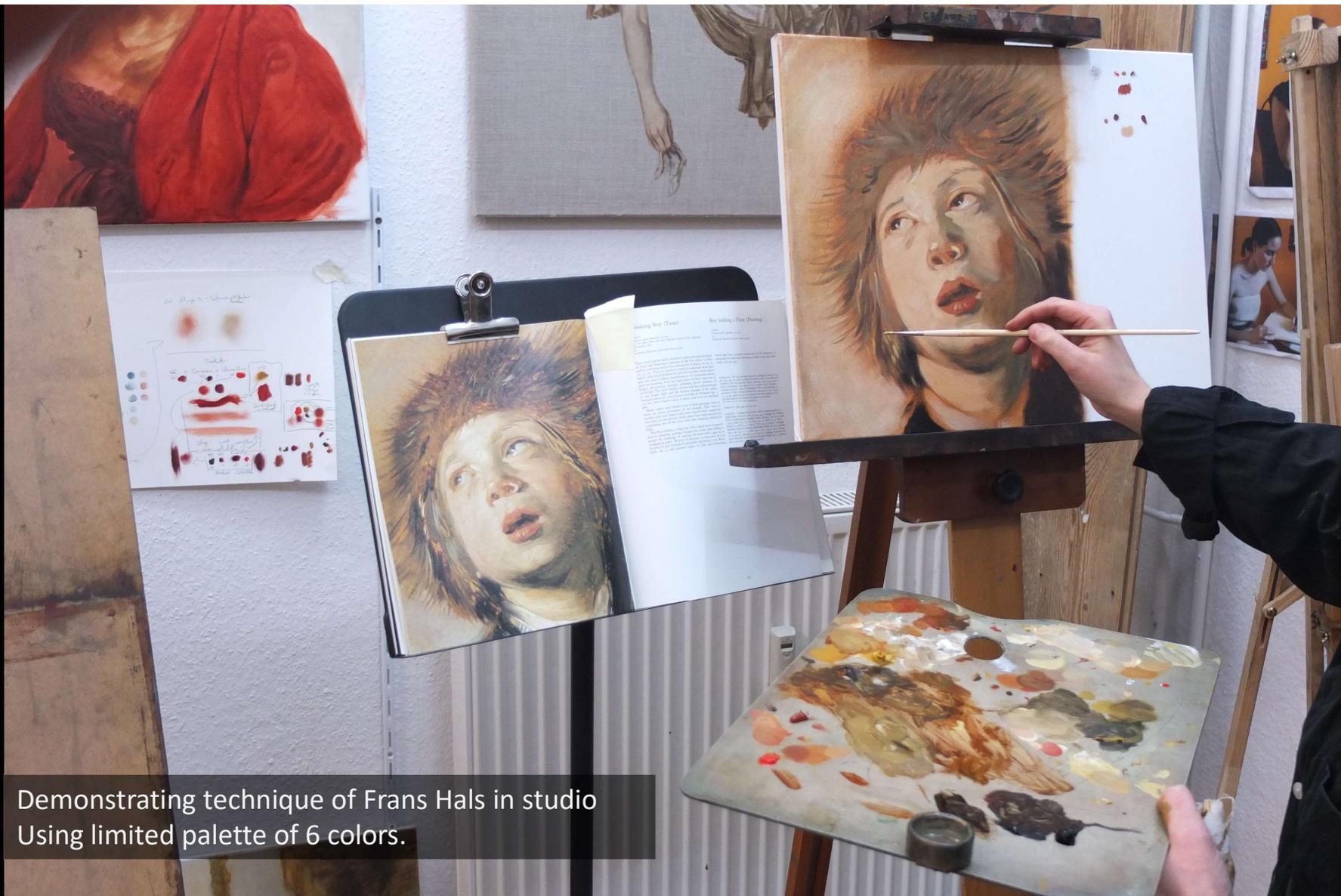




DUBLINARTSTUDIO





Demonstrating technique of Frans Hals in studio  
Using limited palette of 6 colors.

## PREPARING FOR YOUR SESSIONS

For new students to the studio if your focus is on drawing please see the images on the page here to see some of the techniques explored

<https://www.dublinartstudio.com/foundations-of-drawing.html>

If your focus is on painting the first area you will work on is the underpainting and grisaille technique.

Why do we do this? By not involving color, the student is left to concentrate on developing their brushwork, the understanding of what their brushes do, the creation of texture, tone, weight, shadow, temperature and focus, all in one tone. The techniques of underpainting and grisaille will develop the artist's ability to sketch in oil painting quickly and to render flesh, landscapes, clouds, etc. with skills and beautiful brushwork.

See examples of both in our Pinterest account:

**Underpainting:** <https://www.pinterest.de/dublinartstudio/underpainting-in-oil-painting/>

**Grisaille:** <https://www.pinterest.de/dublinartstudio/grizalle/>

To see examples of students working in grisaille and underpainting techniques in the studio, look for the monotone paintings in the [gallery images](#).

Both of the techniques are monotone in approach. Therefore you will not initially be working in full color in your first 12 hours. These techniques train you to work with tone and values and are paramount to understanding all forms of painting, whether classical or contemporary. After the completion of these techniques you will then proceed to full color in your next sessions. You are encouraged to continue practicing at home the techniques you learn in the studio in order to develop your skill level quickly and to proceed to the next stage in the studio. Do a minimum of 4 studies of each technique - work from images that are black and white only.

**Selecting Images:** Please consider what you would like to work on during your time at Dublin Art Studio. If you already have images you'd like to work from (such as a photo or sketch) **please bring a printed copy of this to the studio in at least A3 or A4 size (do not bring images on your phone or laptop as these aren't big enough to work from)**. We also want that there is a sanctuary from social media and screens in the studio. For the first sessions dealing with underpainting and grisaille you only need to bring in black and white or monotone images of good quality. When you start to bring in images to work make sure to bring images that are printed as photographs, not as a color photocopy. You can also choose to copy an image from our library, which includes classical, impressionist and contemporary painting and photography. If you want to work on abstract art simply bring color studies and composition and reference material.

**Printing Images:** Images to copy from should be high quality Matt or satin printed photographic images size A4 for 30x 40 cm canvas or 30 x45 cm for larger canvas. You want to copy on a 1-1 scale if possible when beginning so you are not asking your brain to scale up. You just want to be focused on copying the same scale and concentrating on Tone, contrast, focus, texture etc... not on ratios...

**Pinterest Inspiration:** You may also wish to take a look at [our Pinterest account](#) for ideas. We encourage all students to create their own Pinterest account to explore and research the techniques discussed in the studio and to develop their own interests and style. Create folders for Figure, Abstraction, Landscape, Drawing. In my communication with you these folders allow me to understand very quickly your interests and the style of work you want to study and emulate.

## MATERIALS

The attached document "Painting and Drawing Materials" recommends materials that you may wish to purchase for a home studio. However all materials used during the class are provided except canvas. For students on the intensive programmes or students that intend to take more than 12 hours of classes it is required to bring your own set of brushes.\* If you don't already have a set, Eoin can advise you on this.

## BARGUE PLATES

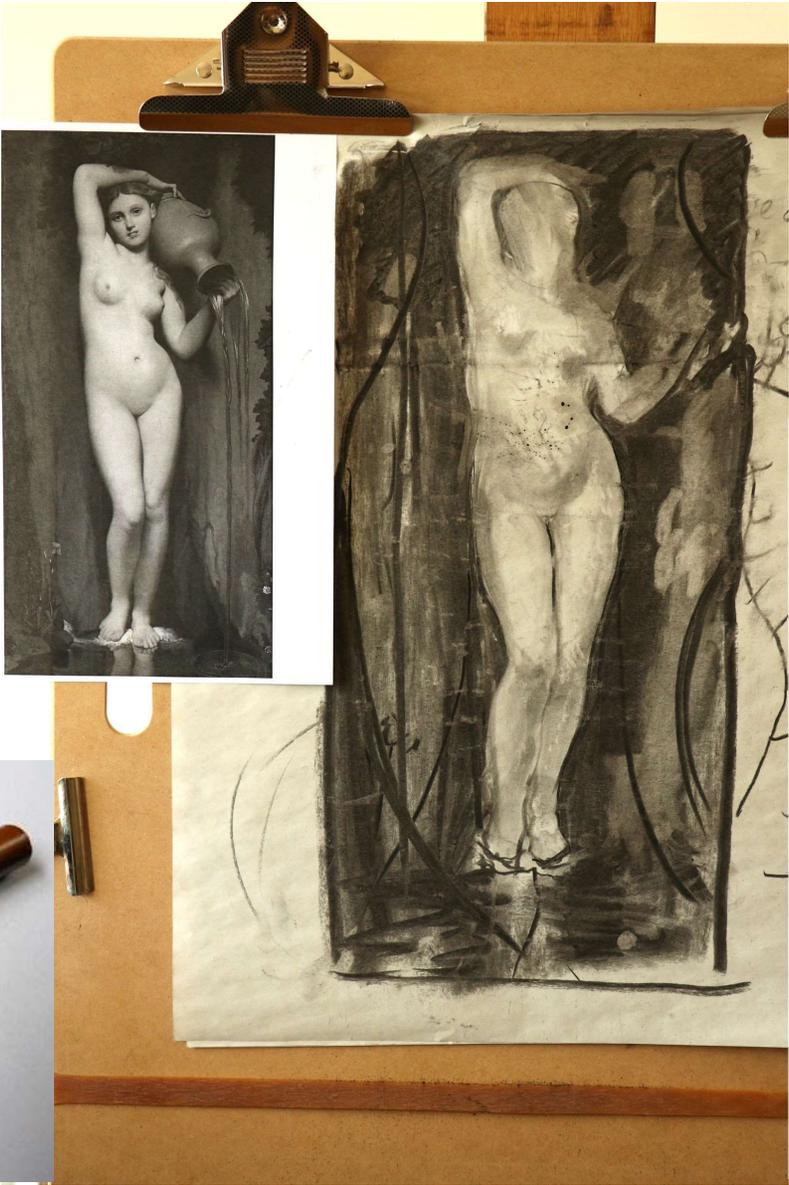
All students to Berlin Art Class receive 4 examples of Bague plates, which we recommend all students practice. These are attached below. If you are taking the Foundations of Drawing course, this technique will be introduced in the first class. We recommend all painting students also take a drawing class at some stage in their studies.

