

The Limited Palette Applied: Landscape

Materials list

Instructor: Gage Opdenbrouw

For this class, students may, and should, work in whatever media are most familiar and comfortable.

I'll be working mostly in oil, pencil, and ink wash. For this class it would be great to have a water-color sketchbook that has paper that will take a few ink washes—for quick thumbnail drawings and value studies, as well as longer more considered ink drawings, we'll do some drawing exercises in pencil and ink wash studying compositions and values in master paintings.

Also just a regular sketchbook or pad of paper for quicker drawings, and/or notes.

Materials I like and use frequently:

For oil:

Gamblin and Williamsburg oil paints (artist grade)

Gamsol or other OMS

Refined or cold pressed inseed oil

A variety of crisp new brushes, I like flats, from a couple mm wide to 6 inches, even for small paintings.

Sable, Bristle, synthetic, whatever works best for you. Lately I use cheap golden nylon brushes from Blick, and a few good Escoda sables as needed.

Rags

Paper towels

Artist's Tape (a spoon is helpful for burnishing tape down when putting paper on a board to work)

Limited Palette Suggestions: each is chosen for a different balance of opaque and transparent colors, students are welcome to use their own limited palettes, and share suggestions and observations with the class as well. These are just an introduction to a general Principle.

Titanium White, Indian Yellow, Dioxazine Violet, Ivory Black

Titanium White, Yellow Ochre, Permanent green Light, Alizarin Crimson, Ivory Black

Titanium White, Indian Yellow, Venetian Red, Ivory Black

Titanium White, Viridian or Phthalo Green, Transparent Red Oxide or Burnt Umber

Titanium White, Cad yellow, Cad Red, Prussian Blue, Ivory Black

Titanium White, Indian Yellow, Transparent Red oxide, Ultramarine, Ivory Black

Titanium White, Cad Yellow Pale or Medium, Venetian Red, Phthalo Blue, Raw or Burnt Umber

Titanium White, Yellow Ochre or Raw Sienna, Cad Red, Paynes Gray or Ivory Black (I do believe this is the infamous Zorn Palette of Anders Zorn fame)

Supports:

small panels or paper, canvas boards etc. I prefer wood panels for maximum versatility (1/8 or 1/4 inch MDF or Baltic Birch are ideal (I also use commercially prepared 'gessboards' as I like the absorbent surface and convenience). Whatever you most enjoy using.

Small sizes like 5x7, 6x6, 8x10 etc are best for the sort of quick paintings we'll be doing, but having some larger supports around is helpful.

Arches oil paper, taped to a board, offers the best one size fits all solution. A 12x16 pad will yield several big surfaces and you can make many small paintings by cutting them down into a couple smaller surfaces beforehand.