

PAINTING: BEGINNING THROUGH ADVANCED

Instructor: Tom Dowling

PAINTING SUPPLY LIST

INSTRUCTOR: Tom Dowling

Acrylics

Titanium White [large]
Black
Cadmium Yellow, medium
Cadmium Orange, medium
Cadmium Red, medium
Quinacridone Violet
Dioxzine Purple
Ultramarine Blue
Cobalt Blue
Green Light, Permanent
Red Sienna
Yellow Ochre
Paynes Gray
Naples Yellow

Mediums & Solvents

1 Pint Acrylic Gloss Medium
1 Pint Acrylic Varnish
1 Pint Gel Medium
1 Small container of Ivory Liquid
Dish Soap
8 Oz. Jar of Artgel Cleaner

Brushes

Note: Nylon brushes for Acrylics and bristle brushes for Oils

Flats and Rounds #'s 2,6,10,12,14
Fan Brushes, 1 small and 1 large
House Painting Brushes, 2 or 3, 3" Or 4" inexpensive bristle brushes

Supports & Grounds

1 Quart of Gesso
2, 18" x 24" Canvas Boards
4, Stretched canvas 18" x 24" minimum dimensions and/or Wood Panels
Fine Art Paper: 22" x 30" Rag Paper, Arches or BFK Rives, Stonehenge or a similar fine art paper.

Paraphernalia

Palette, large
Palette Knives, assortment
Sketch Book
Rags
Jars & Cans, for cleaning brushes
Pencils and/or charcoal for drawing
Art Bin or Palette Box to transport materials

Oils

Titanium White [large]
Black
Cadmium Yellow, medium
Cadmium Orange, medium
Cadmium Red, medium
Alizarin Crimson
Thalo Violet
Ultramarine Blue
Cobalt Blue
Hookers Green or a true green
Red Sienna or Venetian Red, a rusty red
Raw or Burnt Umber
Paynes Gray
Naples Yellow

1 Quart Turpentine or Turpenoid
1, 4 Oz. jar of Dammar Varnish
1, 2.5 to 4 Oz. bottle of Liquin
1, 2.5 Oz. bottle of Blending &
Glazing Medium
8 Oz. Jar of Artgel Cleaner
1, 2.5 Oz. jar of Linseed Oil
1, pint Paint Thinner or Mineral
Spirits

PAINTING:

1ST PROJECT -- 3 STEPS TO INDIRECT PAINTING

1. DRAWING YOUR IDEA(S). (ONE OR MORE PLANS) -- CONSULT WITH INSTRUCTOR AT THIS STAGE IF YOU NEED ASSISTANCE.
2. ENLARGING YOUR DRAWING, FINDING ITS VALUES AND SIGNIFICANT COLORS. ACQUIRE INSTRUCTOR'S ADVICE.
3. PAINTING FROM THIN TO THICKER LAYERS OF COLOR. (YOU MAY WORK ON PAPER, IF YOU WISH).

2ND PROJECT -- 2 STEPS TO DIRECT PAINTING

1. SKETCH OR PHOTOGRAPH A SUBJECT, OR AT THE SITE:
2. PAINT DIRECTLY USING YOUR SKETCH OR PHOTO AS REFERENCE. (YOU MAY WORK ON PAPER, IF YOU WISH).

3RD PROJECT -- CHOOSE EITHER METHOD ABOVE

1. TRY TO ESTABLISH A MOOD IN YOUR PAINTING.
 - a. CHOOSE COLORS THAT ENHANCE FEELING.
 - b. CONSIDER RHYTHMS, TENSIONS AND BALANCE AS FORCES TO ENHANCE YOUR CONCEPT.
2. BE CONSCIOUS OF THE PAINTING ELEMENTS, LINE, COLOR, SHAPE, SPACE AND TEXTURES.
3. WORK ON A PERMANENT SURFACE SUCH AS CANVAS, MASONITE OR 100% RAG PAPER. (OIL PAINTERS SHOULD PREPARE THE PAPER WITH GESSO OR ACRYLIC GLOSS MEDIUM).