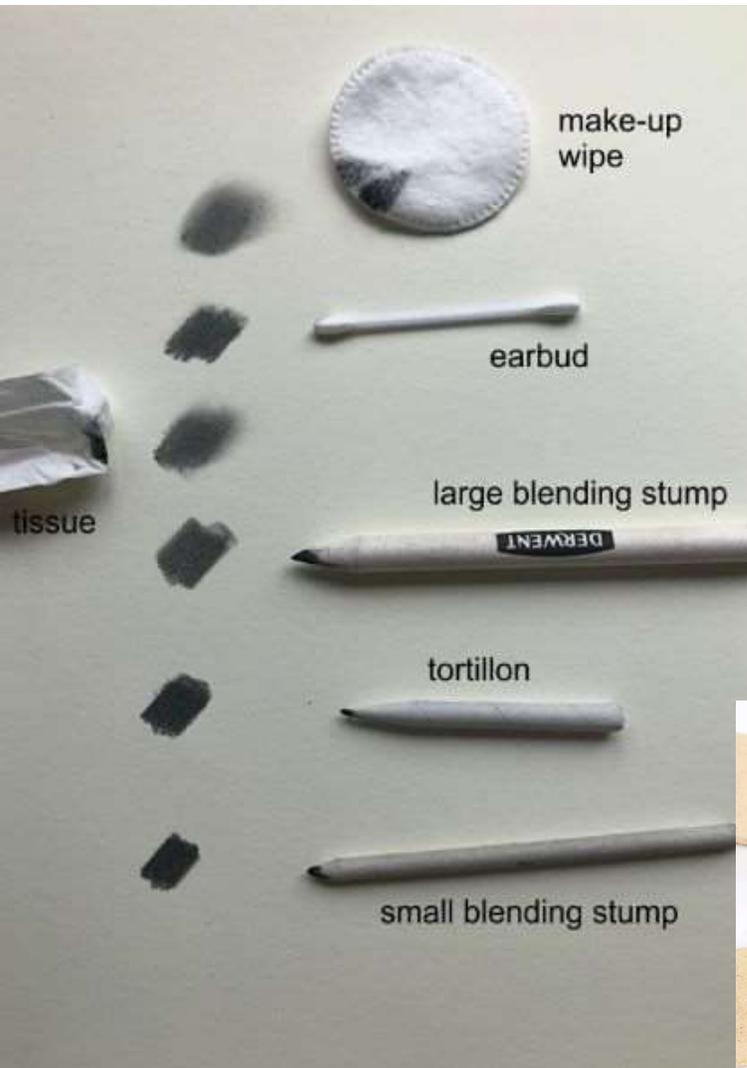


# DRAWING

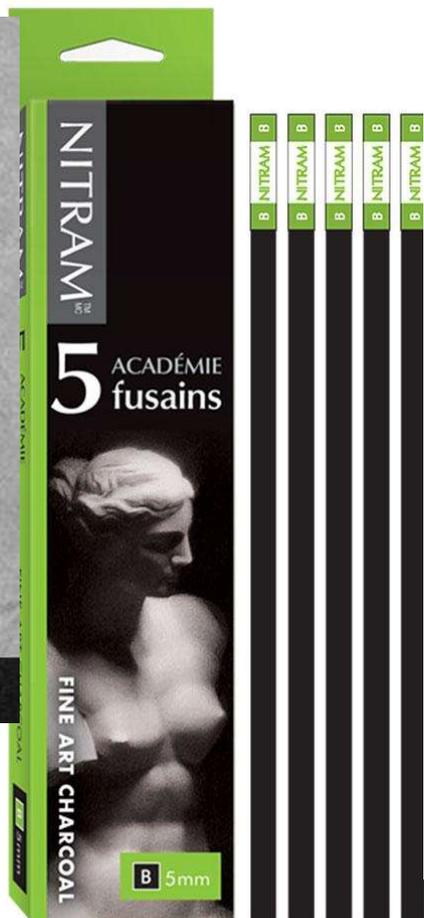


Willow sticks 5-7 mm  
10-15mm for large areas and  
expressive mark making









<https://nitramcharcoal.com/blogs/blog/charcoal-blending-tools-that-actually-work>

<https://nitramcharcoal.com/>

For the discerning artist that requires a rich black for drawing, then Nitram B is the answer. It is very soft, yet is still able to carry a point for working rich blacks into the paper or canvas.



Students taking a break and looking at each others work to understand how others are applying the charcoal and conte and realizing form. The main purpose of this is for people to realise how people see and experience form differently and sense material in their own way.

Conte Pierre Noire pencils are made with soft leads that are dense, deep, and matt black. These pencils are suitable for use on a variety of supports, from craft paper to linen canvas. These pencils are suited to both drawing and sketching - the leads are strong yet soft.



<https://www.jacksonsart.com/cont-e-pierre-noire-pencil-2b>

The exceptional 5mm diameter of the Conté à Paris pastel pencil lead gives genuine freedom of creation and has an unrivalled feel. The pastel is a perfect pencil companion to soft pastel because its lead is slightly harder with less pigment.

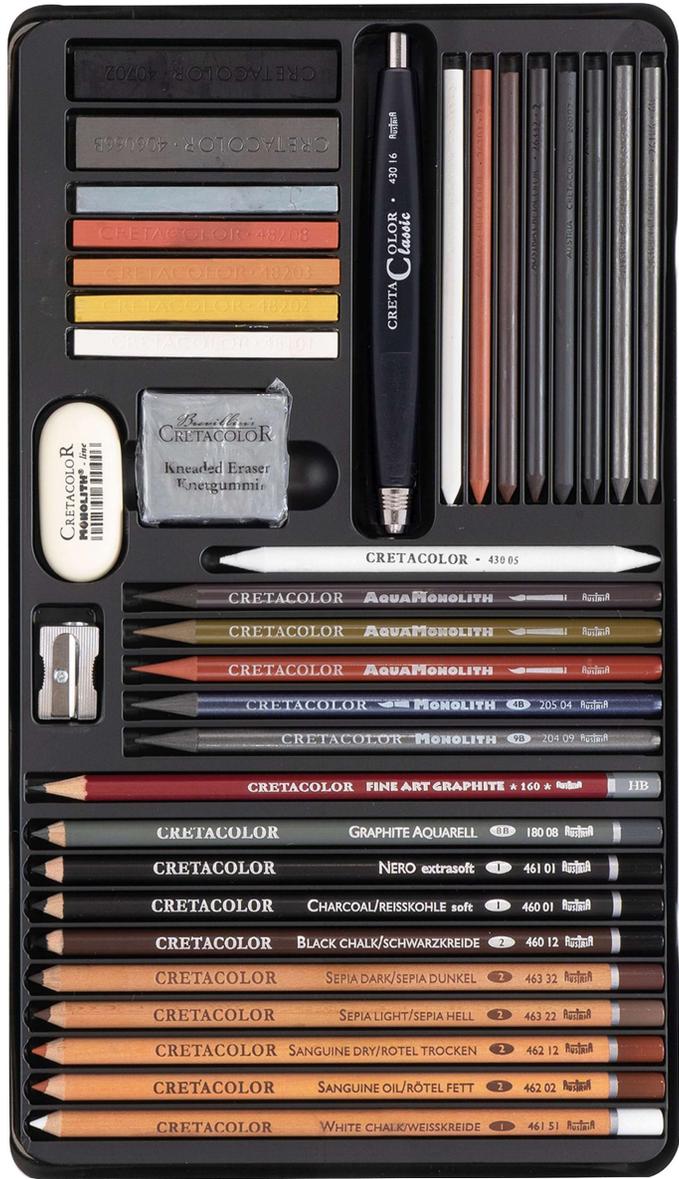


My favorite sanguine material to create renaissance style drawings

Combining conte with Pitt Pastel and conte dust one can create beautiful highly resolved drawings on Ingres chalk paper or a suitable high quality paper.

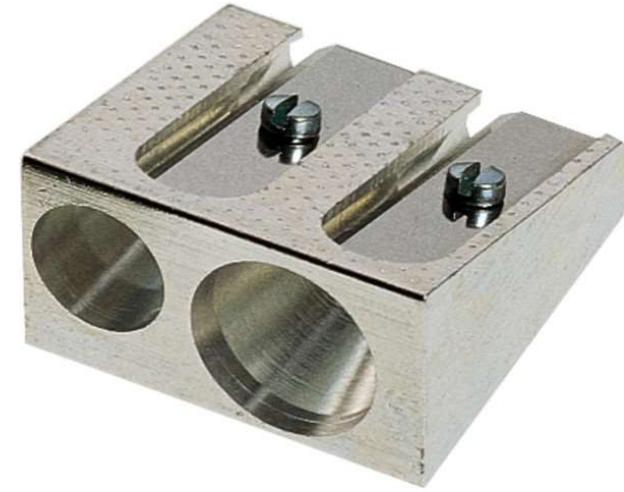
<https://www.jacksonsart.com/faber-castell-pitt-pastel-pencil-sanguine>







For drawing with pencils of normal thickness. Wooden handle with sleeve and adjustable clamping ring.



