

Session 3:

Oil Painting from Altered Photos

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Broome County Public Library, Binghamton, NY

MATERIALS:

palette knife

brushes

wiper rag

underpainted panel

basic paint colors*

paper towels

painting medium

Murphy Oil Soap

soap cap

*Basic palette (paint colors)

- Titanium white
- Cadmium yellow light or medium
- Cadmium red light or medium
- Alizarin crimson
- Ultramarine blue
- Veridian green
- Burnt umber

Mediums (to help move your paints around)

- Use either a purchased medium (I suggest M. Graham Walnut Alkyd Medium, which we'll use in class) OR my equivalent formula:
2 parts walnut oil: 1 part Liquin
- TIP: DO NOT use any non-drying oil, such as mineral/baby oil, OR citrus-based solvents, for mediums, underpainting, or even for cleaning your brushes. Not only are they more toxic than their "natural" labels would lead you to believe, they -- and your painting -- will take weeks, or even months, to dry.

Preparation

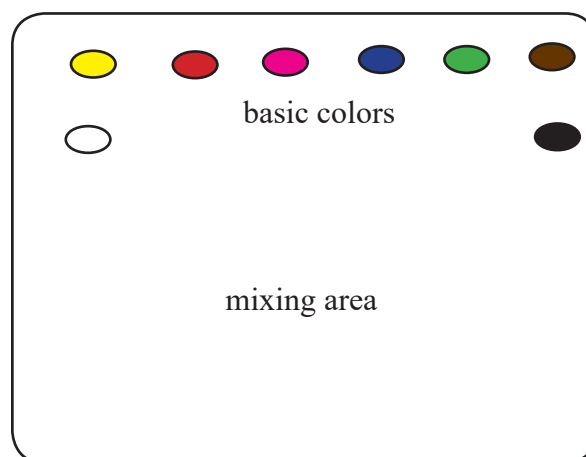
- Before handling paint, massage protective high-glycerin moisturizer into hands and wrists. If you wash your hands before stopping painting, apply moisturizer again.

Mixing colors

- Arrange small "worms" of paint, appx. 3/4 " long, around the periphery of your palette, in an order that makes sense to you (cools to warms, or prismatic order, or some other system) so you always know where your colors are.
- For black, mix equal amounts of ultramarine blue and burnt umber.
For grey, add some white to part of this mixture.
- Never use an unmodified paint color straight from the tube.

To mix basic colors into combinations, use your palette knife. Lift a small amount of paint from a color worm on the edge, and deposit it somewhere in the clear center of your palette. Wipe your knife with a paper towel, then lift a small amount of another basic color, and deposit it onto

The Palette



the palette with the first color. Mix and fold these together with your palette knife. Start with small amounts! Check your color wheel chart (p.3) if you're not sure how to attain the hue you want.

- Remember that **values** (relative lightness and darkness) are more important than exact **hues** (colors) in your painting.
- Regarding each color area in your painting as a "shape" rather than part of a named object, block in approximate hues and values as shown in your underpainting.
- Avoid using your brushes to mix paints (except in glazes). The brushes will become overloaded with paint and layered in different colors. Use your palette knife to strip paint from an overloaded brush.
- Stay loose, don't be too exacting. Use the largest brush possible.
- To make corrections, don't try to paint over wet

paint -- use your wiping rag to remove the first attempt, then repaint.

- Make all edges meet, even if that means wiping and repainting the edge. No mark is sacred. or undoable.

Glazes (transparent colors)

- Where your underpainting can be used as part of the final painting -- in dark areas, as shadows, etc. -- try using transparent glazes of color:
Mix your paint color as you have other colors. Then, using your brush, place a small puddle of medium next to your mixed color, drag some of the mixed color into the puddle, and mix. Use this to block in color without hiding the underpainting.

Cleaning up

- When finished with your painting session, scrape any leftover UNMIXED paints into a small airtight container and mix them all together with your palette knife, for a “**mother grey.**” Use this on your palette next painting session, to mix harmonious greys, to tone down colors, or for shadows. (Do not get medium in your mother grey mix, as it will set up.)
- To clean brushes, first wipe thoroughly with paper towels or newsprint, then fill your palm with Murphy Oil Soap at the sink.
 - ▶ Saturate each brush with the liquid soap.
 - ▶ Swirl a brush in the palm of your hand, and swipe it back and forth in your hand, following the brush’s shape.
 - ▶ Holding the ferrule (metal part) of the brush and squeezing the brush hairs between your thumb and the side of your forefinger, firmly squeeze as much soap as possible out of the brush while reshaping the brush.
 - ▶ Rinse under running water.
 - ▶ Repeat until soap suds squeezed from the brush, and the brush itself, appear clean.
 - ▶ After rinsing, rap the brush on the edge of the sink to shake out excess water, and carefully reshape the brush. Let dry lying flat, or with brush hairs in the air, handle in a jar or other container.
 - ▶ Use the Murphy’s for a hand soap as well., and as laundry pre-treat if you get paint on clothing.
- Take the panel tray off your easel and fasten to an easel leg with the velcro strap., or tape if the velcro strap is missing. Fold the legs together, and place it in the easel cart. Put your painting and supplies in the small supply room.