

Sevengaits Studio School

12 crane street
Southbridge MA 01550

COURSE SYLLABUS Fundamentals of Oil Painting

Antonio Fonseca, BFA, MFA

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Course Essentials

A. Course Description

This course involves a careful examination of every component of oil painting, its characteristics and variables. Participants will learn the basic physical and chemical aspects of the painting mediums including the use of multiple painting surfaces. Students will slowly be introduced to contemporary uses of materials and techniques as they review and experiment with classical oil painting methods.

B. Organization

This is predominantly a lab course in which topics presented by the instructor are practically explained by physical examples and assigned projects are completed by students both during lab periods and outside of class. Participants will complete a total of one project representative of each method and techniques reviewed and practiced in class.

C. Course Objectives

A. General Objective:

1. Participants will learn to use and apply adequately the different mediums reviewed in the course.
2. Participants will recognize the physical, chemical elements of the material reviewed in the course.
3. Participants will develop the knowledge and skills to manage and utilize the different components of painting materials and surfaces.

B. Specific Objective:

1. Participants will develop a more attuned understanding of the traditional and contemporary approaches to the technical elements of painting materials.
2. Participants will develop skills in the construction of material, pigments and surfaces in an attempt to better the chemical aging of the material used.
3. Participant will enhance his/her understanding of the painting materials.

D. Teaching Method

1. Demonstration – The instructor will demonstrate concepts and technique by drawing in front of the class.
2. Hands on teaching – The instructor will make the rounds, working with each student, giving constructive criticism, and doing individual demonstrations.
3. Discussion – The instructor will illustrate the technical and expressive aspects of life drawing by showing examples of his own work, and the work of other artists.
4. Students will be encouraged to participate in group discussions and critiques as time allows.
5. Individual Discussion – The instructor will guide students individually by giving technical advice and suggested reading and research which would benefit individual students.

C. Course Topics

1. History of painting mediums and materials.
2. Review and construction of support surfaces, material and techniques.
3. Project development and practice.
4. Dimensions
5. Intro to descriptive geometry

6. Composition and design in the creative process
7. Strategies and problem solutions in the creative process

E. Course goals and accomplishment

By the end of the course participants are expected to:

1. Be capable of applying the concepts of design and comp all visual artistic expression
2. Be able to utilize, research and solve complex design problems
3. Be capable of having a mature critical view and analysis when appreciating art
4. Be capable to utilize the conceptual, theoretical and practical skills of composition and design when developing his/her own visual vocabulary

F. Suggested reading

1. Smith, Ray. **The Artists Handbook**. New York: Alfred A. Knopf, 1997.
2. Itten, Johannes. **The Art of Color**. Paris: Bonnet, 1975.
3. Tolsto, Pablo. **The Aurea Composition in Fine Arts**. Buenos Aires: Hachette, S.A. Books, 1969.

G. Course Outline

- Discussion of syllabus
 - Mixing Mediums (Chemical properties and intentions of your working mediums)
 1. Wash Medium
 2. Base Medium
 3. Glaze Medium
 - Color theory in a flash the principle of color and forms
 - choosing a surface
- Week 1
- Week 2 Painting (still life) day 1
- Week 3 Painting (still life) day 2
- Week 4 Painting (still life) day 3
- Week 5 Painting (still life) day 4
- Week 6 Painting (life figure painting) day 1
- Week 7 Painting (life figure painting) day 2
- Week 8 Painting (life figure painting) day 3
- Week 9 Painting (life figure painting) day 4
- Week 10 Painting (life figure painting) day 5

Fundamentals of Painting (Oil) Material List

All prices are approximately and may vary by store. CC Lowell at Worcester, MA will have the course package with an additional discount.

Name	Description	Price
9X12 sketchbook	Optional	
Compressed charcoal	Medium	
Gum eraser	Optional	
Brush Soap	Liquid or bar	
Artist's Barrier Cream or disposable rubber gloves	Optional	
Odorless Turpenoid		
Jar or can with wide mouth and a tightly fitting lid	for Turpenoid (Cleaning jar)	
3 ¼ paint cans with lid	(For medium mix)	
Palette pad	(Optional thick Plexiglas please keep in mind that you will have to take the pallet with you after the class)	
Masking tape	Optional	
Soft cotton rags	Cut into approximately 8 inch squares (you will need a lot of rags for the class old cotton T-shirts are perfect) (please keep in mind that you will have to take with you after the class)	
Plastic bag	For used rags	
Brushes	Hog bristle (or comparable oil paint quality). If you can't find the exact size, just get something close. <ol style="list-style-type: none"> 1. Flat or bright: size 4, 16 2. Rounds: size 2, 6 3. Filbert: 2, 5, 10 4. Household 2" brush (local hardware store is fine) 	
Palette Knife	For color mixing	

CANVAS (“support”): Traditionally the oil painting surface is canvas over a stretcher or some kind of hardboard such as Masonite, oak, or cedar (known as panels). Light weight metals (paper thin sheets aluminum, steel, and tin) are also used as oil painting surfaces. In contemporary painting, post 1960, artists have utilized a wide variety of painting surfaces—including unusual shapes. Although, we will be working predominately with stretched canvas and treated MDF for the next 8 weeks, you may want to experiment with additional surfaces and shapes (Masonite can be cut into almost any shape).

Although size and quantity will vary by artist, a new canvas (recommended size: 18X24 inches) is possible each week (8).

Suggested Oil Colors:

Try to get Artists Quality oils. Underlined colors are most important if you are on a tight budget. A set of beginning oils (if less expensive) is sometimes a good alternative to the list below.

I believe that maintaining a short list of colors help the artist develop better knowledge in the composition of color the following is my recommendation for this; remember colors may vary by brand and make.

Name	Description	Price
1. Alizarin Crimson	1 Large tube	
2. Cadmium Red Medium	1 Large tube	
3. Cadmium Red Medium	1 Large tube	
4. Cadmium Yellow Light and/or pale	1 Large tube	
5. Lemon Yellow	1 Large tube	
6. Yellow Ochre	1 Large tube	
7. Titanium White (large tube if possible)	2 Large tube	
8. Raw Umber or Van Dyke	1 Large tube	
9. Olive Green	1 Large tube	
10. Ultramarine (French and/or regular ultramarine)	1 Large tube	
11. Mars Black	1 Large tube	
12. Raw Sienna	1 Large tube	