

	ERZINCAN UNIVERSITY FACULTY OF FINE ARTS PAINTING PROGRAM PROFESSIONAL ENGLISH COURSE		
Instructor:	Dr. Oğuz Emre BALKAR		
Week-10:	Other Materials, Tools, and Accessories for Artists -Reading Exercise		
Source:	https://oldmasters.academy/old-masters-academy-art-lessons		

How can we analyze art?

Fine Art is Measurable and Analyzable, even though some try to convince us that Art is too ephemeral for that.

Any piece of art has objective criteria that can be taken into consideration when we try to understand what we like about it and why we like it. And on the contrary, being able to formulate and describe reasons why we find piece of artwork to be not successful.

As far as a painting has a physical presence – a Body, we can analyze it using the rules of harmony that are universal and barely changed for centuries.

Visual Art in general and painting in particular are as measurable and analyzable as other liberal arts like, let us say, music or architecture. We analyze their elements and how harmoniously they are composed. In music, there is musical notation, rules of harmony and composition. In Classical Architecture – there are building typology, classical orders, theory of form, perception of form, space planning and other criteria that could be analytically decomposed.

Visual Art, in particular painting, also consists of its Elements. Once you know what the elements are, you can efficiently use them while creating art or theoretically when analyzing your own artwork. Such knowledge also widens your art horizons, letting you analyze the works of other artists and especially works of the Old Masters. Understanding what real qualities of Old Masters' paintings are, we would be able to dig deeper than just the simple explanations such as: "I like it because I like it." "There is something in it." "It moves me and inspires me; and yes, the character has a lovely face expression."

You must go beyond stereotypical phrases by being able to explain WHY you like or dislike it and WHAT exactly impresses you. This is a professional approach.

All Elements of Art described below will help you to understand whether they have been used efficiently in the creation of art and what elements were ignored or used half capacity.

Elements referring to Color:

1. Color (or Hue)
2. Tone (or Value)
3. Intensity (or Saturation)

Elements attributed to Physical / Material aspect:

4. Line
5. Shape and Form
6. Space and Volume
7. Texture

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Elements attributed to Construction:

8. Composition
9. Direction
10. Size
11. Time and Movement
12. Contrast

Elements referring to Color.

Colors are the basic elements of a painting. Each color has three main characteristics: Color, Tone, and Intensity.

1. Color or Hue

Both terms Hue and Color can be used interchangeably. However, there is some difference in their meanings.

When we talk about colors, for example, Yellow, Red, Blue, and Orange, Green, Violet – we are talking about Hues.

Hue is a pure color, an inherent color. With no White added to it (otherwise we would call it Tint); or without any Black added (otherwise we would call it Shade).

While the term “Color” is used in a broad way for describing nuances of the Tint like “phistashkoes green,” for example, or “cool brown.”

You may also hear the term **Local Color**, or sometimes it can be called Perceptual Color. This is about actual color seen on an object or a person.

2. Tone or Value. Tints and Shades, also Luminance, Luminosity.

You can use both terms Tone and Value to describe relative lightness or darkness without any consideration of Hue. The Tone / Value of the Color is changing from the lightest to the darkest tones possible for that Color.

When you increase lightness of a Color by adding White, we call such mixture a **Tint**.

When, on the contrary, we want to darken a Color by adding Black, such mixture is called a **Shade**.

So, a Tone / Value of any Color could be changed in two ways:

1. By tinting or shading a Color.

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2. By applying a Color in thin Glazing layers.

These two ways can be successfully combined.

Tinting and Shading have their advantages and disadvantages. It is especially common when beginners add White to lighten a Color or add Black to darken it. The result of such approach is usually not so picturesque, but rather decorative and artificial.

However, in a case when we would like to use Underpainting as one of the initial steps of painting, it is perfectly appropriate to fall back to Tinting. Colors lightened with White can cause a shift in mix towards colder-looking color, and that is just what we expect from an Underpainting.

3. Intensity or Saturation, also Chroma or Chromaticity.

Intensity implies how intense, rich, deep, vibrant, and vivid Color is. By employing the knowledge of Primary and Secondary Colors and how they interact with each other (there is the whole Video Lesson dedicated to this topic) you will be able to neutralize or mute any excessively bright color without losing its colorful characteristics.

Adding White to any bright Color (Tinting) can kill the Intensity of that Color, making the Color dull and cloudy.

Intensity underlines a purity or strength of a Color. Bright Colors are often associated with positive energy and heightened emotions.

The method of Glazing can be efficiently employed for increasing Intensity to its maximum potential.

Elements attributed to Physical / Material aspect

4. Line

Lines can be painted with a brush or formed as a division between two painted areas. Lines in painting could be a very impressive visual language; however, when applied all over the board, it can make a painting look flat and decorative.

There are two kinds of lines we need to mention here:

1. Outlines
2. Contours

Although many artists use these terms interchangeably, there is a fundamental difference in the meanings of these two words.

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Outlines are visible (usually outer) edges of an object that outline its shape. Such outlines are formed by the surface that is bending at the edge between visible and invisible parts of an object. In simple terms, an outline is the line around a shape or an object.

Contours are virtual lines that are formed by intersecting an object by a flat plane at any angle and place. As such, there is an indefinite number of contours that can be found for any given object at any given place of that object. Contours are particularly important when it comes to depicting an object's three-dimensional shape. Usually, applying pencil or brushstrokes along contours and separating different colors by contour lines helps to describe the form and shape of an object.

In medieval painting, artists painted outlines as regular equal-width lines. During the Renaissance, Leonardo da Vinci was one of the first artists who changed that approach by painting more “fluid” outlines that were varied from well-pronounced edges to diffused and soft lines of sfumato. Later, more emphasis was put on contours. For example, in paintings of Vermeer and Caravaggio, contours between colors and light and shade play a significant role. Both outlines and contours are significant elements of visual art.

5. Shape and Form

Both Shape and Form define objects. They can be geometric or organic, man-made or natural. To describe any given object, artists depict their shapes and forms.

Shape and Form have similar meaning; the only difference is that Shape has two dimensions – height and width, while Form exists in three dimensions – height, width, and depth.

6. Space or Volume

All objects are in space and have their volume and spatial location. When depicting three-dimensional objects arranged in space on a two-dimensional surface of canvas, artists employ various methods such as linear and aerial perspective, and they use tonal values and colors to describe an object's volume and location.

For example, volume and spatial location of a white sphere can be described in artwork by gradations of light, mid-tones, and dark values, as well as a shadow cast on a surface that this sphere is placed on.



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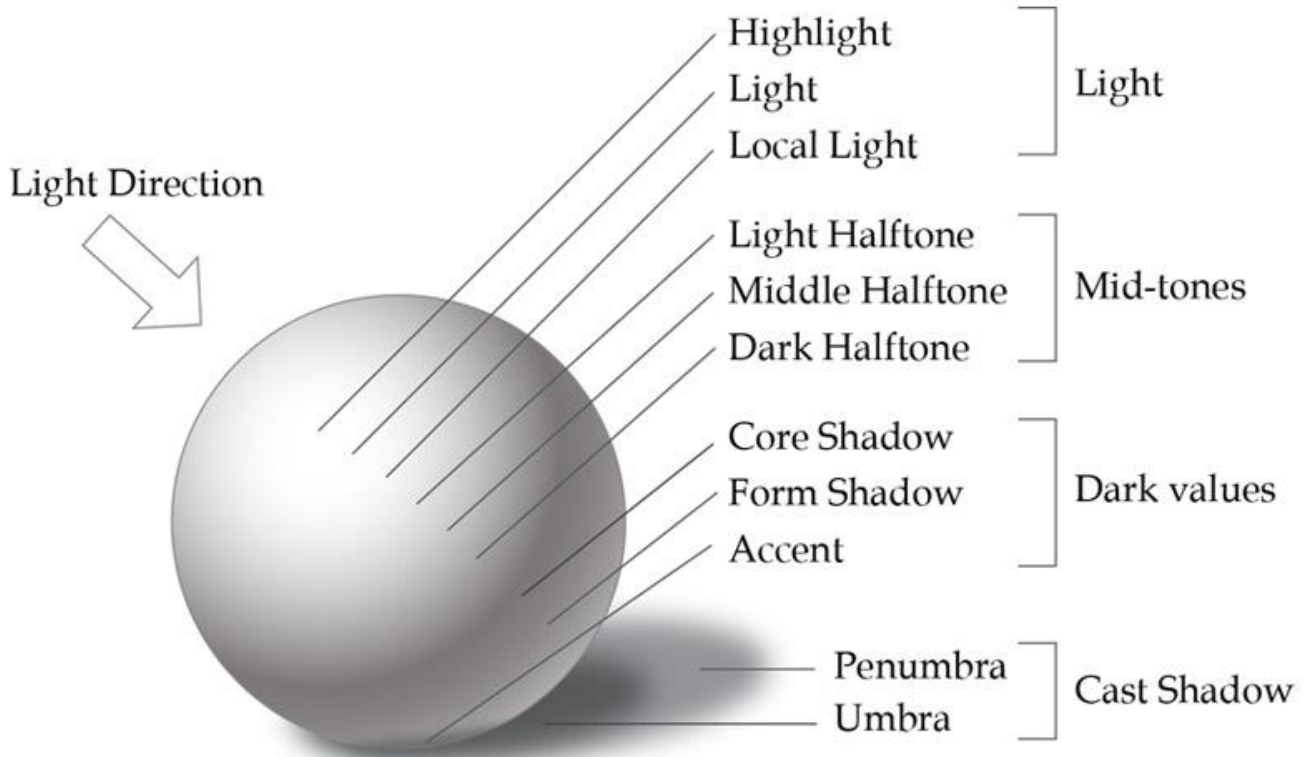
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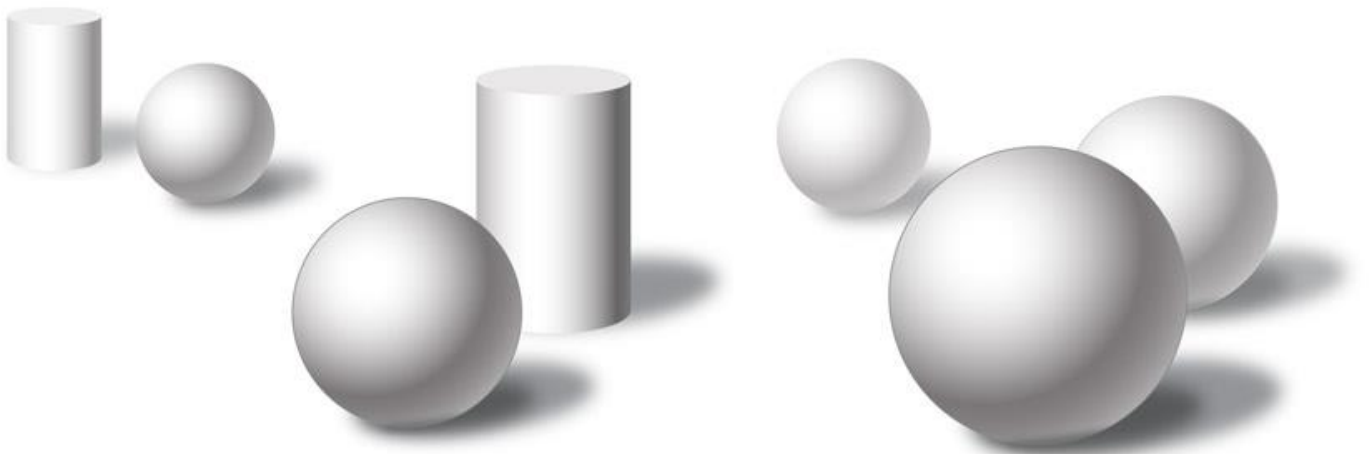
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Spatial arrangement of objects is described using rules of linear and aerial perspective. Linear perspective is based on rules of geometry and deals with an object's foreshortening, relative sizes, and positioning; while Aerial perspective describes how the Earth's atmosphere influences the appearance of objects and helps to depict the depth of view.



