BRIEF ANALYSIS OF THE MATERIALS AND TECHNIQUES IN CLASSICAL OIL PAINTING

Abstract: Classical oil painting has a high degree of beauty in forms and expressions. It is an integral part of the history of oil painting art, and it is also the peak of the history of human painting civilization. The order, tranquility and elegance brought by its works have always been pursued by many artists. Classical oil painting materials and techniques are the basis for understanding classical paintings. This article mainly focuses on the definition of classical oil paintings, on its structure and materials of classical and a brief analysis of its main techniques.

Keywords: classical oil painting; technique; oil painting material.

1. The definition of classical oil painting

The term classical is introduced by English artistss. Broadly speaking, it is a model ideology, which means ancient and classic according to the Chinese interpretation. Classical oil painting has a long history. With the rise of humanistic thought and the desire to realize the real thing and the world, classical oil painting was popular in the 15th to 18th centuries and possessed many painting styles and formal schools. Mention of classical oil paintings will often give viewers a sense of solemnity and elegance. Classical oil painting pays great attention to the accuracy of the shape and the distribution of light perception in the form of painting. Most of them are based on the aesthetic principles of ancient Greece and ancient Rome. The composition, color and subject matter are all symmetrical, balanced and solemn. The picture depicts It is also more in-depth, deeply influenced by a sense of order and harmony. The mythological themes of ancient Greece and ancient Rome often
appear in the paintings, among which the graceful elegance of women and the perseverance of men are the main ones. Of course, there are many subjects in classical oil paintings, including large-scale mythological history and religious themes, single portraits, fruit still lifes, and landscapes. Classical oil painting can be said to be the oldest and most popular art form among oil paintings.

2. The structure and materials of classical oil paintings

2.1. Support material

Support is one of the most important components in oil painting, and it is also the most basic material. As the name implies, oil paintings are painted on wooden boards, and their supports are wooden boards, and oil paintings are painted on canvas, and their supports are canvas. Generally speaking, supports can be divided into two types: soft and hard

The most common soft support is linen. Flax is extracted from the fiber of the flax plant. It belongs to the stem type plant. It has very long-lasting durability, strength and stability. Among them, Yulu hemp canvas is one of the best canvases. This oil canvas has a neat and even distribution of warp and weft. The canvas is strong and delicate with few threads. It is corrosion-resistant and resistant to mildew. It is a very traditional excellent canvas substrate, especially It is suitable for the drawing of classical and delicate painting. The second is linen canvas, which is also a very traditional excellent canvas substrate, which is relatively stable and suitable for durable storage. Secondly, there are jute, white linen, cotton and linen blends, cotton cloth, etc. The specific materials used are closely related to the artist's choice. The better the material, the longer the storage time, and the quality of the work can be guaranteed. Among them, the quality of cotton canvas is poor, perishable and easy to be damp. This kind of material often brings troubles to the artist's creation. Because of its low price, it is often suitable for beginners and practice.

The most common type of hard support is solid wood board. Early oil paintings were painted on solid wood panels, of course, mostly precious woods, with strong texture and not perishable. Numerous ancient oil paintings, religious and iconic paintings, etc. are painted on solid wood panels. Oil paintings drawn on solid wood boards will maintain the unique bright luster of the picture after drying, and at the
same time, with the covering power and unique transparency of the pigments, they can fully express the unique richness of colors. At the same time, there are plywood, mason board, oil painting paper and materials such as glass and metal can be used for drawing. Among them, oil painting paper is more suitable for practice, and this material is not suitable for long-term preservation. Because the surface of glass and metal is too smooth, it is not conducive to the retention and absorption of pigments, and it is more difficult to preserve. Therefore, few people use this material for painting. The best hard support is wooden material[1].

2.2. Base material

The gum base is the most important base material for oil paintings. As we all know, oil paintings are not drawn on canvas or wood, but on the base layer through its carrier. The gum bottom layer is the barrier between the first layer of oil paint and the canvas. The gum bottom layer effectively avoids direct contact between the oil and the canvas. While preventing the oil from corroding the insulation of the canvas, it can also achieve the effect of infiltrating and filling the gaps of the canvas. Among them, there are two most important primers: animal glue and synthetic glue. Among the animal glues, there are fish glue, gelatin and rabbit skin glue. Among them, rabbit skin glue is the most reliable and the best choice that has experienced historical verification. Before the 20th century, a large number of oil painting rubber soles were made of rabbit skin glue. The production process of rabbit skin glue is very cumbersome and complicated. The sequence from foaming glue, boiling glue to final cooling and scraping glue can not be wrong. This must be practiced in person to get a good experience. The most common synthetic rubber is acrylic resin and our common white latex. Among them, white latex is a modern base material that is very popular among artists, with low price and easy operation. However, due to the short development time, the durable properties of the material cannot be determined.

