STUDY GUIDE

PAINTING 1

for PCM and ITV

16 WK. and 12WK.

By

Nancy Keller
PROJECT #1

BLACK & WHITE COMPOSITION
VALUE CONTRAST

OBJECTIVES:
- to explore various brushes
- mixing paint
- variations in value by adding white and black

Before beginning this project: squeeze some Ivory Black and Titanium White oil paint on to your palette. With a palette knife mix some Liquin into each color, add a little at a time until the paint has the consistency of cake icing or whipped cream (it should be neither too thick or too thin). After the paint is mixed, proceed with the Grey Scale value chart (on next page).

Materials you will need for this project:
- 3 simple objects (no ornate detail, clean lines) of varying height and width; examples: small paper bag, milk caron, bowl, pitcher

- Arrange the objects on a smooth surface such as a wood table top.

- Set up your easel with a 12" x 16" stretched and primed canvas (visit website for detailed instructions) (http://www.artspax.com/canvasstretching.asp) not more than 3 - 4’ away from your image. Try to shine a light on the image so as to create shadows.

- In your sketch pad, do several rapid drawings using a #4 drawing pencil. Pay particular attention to the edges of the canvas incorporating them into the picture as much as possible.

- Make your image as large as possible. Avoid putting the items in the center of the canvas.

- Select the best composition from at least 3 sketches (thumbnails) and transfer it to your canvas using vine charcoal.

- Use only the surface on which the objects are placed as a base. Do not make it a major art of the painting.
MIXING A GREY SCALE AS A SCALE OF LIGHT:

MATERIALS: Canvas paper, palette, palette knife, LIQUIN, brushes. Ivory Black and Titanium White oil paint.

It is best to mix all the tints and shades on the palette before transferring them to the appropriate area on the grey scale to make sure that you have six distinctly different shades of grey. The goal of this exercise is to teach you how to mix paint, and to help you to see different tones of grey in your painting.

The first step is to squeeze out a generous amount of Ivory black onto one end of the palette. Then squeeze out an even more generous amount of Titanium white onto the opposite end of the palette, now, mix some Liquin (oil painting medium) into each color using your palette knife (be sure to clean knife between colors). Mix each color until the paint has the feel of cake icing or whipped cream. Add a little Liquin at a time until the paint is neither too thick or too thin. Now that your pair is mixed with the medium, you are ready to mix the two colors together (it will take less black than white paint). The first grey value you will mix is the medium grey. You will take half the Titanium white and place it midway between the two colors already on the palette. Then, (after cleaning off the knife) add next to it less than half the Ivory black. Now, with the palette knife, mix the two colors together to make medium grey. Now, to go to the next color, tint the medium grey with more Titanium white to make light grey (it should be noticeably lighter than the medium grey). Next, add a small amount of Ivory black to the medium grey to make medium dark grey (it should be noticeably darker than medium grey). Now, add a little more Ivory black to your medium dark grey to make dark grey (it should be darker than the medium dark grey). Add a bit more Ivory black to the dark grey to make very dark grey (sometimes referred to as Charcoal Grey). Go back to the Titanium white and add some of it to your light grey, keep adding a little at a time until you have a very light grey (lighter than light grey, but not as light as Titanium white). Now take a good look at your grey value scale, keep adding white (tinting) or black (shading) until you have six distinct values of grey.
There are no lines in nature, only lighted forms and forms which are in shadow, planes which project and planes which recede - Goya.

What you may interpret as the lines of an object often prove on closer inspection to be sharply turning areas on its surface.

Light and shadow - four shades of tone.

Supplies: charcoal, kneader eraser or magic rub and charcoal on newsprint, or drawing paper.

Do a sighted contour drawing of the subject. Then, with a lamp casting light from one direction on the subject seat yourself in a position that allows you to see part of both the illuminated and the dark sides of the model. With the broad side of your conté crayon or charcoal apply even tones in accordance with the four shades of tone given. With charcoal you may rub to achieve tone. Also the kneader eraser can be used as a drawing tool to lighten areas of the drawing.
PROJECT #2

WORKING WITH COLOR: STILL LIFE

OBJECTIVES:

• To explore color combinations and value contrasts in color by adding darker or lighter tints to color from the tube.

Before Beginning This Project: You need to do the preliminary exercise of mixing the rainbow spectrum, the visible colors of white light broken down, using three primary colors. Instruction is on the next page. After you complete the preliminary exercise (on Canvas Paper) you need to complete the color wheel (star shaped) on the next page. For the color wheel you can use 6 colors from the tube and mix the 3rd. (refer to the Materials list in the syllabus for colors). Then you are ready to start painting. Refer to External Links button on blackboard for website that explores color mixing.

Materials you will need for this project:

• Select 3 -5 pieces of fruit with contrasting colors. Stay away from shapes that are difficult to draw such as pineapples and grapes. Apples, oranges, bananas, grapefruit, lemons are good.

