

ART 19A: OIL PAINTING I

Foothill College Course Outline of Record

Heading	Value
Units:	4
Hours:	3 lecture, 3 laboratory per week (72 total per quarter)
Advisory:	This course is included in the Painting family of activity courses.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade Only
Repeatability:	Not Repeatable

Student Learning Outcomes

- A successful student will gain knowledge of the mechanics as well as concepts related to oil painting.
- A successful student will learn about oil painting subject matter, historical and contemporary styles and genres through videos, images, and lectures.

Description

Introduction to the theory and practice of basic oil painting, including the use of value, color and light to model the three-dimensional form.

Course Objectives

The student will be able to:

- Create oil paintings that show evidence of a working knowledge of the physical properties of oil painting materials
- Organize and apply the basic formal elements and principles of design in paintings
- Model form from observation, using value, color and light from observation
- Apply the principles of perceptually and theoretically based color theory to painting projects
- Understand the preparation of oil painting surfaces and supports
- Develop expressive content through manipulation of mark, color and stroke
- Examine and describe historical and contemporary developments, trends, materials, and approaches in oil painting
- Assess and critique paintings in group, individual, and written contexts, using relevant critique formats, concepts and terminology
- Safely handle and use studio oil painting materials and equipment

Course Content

- Physical properties of oil painting materials
 - Transparent/opaque
 - Glaze/impasto
 - Fat over lean
 - Under-painting and layers of paint
 - Direct or alla-prima painting
- Organize the basic formal elements and principles of design in paintings
 - Overlapping forms or shapes
 - Balance or positive and negative space

- Proportion of objects, symmetry and asymmetry
- Painting a still-life
 - Model form using the value or tonal under-painting
 - Model form using color
 - Model form using the logic of shadow and light-form, core and cast shadows, half tones, highlights and reflected light
- Perceptually and theoretically based color theory to painting projects
 - Value or tonal under-painting
 - Monochromatic color
 - Warm/cool color
 - Complementary color
 - Local color
 - Tints, tones and shades
 - Saturated/desaturated color
- Preparation of painting surfaces and supports
 - Stretching a canvas
 - Application of gesso
 - Preparation of a panel
 - Drying process of paint mediums
 - Solvents
 - Oil paint mediums and varnishes
 - Oil paint colors and drying process
 - Thickness of paint application and drying process
 - Mixing paint colors
 - Content through manipulation of mark, color and stroke
 - Palette knife
 - Brush strokes
 - Directional strokes
 - Strokes borrowed from traditional artist
- Class dialogue of historical and contemporary developments, trends, materials, and approaches in painting
- Critique paintings in group, individual, and written contexts, using relevant critique formats, concepts and terminology
- Studio painting materials and equipment
 - Disposal of paint and rags
 - Organization of a paint palette
 - Cleaning brushes
 - Using an easel

Lab Content

- Exploration of physical properties of oil painting materials.
- Organization and application of the basic formal elements and principles of design as they relate to oil painting.
- Safety rules and procedures related to the handling of oil painting materials.
- Evaluation and application of basic principles of color theory.
- Lecture or demonstration of the construction and preparation of painting surfaces and supports.
- Mixing oil paint on a palette, oil mixing mediums.
- Painting still-life or space projects from observation.

Special Facilities and/or Equipment

- Easels, stools, and storage space for each student. Still life storage area, room darkening drapes, portable lighting equipment.
- When taught via Foothill Global Access using Etudes, ongoing access to a computer with email address, software and hardware, and Internet access.

Method(s) of Evaluation

Evaluation methods may include, but are not limited to:

- A. Portfolio review: each painting will be evaluated for technical ability, craftsmanship and personal creative and conceptual approaches
- B. Written or oral critiques
- C. Written or participation in lectures or dialogues of historical and contemporary painting
- D. Painting revisions

Method(s) of Instruction

- A. Lecture presentation using the language of acrylic painting.
- B. Discussion using the language of oil painting.
- C. Demonstration of using oil paint, oil medium, brushes, supports, techniques and methods.
- D. Critique and group presentation of oil painting projects followed by in-class discussion and evaluation.

Representative Text(s) and Other Materials

Freil, Michael. Still Life Painting Atelier: An Introduction to Oil Painting. Watson-Guption, 2010.

Gury, Al. Alla Prima: A Contemporary Guide to Traditional Direct Painting. 1st ed. Watson-Guption, 2009.

Although these texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Copy of a master traditional or contemporary oil painting: research the artwork, the artist, the style, subject matter, content and context; write an essay or paper describing the artwork; write a self critique describing the process of making an artist copy or study.

Discipline(s)

Art