

STILL LIFE

Oil Painting Introduction

Curriculum Development Project

Mark Stewart-Deane 1810058 ECPT6007 - 2024

Word Count 4373

Curriculum Proposal

Contents:

Overview and Context	3
Rationale for the Curriculum	4
Curriculum Aims and Learning Outcomes	5
Quality Assurance	7
Scheme of Work & Timetable 2024	10
Assessment Strategy	17
Recommended Reading	18
Consideration of Skills, Knowledge and Benefits	19
Reference List	20
Appendices	
Appendix i	Lesson Plans / Slides
Appendix ii	Research Links

Overview and Context

The proposed curriculum is a mix of process and product, as originally identified by Tyler (1949), providing learning activities with significant content (Munna & Kalam. 2021). This is a fine art based course aimed at community education, the mechanism and structure of which is informed throughout by both Marsh (1997) and Neary (2002). It will be delivered through Learning Pembrokeshire, The Archives, Prendergast, Haverfordwest SA61 2PE. In terms of resources the classrooms at The Archives are of suitable size and have appropriate lighting, furniture and digital equipment to facilitate the course. Learners are expected to provide their own equipment and materials details of which will be supplied during the first session, however the tutor will have supplementary equipment and materials available for learners that may forget to bring, or run out of items. The sessions are 3 hours each, over ten weeks commencing in September 2024. A classroom slot on Friday afternoons is available.

The course will provide a scaffolding for learners that would like to learn and develop oil painting skills in order to enhance their visual vocabulary. The syllabus will deliver a comprehensive foundation in painting with oils, including; materials handling, colour theory and observational drawing. The design of the curriculum is to build confidence, knowledge and transferable skills that will apply to all aspects of fine art practice and beyond. Although the course is prescriptive it does allow the potential for individual experimentation and exploration in the form of assignments and individual projects.

A gap has been identified for instruction in the representational and impressionistic style of oil painting, which has inequitably become regarded as obsolete arguably due to postmodernist approaches in art education. The research list in the appendix of the curriculum provides evidence to support this.

An important benefit of the curriculum is learner well-being and self actualisation through fine art practice as advocated in the 'Well-being of future generations wales act 2015' and further evidenced in the research links of this document.

The assessment strategy is both formative and continuous as the course is process and performance based. There is no requirement for a formal summative assessment although a concluding exhibition of the artworks produced is planned, the curation and invigilation of which will serve as a summative assessment.

Complete resource list:

Charcoal, chalk, grey paper, a4, white paper 250gsm a2, painters masking tape, 2 inch brush, gesso, thinners, linseed oil, dippers, oil paints (titanium white, cadmium yellow, yellow ochre, vermillion, raw or burnt umber, ultramarine blue), long handled $\frac{1}{4}$ – $\frac{1}{2}$ inch bright brushes, long handled larger filbert brushes, rags. Powerpoint, examples of work, history of art and art process books. Suitable classroom with tables, benches, chairs and a sink. Smart screen or projector, access to colour A3 Printer.

Rationale For the Curriculum

The importance of drawing skills are widely accepted as essential for the basis of all artistic pursuits and much emphasis at art schools is encouraged in this practice. Basic painting skills may be introduced at GCSE and foundation level to students, however the research conducted reveals that the teaching of more traditional and impressionistic oil painting is potentially lacking. For learners to acquire a deeper understanding of the medium, appropriate dexterity and cultivated progress, more specialised training is required. Arguably the methods of the great masters have become eroded over time, which is lamentable as oil painting is still very relevant in contemporary fine art. Learning the specialised skills to paint in oils has become niche and expensive, outside the scope of most art schools and certainly community education. This subject is discussed by Willer, (2018) and further documented in the research links of this paper.

The argument for having a strong foundation in the practice of oil painting should serve to demystify the process itself, accomplished through learning practical techniques that will inform the students on diverse levels of understanding. Part of the mystification that has become attached to teaching oil painting in the 21st century has generated unfair stigma towards the medium, Ploeg, (2018). Oil painting had become regarded

as messy, smelly, time consuming and difficult to control. However with the development of primers, odourless non toxic thinners, other auxiliary mediums and techniques all these myths can be challenged.

The handling of oil paints can actually be very forgiving allowing for broad experimentation. Furthermore there are several frugal innovations of the process intrinsic to the curriculum that drastically reduce the associated costs.

- The use of self prepared paper rather than canvas for use as substrate for initial practice.
- Application of a limited palette after Andreas Zorn; Titanium White, Yellow Ochre, Vermillion and Ivory Black. This is essentially a range of primary colours which has the potential for a wide range of subtle colour variation and encourages the students to make the most use of less, (Cederlund, 2013).
- Practice of clean handling; this technique requires less brushes. This is achieved through emphasising the discipline of regularly cleaning the brushes and reusing them as the learners work.
- A policy of saving leftover paint that can be mixed together and eventually recycled as a suitable ground for use to prime substrates.
- Allowing dirty thinners to settle, then decanting essentially cleans the medium for reuse.

Curriculum Aims and Learning Outcomes

The curriculum being community based is focused on providing dedicated training in traditional painting and drawing. It is a process based skill-oriented course, which imparts representational drawing techniques that have roots in the great classical painting traditions of Europe. Rather than seeking to recreate the past, the mission is to preserve these timeless skills and traditions and bring them into a contemporary context.

The structure and planning of the learning sessions will be informed by current pedagogical theory. Sessions are clearly divided into; introduction, development and

conclusion, Avis (2019) chapter 9. Additionally the VARK four dimensions of learning as set out by Phil Race (2007) inform the delivery methods to make the course accessible to varied learning styles.

The design is to deliver a foundation course of oil painting that will foster confidence not only in the medium but also in fine art in general. The course begins with the basic materials, preparation and application of the medium, building on these skills to develop the learners' knowledge and ability. Throughout the course the work of seminal artists will be introduced and critical thinking encouraged. The emphasis is on learning through doing, practicing techniques in a logical sequence leading to the deconstruction and copying of work by great masters. This prepares learners for applying approaches to their own authentic projects. The first exercises introduce drawing still life studies life in charcoal, which behaves similar in some ways to oil paint, but is a less process based medium. This eases the learners into the practice of painting with oils, firstly in monochrome, before exploring and applying colour theory. The oil painting process is broken down into a logical sequence so that each step can be practised separately. Furthermore the subject matter approached each session becomes progressively more difficult and complex.

The desired overall achievement is that the learners will become confident in handling the medium, knowledgeable in the application and rendering to accomplish sophisticated representational artworks. Ultimately learners should become competent enough to develop their own voice within the tradition. To build more confidence the curriculum will promote peer to peer engagement and collaboration through group crit and review. Furthermore by setting authentic individual projects the course will encourage andragogy and self directed study to build the learners portfolios. Learners are encouraged to keep a sketchbook, to use for sketching on a daily basis thereby improving drawing skills, enhancing their practice and promoting self discipline. Keeping process journals and note taking is also recommended for recording and solidifying learning. Both sketchbooks and journals will compliment the artworks produced, further contributing to the learners' portfolios.

Quality Assurance

Detailed lesson plans with sections for reflection will ensure that the curriculum will be adaptable. Reflection will play a large part in shaping any amendments should they be needed. The curriculum is set at level 3 and specifically for adult learners. The workshops are made up of; theory presentations, the use of digital technology where appropriate, practical demonstrations backed up with hand outs, artists books, skills development sessions supported by microteaching.

