Welcome to Intro to Oils - Week 4

With Racquel Keller

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Week 4:

- Share Experiments
    - Practice mixing your colors
    - Color Squares in the style of Albers
    - Landscape photographs

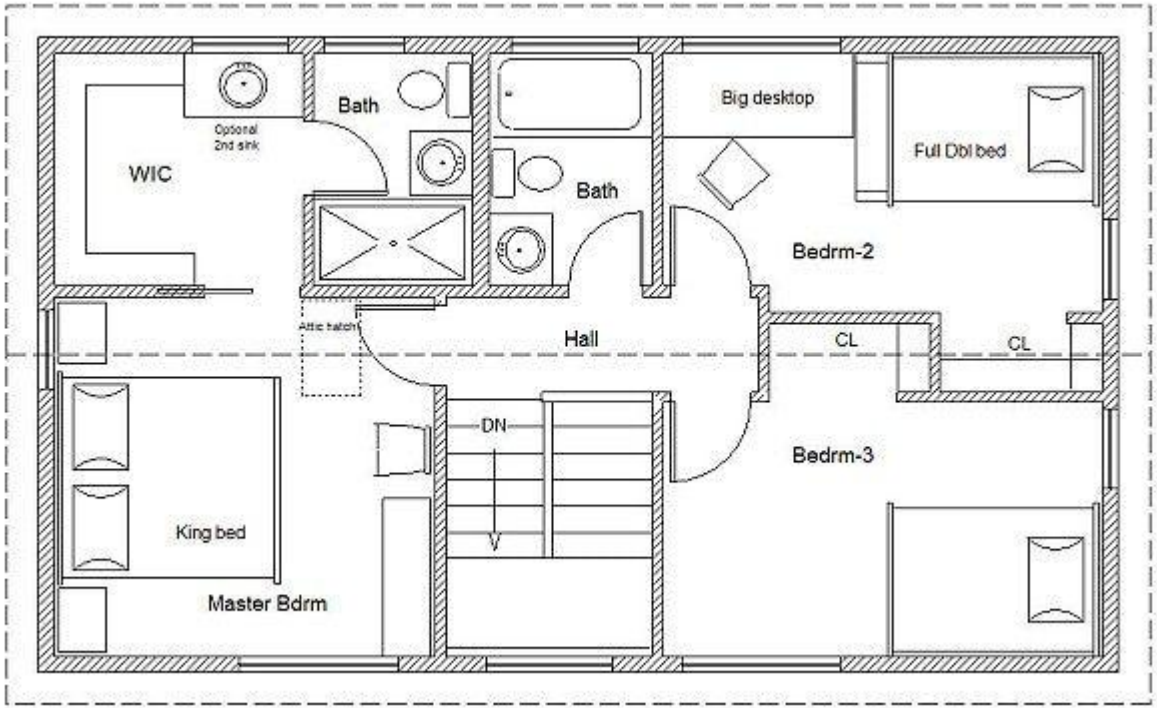
- Intro to Landscape Painting
    - Line drawing
    - Block in with a Wash-in
    - Drying Time
    - Plan for next Painting Session

What is Perspective?

- Art technique for creating an illusion of three-dimensions (real world) on a two-dimensional (flat) surface. Perspective is what makes a painting seem to have form, distance, and look "real."
- Linear Perspective = one, two, or even three-point perspective
- Represents space in which the scale of an object diminishes as it gets further away from the viewer. Objects x greater distance = smaller.
- Vanishing Point = The position at which they meet at a horizon line (the intersection of where the ground meets the sky)

Drawing without perspective is known as a *plan*.

A Blueprint is a plan.