• Arrange the fruit on a surface along with one simple object that will create height - such as a milk carton, teapot or dish. Keep in mind that you want your composition to be well balanced. Remember that the surface on which your objects are arranged should not be as important as the fruit.

• You can elect to take a more untraditional approach to the still life, you can get ideas from many sources.

• Set up your easel with a 14” x 18” stretched and primed canvas (on this second project and hereafter you can use a purchased stretched canvas) no more than 3 or 4’ away from the image.

Beginning to paint: Do several drawings of the composition in your sketch pad (thumbnails). Select the one that is most suitable to the dimensions of your canvas (you may go larger than the size recommended, do not go smaller). Pay attention to the shapes made on the canvas by the shapes of the objects and their shadows. Let the
images dominate the canvas. Pay attention to shadows and their value. Transfer your best compositions to your canvas.

**Remember:**

- It is very important not to overwork any one part of your painting. Develop all areas at the same time. Do not finish painting one piece of fruit before going on to another.

- Have a piece of drawing paper near your palette so you can test the colors you mix before putting them on canvas.

Now go to the next page and do the preliminary exercise with red, yellow, turquoise. Then do the color wheel on the next page before you begin to paint. The color wheel must be turned in for a grade when you turn in your painting.
PRELIMINARY EXERCISE:

In this exercise you will be approximating a rainbow spectrum—the visible colors of white light broken down—using three primary colors of paint pigments.

Use your three primary colors (refer to materials list). Permanent Rose, Lemon Yellow, and Cobalt Turquoise. Assemble your brushes, turpentine, palette, Liquin (mix with paint), sheet of Canvas paper. You will learn why primary colors mix with each other to form a rainbow spectrum. Since you won't be turning this in for a grade (I will want to see it), you can proceed quite rapidly without worrying about the width of your brush strokes.

On your palette put a generous amount of Permanent Rose, Lemon, and Turquoise. Then add Liquin to each color, check to see that your colors are smooth and creamy, not stiff in texture. If a color is stiff add a little more Liquin until the texture is right. When you apply the paint it should flow evenly onto the paper.

With your paper in a horizontal position, paint a band of yellow in the middle of the paper near the top of the page. Clean your brush. Now paint a band of Perm. Rose on the left side of the paper, near the top. Clean your brush. On your palette mix a small amount of Perm. Rose and Lemon together, then transfer this mixture next to (touching) the Lemon paint on your paper. Next, mix more Perm. Rose into the Lemon paint on your palette, and paint this mixture beside the mixture you just applied. Keep on mixing in this way and create a nice color range from yellow through a series of yellow-oranges, to orange, through red and back to Perm. Rose. Now, paint a band of Turquoise blue on the far right-hand side of your paper. Repeating the process you used with the Perm. Rose and Lemon, mix the Turquoise and Lemon together, adding a little more Turquoise each time, creating a color range from yellow-greens, to greens and back to blue. Below the color strip you have just created paint a bank of Perm. Rose under your Perm. Rose strip on the left side of the paper, under the other Turquoise strip. Now proceed in the previous manner, mixing more and more Turquoise into the Perm. Rose creating a color range that proceeds from Perm. Rose, through red-violets, violets, blue-violets, and back to blue. Now you have created a rainbow spectrum from primaries.

COLOR WHEEL:

On a separate sheet of canvas paper trace or using a compass and ruler reconstruct the color wheel included in the syllabus.

You will paint your primary colors, Remanent Rose, Lemon, and Cobalt Turquoise as well as your secondary colors of Cadmium Green, Winsor Violet, and Cadmium Orange in the appropriate spaces. Your palette will now have on it all six colors, your three primaries and your three secondaries. You will now mix your tertiary colors from your primary and secondary colors. Tertiary colors are the colors that fall between the primary
and secondary colors. Since we are using Perm. Rose (primary) the tertiary mix between Perm. Rose and Orange will be Red. The tertiary color between Orange and Yellow will be Yellow-Orange. The tertiary color between Yellow and Green will be Yellow-Green. Between Green and Turquoise will be Blue-Green. The tertiary mix between Blue and Violet will be Blue-Violet. And between Violet and Perm. Rose will be Red-Violet. As you are mixing the tertiary colors you will come up with many more gradations of color from intermixing the primary and secondary colors. Part of this exercise is to teach you how few colors you need to make a multitude of combinations. It is also to memorize twelve color combinations to help you start painting. After you have mixed the appropriate tertiary colors paint them on your color wheel in the correct position.

