Welcome to Intro to Oils - Week 3

With Racquel Keller

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Week 3:

- Share Experiments
    - Set up a still life at home (with no more than 3 objects) and do a value sketch
    - Grey Scale Painting of your still life in the style of Morandi.

- Intro to Color Mixing
    - Make a Color Wheel
- Intro to Perspective

Can I use Safflower Oil from the grocery store as a medium?

It is not recommended because there are different kinds of Safflower Oil. The grocery store kind is normally the non-drying variety. So, your painting would likely never dry.

Can I paint with Oils completely Solvent-Free?

Yes, but you may face some limitations.

Can you can use Safflower Oil as a medium?

Yes, but its drying time is slow but tends to dry evenly throughout the entire film (where as Linseed oil creates a type of film and then dries down.) This causes it to have a more sticky feel during the drying process which may not be preferred by some artists. **Note:** Some express concern over Safflower Oil's long-term stability.

Solvent-Free Fluid/Gamsol Mixture

Because of their high fat content, Solvent-Free mediums are *not recommended* for thinning initial paint layers *without* adding Gamsol odorless mineral spirits.

Make a 1:3 mixture of Solvent-Free Fluid/Gamsol for initial paint layers.

Step 1: Remove any food labeling from jars. If lid has info, remove with sandpaper

Step 2: Label jar contents clearly

Step 3: Make your mix

Recommended Mix is

1 Part Solvent-Free Fluid

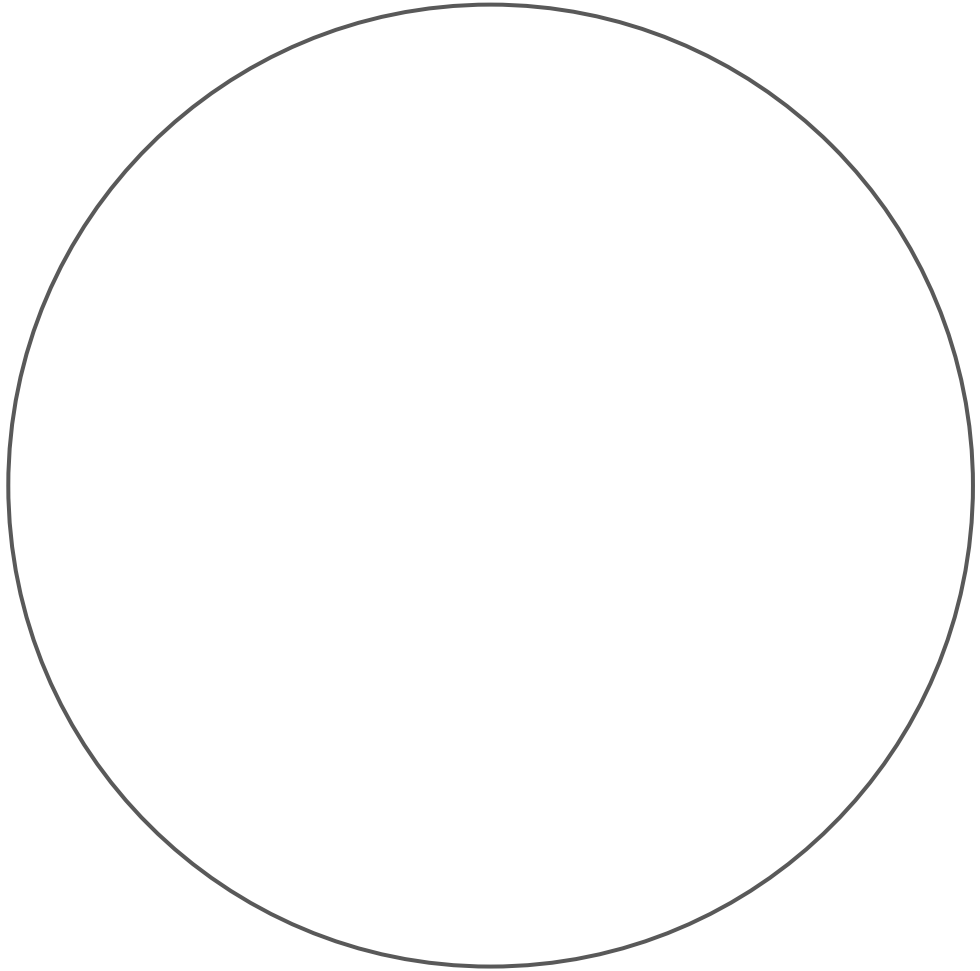
3 Parts Gamsol

Make a Color Wheel

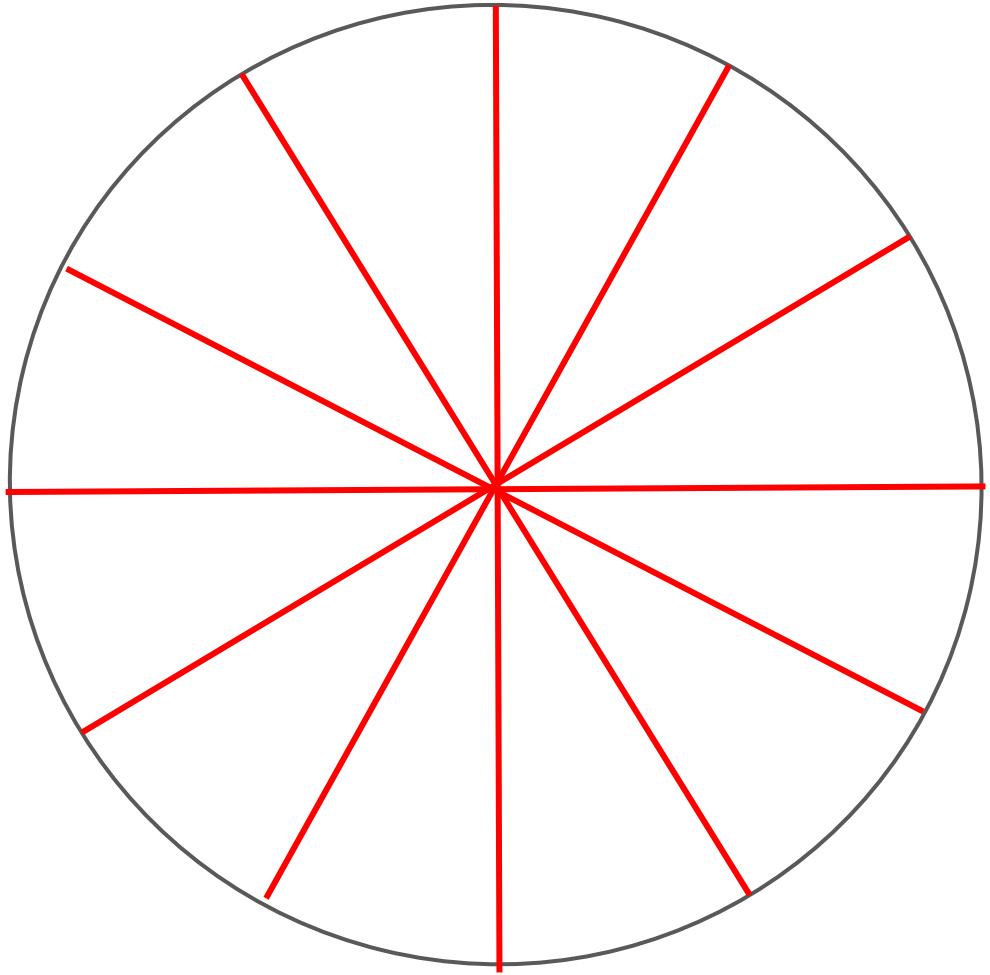
Supplies

- 2 Pieces of Canvas
- Pencil
- Brush
- Palette
- Palette knife
- Water
- Rag or Paper towel
- Paint
  - Lemon Yellow
  - Grumbacher Red
  - Ultramarine Blue

