

## OIL PAINTING MATERIALS LIST

### OIL PAINTS

- Titanium White
- Black (any kind)
- Naphthol Red (or similar color)
- Ultramarine Blue
- Indian Yellow

We will be starting with value only and working up to full color; you can use the colors listed here as a full palette or add to it if you so desire.

### SOLVENT & MEDIUM

A *solvent* (turpentine, traditionally) dissolves and thins wet paint. Use odorless solvents only (Gamsol). You'll also need a small container with a lid to hold solvent. A stainless brush washer with a basket and a lid that clamps on is good for cleaning brushes during and after painting.

A *medium* is used to change the consistency of the paint. Venetian Wax Medium from Old Masters Maroger ([oldmastersmaroger.com](http://oldmastersmaroger.com)) is a good choice (the maroger doesn't qualify as odorless). Another good one is Gamblin Solvent-Free Gel.

### PANEL CARRIER

It's helpful to have a way to carry wet paintings. RayMar makes a panel carrier (order online); a pizza box works; french easels are designed to hold a wet painting.

### PAINTING KNIFE

A knife can be used for mixing and for applying paint. A two- or three-inch knife with a long, graceful shape is the most versatile. Use a razor blade to scrape encrusted paint.

### BRUSHES

To your liking. Rosemary Brushes has a good basic set called the "David Boyd Jr. Starter-Workshop Set."

<http://www.rosemaryandco.com/gift-sets/boyd-starter>

### PALETTE

Something to mix your paints on. Please don't use a white palette; it makes judging values very difficult. A wooden palette is fine; treated repeatedly with linseed oil it makes an ideal surface for mixing. Glass or plexiglass is also good; tape a neutral color paper to the back. If you prefer a disposable palette get the gray one from Richeson.

### SUPPORTS

A *support* is a surface to paint on, and a *ground* is the primer, usually gesso, used to coat the support to prepare it for painting. Paper is a good support if coated with shellac. Stretched canvases or canvas boards are traditional.

For this class I'd like you to have

10-12 inexpensive supports (mat board, multimedia artboard, canvas board) with a coat of black gesso, for the value studies and exercises, size 8x10.

A sketchbook with heavy paper, any color; brown kraft paper is a nice middle value, but white or black are also fine. You can paint right onto the sketchbook pages.

Several larger supports, toned, for larger efforts. Minimum size 11x14" and maximum 16x20".

### PAPER TOWELS.

## Oil Painting: Value, Color, & Form Instructor: Aimee Erickson

2017. January 9, 23, 30, Feb. 6,13, 27, March 6 (seven classes)

holiday, no class: jan 16, Feb 20

**Course description:** We will approach the description of form using value and color, starting with simple objects and basic principles, then progressing to more complex problems. For example: sphere--vase--head; two-value--one color--full color. We will have a model for the last two classes.

In class we will have a couple of setups to be shared. Ideally we would have a perfectly lit setup for each student, but this not being the case, you might need to walk from your easel to your vantage point.

**Skill level:** a willingness to start where you are and learn the next thing. Please choose your subjects and palettes so that you are interested and learning, but not overwhelmed. It is okay to choose something that feels easy. You will still learn.

**Materials:** Bring what you have to the first class and we will go over materials, including objects to use as subjects. No odorous solvents or mediums are allowed. If you wish to use a medium other than oil paint, please be advised that instruction and demos will be in oil.

**Use of photography:** taking photographs can be a useful way to understand lighting and vision. While in this class we will be painting from life, you may use photos as a way to help make decisions. To quote a friend of mine, "Painting from a photo is like being hungry and eating the menu."

**Learning.** Just *noticing* is powerful. Consider these four stages: 1) Unconscious incompetence. 2) Conscious incompetence. 3) Conscious competence. 4) Unconscious competence.

If, while painting, you arrive at something you do not know how to do, mentally draw a circle around it and give yourself an A for the day. It is normal to have some time pass between the noticing and acquiring the skill to solve something.

Think of the things you know how to do as being within the circle of your comfort zone. From that zone you can turn your attention to learn one new thing at a time, and thus expand your circle. If you are feeling overwhelmed, ask yourself *how many new things* you are attempting.

	IN CLASS	Homework
January 9	snow day	
January 16	no class	
January 23	Materials. Lighting. Photography and sketches. Two- or three-value compositions with attention to edges. Practice values and transitions.	Two-value studies, simple object/s
January 30	Students bring medium-complex objects. Paint from life.	Two- or three-value studies, simple object/s
February 6	Add one color. Students bring medium-complex objects. Paint from life.	
February 13	Heads: asaro head, skull, casts.	
February 20	no class	
February 27	Model	
March 6	Model	

## Objects

For this class we will use solid objects, nothing glass or transparent. Also, we are primarily concerned with form (e.g., the paint can), not with surface decoration (the label or lettering), although these may be included as a secondary consideration. Please bring suitable objects to class on the days listed. You'll also need objects for homework.

Simple objects...

Objects of medium complexity...

And for complex objects we will use sculpted heads, skulls, and finally the model.

## Principles

Lighting and form: how does light describe form?

Value: scales, studies in value only, limiting number of values

Transitions/edges between shapes

Simplify: do less

Shape: silhouette, inside

Brushstrokes



## Homework

We will start each class with a homework review; when you come in put up the work you did. (If you did loads of homework, choose a few to show in the interest of space and time.) Adapt the assignments to interest but not overwhelm yourself.

**Snow day!** We missed our first day of class. If you'd like to start homework, please do. At left is a small value study of the kind we will be starting with. It's two values; neither of them are black or white; there's a single strong light source that reveals the object, as do the shapes in the painting. Yes, you can try this at home!