
TOPICS: IN-DEPTH TRADITIONAL PAINTING TECHNIQUES in Fall 2018 (AR3091)

Course Code	AR3091	Professor(s)	Stéphane Treilhou
Prerequisites	None	Office Number	06 89 62 54 36
Class Schedule	W: 09:00-11:55 in C-501	Office Hours	
Credits	4	Email	streilhou@aup.edu
Semester	Fall 2018	Office Tel. Ext.	

Course Description

This class is a complement to the course “AR1020, The Materials and Techniques of the Masters.” As the title suggests, this course offers a deeper approach to the main traditional techniques used for 2-dimensional representation in Western Art. This class will help students understand the possibilities and limitations of chosen techniques through exercises of reconstitution. Students will reproduce every different stage for the making of a piece of 2-dimensional art, from preparing the support to the last layers of paint. During the semester, she/he will have to use techniques and materials as similar as possible to those that were used in the original artworks that each student will study in the museum collections of Paris. This practical, in-depth approach to learning traditional painting techniques will allow students to better understand the constraints and needs of selected Western artists active during different time periods. Further, students will gain a better understanding of the qualities and weaknesses of the painted works that have been left to us.

Please note that fees will be requested to cover the cost of tools and materials

Course Learning Outcomes

General Education

[PLEASE EDIT OR REMOVE THE FOLLOWING TEXT AS APPLICABLE]

The general education program at AUP consists of four requirements: Speaking the World,

Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

- Interpreting historical technical treatises
- Gaining a better understanding of historic paintings through the study of their techniques and materials
- Introduction to conservation and restoration issues

Course Outline

Program:

Since Antiquity, the human figure is one of the most commonly used themes in art. Human bodies are as present on the walls of churches as they are on decorative panels or in private pictures. While working with this subject, students will use three of the major historical painting techniques found in Western Art: buon fresco on a wall, tempera on panel, and oil on canvas. They will have to prepare all the different materials needed for these three techniques and will learn the proper methods for sound painting practices. Students will see how to prepare different supports, how to prepare gesso or plaster, how to polish surfaces before painting, how to transfer drawings, how to grind colors and how to use various paints correctly. Methodologies will be studied through historic treatises on painting, by considering and discussing contemporary studies, and through analyses of paintings. Thanks to the subject matter (the human body), this class, by extension, is the occasion to learn about human anatomy and the proportions of the female and male body.

September

Week I – 10th -14th

Wednesday 12th - Session I

TOPICS

Introduction. Grinding colours

September 16th – last day to drop/add courses online

Week II - 17th - 21th

Wednesday 19th - Session I

TOPICS

Preparation of the panel

Week III - 24th – 28nd

Wednesday 26th - Session I

TOPICS

Polishing and report of the drawing

October

Week IV – 1st - 5th

Wednesday 3rd - Session I

TOPICS

Painting with tempera I, first layers

Week V – 8nd - 12th

Wednesday 10th - Session I

TOPICS

Painting with tempera II, shaping

Week VI - 15th - 19th

Wednesday 17th - Session I

TOPICS

Guilding I

Week VII – 22nd – 26th

Wednesday 24th - Session I

TOPICS

Guilding II

October 26th, Mid-semester grades due

Week VIII – 29th – Nov.2nd

October 31ST - November 2nd, (included) fall break, No classes

November

Week IX – 5th – 9th

Wednesday 7th - Session I

TOPICS

Preparation of the canvas, coating

November 9th – last day to withdraw from a course/no credit option

Week X - 12th -16th

Wednesday 14th - Session I

TOPICS

Oil painting I, first layers shaping

Week XI -19th – 23rd

Wednesday 21st - Session I

TOPICS

Oil painting II, glazing

Week XII -26th - 30th

Wednesday 28th - Session I

TOPICS

Fresco I, preparation of the support

December

Week XIII – 3rd – 7th

Wednesday 5th - Session I

TOPICS

Fresco II, painting a buon fresco

Week XIV - 10th - 14th

Wednesday 12th - Session I

TOPICS

Fresco II, painting a secco

December 12th, Last day of classes, December 13th -16th, Reading days

December 17th – 21st Final exams

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Participation and in class work : 30%

Projects : 70%

Other
