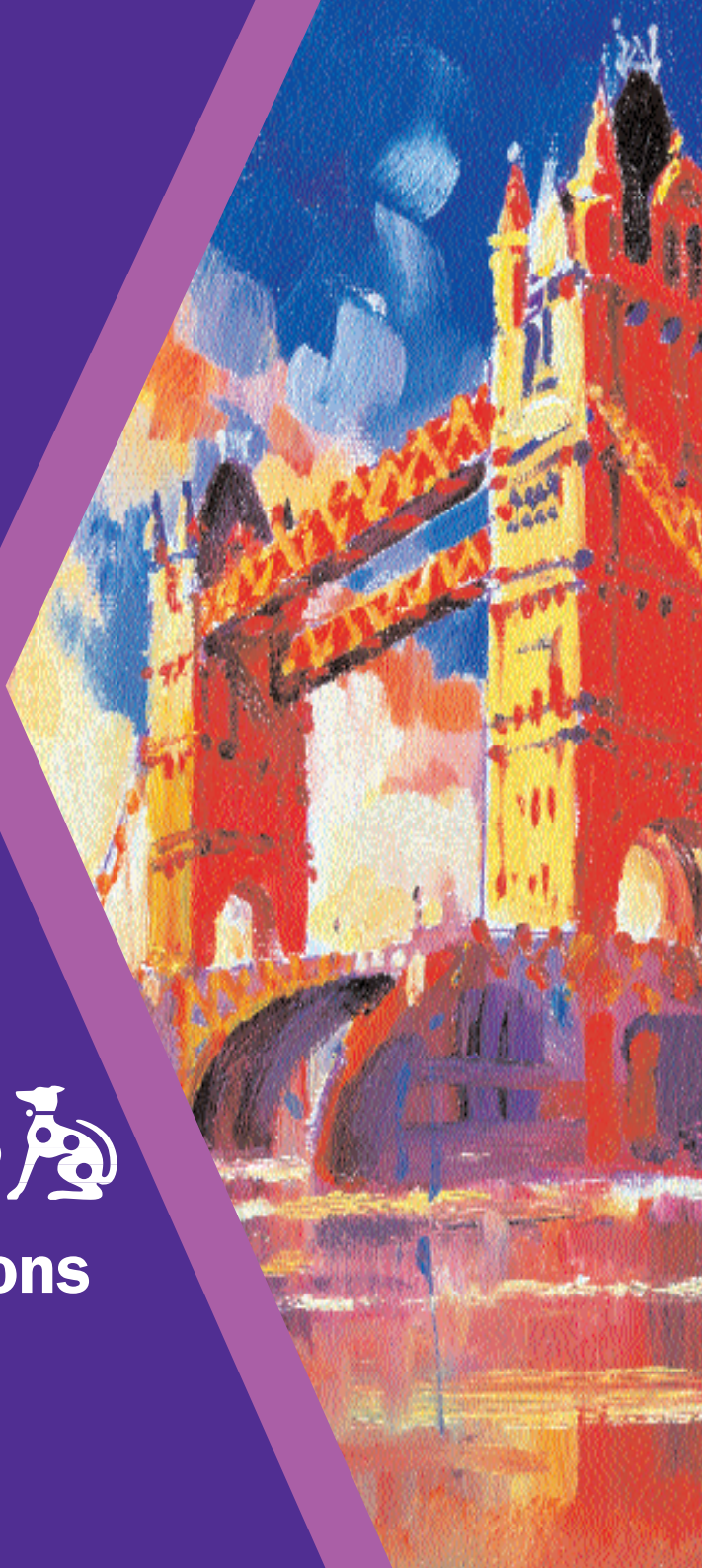


REEVES 
S I N C E 1 7 6 6

Instructions

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The Reeves Oil Colour Studio Set is the ideal first step for the beginner to discover the delights of the world's most versatile painting medium. The tubes have been carefully selected to form a palette from which all the most frequently used colours can be mixed. It is very important that the beginner should become experienced at colour mixing from a basic palette, and not be confused by the huge number of colours that can be available.