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7. Texture

Any object has its physical texture. To realistically portray an object, an artist must depict how it looks and feels in real life, and this includes what texture it has – is it polished and smooth, soft, puffy, rough, greasy, and hairy and so on. When painting a person, an artist may describe if this person has youthful skin or dry and wrinkled skin. The color mix, a method of application, a kind of underpainting and chosen mediums all play a significant role in the depiction of texture of a surface.

Elements attributed to Construction

8. Composition

The term composition means ‘putting together.’ It is the way in which all visual elements work together as one piece of art. Composition in painting combines all elements described above and conveys how lines, shapes and forms are arranged in relation to each other, how space and volume is constructed using perspective and tonal values, how colors work together with tones, and how texture is introduced.

The composition is one of the most principal elements of art. It has its rules, and knowing and applying those rules, an artist can direct a viewer’s gaze to a focal point, telling the story in one’s artwork, making sure that the piece of art looks balanced, well-proportioned and is pleasing to look at. Using rules of composition, an artist can organize components of a piece of artwork, give it unity and integrity, and incite feelings in viewers.

9. Direction

In artwork, direction is most often associated with lines. Lines can be straight, curved, interrupted with gaps, but in every case have some direction – vertical, horizontal, diagonal, or circular.

Artwork with diagonal lines will look more dynamic, while straight vertical or horizontal lines would imply more stable appearance.

Curved or linear direction guides a viewer’s gaze and can be used by artists to direct to the focal point of a composition.

In cultures where writing goes from left to right, diagonal lines that go from the bottom-left to the top-right are perceived to be ascending, and lines from the top-left to the bottom-right are perceived to be descending. Ascending direction is often associated with optimistic mood, and the opposite is true for artwork with descending direction.

10. Time and Movement

Time and Movement are correlated to how a viewer perceives and looks at the painting.

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Did you know that on average visitors in museums spend no more than 20 seconds looking at any given painting?

An artist, using compositional decisions, can guide a viewer to what parts of a painting to look longer at and what parts can be skipped faster.

The same goes for the movement. An artist can “direct” viewers through the painting using movement of objects and lines. In a painting, it can be depicted as something that is moving – like a train, flying birds or walking people, and a viewer would naturally follow this movement with his eyes, or a painting’s composition could have some directional lines that steer a viewer’s gaze in some directions with faster or slower movement.

11. Size

Size relates both to the dimension of a piece of artwork and to relative proportions between objects, depicted in a painting, as well as gaps between objects. A well-balanced composition very much depends on relative sizes of forms and volumes, as well as sizes of shapes with similar tonal values and colors. There are many rules of how to use sizes and proportions in composition, for example, making sure that gaps between objects vary in size, to make artwork more pleasing to the eye.

12. Contrast

Contrast is juxtaposition of different elements in artwork. Contrast can be between colors, tonal values, sizes, textures, directions, and movements. So, in simple terms, contrast is the difference between dark and light values, small and big sizes, thick and thin lines, smooth and rough textures, different directions of main lines and so on.

Contrast is a highly effective tool of composition. High contrast draws attention to a certain area and creates more dramatic feeling in an artwork.

Art Vocabulary

1. Imprimatura

The term Imprimatura comes from Italian “imprimatura,” which means the first layer of paint. It is a colored layer that is applied on top of white primed canvas.

Although it is perfectly possible to start painting oils directly on white canvas, you will be better off with an off-white background. You can apply an imprimatura layer as a very thin and transparent coat of oil paint. It is important to note that this layer must be transparent so the white canvas would glow through it. If you do a non-transparent layer, this would no longer be an imprimatura, but a colored background.

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Usually, for imprimatura Old Masters used warm Earth colors, for example, Burnt Sienna, diluted with White Spirit or Turpentine, applied with a brush all over the canvas evenly and smoothly or sporadically with visible brushstrokes.

Transparency of imprimatura plays a significant role in the Old Masters' painting method. White canvas showing through transparent and semi-transparent layers of paint takes part in the overall tonal and chromatic appearance of a painting.

Imprimatura can be applied not only to white canvases, but also on canvases with darker grounds.

Here are examples of what grounds some Old Masters used:

- **Veronese** painted on light-grey and light-blue grounds.
- **Titian** used white canvases in the beginning of his career but later started to cover white primer with transparent red imprimatura. Later, he preferred using darker neutral color imprimatura.
- **Tintoretto** preferred to use dark grounds – grey or brown.
- **Rubens** created paintings on white canvases, as well as light and dark grey grounds. Some unfinished works by this master show light grey imprimatura on white canvas.
- **Rembrandt** was painting on white canvases with transparent golden-brown underpainting, yet later in his career he moved to grey grounds and dark imprimatura with an underpainting in transparent dark-brown paint.
- **El Greco** preferred doing underdrawings on white grounds, which then were covered with brown imprimatura (Burnt Umber), so white ground was visible through an imprimatura. On top, he modeled the form in lights and mid-lights using white paint, which created a pearl-grey effect that is not achievable by mixing paints on a palette.

2. Underdrawing

Underdrawing is an initial drawing that goes on a painting ground. This drawing can be done with a brush or pen and then covered with an imprimatura or an underpainting.

Such 15th century artists like Jan van Eyck and Rogier van der Weyden used underdrawing extensively. Often, they “underdrew” with a brush in water-based black paint, applying hatching strokes for shading. They painted in oils on top of such fast-drying under-drawings.

Although oil paint can cover opaquely any drawing beneath, it is advisable to work on preparatory sketches not directly on a painting ground, but on paper, doing changes and redrawing as many times as required and, when the composition is ready, to transfer such a sketch on a painting ground. This would protect the whiteness of a canvas that is to be covered with an imprimatura.

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Detailed and precise underdrawing is a “signature” method of the Northern Renaissance masters. Florentine artists of that time also widely used it.

3. Painted Sketch

A sketch painted on a painting ground is a more impressionistic approach to making an underdrawing. Such a sketch can consist of outlines in one color or even some areas of a composition blocked-in with colors. Venetian Renaissance Masters often used such methods of underdrawing.

4. Block-in

Block-in is the approach of making an initial step of a composition in oils when certain areas of design are covered in one or several colors of paint. It is more than making a simple under-drawing with outlines. By blocking-in, entire areas of design can be covered with oil paint. While it is still technically “drawing with a brush,” it is also a first step of actual “painting” of proportions, tonal values, and colors of the composition.

5. Underpainting and Underglazing

Underpainting or underglazing is an initial step of actual painting. As indicated by its name, an underpainting is a painting layer that will be covered by top layers of denser or opaque oil paint. And the name “underglazing” indicates that this layer is painted in preparation for transparent glazings to go on top.

The multi-layer painting technique with use of underpainting and underglazing was pioneered and mastered by Titian in the High Renaissance.

Underpainting and especially underglazing were deliberately painted in lighter tones than the final design should be. This is to accommodate the shift in tone when transparent and semi-transparent layers of paint will make painting appear darker.

Because an underpainting is covered with semi-opaque and opaque oil paint, the color of this layer is not critical. Top layers, which are called an “overpainting,” will cover and correct chromatically the underpainting. That is why the Old Masters did underpainting in warm Earth colors, saving cold and blue colors for later steps.