As the curriculum is aimed at community learning based it will align with the ‘Professional standards for further education teachers, work-based learning practitioners and adult learning practitioners in Wales’ (2023). The values, knowledge and skills combine with professionalism to produce the best outcomes and experience for learners.

To assist in this quality assurance benchmarking, the structure of the curriculum adheres to SMART goals rationale (Doran, G. 1981):

Specific:	Enhance skills and knowledge to foster well-being and boost self-esteem. Acquire proficiency in depicting reality through the application of oil paints. Promote engagement in practice, research, and adult learning principles through the study of art theory and practical exercises. The course welcomes adult learners from diverse backgrounds with an interest in the creative arts, ensuring equal opportunities for all. All courses are facilitated by Learning Pembrokeshire, with participants receiving proper orientation and access to a structured complaints procedure. The courses are conducted in adequately equipped facilities. Communication regarding the course is primarily through email.
-----------	--

Measurable:	The activity is centred around performance and enables ongoing evaluation. Success is demonstrated by the extent of involvement and results achieved. Significant progress and growth can be achieved when learners are fully committed and not only complete classroom tasks but also engage in personal research, study, and practice. Learners are urged to showcase their work to the class, fostering peer-to-peer discussions and facilitating deeper critical analysis.
Attainable:	The workload should be appropriately challenging, tailored to the needs of each learner. Presentations must be delivered with clarity and precision. Handouts containing the slides should be provided to facilitate session review. A list of required equipment and materials is provided. Active participation from learners is crucial in all artistic and creative endeavours. Comparing one's own work to that of peers or masters can lead to disillusionment among learners. It is advisable for learners to assess their progress by comparing their current work to their own earlier efforts. The objectives are somewhat subjective, personalised, and subject to individual interpretation, as with all artistic pursuits. Regular attendance, completion of homework, and skill practice are necessary for improvement. Learners are expected to invest in their own equipment and materials to facilitate practice outside of class time.
Relevant:	Acquiring proficiency in the oil painting process necessitates mastering material manipulation and adhering to disciplined practice. All facets of artistic engagement hold significance, enhancing one's capacity to communicate through visual expression beyond literal representation. A strong commitment to disciplined practice yields various transferable skills, such as heightened powers of observation, enhanced concentration, inspiration, and imagination.

	Efforts to contextualise artworks within contemporary frameworks are valuable and necessitate ongoing research and growth.
Time Bound:	The program consists of ten sessions, each spanning three hours, amounting to a total of thirty hours, which should suffice to introduce fundamental skills. Self-directed practice and study are imperative for further cultivating learners' potential. Artistic and creative pursuits frequently entail lifelong learning, devoid of a definitive end goal.

Scheme of Work and Timetable 2024

First Module - Introduction to Oil Painting Still Life 10 x 3 hr sessions - Tutor: Mark Deane					
Date	Session Aims	Learning Objectives	How this builds skills	Assessment	Homework
27/09/24 13:00 - 16:00	Course outline; philosophy, preparation and study of still life.	1 relate the importance of seeing to draw 2 list correct materials and equipment for oil painting 3 demonstrate sealing of a substrate 4 construct a still life in charcoal 5 apply gesso and ground to a substrate	This session is designed to ease the students into the course. Dedicated to setting up, selecting equipment, preparation and drawing.	Initial assessment: to establish abilities and levels of knowledge prior to taking the course; analysis of previous work. Additionally initial outcomes to be used for comparison to later outcomes. Formative assessment via discussion and Q&A is conducted throughout the session. Summative assessment is conducted through analysis of work completed during the session.	Procure equipment, prepare more substrates for the following sessions and practice making charcoal studies.

04/10/24 13:00 - 16:00	Handling oil paints and materials to make a monochromatic underpainting	1 make a basic oil sketch 2 demonstrate how to mix a black 3 practice mixing values 4 identify shapes and masses 5 translate lost and found edges 6 apply a value study to the sketch	This stage of the process builds on what has been previously learnt. The monochromatic understudy breaks the process down into handling light/dark, masses, proportions and edges so that not all elements of painting are handled at once.	Formative assessment: recap previous week and check homework: equipment purchased, substrates completed and analyse any drawings made. Summative assessment is conducted through analysis of work completed during the session.	Research still life painters Make charcoals of masters Prepare more paper for painting Make more understudies informed by the charcoal studies
11/10/24 13:00 - 16:00	Handling oil paints and materials to refine a monochromatic underpainting	1 practice a basic oil sketch 2 refine mixing blacks 3 improve mixing values 4 strengthen shapes and masses 5 enhance lost and found edges 6 make a second mono	This session will repeat the process learnt last week and attempt another pass over the monochromatic understudy to correct any drawing and provide some more detail.	Formative assessment: recap last week and check homework: analyse any drawings or paintings made. Summative assessment is conducted through analysis of work	Research still life painters Make charcoals of masters Prepare more paper for painting Produce and improve more understudies informed by the charcoal studies

		pass		completed during the session.	
18/10/24 13:00 - 16:00	Handling oil paints and materials to further improve a monochromatic underpainting and make ready to add colour.	1 make a charcoal sketch to identify composition, lights and darks 2 practice mixing dark and light values 4 strengthen shapes and masses 5 refine lost and found edges 5 demonstrate an improved monochromatic underpainting 6 participate in a group discussion to analyse the work	This session will further improve the monochromatic stage of painting process learnt last week practicing the same skills and improving a pass over the monochromatic understudy to make ready for a colour pass	Formative assessment: recap last week and check homework: analyse any drawings or paintings made. Summative assessment is conducted through a group discussion and analysis of work completed during the session	Research still life painters Make charcoals of masters Prepare more paper for painting Produce and improve more understudies informed by the charcoal studies
25/10/24 13:00 - 16:00	Applying theory to handling oil paints and materials to prepare for	1 practice mixing earth and vibrant versions of both green and orange. 2 demonstrate 'knocking back' a colour by mixing it	This session is dedicated to colour theory, handling of colour paints to prepare for the first colour pass.	Formative assessment: recap last week and check homework: analyse any drawings or paintings made.	Research still life painters Set up own still life compositions Make charcoals of own compositions

	making a colour pass.	with its complementary. 3 recognise tone, tint and shade of colours 4 describe how all colours can be both warm and cold 5 explain the interaction of colour 6 relate the advantages of a limited palette 7 prepare an extensive Zorn palette 8 identify the importance of clean handling	Colour is an extensive subject, limiting the colour choices simplifies the process and allows for a greater understanding of what can be achieved with less materials	Summative assessment is conducted through Q&A and analysis of work completed during the session	Prepare more paper for painting Make more refined understudies informed by the charcoal studies Complete the Zorn palette exercise
HALF TERM					
08/11/24 13:00 - 16:00	Applying theory to handling oil paints and materials to make a colour pass.	1 prepare underpainting with a thin oil wash to harmonise underpainting 2 practice mixing colours to produce both warm and cool variations	In this session the colour theory learnt last week is put into practice. The surface of the monochromatic underpainting is	Formative assessment: recap last week and check homework: analyse any work completed.	Research still life painters Set up still life(s) Make charcoals of own compositions Prepare more paper for painting