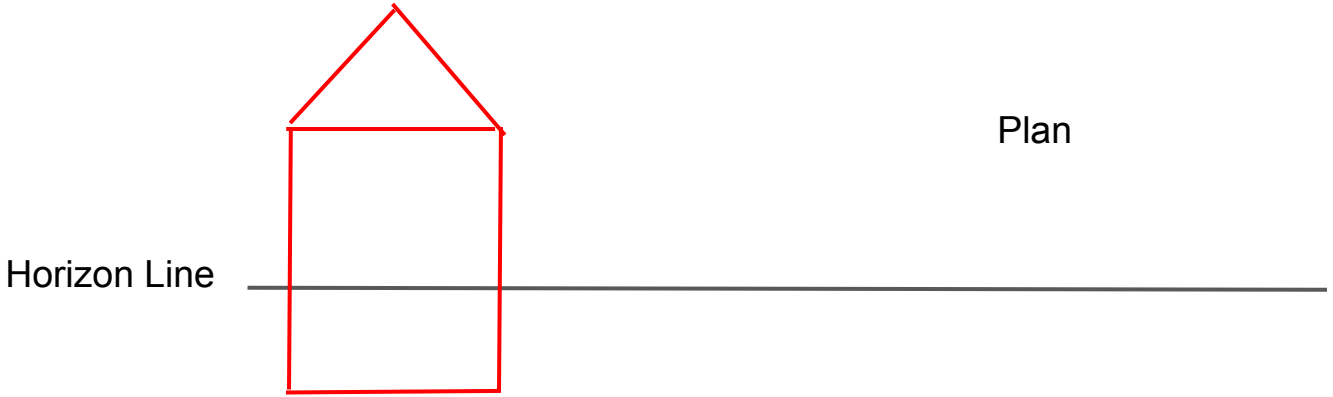
ONE-POINT PERSPECTIVE

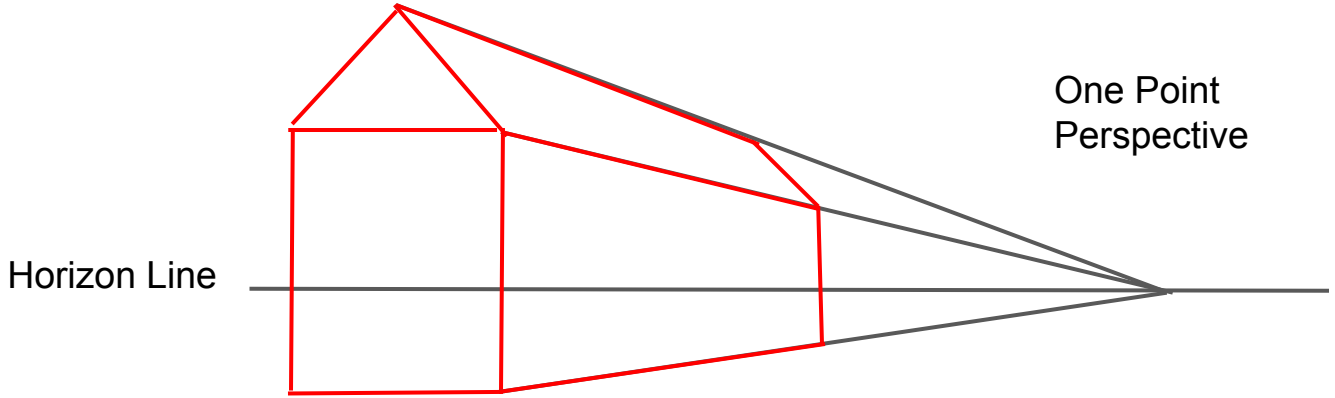
One of the best illustrations of single-point perspective is to imagine that you're looking at a straight road. All of the elements of the composition—particularly the road itself—will converge at a single point on the horizon line.

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

Drawing in perspective

Drawing with perspective creates depth





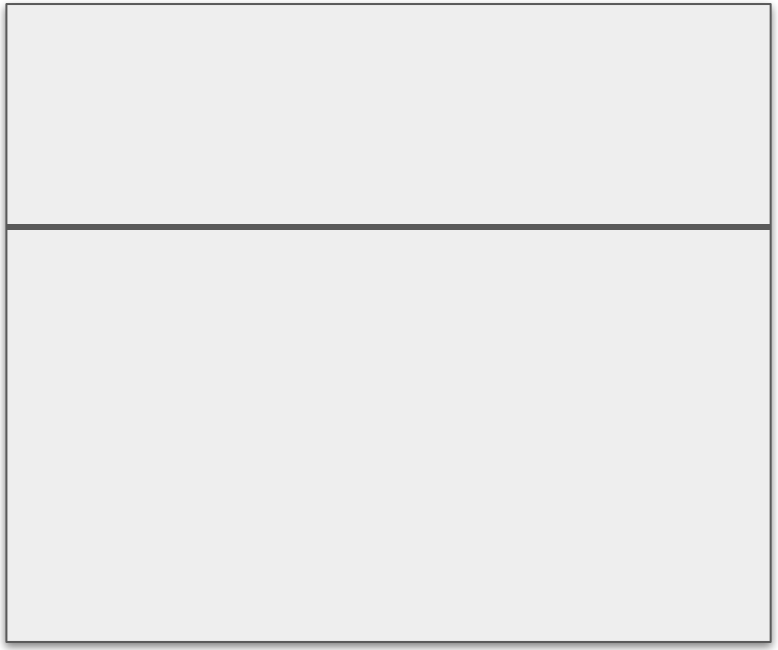
Materials for this project:

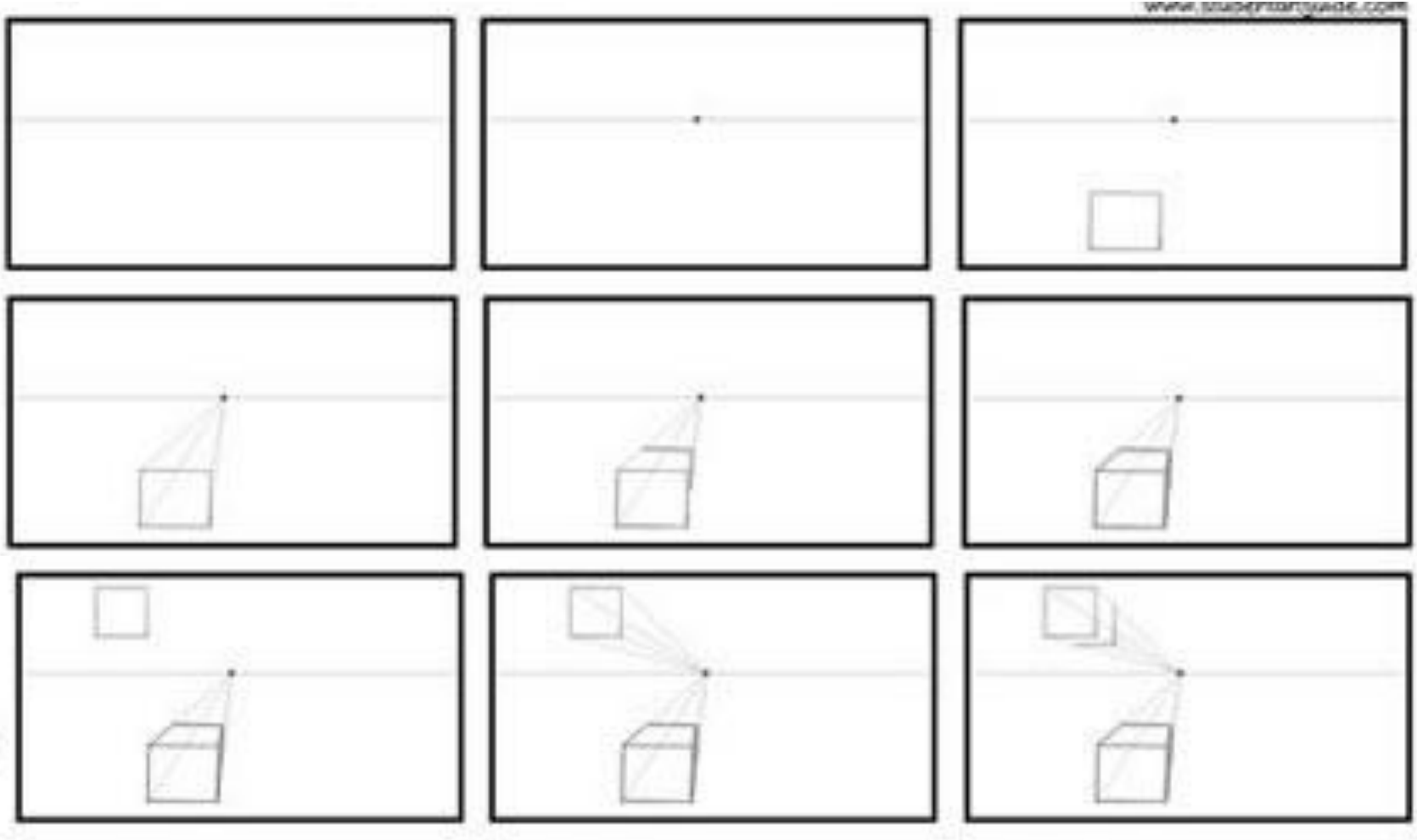
- Paper - Any kind and any size. Regular copy paper will work just fine.
- Pencil
- Sharpener
- Eraser
- Straight Edge (this can be a ruler or the edge of a book.)

- Grab a piece of Paper
- Divide the rectangle in half along the short side, so that the line runs parallel with the longest side.

- Draw This

- Grab a piece of Paper
- Place your horizon line about a one third from the top of your paper.