For underglazing, the choice of color was carefully planned so optical mixing of colors of underglazing and glazing layers would give the desired effect.

Underpainting or underglazing can be painted in one color as well as in multiple colors.

A properly done underpainting or underglazing contributes to the overall painting process. If an artist finds that the overpainting must fight and cover underneath layers, then it is a clear sign that under-layers are not serving the intended role.

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6. Dead Colors or Monochrome Underpainting (Grisaille)

Dead-color is an underpainting or underglazing executed in neutral colors. The primary purpose of dead-color in oil painting is to establish the form by depicting tonal values of objects and the relationship between dark and light areas of painting.

Dead-coloring was quite important for the Old Masters' painting method. It was even described as an obligatory painting step in Hertogenbosch guild rules dating back to 1546.

Quite often the Old Masters did monochromatic (tints of one color) or achromatic (black and white) dead-coloring. A monochrome underpainting has another name – grisaille, which means painting in shades of grey.

Apart of grisaille, the Old Masters used various colors for dead-coloring – blues, greens, browns, and mixture of those colors. Without warm light colors the appearance of human flesh was somehow not alive, hence probably the name – dead-color.

Dead-color, being an underpainting or underglazing, was painted in lighter tones than the finished painting would be, to allow further deepening of tones by applying overpainting and glazes on top.

7. Glazing

Glazing is a technique of painting in very thin transparent layers of oil paint. This technique is as old as the oil painting medium itself. Glazing is usually applied on top of underglazing in one or multiple coats. Because every coat of glazing is transparent, colors of under-layers are showing through, contributing to the overall appearance of a painting. This effect is called optical mixing.

Unlike in the direct method of painting, where layers of oil paint are opaque and light reflects from the very top final layer, in the indirect method of transparent glazing light can penetrate as deeply as white canvas under layers of glazes, underglazing, and imprimatura. This gives a unique appearance that cannot be achieved by mixing oil paints directly on a palette or canvas.

Some oil paints are better suited for this technique than others. The best results give transparent and semi-transparent paints. These are usually dark pigments and therefore every layer of glaze would shift the tone down. That is why an artist must keep in mind that an underglazing must be a bit lighter in tone.

The underglazing, as well as every sequential coat of glazing, must be sufficiently dry before the next layer of glazing is to be applied. This makes the glazing technique terribly slow. An artist can do tens of glazing layers; each requires at least three or more days of drying time. However, there are painting mediums like Liquine that speed up drying time, making a layer of glaze touch-dry the next day. If the layer of glass is not dry enough, it might be washed out by the next layer.

Of course, such modern mediums as Liquin were not available at the time of the Old Masters. They often used Stand Linseed Oil as a medium of choice for the glazing technique. This medium is thick, glossy, and transparent – exactly what is required for the glazing painting method.

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8. Scumbling

Scumbling is an optical-mixing painting method where oil paint is applied thinly using a dry-brush technique, so the under-layer is partly visible through multiple gaps between paint marks. Unlike glazing, where optical mixing happens with the light reflecting through transparent layers, scumbling can be done with opaque or semi-opaque paints if such coat of paint does not cover thickly and opaquely the layer beneath. While glazing is usually done in darker paints over lighter under-layers, scumbling works well when a lighter paint goes over darker tones.

The “secret” of applying a scumbling layer is to use an almost dry stiff brush with extraordinarily little paint on it; unlike in glazing, where diluting with medium and using a soft brush work the best.

9. Velaturas

Velaturas is another way of achieving optical mixing in oil painting by working in translucent milky glaze layers. It can be done as a monochromatic grisaille. Think of velaturas as a scumbling in semi-transparent diluted light colors, which is a kind of glazing technique that is different from conventional glazing because it is done with lighter colors over darker underpainting. Velaturas can be used to adjust both color and tone of various painting areas.

10. Turbid medium effect

The turbid medium effect means how different tones and colors appear through turbid media. It was noticed that light backgrounds seen through turbid medium would appear yellowish, and darker tones seen through a turbid medium that had been lit would appear blue.

For example, when white glaze goes on top of a dark background, it creates a bluish haze effect. This works well when blue skies are painted in a light blue mixture of paint over tan or light brown underpainting. Such an effect is also amplified when light blue sky is painted over a warm brown.

The turbid medium effect can also be used for painting human flesh. Both Rembrandt and Rubens used it to great advantage by first modeling darker tones, using brown colors (mostly umbers) and then applying lighter flesh tones next to shadows (usually a mixture of lead white and small amounts of vermilion and/or yellow ochre), spreading a very thin layer of paint over darker underpainting.

Another application of the turbid medium effect can be seen in Van Dyck’s paintings. He used ultramarine in the half-tones of the flesh.

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11. Fat over Lean

“Fat over Lean” is one of the main rules in oil painting according to which every sequential layer of paint must contain more oil (be fatter) compared to ‘lean’ layers underneath that must contain less oil.

The Old Masters did paintings with ‘lean’ under-layers, such as imprimatura and underpainting. To reduce oil content, they mixed paints with spirit or turpentine. As work progressed to upper layers, they added more oil, reducing turpentine in the mix.

Lean layers dry faster than fatty ones; so, when the “Fat over Lean” rule is not observed, a top layer, drying faster, would cause the under-layer to wrinkle and crack. This would also result in oils from the top layer sinking down, making the painting surface dull and faded.

There is no precise formula for how much oil should be added into a mix of paint for each layer. Artists usually do it by eye; judgment of medium comes from experience.

12. Pentimenti

A pentimento (plural pentimenti) is an alteration in a painting. Such overpainting is often done by an author to correct the composition during the process of painting or even paint a new picture on top of an old one. The term pentimento comes from Italian, meaning repentance.

In the Old Masters paintings, pentimenti can be detected due to some oil paintings becoming more transparent with time, revealing the original composition showing through; or by means of X-rays or infra-red photography.

13. Oiling out

Oiling out is the method of restoring dull or sunk colors to their original tone and hue by rubbing into such dull surfaces concentrated oil medium.

Dull areas on the surface of painting can appear when a paint layer is applied on top of an under-layer that is touch-dry while being wet inside. When drying, the top layer would shrink and break the film of the layer below. Oil medium in such a case would sink down, leaving dull patches on the surface.

Linseed Oil can be rubbed with a piece of cloth, brush or hand into dull surfaces, and excess of oil should be wiped out. For blue passages, Walnut Oil can be used because it yellows less. Also, applying a thin coat of Retouching Varnish is a good way to restore dull areas.



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14. Alla Prima

The term alla prima comes from Italian and means “at first attempt.” It is the method of oil painting when an artwork is done in one session or while all paint layers are still wet. Alla prima approach differs dramatically from traditional multi-layer painting technique. It is a direct method of painting because glazing is not applicable over wet surfaces.

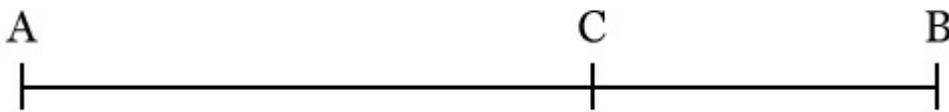
The great advantage of alla prima is speed because an artist does not have to wait for every layer to dry. Also, a painting in alla prima has only one wet layer, which dries evenly and is less proven to cracking that can appear if different rules of multi-layer painting are not followed.

Although the indirect painting method is a “signature technique” of the Old Masters, some artists used alla prima with the best results, including Frans Hals, Rembrandt, Diego Velázquez, and others.

What is the Golden Ratio

The **Golden Ratio** (also known as golden mean, golden section (Latin: sectio aurea), extreme and mean ratio, medial section, divine proportion, divine section (Latin: sectio divina), golden proportion, golden cut, and golden number) is the formula that rules arts.

This ratio can be expressed as follows: **The whole is to the larger in the same proportion as the larger is to the smaller.** It was described mathematically by Euclid of Alexandria (325-265 BC), who divided a line into its “extreme and mean ratio”: *A straight line is said to have been cut in extreme and mean ratio when, as the whole line is to the greater segments, so is the greater to the lesser.*



$$AB / AC = AC / CB = 1.61803$$

The value of the golden ratio, which is the limit of the ratio of consecutive Fibonacci numbers, has a value of approximately 1.61803.

