

*mont marte*<sup>®</sup>

# How to paint a Horse in Traditional Oil Paint



# Materials List...

The materials for this lesson can be found at a Gold or above Art Centre.

Go to [www.montmarte.net](http://www.montmarte.net) to find the one nearest to you.

MPN0026	Mont Marte Drawing Set 8PCE
CMMD9012	Mont Marte Double Thick Canvas 91x121cm
MPO0001	Mont Marte Traditional Oil Paint 100ml Titanium White
MPO0035	Mont Marte Traditional Oil Paint 100ml Zinc White
MPO0002	Mont Marte Traditional Oil Paint 100ml Lemon Yellow
MPO0012	Mont Marte Traditional Oil Paint 100ml Crimson Red
MPO0016	Mont Marte Traditional Oil Paint 100ml Ultramarine Blue
MPO0015	Mont Marte Traditional Oil Paint 100ml Cobalt Blue
MPO0022	Mont Marte Traditional Oil Paint 100ml Sap Green
MPO0044	Mont Marte Traditional Oil Paint 100ml Raw Sienna
MPO0028	Mont Marte Traditional Oil Paint 100ml Burnt Umber
MPO0030	Mont Marte Traditional Oil Paint 100ml Paynes Grey
MPO0047	Mont Marte Traditional Oil Paint 100ml Mars Black
MPO0013	Mont Marte Traditional Oil Paint 100ml Mauve
BMHS004	Mont Marte Taklon Oil Brush Set In Box 7pce
MPB0056	Mont Marte Taklon Wide 75mm
MPB0047	Mont Marte Taklon Fan #10
MCG0059	Mont Marte Palette Knife #4
MAXX0019	Mont Marte Plastic Brush Washer
MAPL0002	Mont Marte Easy Clean Wood Palette
MOMD1206	Mont Marte Refined Linseed Oil Paint Medium
MOMD1209	Mont Marte Amber Gel Oil Paint Medium
MOMD1207	Mont Marte Safflower Oil Paint Medium

Also required:

Turpentine (natural pine)



**1**

### 1. Transferring the image

If you refer to the first image in this PDF you will see the outline of the horse and the background. This needs to be transferred onto a 90x120cm canvas with a HB pencil. This outline can be drawn direct or by using the grid system. Alternatively it could be transferred by an overhead projector. Whatever the method used, don't apply any paint until you are quite happy with the drawing.

**2**

### 2 Tinting the canvas

Squeeze some Raw Sienna out onto an easy clean palette and pour out a liberal amount of Refined Linseed Oil Medium next to it. Use a 75mm wide artist Taklon Brush and apply a thin coat over the entire canvas. Let this coat dry before commencing the next step.

# JOE'S JEM

*In this project I have used a 90x120cm Canvas. A smaller 60x90cm canvas could be used also. Tinting the Canvas not only seals the drawing but it allows one to read colours better as colours painted onto a white canvas can show as darker. It also enables parts of the tint to show through in the over painting and this recurring tone provides some unity within the work.*



**3**

### 3. Painting the Background

The forest in the background can be broken up into 3 parts; the tree stumps, the foliage and the sky. For the tree stumps create a mix from Burnt Umber and Zinc White and adjust it with Amber Gel Medium so it flows easily. Use a flat brush on its side and paint the stumps in with vertical strokes. Make the stumps thicker close to the ground. For the foliage, create the mix by adding Cobalt Blue, Titanium White and Mauve to the Brown mix and dab the foliage in with a large filbert. Apply the dabs in a patchy fashion with spaces in parts. Next create a mix for the sky from Titanium White and a touch of Lemon Yellow. Adjust the viscosity with Amber Gel and paint this into the sky area. Take some of this colour into the foliage in areas.

**4**

### 4. Under painting the foreground

We undercoat the foreground so that colour can be seen beneath the top coat when it is applied. It also gives the applied top coat tone more depth and complexity. Start by creating a mix from Zinc White and Crimson and paint in the lower portion. Leave some of the under painting to show through in parts. Next add some Cobalt Blue, Paynes Grey and Mauve to the mix and paint in the shadow area above the lower portion just created. Add some Sap Green to this mix and paint in the middle ground around the horse.

# JOE'S JEM

*Under painting may seem needless as it is just going to get covered with a top coat but remember that a coat of paint is very rarely opaque and the underlying colour adds a certain quality to the topcoat.*



**5**

### 5. Under painting the horse

If you refer to the second image in this PDF you will see a tonal guide to refer to to help you paint the horse. Squeeze out some Titanium White and some Mars Black. The rule of thumb is to lay all of the tones into the appropriate areas and once they are laid in you can blend them together with a clean brush. It is advisable to watch the video to see the suggested steps to take to tonally build up the horse. The mane and tail should be laid in with Mars Black thinned with Refined Linseed Oil Medium. Create the strokes so that they follow the natural form of how the hair falls and would naturally flow. Next add pure Titanium White into the Black coat. Use a #4 Round brush to add the White paint and wipe off the excess contaminated paint from the brush with a rag before you recharge it with more White paint. Let this coat dry to the touch before the glazing in step 7.

# JOE'S JEM

*The under painting of the horse is the most challenging part of the project and does take some practice to get right, but with trial and error and careful observation a good result can be achieved. It is recommended to closely watch the accompanying video for this step.*



**6**

## 6. Painting the foreground

The foreground can be broken into 3 main parts; the lower foreground, the middle ground and the top middle ground where the White fades out into the glade of trees. Create a mix from Zinc White and Crimson and paint it into the lower foreground. Ensure that it is a few shades lighter than the underlying tone and allow some of the under painting to show through in parts to create more interest. Next create a mix from Titanium White, Paynes Grey, Sap Green and Crimson and paint it into the middle ground. Paint Titanium White into the top portion and blend it into the Grey below it. Use a #4 round brush to cut the White into the tail. Once the tail has been cut in, work the Grey across the canvas and darken it as you go. Paint the top portion in with Titanium White and blend it into the Grey beneath it. Dip a large Filbert into some Refined Linseed Oil and bring the translucent White into the trees. Thin it out so that it disappears to nothing, this will give a look of fog rising in the distance.

**7**

## 7. Glazing the horse

Glazing adds warmth and adds a glow but the under painting must be thoroughly dry. Pour out some Safflower oil into a twin dipper. Squeeze out some Ultramarine Blue, Raw Sienna and Burnt Umber. Dip a large filbert brush into the Safflower Oil, take a small amount of paint and paint it into the appropriate area. The standard practice is to glaze Raw Sienna into the highlight areas, Burnt Umber into the mid tone areas and an Ultramarine Blue and Burnt Umber blend into any shadow areas. Glaze the tail and mane in with Burnt Umber.

# JOE'S JEM

*For the glazing step we recommend Safflower Oil Medium be used. Safflower oil is regarded as the best medium to use for glazing as it doesn't yellow over time as much as other mediums nor does it wrinkle as it doesn't dry from the outside.*