4TH PROJECT -- RESEARCH PAINTING

1. DISCOVER AN ARTIST THAT YOU ENJOY FROM THE LAST 100 YEARS. FIND OUT AS MANY THINGS ABOUT HIS OR HER METHODS AS YOU CAN.
2. DEVELOP A PAINTING IDEA BASED ON SUBJECT, STYLE OR METHOD.
3. WORK AS CLOSE TO THE SCALE OF THE ARTIST AS YOU CAN.
4. THE OBJECT OF THE ASSIGNMENT IS *INSPIRATION* NOT *IMITATION*.
5. WORKS ON A PERMANENT SURFACE.

5TH PROJECT -- INVOLVING THE SENSES

1. THE OBJECT OF THIS PAINTING IS TO TRY TO INVOLVE AT LEAST ONE OF THE FOUR SENSES IN SOME WAY: HEARING, SMELLING, TASTING AND TOUCHING.
2. SUBJECT MATTER CAN BE TREATED REALISTICALLY OR ABSTRACTLY FOR THE PURPOSES OF THE PROBLEM.

FUNDAMENTALS OF PAINTING

INSTRUCTOR: TOM DOWLING

6TH PROJECT -- CHALLENGING YOURSELF

1. WORK IN AN UNUSUAL FORMAT
 - a. OVERSIZE
 - b. PAINTING IN SEVERAL PARTS
 - c. UNCONVENTIONAL FORMS
 - d. 3-DIMENSIONAL FORMS
 - e. UNSTRETCHED D CANVAS
- OR
2. WORK IN UNUSUAL SUBJECT MATTERS AND STYLES SUCH AS:
 - a. EXPRESSIONIST
 - b. ULTRA REALIST -- MAGIC REALISM
 - c. MESSAGES -- SYMBOLS
 - d. COLLAGE -- ASSEMBLAGE

PAINTING STEPS

1. IDEA -- CONCEPT
2. SKETCHES -- FORMULATION -- SPACE (PERSPECTIVE) IS RESOLVED
3. CARTOON -- DRAWING IS 1/1 SCALE TO PAINTING VALUE AND COLOR PROBLEMS ARE SOLVED.
4. TRANSFER -- CARTOON TO CANVAS: PANEL OR OTHER SUPPORT
 - a) RUB BACK OF DRAWING WITH CHALK, GRAPHITE OR CONTE.
 - b) REDRAW MAIN OUTLINES AFTER PLACING CARTOON OVER SUPPORT.
5. THINNED EARTH TONES ARE USED TO DEVELOP VALUE FORMS ON TRANSFERRED DRAWING, i.e. THIN YELLOW OCHER OR YELLOW OXIDE IS PREFERRED. SIENNA AND BURNT SIENNA ARE ALSO USEFUL FOR THIS STEP.

- (a) DEEPER VALUES CAN BE OBTAINED BY ADDING SMALL AMOUNTS OF UMBER, A COOL COLOR CAN ALSO BE USED IF THE SUBJECT WARRANTS.
- (b) AN INTONACO EFFECT CAN BE OBTAINED BY PAINTING A TRANSLUCENT/TRANSPARENT COAT OF THINNED GESSO (ACRYLIC) OR WHITE PAINT (ON) OVER THE DRIED EARTH TONES -- THIS IS PARTICULARLY EFFECTIVE IF THE NATURE OF THE SUBJECT SUGGESTS SUBLTLETLY OR VERY LIGHT MODELING, THIS LAST IS A USEFUL STEP IN ACRYLIC PAINTS BECAUSE THEY DRY QUICKLY.
- (c) SOMETIMES THIS VALUE FORMING IS THOUGHT IF AS A MOOD COLOR. THINNED BLUES, GREENS, VIOLETS AND REDS CAN BE USED IF THEY ENHANCE THE EMOTIONAL QUALITIES OF THE PAINTING.
- (d) REMEMBER, ABOVE APPLICATIONS ARE *THIN* WET OR *DRY* BRUSHED COATS.

6. Finding LOCAL COLORS

Glazes and Scumbles

- (a) First perceived color - sometimes first felt.
- (b) Symbolic color: green grass, blue skies, etc.
- (c) Reverse color: complementary underpainting.
- (d) The above coats are slightly revealing to opaque.

7. ALTERING COLOR -Finding patterns and textures - scumbles and impastos.

- (a) Graying, dulling, brightening, enhancing.
- (b) Directional stroke - Purposeful loosening or tightening.
- (c) Personal marks or "touch".
- (d) The above coats are slightly revealing to opaque.