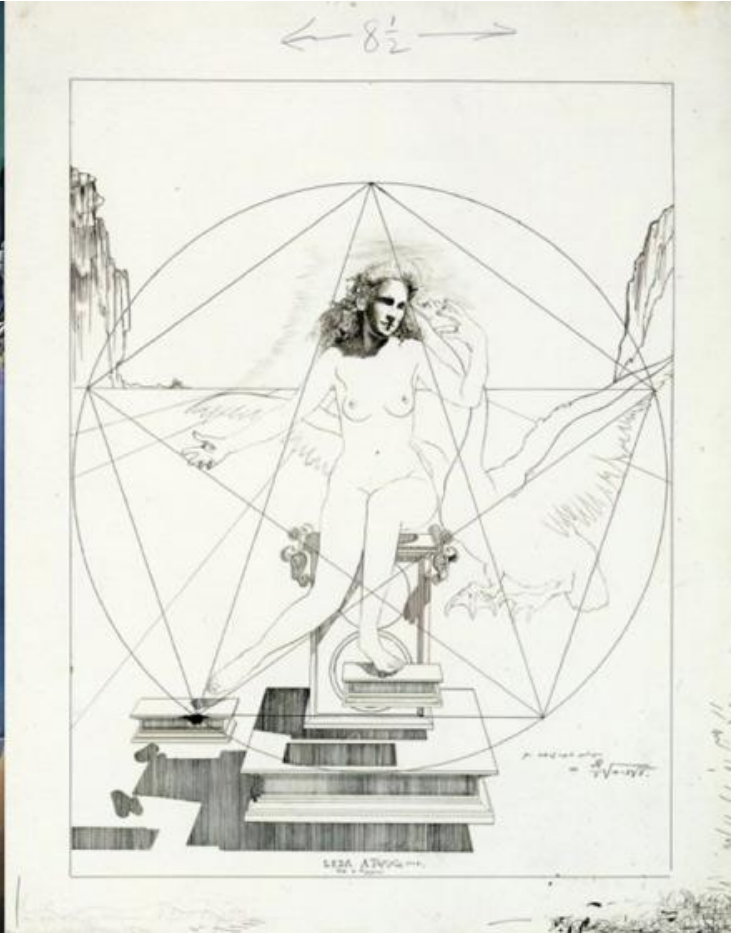
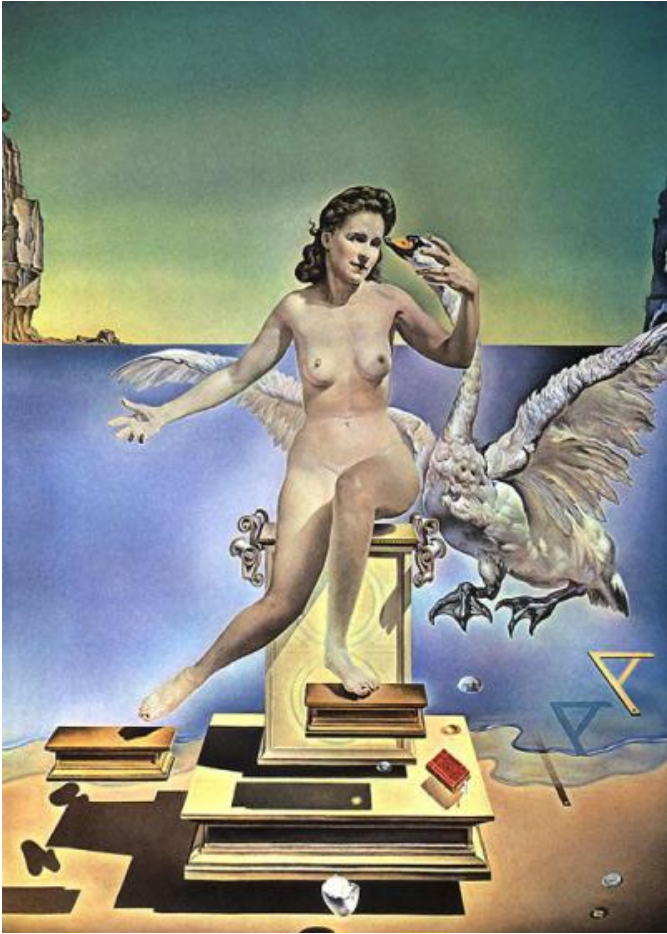


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Golden Ratio in Art



Art reflects nature and the inner world of an artist. What we perceived as beautiful, well-proportionate and balanced in nature, finds its way into fine art, following the same rules of divine proportions that universe has. The relationship of balance, principles of harmony, and symmetry are all present in the best works of fine art. So, understanding and using the golden ratio is important for any artist.

There are unlimited considerations for an artist to use the golden ratio. The divine proportion can be implemented to divide a canvas according to overall design and content, draft a composition of the whole artwork or its parts, balance tonal values, or colors.

To balance the elements of color, movement, and content within the shape of the canvas, key attention points or shapes are placed in certain relationships with other key points. Whether this is done according to some inner sense of harmony or it is calculated is something only the artist will know. As observers we can appreciate the result by overlaying shapes of Divine Proportion to increase our awareness of the overall dynamics.



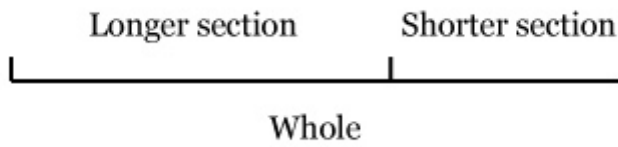
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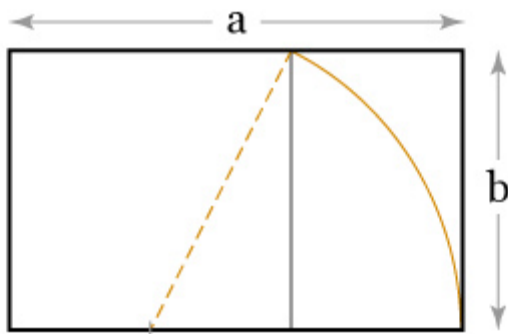
Golden Ratio Calculator

The **Golden Ratio** is based on a relationship that says the **whole** can be compared to a **longer section** in the same way that the **longer section** can be compared to a **shorter section**.

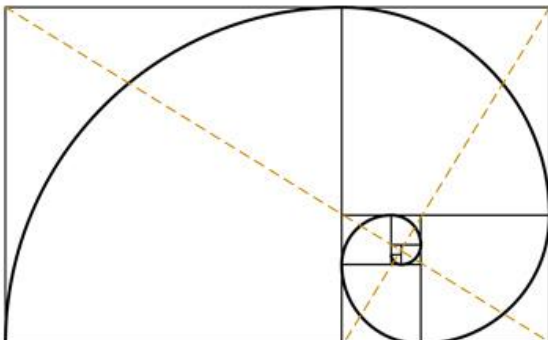


Golden Rectangle Calculator

The **Golden Rectangle** is a rectangle with dimensions that are of the Golden Ratio. When the measurement of one side is one unit, the other side will measure $(1 + \sqrt{5}) / 2$.



Golden Spiral





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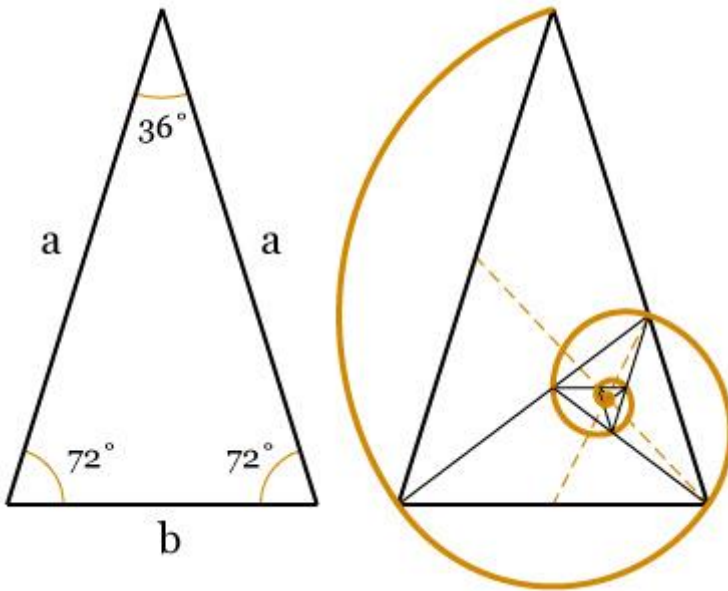


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The **Golden Spiral** is a logarithmic spiral, or equiangular spiral is a special kind of spiral curve that often appears in nature.

The Golden Spiral is a particular version of this spiral that is based upon the Divine Proportion.

Golden Triangle



The **Golden Triangle** is an isosceles triangle with ratio of the Golden Proportion between its side and its base.

Two angles at that base are 72 degrees; the angle at the apex is 36 degrees.

This triangle has a unique property – it can be broken into two smaller triangles that are also Golden Triangles.



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Examples of Golden Ratio in Painting





