

Course Outline - Observational Painting

COURSE DESCRIPTION

Painting from direct observation develops and expands our ability to see, perceive and translate our surroundings. Systems of representation are examined using a variety of subject matter. Techniques such as underpainting, glazing, scumbling and allaprima (direct) painting are utilized to explore the expressive potential of painting media.

LEARNING OUTCOMES

On completion of this course students will have the means to more accurately translate an observed subject to an oil painting using various techniques acquired through observational exercises.

SUGGESTED READINGS

Jean Robertson, Craig McDaniel; Painting as a Language – Material, Technique, Form, Content; Wadsworth Thomson Learning

SUPPLIES

The following is a minimum list of suggested supplies. This list may be augmented to suit individual preferences:

- Paints: Handout - Suggested palette for painting in oils and acrylics - will be supplied
- Palette: Large, flat – may be disposable. If using a wooden palette, be sure to first seal it with a primer or varnish
- Paper towels or rags
- Brushes - A minimum of three:
 - #10 filbert bristle brush
 - #6 filbert bristle brush
 - #6 pointed round sable (can be artificial)
- Solvents: Odourless mineral spirits, or Turpenoid – a biodegradable, non-toxic, water soluble alternative (Note: Varsol, turpentine and other citrus-based solvents are not allowed in class due to environmental and allergy concerns)
- Linseed oil or an oil painting medium such as 'Liquin'
- Containers for solvents and painting media (no glass allowed in studio)
- Supports: canvas boards, stretched canvas, or wood/masonite panels