8. FINAL MARKS -- IMPASTO

Highlights - metallic luster, wet spots, and oily gleams, revealing edge quality: (leaf, paper, cloth)

- (b) Significant details - jewels, lacy edges, thread lines, minute patterns.
- (c) Core shading and shadows.
- (d) OPAQUE marks generally in this coat.

FUNDAMENTALS OF PAINTING

III. INSPIRATIONAL JOURNAL

Historically, a journal is a BOUND collection of sketches, drawings, rubbings, and writings; both prose and poetry and written observations that the artist sees and feels. A journal is as personal as a diary in the sense that it is as truthful as the person maintaining it. The modern journal may also include photographs as well as magazine reproductions of human figures, animals, textures, colors and events. The journal is more than a collection, however, and is expected to be a cross section of all the above examples with an emphasis toward one or two broad areas.

All written materials should be kept in your painting kit for ready reference.

GLAZING AND SCUMBLING

Glazing, this term refers to the use of an overpainting of highly transparent color, greatly diluted by a painting medium and specifically to a darker color applied on top of a lighter surface. To produce the effects of a glaze, the underlying surface, [whether it is one of the types of underpainting or a white priming], must be dry. When the paint has sufficient viscosity, glazing can even be carried out to a very limited extent as “wet on wet”

The chromatic effect of a glazed surface depends to a great extent on the key of the underlying color. The stronger and lighter the color of the underpainting, the more luminous the effect of the glaze. Yellow provides the highest key and gray the lowest. Strong underlying colors can influence the superimposed glazes to such an extent that the various colors lose their coloristic identity. Together the layers of color create an entirely new coloristic sensation, which cannot be achieved by any other means.

Glazes are the first paint layers to be affected when a painting is cleaned with strong solvents. Thus, the sooner the glaze is applied to a dry surface the stronger will be its incorporation into the body of paint.

Scumbling is just the reverse of glazing. Here, the lighter color is applied to a darker underpainting in a semitransparent fashion. Scumbling can be undertaken in three different ways. 1. on a dry surface, scumbling will have the least effect on color and texture. 2. On a wet glazed surface, it can be done with paintbrushes as well as a painting knife and 3. A surface that carries a solid film of wet paint. high paint viscosity is imperative. The darker the underlying surface and the lighter the scumble, the more powerful will be the effect. Contrasting colors will also contribute greatly toward the brilliance of a scumble. Light and brilliant colors such as Naples Yellow, Yellow Ochre, Cadmium Reds and Yellows and Venetian Red can be used straight. Darker and transparent colors must be mixed with white to be effective

PAINTING TERMINOLOGY

Hue The basic characteristic of color that distinguishes one from the other example: red, yellow, purple). Another word for color.

Tone The place a color occupies on a scale of light to dark. The light value or brightness of yellow or the dark value or brightness of blue.

Undertone The color when mixed with white.

Intensity The degree of purity of a color. Its degree of saturation or chroma.

Chroma The degree of brilliance or how much light the color releases.

Tint Color tones lighter than the pure state.

Shade Color tones darker than the pure state. Used to create the illusion of roundness and depth of a form.

local color The color of a subject unmodified by external factors.

Conditional color Local color as modified by factors such as reflection, type of light, contrast with the environment etc.

Broken color Paint applied in a scrubble stipple. or dry brush manner to allow under color to show through.

Optical color Color that appears when adjacent colors, seen at a distance, are fused or mixed by the eye.

Monochrome A painting done in shades of one color. Opposite of polychrome.

Polychrome Anything painted in several colors.

Body color Opaque color

Glaze Transparent color or clear application of medium.

Impasto Thick paint or ground applied to surface.

Picture Plane The plane on which pictorial illusion coincides with the painted surface.

Technique The way in which painting materials are used.

Style The sum of the dominant visual characteristics of painting that distinguish one artist or one school of painting from the other.

Fracture The unique touch or manner of execution of an artist.

Formal elements, All visual attributes of a painting other than the subject matter.

Content All that a painting is about, both subject matter, meaning and how it is put together (formal elements)

Shape An area within a painting that has a clear boundary for instance a vase in a still life, or a tree in a landscape.

Line A path that is described by a point for instance a small brush line around a shape.

Texture The tactile character of a surface as represented in the painting. The texture can be direct or implied.

Tension The pictorial equivalent of excitement or energy. This can set up intentionally through use of brush stroke and placement of shapes

Focal point a center of interest. The focus of attention that is implied to the viewer from the artist.