With Pencil drawing I in general only use Hb and I can produce all the shades I need without going too dark. Using paper stubs, cotton wool, graphite dust, brushes, ear cleaners, stencils and putty rubbers all go towards making great pencil drawings. 2 pencils required 1 for sharp work and 1 for soft work.

5-8 mm wide





# I N G R E S



Echt-Bütten Ingres Block  
für Blei- und Farbstifte,  
Pastellkreide,  
Kohle und Rötel  
säurefrei  
alterungsbeständig  
rau  
9 verschiedene Farben

Mould-made Ingres  
paper pad  
for pencil, charcoal  
and red chalk  
acid free  
age resistant  
rough  
9 different colours

Véritable bloc de papier  
à la cuve Ingres  
pour crayons, pastels, fusain  
et sanguine  
sans acide  
inaltérable  
grain torchon  
9 couleurs différentes

Bloc de papel Ingres de tina  
para dibujos a lápiz,  
carboncillo,  
sanguina y pastel  
libre de ácido  
resistente al envejecimiento  
grano grueso  
9 colores distintos

Echt-Bütten Pastell · Mould-made Pastel  
100 g/m<sup>2</sup> · 45 lbs · rau · rough

20 Blatt · sheets · feuilles · hojas · 24 x 31 cm · 9,4 x 12,2 in. · Ref. No. 10 628 051

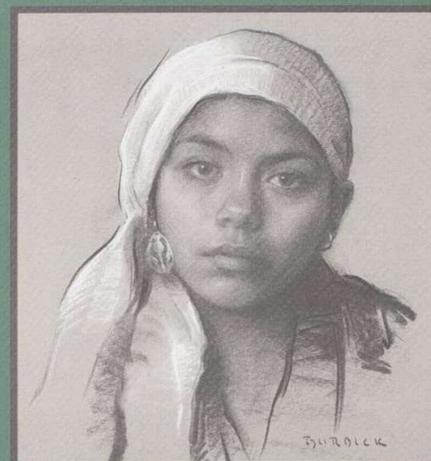


11 in. x 14 in. Actual Sheet Size when torn at micro-perforation.  
27.9 x 35.6 cm Taille réelle de feuille lorsque détachée d'une reliure à micro-perforation.  
27.9 x 35.6 cm Tamaño real de la hoja cuando se arranca en micro-perforación.

Made in the U.S.A.  
Fabriqué aux États-Unis  
Hecho en E.E.U.U.



400 Series | Best Série 400 | Meilleur Serie 400 | El mejor



Scott Burdick

Strathmore®

# Toned Gray

Toned gray sketch paper medium surface  
Papier à croquis teinté gris surface moyenne  
Papel de boceto colorido gris superficie media

Acid free. 30% post-consumer fiber. For light and dark media.  
Sans acide. 30% de fibres recyclées. Pour médias de couleur claire et foncée.  
Sin ácido. 30% de fibra después del consumo. Para medios claros y oscuros.

24 sheets, feuilles, hojas

11 in. x 14 in. (27.9 x 35.6 cm) 80 lb. (118 g/m<sup>2</sup>)

412-111



Distributive Artist Papers  
A Division of PaperDirect  
Newport, RI 02880  
www.strathmoreart.com

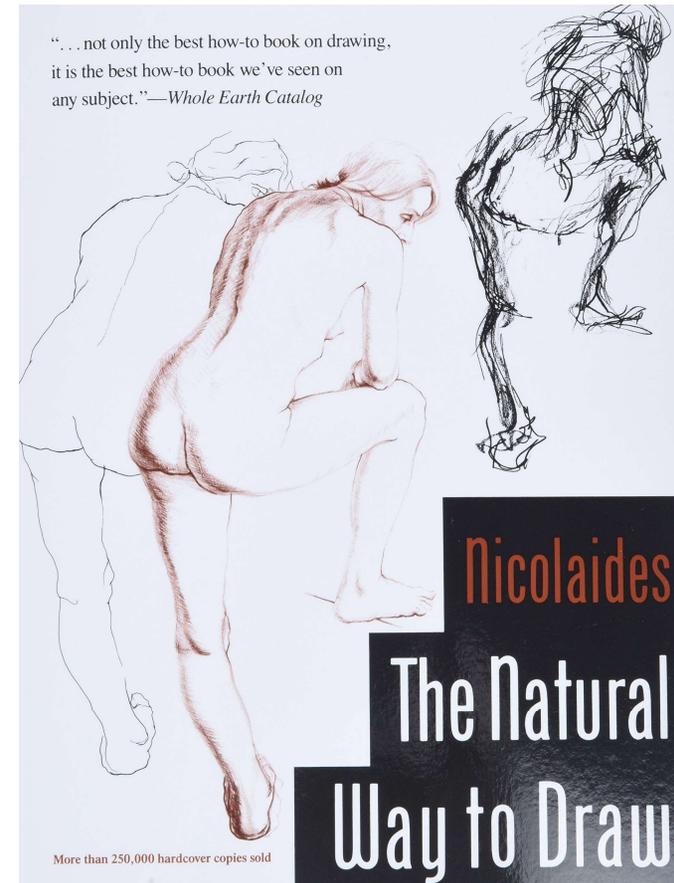
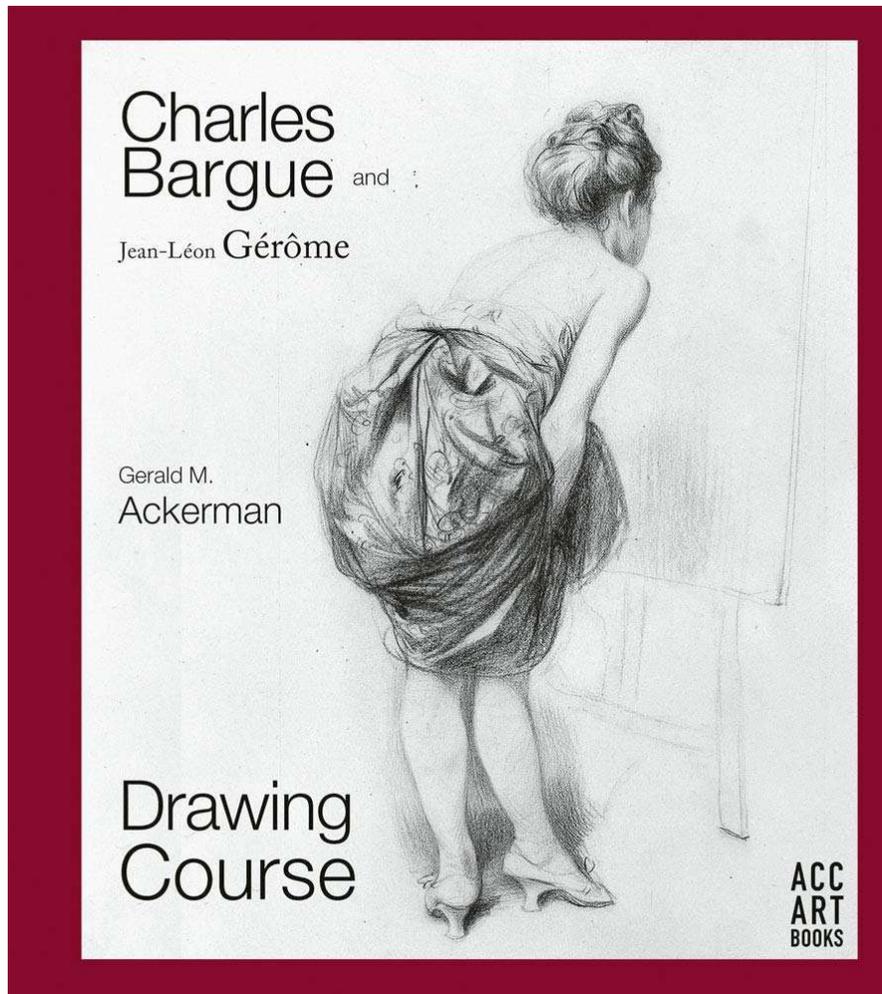