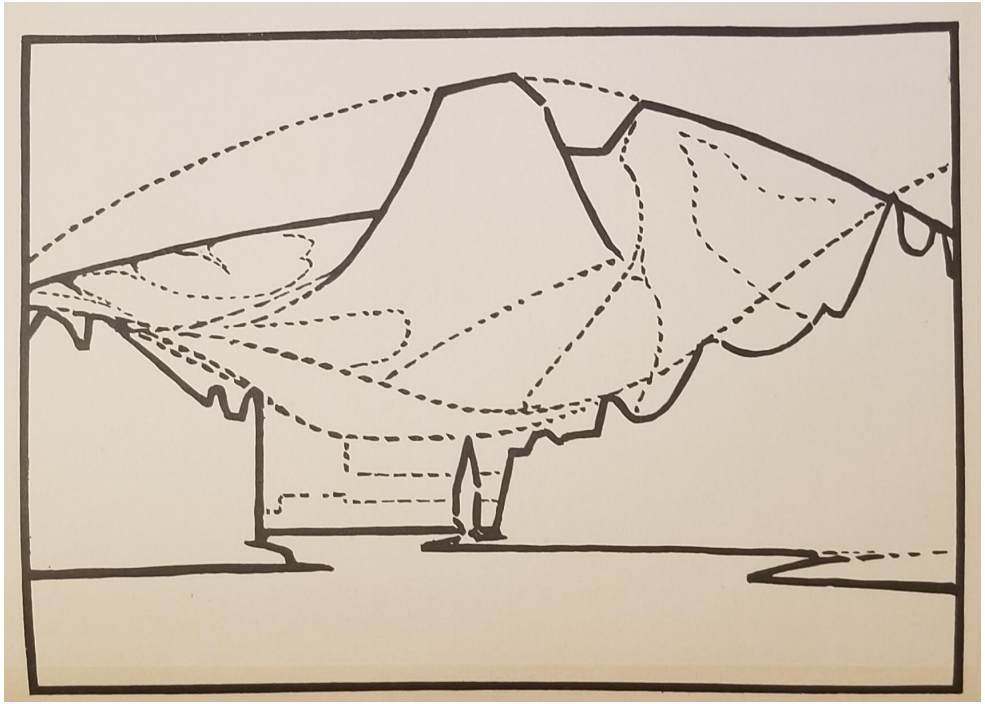


Landscape Painting

Supplies

- 2 Pieces of Paper or Canvas for studies
- Canvas
- Pencil
- Brush
- Palette
- Palette knife
- Solvent-Free Fluid/Gamsol Mix
- Rag or Paper towel
- Paint
    - Lemon Yellow
    - Grumbacher Red
    - Ultramarine Blue

Planning your painting



Sketch out the big shapes

Block in the big shapes with color

Details come in the following layers

Georgia O’Keeffe

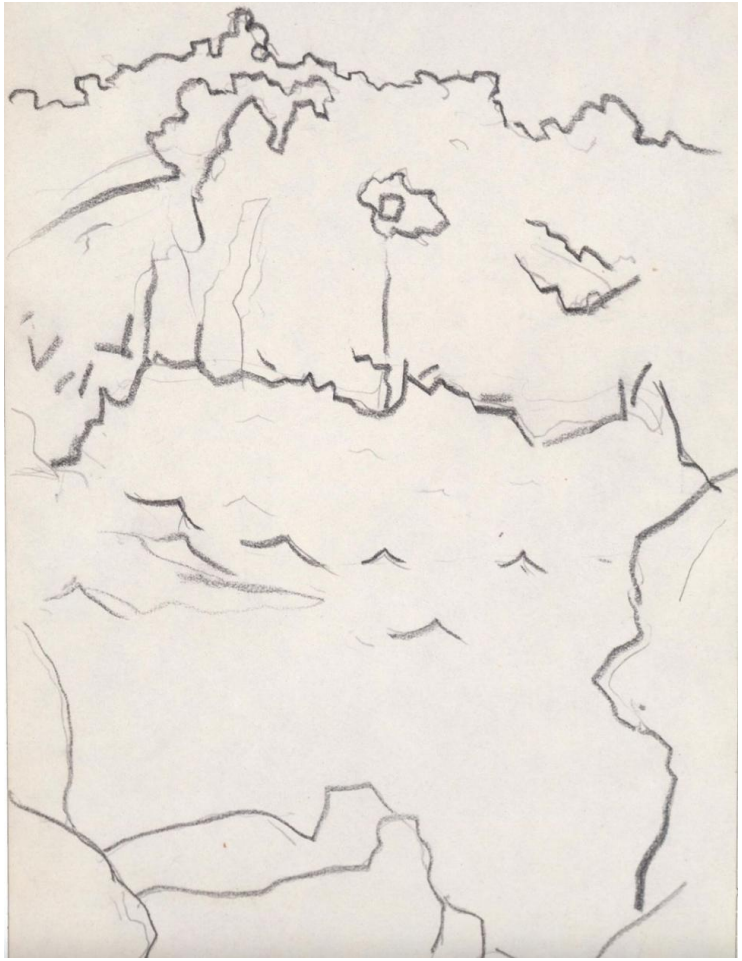
Born: November 15, 1887
Sun Prairie, Wisconsin

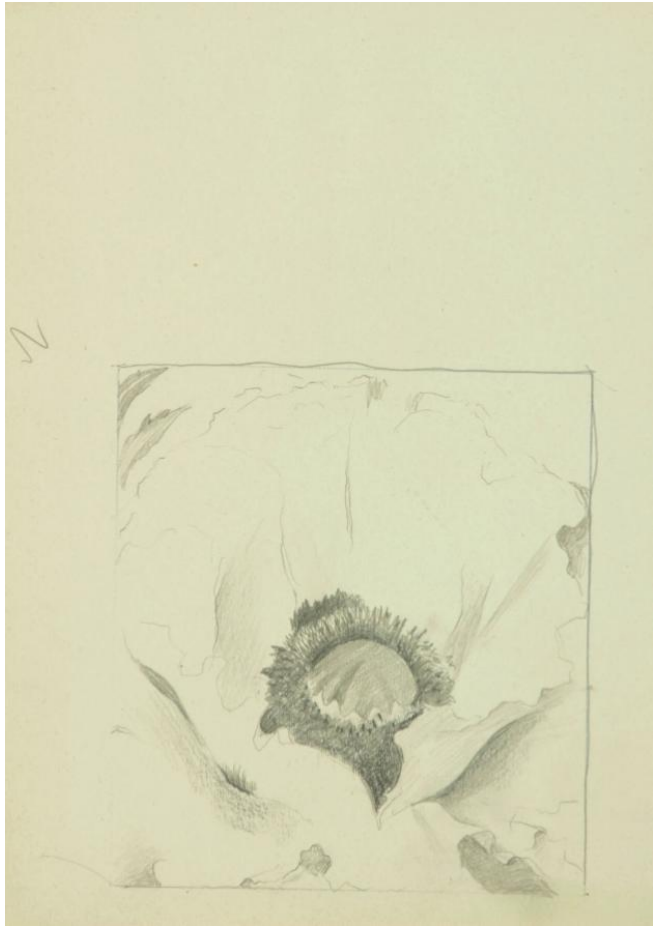
Died: March 6, 1986
Santa Fe, New Mexico