The silty bottom layer refers to the second layer of substrate after the rubber bottom is applied. It will directly contact the pigment, which plays a vital role just like building a house and laying a foundation. The foundation generally contains water, glue and powder. Among them, chalky foundations are widely used, as well as toners and lead white powders. If you make a red bottom, you also need zinc
oxide, titanium oxide, and iron trioxide. Compared with complicated and cumbersome productions, many finished primers have appeared on the market. Artists can choose the ones that suit their preferences and meet the needs of the picture.

The principle of the oily primer is basically the same as that of the powdery primer. It is also the second production on the basis of the rubber foundation. The difference from the foundation is that the oil is mixed in it. The oily base was widely used in various periods and painting schools in the West, and it was very popular before the 19th century. Traditional oily bases include gray-brown, red-gray, medium gray, etc. This type of base is very suitable for delicate classical paintings.

The next step after the completion of the base is of course the process of painting the oil painting. The key material is oil paint, which is blended with transparent vegetable oil and mineral toner. The origin and development of oil paint originated in Europe, and it gradually evolved through the egg white medium in Tempera paintings. The Van Eyck brothers, as the inventors of oil paints, undoubtedly played a huge role in promoting it. Its strong coloring ability and long-lasting storage ability, coupled with unique transparency properties and slow-drying plasticity make it the most popular painting material, and it is also the most important painting material in the world. In ancient times, the production of oil paints was extremely cumbersome, and they were also extremely luxurious painting materials. Most of the mineral materials needed to be ground were expensive and scarce. With the progress of the times and the development of industrialization, there are now a large number of cheap pigments available on the market, artificial toners instead of a lot of expensive mineral materials. However, price and quality are often directly proportional, and oil paints made with expensive and high-quality toners play a vital role in the preservation of works and future color changes.

Oil painting media are often also one of the important components of oil paints. Among them, the performance of different media agents has different effects on the preservation of oil paintings and the painting methods of works. The correct use of oil painting media will greatly affect the quality of the work. One of the common mediums is turpentine, which is a kind of dissolving agent. It is a highly volatile,
colorless and transparent liquid extracted through the distillation of pine resin. This kind of medium has a fast drying speed and strong dilution ability, and its performance is deeply loved by artists with drafts and large backgrounds. Another common medium is linseed oil, which is a very traditional toning oil, which is a kind of dry oil. It has the effect of making oil paints brighter and brighter, and can effectively improve the cracks and color shedding of oil paintings. This oil has a bright texture and low acid content, making it a very suitable oil painting medium. Linseed oil can be made into refined linseed oil, matured linseed oil, thick sun-dried linseed oil, static oil, etc. through different production processes. There are safflower oil, poppy oil, walnut oil, etc. among the drying oil media. Among them, safflower oil has a higher color persistence and is not easy to turn yellow. Its performance is similar to poppy oil, and their drying speed is relatively slow. Suitable for drawing for a long time. Walnut oil is also divided into cold-pressed and matured types. This oil is good for the smoothness of the painting process, its drying speed is also faster, and it has a moisturizing effect on the pigment. Of course, in addition to the traditional oil painting media, many new materials have also appeared nowadays. The most typical is the alkyd resin media. The advantages of this new media are fast drying speed, increased saturation of the color layer and guaranteed gloss, which can effectively improve the oil absorption problem of the picture.

Of course, the last thing to mention must be varnish. This is a practical medium that can protect the screen. In addition to the protective effect, the pigment layer can be restored to its original inherent color. Make the finished picture have a high degree of moisturization and transparency, so as to play a protective role in fixing the pigments and isolating air and moisture from contacting. In modern society, besides the traditional Damar resin glazing oil, many new types of glazing oil have appeared. The specific choice of varnish is up to the artist and art restoration staff to decide.

3. Classical oil painting techniques

When it comes to classical oil painting techniques, this is always a topic that cannot be avoided when learning classical oil painting. With the continuous change of art history and the research of artists in modern society, more and more classical
oil painting techniques have been recognized and learned, and some common points have been gained in summary and generalization. The first step is the sketch, which is also the most important step. A complete sketch or line draft is helpful to the most basic modeling problems of classical oil painting. Ancient painters often used paper to draw the sketch first, and then coated the back of the paper with charcoal powder or iron. The red powder is spread on the canvas, and the accurate and clear line draft will help the subsequent drawing process. Then most artists like to paint on a colored background, usually dark and light brown backgrounds are popular. Among the many techniques, it is likable to use white to refine the relationship of the bright parts on the dark brown painting base, and then carry out the subsequent shaping and mask dyeing. In traditional techniques, shaping and covering dye alternately coexist with each other. Simple mask dyeing cannot achieve the change of color purity level, nor can it achieve the performance of the special texture of oil painting. Under the premise of paying attention to technique, it must focus on the shape of the picture itself. In drawing and covering dyeing, the basic principle of "fat cover thin" must be followed, otherwise the screen will appear cracks and other phenomena. The painting of classical oil paintings has strict order. The overall picture must be gradually transitioned from soft to affirmative, and the color of the picture must start from looking for the inherent color and then gradually transforming to looking for detailed color changes [2]. Every classical oil painting requires strict steps and the artist's skilled practical experience. The technique is important, but the real basic skills are the key to a good classical oil painting.

References: