

BASIC OIL PAINTING

SUPPLY LIST:

**Please bring as many of the following supplies with you to each class. Supplies are available at most craft stores, or can be purchased online (Amazon, Blick art materials, etc.)*

1. Gesso
2. 11x14 Wood Panel
3. Glass painting palette
4. 16.9 fluid ounces of Gamsol (paint thinner)
5. 2 clear glass jars with lids. Can be any old type of jar, just not too big.
6. Princeton Brush Set No. 23, Set of 7 (<https://www.utrechtart.com/items/06445-2309/>)
7. Small Palette Knife
8. Rags
9. Clothes you do not mind getting dirty
10. Oil paints in the following colors:
 - a. Cadmium Light Red
 - b. Cadmium Yellow
 - c. Ultramarine Blue
 - d. Cerulean Blue
 - e. Zinc White

Instructor: Tiana Godfrey, but please just call me Godfrey

Instructor contact info: tianagodfrey@gmail.com

Class location and hours:

Eccles Art Center, classes held in the Carriage House Gallery

Thursdays, July 11 – August 15, 5:00 – 6:30 pm

COURSE DESCRIPTION:

This course exists to help you expand your basic oil painting and artistic abilities. If you sincerely take my methods into consideration and apply yourself, this means:

1. Your painting skills will improve.
2. Your capacity to say something with painting (if you choose) will improve.
3. Your ability to identify what you're doing beyond the technical will improve.

We will mainly explore these big, basic topics: Personal Process, Color, Shape, Gesture, Control, External Representation, Internal Representation, Balance, Mood, and Composition. If you feel like a beginner, that's okay! If you feel like you already know this stuff, practicing will still help! I promise, there is no cap to this area of learning. If you occasionally feel like you don't know what's happening or you're frustrated or you're lost, that's ok. That's what learning feels like a lot of the time.

COURSE OBJECTIVES:

- Demonstrate an understanding of oil painting and pictorial space construction through a series of exercises, process explorations, and one sustained painting.
- Develop technical skills in the use of color media.
- Demonstrate an ability to generate ideas and visual problem-solving strategies through a single sequential assignment.
- Speak critically about personal and peer artwork and propose thoughtful alternatives.

CELL PHONES/LAPTOPS/MUSIC:

Feel free to use technology for music, podcasts, references, or inspirational research, but please be respectful of the instructor and your classmates' concentration as well. Cell phones need to be on "quiet" mode ALWAYS during studio class time. Keep yourself ready to listen to instructions, don't isolate yourself with it, don't bother others with it.

CLASSROOM CLEAN UP:

Every student is responsible for cleaning up after themselves and assuring that the tables and chairs are clean for the next class. This includes sweeping, wiping down tables, etc. The classroom is a communal space shared by several classes - treat the room and its contents with respect. We will use the final 10 minutes of each studio session for class clean up.

CLASSROOM ENVIRONMENT:

It is very important to me that everyone can come to class and participate to their fullest level of comfort and ability. I promote an environment where mutual respect, constructive criticism, and creative exploration are valued. I expect the same from everyone who comes in the door. Group criticism and discussion is an essential tool for developing comprehensive artistic knowledge and vocabulary. Therefore, it is critical that you learn how to talk about your own art and the work of other students. I ask that you have both the courage to speak your ideas and respect the ideas of others. You are expected to be honest and respectful in this class.

DIVERSITY STATEMENT:

Respect for Diversity: It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexual orientation, disability, age, socioeconomic status, ethnicity, race, religion, culture, perspective, and other background characteristics. Your suggestions about how to improve the value of diversity in this course are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups.

INCLUSIVITY STATEMENT:

I support an inclusive learning environment where diversity and individual differences are understood, respected, appreciated, and recognized as a source of strength. I expect that all students and myself respect differences and demonstrate diligence in understanding how other peoples' perspectives, behaviors, and worldviews may be different from their own.

BASIC CLASS SCHEDULE:

Day 1: Getting familiar with the tools of Oil Painting + How to Begin

“Memory painting”, basic techniques, textures

We will be using the following tools:

1. Gesso
2. Foam Brush
3. Wood Panel
4. Gamsol
5. 2 Glass jars with lids – see through. One for clean, other for dirty.
6. Brushes:
 - Square: hard precise lines
 - Round: full soft lines
 - Filbert: neither but also both
 - Big: Blurring
 - Medium: Basic shapes
 - Little: Detail
7. Palette Knife
8. Rags
9. Clothes we do not mind getting dirty
10. Oil Paint:
 - Cadmium Light Red
 - Cadmium Yellow
 - Ultramarine Blue
 - Cerulean Blue
 - Zinc White

Day 2: Color Mixing

1. Utilizing the Color Wheel – Primary, Secondary. Complimentary. Begin to find what colors you really like, what you like next to each other. Try to move into the feeling of your last memory painting with more advanced colors on the panel. Continue to think about texture.
2. Why Two Blues?
3. Working on creating colors - warm green, desaturated green, saturated oranges, rust, purple, dark colors, pale colors, grey

Day 3: Shifting into shared reality

1. Painting from a reference
2. Seeing...
3. Simplified shapes
4. Color blocks

Bring a reference photo that rings well with the memory accessed in the last two classes – it can be in the place the memory happened. It can merely be a similar vibe. Must be your own photo and a place you have been. Attempt to adjust the memory and photo to each other without concern for “right way” and “wrong way.”

Day 4: Again! Basic shapes. Blocks.

Begin to move towards details—smaller shapes, shapes within shapes. Blur.

Day 5: Details

Tiny brush. Keep something sharp.

Day 6: Critique