Known For: Painting

- American artist.
- Known for her paintings of enlarged flowers, New York skyscrapers, and New Mexico landscapes.
- O'Keeffe has been recognized as the "Mother of American modernism."
- In 1905, O'Keeffe began her serious formal art training at the School of the Art Institute of Chicago and then the Art Students League of New York, but she felt constrained by her lessons that emphasised the recreation or copying of nature.
- She studied art during the summers between 1912 and 1914 and was introduced to the principles and philosophies of Arthur Wesley Dow, who created works of art based upon personal style, design, and interpretation of subjects, rather than trying to copy or represent them.
- This caused a major change in the way she felt about and approached art, as seen in the beginning stages of her watercolors from her studies at the University of Virginia and more dramatically in the charcoal drawings that she produced in 1915 that led to total abstraction.
- Alfred Stieglitz, an art dealer and photographer, held an exhibit of her works in 1917.
- She moved to New York in 1918 at Stieglitz's request and began working seriously as an artist.
- They developed a professional relationship and a personal relationship that led to their marriage in 1924. O'Keeffe created many forms of abstract art, including close-ups of flowers, such as the *Red Canna* paintings, that many found to be sexual, although O'Keeffe consistently denied that intention.

The Far Away



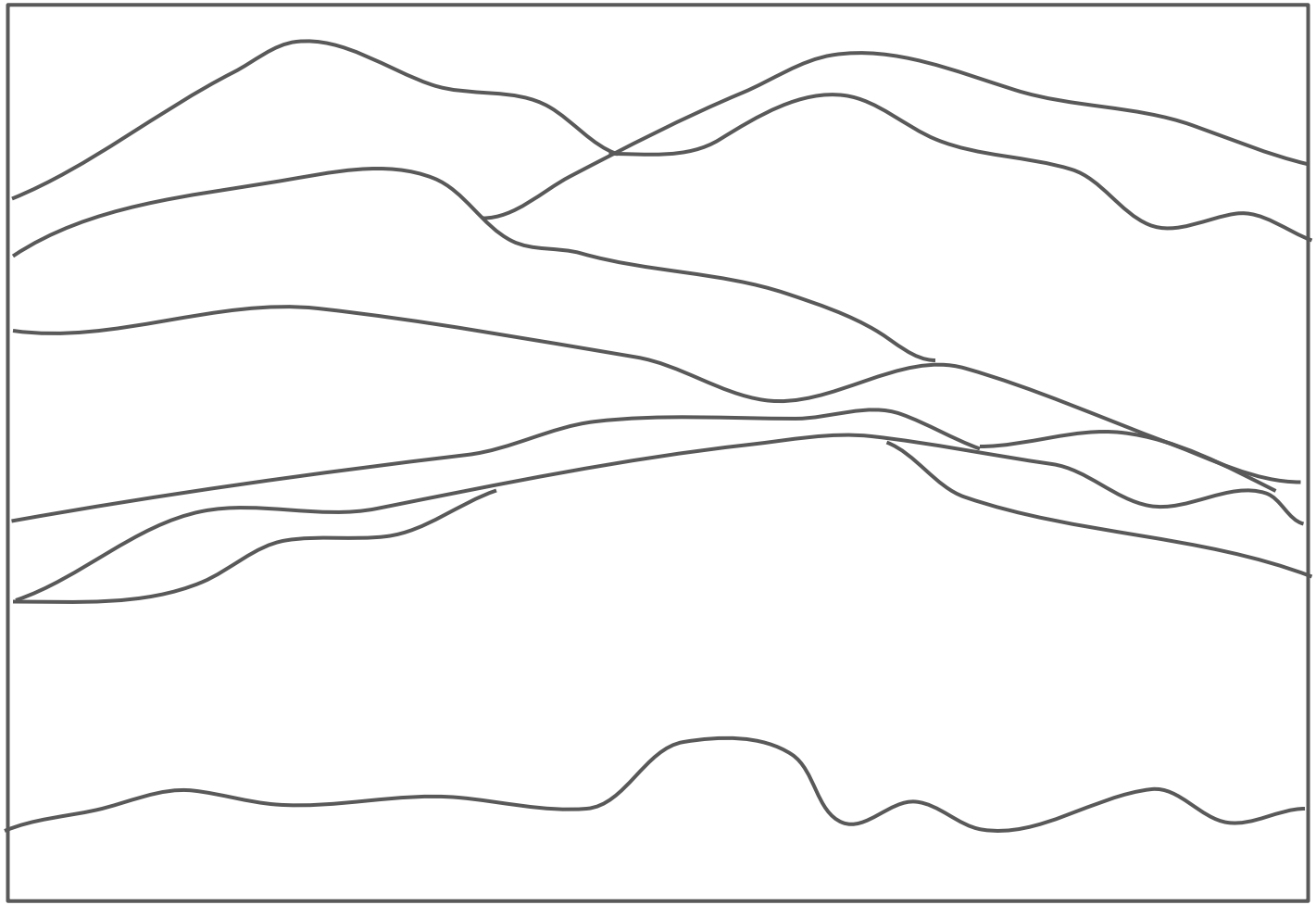


Black Mesa
By O’Keeffe

Sample Planning Sketch
For Black Mesa
By O'Keeffe

Note: The sketch is for you to better understand your subject. The sketch is then transferred or redrawn to a sturdier painting surface such as canvas or gessoed heavy weight paper.

Tip: Heavy weight paper is normally a minimum of 140lb and this weight will be noted on the pad of paper.



Block in the large shapes with a Wash

Additional layers are added to begin to develop depth

Landscape Painting Tips

- The closer the viewer, the darker the colors. Colors get lighter as they “fade into the distance.”*
- Most colors become cooler and more muted in the distance.*
- Edges and details are not as clear as they get further away.
- Linear perspective helps draw the viewer’s eye into the painting.
- Objects get smaller the further away they are.

*These are general tips and they may not be true 100% of the time. It can be impacted by the time of day, time of year, location etc. So, you have to look closely at what you are painting.

Brush work

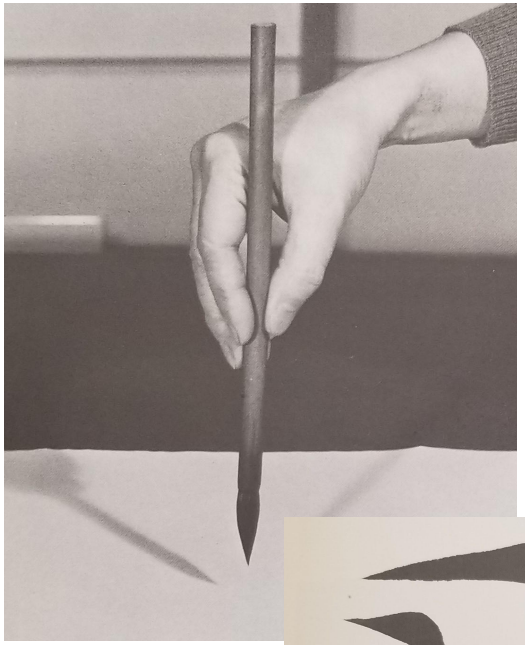
Let’s Practice

Hold Perpendicular to surface

- Lock wrist
- Dip brush in paint
- Creates thin lines
- Vary pressure to vary width of line

Exercise 1: Lightly draw the tip across the support

Exercise 2: Vary pressure to vary width of line



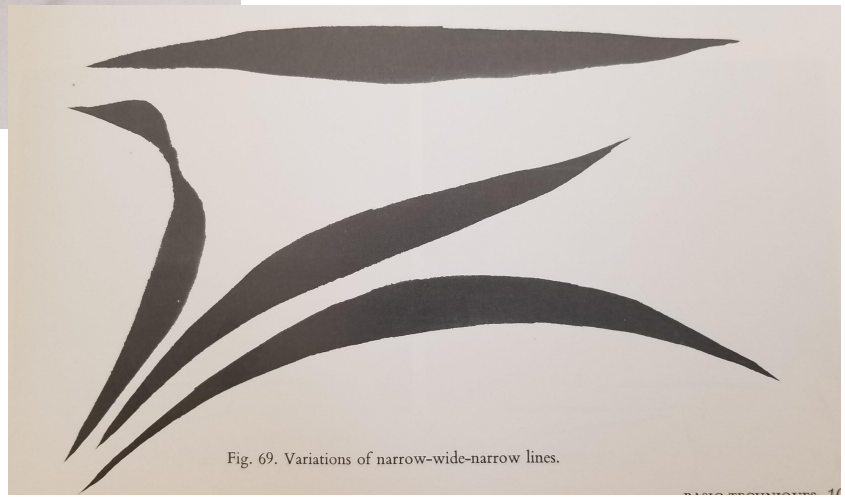
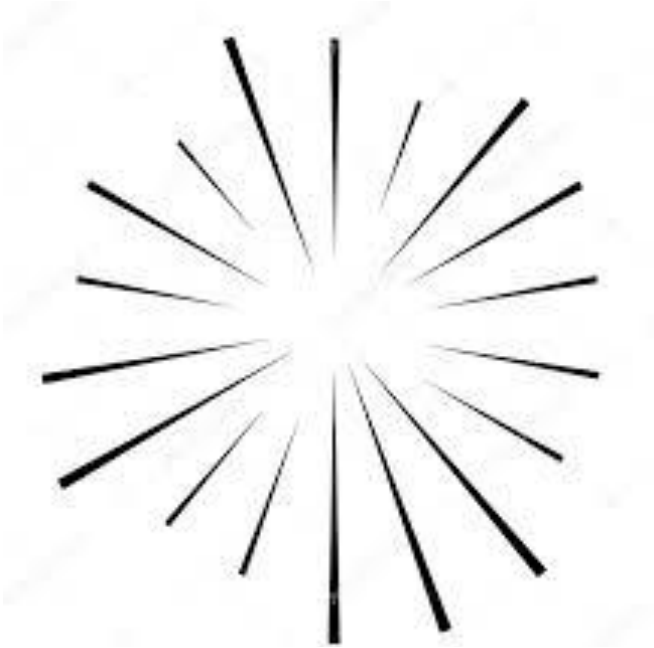
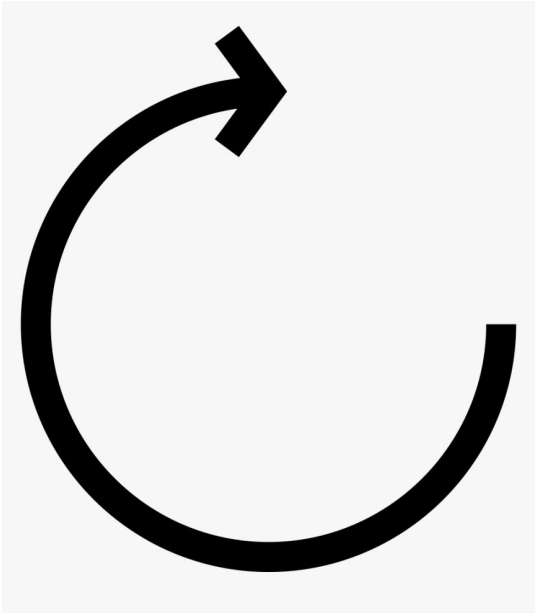


