

Polins Atelier Color Class

Topics:

Hue value chroma temperature:

- Hue: Any given color and it's name
- Value: The range of black to white and shades of grey
- Chroma: The vibrancy to dullness of a HUE
- Hot Warm Cool- it's all relative

What's in oil paint:

- Color codes for the nerds 🤓 https://www.artiscreation.com/Color_index_names.html#.Y_YpfxZOm_Y
- Let's Create some physical examples:
 - Black- white
 - Red-green
 - Orange- blue
 - Demonstrate various colors to show cool warm hot comparisons

Color Palette:

- Why these colors
- Why oil paint
- Expanded Nelson Shanks Palette vs limited Apelles Palette
- Do I have to buy ALL OF THESE COLORS? (no.)
- Safety with oil paints
 - Wipe off hands
 - gloves if wanted
 - Clean brushes with solvent
 - DO NOT EAT while painting if lead white is on your palette.
- Laying out your palette (see the Expanded Polins Palette in Supply List)
 - Lead/Cremnitz white (or mixing white)- quarter or slightly larger amount- a more transparent white that you'll use in more volume than the stronger Titanium white.
 - Daubs the size of your pinky nail for all other colors You can always add more if needed.

What is a Color study:

This term is over-used and not really defined in the art world. THIS is what it means here:

- laying in colors right on the canvas, so you can learn how they blend and respond.
- exploring and experimenting with color in an organic way that doesn't focus on accuracy of drawing/rendering
- exploration of the principles of impressionism and the properties of your paint.
- It's NOT a rendering or a formulaic approach to mixing paints
- NOT a prep for a bigger painting project.

Why do color studies?

- Learning color chemistry
- identifying colors and how to build them
- understanding how your paints work and how different each pigment is
- learning NOT to render things, but rather express with less to eventually develop it into more

Plan to make around 300 of these on your own.... Seriously

Color Study Demo/Steps:

1.5 hours should be enough time for a simple color study

- Set up still life- start with very simple shapes with no surface decoration- flowers are very complex. Start simple- a cube, a box, etc.
- Set up your paints/palette- you do not need the full palette that Jason uses. Use what you have and learn the colors abilities and limitations.
- Set Timer for 1.5 hours
- HAVE FUN!!! Explore color proportions and blending on canvas.
- Open Grisaille compositional block in Chunky shapes
- Simple first color pass
- Develop colors in second pass
- Maybe a little more revision in a third pass
- Done!

Jason's Supply List:

You will not need these supplies to attend the class. This is simply what you'll see Jason using in the demo. Brand preferences are noted where applicable.

OIL COLORS:

Profession quality paint are recommended- they are a better value in the long run because they contain more pigment, last longer, and give you a more vibrant range of values when mixed.

NEVER BUY A READYMADE COLOR SET! THEY ARE A WASTE OF MONEY!!!

The following brands are recommended:

Old Holland, Vasari, Michael Harding, Rublev, Winsor & Newton (professional line- NOT Winton), Gamblin, Williamsburg

Colors are listed in the order they appear on the palette, from left to right.

(T) : Transparent/semitransparent color

(O) : Opaque color

** Triad for CMY high chroma colors that mix to create high chroma blends of purple, orange, and red

!! Triad for RBY- sort of a messy dull primary option.... still useful!

THE COMPLETE LIST of Oil Colors:

1. Cremnitz (lead)(T)
2. Titanium White (O)
3. Permanent Oxide Red (T)
4. Alizarin Claret (T)
5. Perylene Red (O)!!

6. Cadmium red deep (O)
7. Cadmium Scarlet (O)
8. Cadmium Orange (O)
9. Yellow Ochre (O)
10. Hansa Yellow Deep(O)
11. Indian Yellow (T)
12. Cobalt Yellow (T)
13. Hansa Yellow (O)!!
14. Hansa Yellow Light (O)**
15. Cadmium Lemon (O)
16. Nickel Titanate Yellow (O)
17. Cadmium Green Light (O)
18. Cinnabar Green (O)
19. Viridian (O)
20. Phthalo Green (T)
21. Cobalt Teal (O)**
22. Cerulean Blue (O)
23. Cobalt Blue (O)!!
24. Ultramarine Blue (T)
25. Phthalo Blue (T)
26. Permanent Rose (T)
27. Quinacralone Magenta (T)**
28. Manganese Violet (O)
29. Amethyst Violet (T)
30. Ivory Black (T)

OTHER SUPPLIES:

- Easel
- Palette, Palette Knife, brushes, solvent container
- Small table to hold supplies next to the easel
- Clamps are useful to keep your panel or palette secure in various situations.

BRUSHES:

- Blick masterstroke, hog hair brushes are a good starting point for brushes
- Silver brush, Princeton, Signet, Escoda, DaVinci, Tintoretto...
- Buy at least 2 of each size in the following shapes:
 - Bristle Filberts - Sizes: 2, 4, 6
 - Bristle Round - Sizes: 2, 4, 6
 - Cats tongue - Sizes: 2, 4, 6, 8, 10, 12
- Cheap 2" chip brushes are great for toning canvases.

