

A DAY IN THE ARTS

Making art accessible to all

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OIL PAINTING WITH NO PAINT BRUSH

By Ben Jonson

A paintbrush is certainly the most commonly used tool in oil painting. But that does not necessarily imply that paint brushes are indispensable for oil painting.

Most people, because they do oil painting with paint brushes, easily forget that there are other ways to apply paint to a surface.

Many of those who are knowledgeable about oil painting will agree that palette knives have for long been the traditional oil paint mixing tool. It is indeed a fact that palette knives are ideally suited for creating smooth, consistent mixtures of paint with the medium. At the same time, there is no denying that there is a host of oil painters who go beyond the palette with their knives, straight to the painting surface.

These knives are available in a variety of

shapes and sizes and even made in plastic. As all of us are aware, for mixing purposes, just one traditional shape or size might do. But applying paint calls for a range of palette knives to choose from like choosing a set of brushes. When you are attempting to paint with palette knives, experiment with different shapes and sizes to see what produces the best effects. It is generally believed that smaller and thinner knives are ideal for lining, and the bigger ones are more suited for loading on the paint.



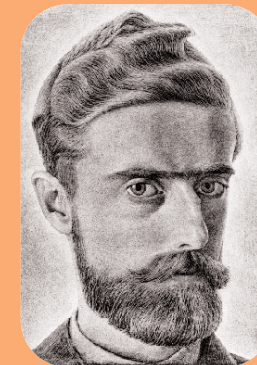
There are people who are fond of using stencils in their painting work, particularly when the subject demands a repetitive effect. There are ready-made stencils available in the market or you can make your own with the aid of a stencil kit. But

WORD OF THE DAY

Mineral spirits

An inexpensive paint thinner which cleans brushes, thins paint, cleans furniture, and removes wax often used as a substitute for turpentine.

Source: bluemoonwebdesign.com



“It is human nature to want to exchange ideas, and I believe that, at bottom, every artist wants no more than to tell the world what he has to say”
- **Dutch illustrator**
M.C. Escher

ART AEROBICS

Practice you drawing skills

Use a new tool to draw or paint with today. It can be an actual artist tool or twigs or anything else you find. ✎

you must take care to use the proper materials or else, the desired results cannot be achieved.

All professional painters will agree that stenciling is not a traditional oil painting method. This is one reason why there are hardly any

tutorials. Professional will insist you should still keep in mind the fundamentals of the medium - what is generally known as 'fat over lean'. It is obvious that very thin paint will bleed around the edges, so it might be necessary to wait until one of the thicker layers of your painting. But it is a fact that stenciling in one of the under layers gives a great effect. However, it is advisable to experiment to find a solution that will fit your needs.

You will soon find rags, sponges and even your own fingers as excellent alternate tools when it comes to oil painting. Professional oil painters claim that it is possible one could create an entire oil painting using rags and/or sponges and without the aid of paint brushes. Sometimes the background color of the painting can be effectively done using just one's own fingers. Of course, the basic 'fat over lean rule' always applies, so bear that in mind when experimenting in any innovative methods.

However, one should exercise caution when painting with your fingers or any other part of your body. You must make sure that the oil

About Author - Ben Jonson is an expert author for "http://www.paintingmax.com". He has written many articles like "www.paintingmax.com/order.php". For more information visit our site "www.paintingmax.com/oil-painting-articles/".

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color and solvents do not absorb into your skin and then into your bloodstream. This could lead to health problems. ☹



"Peony" by Elin Pendleton



ART NEWS

JUDITH LEYSTER

In celebration of Judith Leyster's (1609–1660) 400th birthday, the **National**



Gallery of Art will showcase her expressive Self-Portrait (c. 1630, below) as the focal point of a small exhibition that will include ten of Leyster's finest works from American and European collections. Leyster's oeuvre consists of a range of subjects, including genre scenes, portraits, and still lifes, that display her awareness of contemporary artistic styles and themes. The informality of her engaging paintings owes much to Frans Hals (c.

