

San José State University
Department of Art and Art History
Art 61, Section 1 : Beginning Painting
Fall Semester 2019

Course and Contact Information

Instructor: Terry Powers
Office Location: Art Building 323
Telephone: (408) 924-4369
Email: terry.powers@sjsu.edu
Office Hours: Wednesday 5:50pm-6:50pm
Class Days/Time: Monday, Wednesday. 3pm-5:50pm
Classroom: Art 306
Prerequisites:
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

Activity/Studio

Course Description

This course is 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. Historical as well as contemporary works will be introduced to inspire and demonstrate the possibilities of the medium. Individual instruction will be given

throughout the semester, and group critiques will be held regularly. Active participation in discussion is strongly encouraged.

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: alla prima, dry brush, scumbling, application of broken color, impasto, and expressive brushwork. 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 an understanding of building strong foundation, seeing totality and wholeness, and avoiding triviality by working with distillation.

Course Goals

To see the world as a painter and attempt to recreate that world on a two-dimensional surface.

Course Learning Outcomes (CLO)

Course Skill Learning Outcomes

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

CLO1: Work with value contrast and shape as means of composition

CLO2: Demonstrate an understanding of color theory as it pertains to painting

CLO3: Learn processes and methods and techniques that are fundamental to achieve both representational and abstract visual experience.

Course Content Learning Outcomes

Upon successful completion of this course, students will have mastered:

CLO4: Identify and discuss the formal aspects of a painting and visual idea.

CLO5: Cultivate an awareness of the function and influence of painting in 20th and 21st century art.

Classwork Activity:

We will be painting for the duration of every class period (my theory being the only way to get better at painting is to practice it...a lot.) There will be slide lectures, 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. You will need:

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 (250ml) 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.

1. Vine charcoal-medium or soft sticks (optional)
2. Canvas pad, 16x20 or larger. (Pre-stretched and primed canvases are optimal: sizes: 16"x20" (x8), 18"x24" (x2). We will be making A LOT of paintings, so this list is an approximation. You may need to buy more canvases throughout the semester, but this is a good start. Please no canvases smaller than 16"x20", but bigger is fine.
3. 1 utility brush (also called a chip brush) 2-3 inch.
4. Disposable palette (grey if possible) 9x12 or larger
5. Oil painting brushes: Here's a list of the brush shapes that will be most useful to you:

Flat: This brush has a clean, straight edge for applying color evenly to an area.

Bright: A bright is similar to a flat, but it has shorter bristles and makes a distinct calligraphic mark.

Round: You generally use this brush for drawing and any type of line.

Filbert: Filberts are interesting almond-shaped brushes that make an oval-ish mark; they look like the lovechild of a round and a flat brush.

I recommend a Flat 2 inch, Filbert sizes #4-#8, Round size #2 and #4 (and whatever else you want.) "Princeton Art & Brush Co." is a good brand to start with. Look for china bristle brushes or synthetic bristle brush (just make sure they're meant for oil paint.)

6. Oil Paint here we go:
 - a. Titanium White (150 ml large tube)
 - b. Cadmium Yellow Medium 40ml
 - c. Yellow Ochre 40ml
 - d. Naphthol Red 40ml
 - e. Transparent Oxide Red 40 ml
 - f. Cadmium Orange 40 ml

- f. Ultramarine Blue 40 ml
- g. Dioxazine Purple 40 ml
- h. Chromatic Black (Gamblin) 40ml

These colors are non-negotiable, however if you want to experiment with other colors please feel free. Student grade brands are fine for this course. I think Utrecht, Gamblin and M. Graham are great beginner/intermediate brands, they're a bit less expensive than some other brands but still have a good amount of pigment. Please don't buy anything labeled "Hue" i.e. Cadmium Orange Hue, they are not the same thing and will behave inaccurately when mixed with other colors.

