

COURSE ASSIGNMENT

ART 120–PAINTING STUDIO

ALLA PRIMA TECHNIQUE/PAINTING #5



Department of Art

TECHNIQUE: ALLA PRIMA

No drawing necessary, however you can draw a light sketch as a guide if you want. Once you start painting the paint may dry after few days. It is OK for this exercise to paint on top, even if the layer is dry. In a true “alla-prima” painting, the layers should never dry, but for us is ok if it does.

STYLE: IMPRESSIONISTIC

The “look” of the painting should be impressionistic. This means is NOT realistic, but an impression of reality. There is room for subjectivity. You can change elements around in your composition if you need to. But most importantly, in order to get the impressionistic style, blending is not necessary, and **brushstrokes and marks should be visible to the viewer**. This is a very different approach to what we have done until now. Make sure you observe the examples given below.

SUBJECT: LANDSCAPE

Even though Impressionists were interested in painting outdoors, for obvious reasons we are going to paint indoors. Which means we need a COLOR PRINTED REFERENCE of a LANDSCAPE.

There are many types of landscapes. We are interested in landscapes that have a foreground, middle-ground, and a background.

If you have several and not sure what to use, you can send me the images via email and I can help you decide.

It would be more meaningful if you have taken landscape photograph. Again, it is very important that your reference is COLOR PRINTED.

MATERIALS: WATER-BASED OILS

You should have the water-based oil set. They are easy to use. You can clean brushes with water and soap, and if necessary, you can mix them with water as a medium (to make them thinner).

START PAINTING

Even though there are many different ways of making an “alla prima” painting, follow the tips below:

COLOR GROUND

Cover the painting with a color mixed with water. This thin layer of paint will get rid of the white of the painting.

FOREGROUND-MIDDLE GROUND-BACKGROUND

Think about composition. Even though it is an impressionistic view, we need to still give the illusion of depth through.

CAPTURE INITIAL IMPRESSION

From the very beginning, capture the overall look of the painting. Cover the main elements, almost in blocks. Start with a bigger brush. As you keep moving towards the end of the painting you will be using smaller brushes.

TRANSLATE

It is essential that you keep translating what you see from your reference into the canvas. Keep moving your brush, and keep moving around the painting. The only way of learning is by PRACTICE.

BRUSHSTROKES

Brushstrokes and marks NEED to be visible to the viewer. This is the opposite approach of what we have been working until now.

AMOUNT of PIGMENT

In this technique you have to apply more paint with each brushstroke than in the Grisaille method. The texture of the pigment plays a key role in this technique/style.

EXAMPLES