1582/1583–1666), with whom she may have studied, as well as to the Utrecht Caravaggisti. To complement Leyster's works, paintings by Hals and by Leyster's husband, Jan Miense Molenaer (1610–1668), will also be included. Schedule: National Gallery of Art, June 21–November 29, 2009

CHARLES REED DEMO

The *Watercolor Artist* magazine is offering a free demo on how artist Charles Reed plans his paintings. To view the demo, visit <http://tinyurl.com/m7pbx9>

VANTAGEPOINT VIII: BOB TROTMAN BUSINESS AS USUAL

Bob Trotman combines wood's visual frankness and warmth with a philosophical sensation of dis-



location and alienation. Trotman's figurative sculptures in *Business as Usual* intensely examine the psychology of everyday life. The nationally acclaimed sculptor sees his wooden figures "...in relation to the carved religious figures, ships' figureheads, and the so-called 'show' figures...found in the nineteenth century," yet incorporating a contemporary world in which "tragedy and comedy constantly vie for the upper hand." Comically pointed yet empathic these figures suggest the contradictory nature of the core of human experience. An exhibit of Trotman's work can be found at the **Mint Museum**, Charlotte, NC, through Nov 14, 2009. <http://www.mintmuseum.org/> <http://www.bobtrotman.com/>

THE ART OF THE SILVERSMITH IN 18TH-CENTURY ENGLAND

The **Saint Louis Art Museum** announces the June 26 opening of The Art of the Silversmith in 18th-Century England, an installation that combines works on loan from a

private collection with important works from the Museum's collection.

Works from the Museum's collection include the exuberant Ashbrook Cup of 1749, as well as a clothes brush marked by Pierre Harache. Created by Charles Frederick Kandler, the Ashbrook Cup survives in extraordinary condition with rich textures chased all over its cast surfaces. Other highlights of *The Art of the Silversmith in 18th-Century England* include *Tureen in the Shape of a Green Turtle*, marked by Paul de Lammerie, and the massive gilded Dish and Ewer of 1720, marked by Lewis Mettayer.



ART ADVENTURES

Get creative with Art Adventures at the **Getty Center**, Los Angeles, a one-hour gallery program that's part tour, part art lesson, and part family teamwork. You'll join a small group led by a gallery teacher, who will introduce you to a handful of artworks revolving around a theme, such as portraits or artists as storytellers.

Working as a team, your family will use what you see to tackle fun, hands-on drawing, writing, or drama projects that help you look closely and think creatively about works of art. Whether you sketch royalty or script your own dramatic performances, you'll come away with your own artistic treasure.

How to Participate: Sign up at the Museum Information Desk beginning at 1:30 p.m. on the day you'd like to participate. The program is geared for families with children ages 5 and up. The Getty has other fun activities for families this summer. Learn more: <http://tinyurl.com/mhvzms>

MoMA PRESENTS AN EXHIBITION OF THE PAINTINGS, DRAWINGS, AND PRINTS OF JAMES ENSOR

The **Museum of Modern Art** presents James Ensor—the first exhibition at an American institution to feature the full range of his media in over 30 years—from June 28 through September 21, 2009. James Ensor (Belgian, 1860–1949) was a major figure in the Belgian avant-garde of the late nineteenth century and an important precursor to the development of Expressionism in the early twentieth. In both respects, he has influenced generations of later artists.

Ensor's daring, experiential work ranges from traditional subject matter such as still life, landscape, and religious symbolism to more singular visions, including fantastical scenes with masks, skeletons, and other startling figures. He made work in a wide range of styles and dimensions, from large-scale paintings and drawings to tiny prints of only a few inches. The exhibition elucidates Ensor's contribution to modern art, including his innovative and allegorical use of light, his prominent use of satire, his deep interest in carnival and performance, and his own self-fashioning and use of masking, travesty, and role-playing.

Approximately 120 of Ensor's paintings, drawings, and prints are included in the exhibition, most of which date from the artist's creative peak, 1880 to the mid-1890s. The exhibi-

tion is organized chronologically, and within that chronology are thematic groupings such as Ensor's self-portraiture, or his satirical works. A number of works, including the first two drawings from his monumental *Aureoles* series of 1885–86, *The Lively and Radiant: The Entry of Christ into Jerusalem* and *The Rising: Christ Shown to the People*, have never before been seen in the United States. ➤



James Ensor (Belgian, 1860–1949), "The Oyster Eater". 1882, Oil on canvas, 81 1/2 x 59 1/16" (207 x 150 cm), Koninklijk Museum voor Schone Kunsten, Antwerp, © 2009 Artists Rights Society (ARS), New York / SABAM, Brussels