



Ringling College of Art + Design

# Englewood Art Center

## Fall/Spring Program | 2016 - 2017 Syllabus

**Class Title:** Oil Painting I & II

**Instructor:** Maggie McClellan

**Days:** Tuesdays

**Time:** 9:30 am – 12:30 pm –OR– 1 – 4 pm  
*(separate registration required)*

**Date:** \_\_\_\_\_

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### **Class Description:**

In this class, students learn design elements (compositional shapes), surface versus structure, color and value and oil/acrylic techniques through an approach that is easy to absorb. Students are encouraged to bring and use their own photos for reference. Students can register for either the morning or afternoon sessions. They may also register for both sessions and paint all day!

### **Course Goals:**

The knowledge of structure, composition, our chosen medium, color, value, and subject matter make up the toolbox we use everyday to create our paintings. These are the gateways to making an exciting visual experience. Whether you're painting abstract, representational, impressionistic or personally expressive; discovery is the mode that takes the artist along a satisfying path towards creative growth. Working with the "real thing" is vital to our understanding of what we paint; so I encourage you to spend time doing studies of your chosen subject whenever you can (plein-air, interior, figure or still-life).

- Learn Design elements such as compositional shapes, dominance, harmony, etc., as taught by Maitland Graves, Pratt Institute
- The elements of color and value
- Why palette choices are critical to personal painting satisfaction
- Learning when it's valuable to paint from life and/or photography

### **Upon completion of this course, students will be able to:**

- Have acquired a "tool chest" full of the most advantageous skills for making visually exciting paintings
- Develop a "personal style" tailored to the artist's skills and talents
- Use an elevated understanding of the oil/acrylic painting medium and its related attributes
- Call on an in-depth knowledge of the elements of color and value
- Call on an in-depth knowledge of the results creative choices generate
- Call on an in-depth knowledge of composition/design elements

## Required Materials

### Colors:

Colors for all painting mediums come from mineral, vegetable or synthetic sources, which are all ground to a fine powder. What makes these powdered colors into any specific medium are the binders.

Oils, watercolors, egg tempera, casein and gouache colors are very versatile in their mixing capabilities. Pastels and Acrylics often require many additional colors to ensure satisfactory creative choices.

### Basic Palette for all mediums:

Red, Orange, Yellow, Blue, Purple & Green, Neutral {earth} tones are: Brown, Grey, Black & White.

Don't spend more than you have too on supplies! In each category colors are divided into warm, cool and neutral temperatures. The names given to colors varies from company to company. The colors are usually arranged in the racks (left to right) from warm to neutral to cool. The hue (actual color) will also vary slightly to greatly from company to company. Watch for colors that are called 'Tints', such as Cobalt Tint, as these are not manufactured with the same basic ingredients as a true Cobalt color.

### Starter Palette (choose one of each):

All lead and Cadmium based paints are prohibited.

- Red Light, Vermillion or Scarlett Lake
- Permanent Rose or Quinacridone Rose
- Orange (or any other orange)
- Yellow Medium or New Gamboge
- Hansa, Lemon. or Yellow Light
- Yellow Ochre (may substitute Raw Sienna)
- Sap. or Hookers, or Permanent Green #2
- Thalo Green
- Ultra-Marine Blue
- Burnt Sienna
- Raw Umber
- Burnt Umber
- Black (prefer Mars)
- Mixed White (or get one of each: Zinc and Titanium and mix them yourself)

### Brands:

Gamblin is non-toxic and great for closed in spaces. Student brands will work for the novice painter. Winsor-Newton, Rembrandt, Van Gogh, Gamblin Professional are high quality paints that work well for the serious painter. There are lots of medium quality oils I like to use such as Daler/Rowney. I am not a fan of Grumbacher (but that is personal).

### Canvas and Paper Supports:

In painting the word 'Support' is sometimes used to identify anything paint is applied to. Oils, acrylic, egg tempera, gouache and casein are generally applied to canvas stretched over a wood frame.

Manufacturers today generally sell canvases that are pre-treated with an acrylic gesso and ready to paint.

You can purchase raw canvas and prep it yourself. I recommend you first purchase a manual on techniques used for your chosen medium before tackling this process. Surface treated-mason boards are now available and fun to paint on. You can also paint on paper, canvas paper and canvas boards.

You can also paint oils on paper but need to prep the paper first with Gesso or a non-porous paint such as acrylic to protect against the oil eventually eating through the paper.

### Mediums:

There are 2 kinds of mediums, both can thin paint, one type is used for cleaning brushes; the other for fluidity of paint stroke and glazing.

