

Dubai Community Theatre
& Arts Centreمركز دبي للإنتاج
والمسرح والفنون

Oil Painting - Adults



Course Title:	Oil Painting			Age Group:	Adults	
Tutor:	Christopher Southcombe		Tutor's Phone No.	050 – 635 8213		
Cost (AED):	1320	Start time:	End time:	No. Weeks:	Hours:	Materials
Sundays	9:30 AM	12:30 PM	8	3	See attached list	
Tuesdays	6:30 PM	9:30 PM	8	3		
Wednesdays	2:00 PM	5:00 PM	8	3		
Wednesdays	6:30 PM	9:30 PM	8	3		

Type of course:

- The Tuesday session is aimed at more Advanced students who may register at any time depending on vacancies
- The Sunday and Wednesday sessions are aimed at Beginners and are Syllabus programmes with a minimum number of students to start, please check with Arts Reception.

Oil Painting - Adults

Description:

Lesson 1 will be aimed at beginners, but having said that there will be a lot of information that will be useful and perhaps new to many. Anyone should benefit thereafter – I'll pass on things many 'professionals' don't know.

In a course of 20-30 hours one cannot expect to cover all that there is to know about painting in any medium, especially not in oils. After more than fifty years of painting, mostly in oils, I am still learning. Rather than spending too much time concentrating on any one of this very powerful and delightful way of painting, my intention will be to introduce a variety of different techniques which individuals may choose to explore themselves, or which I can develop in a future course. However, I shall cover the basics thoroughly.

BASIC COURSE CONTENT

- Introduction to materials and how paints are made. It is very useful to know this as it helps you understand your materials
- Colours and colour mixing. This is a VERY IMPORTANT AREA, dispelling some old myths on the nature of light and colour and how colours really mix. Transparent, translucent and opaque colours and how they mix. Mixing blacks and greys – and whites!
- The importance of light and different forms of lighting in a painting
- Limited palette painting
- Warm and cool colours and their effect on mood and atmosphere in a painting
- Colour (aerial) perspective and creating distance
- The importance of VALUE – that is, the lightness and darkness, or strength, of colour – probably the most important single thing I can teach you!

The order of introducing different techniques and topics will depend on how the group reacts and paintings develop. I like to be flexible, explore ideas as they arise, and respond separately to individual needs. That way I hope you will find it more satisfying and enjoyable. Each session will probably be strewn with useful little tips and ideas as it becomes appropriate to introduce them.

Most important, the course is for your benefit. I shall help all I can but I don't paint pictures for you. I shall advise, but I shall not make marks on your painting. That way you will learn and what you produce will truly be all your own work.

I look forward to meeting you and hope you enjoy yourself as much as I shall enjoy introducing you to a wonderful world of colour, light and self-expression.

OIL PAINTING COURSE – NOTES ON MATERIALS NEEDED**Course Instructor - Christopher Southcombe**

PAINT COLOURS – These are colours which I recommend as being all that you need to start with to mix almost any colour you might want. Names of specialized colours (most of which are totally unnecessary) vary between manufacturers. Those listed below are the most important and universally named. If you haven't already bought other colours not on this list, don't, especially not greens. I'll explain more fully in class.

The student ranges of Daler-Rowney (Georgian) and Winsor & Newton (Winton) available in the Art Centre's art shop are less expensive than the artist quality colours, but they are quite adequate for beginners and many professionals use them. I'll talk about quality of paint more fully in class.

Colour name	Colour and Leaning	
Transpaent/Opaque		
<i>Ultramine</i>	BLUE – violet	transparent
<i>Pthalo Blue</i>	BLUE – green	transparent
<i>Lemon yellow (Cadmium Lemon)</i>	YELLOW – green	opaque
<i>Cadmium Yellow Light</i>	YELLOW – orange	opaque
<i>Cadmium Red Light</i>	RED – orange	opaque
<i>Quinacridone Violet/Permanent Rose/</i>		
Permanent <i>Alizarin Crimson</i>	RED – violet	transparent

Don't buy Alizarin Crimson unless it is specifically labelled **Permanent**. Ordinary Alizarin Crimson (if it is still available on the market) is very fugitive – that is, it will fade rapidly, within a few months, especially if it is used thinly as a glaze where it is a very beautiful colour

<i>Titanium White</i> power	Cold white	Strong covering
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Those listed above are the basic set you should have. The following colours are extremely useful (in my view, essential) if you wish to paint realism - landscapes, seascapes, still life, people and portraits, animals, etc.

<i>Burnt Sienna</i>	Deep mid - orange	transparent
<i>Raw Sienna</i>	Neutral yellow-orange	transparent
Either <i>Burnt Umber</i> or <i>Raw Umber</i>	Deep neutral orange (brown)	transparent
	Neutral yellow-orange (brown)	transparent

[one or other of the 2 Umbers is ideal for under-painting.]

[If I could only take 3 colours to a desert island *Burnt Sienna* would be one of them!]

DON'T BUY ANY BLACK. Ignore any book that recommends it. Commercial blacks ruin good painting. I will show you how to make an excellent range of transparent blacks and semi-transparent greys.

