



Santa Reparata International School of Art
Course Syllabus

Summer Course

Course Title: Renaissance Painting Techniques

SRISA Course Number: SART 3204

Maryville Course Number: ART 313

Credit: 3, Contact Hours: 90

Meeting times: Monday – Thursday 2:30pm – 6:30pm

Location: Room 105/San Gallo Campus

Instructor: Andrew Smaldone

E-mail: andrew.smaldone@gmail.com

Office Hours: By appointment via email

1. COURSE DESCRIPTION

A Florentine experience for both studio artists and art historians.

Many contemporary artists use methods that were developed during the Renaissance because of the richness and flexibility of such techniques. Art historians have an obvious interest in knowing specifically how the materials were used to create the masterpieces of Florentine painting. This course is intended for both groups and does not rely on previous painting experience, though that is helpful. The course provides extensive experience with a range of the traditional materials and methods that were used in the masterpieces produced in Italy throughout the Italian Renaissance. Hands-on demonstrations, discussions, critiques and on-site field trips will inform both artists and art historians. The focus will be on the exploration of the distinctive luminosity and translucent characteristic of egg tempera and tempera grassa (tempera with oil) painting.

The source material for art works will include using photographs taken by the students of Florentine masterpieces, art historical reproductions, and other source material as discussed. In the studio students will learn the processes for making handmade gypsum or chalk gesso panels, preliminary ink grisaille drawings, transfers, a variety of value and color glazing techniques, egg tempera paints mixed from dry pigments and tempera grassa (oil emulsion).

The world-class museums within walking distance of the Santa Reparata studios create a unique opportunity for group discussion and personal artistic research from actual Renaissance paintings.

2. CONTENT INTRODUCTION

Florence is the perfect place to study Renaissance painting. We will visit local museums to research how Florentine masterpieces were made and come back to the studio to explore these methods. The materials and techniques explored in the Renaissance still resonate with the contemporary working artist. We will investigate the traditional approach and find contemporary applications.

Throughout the summer B session students will conduct individually based research in order to gain a full understanding of traditional painting media. The techniques learned in this course will be accompanied by students applying them to projects with specific themes.

3. PREREQUISITES

No prerequisites are required. However, drawing and painting experience is beneficial to the understanding of the course content.

4. GOALS AND OBJECTIVES

Upon completion of this course students will possess the following working knowledge:
The materials and techniques common to the Renaissance including panel preparation transfer of drawings, making egg tempera and tempera grassa paints from dry pigments and binders and gilding. Students are expected to research Florentine masterpieces in local museums and churches as well as studying in-depth material available via books and the web. In Florence, San Marco, Uffizi, and the Accademia all house world-class collections of egg tempera paintings.

5. REQUIRED MATERIALS AND SUPPLIES

Materials List for Renaissance Painting/ Egg Tempera

sketchbook - recommend hard cover in a size you will likely carry around with you
graphite pencils and eraser – range of hard and soft, mars plastic eraser
tracing paper 11x 14 if using wet palette with cafeteria tray TBA
sticks of vine charcoal for transferring drawings
black drawing ink.

note: it may be easier to work with resolvable inks rather than permanent inks

optional: Ink dipping pen with a point for hatch marks

masking tape

three eye droppers (available at pharmacies and some art stores)

pipe cleaners to clean the eye dropper

quart size water container to clean brushes

small glass jar with lid – baby food size for you egg medium

watercolor brushes: # 8 and # 4 round and ½ inch square

note: Kolinsky sable brushes are the best, but they are expensive. Synthetic inexpensive alternatives to kolinsky sable will work well

1 or 1 ½ inch watercolor wash brush for glazing

If you already own oil painting brushes – bring a few with softer bristles

metal an/or plastic palette knife - with a wide enough surface to grind the pigment (at least ½ inch)

single edge and/or safety razor blades

plain kitchen sponges can also use a natural sponge

high quality cosmetic sponges (Sephora in Florence will have these...)

another kitchen sponge with scrubby side to clean materials

sandpaper 100 – 2000 grit for various uses

porcelain dishes, cups or small plastic palettes with wells to hold liquid color

paper towels - you will need these everyday

one dozen 1 oz or 4 oz plastic jars with lids for pigment pastes (Zecchi in Florence)

small plant spray bottle or atomizer

bar of mild soap to clean brushes

Five Painting Panels - painting surfaces recommended scale – approximately 8 x 10, 9 x 12, 11x 14 from Zecchi (one of these will be a test panel used throughout the semester)

Dry pigments for Making Egg Tempera Paint

We will purchase all dry pigments at Zecchi in Florence

You do not need to bring these with you. But allow some money in your budget for these colors The cost will be approximately 35 - 40 euros if you divide these with someone in class. These will be set up for us at Zecchi. Overall price for course material between about 100-130 Euros depending on choices made on such things as brushes etc.