Excellent ivory toned paper for pencil and pitt pastel

<https://www.boesner.com/dessin-zeichenblock-10356>

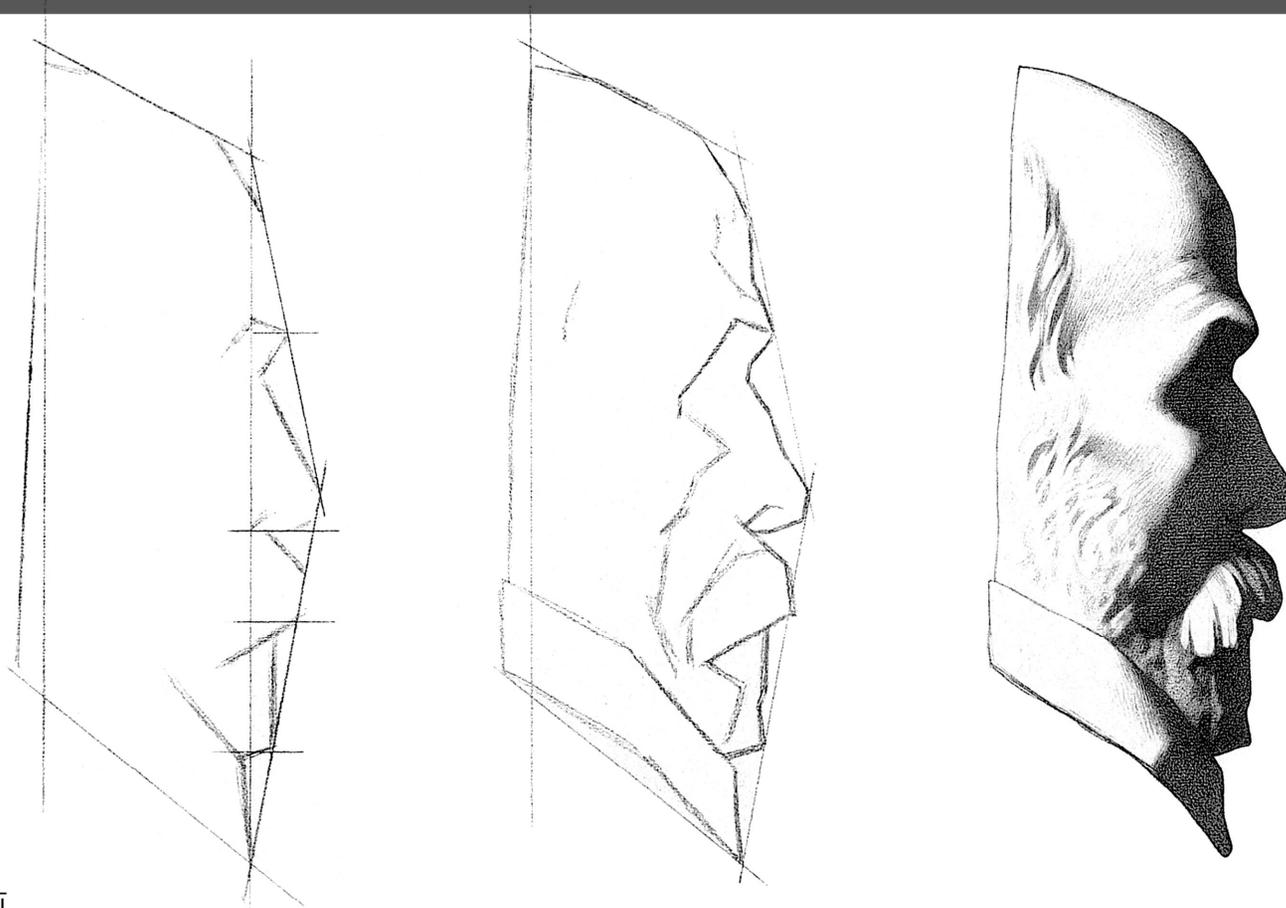


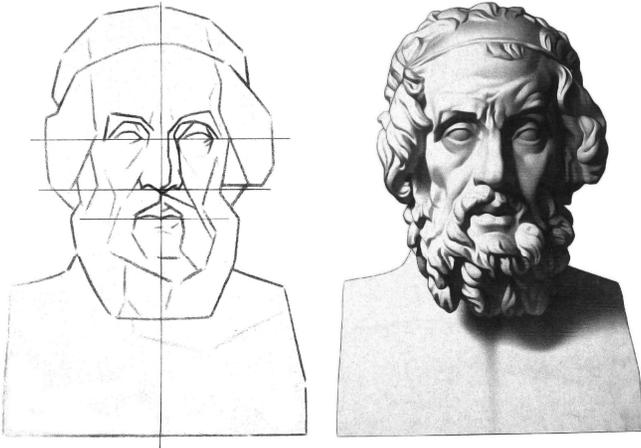
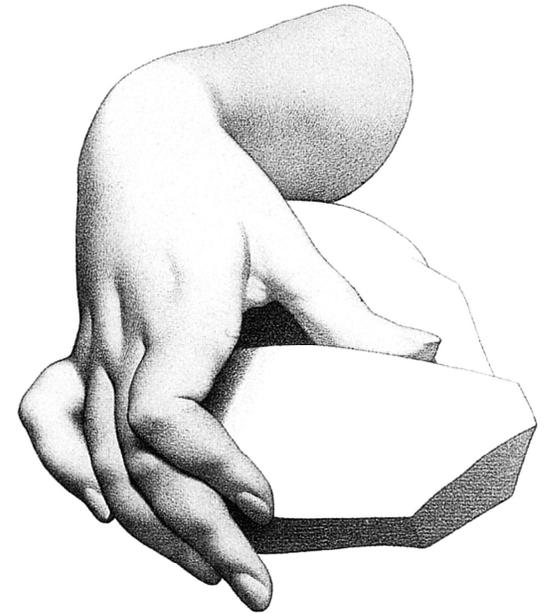
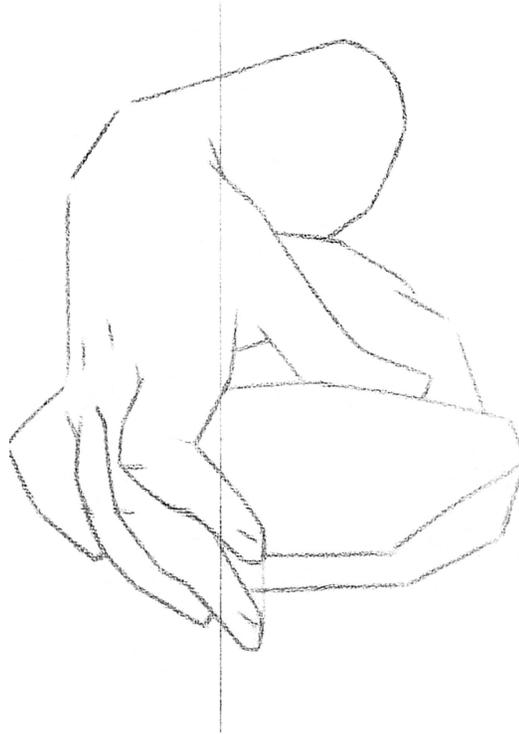
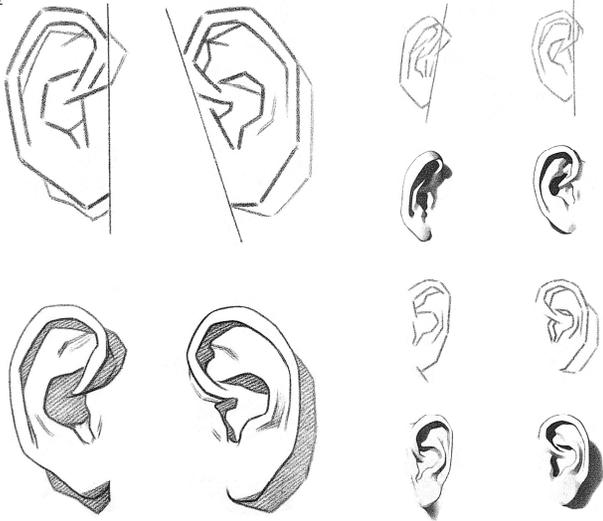
<https://www.boesner.com/accademia-zeichenpapierrolle-10315>



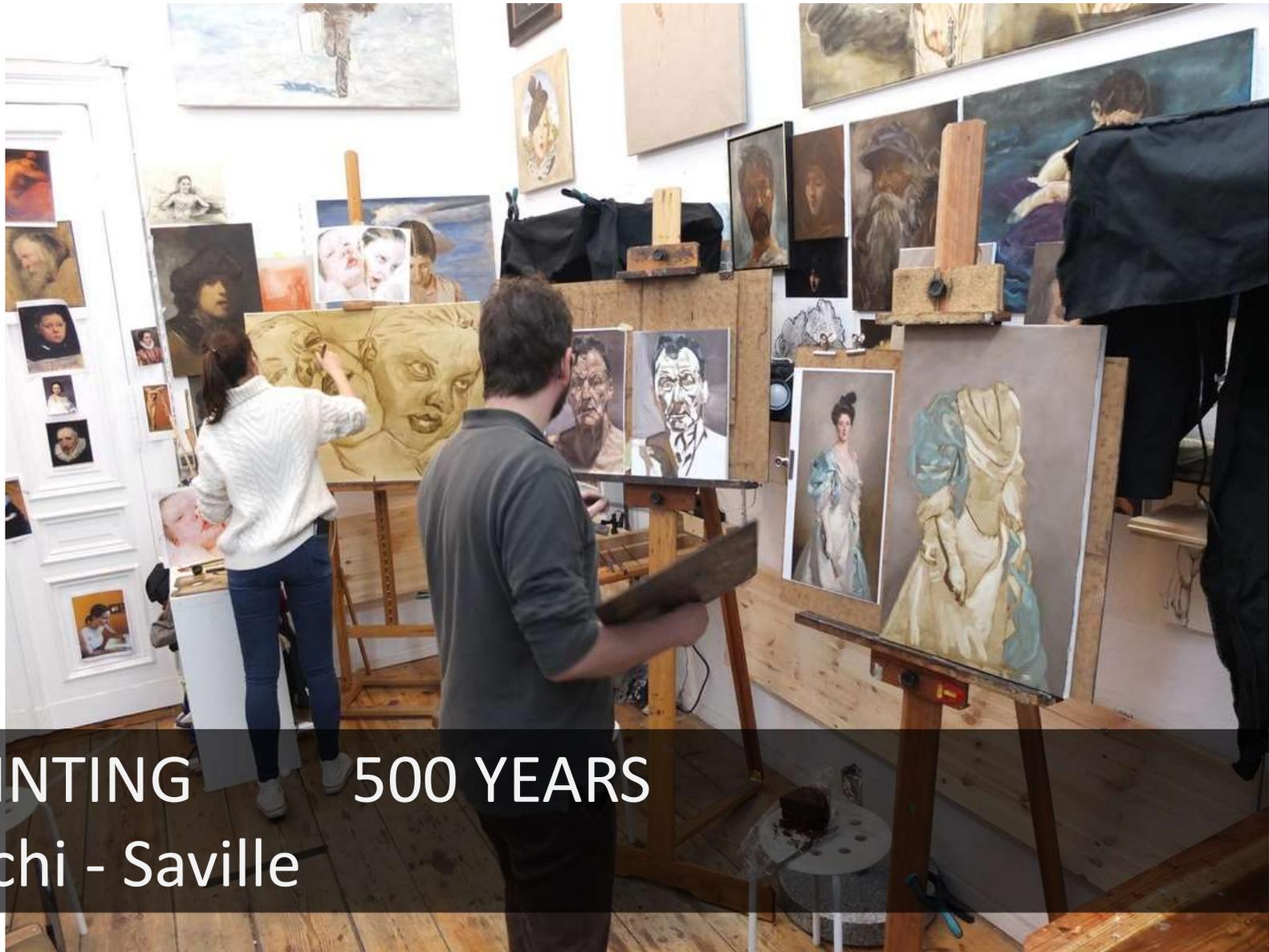
The two main books I recommend for drawing are above. I also ask people to study Daumier one of the greatest drawers ever. He transformed art in soo many ways yet most people know nothing about him....

