Still Life set up TBD processes of abstraction (flat space)</td>
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<tr>
<td>12</td>
<td>11/9</td>
<td>Stain, Reflection, Opaque and Transparency (groups)</td>
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<tr>
<td></td>
<td>11/11</td>
<td>Stain, Reflection, Opaque and Transparency (groups)</td>
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<tr>
<td>13</td>
<td>11/16</td>
<td>FINAL STILL LIFE</td>
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<td>11/18</td>
<td>FINAL STILL LIFE</td>
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<tr>
<td>14</td>
<td>11/23</td>
<td>FINAL STILL LIFE on canvas</td>
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<tr>
<td></td>
<td>11/25</td>
<td>FINAL STILL LIFE on canvas</td>
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<tr>
<td>Week</td>
<td>Date</td>
<td>Topics, Readings, Assignments, Deadlines</td>
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<tr>
<td>15</td>
<td>11/30</td>
<td>FINAL STILL LIFE on canvas</td>
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<td></td>
<td>12/2</td>
<td>FINAL STILL LIFE on Canvas</td>
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<tr>
<td>16</td>
<td>12/7</td>
<td>FINAL CRITIQUE: 3:00-5:50</td>
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<tr>
<td>Final Exam</td>
<td></td>
<td>Venue and Time Friday December 11\textsuperscript{th} 12:15-2:30</td>
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