OFFICE HOUR
Individual appointments for students after class: l.jochamowitz@gmail.com

PREREQUISITES
This course has been designed for beginners, therefore no prior knowledge or ability is required.

COURSE DESCRIPTION
This is a course designed for the beginners with no previous training in the craft. The course offers the beginning students the basics of various comprehensive overview of the possibilities regarding the construction of a painting in oil. Lessons cover theory and practice. Focus in the property use of the color. Specifics lessons formulated to study basics concepts and problems of observation painting: the drawing, form and space, primary color, secondary and complementary colors. Shapes, values, tonal and equivalency. Composition.

COURSE OBJECTIVES
The purpose of this course is to offer the student to become aware of basic technical processes of foundation oil painting, by the end of the semester the student should have a solid understanding of the range of technical processes and be able to implement them.

Once the students have successfully completed these objectives the students will pass to level II.

LEARNING OBJECTIVES
This is a three-hour class. At the beginning of the semester the student work from observation, in order to improve his/her sensibility and techniques. Discussion is a very important part of the course as well as technical concepts of Art which will be discussed everyday. Exercises and projects will be introduced, supplemented with slide lectures and/or practical demonstrations. The class will evolve in practical workshops as well as individual attention by the teacher to the student. It is advisable to have a notebook for the slide lectures, talks and individual discussions in order to keep information given.

LEARNING OUTCOMES
Early in the semester, painting and exercises will set the foundation for further technical considerations which the student will be encouraged to explore. The aim is to clearly demonstrate the improvement in visual sensitive technical skills and ability to communicate through paint.
GRADING AND OTHER POLICIES
It is presumed students have sufficient maturity to recognize their responsibility for regular class attendance. Gonzaga University has a standard policy on absences, in case of illness or any other good reason.
A correct, active and responsible participation is strictly recommended. Homework assignments are an integral part of this course and are mandatory. Attendance is mandatory: When homework assignments are given they make up an integral part of this course and therefore mandatory. A correct, active and responsible participation is strictly recommended.
When leaving, class has to be clean and in order. Students must take good care of the equipment and material. Damaged or loss should be reported immediately.
Read and respect the specific studio rules prior starting to work. Irresponsible behaviour can compromise lessons for other courses.

Gonzaga in Florence attendance Policy:
Attendance is taken at the beginning of class from the first day of the semester. The student entering class after attendance is taken has to contact the professor at the end and announce his/her presence. However, this does not mean that coming late is accepted. Two late arrivals may be excused, three turn automatically into an absence and will affect the attendance and participation part of the final grade.

Students can miss one week’s work, irrespective of the course formula (three sessions, two sessions, one session). It is their responsibility to make up for the missed work. If they miss a quiz or a report they are not allowed to have it at another time, unless the absence is for certified medical reasons and the professor and Dean agree.

More than one week’s work missed is going to be penalized as follows:

One extra absence:
1. by lowering the attendance and participation grade as determined by the professor

Two extra absences
2. by lowering the final grade by a whole letter grade

Three extra absences
3. by grading the whole course F

REQUIRED READING
There are no required texts, however students are encouraged to research topics related to the course. Such as:
"The elements of the colors" Josef Itten
"Manual of painting" Cenino Cennini
"The materials of the artist and their use in painting" Max Doener
Additional information is going to be given during the course.
SCHEDULE
Mon 3.30pm-6.30pm

COURSE OUTLINE
I WEEK JAN 11

Introduction to the course. Slides/examples. Purchase of materials. Rules at studio.
Storage of supplies.
Homework: prepare canvas board (20x20cm) with two layers of gesso.

II WEEK Jan 18th
Introduction to materials.
Construction of a grey scale/ starting
Set-up still life in greys tones:
Viewfinder.
Working: observation painting, drawing in class.

III WEEK Jan 25th
Continues first painting still life
Primary colours & warm, neutral and cold values. Tonality and colours equivalence.