Recommended Egg Tempera Color Palette

Note: The specific colors will be arranged with Zecchi prior this course based on availability and cost

White	titanium
Black	mars black or ivory black
Yellow	yellow ochre, raw sienna, cadmium yellow substitute
Red	red ochre (sinopia), permanent red light, morellone oxide
Green	cool green earth
Blue	ultramarine blue dark, sky blue
Brown	raw umber

Optional: Especially for those of you who may continue painting in egg tempera - I highly recommend purchasing this 'book' by contemporary egg tempera artist Koo Schadler. It costs \$32.00. If you do purchase it before the trip, bring it with you! I will be giving you some information from this book. <http://kooschadler.com/thebook.htm>

Other Studio Materials and Possible Group Purchases

You do not need to bring the following materials with you. We will discuss these materials throughout the class. Depending on the number of students in the class, we will divide the cost on some of these materials to save you some money. I just want to make you aware now of some of the other materials we will be using:

rabbit skin glue granules (hot plate, sauce pan and wooden spoon)

optional - egg yolk separator

dry gesso mix (or calcium carbonate and/or calcium sulphate and titanium pigment and rabbit skin glue)

gold leaf - composition leaf (not real gold) and/or real gold sheets

shell gold – gold in gum arabic for fine details. Gold gouache also works well.

other gilding materials as needed – TBA

linseed oil and damar varnish for egg oil emulsions

optional: gelatin granules (such as Knox gelatin) for use in making prepared papers for silverpoint and/or gesso. I will also supply gelatin for group use.

6. GRADING POLICY AND EVALUATION PROCEDURES

Your final grade will be based on the following percentages:

20% Homework and creative projects

20% Mid-Term critique

20% Classroom participation and attendance

25% Final project

15% Special project

Course work to include:

an active course sketchbook with notes, museum, book, and web research, preliminary studies and drawings, and experimental studies

completion of four paintings on panel created both in the studio and outside of class time. At least one of these paintings should include an exploration of gold leaf techniques

Also taken into consideration in the final grade:

Punctual attendance

Preparedness for and participation in studio time

Quality of visual research and process in preliminary work for paintings

Insight and contribution in group discussions and critiques
Overall effort, progress and growth

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

Course Policies

Students should attend all classes if they are healthy and able to come to class. Students who miss more than 1 class will have their final grade lowered by one letter grade for each additional absence. For example, if you have an "A" in this class and you are absent 3 times you will receive a "D" in the course. If you are absent more than 3 times you will receive an "F" on your transcript.

- Tardiness: After 20 minutes into class time, students are considered absent.
- Students who leave 20 minutes before class time ends will be considered absent.
- Excused absences require a doctor's note or a written note from the Director.
- Arriving in class unprepared to work is considered an unexcused absence.
- The use of cellular phones is prohibited during class time.

Students are expected to participate in class, act responsibly, and behave properly while on the school premises. Classrooms are to be left in order and clean. Students must take care of equipment and materials and promptly report any damage and/or loss.

Please turn off cell phones before class starts.

7. PLAGIARISM AND COPYING

SRISA severally condemns ignorant plagiarism and copying during examinations. Any student that makes use of words or ideas taken from another person's work without properly citing credit for the specific purpose of deceiving their professor will receive an automatic "F" on that assignment or exam. Should the offense be repeated, the student will receive an automatic "F" in the class. Students utilizing the strategy of appropriation in a work of visual art for political, religious or social reasons may do so. It is fundamental that students pursuing strategies of appropriation understand that in the United States *fair use* allows them to copy copyrighted material for a limited and "transformative" purpose. Given the complicated nature of how artists utilize appropriation in the 21st century, SRISA students are required to discuss ideas regarding fair use and copied imagery with their professors before turning in their assignment.

8. CRITIQUES

Critiques are friendly group discussion 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.

9. ATTENDANCE AND BEHAVIOR POLICY

Students are required to attend all classes. If you miss class without an excused absence your grade will be lowered by one letter grade for each unexcused absence. If you are ill you should obtain a doctor's note in order to receive an excused absence. Missing more than four classes will result in an "F" on your transcript.

- Excused absences require a doctor's note or a written note from the Director.
- Tardiness: After 20 minutes into class time, students are considered absent.
- Students who leave 20 minutes before class time ends will be considered absent.
- Arriving in class unprepared to work is considered an unexcused absence.
- The use of cellular phones is prohibited during class time.
- The use of cell phones and iPods is prohibited in the darkroom at all times.
- Students are expected to participate in class, act responsibly, and behave properly while on the school premises.
- Classrooms are to be left in order and clean.
- Students must take care of equipment and materials and promptly report any damage and/or loss.

