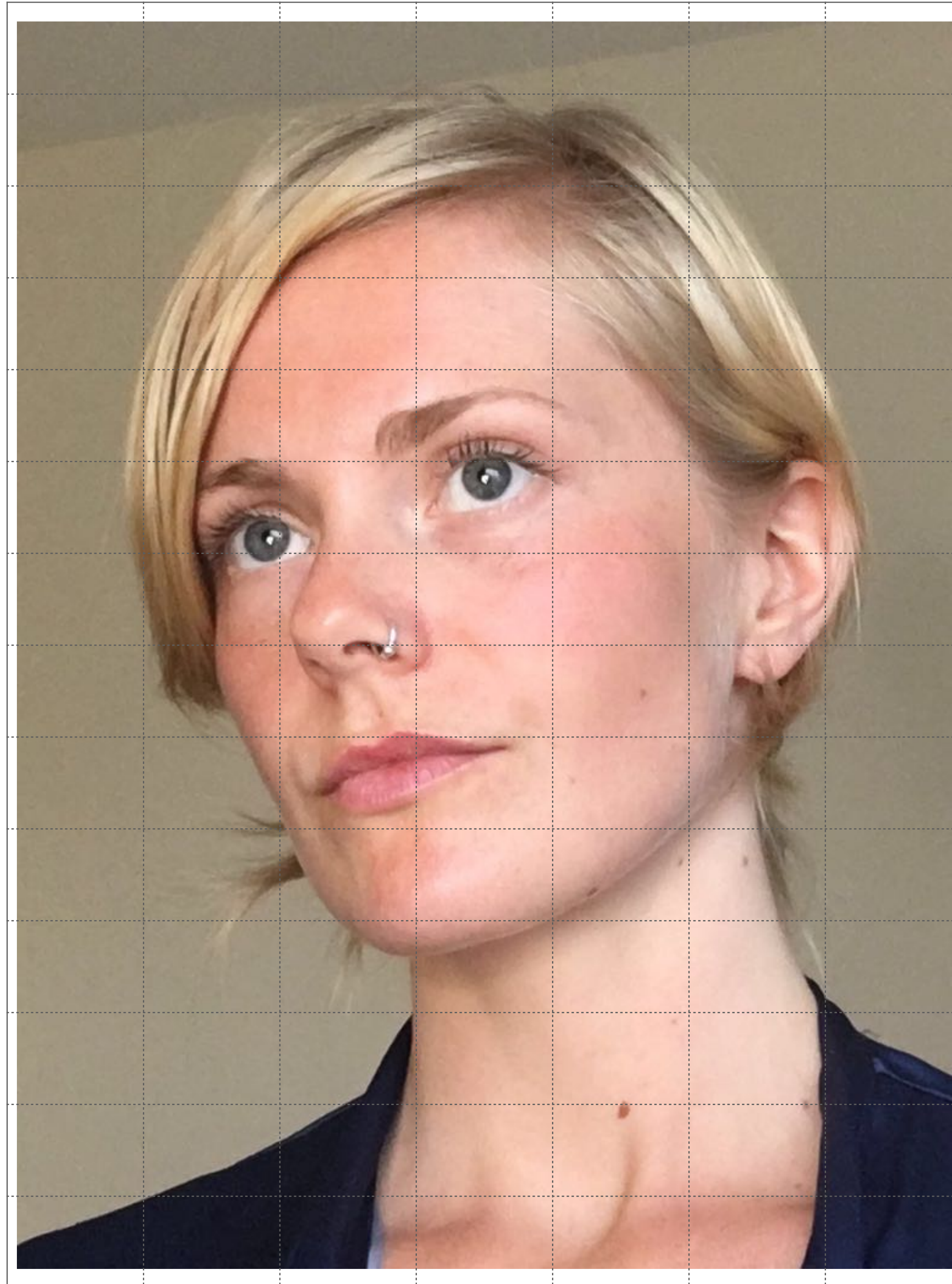


Prologue
A SHORT DIGRESSION



Grid Method



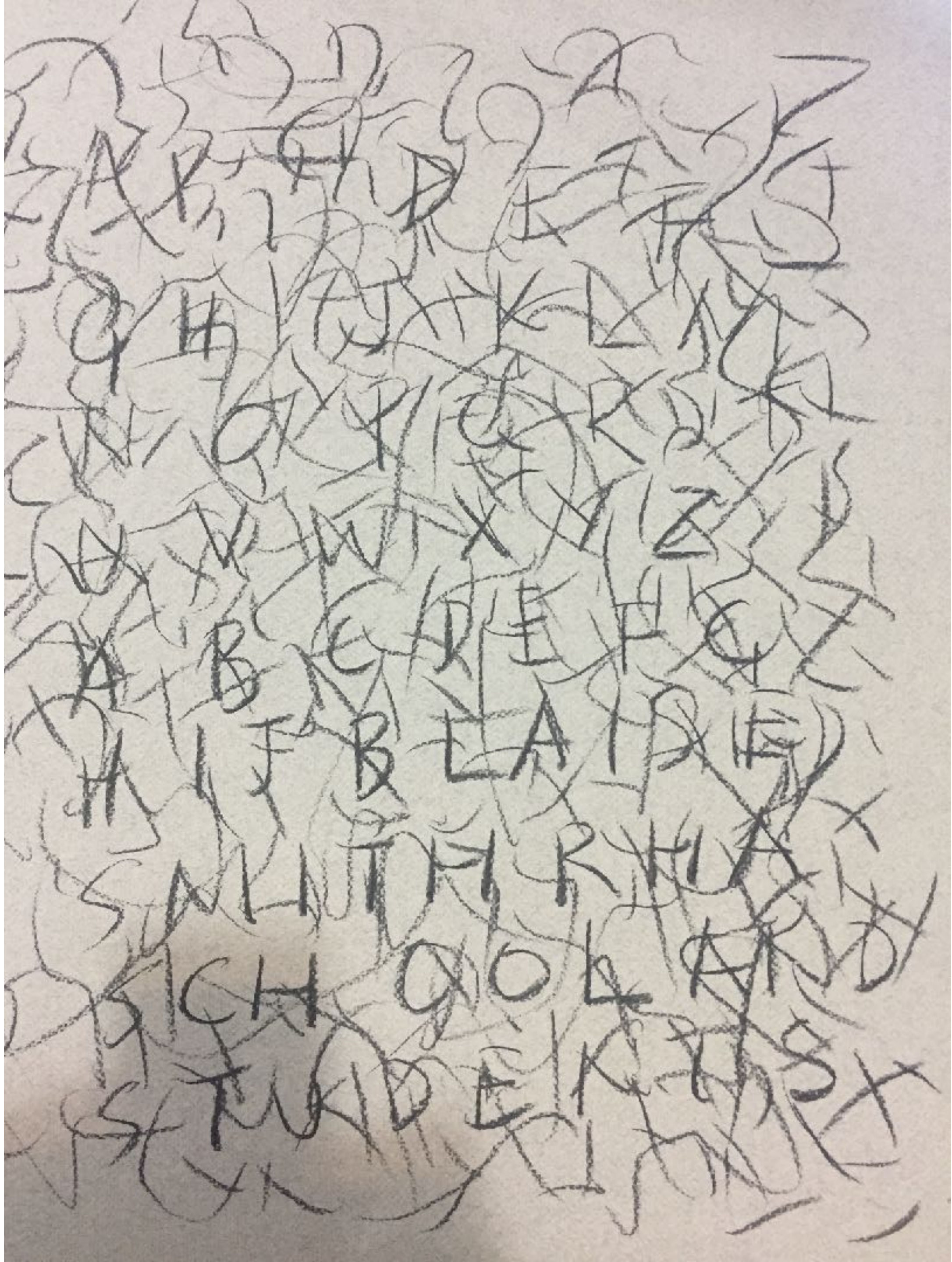


STEM