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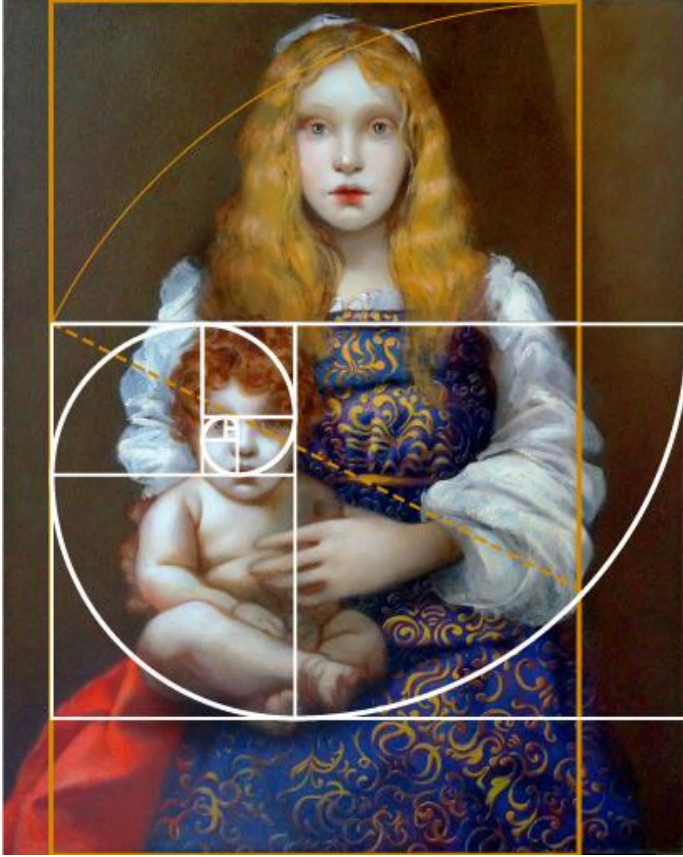
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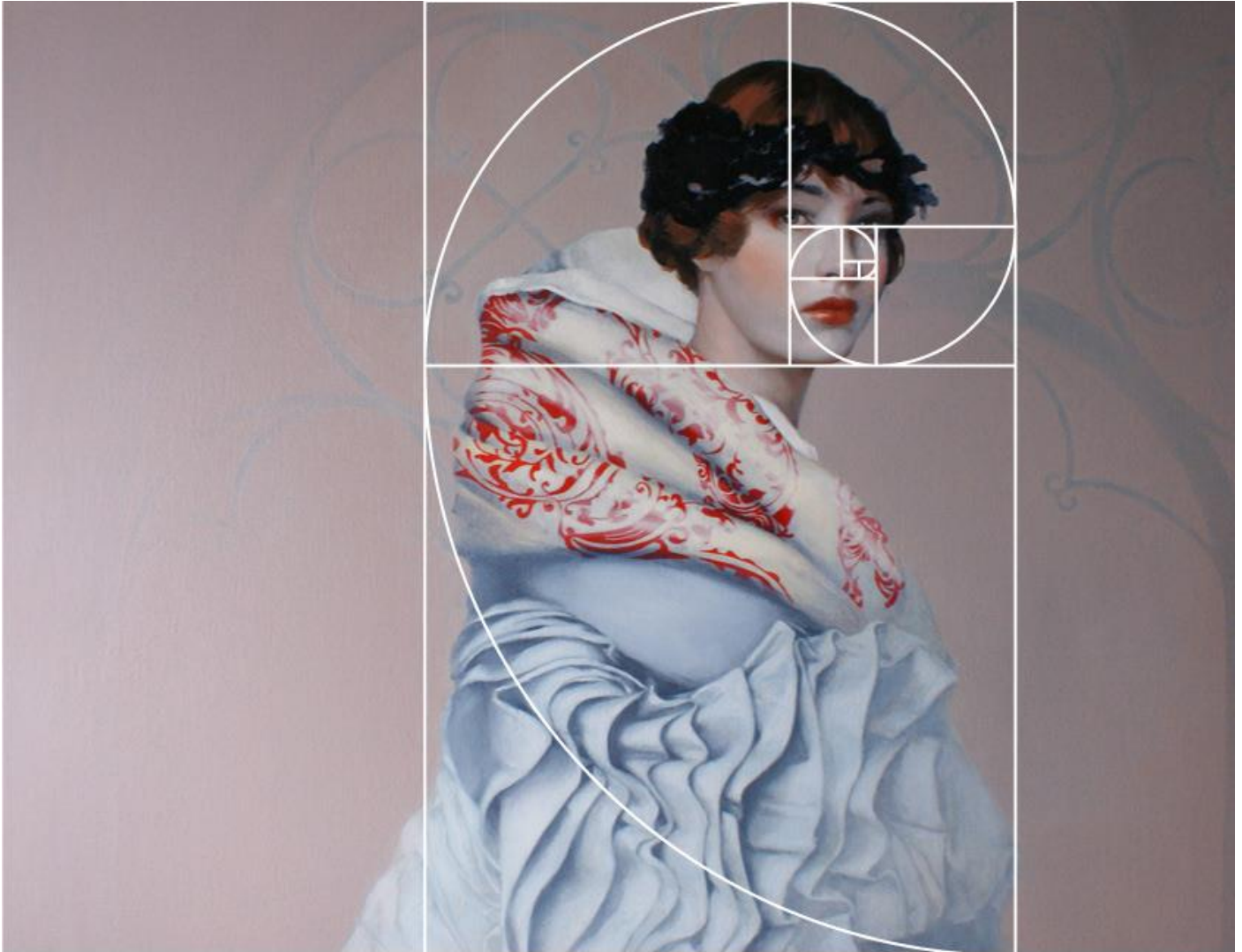
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TOOLS AND MATERIALS

Below, you will find oil painting materials and tools. You already have some oil paints, brushes, and palettes. So, you do not have to purchase all items mentioned right away; instead, keep this list as a reference for your future shopping when you need to replenish your art box.

We would also advise you to watch video lessons 6-12 from the “**Materials and Tools**” section, as well as lessons 13-25 from the “**Color Theory**” before purchasing any materials. This will help you to make an educated decision when you shop next time.

To anticipate your question about what brands of oil paints, brushes, etc. to choose, we do not advocate any manufacturers and do not insist on any specific brands. The thing to watch for is quality of materials, which is often indicated as **Professional**, **Artist** and **Student** (in order of preference from high quality to low). With time, you can test various products and form your own opinion on what brands best suit your creative style and personal preferences. We also do not play favorites when it comes to places where to purchase art materials; it can be your local art shop or some internet site in another country – this is your personal choice of how much to spend and where to buy art materials you need.

The purpose of the Old Masters Academy™ “**Materials and Tools**” section is to give you educational information on what modern materials can be used to paint like the Old Masters and what to look for when deciding on purchasing those materials. The most important ingredient in painting like the Old Masters is your skills, not

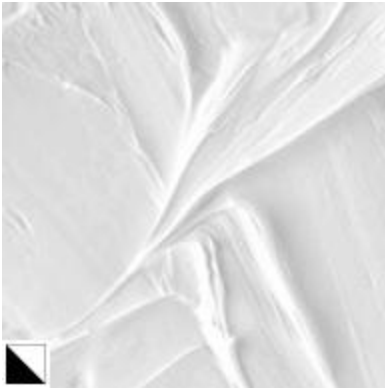
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paints or brushes. That is why our aim is to give you the necessary knowledge of traditional oil painting methods and techniques.

OIL PAINTS (Palette)



1. AA Titanium White *



2. AA Zinc White



3. AA Unbleached Titanium Dioxide



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4. AA Lemon Yellow



5. AA Yellow Lake



6. An Indian Yellow



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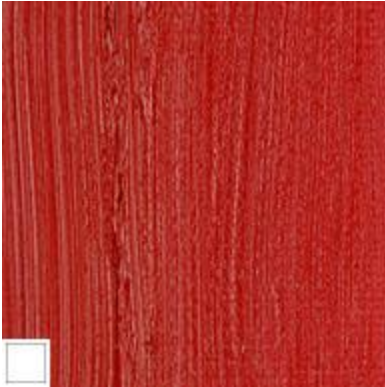
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7. A Scarlet Lake



8. A Cadmium Red



9. AA Scheveningen Red Deep



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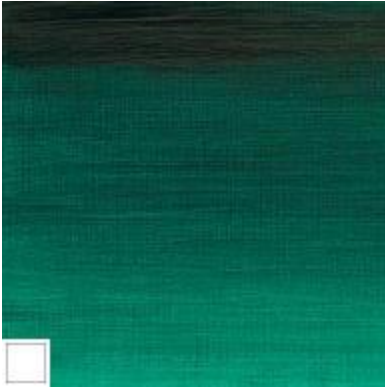
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10. An Ultramarine Blue **



11. AA Phthalocyanine Blue



12. AA Phthalocyanine Green



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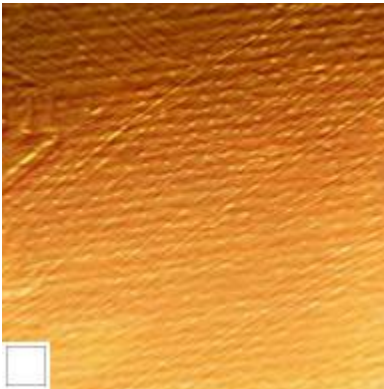
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13. AA Yellow Ochre *



14. AA Yellow Ochre Deep



15. AA Transparent Gold Ochre



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16. **AA** Raw Sienna



17. **AA** Burnt Sienna



18. **AA** Burnt Umber



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19. AA Venetian Red *



20. AA Mars Black *



21. AA Charcoal Grey



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22. **AA** Payne's Grey

* Titian Limited Palette for Underpainting

** Titian Limited Palette for Underpainting (optional)

A – Permanent

AA – Extremely permanent



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Old Masters .Academy™ PALETTE

T ●		AA Titanium White *
●		AA Zinc White
		AA Unbleached Titanium
●		AA Lemon Yellow
		(A or AA?) Yellow Lake
		A Indian Yellow
●		A Scarlet Lake
●		A Cadmium Red
		AA Scheveningen Red Deep
T ●		A Ultramarine Blue **
		AA Phthalocyanine Blue
		AA Phthalocyanine Green
T ●		AA Yellow Ochre*
		AA Yellow Ochre Deep
		AA Transparent Gold Ochre
●		AA Raw Sienna
		AA Burnt Sienna
●		AA Burnt Umber
T ●		AA Venetian Red *
T ●		AA Mars Black *



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BRUSHES



ROUND



FLAT



BRIGHT



FILBERT



ANGLE BRIGHT



FAN

The starter set of brushes:

Sable brushes are ideal for glazing and delicate brushwork.

Shapes: **Round** and/or **Flat** and/or **Filbert**

Sizes: 00, 4, 8, 12 *

Mongoose or **Badger** can duplicate the Sable brush set; they are interchangeable.

Shapes: **Round** and/or **Flat** and/or **Filbert**

Sizes: 00, 4, 8, 12 *

Synthetic brushes work as a cheaper alternative to Sable and Mongoose.

Shapes: **Round** and/or **Flat** and/or **Filbert**

Sizes: 00, 4, 8, 12 *

Hog brushes are rigid irreplaceable brushes for all kinds of work.