Bargue Plates. The technique of using straight lines to construct form. Artist can start with large lines as in the image on the left and that break these lines down to further facets and then finally drop in tones. Only curl lines at the very end but don't take away all edges.





Print off each of the 4 Bargue plates here and do copy. I advise Ingres paper and conte and pitt pastel by faber castell



OIL PAINTING 500 YEARS  
da Vinci - Saville



## UNDERPAINTING IS AKIN TO THE LIGHTING OF A MOVIE SCENE

It will develop your understanding of the language of painting in a way that nothing else can. You will begin to understand light, focus, form, texture, composition and the allusive mystery of what makes one painting dead and another alive.

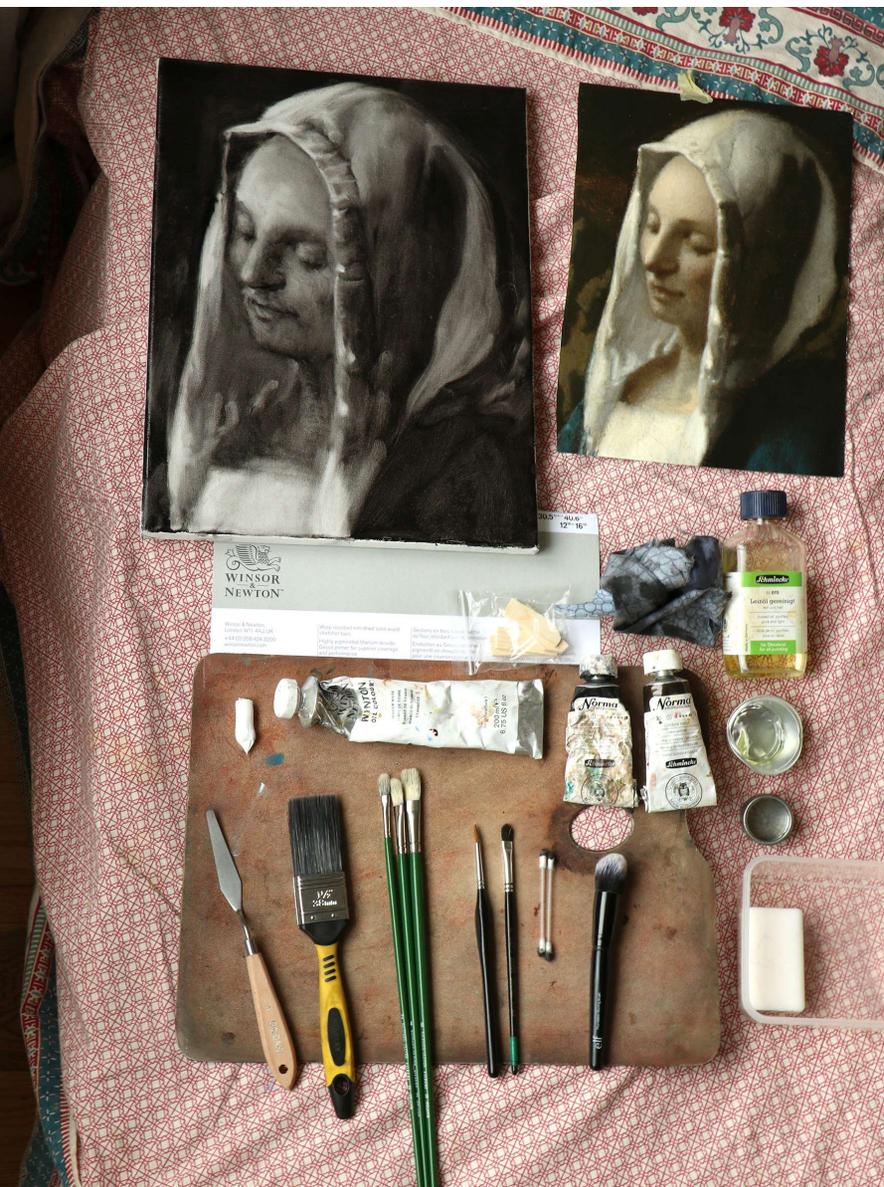


(©) Amstoc.com - Peter Paul Rubens - The Battle of the Amazons



Left - Llewellyn showing the limited palette technique of Caravaggio in the Berlin Gemaldegalerie .

Above - Live demonstration of Lucian Freud with limited palette.



Underpainting study of Vermeer . Using Ivory Black and linseed oil using various brushes, rags and ear cleaners – time 3 hours

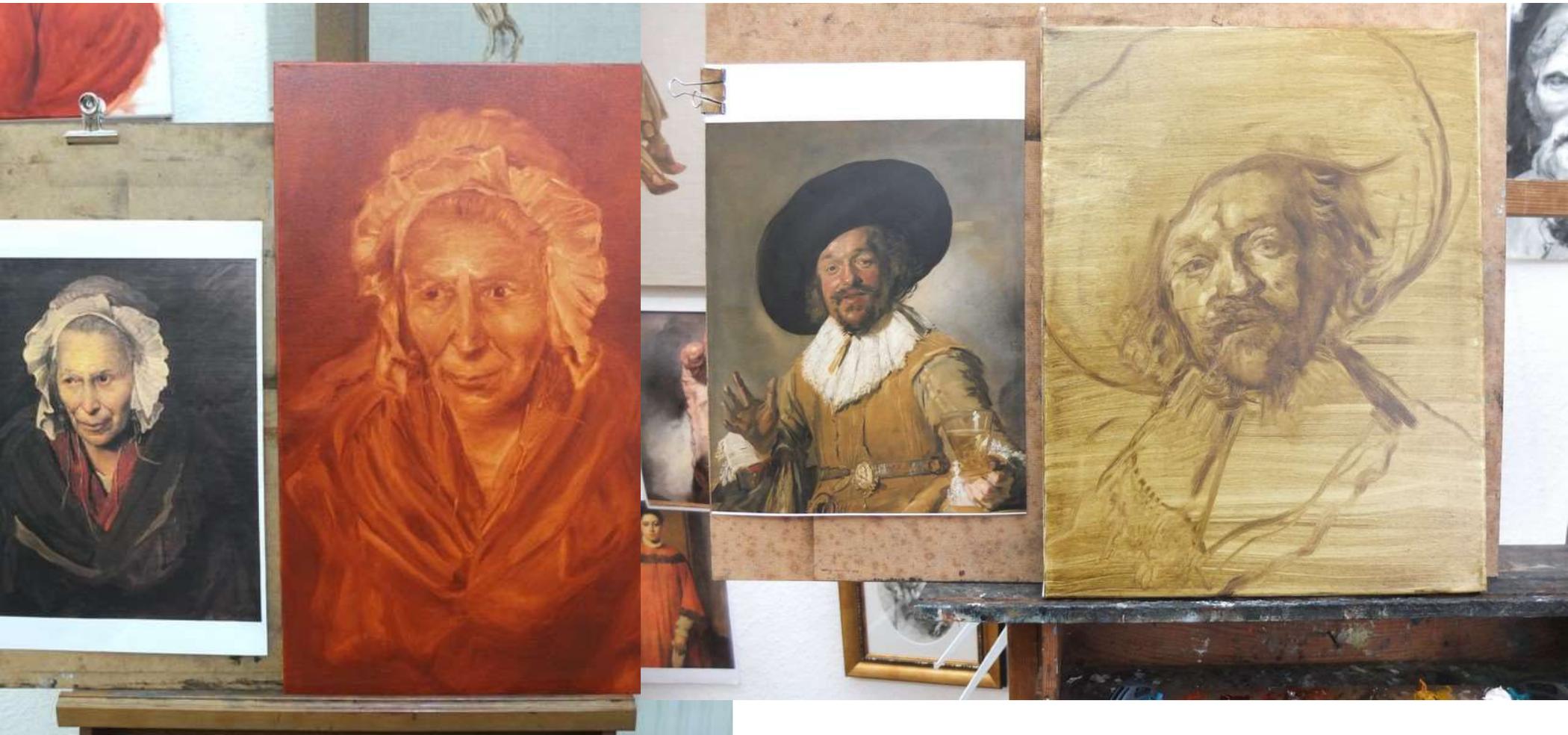


Live demonstration of underpainting technique. This beautiful portrait is by John Singer Sargent. This is where underpainting gets real interesting. I am now working in a multicolored underpainting which will create a rich base to the next stage of the painting. You want that your brush strokes are becoming more sensual and allusive and filled with atmosphere and movement – time around 2hrs. Colors Burnt Sienna, Carmine and Ultramarine blue.





