Instructor: Donald Feasél
Office Location: Art Building, Room 331
Telephone: 408-924-4375
Email: Donald.Feasel@sjsu.edu
Office Hours: Tuesday 6:00PM – 8:00PM
Class Days/Time: MoWe 12PM – 3:50PM
Classroom: Art Building, Room 306
Prerequisites: Art 61
Units: 3

Additional Contact Information
E-mail is generally the best method of contact during non-office hours.
Please allow 48-hours for an e-mail response.
Emergency: 911  Campus Escort: 42222
Individuals with disabilities may contact the Disability Resource Center (DRC),
Administrative Building 110, 408/ 924-6000, for a variety of formats such as
Braille, large print, sign interpreters, assistive listening devices, audio tape and
accommodations for physical accessibility

Course Format
Class will meet twice weekly at the appointed time. Material and technique
demonstrations will be given at the start of each class session.

Course Description
ART 61 is a studio practice class in selected media. Specific content, materials
and subject matter may vary with instructors. This course is an introduction for
beginners to the basic principles and materials necessary to develop skills in
painting. Students will work mostly from observation. A variety of still life
subjects will be employed to isolate specific painting practices. There will be
technical and material demonstrations as well as slide lectures to illustrate
various historical approaches. Periodic group critiques will be held during the semester. These will expose the student to the language of critical observation used to analyze and discuss painting.

**Course Goals and Student Learning Objectives**

Course projects are designed to familiarize students with the basic mechanics of traditional oil painting practice and media. Students will be introduced to a wide variety of representational techniques. These techniques will be learned one at a time and then combined in order to create compositions of greater complexity. The broader objective of the class is to introduce an awareness of historical painting approaches with an emphasis on 20th century masters. The primary focus of the studio work will be placed on the depiction of realist still life subjects.

**Course skill learning outcomes**

In addition to the practice of these foundation painting skills there will be projects that introduce the methods of abstract painting.

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

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

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

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

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

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

**Texts**

The Artist’s Handbook of Materials and Techniques by Ralph Mayer
The Materials and Techniques of Painting by Kurt Wehlte

These books will be available for your reference in the classroom.
Materials List

For the purposes of this class it is strongly advised that oil paints be used.

**Oil Colors:**
- Cadmium Yellow Light (Hue)
- Cadmium Red Light (Hue)
- Venetian or Mars Red
- Yellow Ocher
- Alizarin Crimson
- Burnt Sienna
- Raw Umber (150 ml)
- Ultramarine or Prussian Blue
- Terre Verte (Green Earth)
- Phthalo Green (Viridian)
- Black (Ivory or Mars)
- Titanium White (150 ml)

**Brushes**: Buy an assortment of natural hair bristle brushes according to your preference. I would suggest a #5 bright, #6 flat, #8 filbert, and #12 bright

**Painting Knife / Palette Knife**

**Medium**
- Linseed oil, pint
- Odorless mineral spirits (turpentine substitute)

**Palette**: 12”x 16” disposable paper palette or wood palette

**Painting Supports**
- Canvas board or stretched canvas suggested sizes: 16”x20”, 14”x18”, 18” x 24”
- Always have an extra painting support on hand

**Other Supplies**
- Cotton rags
- Squeeze bottle or jar for medium
- Metal container for odorless mineral spirit / Note: All containers must be
clearly labeled
- Apron to protect clothing

**Course Requirements and Assignments**

**Final Examination or Evaluation**
The final examination will consist of a group critique of the Geometric and
Gestural Abstraction projects.

**Class Participation**
Class participation is an essential component of the course. Participation
includes engaging in questions and/or discussion; giving verbal presentations of
work; and attending any in-class field trips.

**Relative weight of course requirements:**

- 1) Reading or Writing Assignments (5%)
- 2) Classwork (60%)
- 3) Midterm Critique (15%)
- 5) Final Critique (15%)
- 6) Participation during Critiques (5%)

**Determination of Grades**

Grades will be assigned on the basis of the 15 paintings required to complete
the course.

All project grades will be assessed on a scale of 0-100

Grading Percentage Breakdown: A 94% and above, A- 93% - 90%, B+ 89% -
87%, B 86% - 84%, B- 83% - 80%, C+ 79% - 77%, C 76% - 74%, C- 73% -
70%, D+ 69% - 67%, D 66% - 64%, D- 63% - 60%, F below 60%.

Grades are based on the following criteria:

1. Participation
2. Attention to learning
3. Technical accomplishments and execution
4. Formal development and creative solution of each assignment

Missed assignments and presentations must be completed and before the final
class meeting. Failure to do so will result in a lower grade.
Arriving on time with your materials is essential. Demonstrations will be given at the beginning of class and will not be repeated.

**Written Assignment** (Due 5/1)

Research one artist of your choice from the list below. Write a two-page paper explaining how the artist you selected informs your own interests in painting. Include a brief biography of the artist and describe the character of their style: Classical, Romantic, Impressionistic, Expressionistic, Abstract, etc.