Fig. 69. Variations of narrow-wide-narrow lines.

Let’s Practice

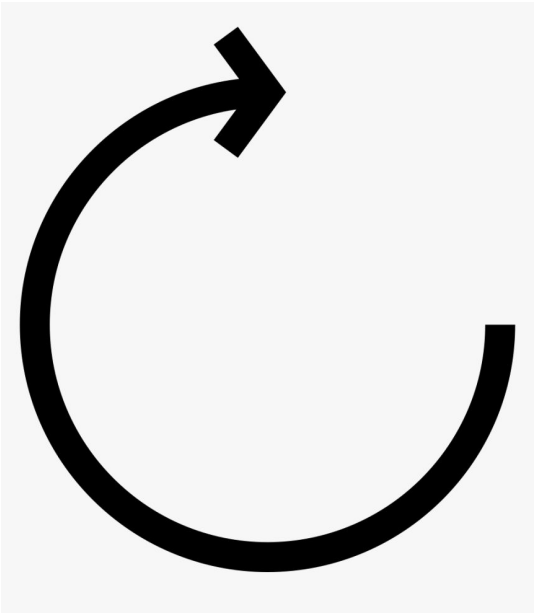


Exercise 3: Paint the marks in a circle



Exercise 4: Paint a coffee mug sized circle, moving clockwise and in one motion.