Left - Students study of sea scape in black and linseed rubbing away paint with ear cleaner. Above – student doing study of Greek torso in underpainting technique using burnt sienna and linseed oil sculpting and moving the paint with hog hair brush



Student's underpainting in Burnt Sienna after French painter David.

Study live in studio in Linseed oil and raw umber after Frans Hals by teacher Eoin Llewellyn

# Materials for Underpainting and Grisaille techniques.



purchase quality canvas. Quality of canvas will be shown by how much oil it absorbs you want a canvas that can resist absorption and when the paint dries it retains its shine.

Soft cotton cloths with no lint for rubbing out paint and drawing with.

Buy high quality Linseed oil and metal bowl

WINSOR & NEWTON  
 Winsor & Newton,  
 London W11 4AA, UK  
 +44 (0) 2038 424 3200  
 winsornewton.com

Warp resistant kiln-dried solid wood stretcher bars  
 Highly pigmented titanium dioxide  
 Gesso primer for superior coverage and performance

Sections en bois résistante au feu, résistant à la déformation  
 Enduction au Gesso, hautement pigmentée en dioxyde de titane pour une couverture

WINSOR & NEWTON  
 OIL COLOUR  
 200 ml / 6.75 US fl.oz.

White oil paint - try to find flake white hue Winsor & Newton 200ml

NORMA  
 Ivory Black Oil paint 200ml  
 Raw Umber Oil Paint 200ml

Schmincke  
 50 015  
 Leinöl gereinigt  
 strained oil, purified, pure and light  
 Huile de lin, purifiée, pure et légère  
 For Oil painting

- Palette knife for pre mixing 10 tones of Grisaille  
 - For the clean premixing of colors for your palette

Filbert hoghair sizes 4mm - 20mm in width key size 10mm long haired filberts 20mm

ear cleaners used for removing small highlights from underpainting can be dipped in linseed oil and used to remove or dilute paint.

make up brush 1-3" in size experiment with the blurring and out of focus affects. Not used to paint never dip in oil. use dry and keep dry as you work.

Oil brush Soap Brands - Roesner One can also clean your brushes with linseed oil and store in tray with linseed oil covering brushes.

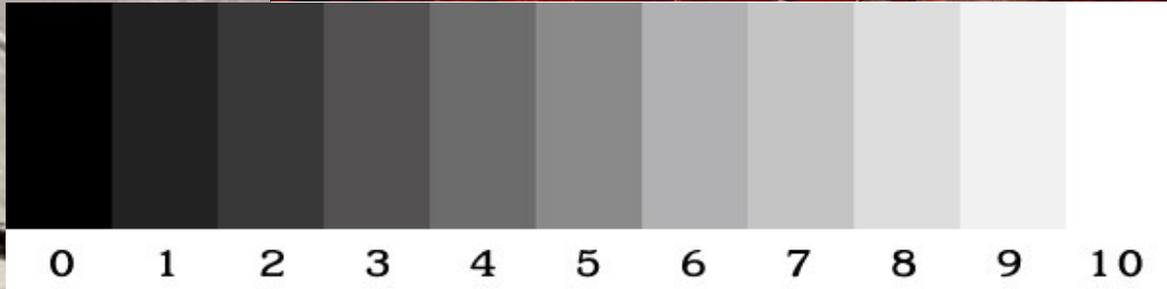
**wash brush**  
 stage one application of underpainting  
 Large areas such as fabric and hair  
 Out of focus tool and softening of brush strokes

soft hair brushes synthetic, squirrel, horse & cow hair. Varying sizes and shapes from size 0 - 20 - filbert, rounds and rigger



**Grisaille** ([/ɡrɪˈzɑː/](#) or [/ɡrɪˈzeɪ/](#); [French](#): *grisaille*, lit. 'greyed' [French pronunciation:](#) [ɡʁizaj], from *gris* 'grey') is a [painting](#) executed entirely in shades of grey or of another neutral greyish colour. It is particularly used in large decorative schemes in imitation of sculpture. Many grisailles include a slightly wider colour range. Paintings executed in brown are referred to as *brunaille*, and paintings executed in green are called *verdaille*.<sup>[1]</sup>

A grisaille may be executed for its own sake, as an [underpainting](#) for an [oil painting](#) in preparation for glazing layers of colour over it





**As** part of your study with the studio you can visit museums and you will be shown how to decode paintings and see how painters both old masters and contemporary create their works. Here we see grisaille technique used in the clouds.

0  
1  
2  
3  
4  
5  
6  
7  
8  
9  
10



Live study demonstration of Grisaille in Berlin studio. Here we see an amazing dress by Fragonard (on the left) . The dress is in general shades of black And white! On the right -is a quick demonstration in the studio for students to see stage 1 of such an approach Burnt sienna under sketch to create underpainting of warmth and overlaid with dark to light grisaille in black and white. It is finished with sfumato dry brush for matt warmth affect and glazing in shadows and highlights.. This quick study was done in 10 minutes showing how quick artists worked.



RUBENS- AMAZING EXAMPLE OF UNDERPAINTING OVERLAYED WITH GRISAILLE

Underpainting sketch is done in Burnt Sienna



Grisaille is over the underpainting and is painted with Black and white in this case.

<https://www.pinterest.ie/dublinartstudio/gризаль/>



Student learning Grisaille technique in Berlin art class - (below) with glazing bringing image to full color. Grisaille must be fully dry before any glazing. Artists in the past would have 10 paintings on the go so you don't get impatient waiting for work to dry your already starting or completing another one!



Student studying Ribera one of the most amazing painters of the 1600,s [https://en.wikipedia.org/wiki/Jusepe\\_de\\_Ribera](https://en.wikipedia.org/wiki/Jusepe_de_Ribera)

Round  
Hog hairs –  
scumbling –  
dry brush  
technique,  
sfumato -  
clouds, flesh,



[https://www.artmaterials.ie/create-8x-hog-round-long-handle-oil-brush-set.html?gclid=Cj0KCQjw2tCGBhCLARisABJGmZ5ytOtfE-CRyGshviOv94Lw-B9tETY9xIGuTe2j27UNAxQXq\\_VDCd8aAskiEALw\\_wcB](https://www.artmaterials.ie/create-8x-hog-round-long-handle-oil-brush-set.html?gclid=Cj0KCQjw2tCGBhCLARisABJGmZ5ytOtfE-CRyGshviOv94Lw-B9tETY9xIGuTe2j27UNAxQXq_VDCd8aAskiEALw_wcB)



Filbert Hog Hair  
The main principal style of  
brush I use .



Long Filbert Hog Hair  
Free, light evasive touch can create touch that  
cant be got with shorter filbert. Would prefer  
this style to the shorter filbert.

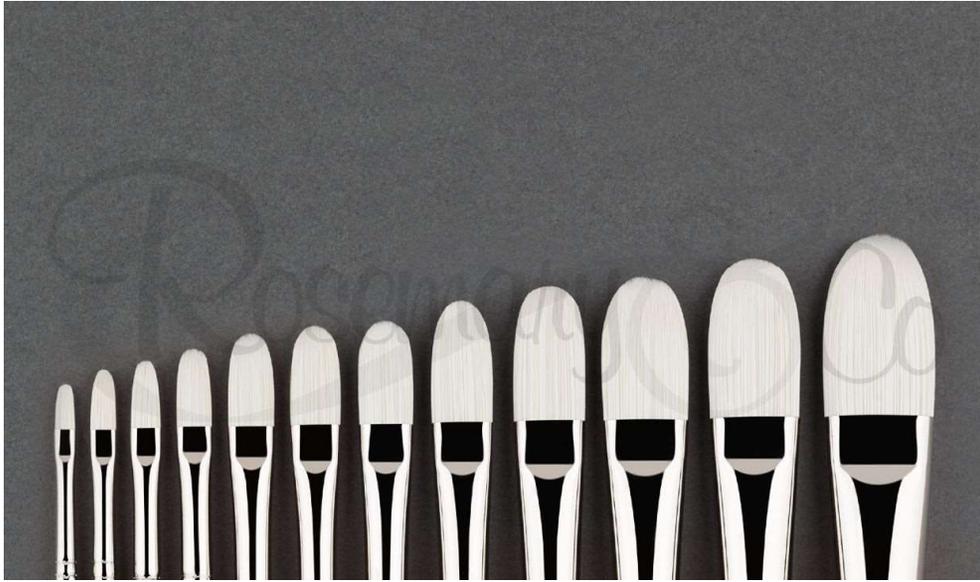


The most important set of brushes for oil painting. Long hog hair filberts can help painters achieve most affects in painting. With 1 large wash brush and soft goat hair or makeup brush.

Chungking Bristles (Bristles from hogs raised in the region of the Chinese city of Chungking) considered to be the best for oil painting, having long, deep flags. Theoretically the longer the flags the better the bristle. Used mainly for oil, acrylic and hobby ceramics. Interlocked 'curved' heads allow retention of shape. These superior quality bristles are less likely to 'splay' or spread in use.

Our Series 2045's are used by many Oil and Acrylic artists. This shape is typical of what the old masters would have used. The filbert allows a broad stroke without the harsh edge the flats may give.