Label the primary, secondary, and tertiary colors before handing this project in.
PROJECT#3

SELF PORTRAIT

LEARNING TO SEE: REAL AND ABSTRACT

OBJECTIVES:
• To further an awareness of what you see
• To begin to utilize your own creative ability by making more decisions that govern the outcome of your painting

There are no restrictions on this project other than that it must obviously be a human face (yours). You can deliberately distort the image. If you want practice in realism, make it realistic. You may distort the color. For example, you can select a color totally different from that of real flesh for your painting. However, pay attention to value changes. Your composition should only consist of your face and neck and some shoulder (any more is optional). It should take up most of your canvas. Pay attention to the background, it should be an important part of the painting, you can use color, or decorative details to compliment the portrait.

MATERIALS YOU WILL NEED FOR THIS PROJECT:
• Mirror large enough for you to comfortably see your face and neck
• 16” x 20” (or larger) primed (gessoed) and stretched canvas
• Do several thumbnail drawings in your sketch book. Transfer the best one to your canvas

Beginning to paint: The projects for this course are cumulative. That is, they are specifically designed in a sequence that builds upon skills acquired in the previous painting. Therefore, before beginning to paint, it is a good idea to review these notes for all previous projects. The basic principles are always the same:

• Pay attention
• Work the whole canvas, not just one section at a time

Do some research. Find books on portraits, review several styles. Look at books on anatomy, look at ears, lips, necks, noses.
Mandala

4th Project

A mandala, the Sanskrit word for “circle”. Is a concrete symbol of its creator’s absorption into a sacred center. In its most elevated form, the sacred circle mirrors an illumined state of consciousness through a symbolic pattern-----making the invisible visible. It is meant to draw both creator and viewer into an encounter with animating sources of numinous energy. The Navajo call this center “a spiritual place of emergence”.

Materials:
15"x15" canvas (for 12” mandala) or 20"x20" canvas (for 15” mandala)-
compass for drawing circle

Instructions:
First draw your circle on the canvas (2B pencil). Next make some thumbnail drawings on drawing paper. When you have an idea of what images you want to include in your mandala, use tracing paper or draw freehand within the circle. Tracing paper can help with placement. You can transfer images from tracing paper with graphite paper onto the canvas.

You can choose from 4 types of mandala:

1 – Mandala as pattern of light and sound – Abstract
Expanding the Light from Within:
Using tracing paper or drawing paper draw your circle. Place a dot in the center of the circle. In this exercise, you will create a vibrant pattern of energy by using repetitive scales of light imaginatively. The dot (in the center) is called a Bindu in tantric art; it is a symbol of Supreme Consciousness. Starting at the center of the paper, where you placed your dot begin drawing or painting the scale of light (refer to the study guide under the first color exercise). Work from the center of the paper (canvas) outward, like an unfolding galaxy, repeating the scale of light and changing its size and shape in response to your intuitive insights. Think of your light spiraling outward as part of a galactic dance. You can turn the paper (canvas) as you work. Once you have a design, you can transfer it to the canvas (you can also work directly on the canvas).

2 – Our Bodies As Conduits of Light – Using your hands to create a design:
Using tracing paper or drawing paper, draw a circle the size you wish it to be on canvas. Next using the 2B pencil, trace the outline of your hands and arms inside the circle. Draw lightly, just enough to make the outline visible. When drawing, try to capture the joy and enthusiasm of your child within. Trace at least three or more hand images, using all or part of your hand. Consider overlapping two or more hand images. Make sure all the lines connect either to the circle border or to some other part of the drawing. Transfer these images to canvas. Now choose one area and begin to illuminate it. You can use a scale of light starting on the outside edge of the lines; blend the scale of light away from the lines so that the outline of the hands disappears. Think about what hands represent.

3 – Rainbow Colors for Healing – Experiencing the Joy of Color:
As you enter into and experience the joy of color, you will automatically be drawn toward creative color blending – merging the material science of color mixing with the alchemy of light and consciousness. Create your own symbol or symbols by using tracing paper or working directly
onto the canvas. First draw the circle, then divide it up into fourths. Within these areas you can make circles or triangles or diagonals (anything you are inspired to add). You can also add images. Thinking in scales of light begin painting the symbol that you have created. By enhancing a symbol with luminous color, you can greatly intensify its power to effect inner transformation.

4 – Healing Our Relationships – Journey into the Divine Realities of Nature:
Use tracing paper to make your initial drawing, then transfer it to canvas. Before you begin, clarify your intention to make a sacred and healing connection with the Earth and with those spiritual energies of birds or animals that can best empower you. By meditating, you can open yourself to personal images. Relax and allow the spiritual images to arise spontaneously. Even if you have a favorite animal or bird, it may not show up in revelation. Or you might get an image of an animal you fear, just so you can make peace with its energies in order to acquire the power to overcome your fear. Or you may be shown animals you never thought about, but whose strength or attributes you need. You can include landscape or habitat images into a symbolic drawing of birds or animals.

You can choose one of these or combine them. Write a short paragraph about your mandala explaining why you chose your design. Have fun!

1 From “Mandala: Luminous Symbols for Healing” by Judith Cornell, Ph.D.