Shapes: **Round** and/or **Flat** and/or **Filbert**

Sizes: 00, 4, 8, 12 *

* Sizes of brushes could vary from brand to brand.



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	Priming	Sketching	Impasto	Glazing	Scumbling	Drybrush	Varnishing
Sable			●	●			
Mongoose / Badger			●	●			
Hog	●	●	●		●	●	
Synthetic		●		●			●

For **Varnishing**, you need a Flat or Long Flat wide synthetic brush. Keep your Varnishing brushes separate from the ones that you use to paint.

SUPPORT (Canvases / Stretchers)

There are the following common options for oil painting support:

- paper for oil painting
- unstretched canvas
- canvas boards
- pre-stretched canvas – ready to paint canvas or
- self-made stretched and primed canvas

Paper for oil painting, unstretched canvas and canvas boards are suitable for painting exercises, Color Theory tests, oil sketches, studies... in other words, for secondary purposes.



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Pre-Stretched Canvas (ready-to-paint canvas) usually comes at low-medium quality and should be considered when there is no time to prepare the canvas ourselves. It is recommended to apply an extra coat of a Gesso over such canvas.

Self-Made Stretched and Primed Canvas is the best option for high-quality artwork.

For a self-made Stretched and Primed Canvas, you need:

- Wooden Stretcher Bars and Cross Braces
- Canvas – preferably Linen. Cotton is also suitable, although it is of lower quality.
- Scissors
- Measuring tape
- Staple Gun and Staples or, alternatively, a Hammer and Carpet Tacks
- Rabbit-Skin Glue
- Gesso
- Wide Flat Brush (1 ½ or two inches)
- Sandpaper

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MEDIUMS



Turpentine or Low Odor White Spirit – both are ideal for first layers of painting – for imprimatura, sketching with a brush, blocking-in colors, underpainting.

Refined or Cold-Pressed Linseed Oil (optional) – to thin the Paint using moderate quantities (not for Glazing).

Linseed Oil Stand and **Sun-Thickened** – perfect for Glazing, and Oiling-out (shall always be applied thinly).

Walnut Oil Stand and **Sun-Thickened** – perfect for Glazing of light and Blue Colors; also, for Oiling-out of light and Blue Colors (shall be used in thin layers).

Retouching Varnish – irreplaceable for intermediate stages (to be applied between layers for greater adhesiveness). Retouching Varnish restores sunken and dull colors and serves as a temporary Picture Varnish for a recently finished painting.

Final Picture Varnishes – protect a finished and completely dried painting (shall be applied after a year or two of drying time).

Liquin Original and **Fine Detail** – an optional medium, as it is a new product on the market. Suitable for exercises and sketches; works as a Paint Thinner and Glazing Medium. It dries faster than oil mediums.



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ACCESSORIES

Palettes:



Palettes for oil painting come in different shapes and sizes and are made of natural wood or synthetic materials. Traditional dark wood pallets are pleasant to handle, and modern white Melamine Palettes are easier to clean.

Palette Knife:



A Palette Knife can be used to mix oil paints on a Palette or scrape paint from the painting support. One or two Palette Knives in medium sizes would last for a long time.

Painter's stick:



A "Painter's stick" or "Mahl Stick" can be purchased in an art shop or made from a light and sturdy stick, like bamboo, for example.

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Rugs and Tissues:

To clean palettes, brushes or wipe off paint, you will need some cloth or paper tissues. Old cotton T-shirts or kitchen towels can become handy for that use.

UNDERDRAWING MATERIALS



Sanguine or Sepia can be used for under-drawing because these “chalk” type drawing materials easily crumble into powder and can be swept off the painting surface. Such materials are also easily erasable with a rubber eraser.

Natural sticks of willow or vine charcoal are also perfectly suitable for making under-drawings.

How to Choose Brushes for Oil Painting

“How to Choose Brushes for Oil Painting” is an important topic for a fine artist. Have you seen the vast variety of brushes they offer at art supply stores? Yes, it is confusing. All the natural and synthetic brushes of different shapes, sizes, brands, and qualities – there are too many choices.

With shapes alone, at least ten types were invented, as the typical brush shape used by the Old Masters was a Round Brush, nothing exotic. Titian, for example, is well known for his desire to be different from Michelangelo and Raphael. He had his brushes unkempt as a broom.

Let us look at the most popular types of brush shapes that we can choose from:

- **Round Brush.** There are two sizes of Round Brushes.
- **Flat Brush.** There are also small and bigger sizes of Flat Brushes.
- **Bright Brush.** There are three sizes of Bright Brushes. This brush is a condensed version of a Flat Brush.



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- **Angle Brush.**
- **Filbert Brush.** This is like a flat brush, only with a rounded shape.

Each type of brush produces a different stroke. But let us be honest, it is enough to have just two types of brush sizes to create impressive and diverse strokes. It is the manufacturers' wish that we buy many kinds of brushes, which is why they make them seem vital. Round and Flat brushes can satisfy your needs entirely. I use Flat brushes more often than Round, but they are more out of shape, and I can easily do all my artwork with nothing but Round brushes of varied sizes.

Do we need all shapes? Not at all. It is perfectly fine to have round brushes and flat brushes – they can satisfy our needs entirely.

So, what are the best materials for brushes? In the **Old Masters. Academy**™ we will use both natural and synthetic types of brushes, appropriate for different purposes.

This table, which you can find in your Workbook, helps us understand what the best use is for each brush.

	Priming	Sketching	Impasto	Glazing	Scumbling	Drybrush	Varnishing
Sable			●	●			
Mongoose			●	●			
Hog	●	●	●		●	●	
Synthetic		●		●			●

They are placed in order, from the most expensive to the least expensive.

If you have just one type of brush, let us say only Hog brushes of different sizes, you can certainly apply them in any of the processes listed above – not only in processes that are mentioned as suitable, but also in glazing and varnishing. And if you have more appropriate type of brushes for each type of task – use them. If not, it is ok, deal with what you have.

Let us look at each brush type, one by one.



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Sable Brushes

Sable Brushes are expensive but worth the price. They are long lasting (if you carefully maintain them); they do their job perfectly and are just pleasant to use. These brushes hold their shape when loaded with paint, they will bend and return to their original shape, stroke after stroke. Pony and Squirrel brushes also have soft hair, but they are too soft, they do not keep their shape and are inappropriate for oil painting.

	Priming	Sketching	Impasto	Glazing	Scumbling	Drybrush	Varnishing
Sable			●	●			

Choose Russian Sable, Kolinsky, Red Sable or Black Sable, whatever you find more appealing to you; they perform great, in similar ways.

Sable brushes have soft, flexible hairs that are ideal for applying thin glazes.



It is possible to use Sable brushes for impasto layers as well. They work excellently in detailed passages, as they form a sharp point which helps you achieve precise strokes.



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You can also use them for varnishing, however that would be an uneconomical decision – you need to have individual brushes for varnishing that are unadulterated and does not contain any particles from oil paints.

Sable brushes are also perfect for painting smooth layers. I would not create sketches using scumbling and drybrush methods with such costly and delicate brushes. More rigid brushes, that we will look at a bit later, should be chosen for these purposes.

Mongoose Brushes

	Priming	Sketching	Impasto	Glazing	Scumbling	Drybrush	Varnishing
Mongoose			●	●			

Mongoose Brushes are very much like Sable Brushes in performance but are slightly less soft. Mongoose hair is responsive and firm, yet delicate to touch.



Mongoose brushes are excellent when Hog brushes are too rough and Sable is not stiff enough to move thicker paint over the painting surface. Mongoose is priced between Sable and Hog.

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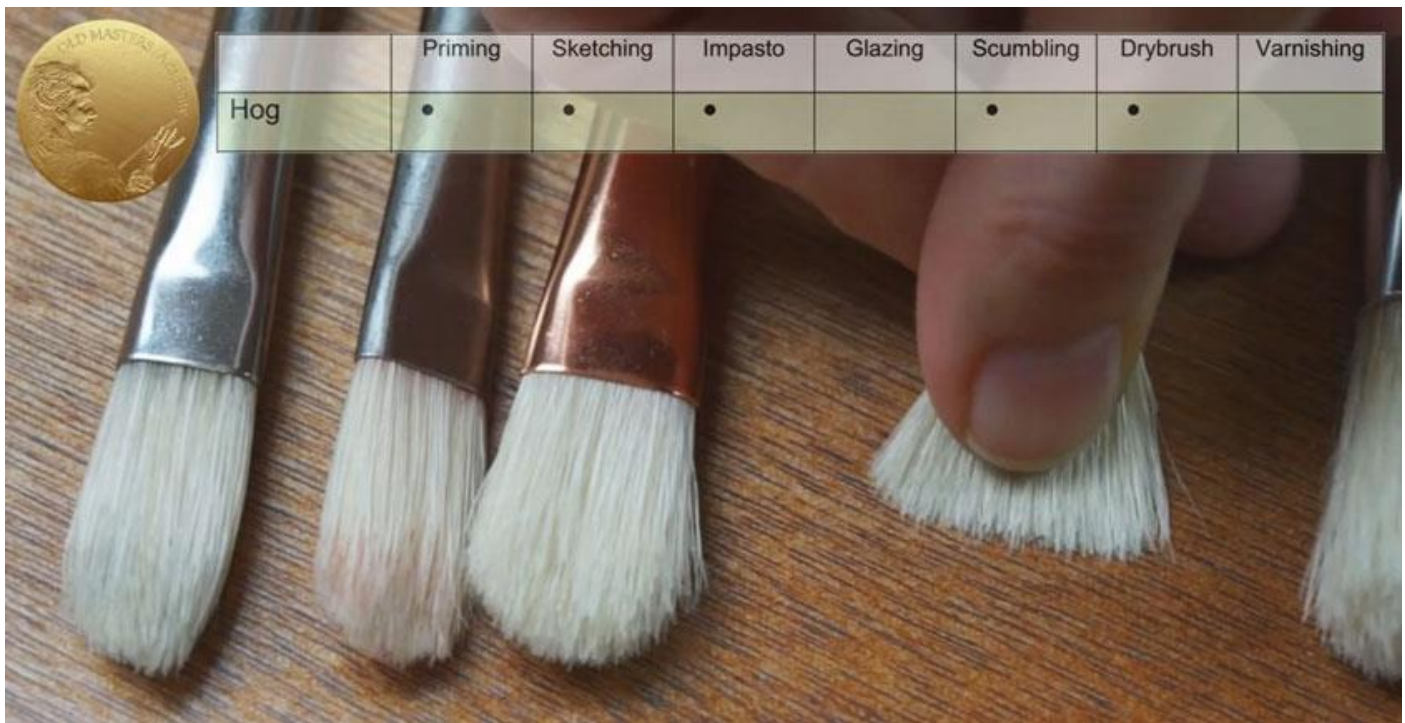
You can choose either Sable brushes or Mongoose for your painting process, or you can have both.