BRUSHES – I could write pages on brushes and their uses. I strongly recommend you read William Powell's little book *Oil Painting Materials* (see over leaf).

You can find reasons for having lots of brushes. Most of the time you only need half a dozen or so, but those depend on what you want to paint, but it is well worth paying the price of good quality brushes. They will serve you well.

I strongly recommend that **you don't use synthetic brushes** for oils. Many of these brushes will soon curl at the ends when used in oil painting, no matter how careful you are with cleaning. Keep such brushes for water based colours; water colours, gouache, acrylics, etc. Natural hair brushes - bristle, sable and other soft hair - are best for oil painting. Bristle brushes are the artist's 'workhorses' in oil painting, while sable brushes are more expensive but are essential and ideal for finer work. A less expensive but good alternative is a sable/ox hair (or other natural hair) mix. These are also called *sabeline* brushes.

The numbers used by various manufacturers to indicate size are not standardized. Thus a No.6 in one brand may be the same size as a No.8 in another. The brush size numbers I show here are standard with Winsor & Newton, and Daler-Rowney. However size numbers vary with other manufacturers so I have also indicated size in units of length, both metric and imperial units, of the width of the 'ferrule' (the metal clasp) at the point where the brush hairs emerge.

As a basic set I recommend:

Bristle:	Short flat	No.6	13 mm (approximately 1/2")
	Long flat	No.6	13 mm (approximately 1/2")
		No.10	19 mm (approximately 3/4")
Filbert	No.10	19 mm (approximately 3/4")	
Sable:	Short flat	No.12	13 mm (approximately 1/2")
	Filbert	No. 8	6 mm (approximately 1/4")
	Round	No.3 or No.4	3 or 4 mm (approximately 1/8")

[Note – the sizes of sables differ from the sizes of bristles: e.g. No.12 sable is the same width as a No.6 bristle]

TIN (or glass jar) **with lid** for containing white spirit for cleaning brushes. I'll discuss how to adapt a tin more suitably for brush cleaning in class.

PALETTE Tear-off palettes are simple to use, save cleaning. You can equally well cover an ordinary palette with aluminium foil if you want to make cleaning easier. Some people prefer to use a white formica surface over a wood base as it is difficult to see how colours mix properly on a traditional wood surface, but a mid tone base is useful for assessing values. You don't need to spend money on a traditional wooden palette with a thumbhole for holding while you paint. Any flat surface – piece of wood, glass, tile – makes a suitable palette. I use a large white floor tile.

PAINTING MEDIUM You don't *have* to use any medium. Many artists use only neat paint. Oils and thinners are used to make paint flow more easily, but should be used sparingly. A good basic medium is a mix of equal part of rectified or purified mineral spirits (white spirit) and linseed oil.

Winsor & Newton's **Liquin** is an excellent medium for thinning oil paint and is now very widely used.

In place of linseed oil, thickened linseed oil accelerates drying time or stand oil slows drying time. Stand oil is particularly good for transparent glazes.

Turpentine is an excellent thinner but has a strong odour and leaves a gummy residue. I strongly recommend that you use refined mineral spirits which leave no residue and the more highly refined ones are odourless or nearly so. I recommend Daler-Rowney's **Low Odour Thinners** or Winsor & Newton's **Sansodor**.

PALETTE CUPS OR DIPPERS - small anti-spill receptacles, usually metal cups, for holding linseed oil and thinners on the palette.

PALETTE KNIFE. This has a broad, long, flexible blade for mixing colours on the palette. Some have a flat blade and handle. Some have a raised handle to help keep your hand clear of the paint you are mixing. Although the *Palette Knife* is the traditional tool for mixing colours I prefer to use a smaller *Painting Knife*. Painting knives come in a variety of shapes and sizes and are intended for painting, that is, for applying the paint to the picture. I use a small knife with a 1½ inch (4cm) diamond shaped blade to mix paint. I find the long palette knives too big and flimsy.

PAINTING SURFACES You don't have to paint on canvas. It is a pleasing surface to work on but more expensive than boards. Many professional artists only work on primed masonite (hardboard) or on medium density fibreboard (MDF) which has a very smooth surface. Both hardboard and MDF need priming with several thin coats of gesso but they make excellent painting surfaces and are cheaper than canvas. The smooth surfaces are particularly suitable for fine detailed work.

The larger Daler Oil Boards are easy to cut into smaller sizes and are therefore cheaper and quite adequate for learning. I suggest a block of oil sketching paper which will be very useful for trying out colours and techniques. Scraps of canvas or small pieces of board are useful in this respect.

I strongly recommend that you spend Dhs 25 and buy William F Powell's excellent little book *Oil Painting Materials and their Uses*. It is No. 17 in the Walter Foster Artists' Library Series. Ignore what the author says on pp 39-40 about colours. In my view that is not good advice. Also, don't use any copal medium (p.44). I recommend that you don't use anything described on p.44. Just about everything else is excellent information covering a lot of techniques in addition to discussing the materials, packed into an inexpensive and compact little book.