

Session 5:

Oil Painting from Altered Photos

Glenda Blake / <http://glendablake.com>

Broome County Public Library, Binghamton, NY

MATERIALS:

- palette knife
- brushes
- wiper rag
- your painting

- basic paint colors
- paper towels
- painting medium
- Murphy Oil Soap

Preparation

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

Session 5: Finishing the painting

- One of the most difficult parts of painting is knowing when a piece is finished. You don't want to overwork, removing any spontaneity, but want to be satisfied with how everything works together. Whether in the end the painting looks exactly like your subject is not really important. It is a painting, and stands on its own merit.
- Give yourself leeway to declare it finished, then decide after looking at it for a day or two that it's not quite there, and work on it a bit more. (For my own experience with this phenomenon, see my blog at <http://glendablake.com/2013/10/02/down-to-the-wire-with-unlikely-dance/>)

Varnishing...

We won't use varnish in class -- it's used to equalize the reflective values of a painting, and to protect it -- but here's a source of varnishing information: <http://liamrainsford.com/varnishing-oil-paintings/> (I don't endorse his painting method, but his information on varnishing is very good.)

Cleaning up

- When finished with your painting session, scrape any leftover UNMIXED paints into a small airtight container for a "**mother grey**." Take this home -- it should last for a week or two.
- Clean your brushes and palette knife, and take them home.
- Take the panel tray off your easel and fasten to an easel leg with the velcro strap. Fold the legs together, PLEASE UNFASTEN THE SMALL BLACK

CLIPS ON THE LEGS, AND TELESCOPE THE LEGS TO SHORTEST POSITION. Place it upright in the easel cart.

My next oil painting course at BCPL is not yet scheduled -- I'll send an email to all class members when I have it on the calendar.

My next still life oil painting course at Your Home Public Library starts on Monday, September 12, 1-4 p.m., for five sessions. The cost is \$15. To register, stop by the circulation desk at Your Home Public Library, 107 Main Street, Johnson City, NY or contact Natassia Enright at YHPL, 607 797-4816 / jc.natassia@4cls.org.

Feel free to contact me with questions.

Thank you for painting with me!

Supply / Materials Ownership	
BCPL's / MINE	YOURS TO KEEP
<ul style="list-style-type: none"> • easel • #2 pencil • viewfinder • tubes of paints • disposable palette • paper towels • painting medium • Murphy Oil Soap 	<ul style="list-style-type: none"> • canvas panel / painting • set of brushes • palette knife • wiper rag • small lidded plastic containers (mother grey, medium) • color wheel* • other handouts* • paper supply bag
<p><i>*also available for download at www.glendablake.com</i></p>	

“The advice I like to give young artists, or really anybody who’ll listen to me, is not to wait around for inspiration.

...If you wait around for the clouds to part and a bolt of lightning to strike you in the brain, you are not going to make an awful lot of work.

All the best ideas come out of the process; they come out of the work itself. Things occur to you.

If you’re sitting around trying to dream up a great art idea, you can sit there a long time before anything happens. But if you just get to work, something will occur to you and something else will occur to you and something else that you reject will push you in another direction. Inspiration is absolutely unnecessary and somehow deceptive. You feel like you need this great idea before you can get down to work, and I find that’s almost never the case.”

Chuck Close, American painter
and photographer