**List of Artists:**

- Edouard Vuillard
- Gustave Courbet
- Fairfield Porter
- Max Beckman
- James McNeil Whistler
- El Greco
- Rembrandt van Rijn
- Frans Hals
- Lovis Corinth
- Francisco Goya
- Andres Mantegna
- Edgar Degas
- Thomas Eakins
- Henri Matisse
- Ferdiinand Hodler
- Stanley Spencer
- Titian
- Edouard Manet
- Mary Cassatt
- Pierro della Francesca
- Lucian Freud
- Alice Neel
- David Park
- Diego Velazquez
- Frida Kahlo
- Francis Bacon
- Dante Gabriel Rossetti
- Alex Katz
- Thomas Gainsborough
- Caravaggio

*Please note:* Except in cases of documented emergencies, incomplete grades are not given in this course. **Make sure in advance that you will have no conflicts with the final exam.** Do not book flight tickets, make appointments, or in any other way compromise your ability to be present at the final exam. The final work may not be viewed early and can only be made up in the case of an unforeseen emergency.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at [http://www.sjsu.edu senate/docs/F13-1.pdf](http://www.sjsu.edu senate/docs/F13-1.pdf) for more details.

**Department Advising**
For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: [http://www.sjsu.edu/art/](http://www.sjsu.edu/art/) or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

**Classroom Protocol** Students are asked to turn off cell phones and to limit laptop use to visual research. They are also asked to respect their fellow students by maintaining an atmosphere conducive to concentration and learning.

**ART 61 / Beginning Painting, Spring 2019**

### Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/28</td>
<td>Introduction to Beginning Painting: Explanation of materials list and class structure</td>
</tr>
<tr>
<td></td>
<td>1/30</td>
<td>Introductory slide lecture</td>
</tr>
<tr>
<td>2</td>
<td>2/4</td>
<td>Paint application: various uses of painting knife, brush, and rag; mixing paint on palette and canvas; wet into wet, dry brush, short &amp; long paint techniques</td>
</tr>
<tr>
<td></td>
<td>2/6</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2/11</td>
<td>Black and white grid: creating deep space and focusing light</td>
</tr>
<tr>
<td></td>
<td>2/13</td>
<td>Color grid: Use of primary colors to create secondary colors and neutrals</td>
</tr>
<tr>
<td>4</td>
<td>2/18</td>
<td>Color grid continued Slide lecture: deep space / shallow space</td>
</tr>
<tr>
<td></td>
<td>2/20</td>
<td>Introduction to still life: creating seamless transitions between foreground, object, and background</td>
</tr>
<tr>
<td>5</td>
<td>2/25</td>
<td>Spherical forms: handling a sequence of values to model a form</td>
</tr>
<tr>
<td></td>
<td>2/27</td>
<td>Transparent objects: techniques for representing bottles and glasses</td>
</tr>
<tr>
<td>6</td>
<td>3/4</td>
<td>Transparent objects continued Group shape: organizing several forms into one shape</td>
</tr>
<tr>
<td>Date</td>
<td>Date</td>
<td>Topic</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
<td>-------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>3/6</td>
<td>3/11</td>
<td>Drape study: rendering folds</td>
</tr>
<tr>
<td></td>
<td>3/13</td>
<td>Lecture: depiction of drapery and garments in art history</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Texture: using brush, rag, and painting knife to create rough surfaces</td>
</tr>
<tr>
<td>8</td>
<td>3/18</td>
<td>Flowers: Impressionist techniques</td>
</tr>
<tr>
<td></td>
<td>3/20</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>3/25</td>
<td>Slide lecture: still life developments in art history</td>
</tr>
<tr>
<td></td>
<td>3/27</td>
<td>Glazing: transparent darker colors applied over a lighter, dry surface to create richness and depth</td>
</tr>
<tr>
<td>10</td>
<td>4/1</td>
<td>Spring Recess</td>
</tr>
<tr>
<td></td>
<td>4/3</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>4/8</td>
<td>Window painting: representing natural light entering an interior space</td>
</tr>
<tr>
<td></td>
<td>4/10</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>4/15</td>
<td>Landscape: representing sky, clouds, water, land, and using Aerial (atmospheric) perspective to represent depth</td>
</tr>
<tr>
<td></td>
<td>4/17</td>
<td>Slide lecture: Landscape painting</td>
</tr>
<tr>
<td>13</td>
<td>4/22</td>
<td>Landscape continued</td>
</tr>
<tr>
<td></td>
<td>4/24</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>4/29</td>
<td>Landscape continued</td>
</tr>
<tr>
<td></td>
<td>5/1</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>5/6</td>
<td>Slide lecture: origins of 20th century abstract painting</td>
</tr>
<tr>
<td></td>
<td>5/8</td>
<td>Geometric abstraction: using geometric shapes to create a composition</td>
</tr>
<tr>
<td>16</td>
<td>5/13</td>
<td>Gestural abstraction: creating a composition with movement</td>
</tr>
<tr>
<td></td>
<td>5/8</td>
<td>Slide lecture: Abstract Expressionism</td>
</tr>
<tr>
<td>17</td>
<td>5/13</td>
<td>Critique</td>
</tr>
<tr>
<td></td>
<td>Final 5/17</td>
<td></td>
</tr>
</tbody>
</table>