- 7. Blue Painters Tape (2 inch)
- 8. 1 Quart Gamsol
- 9. 1 small bottle Linseed Oil
- 10. Lava Soap (Hardware Store)
- 11. Artbin or Toolbox to carry everything
- 12. Paper Towels or old rags
- 13. Glass or Metal container for Gamsol and Linseed Oil

Please have **ALL** of these materials by the **beginning** of class on **Monday, August 26th**

Websites to purchase materials:

<http://www.gamblincolors.com/>

<http://www.dickblick.com>

<http://www.utrechtart.com/>

<http://www.jerrysartarama.com/>

LOCAL ART STORES

Note: Aaron Brothers is now Michael's. It is a hobby shop and not an art store

Dick Blick Oakland, Berkeley, San Francisco

Accent Arts 421 Jacaranda Lane, Palo Alto CA 650-424-1044

Artists and Craftsman Berkeley and San Francisco

University Art in Redwood City

Lens Art 142 River St, Santa Cruz, CA 95060

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

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.”

Grading is 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.

I expect you to work during regular scheduled classroom hours, two days a week. 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.

Please notify your friends and family that you are unavailable to taxi them to and from the airport, babysit, run household errands during your scheduled class. Carefully schedule all medical and advising appointments so there is no time conflict.

Classroom Paintings will be 60% of your grade

Final painting will be 20% of your grade

Participation in Critiques will be 20% of your grade

University Grading Policy

http://www.sjsu.edu/registrar/students/grades_grades_changes/grade_symbols_and_values/

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

A+ = 100-97%	A = 96-93%	A- = 92-90%
B+ = 89-87%	B = 86-83%	B- = 82-80%
C+ = 79-77%	C = 76-73%	C- = 72-70%
D+ = 69-67%	D = 66-63%	D- = 62-60%
F = 59-0% Unsatisfactory		

Final Examination or Evaluation “There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless specifically exempted by the college dean who has curricular responsibility for the course.”

Final Examination or Evaluation

Tuesday, December 17th, 12:15pm-2:30pm. Our final exam will consist of a group critique of your final project.

Please note: Except in cases of documented emergencies, incomplete grades are not given in this course.

“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> for more details.

Additional Note:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

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/> or the Art & Art History department office in ART(H)/(PHOT) 116, 408-924-4320, art@sjsu.edu

Classroom Protocol

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should be turned off or silenced.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>.”

Course Schedule

Art 61, Section 1: Beginning Painting Fall Semester 2019

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
1	W 8.21	Introduction, Syllabus overview, Materials, Slides
2	M 8.26 W 8.28	Value: Reductive Painting #1, Palette set-up, Demo Value: Reductive Painting #2, Ways of Seeing; The search for Value
3	M 9.2 W 9.4	Labor Day NO CLASS Value: Monochrome Painting #1, key painting
4	M. 9.9 W 9.11	Value: Zorn Palette, Primary color, Neutral values, Slides Value: Zorn Palette, Boxes, Edge Quality: Hard vs. Soft vs. Disappearing Edges
5	M. 9.16 W. 9.18	Color: Full Palette, Trash bag Painting, Painting Black without Black Color: Full Palette, Trash bags day 2
6	M 9.23 W 9.25	Color: Full Palette, Painting Light, Brushwork concentration Color: Full Palette, Painting Light, Local Color, Chiaroscuro
7	M 9.30 W 10.2	Composition: Rule of Thirds, Weight, Every inch counts Composition: Viewfinders, Abstraction, Intuition

8	M 10.7 W. 10.9	<p>All At Once!: Juggling all components we've learned so far. All At Once!: Juggling all components we've learned so far cont.</p> <p><u>Homework:</u> Consider prompt for Project 1, have short (5 sentence) project proposal ready by beginning of class Monday, 10.14.</p>
9	M 10.14 W10. 16	<p>Project 1: Three objects that describe you (see prompt for specific guidelines, motivation.) Project 1 cont.</p>
10	M 10.21 W 10.23	<p>Project 1 Small group critique Project 1 cont.</p>
11	M 10.28 W 10.30	<p>Project 1 cont. Project 1 cont.</p>
12	M 11.4 W 11.6	<p>Group Critique Group Critique</p> <p><u>Homework:</u> Consider prompt, be ready to start Final Project by Wednesday, 11.3</p>
13	M 11.11 W 11.13	<p>Veterans Day NO CLASS Final Project TBD</p>
14	M 11.18 W 11.20	<p>Final Project Final Project</p>
15	M 11.25 W 11.27	<p>Final Project Final Project</p>
16	M 12.2 W 12.4	<p>Final Project Group Critique</p>

Final Exam	M 12.9	Group Critique
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