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10. COURSE CALENDAR

Date	Class 1
Meet	In class
Lecture	Introduction to the course and studio rules, slide presentation of contemporary artists
In class work	Introduction to course, syllabus, materials, and discuss the projected calendar. Watch egg tempera video. Walk to Zecchi to buy materials for the course.
Homework	Bring all materials to class Bring sketches and be able to discuss with professor ideas for Project #1 Prompt: symbolism

Date	Class 2
Meet	In class
Lecture	Reading of Ralph Meyer text

In class work	<p>Egg Tempera begun Students must think about what painting marks mean in terms of painting's long history. In addition, students are required to think of subject matter than has symbolic meaning for them.</p> <p>You need a small test panel and one panel for your first painting. You also need to bring half dozen eggs this week. Try to find the freshest eggs possible. They will not be refrigerated in the grocery store, but I would refrigerate them once you buy them. We have a smaller refrigerator for the class. Mark your carton. You will need one egg (or two) for every class session. I recommend making fresh egg tempera medium everyday – especially in the summer!</p> <p><u>Bring the first image to work from.</u></p>
Homework	Work on tempera symbolism prompt.

Date	Class 3
Meet	In class
Lecture	<p>Bringing together technique and ideas Egg yolk medium is approximately two parts egg yolk to one part water- but it <u>depends</u> on the yolk and the pigment! It should be about the consistency between thin and heavy cream. Test your colors by painting a strip on glass.</p>
In class work	<p>Continue working on symbolism project</p> <p>Field trip to Accademia</p>
Homework	Finish symbolism prompt

Date	Class 4
Meet	In class
Lecture	Group Critique
In class work	Students will be critiqued for 15 minutes each. Student will discuss the “how” and the “why” of their work in 5 minutes. Professor will speak for 5 minutes and all other students will speak for 5 minutes.
Homework	<p>2nd tempera project introduced. The idea of focus will be central to this project in tempera and students will be asked to refine their technique from the first project. Students will consider what it means to focus with paint.</p>

Date	Class 5
Meet	In class

Lecture	a closer look at Scottish artist Andrew Grassie the continued use of egg tempera in small paintings on panel
In class work	Work on focus prompt for whole week. Students will meet with professor to discuss progress throughout the week.
Homework	Finish working on prompt #2

Date	Class 6
Meet	In class
Lecture	Painting today - the international landscape
In class work	Critique of second prompt. Students will be critiqued for 15 minutes each. Student will discuss the "how" and the "why" of their work in 5 minutes. Professor will speak for 5 minutes and all other students will speak for 5 minutes.
Homework	Read this description for the prompt for our oil painting project. Prompt #3 - The sacred and the profane For this prompt students are required to think about ideas pertaining to the sacred and the profane in Florence. An example of this juxtaposition could be a church and the mercato centrale, but there are many examples and students will meet with professor to discuss how they will develop the prompt after venturing out into the city for research. The importance of this project relates very much to looking to the city of Florence for inspiration.

Date	Class 7
Meet	In class
Lecture	A history of oil painting. How this technique developed in the Northern renaissance and how artists in Florence attempted the technique to meet their criteria. Putting together a canvas. How to stretch and gesso linen.
In class work	work on project #3 Field trip to palazzo pitti
Homework	Continue to work on project 3. Progress will be discussed with professor throughout the week.

Date	Class 8
Meet	In class
Lecture	The importance of how paintings are displayed

In class work	work on oil project.
Homework	Work in the evening on oil project.

Date	Class 9
Meet	In class
Lecture	Students give their presentations with introduction of 20 second artist statement.
In class work	work on oil project.
Homework	Finish oil project and be prepared for critique.

Date	Class 10
Meet	In class
Lecture	prompt 3 critique
In class work	students have 15 minutes each for critique.
Homework	For your final project you will be able to choose between using egg tempera, egg tempera with oil or just oil. At this point you should understand what all three media require in terms of time and should work accordingly

Date	Class 11
Meet	In class
Lecture	How to make paintings that matter in the contemporary landscape.
In class work	Begin work on prompt #4 – for class you need to be very prepared with all materials. you should be ready to work on a stretched canvas, a board or have pertinent water color paper ready to go. It will be unacceptable for you to be in the stage of preparation at this point as you will not have enough time to finish. Speak with professor about your ideas and begin your projects.
Homework	Bring images lifted from magazines, books, internet or from sketches from images that you have done throughout the semester.

Date	Class 12
Meet	In class
Lecture	The size of the support and the importance of a knowledge of a variety of different scales

In class work	Continue to work on last project
Homework	work on last project

Date	Class 13
Meet	In class
Lecture	Artist writings: a conceptual approach
In class work	continue to work on last project meetings with professor
Homework	Complete last project

Date	Class 14
Meet	In class
Lecture	critique of final project
In class work	Critiquing of project 4 and preparation for student show the following day. Have all paintings ready for critique and be sure to bring all previous work to a completed stage if there are any unfinished paintings.
Homework	be ready for student show.

Date	Class 15, 16
Meet	In class
Lecture	no lecture
In class work	Hang student show
Homework	complete

11. ACADEMIC ACCOMMODATIONS

SRISA strives to foster an all-inclusive learning environment that best caters to its students' needs. While faculty frequently work one-on-one with students, there are some situations in which special accommodations are required. Should a student have any academic accommodations regarding test taking or otherwise, they must present an official letter from their home University to the SRISA Director within the first week of class stating the accommodations.

12. DISCLAIMER

This Syllabus may be amended as the course proceeds. You will be notified of any changes.