Every artist has an individual style, but there are certain rules of painting that the beginner should follow in order to achieve worthwhile results. If you are new to painting the following tips may be useful.

PREPARATION

Oil colour is very concentrated, and can damage clothing and furniture. Wear old clothes and roll up your sleeves. Have a couple of old rags ready, and a bottle of white spirit to remove stains and to clean brushes.

Try to work in natural light as artificial light can affect your perception of colours. An easel is advisable for oil painting so that you can apply the colour without catching your arms on the wet art board. Failing this, prop the board up on a table against the wall, or similar, at a height that is convenient for your posture.

A bamboo stick with a padded cloth end, known as a "mahl" stick, is useful as a support to steady your painting arm. Hold it in your other hand and prop it against a dry area or edge of the canvas or board. A mahl stick is necessary because often you will not be able to rest your wrist on any areas that are still wet, as you would with a watercolour painting attached to a drawing board. These can be purchased from an art shop, or you can make one yourself quite easily.

THE NATURE OF OIL COLOUR

Unlike watercolour, oil colour can be used opaquely – in other words, a light colour is capable of covering over a darker colour, if applied thickly enough.

This means that oil colour is more forgiving than watercolour, because the artist can rectify mistakes and change areas of a picture that are not successful. Some artists apply the colour so thickly that pictures have a three dimensional quality, and often a palette knife is used, rather than a brush. Oil colour can also be used thinly, by mixing it with a medium, and it is possible to create thin, translucent glazes, as a watercolourist would. Unlike watercolour however, oil colour can remain wet for a considerable time, depending on the properties of individual colours and how thickly they were applied. This enables the artist to blend and rework areas of the picture at leisure. This versatility has ensured that oil colour has become the most widely – used medium in the history of art.

COLOUR MIXING

Before you begin painting it is best to practise a few basic exercises. Firstly, squeeze out a small quantity of the colours you wish to use onto the palette. Pour a small amount of the oil painting medium into an old saucer, or similar, and use a brushload to thin the colour when required. The colour often remains useable for several days.

Use a scrap piece of card, and try a few brush-strokes with each brush, to see how very differently they perform. The square-ended one is for blocking in larger areas, whereas the bullet-ended one is better suited to small areas of detail.

Knowing how to mix colours and how much paint to use can only come with experience and experimentation. Red, Yellow, and Blue are called the Primary Colours. This means they cannot be mixed from other colours. Your set of colours can be mixed to form a comprehensive range, but remember that sometimes it may be necessary to mix 3 or even 4 colours to achieve a result.

As a very basic guide remember that;

● red + ● green = brown ●

● red + ● yellow = orange ●

● red + ● blue = purple ●

● blue + ● yellow = green ●

● blue + ● green = turquoise ●

Once you have achieved the correct colour, you must then achieve the correct tone (or shade) i.e. the strength of the colour. Remember that black is not the only way of darkening a colour. It can make colours look dirty. Try experimenting with browns and blues. They darken colours in very different ways to black. Conversely, try lightening colours with yellow or white, or a combination of the two. It is advisable to make notes to remind you how to achieve various colour mixes.

Finally there are no shortcuts to learning about colour mixing.

It is inevitable that you will make mistakes, but some of them may be happy ones!

COMPOSITION

Choosing subject matter is a very personal thing. If you are inexperienced, avoid complex compositions, you will become frustrated and abandon the picture! It is better to tackle a simple scene and do it well.

Before committing yourself to paper, consider the scene from different angles and distances until you settle on the best viewpoint. Work out which section of the scene you are going to paint and then lightly, with a soft pencil sketch out the basic lines of the composition. Do not concern yourself with too much detail at this stage. Correct any mistakes with a soft putty eraser to avoid tearing the paper surface, and never use an eraser on wet paper.



PAINTING

Whether you are painting a still-life, a figure or a landscape the same rules apply. The pictures opposite show how a painting is built up in stages.

