



“The Headlands, Monhegan” an impasto oil on canvas 30 x 40 inches by Michael E. Vermette.

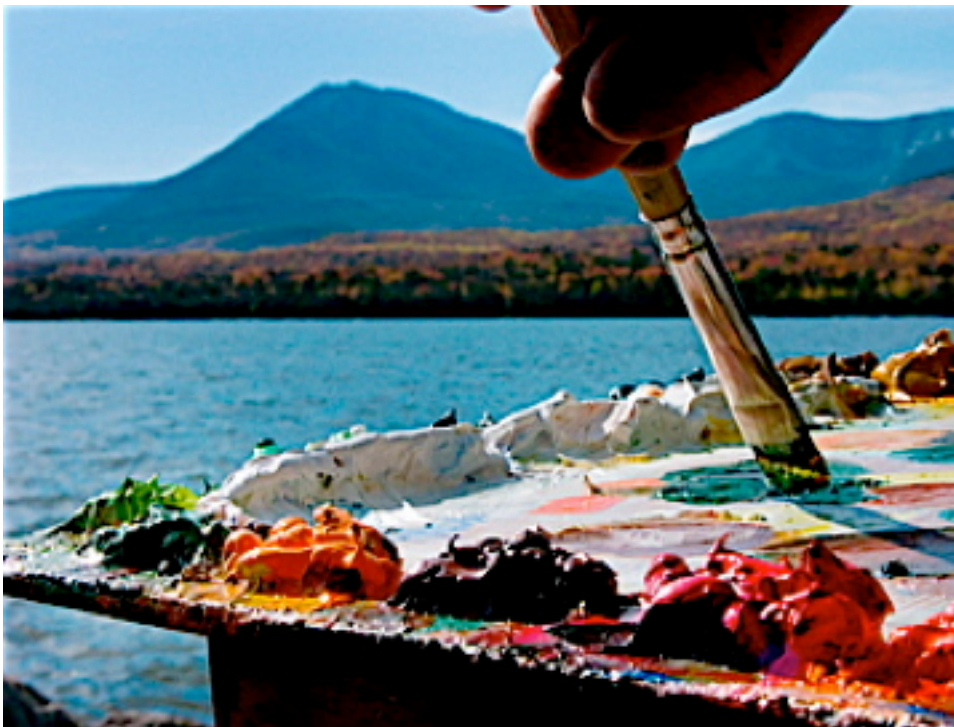
Course title: Landscape Painting In Oil

Instructor: Michael E. Vermette

Days and Dates: **Thursday, September 12th to Tuesday, November 14th, 2024**
(10 classes).

Times: **5:30 PM to 8:00 PM.**

Course Description: Join Michael E. Vermette for a painting journey that presents 10 different techniques and compositional approaches on how to paint in oil landscapes. Michael will demonstrate his sheer enjoyment of painting in an impasto palette knife application as well as painting exclusively with brushes to create exciting landscapes. He describes reaching a place in oil painting, where “the work takes on a life of its own.” The classes will feature a new focus each week including color theory, making beautiful lines, Describing weight and solidity through form, adding texture, the illusion of depth, creating lost and found edges, and how to use oil supplies such as Black Oil Wax and other mediums to improve the viscosity of the paint. The course will feature weekly assignments and supportive group critiques each week to help develop the power for artists to talk about their work. This class is perfectly suited for the beginner or the more advanced painter who is interested in representing visually the landscapes they are drawn to. No previous experience is needed and yet experienced artists will benefit as well from Michael’s friendly and open style of teaching. You will love just how much this inspiring course will teach you about creating amazing landscapes.



Supply List

1. 10 to 20 substrates including stretched canvases, boards, Masonite or wood panels, and canvas panels. Recommended minimum size 8 x 10 inches and maximum size 18 x 24 inches.
2. Paint Box and or combination box and easel or separate easel large enough to contain your palette as well as paints, brushes, palette knives, etc.
3. A can or original GO JO found in automotive stores (for cleaning brushes,) do not buy turpentine. A bottle of sun thickened linseed oil. I will make available an old Venetian medium called Black Oil Wax medium I make my self. This medium makes painting virtually solvent free. You may also use Liquin if you'd rather go with a resin based medium.
4. Oil Paint; at least a warm and cool of each primary color and black and white. Depending on how much paint you use, paint with the best you can afford, a paint tube packed with pigment with only linseed oil as a binder. The brands I use are Willamsburg, Blockx, Old Holand, and Sennelier oils in 35 ml tubes. Less expensive brands include Grumbacher, Winsor & Newton, Graham, Daler-Rowney. The colors I recommend are following colors:
Cadmium Yellow Light or Aureolin, Cadmium Yellow Deep, Yellow Ochre, Cadmium Orange, Cadmium Red, permanent Alizarine Crimson or Quinacridone Magenta, Burnt Sienna, Cobalt Violet Deep or manganese Violet, Manganese Blue, Ultramarine Blue, Prussian or Phthalo/thalo Blue, Viridian Green , Indigo, Lamp or Ivory Black, and a Large tube of Titanium White is preferred.
5. Brushes; round, flat or filbert oil painting brushes from sizes no.6 to a no.12. Choose at least three (one small, one medium, and one large). You might also be able to use a smallbrush for detail or your signature.

6. Palette Knives. I use different sizes as with my brushes, from a small 1- inch to a large palette one. I also use assorted widths from a narrow size to a wide flat to smooth my shapes. s.

7. A Oil Painting Palette made of glass or wood..

8. Rags(one per painting); preferably cotton rags because they soak up paint and clean the palette better than polyester. You can also use paper towels.

9. Charcoal, graphite or Nero pencils or sticks, or vine charcoal.

10. Wet canvas carrier system, clips or foamboard strips. (They can be made of foamboard strips and made into a frame taped around the panel or canvas and then duck taped on to the back of the painting and stacked upon each other with a foamboard divider, stored in a small cardboard mailer or pizza box for multiple small studies.

11. Miscellaneous Supplies, including: a roll of 2" duck tape, foamboard strips 1 inch by 16 ½ inches long, (natural are the best), Sketch book . 2 cups for holding solvents or Black Oil, ex-acto knife and GO-JO hand cleaner.



Photo of Michael E. Vermette painting en plein at the reversing falls in Blue Hill, Maine

About the Instructor: Michael E. Vermette has been an oil painter for over 50 years. He graduated from Maine College of Art with a BFA degree in painting in 1980 and is a Maine certified K-12 art teacher with over 40 years experience. He has won numerous Best-in-shows awards in Maine open juried competitions and is a recent and past winner of the Castine Plein Air Festival. He participates in various different land trust painting auctions as with the Cape Elizabeth Paint for Preservation, Camden On Canvas, Paint For Preservation and Art Works For Humanity. He is currently exhibiting his oil paintings at Gleason Fine Art where he has a one-man show of paintings of Monhegan in September 2024. He is a featured artist for the 2024 “Seasons of Maine” exhibit at Birchbrook. He is a Monhegan Resident Artist fellow and has received residencies at Acadia National Park, Baxter State Park, Crawford Notch New Hampshire ,and was the inaugural visiting artist for The Allagash Wilderness Waterway. He is currently represented at Gleason Fine Art in Boothbay Harbor, the Lupine Gallery on Monhegan Island, and the Yarmouth Frame and Art Gallery, all in Maine. You can view his work at these galleries and his web site at: <https://www.michaevermette.com>.