AND
TITORN

STOP

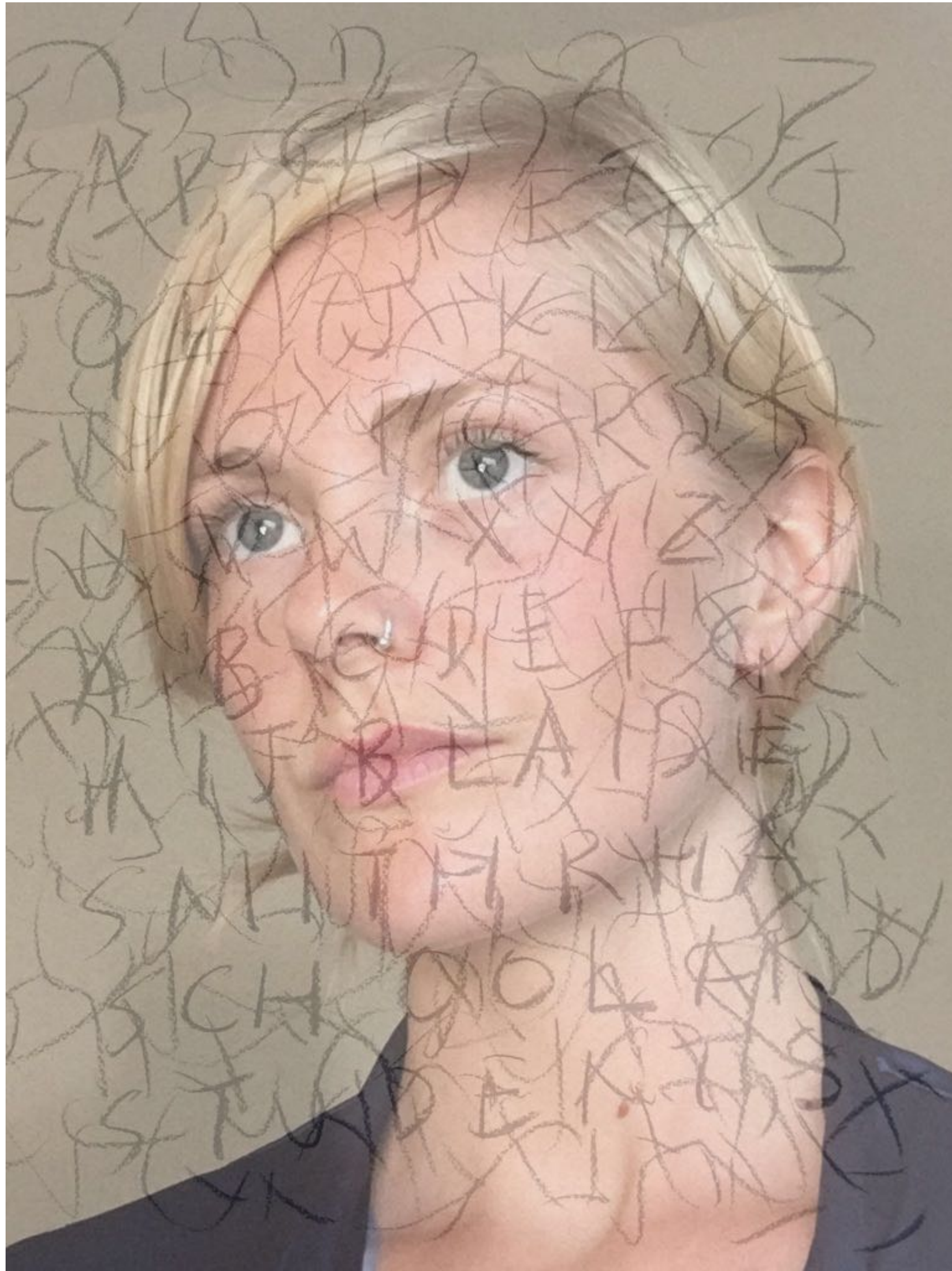
STE

OXIA



Doodle method
Scribble method
Lazy grid

https://www.youtube.