<https://www.rosemaryandco.com/chungking-filbert>



### Sketch brush that retains shape — hog hair brush wont.

The Ivory Range are 100% Synthetic and Vegan Friendly. They are great for Oils, Gouache, Acrylics and Watermixable Oils.

The Ivory is synthetic bristle at its best, a cross between the feel of nylon and hog bristle. The oval end can be used to both make sweeping strokes but also fine lines when held vertically. The Ivory filberts are popular for knocking back edges and for a softer stroke. They have a great 'snap' which allows for a flexible and forgiving stroke.

<https://www.rosemaryandco.com/ivory-filberts>



### WASH BRUSH – UNDERPAINTING STAGE 1 BRUSH

The Series 24's are a popular for backgrounds and blending. They are useful when applying thick layers of oil/acrylic making them ideal for priming and laying down gesso too.

They are great in any medium; oils, acylics, watercolours & gouache to name a few!

<https://www.rosemaryandco.com/oil-brushes/hog-large-flat-background>

Masters Choice is an interesting hair with distinctive markings and a semi-stiff firmness of stroke, made from a blend of male & female badger hairs.

They are our most popular natural hair brushes for Oils. The hair is responsive, yet firm allowing for adding highlights and tonal values. They are resilient and wear down well.

This 'Longer' style of the Series 278's were designed and developed with the help of some of America's finest oil painters. The intention was clear. A brush that held a lot of paint, was soft to blend and knock back edges and that didn't loose hairs all over their paintings.

Thank you Morgan Weistling, Tony Pro and Jeremy Lipking. "We got it right guys!"

<https://www.rosemaryandco.com/masters-choice-long-filberts>





### OUT OF FOCUS WORK- FINISHING OF FLESH & CLOUDS

The Series 108's are made from goat hair which is soft and is typically ideal for washes and blending.

The mops have a large round and full bodied domed end for large colour carrying capacity for washes, backgrounds etc. They are also used for varnishing and glazing.

You can use the Series 108 in Oils and Acrylics for blending and knocking back edge work.

<https://www.rosemaryandco.com/oil-brushes/goat-domed-white>



Masters Choice is an interesting hair with distinctive markings and a semi-stiff firmness of stroke, made from a blend of male & female badger hairs. They are our most popular natural hair brushes for Oils. The hair is responsive, yet firm allowing for adding highlights and tonal values. They are resilient and wear down well.

The Rigger brush (also known as a liner or script brush) is great for thin, fine lines. For example, tree branches, tufts of grass, hair and of course for drawing. The longer length of the hair gives a flexible and forgiving brush stroke.

The Masters Choice work well in Oils predominately, though acrylic painters do favour their "fluffy" nature too.

A favourite for portrait painters, landscapes and Alla Prima work. The entire range of the Masters Choice are excellent for blending in Oils.

<https://www.rosemaryandco.com/masters-choice-riggers>

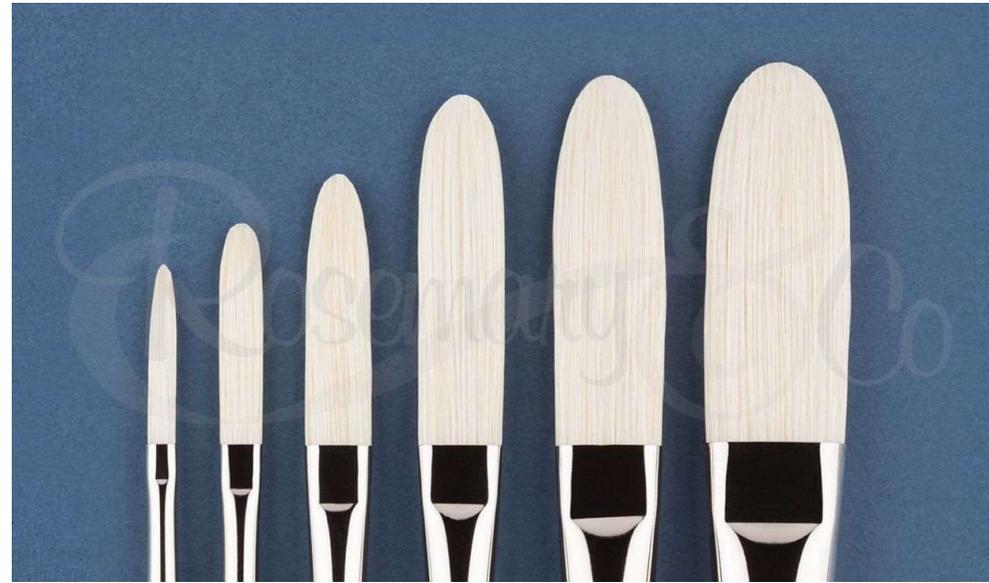


Our Ultimate Bristle range are made with interlocking bristles which offer the artists a traditional brush; but with double the interlock.

We take two equal amounts of best quality Chinese bristle and set them opposite each other so that the natural curve is facing forwards. The bristle is selected in length and size to enable perfect balance. Although this can be labour intensive, this gives the artist a hard wearing brush.

Traditionally bristle was used by artists who required a strong loaded stroke and not a precise mark. If you are looking for a tighter stroke, or more controlled mark that retains it's shape both initially and over time then it's worth looking at our synthetic ranges; designed for a sharp, crisp and clean edge. You might like to take a look at our Ivory range, which is the closest synthetic brush that imitated natural bristle we offer.

<https://www.rosemaryandco.com/oil-brushes/ultimate-filbert>



The Classics are a long awaited range designed for the traditional oil painter who likes the feel of a bristle brush and the brush mark achieved, but doesn't like the durability and the way bristle can sometimes 'splay'. The Classics are made from 90% bristle, 10% synthetic. The synthetic mix in there allows for more spring and helps when cleaning the brush. This blend of bristle and strong synthetic is 'interlocked' allowing the brush to retain it's original shape for much longer.

You won't be disappointed!

The Classic Egbert is a filbert with extra long hair. This is a more traditional brush used by the Old Masters, typically for oil painting.

<https://www.rosemaryandco.com/oil-brushes/classic-egberts>



LIMITED PALETTE – Berlin Studio 2017  
The 6 color method being applied in live demonstration class on copy of Lucien Freud portrait. Students then apply what they learn to the work on top of underpainting sketch in raw umber.





Studio demonstration study of Frans Hals exploring limited palette with carmine substituted for Venetian red. With Franz Hals it's a bit like punk music the brushstrokes are brave ,direct and fast. But real calm observation is required to pull off the affect and have accuracy.





Students studying in Berlin Art Class using limited palette in Oil paint on canvas. Both students had no history in oil painting. They simply followed the guidance of doing the underpainting and grisaille studies first. Then when they go to the limited palette – 6 colors their sketch work and tonal understanding has greatly improved and this allows them to focus on then understanding color.





Caspar David Friedrich painting in the studio using a Mahler stick. Painted by the artist Georg Friedrich Kersting who belonged to the Dresden circle of Friedrich's friends



[https://en.wikipedia.org/wiki/Caspar\\_David\\_Friedrich\\_in\\_his\\_Studio](https://en.wikipedia.org/wiki/Caspar_David_Friedrich_in_his_Studio)



This two piece Mahler Stick is a traditional tool used by artists to steady your hand when at the easel.

With this being two pieces, you can use it full length or half length.

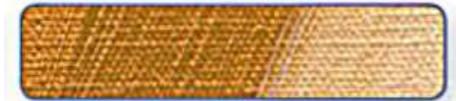
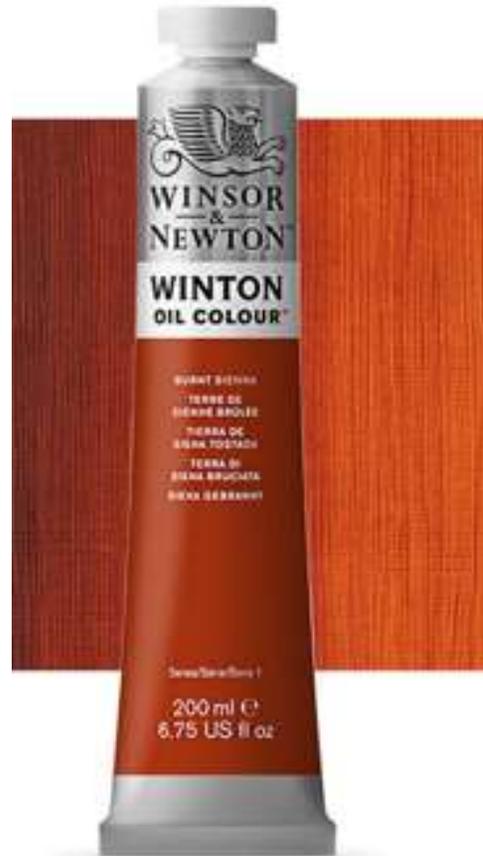
Full length 917mm.

<https://www.rosemaryandco.com/art-materials/mahl-stick>



**Essential tools for oil painting-** Palette knives, Palette for mixing paint on, metal tubs for linseed oil –sardine cans work! And loads of rags and kitchen paper for cleaning brushes and painting with –essential to underpainting method.

Buy all 6 colors below for limited palette . Please insure to buy old holland or Michael harding if you can afford. Winton is good for flake white and burnt sienna



600

① ★★★★★

Raw light ochre



622

① ★★★★★

Raw umber



702

① ★★★★★

Black iron oxide



Or Ivory Black

# LIMITED PALETTE



Where to buy

# Old Holland Classic Oil Colours

Bright. Intense. Powerful.