Balance The visual weight distributed across the painting. The symmetrical or equal weight from pairing similar forms on the left and right or on the top and bottom of the picture plane. Asymmetrical balance is achieved through opposing different forms on left and right or top and bottom. Exaggeration of elements.

Pattern Three or more elements of a painting that, through position or appearance tend to be seen as a group. Cloth is referred to as having a pattern.

Implied Division A division or movement through a painting that is suggested through alignment of separate forms or through a coincidence of their edges.

Explicit Division A continuous edge or line that sets up a movement and a division of-space.

Negative Space The area surrounding the main subject or idea in the composition.

Positive Space The solid area or form that is making the statement in the painting. For example: the face in a portrait. What you are making the statement about.

Primary colors Red, Yellow, Blue.

Secondary colors The three colors mixed from the primaries: orange (red and yellow) green (yellow and blue) violet (blue and red).

Source of light The place or spot in your composition from which the light is emanating

Three Dimensional The height, width, and depth of the forms in the composition.

Underpainting A coat of gesso or an undercoat of quick drying paint on the ground. By allowing the canvas to dry thoroughly much of the oil is removed and this dry, rough surface is good for when you want to do sharp Contrasting color work. For oils an undercoat of flake white is good for the glazing technique.

Alla Prima Direct Painting - the completion of a painting by a single application of paint, in contrast to a painting which is completed in stages by the application of successive layers of pigments, such as glazing & scumbling over an underpainting.

COLOR TEMPERATURE

Let's start with temperature, in which colors fall into four categories: hot, warm, cool, cold. Here's a list of these colors which you can refer to from time to time.

HOT

flake white
cadmium yellow
cadmium red medium
cadmium red fight
burnt sienna
yellow ochre
ultramarine blue
cadmium orange
lamp black.

COLD

Prussian blue
cobalt violet deep
raw umber

WARM

Naples yellow
chrome green
permanent green light
cadmium red
cobalt violet

Venetian red
cerulean blue
green earth
ivory black
titanium white

COOL

Alizarin crimson
viridian green
cobalt blue
cobalt violet
light
lemon yellow
zinc white
Burnt Umber

Drying Time of Winsor & Newton's Professional Oil Colours at Constant Film Thickness.

Fast Drying (1-2 Days)

Antwerp Blue
Aureolin
Burnt Umber
Cobalt Blue
Cobalt Blue Deep
Cremnitz White
Geranium Like
Indigo
Mars Black
Mauve Blue Shade
Mauve Red Shade
Permanent Green
Permanent Green Deep
Permanent Green Light
Permanent Magenta
Permanent Mauve
Prussian Blue
Raw Sienna
Raw Umber
Terra Rosa
Transparent Gold Ochre
Underpainting White
Vandyke Brown
Viridian
Winsor Blue

Fairly Fast (3 - 5 Days)

Blue Black

Brown madder Alizarin
Burnt Sienna
Carmine
Cadmiums
Cerulean -Blue
Chromes
Cinnabar Green
Cinnabar Green Deep
Cobalt Green
Cobalt Green Deep
Cobalt Turquoise
Cobalt Violet
Cobalt Violet Dark
Davy's Gray
Flake White
Flesh Tint
Foundation White
French Ultramarine
Cold Ochre
Indian Red
Indian Yellow
Ivory Black
Jaune Brilliant
Lamp Black
Lemon Yellow
Light Red
Manganese Blue
Mars Brown
Mars Orange
Mars Red
Mars violet
Mars Yellow
Naples Yellow
New Blue
Olive Green
Oxide of Chromium
Payne's Gray
Permanent Blue
Purple Lake
Sap Green
Scarlet Vermilion
Terre Verte
Titanium White
Ultramarine Deep
Venetian Red
Vermilion
Winsor Emerald

Winsor Green
Winsor Violet
Winsor White
Yellow Ochre
Yellow Ochre Pale
Zinc White
Zinc Yellow

Average (6 - 8 Days)

Aurora Yellow
Charcoal Gray
Purple Madder Alizarin
Rose Dore
Magenta
Permanent Rose
Prussian Green
Rose Madder Deep
Rose Madder Genuine
Winsor Lemon
Winsor Orange

Slow Drying (above 9 Days)

Alizarin Crimson
Bright Red
Crimson Lake
Scarlet Lake
Winsor Red
Winsor Yellow