com/watch?v=vF5A_9vyIvQ

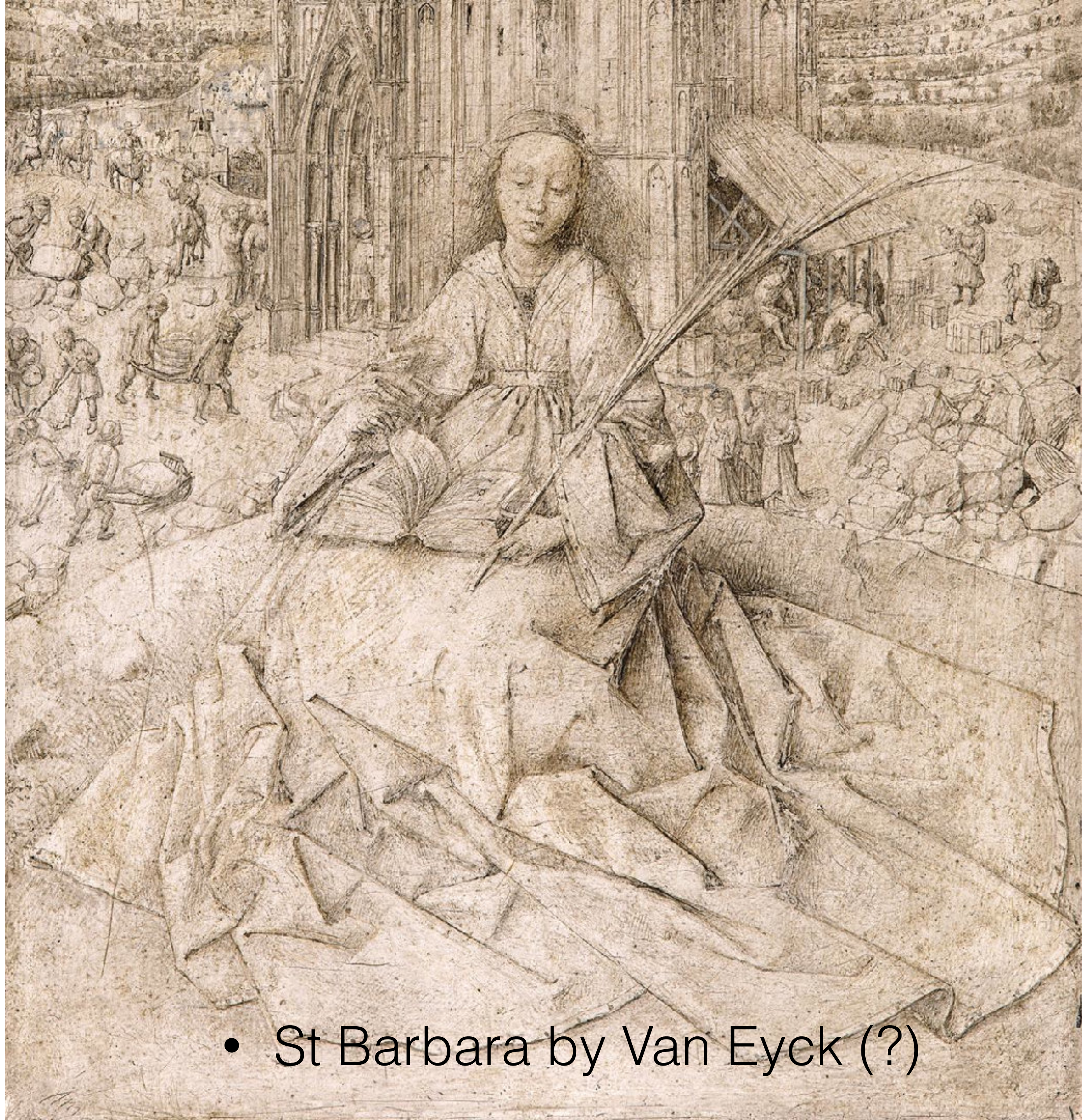


The functions of
UNDER PAINTING

PART 1
A Short History of