IV WEEK Feb 1st
conclude the painting
homework:
Homework: select a detail of a painting of one of any of the following artist and bring in class a colour copy A4:
Vermeer, Delacroix, Kandinsky, De Chirico, Edward Munch, De kooning, Matisse,
Monet., Max Ernst Ludwig Kirchner, Franz Marc, Paola Rego, marlene Dumas.

V WEEK Feb 8th
Glaze painting
Choice of palette. Use of basic colors.
Painting background with one color tempera: color harmony and broken colors. Emphasis of color. The importance of the format. Demo glazing (canvas size 20x40cm)
Homework: finish working on 2nd project.
the next week: "The history of an object" anything small to bring in class.

VI WEEK Feb 15th
THE HISTORY OF AN Object. Students are asked to provide the subject-matter for 3rd paintings:
3 small SERIAL PAINTINGS. Simple composition. (each canvas 25x25cm). Use of basic color, dry brush, warm and cold colors, primary color.
Complementary Colours/ Shadows
abbozzo sketch of painting).
Homework: continues working on this project.

VII WEEK Feb 22nd MIDTERM group critic, review of all paintings done.
Continue working second project and finish it for next class.

**VIII WEEK Fer 29th**
Work in progress continue working on third (1,2,3) paintings.
Quality of strokes of brush: regarding a more personal expression.
Working: continue working 3th painting

**SPRING BREAK Mar 7th**

**IX WEEK Mar 14th**
Definition of the last final project: Slides, explanation. Students are asked to provide the subject-matter for the last project. Each student is going to have a brief meeting with the teacher to evaluate proposals and decide about the subject. Composition. From this point until the end of the term, all work will be focus around the execution of the last project.
www.susannehegmann.eu
Homework to be review.

Start final personal project painting

**X WEEK Mar 21st**
Work in progress

**XI WEEK Mar 28th EASTER WEEKEND**

**XII WEEK APR 4TH**
Work in progress

**XIII WEEK Apr 11th**
Work in progress

**XIV WEEK Apr 18th**

Exam:
1. individual critique with the presentation of final personal project
2. Paper (3 pages, personal evaluation of the semester and description the final project).

**MATERIAL COURSE**

Students must provide the material for personal use. (is posible to share some).
1. fabriano drawing paper (sketching)
2. one canvas board 20x20cm
3. three canvas 20x20cm aprox
4. one canvas 40x20cm aprox
5. one canvas 40x60cm aprox (Final project)

- Palette: paper palette or medium size wooden palette (about 35x45cm).
- Palette knife for mixing colors and cleaning palette
- **Solvents:**
  - 1 litre of vegetable turpentine
  - 1 small bottle of Windsor and Newton liquin
- 1 tube of Impasto Medium (optional)
- 1 small jar of black tempera (is possible to share two persons)
- 1 small jar white tempera (is possible to share two persons)

**Brushes:**
- 2 Round, small and medium
- 2 Chisel, medium and large
- 2 Filbert, small and medium

This is the minimum requirement; you may wish to purchase a larger range of brushes. It is better to buy quality brushes since they last longer and give better results.

- 1 jar acrylic gesso: shared between 2 persons (to be used as additional coating on the universal ground canvases or directly onto the raw canvas when you do your own stretching).

**Oil Colors:** Ferrario/Van Dyck is a good quality, medium price brand
- Titanium white / Bianco di Titania **(big size)**
- Lemon yellow/ giallo limone
- Cadmium yellow / Giallo di Cadmio
- Yellow ochre / Giallo Ocra
- Natural siena / Terra di Siena naturale
- English red / Rosso inglese
- Cadmium red deep / Rosso di Cadmio scuro
- Permanent Alizarin Crimson / Alizerina Rosso Carminio.
- French Ultramarine / Blue oltremare scuro
- Cobalt blue deep/blu cobalto scuro
- Ceruleum blue/Blue Ceruleum *(optional)*

These materials may be purchased at Salvini in Via degli Alfani 111r