- ✓ a unique range of 168 revolutionary colours
- ✓ made according to the recipes of Old Masters
- ✓ a unique mix of the best traditional colours and the best lightfast pigments
- ✓ the highest possible pigment concentration in every colour
- ✓ based on cold pressed linseed oil from the first pressing of the seeds
- ✓ with a hand-painted colour example on each tube

[Download colour chart](#)



<https://www.olds holland.com/oil-colours/>

**Schmincke**

Finest artists' oil colours

**Norma<sup>®</sup> PROFESSIONAL**

Series 11

110 ②★★★★★ Translucent white	112 ②★★★★★ Zinc white	114 ①★★★★★ Titanium white	116 ①★★★★ Opaque white	118 ①★★★★★ Zinc titanium white	220 ①★★★★★ Flesh tint	222 ②★★★★ Naples yellow reddish
224 ②★★★★★ Naples yellow deep	226 ②★★★★★ Naples yellow light	228 ③★★★★★ Chrome yellow hue light	230 ③★★★★★ Chrome yellow hue middle	232 ③★★★★★ Chrome yellow hue deep	234 ①★★★★★ Brilliant yellow light	236 ①★★★★ Lemon yellow
238 ③★★★★★ Cadmium yellow lemon	240 ②★★★★★ Cadmium yellow mix	242 ③★★ Cadmium yellow light		46 ③★★★★★ Brilliant yellow	248 ①★★★★★ Indian yellow	300 ③★★★★★ Cadmium orange
302 ②★★★★★ Brilliant orange	304 ①★★★★ Poppy red	306 ②★★ Vermilion red light		310 ③★★★★★ Cadmium red light	312 ①★★★★★ Cadmium red mix	314 ③★★★★★ Cadmium red deep





“I make my paints using techniques which date back to the days of the old Masters. There is a straightforward reason for this steady process. As an artist and a painter, I want to create colours that are true and vibrant as well as beautiful and durable.

The higher the pigment content of an Oil Paint, the greater the resistance it has to fading. Nearly all manufacturers use fillers to extend the volume of the oil paint. It may increase profit, but it compromises the quality.

I refuse to use fillers. Why make something exceptional only to dilute it? “

<https://www.michaelharding.co.uk/about/>



Low cost brands such as Daler Rowney and Winsor Newton are ok I have used them sometimes and do use Winton as my main burnt sienna and imitation hue lead white. But their pigment content is no comparison to Old Holland, Michael Harding and Norma pro



When mixed with oil paint, linseed oil will increase the gloss and transparency of the paint, and will thin the paint so that it flows more easily and does not hold brushmarks. It will also slow the drying time of the paint. Linseed oil is also highly suitable for use with dry ground pigments.

**MICHAEL HARDING - REFINED LINSEED OIL**

<https://www.rosemaryandco.com/art-materials/michael-harding-linseed>



<https://www.boesner.com/universal-haftprimer-21541>

I use this medium to seal canvases if I want a zero porous surface.



Linseed oil is my main medium. But If I have to thin paint for sharp fine work Schmincke Medium 2 is excellent and will retain shine. Turpentine is only used for essential fine work.

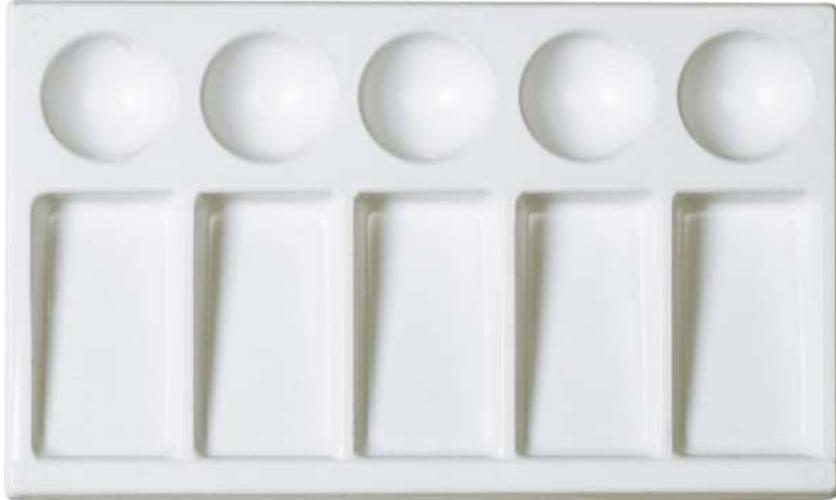
<https://www.rosemaryandco.com/art-materials/zest-it-solvent>



I don't use turpentine to paint with or clean brushes. I like to use linseed oil and vegetable soap for cleaning oil brushes that are non toxic. Zest-it is made from oranges may offer a safer alternative to turpentine but once again I don't use due to strong smell. All linseed oil rags should be removed from studio each day as they can combust. Simply soak in water and put in trash.

# WATER COLOR





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When beginning watercolor I ask all students no matter what the level to do numerous studies in the Grisaille techniques. This involves creating 5-10 premixed shades in your palette like the one shown below. Use black, raw umber or burnt sienna as the wash color. Do figurative, landscape and abstract studies. Learn how different brushes talk and move with the material and understand how different papers absorb and resist water.



*No puede ya con los*

*98 años*

FRANCISCO DE GOYA -



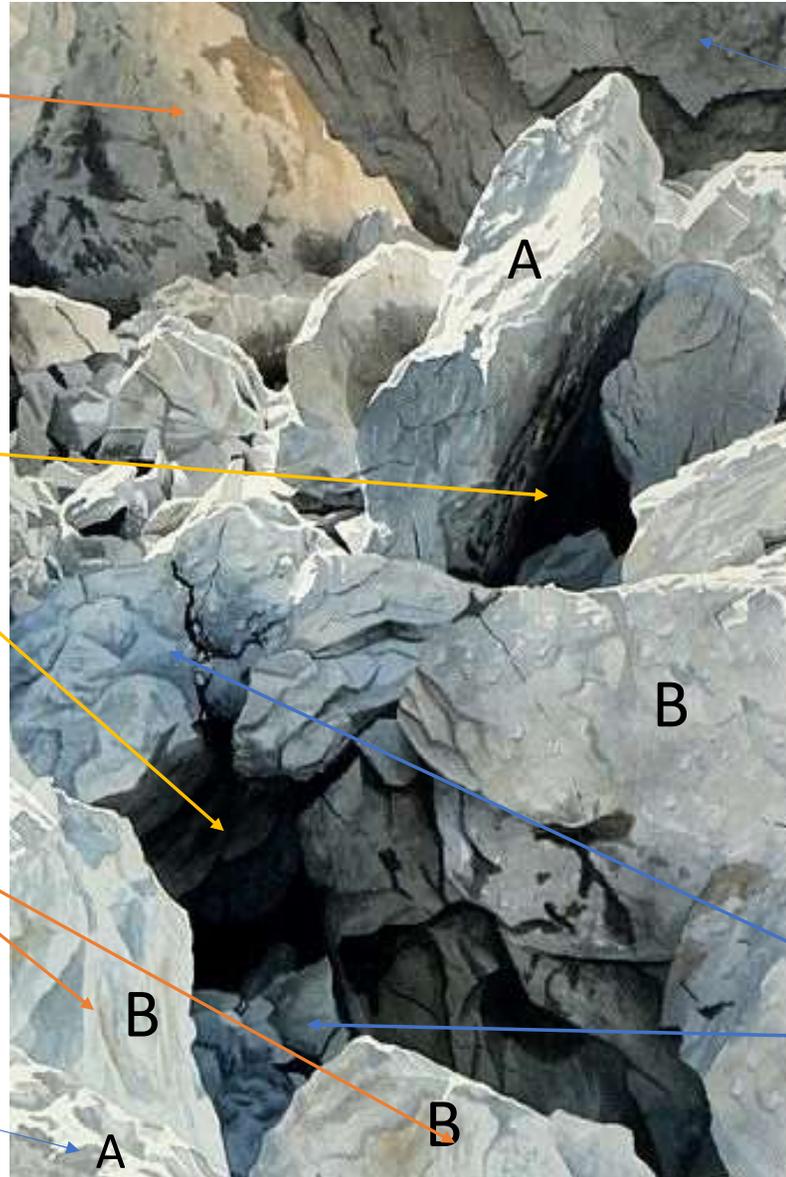
Studies of Figures and Architecture (recto); Figure Studies (verso); Perino del Vaga (Piero Buonaccorsi) (Italian, 1501 - 1547); Italy; about 1542-1545; Pen and brown ink, brush with brown

Ochre ,mauve wash over grisaille

The Darkest areas are painted in last in a series of layers

Stage 2 – B – has soft ochre and mauve wash ofver stage A

Stage 1 A - most of the watercolor looked this wayat the beginning.



The same tone in the deep dark shadows of the painting potentially used to wash over other areas in the painting once they are dry. Similar to a glaze in oil painting. This shadow can be made warm,cold or neutral simply by adding red, blue or green to transform the hues and control how are eyes perceive distance.

Blue wash over stage A grisaille and stage B ochre creating 2 types of blue in the painting.

<https://www.pinterest.ie/pin/63191201007470584/>



<https://www.boesner.com/casaneo-aquarellpinsel-27222>

Watercolor brush with Siberian Kolinsky red sable hair from selected male winter tails. Short, black polished handle with seamless silver ferrule. Particularly finely shaped tip and high elasticity of the brush



<https://www.boesner.com/maestro-serie-10-rund-11816>