

Painting

Basic Principles

Class Syllabus

Traditional painting techniques have often emphasized subdividing the painting process into its component parts. By focusing on each stage of the painting the artist is free to bring their best efforts to bear on every aspect of their art. Through initially locking in the drawing, the artist can place in their values feeling confident that their proportions are correct. Next they can address issues relating to color without rethinking their composition, drawing and value. Classwork will consist of hands-on painting exercises to help you develop these specific skills.

Class 1: The Power of Value

Value is the range of light to dark in a subject as well as the tones from white to black in a painting. The underlying value relationships in a painting give it structure and balance, its visual power, and make the objects read correctly as light on form.

- Value Scale
- Value poster study

Class 3: Color Mixing

Getting the color right is probably one of the biggest problems that all artists encounter. Objects look the way they do because of three factors: the light on them, the color of the object, and any surrounding colors. It's a complex world!

- The color of light
- Warm and Cool
- Color poster study

Class 3: Open Grisaille

There are many different ways to begin a painting. You can draw on paper then transfer your drawing to your canvas, or you can draw directly on your canvas with charcoal, then fix it with thinned paint. There is the method of toning your canvas and then wiping-out your lights and adding your darks (called open grisaille). And the alla prima method where you simply begin putting down brush strokes of color. Some artists even use a combination of these methods. We will begin our painting by drawing directly on the canvas, and then use the open grisaille method to establish our values.

- Drawing directly on the canvas
- Open grisaille (wipe out lights, add in darks)

Class 4: Over painting

Using your preliminary studies as reference, work from dark to light, one small area at a time. Pay careful attention to shifts in color from warm to cool, and edge work. Varying your edges in your painting has the power to direct the viewer's eye and create a mood.

- Maintaining warm/cool relationships
- Seeing and painting edges

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Supplies List

My preference is to keep my palette and tool selection simple and basic—the fewest colors that I need. The ones I have listed below are a classic group of pigments that can be mixed to create thousands (if not more) of colors. Other pigments can be added, removed or substituted to suit your project.

Paints:

Titanium white
Cadmium Yellow Light
Cadmium Yellow Deep
Cadmium Red
English Red (Light Red Oxide PR101)
Alizarin Crimson
Raw Umber
Cobalt Blue Light
Ultramarine Blue Deep
Windsor Green (or Viridian Green)
Ivory Black

Brushes:

Filberts in various sizes (great all-around brush)
Any other brushes you wish to use

Supplies:

Gamsol (odorless mineral spirit)
Locking container for Gamsol
Brush cleaner
Painting rags (old, cut-up t-shirt is great)
Paper towels
Wooden palette (make sure the palette fits your hand and is comfortable, you may want to modify it if necessary. Also, prepare your palette by rubbing it with Linseed oil and a little raw umber)
Palette box (to store unused paints)

Canvas:

(2) 6" x 8" canvas panels (for studies)
(1) stretched canvas (pre-gessoed), no larger than 9 x 12

*Literature expresses itself by abstractions, whereas painting,
by means of drawing and colour, gives concrete shape
to sensations and perceptions.*

—PAUL CEZANNE