Thinners and brush cleaners:

Use only "Gamsol" paint thinner/medium for thinning paints and cleaning brushes in the Art Center. Absolutely no turpentine based products are to be used in EAC's classrooms.

You will use a paint thinning and cleaning medium.

These can be one in the same. The odorless thinner's

are generally required within a classroom or closed studio situation. Turpentine is not permitted at EAC. The odorless thinning products on the market today are considered to be archival safe for the art. You will use these thinners during the first stages of your painting.

### **Paint mediums:**

Linseed and stand oil usage is to be kept to absolute minimum.

No Damar Varnish formulas are to be used in the Art Center.

These mediums are use for augmenting or changing the viscosity of the oil paint. There are numerous brands of manufactured mediums that come in various densities from very thin to quite viscous. Choosing a painting medium (as opposed to a thinning/cleaning medium) eventually becomes a matter of preference. For now choose a manufactured medium of medium density that is compatible with your brand of oil paints. Ask your store representative to assist you in these choices.

### **Brushes:**

Artists prefer to use long handled brushes for oils and most often for acrylics when painting on canvas. Many artists use short handled brushes for acrylics, egg tempera, casein and gouache when painting on paper.

Bristle brushes are the most frequently used type for applying oil paint to canvas.\* Sable fur and/or synthetic hair brushes are often used for applying detail work and/or glazing. Novice painters should select a small variety of round and flat shapes from small to large sizes.

### **Incidentals:**

- Required at EAC: Plastic table cloth cover
- (\$1 .00 at Dollar Store). EAC has a few on hand if you forget to purchase yours. They are \$1 .00
- Soft T-Shirt rags (cut up into 12x12 inch square or larger)
- Paper towels
- Tin cans (tuna cans and 16oz vegetable cans are the best sizes)
- 2 Large glass or plastic juice jars with tight fitting lids (one fill with fresh thinning medium to bring to class, the other leave for dirty thinning medium)
- Aprons or old clothes (best idea)

### **Easels:**

Easels are a personal choice. EAC provides easels. Artists should work upright when painting on canvas.

Mediums on paper are used either on upright easels, flat surfaces or easels that combine the options for flat or upright surfaces. Support boards are needed when working on paper.

These can range from gatorboard (solid surface foam board) to any type of non-flexing surface.

Gage your choice on the following:

- Weight (carrying restrictions)
- Flexibility (too flexible will cause some problems)
- if upright or on single bar easels)
- Surface (rough or textured surfaces will affect outcome of creative process and can be very interesting)

Absorption (porous surfaces may prove a problem)

### **Colors by Temperature:**

This is a sample list giving you an over-all selection of

colors by temperature, not by brand. There are other color selections by brand and favored hues available.

Warm Red = Cadmium Red Light

Neutral Red = Cadmium Red Medium

Cool Red = Alizarin Crimson

Warm Blue = Cerulean, Manganese. Antwerp

Neutral Blue = Ultra-Marine Blue

Cool Blue = Thalo, Cobalt

Warm Yellow = Cadmium Yellow Medium

Neutral Yellow = Yellow Ochre, Raw Sienna, Naples

Yellow

Cool Yellow = Hansa, Lemon or Cadmium Yellow Light

Warm Green Olive, Permanent Green #1 =

Chromium Dioxide, yellow green

Neutral Green = Permanent Green #2

Cool Green = Hookers. Sap, Thalo

Orange = Orange has only one temperature

Warm Brown = Burnt Sienna, Warm Sepia

Cool Brown = Burnt Umber, Raw Umber, Cool

Sepia

Warm Black = Lamp Black

## Cool Black = Ivory Black, Blue-Black

**Purpose of this Syllabus:** The purpose of this syllabus is to inform students of the goals, activities, and specific policies of the course, as well as outline the students' responsibilities in the learning process. It is the responsibility of the instructor to communicate this information in a clear and specific manner to students the first day of class. Since a syllabus is developed by an instructor before the class begins, it is considered a plan and is subject to revisions based on the judgment of the instructor. Course activities, projects and deadlines can be revised. It is the responsibility of the student to fully understand the requirements of the course after such information is presented by the instructor. This syllabus is a preliminary outline of the class/workshop and can be changed at the discretion of the instructor.

**Health and Safety:** Ringling College of Art and Design and its divisions are committed to providing students, faculty, instructors and staff with a safe and healthful learning and work environment and to comply with all applicable safety laws and regulations and safe work practices.