Let’s Practice



Exercise 5: Paint circles, some small and some medium

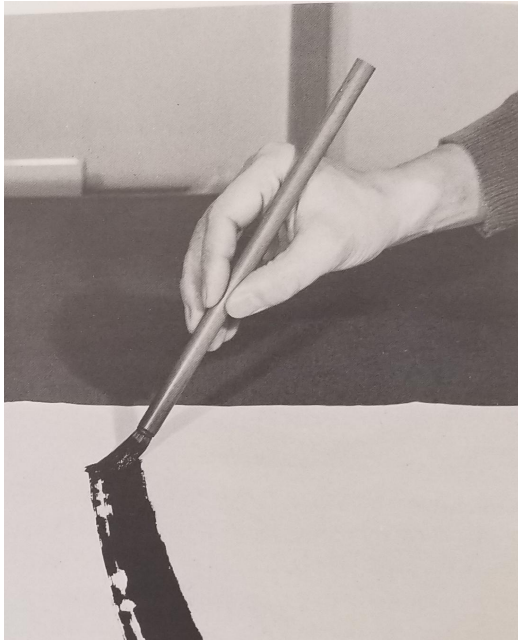
Let’s Practice

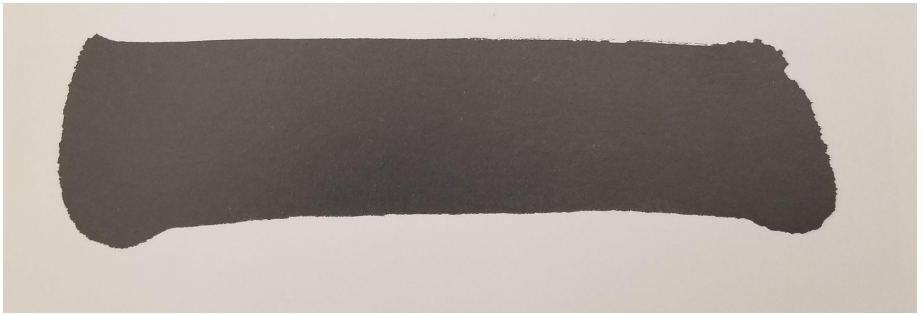
Hold 45 degrees to surface

- Lock wrist
- Dip brush in paint
- Use even pressure
- Creates broader lines

Exercise 1: Lightly draw the brush across the support

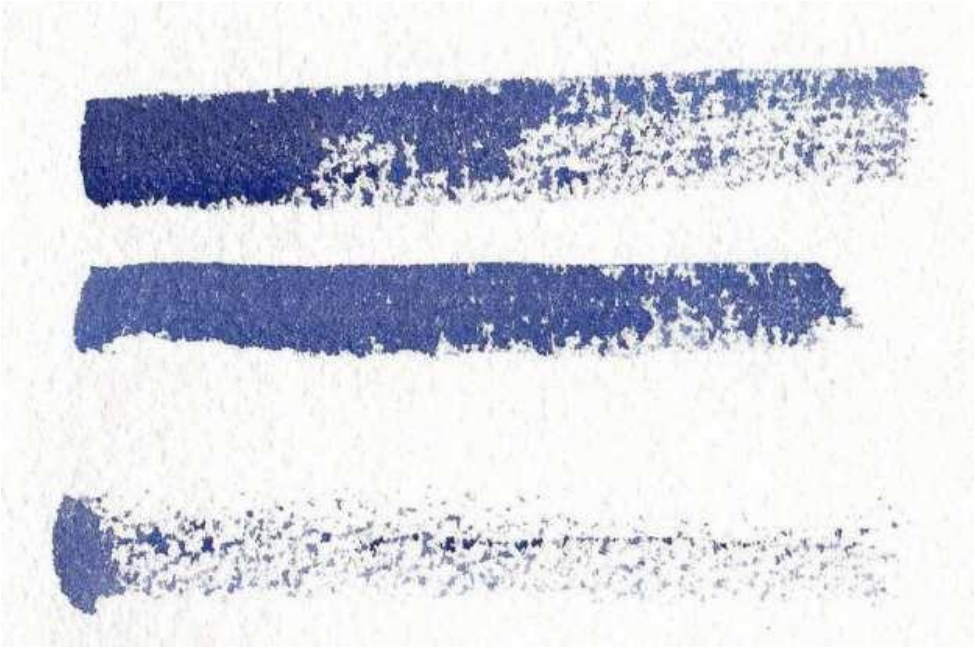
Exercise 2: Vary pressure to see what happens





Dry Brush

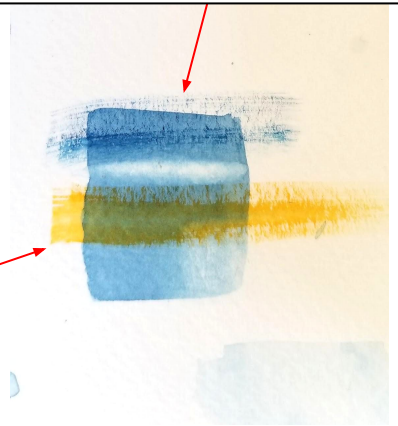
- **Drybrush** is a painting technique in which a paint brush that is relatively dry, but still holds paint, is used.
- The paint is applied to a dry support such as paper or canvas.
- The brush strokes look rough and broken.
- The brush should be held at a 45 degree angle from the painting surface.
- This demo uses a *flat* brush



Dry Brush

- The brush should be held at a 45 degree angle from the painting surface.
- And brush pressure is light, similar to that for dusting something very delicate.
- You can see that I am resting my hand (basically the weight is on the outside of the knuckle of my pinky finger) on the table surface to give me a bit of stability and control over the brush stroke.

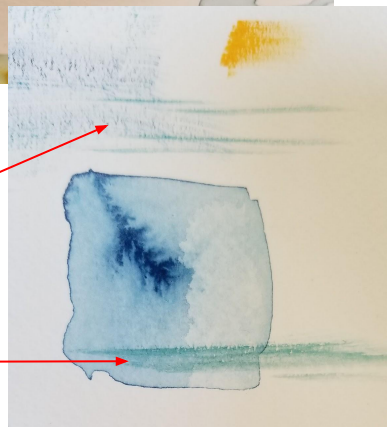
Hold the brush at a 45 degree angle from the painting surface to make a rough sort of broken line.



To alter the color, use a different color over a dried color to produce a third color.

Dry Brush

- Change the angle of the brush to be perpendicular to the surface to make thin single line
- Again, brush pressure is light similar to that for dusting something very delicate
- You can see that I am resting my hand (here, the weight is on the mound of the bottom of my hand) on the table surface to give me a bit of stability and control over the brush stroke



Change the angle of the brush to be perpendicular (90 degrees) to the surface to make thin single line

Experiments:

- Practice mixing your colors
- Create 1 medium sized painting inspired by *Georgia O'Keeffe*
- Continue working on your landscape or Select a landscape photo to use as inspiration for next week