PALETTE & RAGS:

- Wooden palette approx. 12"x16 minimum size: New Wave makes a great product
- SCOTT brand shop towels light blue durable paper towel

SOLVENTS: pick one that you're comfortable with

- Turpentine: <http://www.diamondgforestproducts.com>
- Spike lavender oil: <https://www.chelseaclassicalstudio.com>
- Gamsol: Blick Art Supplies
- Container for Turp or Gamsol: Anderson & Sons Stainless Steel Airtight Brush Washer - 8 oz

PANELS:

- Acrylic & oil primed grounds are recommended.
- Artefex Panels are superior
- Inexpensive oil painting panels from blick are fine... 9x12 up to 16x20
- Also panels from Ocean State Job Lot
- Having a few sizes is helpful, options matter for composition.

Canvas Toning Process:

A neutral grey is a great choice, as you can paint over it with cool or warm colors without fighting the canvas color. Other shades may be desirable for things like landscapes or portraits. The tone interacts with the color on top, and allows your brain to more accurately interpret and render the colors/values while painting.

Acrylic: Can be used as soon as it dries- same day

- 1 tube of Golden Acrylic N6 Neutral Gray paint,
- One 2 inch chip brush
- tiny bit of water

Directions:

1. put a small blob of acrylic neutral grey onto the surface you want to cover
2. dampen the brush with water and dip into paint
3. scrub it into the surface
4. leave a little directional texture in the coverage, making sure there are no thick areas- all thin.
5. Allow to dry and then get to work painting on it!

Oil Ground: Takes 3-4 weeks to completely dry. Doesn't absorb as much paint- get a more vibrant, smooth surface when you use an oil ground

- lead oil ground
- tint with ultramarine blue and burnt sienna (can use ivory black) to create a nice neutral tone.
- thin with just a very small amount of turp so it's spreadable

Directions:

1. Use a palette knife to stir in your color and any separated turps.
2. Using the palette knife, bring a small amount to the panel, and spread it roughly over the surface in a thin layer- return excess to your can.
3. Using a chip brush, continue to spread and scrub into the canvas, against the brush grain. Work the tone into the texture, leaving some "noise" and visual texture- keep it VERY thin.
4. Set aside for at least 2 to 4 weeks to dry thoroughly. Best to prep these well in advance in bulk.

Recommended Reading

- **The Secret Lives of Color**- Kassia St. Clair- origins/history of pigments, when they were in vogue and why they fell out of favor. Audio book is fantastic, as the author reads it. Recommended!
- **Blue and Yellow DON'T Make Green**- Michael Wilcox
- **The Oil Painters Color Handbook**- Todd M. Casey
- **Light for the Artist** by Ted Seth Jacobs- out of print but can be found easily. Great walk through of how light responds on surfaces, and using values (darks and lights) to give depth to 2 dimensional renderings.
- **The Practice and Science of Drawing**

Polins Atelier Mission Statement

Polins Atelier aims to provide serious art students and professional working artists alike, with training in the fundamentals and advanced concepts of painting and drawing in the tradition of Classical and Contemporary Realism. Constructed on the French and Italian Ateliers, PA seeks to combine these methodologies with contemporary approaches. Our mission is to stimulate both public and private artistic advancement, to maintain an environment fostering mutual pursuit of excellence, and to master the tools necessary for developing rewarding careers in the arts

At Polins Atelier we strive for excellence in the pursuit of painting and drawing in a Classical Realist tradition. Providing the serious student the fundamentals and advanced concepts of drawing and painting from direct observation. Searching for an aesthetic beauty in art while investigating direct study of nature as the foundation for great painting, drawing and sculpture. It is our job as a learning institution to be a source of stimulation and healthy competition, all while mastering the practices needed to develop rewarding careers and lives in the arts.

In Jason's words:

"My process has been inspired by my extensive training in school from life and nature as well as by studying the works of master painters. I have a great respect for master painters of the past, because they were innovative and creative in their techniques. Within my own art Hue, value, chroma and drawing are all equally important elements. If you neglect one, the others will be adversely affected. For a painting to be successful it must remain a cohesive unit. Clarity of thought from inception to completion, for me, is a sign of a strong work, and is something that I am interested in maintaining in my own art.

I believe a painting or drawing is a still moment captured over time. It is the experience of observation recorded in color, tone, shape, and composition. When used together they can express the most complicated of subjects in the simplest way. When studying from nature and life one can train the eye and mind to be perceptive and selective; thereby accomplishing a work that achieves a tactile reality, sense of dimension, depth, and an acute precision to drawing.

Being able to separate the pre-conceptions of what one thinks he/she sees and what one is truly seeing is paramount to the search for truth in what I do. It is an abstract idea to just see without preconception. By deconstructing one's patterns of object recognition, stopping the naming of things, we can begin to better understand the design and composition of a painting.

In other words the act of painting is not the recreation of that subject, but rather the experience of studying the subject and creating a selective visual representation of that experience. It becomes a pattern of colors and shapes that can produce a profound emotional reaction. When coupled with an idea, a purpose, or a type of metaphor, the meaning of the picture as a whole can become a sublime and compelling creation."