		2 demonstrate the use of temperature in a painting to create variety 3 practice 'knocking back' a colour by mixing it with its complementary 4 apply tone, tint and shade of colours to a painting 5 explain the advantages of a limited palette 6 identify the importance of clean handling 7 first attempt a colour pass	prepared for painting the first colour pass Colours are methodically mixed and carefully applied to the surface deliberately and the results appropriately considered before moving on.	Summative assessment is conducted through Q&A and analysis of work completed during the session	Make more refined understudies informed by the charcoal studies Practice colour passes
15/11/24 13:00 - 16:00	Applying theory to handling oil paints and materials to make a second colour pass.	1 prepare the first colour pass with a thin oil wash to harmonise underpainting 2 practice mixing colours to produce both warm and cool variations 2 refine the use of temperature in a painting to create variety 4 improve tone, tint and	In this session the colour theory learnt is improved. Colours are again methodically mixed and carefully applied to the surface deliberately and the results appropriately considered before moving on. During this	Formative assessment: recap last week and check homework: analyse any work completed. Summative assessment is conducted through Q&A and analysis of	Research still life painters Set up still life(s) Make charcoals of own compositions Prepare more paper for painting Make more refined understudies informed by the charcoal studies Practice colour passes

		shade of colours to a painting 6 practice clean handling 7 make second colour pass	stage it is possible to improve drawing and create areas of more detail and or variation to add sophistication and interest to the painting.	work completed during the session	Select some objects to bring into class for composing an authentic still life next week
22/11/24 13:00 - 16:00	Applying theory to handling oil paints and materials to make an authentic composition.	1 Set up and light a still life composition 2 Make charcoal sketches to solve problems and interrogate the composition 3 Adjust the composition as necessary 4 Paint a monochromatic understudy on paper 5 Analyse the understudy	By using a 'mise en scene' and photographic lights students are tasked with composing their own authentic compositions within the parameters of what has been learnt so far and influenced by the compositions of great masters studied. Photographs of these are printed out at A3 both in b/w and colour as source material to work from. Charcoal studies are made to	Formative assessment: recap last week and check homework: analyse any work completed. Summative assessment is conducted through group discussions on the results of the compositions produced and whether these are suitable to form the basis of paintings or if they need adjusting.	Research still life painters Set up still life(s) Photograph and analyse. Make charcoal studies to describe composition. Paint a mono pass paint further colour passes to refine paintings. Bring in all work in progress or completed on the course next week.

			describe light/dark, masses, proportions and edges.		
29/11/24 13:00 - 16:00	Momentum: the most important thing	1 Explain why it is important to keep doing. 2 List methods of jump starting motivation. 3 Describe why comparison is not a good idea. 4 Outline the joy of collaboration. 5 Relate the basics of curating an Exhibition	This session is specifically aimed at keeping up motivation. Self directed study and practice is essential to improve at painting and drawing. The course has put an emphasis on homework to encourage this. The session provides strategies to keep up practice. The session also prepares the students for the summative assessment of the module which is conducted in the form of an exhibition.	Formative assessment: recap last week and check homework: analyse all work completed or in progress from the course so far. Summative assessment is conducted through a tutor led group discussion on the curation of the exhibition. All students' work is then considered for exhibition, decisions have to be made on what will be exhibited and how.	Research still life painters Set up still life(s) Paint colour pass over monochromatic understudy on paper made in class. Analyse the colour pass Curate and invigilate exhibition at Haverhub Next week bring in any work that needs finishing or is problematic.
06/12/24	Catch up and analysis.	1 develop any WIP 2 reflect on the process	This session is based on reflection of the	Formative assessment: reflection on all aspects	Students should be motivated to continue

13:00 - 16:00		3 compare individual work from the first projects with the later projects 4 analyse the exhibition 5 feedback / feedforward	course. Students can bring in any work that they would like to work on at any stage of the process. It is an opportunity for students to go over any elements that might need clarifying or they missed or any projects within the course that need the tutor's guidance. It is also a chance to consider the exhibition.	of the course and work brought in for critical analysis. Summative assessment is conducted through a tutor led group discussion on reflections and feedback from the exhibition.	researching still life painters and their own authentic practice.
---------------	--	--	--	--	--

Assessment strategy

The assessment strategy contained in the curriculum scheme of work is drawn from Gravells (2021) and further informed by Race (2023). Assessment should use high value feedback to meet the needs of the learners, foster collaboration, assist meeting standards and improve performance (Race, 2007).

Initial:

Learners are encouraged to bring in examples of previous work at the commencement of the course, if available.

Initial outcomes kept for comparison to later outcomes to assess progress.

Formative:

Recap of previous session at the start of current session.

Discussion and questioning of art history and knowledge during sessions.

Regular sketchbook, journal and portfolio review.

Discussion, celebration and review of exercises from each session.

Group and individual project assignments.

Peer to peer assessment of work produced.

Review of set homework.

Summative:

There is no formal requirement for a summative assessment for this curriculum. However progress and development will be self-evident as practical work is produced every session.

There will be the opportunity for learners to curate and invigilate an exhibition at the culmination of the course.

The exhibition will require the learners to write an artists' statement, this is a chance for the learners to take ownership of their achievements,

It is proposed that feedback from the audience should be recorded in a visitors book.

There is the potential for sales of artwork produced at the exhibition and this should also present an indication to the quality of the work.

Recommended Reading for Learners

Essential:

Henri, R. (2019) *The Art Spirit*. Dover Publications

Speed, H. (2003) *Oil Painting Techniques and Materials*. Dover Publications.

Sedwick, S. (2023) *Dynamic Still Life For Artists*. Beverly. Quarto Publishing Group USA Inc.

Wagstaff, A. (2012). *Painting Still Life in Oils*. Wiltshire. The Crowood Press

Further:

Cederlund, Johan, et al.. (2013) *Anders Zorn Sweden's Master Painter*. Rizzoli Electa.

Cézanne, P. and Kendall, R. (1988) *Cézanne by himself : drawings, paintings, writings*. Macdonald Orbis.

Chardin. (2000). Royal Academy of Arts.

Jordan, W.B. and Cherry, P. (1995) *Spanish still life from Velazquez to Goya*. National Gallery.

Maurer, G. and Loyrette, H. (2001) *Manet : the still-life paintings*. Harry N. Abrams.

Consideration of Skills, Knowledge and Benefits

The curriculum is essentially a springboard for the learners to progress into more complex and conceptual art. Beginning with painting still life is a logical decision as the subject is relatively easy to manipulate and control, as opposed to portraiture and landscape painting which are regarded as more advanced subjects. The emphasis of the curriculum is learning through doing and promoting self study and practice.

Developing the ability for learners to express themselves in oil paint offers a nuanced and sophisticated method of non verbal visual communication, that builds a transferable set of problem solving and practical skills. Opportunities are provided for learners to apply and contextualise knowledge through their own practice. The curriculum promotes lifelong learning skills and habits among learners, empowering them to continue learning beyond the formal educational setting.

The course also serves to foster self actualisation and well-being through fine art practice. As learners experience some degree of success and observe improvement compared to their previous attempts, the boost to their self-esteem can be significant. Although all progress is positive, it can be challenging to measure empirically, as learners' progress may fluctuate unpredictably. Funding for the arts has been cut in recent years, well-being is a possible route to secure funding and this is recorded in the research links of this curriculum.