- Grab a new piece of canvas
- Draw a large circle, about 6 inches across



- Draw 6 lines, slicing the circle up like a pie.
- You should have 12 pieces

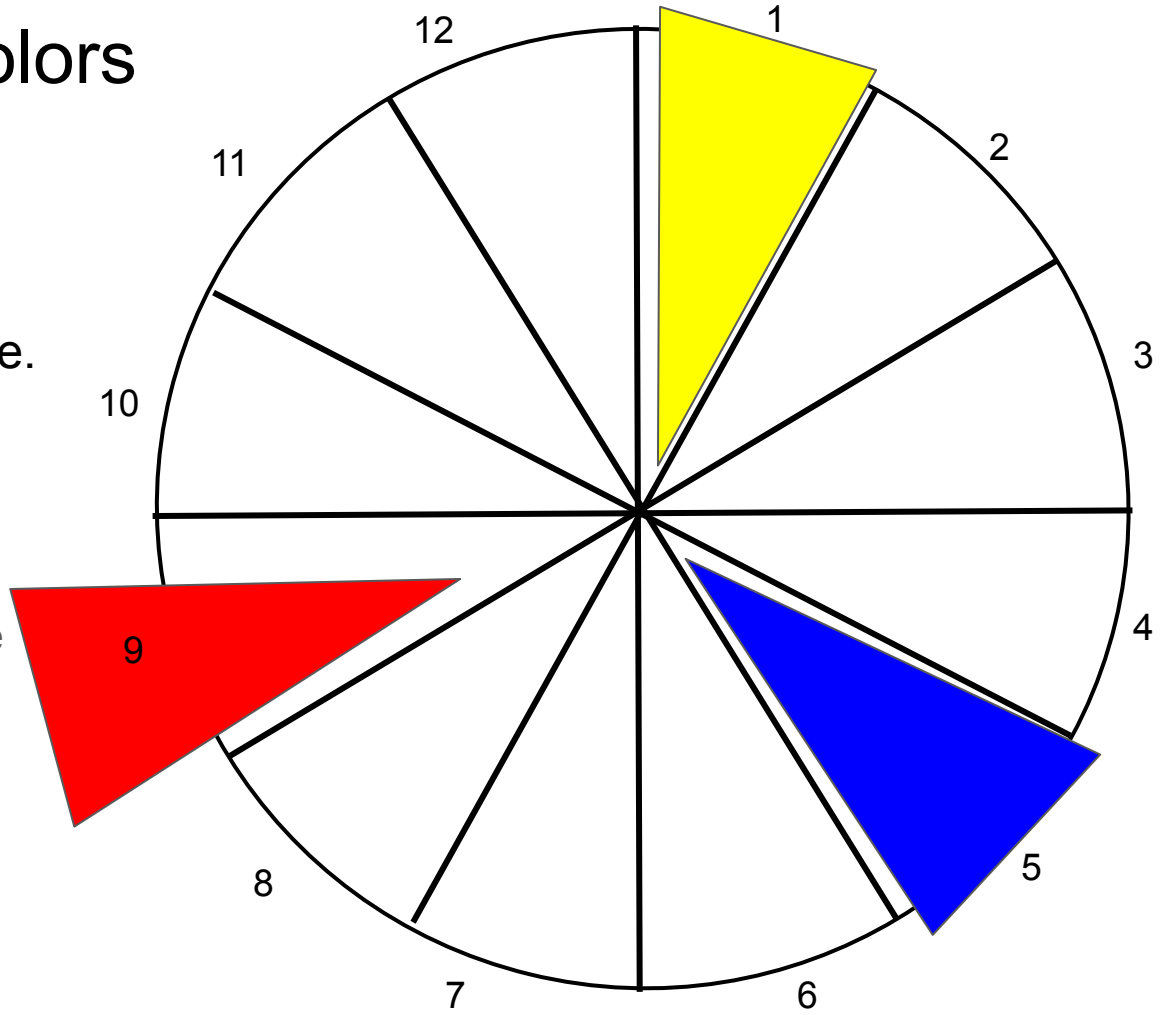


Adding Primary Colors

Red, Blue, & Yellow. These three colors are able to mix most other colors we can see.

These three colors are pure, unmixed colors.

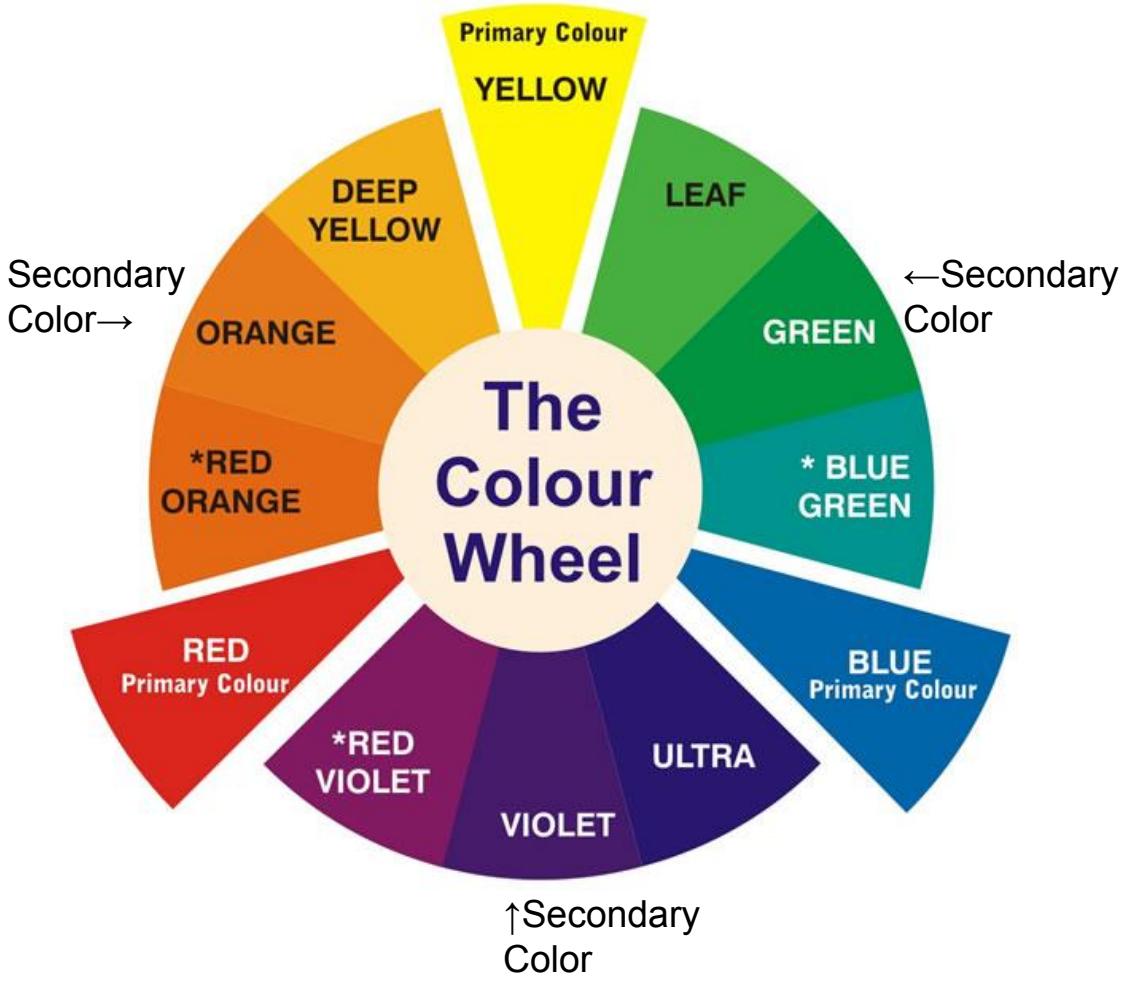
- Number the slices 1 to 12.
- Paint the following Slices the corresponding color:
  - 1 = Yellow
  - 5 = Blue
  - 9 = Red



Secondary Colors

Green, Orange, and Purple - These colors are made when you mix two primary colors together.

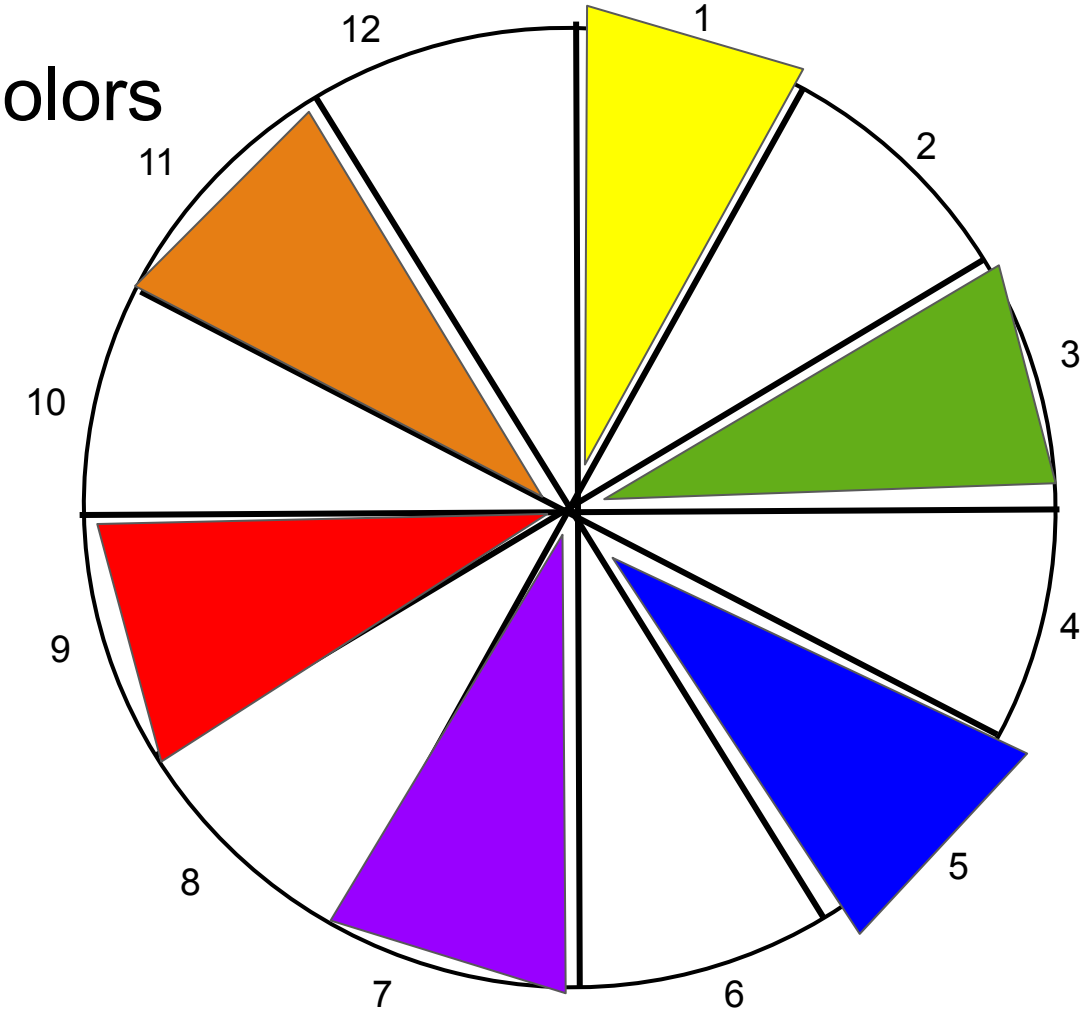
Primary Color	+	Primary Color	=	Secondary Color



Mixing Secondary Colors

These colors are made when you mix two primary colors together

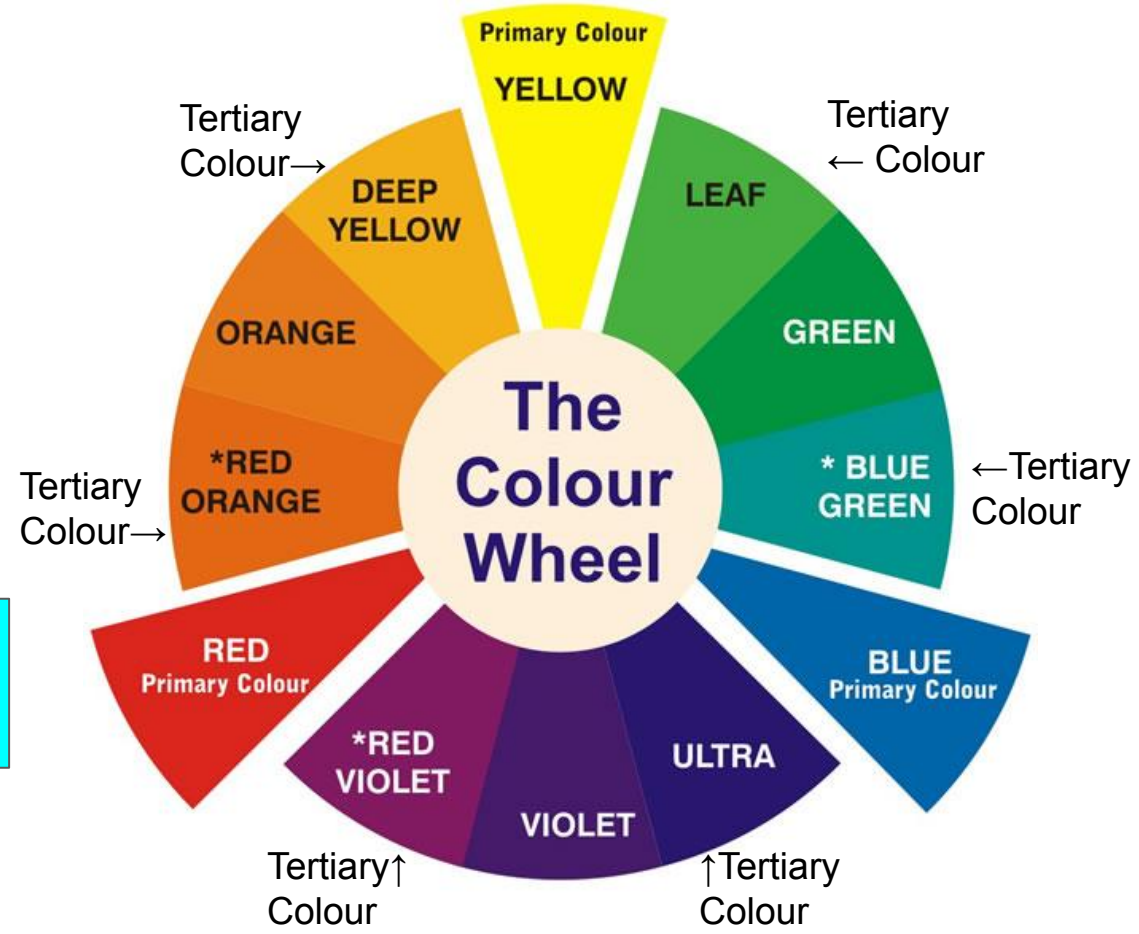
- Mix the following:
  - Yellow (1) + Blue (5) = Green (place mixed color in slice 3)
  - Blue (5) + Red (9) = Purple (place mixed color in slice 7)
  - Red (9) + Yellow (1) = Orange (place mixed color in slice 11)



Tertiary Colors

These are the colors you get when you mix a primary color with a secondary color.

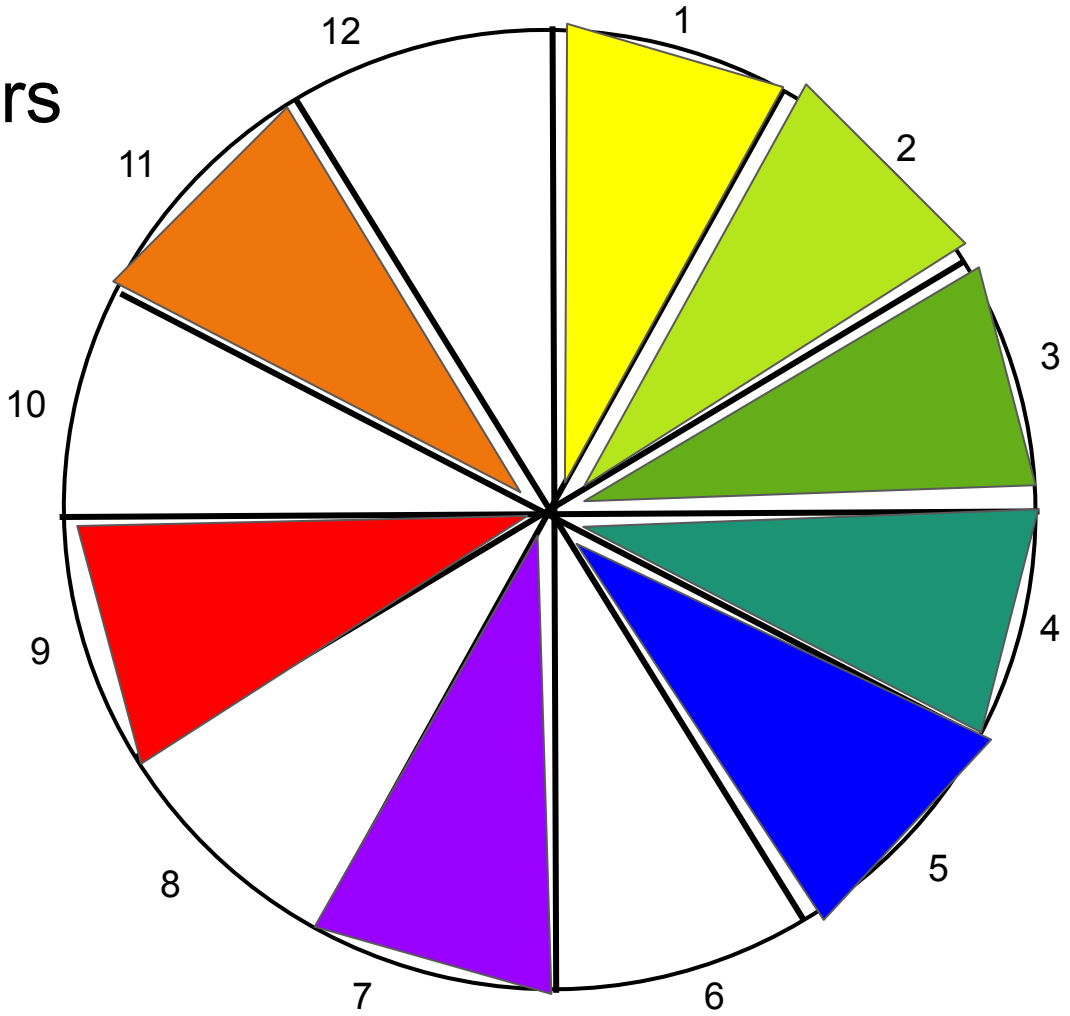
Primary Color	+	Secondary Color	=	Tertiary Color



Mixing Tertiary Colors

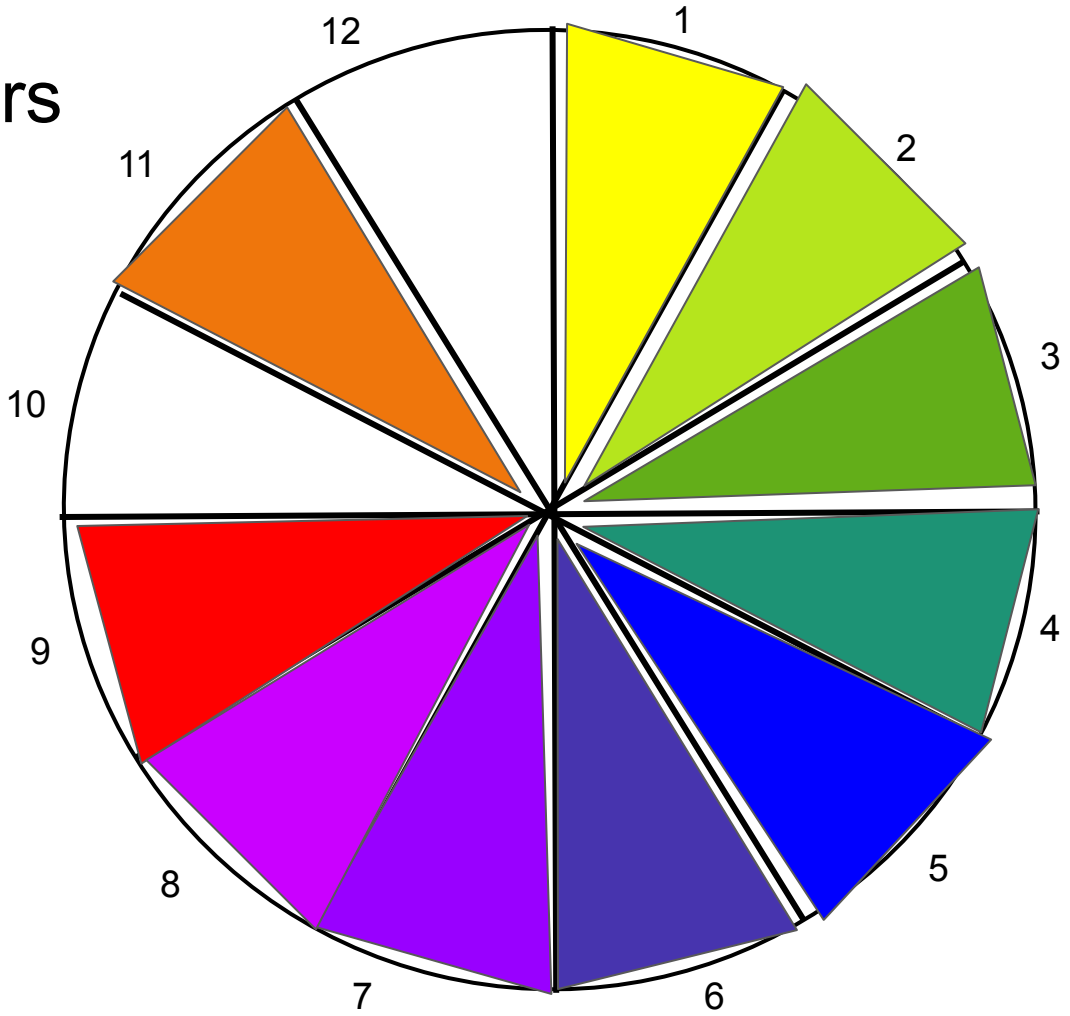
- Mix the following:
  - Yellow (1) + Green (3) = YellowGreen (place mixed color in slice 2)
  - Green (3) + Blue (5) = BlueGreen (place mixed color in slice 4)

Tip: Focus on one set of tertiary colors at a time. Mix enough of the Secondary color (in the instance at the right, it is green) to use it as a base from which to mix your tertiary colors.



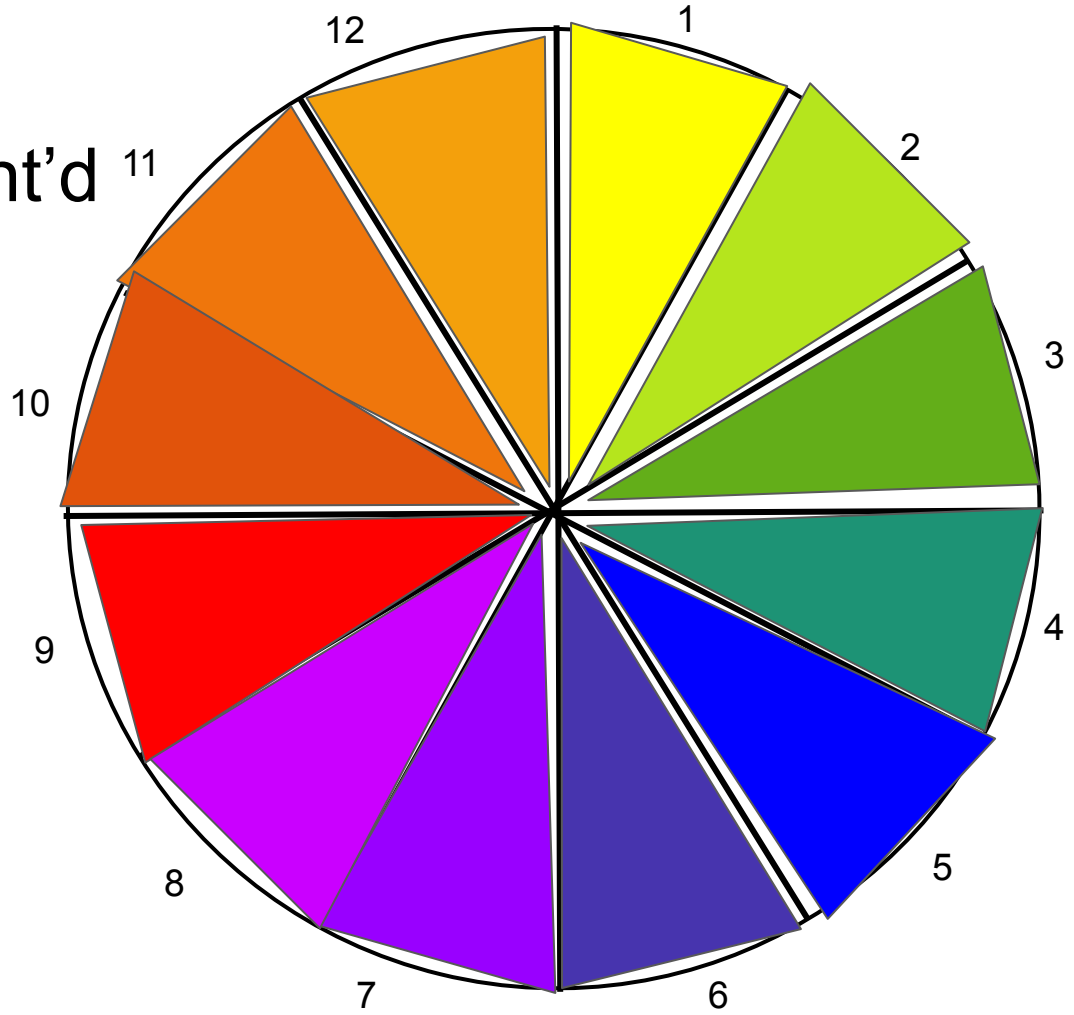
Mixing Tertiary Colors

- Mix the following:
  - Blue (5) + Purple (7) = BluePurple (place mixed color in slice 6)
  - Purple (7) + Red (9) = RedPurple (place mixed color in slice 8)



Tertiary Colors Cont’d

- Mix the following:
  - Red (9) + Orange (11) = RedOrange (place mixed color in slice 10)
  - Orange (11) + Yellow (1) = YellowOrange (place mixed color in slice 12)



Analogous & Complementary Colors

Colors close to each other on the color wheel are called analogous colors.

An analogous color scheme uses colors which are close together on the color wheel.
Analogous Color Examples:

- Blues, greens and purples
- Reds, oranges and yellows.

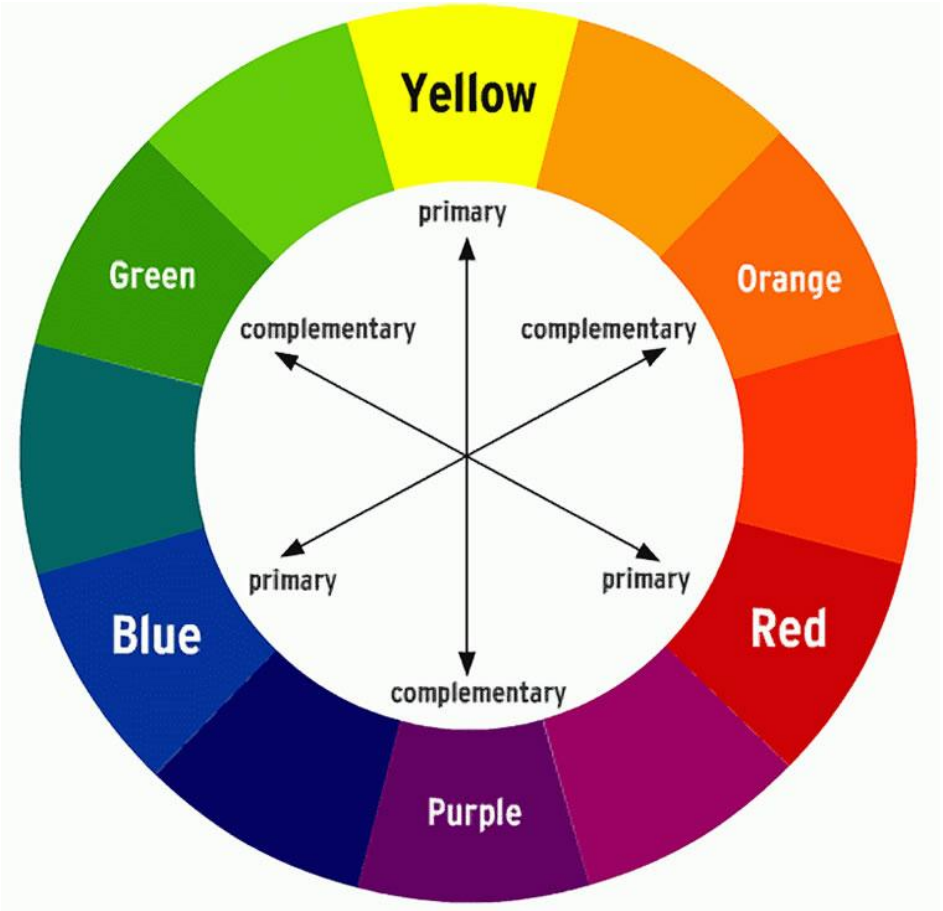
These colors are closely related and when used next to each other can produce a harmonious result.

Complementary Colors

- Complementary colors sit opposite to one another on the color wheel
- They are “pairs of colors which, when combined, cancel each other out”
- Complementary colors can be used to grey each other out.

Complementary Color pairs are:

- Red/Green
- Orange/Blue
- Purple/Yellow



Complementary Colors - Try it!

Complementary colors can be used to control each other.

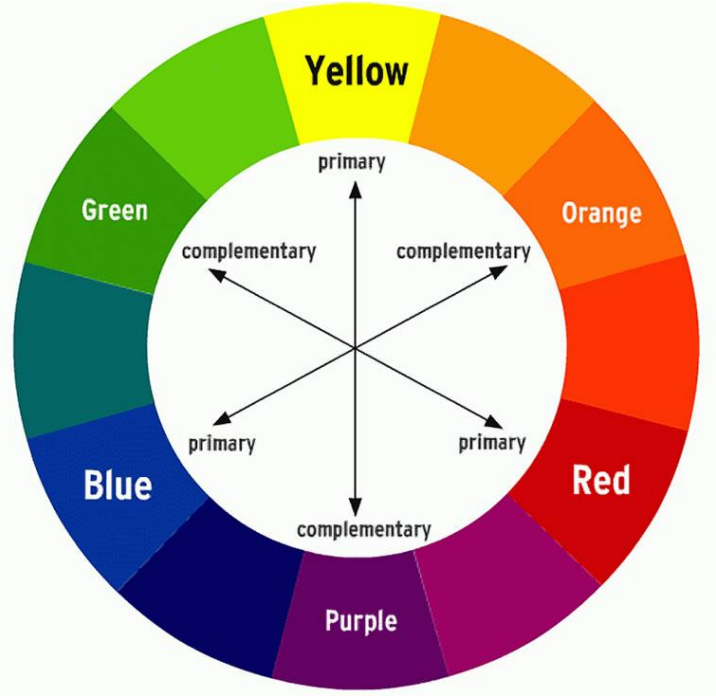
Complementary Color pairs are:

- Red/Green
- Orange/Blue
- Purple/Yellow

Experiment 1: Place a bit of *Red* in a clean spot on your palette and mix it with a bit of *Green*.

Experiment 2: Place a bit of *Blue* in a clean spot on your palette and mix a bit of *Orange*.

Experiment 3: Place a bit of *Yellow* in a clean spot on your palette and mix a bit of *Purple*.



Note: Be sure to document your experiments!

Sanzo Wada

Born: March 3, 1883, Hyogo, Japan

Died: August 22, 1967, Tokyo, Japan

Books: India Ink Drawings By The Famous Zen Priest Sengai

Awards: Academy Award for Best Costume Design

Education: Tokyo University of the Arts, Fukuoka Kenritsu Shuyukankoto School

- An artist, teacher, costume and kimono designer during a turbulent time in avant-garde Japanese art and cinema
- Wada was born in Hyogo Prefecture
- He moved to Fukuoka with his family at age 13, and then again to Tokyo at age 16 with the intention of becoming a painter
- He later attended the Tokyo School of Fine Arts and in 1907 was awarded second prize at the inaugural Bunten exhibition (Monbusho Bijutsu Tenrankai)
- Sanzo studied in Europe from 1906 – 1915
- Two years after his return to Japan, Sanzo became a judge of the annual Bunten exhibition and, later, a member of the Imperial Art Academy
- He taught design at the Tokyo School of Fine Arts from 1932 – 1944
- Wada was ahead of his time in developing traditional and Western influenced colour combinations, helping to lay the foundations for contemporary colour research
- He created a 6-volume work on color combinations in the 1930s
- His interest in the importance of color prompted him to found the Japan Standard Color Association (present-day Japan Color Research Institute) in 1927
- Active not only as a color researcher but also as an artist, fashion designer, and stage and film art director, he received the 1954 Academy Award for Best Costume Design for *Gate of Hell*
- He was recognized as a Person of Cultural Merit by the Japanese government in 1958

115
布地
熊田早苗

116
布地
小林太郎

115

納戸色〈なんどいろ〉、鶸萌黄〈ひわもえぎ〉、鴇色〈ときいろ〉、
赤色〈あかいろ〉、白色〈しろいろ〉、黒色〈くろいろ〉
Antwarp Blue, Night Green, Hermosa Pink, Spectrum Red, White, Black

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黒色〈くろいろ〉、老竹色〈おいたけいろ〉、淡黄檗〈うすきはだ〉、
銀鼠〈ぎんねず〉
Black, Light Porcelain Green, Naples Yellow, Neutral Gray

Josef Albers

Born: March 19, 1888; Bottrop, Germany

Died: March 25, 1976; New Haven, United States

Active Years: 1915 - 1976

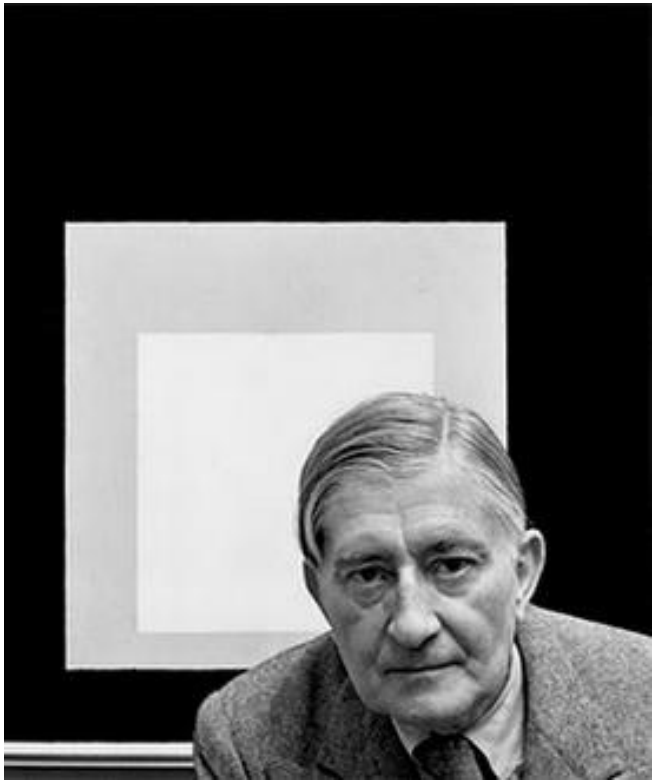
Nationality: German

Art Movement: Constructivism, Concrete Art (Concretism), Abstract Art

Painting School: Bauhaus

Genre: abstract

Field: painting, printmaking, design, photography



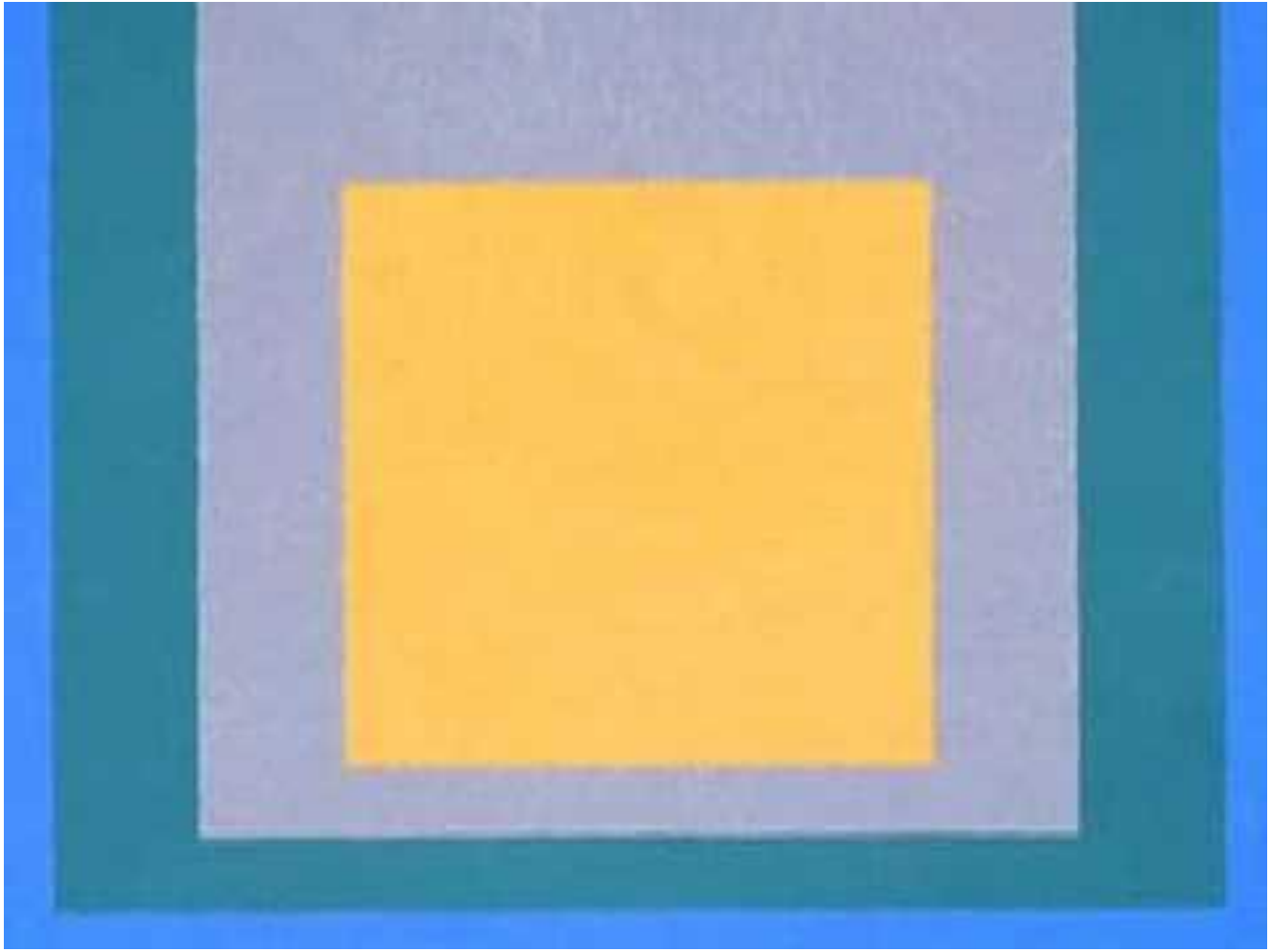
Why Teach Color?

Albers taught that **artists needed experience to learn color and how it works**. This idea of relativity in color is one the things Albers constantly explored in his Homage to the Square series.

Why Use Squares?

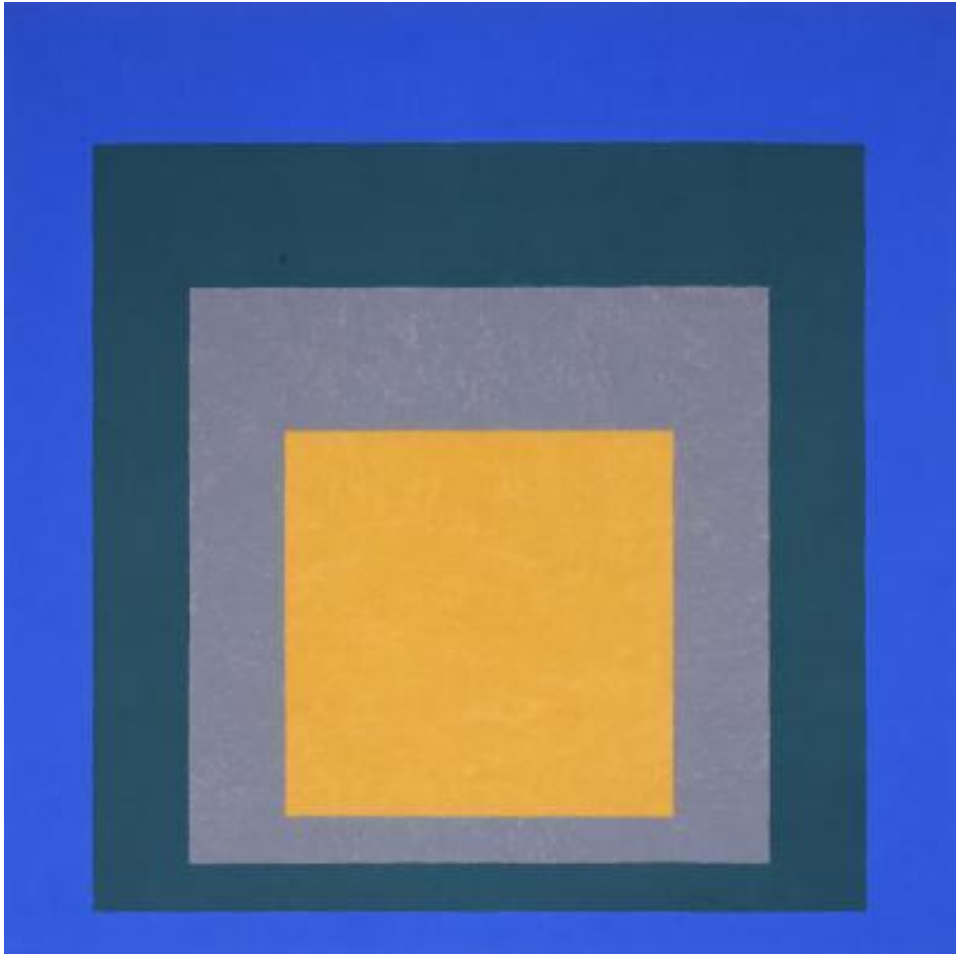
Since there were endless possibilities to use different colors, the **squares were merely there to show how different colors react to the spaces in which they are used**. Depending on the proximity of the viewer, the colors may appear brighter to some people while others may seem dimmer.

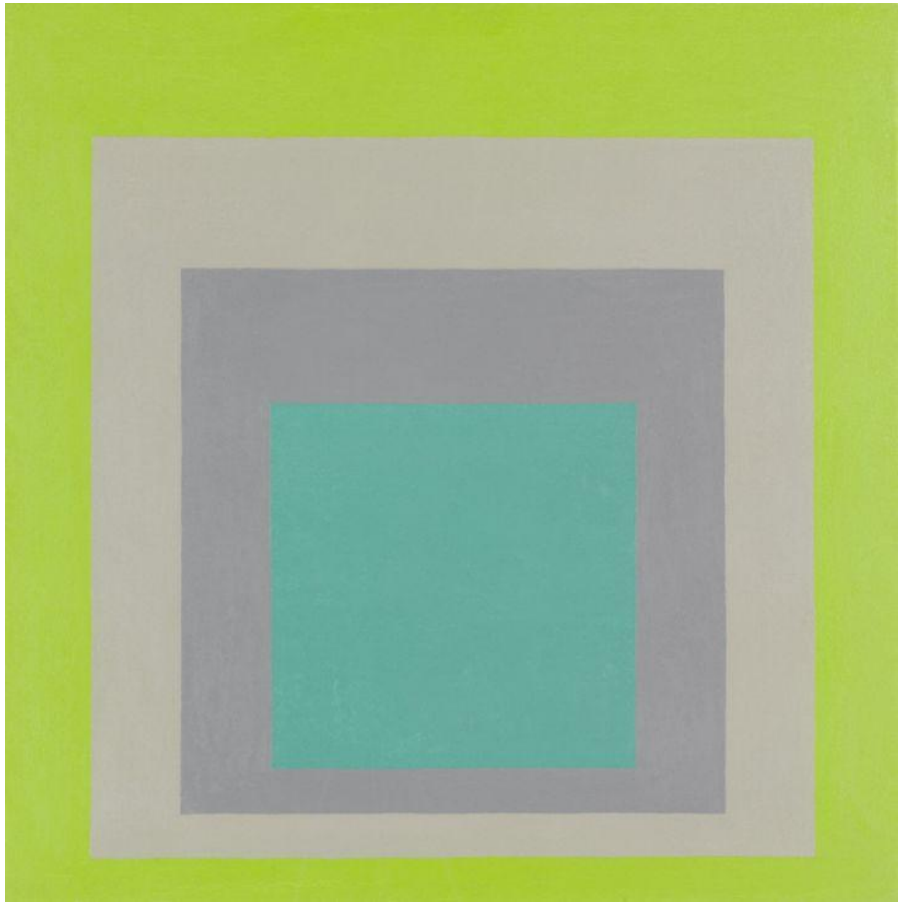
Josef Albers believed that teaching art was not a matter of imparting rules, styles, or techniques, but of leading students to a greater awareness of what they were seeing. Albers said his goal as a teacher was "to open eyes." For Albers, the fundamental building block of an art education was development of the capacity to see more acutely. You can’t be an artist, Albers reasoned, unless and until you’d mindfully explored the visual field through its key elements: line, shape, color, and texture.

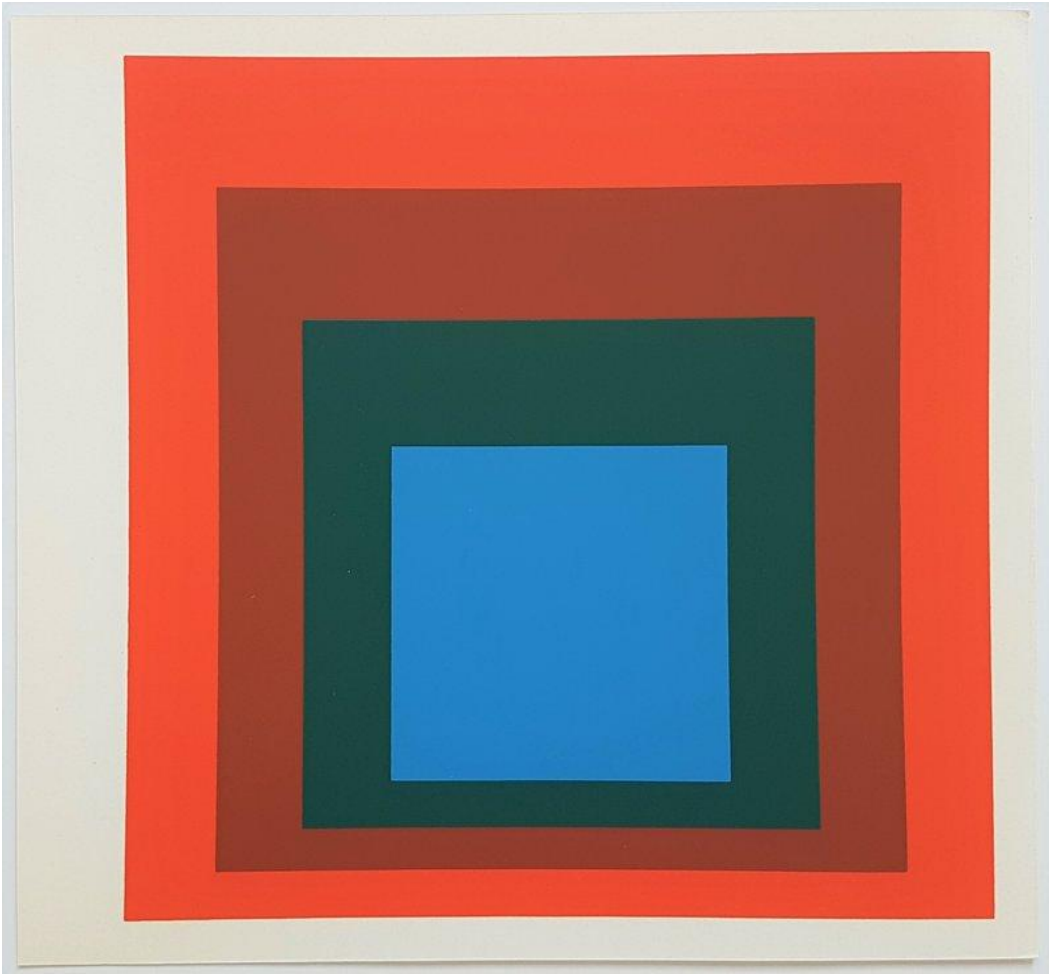


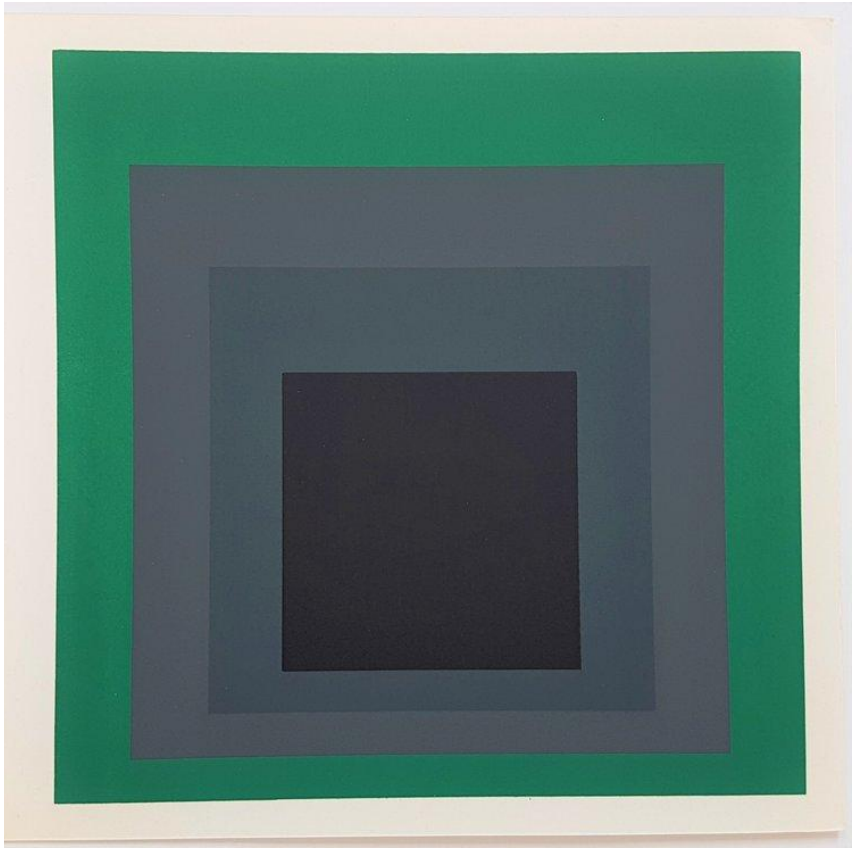
We'll focus on

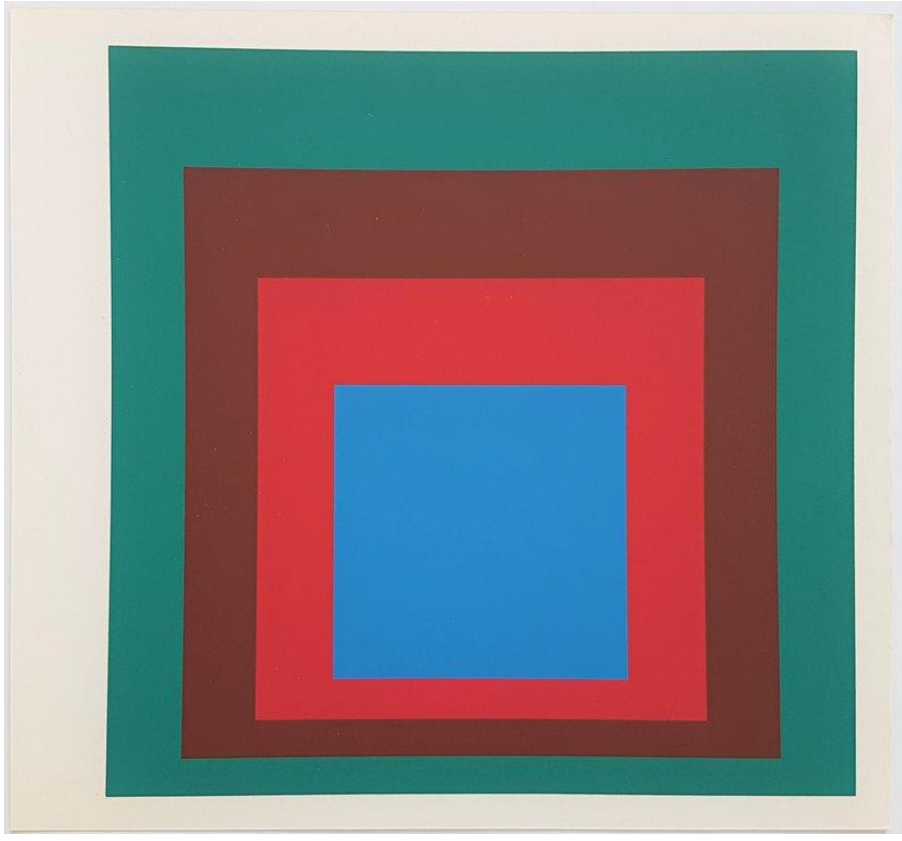
Homage to the Square

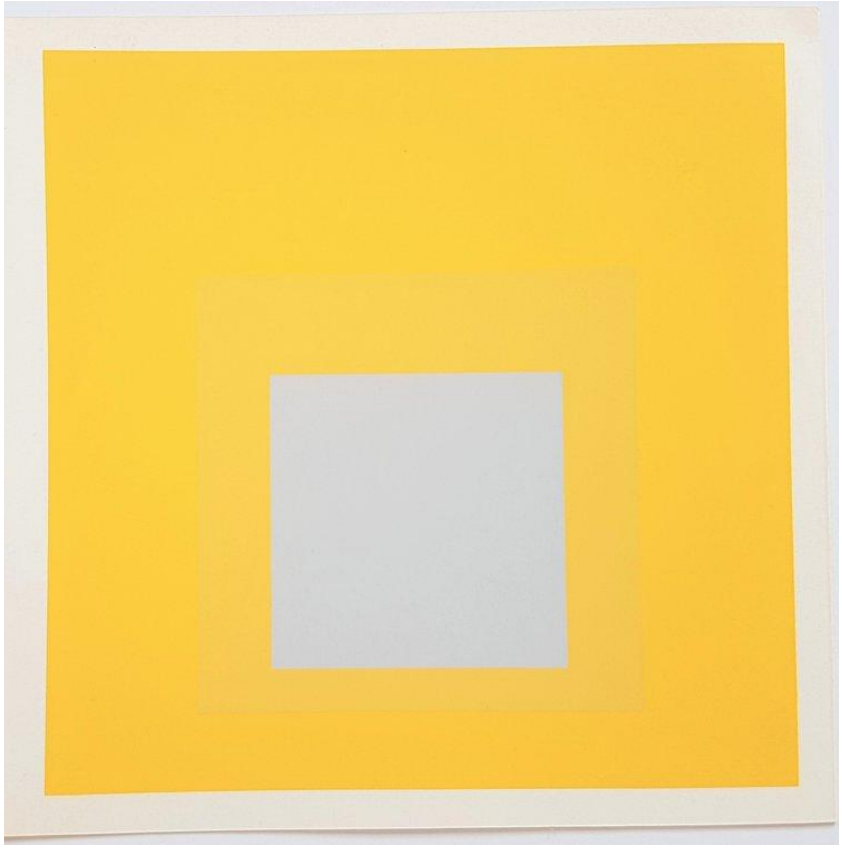










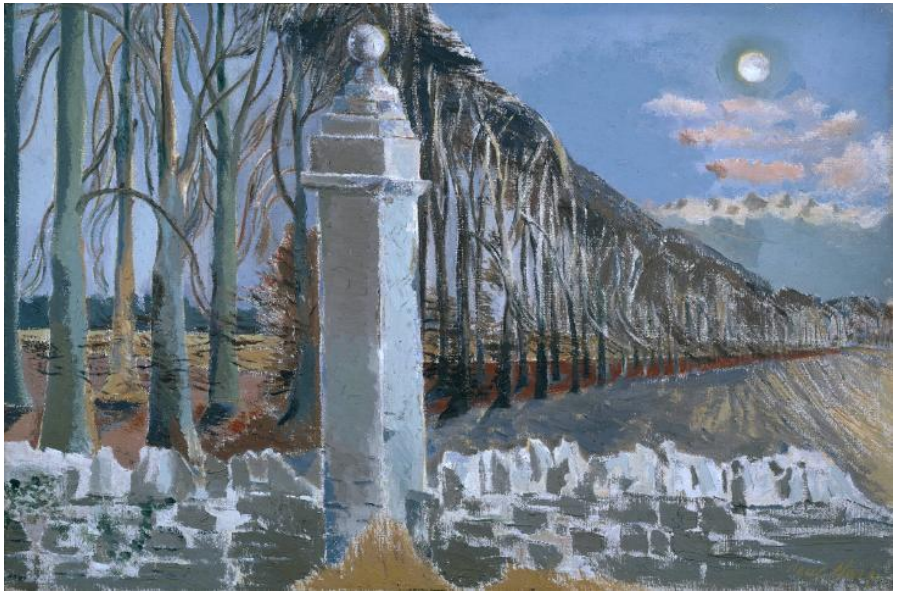


Introducing Perspective

ONE-POINT PERSPECTIVE

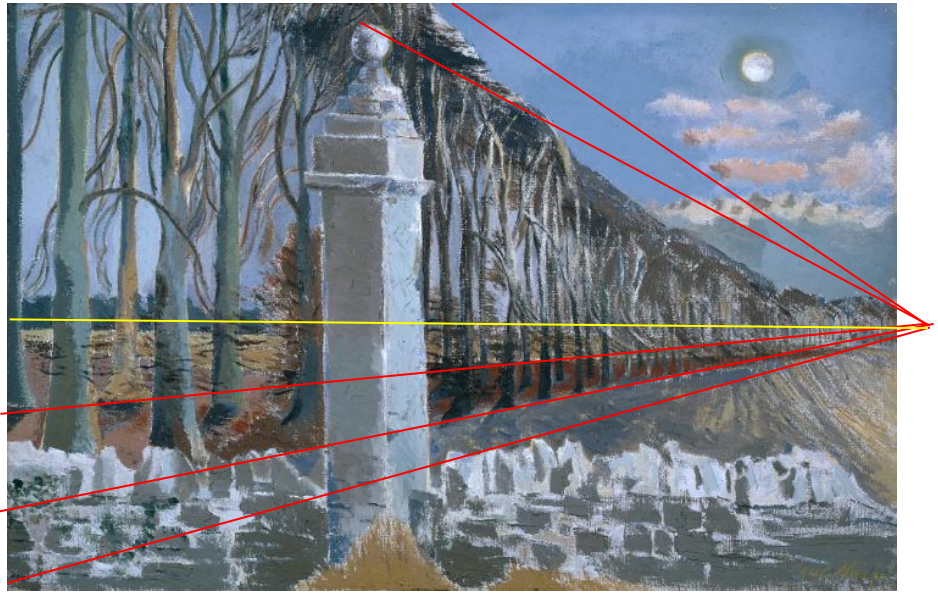
One of the best illustrations of single-point perspective is to imagine that you're looking at a straight road. All of the elements of the composition—particularly the road itself—will converge at a single point on the horizon line.

Single-point perspective can be at any point along the horizon line *But* all lines lead to the solitary point.



Pillar and Moon
Paul Nash
1932-1942

Horizon line →



Experiments:

- Practice mixing your colors
- Create 3 Small Paintings inspired by *Homage to Square* series of Joseph Albers
  - 2 paintings should use analogous colors
  - 1 painting should be paint straight from the tube (using colors we have not yet used)
- Select a landscape, that shows one point perspective, to use as inspiration for next week