Hog Brushes

Hog Brushes are less expensive than Mongoose brushes and have a completely different nature. This type of brush can be used for many purposes, but with limitations. They are perfect for Sketching.

	Priming	Sketching	Impasto	Glazing	Scumbling	Drybrush	Varnishing
Hog	●	●	●		●	●	

These brushes are suitable for Impasto – brush marks, in the paint, make artwork more vivid. You need to superimpose paint with the brushes carefully, otherwise it is easy to “plow up” newly applied lower paint.



Stiff and hard Hog Brushes are especially created for such techniques as Scumbling and Drybrush. They are just irreplaceable for the task.



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Bristles of the brush wear out fast, especially when used vigorously, and leave small particles of bristles on the surface of the painting. That is perfectly fine while painting, but for Varnishing it is better to choose a safe option, like a Synthetic brush.

Bristle brushes are multi-tasking; you can even glaze with them; but test them in glazes yourself. Not everyone will be satisfied with using such a rigid brush during glazing.



When choosing a Hog Brush, be sure that the bristles have natural split-ends. If brushes are suspiciously cheap, they are usually trimmed and are usually only suitable for sketching or unimportant work.

This is how cheap, cropped Hog brushes look and here you see a completely different quality. When it comes to brushes with natural split ends, they are shaped perfectly.

You can reuse old brushes by trimming them and giving them the desired shape. Such reused brushes can be used for the purpose of Scumbling. Such brushes are even better than new brushes with long bristles.

For priming with Gesso – employ broad bristle brushes, rich in hair, and make sure they are flat-shaped like those used for wall painting; the wider and thicker the brush is, the smoother the Gesso is applied and distributed over a canvas.



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Synthetic Brushes

Synthetic Brushes are on the same level as Sable and Mongoose brushes when used in glazing technique. They are equally soft and flexible, however whatever one may say, synthetic is synthetic, and you will sense a non-natural feeling during your work, especially if you are used to natural Sable and Mongoose brushes.

	Priming	Sketching	Impasto	Glazing	Scumbling	Drybrush	Varnishing
Synthetic		●		●			●

What may impress you is the price, which is tangibly lower than the price of Sable and Mongoose.

Medium sized, flat, synthetic brushes are ideal for final Varnishing – neat flexible hairs help spread the varnish evenly on the painting surface. Buy a few Synthetic Brushes, especially for Varnishing, and stick a label to make them distinct from others and keep them exclusively for Varnishing purposes. Varnishing brushes should not contain oil paint particles.



Filbert Brushes





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Synthetic brushes can be used as disposable brushes, for any dirty work, numerous sketches, and for covering a canvas with fast and expressive brush movements. Underpainting can be done with these brushes; the upper layers of a painting can be continued by using other brush types.

How to clean your Brushes

If you paint on an everyday basis, there is no need to clean the brushes after each painting session. It is enough to gently wipe off any excess paint from the brush with a piece of cloth; clean it in Linseed Oil until there is no trace of any paint coming out; and immerse it into Linseed or Sunflower Oil till the next session. Brushes should lay in Oil, flat in a horizontal position, to avoid damaging brush bristles. Never store your brushes vertically in Oil or in any solvent. Before your next painting session, just wipe off the oil from the brush and it is ready to be used.



When your brushes have been set aside for a long time, you should clean them properly. To do so, you can use Solvents or hand soap, but there are downsides to using them – solvents make Brush hair brittle, but soap can't wash out the paint from the brush hair, and paint can gradually build-up in the ferrule, which can misshapen the Brush quite soon.

However, there is a special cleaner that can cope with such problems. I have been using it for the last two years and must admit it has a big advantage over solvents and soap. It is "The Masters Brush Cleaner and Preserver." It completely removes not only fresh but also hardened oil paint from the brush. From any brush – whether it is the finest Sable brush or Hog bristle brush, or synthetic brush. This cleaner helps prevent paint build-up in the ferrule

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and extends the life of your brushes. It's very simple to use: after you remove excess paint from the brush, wet it with water; swirl it in the cleaner and work it into a lather, then rinse the brush with clean water and repeat the process until the lather becomes white. Gently shape the brush head with your fingers and leave them to dry horizontally. When your brushes are dry, you can store them vertically, head-side-up.

Color Theory for Painters

So, what is Color Theory? Why do we need to study it? There is a lot of information available on the subject for web designers, interior designers, fashion designers, makeup artists... and other similar professionals. We will concentrate on this information on Color Theory for Painters.

Have a look at these fascinating Color Theory exercises. We are going to create some illustrative charts and swatches to acquire better experience in Color.



We will shift our understanding of Color from plain intuition to the level of proficient color manipulation (manipulation in its best meaning). We need to frequently test our Palette Colors, especially when we are beginners. Test various Colors, alone or in mixes, and Test their opacity to understand the practical difference between opaque and transparent Colors.

This section is dedicated to Color Theory for Painters. You will learn a lot about the Colors you are going to use in our paintings, and such samples can serve us as a useful reference during the painting process.



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Some artists look at Color Theory condescendingly, as if it is just an optional discipline, as if it did not have a substantial impact on the creation of painting. However, Color Theory is not a modern invention – Color Theory principles first appeared in the writings of Leone Battista Alberti in the beginning of 15th century. Leonardo da Vinci also paid attention to the properties of Color. Proof can be found in many of his numerous notebooks. Many contemporary artists believe working with colors is intuitive and plain.

In my experience, many years passed before I understood that I must really explore the potential of my Palette with simple, but effective Color exercises, such as Color Swathes creation. Now, it seems so weird to me that it is possible to spend 6 years in the Academy of Fine Arts, a very prestigious and authoritative establishment, and not being taught Color Theory at all. After graduation, I self-educated myself to understand the power and the abilities of Colors. Since then, my level of painting skills has risen dramatically. Also, I actively advocate that Color Theory should be learned with a heavy emphasis in all Auxiliary Disciplines that we, artists, should master.