Themes that will be considered within the curriculum as experienced will endeavour to decolonise, such as; race, gender, culture, choices and decisions. (Morreira et al, 2021). Concepts that cross cut the curriculum include: quality of life, values and perception, visual awareness, aesthetics, problem solving and practical application.

It is vital that the curriculum structure is adaptable and caters for differentiation. Reflection is essential before, during and after the delivery of the curriculum to ensure that standards are met and the learning is effective. Observations conducted by other faculty members are advisable to help keep perspectives fresh.

Reference List

Avis, J. (2019) *Teaching in lifelong learning: a guide to theory and practice*. Third edition. London, England; New York, New York :; London, England; New York, New York :, Open University Press.

Cederlund, Johan, et al.. (2013) *Anders Zorn Sweden's Master Painter*. Rizzoli Electa.

Doran, G.T. (1981) There's a SMART Way to Write Management's Goals and Objectives. *Journal of Management Review*, 70, 35-36.

Gravells, A. and Gravells, Ann. (2021) *Principles and practices of assessment: a guide for assessors in the FE and skills sector*. Fourth edition. London: Learning Matters.

Marsh, C.J. (1997) *Perspectives: Key concepts for understanding curriculum* 1. London: Falmer Press.

Morreira, S. et al (2021) *Decolonising Curricula and Pedagogy in Higher Education*. London: Routledge.

Munna, A. S., Kalam A. (2021) *Application of Theories, Principles and Models of Curriculum Design: A Literature Review*. *International Journal of Multidisciplinary and Current Educational Research*. Available at:

<https://files.eric.ed.gov/fulltext/ED610962.pdf> (Accessed 22/04/24)

Neary, M. (2002) *Curriculum Studies in Post-Compulsory and Adult Education*. Cheltenham: Nelson-Thornes.

Ploeg, S. (2018) *Busting the Myths of Oil Painting*. Available at:

<https://www.sophieploeg.com/blog/busting-the-myths-of-oil-painting/>

(Accessed 22/04/24)

Professional Standards for FE (2023). Available at:

<https://educators.wales/sites/default/files/2023-07/Professional%20standards%20for>

[%20FE%20%20WBL%20and%20ACL%20Practitioners%20-%20June%202023.pdf](#)

(Accessed 23/04/24)

Race, P. (2007) Making teaching work [electronic resource] : 'teaching smarter' in post-compulsory education . Thousand Oaks, Calif. ;; London:, SAGE.

Race, P. (2023) Assessment Digest. Available at: <https://phil-race.co.uk/assessment/>

(Accessed, 22/04/24)

Tyler, R. W. (1949). Basic principles of curriculum and instruction. Chicago: University of Chicago Press.

Well-being of Future Generations Wales act. (2015) Available at:

<https://www.futuregenerations.wales/about-us/future-generations-act/>

(Accessed 21/04/24)

Willer, J. (2018) What happened to the Art Schools? Available at:

<https://www.politeia.co.uk/wp-content/Politeia%20Documents/2018/Willer/Willer%20text%2019.10.18.pdf> (Accessed 21/04/24)

Lesson Plan Cynllun Gwers

Course/Cwrs: Introduction to Oil Painting	
Tutor/Tiwtor Mark Stewart-Deane	Location/Lleoliad Haverfordwest
Session No/Rhif y Sesiwn: 5 (corresponding to 'Scheme of Work' /yn cydfynd â'r Cynllun Gwaith)	Date/Dyddiad 25/10/24
Topic/Testun: Still Life	
Preparation / Resources Paratoi / Adnoddau: Brushes, gesso, chalk, grey paper, a4, white 250gsm paper a2, tape, thinners, dippers, oil paints (tit white, cad yellow, yellow ochre, vermillion, raw umber, ult blue), ¼ – ½ inch bright brushes, large filbert brushes. Powerpoint, examples of work, history of art and art process books.	
Overall Session Aims/Nodau Cyffredinol y Sesiwn: Applying theory to handling oil paints and materials to prepare for making a colour pass.	
Learning Objectives/Amcanion Dysgu: At the end of the session the student should be able to: <i>Ar ddiwedd y sesiwn hon dylai'r myfyriwr allu:</i> 1. practice mixing earth and vibrant versions of both green and orange. 2. demonstrate 'knocking back' a colour by mixing it with its complementary. 3. recognise tone, tint and shade of colours 4. describe how all colours can be both warm and cold 5. explain the interaction of colour 6. relate the advantages of a limited palette 7. prepare an extensive Zorn palette 8. identify the importance of clean handling	

Self Evaluation/Hunan-werthusiad*To be completed at the end of the session / I'w gwblhau ar ddiwedd y sesiwn*

Positive features

Nodweddion cadarnhaol

Features requiring attention

Nodweddion sydd angen sylw

Comments/Sylwada

The next lesson will attempt applying a colour pass to the previous monochromatic underpaintings, this will require the theory and practise from this session to accomplish successfully.

	<i>Time / Dura tion</i>	Content & Learning Activities <i>Cynnwys a Gweithgareddau Dysgu</i>	Learning Objectives <i>Canlyniad Dysgu</i>	<i>Embedded skills* Sgiliau wedi eu Hymgorffori</i>
Intro <i>Cyflwyni ad</i>	1/2 hour	1. Organise classroom into groups 2. Recap last week and check homework: 3. Aims and objectives today		Themes: culture Concepts: quality of life, values, perception, visual awareness and aesthetics

Development <i>Datblygiad</i>	2 hour	Introduction to Colour Theory Short tutor led discussion Exercise 1. Vivid or Earthy Practice mixing earth and vibrant versions of both green and orange. Green: mix one from ultramarine blue and cadmium yellow, one from ultramarine blue and yellow ochre. Orange: try one from vermilion and cad yellow and one from vermilion and yellow ochre. Exercise 2. Colour intensity and Saturation Demonstrate 'knocking back' a colour by mixing it with its complementary. Experiment with: Adding grey to adjust the tone Adding white to adjust the tint Adding black to adjust the shade Further Colour Theory Describe how all colours can be both warm and cold. Explain the interaction of colour. Relate the advantages of a limited palette Exercise 3. Prepare an extensive Zorn palette Create a grid of 12 x 10 one inch or so squares on a sheet prepared with gesso. Carefully work through the exercise of mixing the ratios. Identify the importance of clean handling.	1, 2, 3, 4, 5, 6, 7, 8	Themes: culture, choices and decisions. Concepts: quality of life, values and perception, visual awareness, aesthetics, problem solving and practical application.
---	---------------	--	-------------------------------	--

Concl <i>Canlyniad</i>	½ an hour	1. Q&A 2. Recap aims and objectives 3. Feedback /feedforward (next week) 4. Put desks back into place	3, 4, 5, 6	Themes: culture, choices and decisions. Concepts: quality of life, values and perception, visual awareness, aesthetics, problem solving.
Home work <i>Cartref</i>		1. Research still life painters 2. Set up still life(s) 3. Make charcoals of own compositions 4. Prepare more paper for painting 5. Make more refined understudies informed by the charcoal studies		Themes: culture, choices and decisions. Concepts: quality of life, values and perception, visual awareness, aesthetics, problem solving and practical application.