1 Simple tonal sketch of the composition in diluted yellow ochre and brown. Allow to dry. The artist has made a feature of the dramatic sky by keeping the horizon line low in the composition. The farm building provides a useful focal point.

2 The sky area is blocked in with thicker paint applied with the square ended brush. A basic mix of blue & white is used for the sky and yellow and white for the clouds. The darker areas of sky are created by mixing the blue with a touch of crimson to make purple, and applied on top of the existing blue sky, once it has dried. Areas of white are also added into the clouds to create highlights. Remember gouache dries quickly. Here the artist has applied the paint in an impressionist way, adding layer on layer with no attempt to blend colours together whilst wet. The basic underpaint of the path and grass areas is blocked in with mid green and cream.

3 The background trees are created by adding blue with the green mix, giving the impression of distance. The basic underpaint of the farm buildings and large tree is added. (It's advisable to allow the sky to dry before adding tree detail).

4 More layers of tone have been added and the picture is now at full strength. The medium allows both dark and light areas of detail to be painted on top of the undercoat, as shown clearly in the foreground grassy area. As a general rule, undercoat layers should be thin, with the consistency of the paint increasing for the top layers. Areas of detail have now been added to the farmhouse and the large tree. The paint has been scraped on sparsely to create the broken texture of the tree's leaves. Finishing touches are added with a small brush. The picture is impressionist in style, so no attempt has been made to paint individual leaves or blades of grass etc.

FINISHING TOUCHES

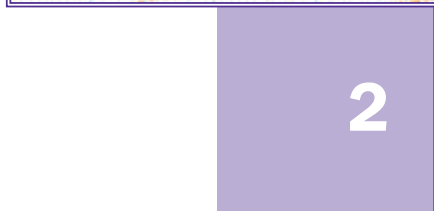
Oil paintings are traditionally framed without glass and window mounts, though there is no reason to prevent you using these methods. When the picture is dry to the touch, you can apply a thin coat of retouching varnish (available from artist supply shops). This will restore the intensity of the colour. Proper picture varnish should not be applied for six months

CARE OF EQUIPMENT

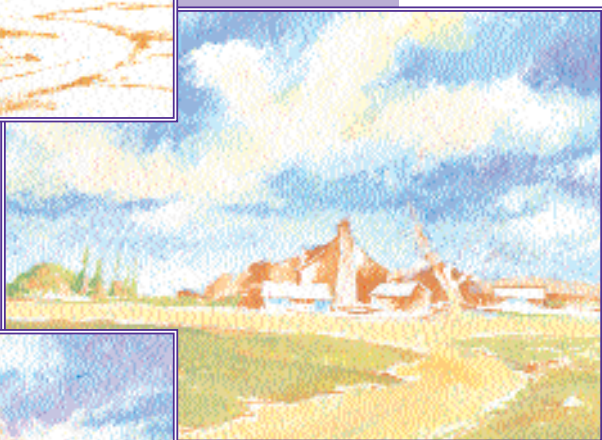
Never stand brushes upside down in cleaning jars. This ruins the bristles. Always thoroughly clean brushes in soap and water at the end of the day and restore their shape before putting them away. Do not contaminate the purity of your paints by dipping brushes into them, or by using the wrong tops. Always use the palette for mixing. Make sure the tops are firmly screwed onto the tubes to avoid drying out.



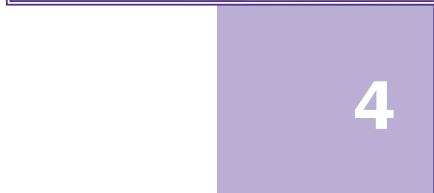
1



2



3



4



$$\text{Red Circle} + \text{Green Circle} = \text{Brown Circle}$$

$$\text{Red Circle} + \text{Yellow Circle} = \text{Orange Circle}$$

$$\text{Red Circle} + \text{Blue Circle} = \text{Purple Circle}$$

$$\text{Blue Circle} + \text{Yellow Circle} = \text{Light Green Circle}$$

$$\text{Blue Circle} + \text{Light Green Circle} = \text{Teal Circle}$$



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