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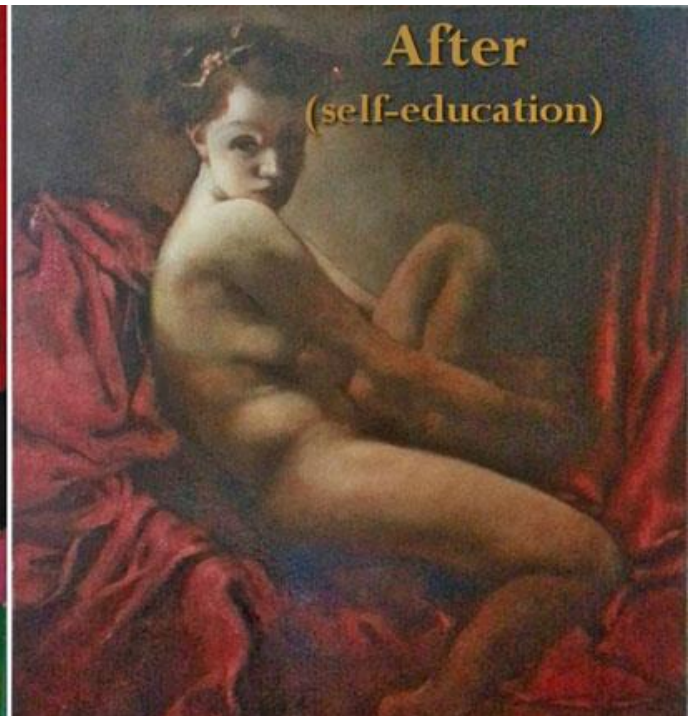
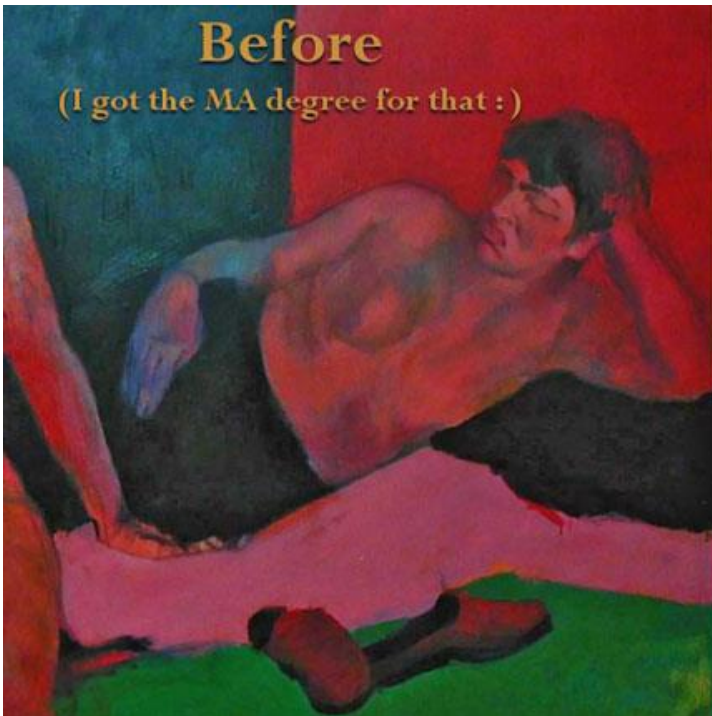
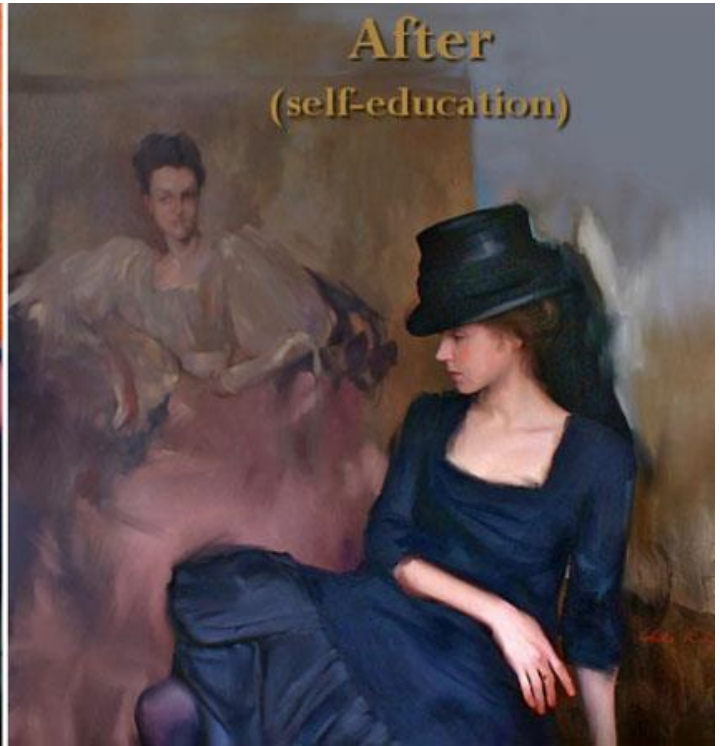
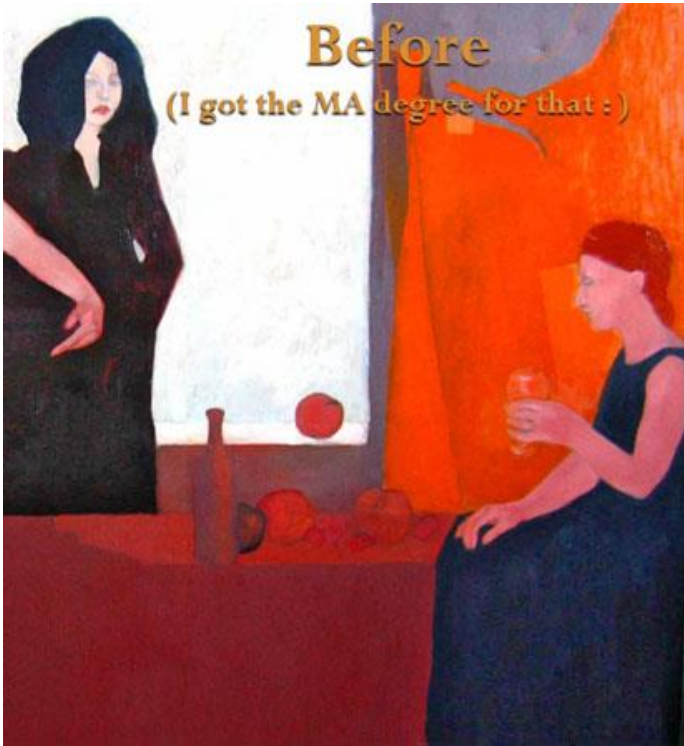
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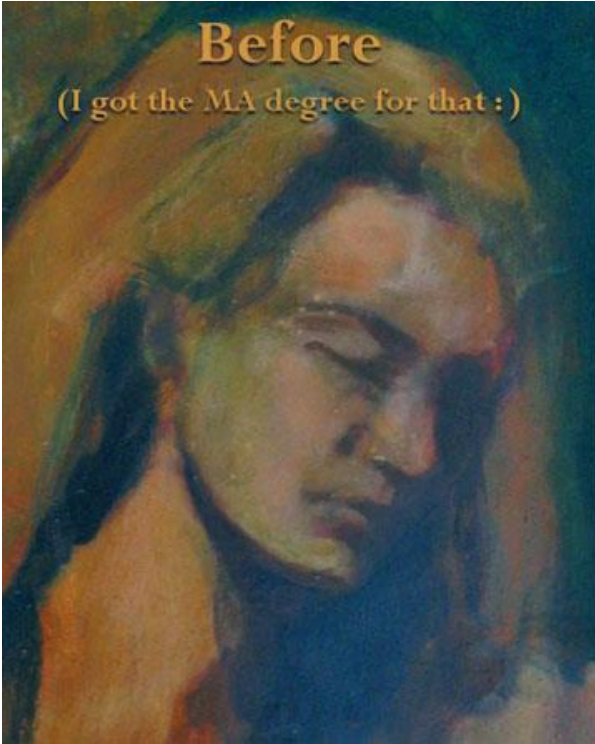




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Earlier or later, even stubborn, and overconfident artists conclude that they must explore the potential of Colors to increase their progress in painting. If you want to avoid wasting paint and your precious time painting muddy dark artworks, you are welcome to do our Color Theory exercises. I wish I had an opportunity to practice such exercises when I was a student.

Studying Color Theory is a lifelong process. Basics should be mastered at the very beginning of your artistic life; however, you will constantly discover new and interesting Color combinations and new surprising Color effects throughout your painting career.

Working with Color charts will help us control the colors in our paintings. We will better understand Color, and we will be able to predict its behaviour (on its own or in mixtures). We will also understand how the manner of applying Color can help us create different effects; for example, applying paint opaquely or thinly leads to different visual results.

The Color Theory exercises will answer many questions such as how to manipulate Hue, Value and Intensity of Color and will clarify what these terms mean. Color Theory exercises will also address how Colors affect each other and will show us how to balance Color.

The challenge of mixing Colors will also be considered in the **Old Masters. Academy™** Course. There is not a wrong way to mix colors, however we can divide mixing into effective and not effective. This is also a topic for further discussion.

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You do not need to memorize mixing formulas; everything will be based on Intuition supported by Knowledge of Color properties. And there is nothing that sharpens your Intuition more than Colors Theory exercises and practice. Each Color has its individual properties, and we should familiarize ourselves with them.



Of course, due to various application methods, there is an infinite number of diverse Color mixes and color effects. It is not possible to explore all of them in our exercises as we do not need to learn all combinations of words to compose sentences. These charts are like Vocabulary fundamentals from which you derive long sentences and in the course of time, you will learn how to compose complicated color compositions.

I must admit, these exercises take time. However, thanks to these practical self-exercises, you will learn how to use even a limited Palette in a much smarter and more productive way. Color Theory is a discipline you could study for a lifetime and still discover new things.

Since Aristotle, people have tried to understand Color. Among the brightest names are the English scientist Sir Isaac Newton and ... surprise, surprise – Johann Goethe, whom we know as the great German writer and the author of immortal “Faust.” He also was a renowned scientist leaving to us his profound treatise “Theory of Colors.”

At our disposal, we have inexpensive colors and any color we can imagine. We take this abundance for granted. It would be difficult to imagine our art shops only selling just a few pigments. But that was the reality of the Old Masters and as we can see, they coped magnificently with such a modest selection of Colors. From their Limited Palettes they created such a rich and full colorful language; the Vocabulary of their Colors was so profoundly vast, that the phrase “Limited Palette” should have a symbolic meaning.

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These lightweight swatches are very convenient to store. They are also very mobile. You can take them on a trip and refer to your swatches when you are attempting to create the right tone to use in a painting.

However, it is not right to be fully dependent on your Color Theory Charts, they are there to help – just as a reference, from time to time. With time, you will not need to refer to the chart often; you will instinctively know the properties of a particular color. Until then, keep the chart at hand during the painting process.

It is essential that you do your charts yourself, do not rely on the charts I provided you with here. First, the visual impression of Colors on the charts may be skewed. A computer cannot present an image precisely (each computer shows colors in slightly different ways, depending on the computer's color calibration). Your personal charts, in your hands, show you colors that are much more precise. A second reason is that identically named Oil Paints, for example, French Ultramarine, can slightly vary in Color from one brand to another. This includes even Professional brands. I do not know the brands you choose to use, so it is important to evaluate your Colors yourself.

And one more point needs to be clarified. In case you already have a collection of Oil Paints which accumulated over time, you can evaluate each paint. In these exercises, I showed you how to do so. I recently demonstrated how you should assess your Palette and judge and compare the visual characteristics of each color. For beginners who just want to acquire Oil Paints, I recommend the Oil Paints Palette that I use myself. All demonstrations you will see in the **Old Masters. Academy™** Course are based on this Palette.