* Literacy/ Numeracy/ Welsh Language and Culture/ESDGC Opportunities/Digital Literacy

* *Llythrennedd/ Rhifedd/ Cyfleoedd Iaith Gymraeg a Diwylliant Cymru/DACDB / Llythrennedd Digidol*

Still Life in Oils



Colour Exercises

The Colour Wheel

In 1666, Sir Isaac Newton laid the foundation for colour theory by inventing the colour wheel.

He conceptualised colours as human perceptions, rather than as inherent attributes, based on the wavelengths of light.

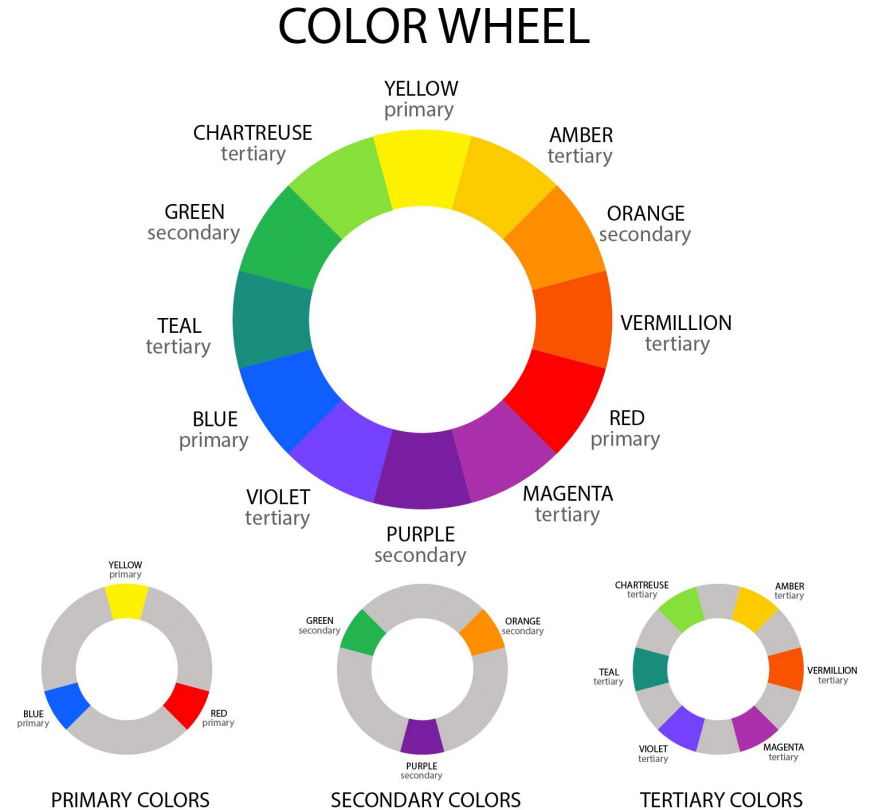


The Colour Wheel

This is a circular display of colours arranged based on their chromatic connections with each other.

The primary colours are evenly spaced around the wheel, while secondary and tertiary colours fill the gaps between them.

Complementary colours are positioned opposite each other, collectively spanning the entire spectrum.



Vivid or Earthy - Test Perception

Green: mix one from ultramarine blue and cadmium yellow, one from ultramarine blue and yellow ochre.

Orange: try one from vermilion and cad yellow and one from vermilion and yellow ochre.

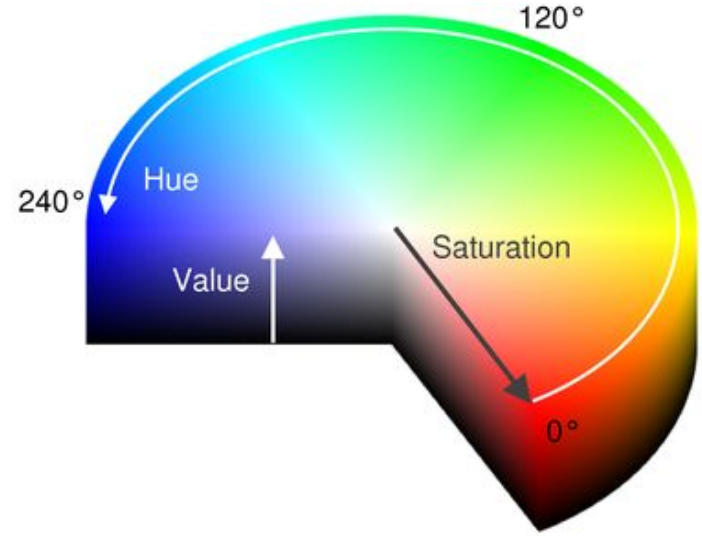


Colour intensity and saturation

Hue is the colour selected. Saturation is the intensity a colour is, full saturation or zero saturation is just grey.

Oil paints are easily overworked and 'muddied' if you are not careful, but they can be wiped off and you can start again.

Take each colour on your palette and mix a small amount of the complimentary colour to desaturate the colour. This knocks back the colour, making it less vibrant.



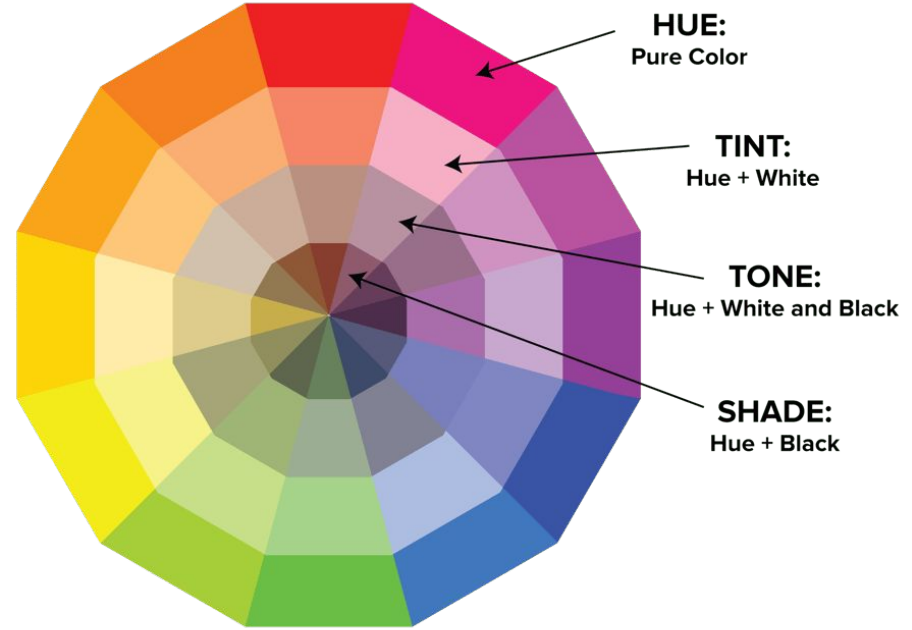
Colour intensity and saturation

Experiment with:

Adding grey to adjust the tone

Adding white to adjust the tint

Adding black to adjust the shade



Temperature = Variety

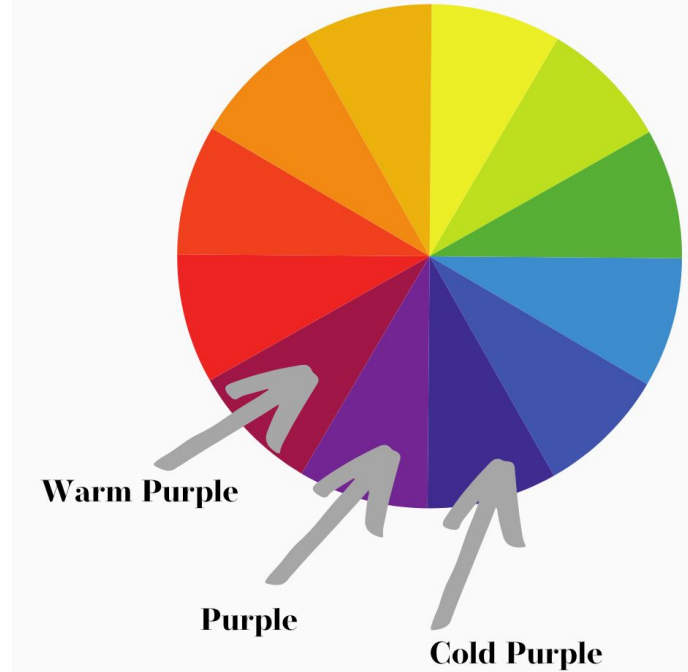
The truth is, that every colour is both warm AND cool, and that warm and cool colours are all relative to each other.

Purple is made up of red and blue, and lies between them on the colour wheel. So two different ways to describe purple would be to call it either a warm blue, or a cold red.

Green is either a very cold yellow, or a very warm blue.

Orange can be described as being either a cold red or a warm yellow.

This also applies to the primary colours.

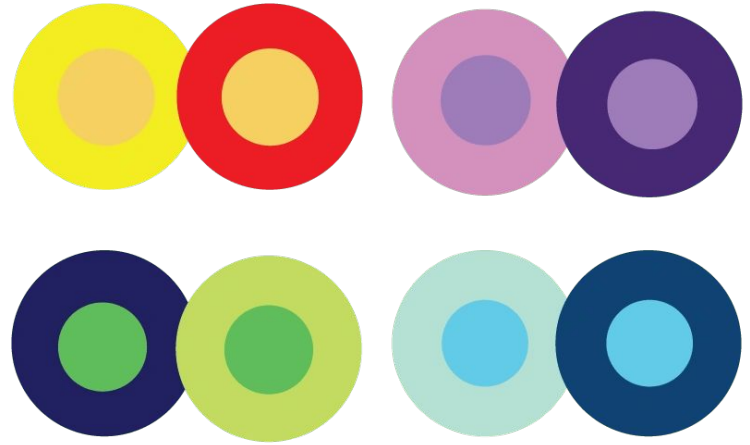


The Interaction of Colour

As identified by Josef Albers of Bauhaus and 'Homage to the Square', in his seminal work, 1963.

This is how the proximity of colours to each other effect each other.

This can produce the illusion of variety when in fact there is none!



The task this week is to prepare for working in colour. We will use last weeks underpainting as the basis using only a limited palette.

If we really explore the full potential range of hues that can be achieved with a limited palette that will give a greater ability to do more with less rather than reaching for a new tube of paint every time you need a different colour.



De Laszlo

Try mixing fewer colours to achieve a fresh look to some of the hues. The portrait painter De Laszlo tried to limit himself to mixing two colours at a time to maintain this freshness.



Anders Zorn

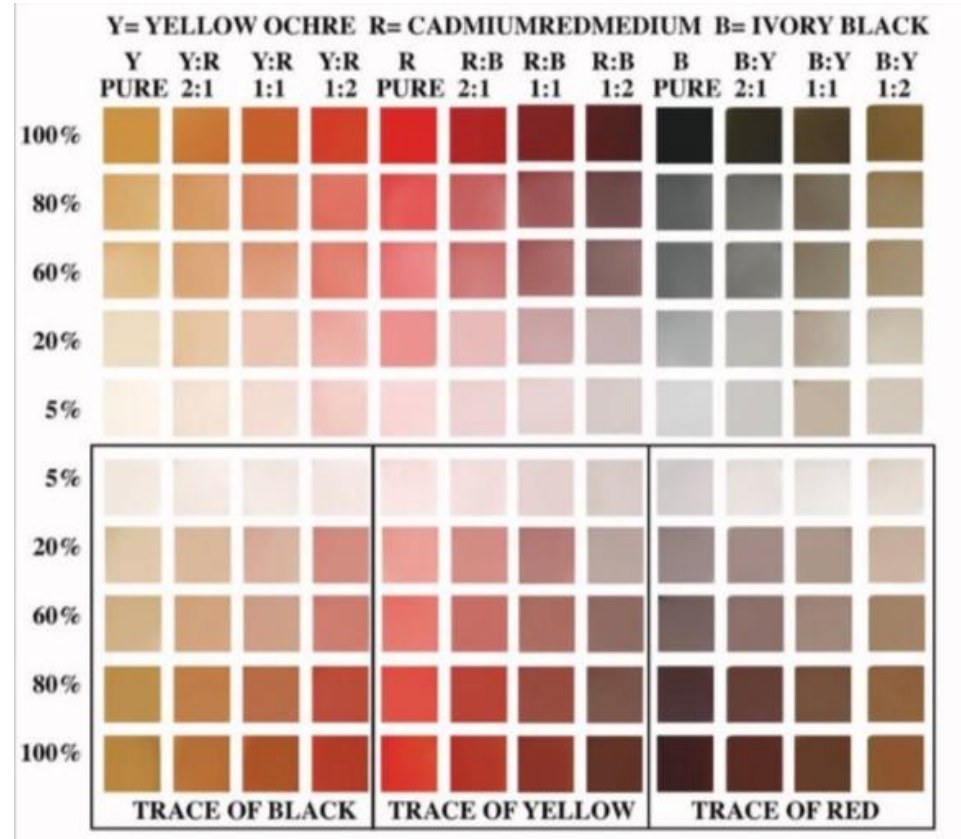
Have a look at the work of Anders Zorn. Much of the time he used a pallet of only four colours for his portrait work; titanium, white, yellow, okra, vermillion, and Ivory, black.



Remember how important clean handling is.

If using a dirty brush to mix you will find it is harder to get the colours you're looking for.

Here is a colour chart using only those four colours notice how uncomplicated the mixes are with your colours, there are less choices and you can keep the mixes simple.

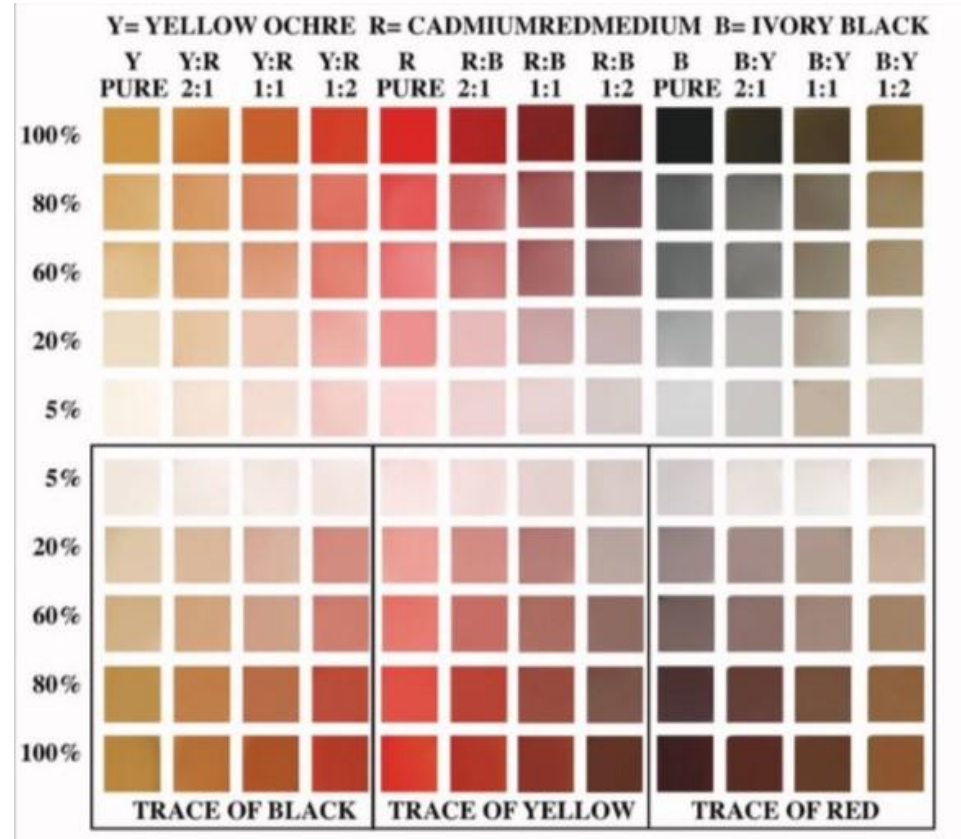


Create a grid of 12 x 10 one inch or so squares on a sheet prepared with gesso.

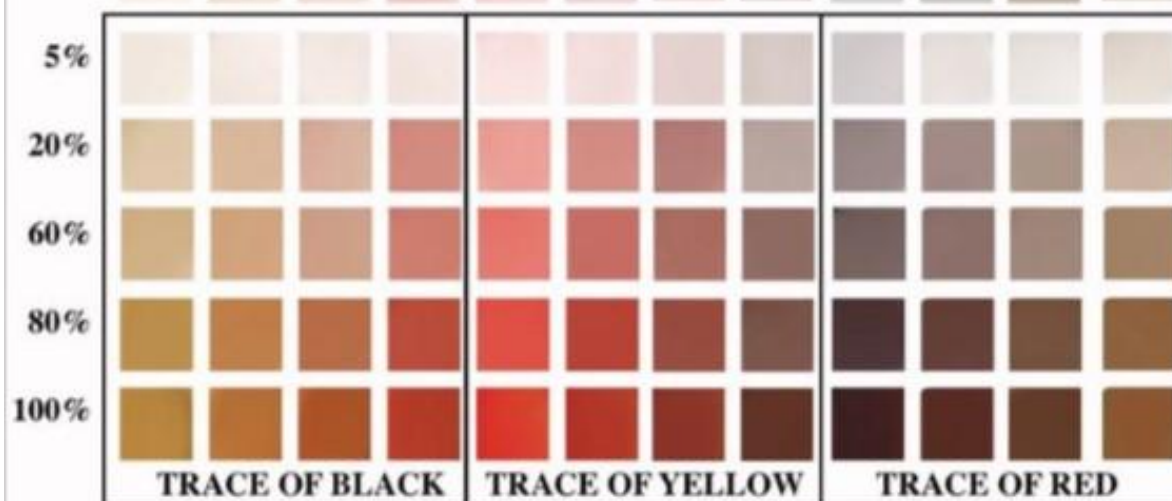
Carefully work through the exercise of mixing the ratios.

This is a great practice for mixing colour and although seems at first tedious becomes more and more obsessive!

It will get you into the habit of cleaning the brush as well as observing the subtleties of the palette.



Y= YELLOW OCHRE R= CADMIUMREDMEDIUM B= IVORY BLACK



References

Albers, J. (1994) *Interaction of color*. New Haven: Yale University Press.

Cederlund, Johan, et al.. (2013) *Anders Zorn Sweden's Master Painter*. Rizzoli Electa.

The De Laszlo Archive Trust (2016) Available at:
<https://www.delaszlocatalogueraisonne.com/> (accessed 22/04/24)

Lesson Plan

Cynllun Gwers

Course/Cwrs: Introduction to Oil Painting	
Tutor/Tiwtor Mark Stewart-Deane	Location/Lleoliad Haverfordwest
Session No/Rhif y Sesiwn: 6 (corresponding to 'Scheme of Work' /yn cydfynd â'r Cynllun Gwaith)	Date/Dyddiad 08/11/24
Topic/Testun: Still Life	
Preparation / Resources Paratoi / Adnoddau: Brushes, gesso, chalk, grey paper, a4, white 250gsm paper a2, tape, thinners, dippers, oil paints (tit white, cad yellow, yellow ochre, vermillion, raw umber, ult blue), ¼ – ½ inch bright brushes, large filbert brushes. Powerpoint, examples of work, history of art and art process books.	
Overall Session Aims/Nodau Cyffredinol y Sesiwn: Applying theory to handling oil paints and materials to make a colour pass.	
Learning Objectives/Amcanion Dysgu: At the end of the session the student should be able to: <i>Ar ddiwedd y sesiwn hon dylai'r myfyriwr allu:</i> 1. prepare underpainting with a thin oil wash to harmonise underpainting 2. practice mixing colours to produce both warm and cool variations 3. demonstrate the use of temperature in a painting to create variety 4. 'knocking back' a colour by mixing it with its complementary 5. apply tone, tint and shade of colours to a painting 6. explain the advantages of a limited palette 7. identify the importance of clean handling 8. attempt a colour pass	

Self Evaluation/Hunan-werthusiad

To be completed at the end of the session / I'w gwblhau ar ddiwedd y sesiwn

Positive features

Nodweddion cadarnhaol

Features requiring attention

Nodweddion sydd angen sylw

Comments/Sylwada

	<i>Time/ Duration</i>	Content & Learning Activities <i>Cynnwys a Gweithgareddau Dysgu</i>	Learning Objectives <i>Canlyniad Dysgu</i>	<i>Embedded skills*</i> <i>Sgiliau wedi eu Hymgorffori</i>
Intro <i>Cyflwyniad</i>	1/2 hour	1. Organise classroom into groups 2. Recap last week and check homework: 3. Aims and objectives today		Themes: culture Concepts: quality of life, values, perception, visual awareness and aesthetics

Develop ment <i>Datblygiad</i>	2 hours	Making a colour pass Tutor led presentation Q & A assessment to check that the information has been understood Set up for painting; materials, equipment etc Prepare underpainting with a thin oil wash with ivory black, apply with a large brush, dab off excess, to harmonise underpainting. Start to mix and apply coloured tones - stand back Move around painting do not stay in one area too long Look for lost and found edges Find temperature differences Shadows and highlights Refine edges Vary brushstrokes; direction and pressure Build up paint	1, 2, 3, 4, 5, 6, 7, 8	Themes: culture, choices and decisions. Concepts: quality of life, values and perception, visual awareness, aesthetics, problem solving and practical application.
Concl <i>Canlyniad</i>	½ an hour	1. Q&A 2. Recap aims and objectives 3. Feedback /feedforward (next week) 4. Put desks back into place	6, 7	Themes: culture, choices and decisions. Concepts: quality of life, values and perception, visual awareness, aesthetics, problem solving

Home work <i>Cartref</i>		1. Research still life painters 2. Set up still life(s) 3. Make charcoals of own compositions 4. Prepare more paper for painting 5. Make more refined understudies informed by the charcoal studies 6. Practice colour studies	1, 2, 3, 5, 5, 6, 7, 8	Themes: culture, choices and decisions. Concepts: quality of life, values and perception, visual awareness, aesthetics, problem solving and practical application.
------------------------------------	--	---	---------------------------	--

* Literacy/ Numeracy/ Welsh Language and Culture/ESDGC Opportunities/Digital Literacy

* *Llythrennedd/ Rhifedd/ Cyfleoedd Iaith Gymraeg a Diwylliant Cymru/DACDB / Llythrennedd Digidol*

Still Life in Oils



Colour Pass

The monochromatic underpainting focused on structure, light, and dark, with attention to tonal values and edge variety.

