

EXERCISE & TOOL DECK

Phase 04 — Oil Painting Basics

8-Week Slow-Medium, Edges, Finish Module



The Phase 04 Outcome

Take a blank canvas to a resolved, lit, atmospheric image in oil.

- ✓ Master the slow, honest language of oil paint.
- ✓ Navigate fat-over-lean layering and solvent safety.
- ✓ Control temperature, edges, and atmospheric light.

The Oil Painter's Toolkit

01



Oil Paints

Primary set plus earth tones for classical mixing.

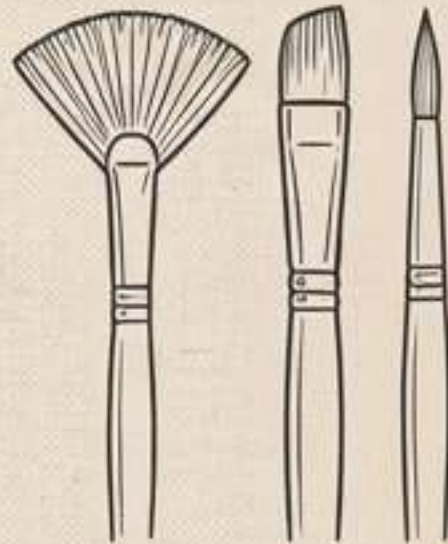
02



Mediums

Linseed oil & odourless solvent for flow and safe layering.

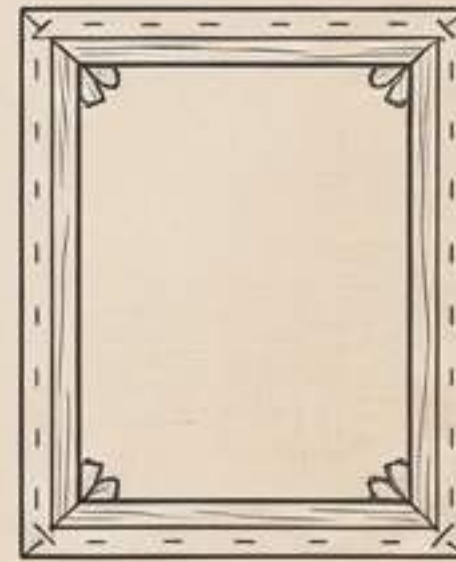
03



Brushes

Hog bristle for laying color; sable/synthetic for delicate finishes.

04



Support

Primed stretched canvas as the reliable, traditional base.

05



Setup

Palette, rag, and medium cups for a clean, deliberate workflow.

01 / Setup & Medium

Exercise 1: Oil vs Acrylic Feel	<i>A slow medium invites patience.</i>	15 min
Exercise 2: Mediums & Fat-over-Lean	<i>Lean under, fat over; no cracking.</i>	20 min
Exercise 3: Solvent Safety & Setup	<i>Setup protects the work and you.</i>	20 min
Exercise 4: Brush Care for Oils	<i>Clean brushes last for years.</i>	15 min
Exercise 5: Toning the Canvas	<i>A ground unifies everything.</i>	20 min
Exercise 6: Imprimatura Wash	<i>Warm grounds glow underneath.</i>	20 min

02 / Blocking & Value

Exercise 7: Blocking-In Shapes	<i>Block before you build.</i>	30 min
Exercise 8: Establishing Value	<i>Value order drives realism.</i>	30 min
Exercise 9: Colour Strings	<i>Strings keep colour consistent.</i>	25 min
Exercise 10: Alla Prima Study	<i>Direct painting builds confidence.</i>	45 min

03 / Edges & Light

Exercise 11: Soft Edge Technique	<i>Edges tell distance.</i>	20 min
Exercise 12: Hard Edge Control	<i>Some edges must stay sharp.</i>	20 min
Exercise 13: Lost & Found Edges	<i>Lost edges create focus.</i>	25 min
Exercise 14: Colour Temperature in Light	<i>Temperature models volume.</i>	25 min
Exercise 15: Reflected Light	<i>Shadows aren't flat black.</i>	20 min
Exercise 16: Cast Shadow Logic	<i>Shadows obey the light.</i>	20 min

04 / Subjects

Exercise 17: Painting Drapery	<i>Cloth is form in repetition.</i>	35 min
Exercise 18: Painting Metal	<i>Metal needs extreme contrast.</i>	30 min
Exercise 19: Painting Glass	<i>Glass is mostly what's behind it.</i>	30 min
Exercise 20: Skin Tone Mixing	<i>Skin is many colours.</i>	30 min
Exercise 21: Portrait Block-In	<i>Same plan, richer medium.</i>	45 min
Exercise 22: Landscape in Oil	<i>Distance cools and lifts.</i>	1 class
Exercise 23: Still-Life in Oil	<i>Oil rewards patience.</i>	1 class

05 / Finish

Exercise 24: Scumbling & Glazing in Oil	<i>Oil glazes glow from within.</i>	30 min
Exercise 25: Detail & Resolution	<i>Finish where the eye lands.</i>	30 min
Exercise 26: Unifying the Whole	<i>The whole must agree.</i>	25 min
Exercise 27: Signature & Varnish Prep	<i>A finish protects the work.</i>	20 min
Exercise 28: Complete Canvas Project	<i>The full arc becomes yours.</i>	2–3 classes

“Oil is emotional. The first time you see light move across a wet layer of paint — linseed scent rising, the brush dragging slow and reluctant — something clicks. You slow down. You realise painting isn’t about finishing; it’s about staying with one thing long enough to make it honest.”