

David R. Anderson

OIL PAINTING CLASS

DESCRIPTION

Oil paints have been most artists' first choice for hundreds of years. It is also the medium that created the most significant impact on the development of painting. The versatility of oil paint made it an essential factor in realizing new artistic visions, and has been the epitome of painting ever since.

Since learning to see, then being able to draw is one of the most valuable skills a beginning oil painter can have. We will spend time drawing and understanding values in order to capture what we see. The more you draw, the better your painting will become.

Using color is the reason we paint, it's one of the most wonderful experiences we will have. It is also one of the hardest aspects of painting to learn and understand. We will begin the journey to learn and use color and enjoy the experience.

With composition a painting will have the feeling of unity and pleasing design. It's main purpose is to attract the viewer and hold their interest, and since it's the foundation of all great paintings we will spend time learning about the principles of composition.

After learning the basics about drawing, value, color, and composition we will apply them to a still life. And start learning about how light affects color and our subject matter.

If there is any question about the materials listed we can discuss them during the first class. You may also contact me at 309-269-3969 or davidandersonart@gmail.com

1st CLASS: Learn to see, draw, understand value, and edges

To draw effectively you have to slow down and, not only learn to look carefully, but learn to look differently. Drawing develops hand-eye co-ordination and a feeling for composition and value. Drawing skills are easy for anyone to acquire through practice.

When we talk about the value scale we mean the various increments between the darkest dark and the brightest bright in a painting. Learning to see value means learning to see the relative lightness or darkness of an area rather than its actual color. This is important because it allows you to interpret a painting first in monochrome rather than trying to juggle composition, value, and color all at once.

- Make a value chart from white to black in 5 steps
- Mix 5 pools of color matching the chart (we will use these to do the sketches)
- Make sketches of the 5 basic shapes that will be provided
- A demo on value and edges

2ND CLASS: Mixing color and making color charts

Color is probably the single most exciting part of oil painting. It is truly amazing how an artist can take a two dimensional surface and create the illusion of depth and distance using color. To accurately depict a three dimensional scene using color requires much practice and an understanding of theory and how to mix colors.

The basics of color are its value, hue, saturation and temperature. The value of a color is how light or dark it is on a scale from white to black. The hue refers to the color itself as it appears on the spectrum of colors. The saturation is the strength or purity of the color. The temperature of a color is how cool or warm a color is.

- Using the 3 primary colors red, yellow, and blue mix other colors
- Start a color chart using all the colors on your palette
- Mix grey using several different color combinations

3RD CLASS: Composition in a still life, figurative, and landscapes

Have you ever visited an art museum and a particular painting will just grab your attention and draw you in? Something in that painting appeals to you and keeps you looking and studying it. One element the artist has successfully used in that painting is composition. The artist has laid out the shapes and has divided the space in the painting in such away that appealed to your senses.

- A conversation about composition and demo showing different approaches.
- Set up a still life using several items which will be provided
- Using a view finder (will be provided) sketch the still life using 4 different compositions
- Select the best of those four studies and use that as a design for a painting the following week

4th CLASS: Painting a still life

Oil paint is very flexible so it can be applied in both thick textured brushstrokes and thin fine detail. It dries very slowly, allowing artists to mix larger batches of paint and keep it for more than one painting session. Slow drying paint can be carefully blended to make soft, seamless shadows necessary for the modeling that suggests three- dimensional form. The oil in oil paint makes pigments translucent, allowing artists to apply colors in thin layers or glazes, generating rich, glowing colors.

- Tone the canvas overall with a warm brown
- Use the sketch for composition
- Look at the still life to see light, color, and shadows
- Begin the painting using the colors on your palette

Material List

Paints:

Any good quality paint such as Windsor & Newton, Rembrandt, or Gamblin will be just fine. Stay away from student grade paints. You may use your own selection of colors if you are comfortable with a particular palette. Otherwise I recommend the following:

Cadmium Yellow
Yellow Ochre
Cadmium Orange
Cadmium Red
Terra Rosa
Alizarin Crimson
Transparent Oxide Red
Viridian
Cobalt Blue Light
Ultramarine Deep

Ivory Black
Titanium White

Brushes:

Oil painting brushes are usually are long handled and come in different shapes. The most common shapes brushes come in are: **Flats**, **Filberts**, **Brights** and **Rounds**. Numbers on brushes vary widely between brands. Look at the size of the brush instead of its number. Most of an oil painting can be done with Bristle brushes and using sables for detail.

You may use any brushes you have or purchase a few medium to large (1 inch) and a couple sables
The Rosemary brushes are only available online.

Some brands I've used and recommend are:

Sable or soft synthetic:

Rosemary & Co. Eclipse (synthetic) – I prefer the long filberts and flats
Rosemary & Co. Pure Red Sable
Robert Simmons Sapphire (sable/synthetic blend)

Chungking Hog Bristle:

Rosemary & Co. Chungking Bristle
Robert Simmons Signet Series

Other:

- **Canvas panels 16x20 or a canvas pad**
- **A Palette Cup**
- **A Palette** – Either a glass palette, disposable sheets, or a hand-held wooden type (...or whatever you prefer). If you are not familiar with using a hand held palette do not bring one “to try it” for this class. It takes some getting used to. We’ll be learning enough new things as it is. Stick with a glass palette or the disposable sheet type.
- **Palette Knife (for mixing)**, the blade being 1 ½ -2 inches in length.
- **Viva Paper Towels**
- **Gamsol** – for thinning and mixing paint
- **Small jar** – for Gamsol
- **Odorless paint thinner** – for rinsing/cleaning brushes
- **Can or jar** – for Thinner

Optional:

- **A Container to Hold Your Palette and Paint When Not Painting**– “Tupperware-like” container could work.
- **Mahl Stick** -- optional, but I use one all the time. If you are looking to achieve very fine detail and a refined finish a mahl stick is essential.
- **Glass Scraper** – If you are using a glass palette.
- **A Small Hand Held Mirror** – A great tool for seeing your painting in a fresh way and seeing your mistakes. I use one all the time.