While modifications and corrections can still be made, a well-executed monochrome serves as a guide and support for the addition of colour. If the monochrome lacks satisfaction or requires frequent changes, starting anew with a satisfactory underpainting is preferable.



This technique allows artists to work more comfortably by building upon a solid underpainting, rather than tackling form, light, dark, and colour simultaneously.

Starting with a limited palette helps understand the relationship between warm and cool colours, tones, and colour harmonies, while preventing overwhelm from too many colour choices.



Palette: titanium white, yellow, yellow ochre, cadmium red or vermillion, ultramarine blue, and ivory black.

Artists may have different preferences for colours. It's essential to experiment with these colours to understand their potential and limitations.

While this palette is limited, it offers a broad range of colours, but clean handling is necessary to avoid muddy tones and colours gravitating towards the middle range.



To prepare the surface for the colour pass, apply a thin layer of transparent paint like Ivory black mixed with linseed or poppy oil over the dry monochrome painting.

Spread it evenly over the picture with a large brush and gently wipe it down with a rag. This creates a light, transparent glaze.

Before starting with colour, take a moment to observe the painting and subject.



Applying a thin layer of Ivory black mixed with oil provides a fresh, wet surface for painting and harmonises the colours.

This encourages a comprehensive approach to painting rather than focusing on small details.

The layer of black modifies colours and cools them down where necessary.

When beginning with colour, scrub in a thin paint tone, step back, and assess if adjustments are needed.



Start with simpler areas in the painting to ease into the work and warm up before tackling more challenging parts.

Focus on clean handling by using clean brushes and palette to prevent colours from becoming muddy and tones from gravitating towards the middle range.

Periodically scrape down the palette and clean the brushes to ensure fresh, clean colours are mixed as you progress.



Focus on simplicity especially in the early stages. Look for simple, flat, and clean tones, placing correct values next to each other will reveal depth and form. best observed with half-closed eyes.

Pay attention to any areas that need correction in terms of tone or structure as you progress. Notice how tones change in temperature and use the colour pool on the palette to adjust tones rather than mixing fresh colours each time. Before moving on, check and adjust tone, temperature, and drawing as needed.



Consider the relationship between cooler and warmer colours to activate the painting, as changes in temperature and tone contribute to its dynamism. Objects typically exhibit shifts in temperature as they transition from lighter to darker areas or when they interact with environmental reflections. Even subtle changes from warmer to cooler colours can enhance the sensitivity of the painting. The goal is to honestly observe and capture these nuances, thereby improving your colour perception and observational skills.



Maintain an arm's length distance from the canvas while painting with the brush held towards the end to facilitate better observation.

Take regular breaks to step back and view both the painting and the subject, enhancing objectivity and enabling clearer recognition of mistakes. Assess tones with half-closed eyes, making immediate corrections if necessary. Additionally, examining a mirrored reflection of the work can help identify errors more easily.



Do not work in any one area too long, get more tones down and begin to cross reference them. The apple has a hot tone but the highlight is cool, try to get the highlight to sit on top of the mid tone and it will help that pop more.

It is the change in temperature that does this, not just the change in value, as that may be quite close. Again put another colour down, step back if the highlights are cooler than the warm tone that will produce more contrast.



Then look for tones in the shadows. Green in the onion, deep red in the apple. Keep moving around the painting.

Look hard for colours and tones that objects take up from each other, this will help knit the picture together. The reflections in the vase from the onion, apple and table top.

Build up lots of references with the thin paint so it can be easily changed, nothing too finished.



Once confident about colour, tone, and placement, build up paint to enhance depth and sculptural quality.

Pay attention to lost and found edges, highlights, and work across the entire canvas, avoiding fixation on one area. Beware of overworking, as it can disrupt the balance of the picture.

Refine edges instead of adding excessive detail and continuously balance different areas of the painting.



Continue building variety by applying brushstrokes in different directions, constantly rebalancing and adjusting.

Through this process, you create a painterly surface with compelling tension. Practice the technique in class for about an hour, but feel free to continue at home until satisfied.

Once dry, repeat the process, aiming for main and secondary focal points. Add impasto for texture, depth, and subtle detail.



Research Links

Willer, J., (2018) *What happened to the Art Schools?* Available at:
<https://www.politeia.co.uk/wp-content/Politeia%20Documents/2018/Willer/Willer%20text%2019.10.18.pdf>
(Accessed 21/04/24)

Should all art students learn to paint and draw? (2018) Available at:
<https://www.theguardian.com/education/2018/nov/16/artistic-skills-are-being-lost-a-critic-says-but-is-there-any-such-thing> (Accessed 21/04/24)

Fave, M., (2019), *A Decline in Drawing Ability?* Available at:
https://onlinelibrary.wiley.com/doi/abs/10.1111/jade.12255?casa_token=zuHo48goLxIAAAAA:ac0IeMzDF4coy9hfwrKw_dh_5wQuUP-ycsOkZGDMr3Hr7FNWWADVmUkCECqQTen6lnjUU_Uu1rEnqA (Accessed 21/04/24)

The demise of drawing in some of Britain's most prestigious art schools has been lamented by leading artists. (2021)
<https://www.theguardian.com/artanddesign/2021/may/09/just-get-a-sketchbook-out-top-uk-artists-lament-decline-of-drawing-classes> (Accessed 21/04/24)

Arts funding has in recent years been cut drastically and this is well documented. (2024) Available at: <https://www.theguardian.com/commentisfree/2024/mar/19/arts-funding-austerity-collapse-tories-labour> (Accessed 21/04/24)

Goh, K., (2024) *Why Arts Funding is Essential*. Available at:
<https://musiciansunion.org.uk/news/why-arts-funding-is-essential>
(Accessed 21/04/24)

The connection between health benefits and the arts is widely reported as significant and established. (2023) Available at:
<https://www.who.int/news/item/25-09-2023-ground-breaking-research-series-on-health-benefits-of-the-arts>
(Accessed 21/04/24)

Commission advocates for the benefits of culture on mental health and well-being (2023) Available at:
<https://culture.ec.europa.eu/en/news/commission-advocates-for-the-benefits-of-culture-on-mental-health-and-well-being> (Accessed 21/04/24)

Well being of future generations wales act 2015 clearly advocates both wellbeing and participation in the arts. (2015) Available at:
<https://www.futuregenerations.wales/about-us/future-generations-act/>
(Accessed 21/04/24)