Oil Painting Techniques



Flemish
technique

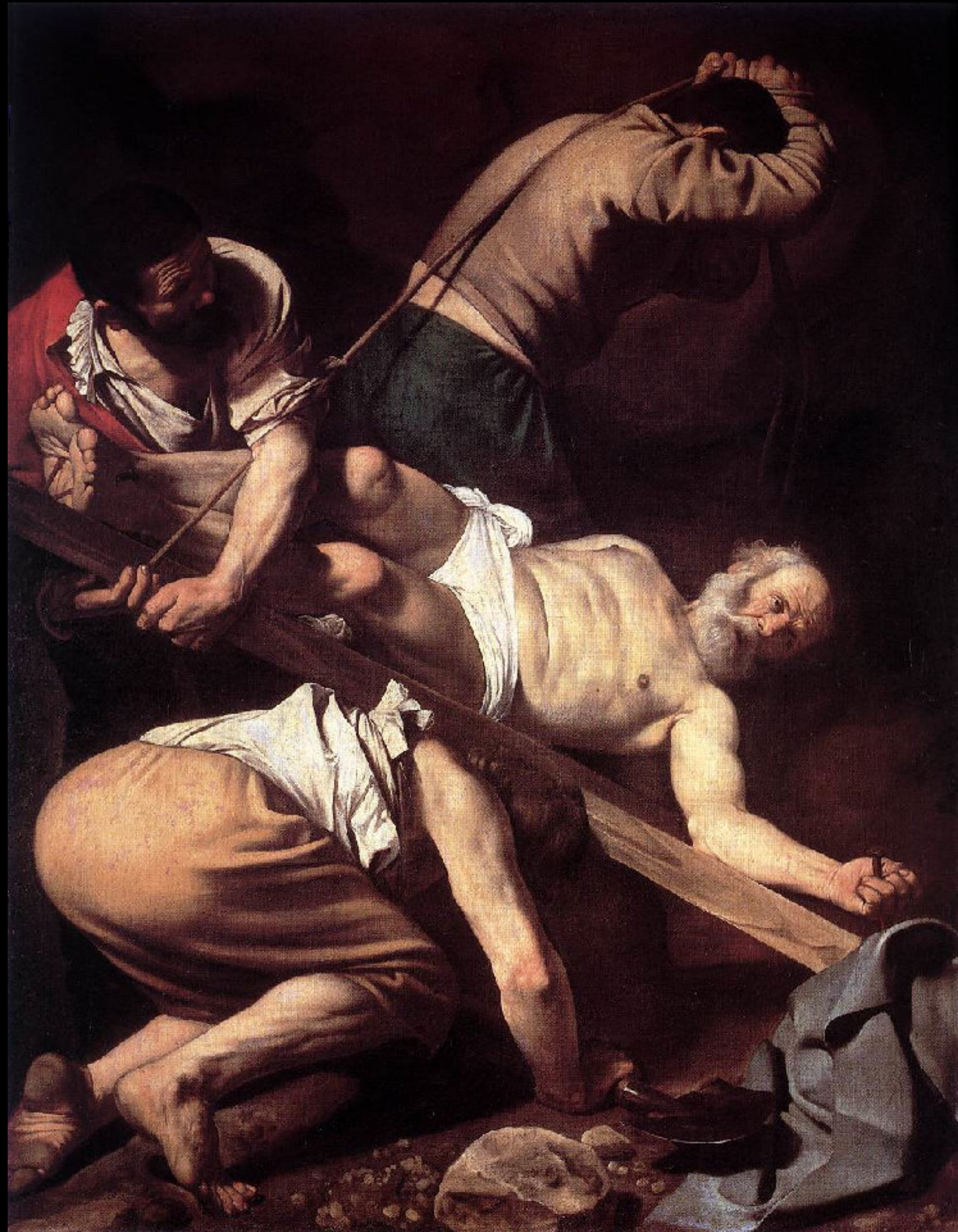


- St Barbara by Van Eyck (?)



Venetian Technique







Scumble

Light tone OVER Dark

powder on face, Fuzz of peach, Velvet
Slightly Cooler colour

Glaze

Dark tone OVER Lighter

OPTICALLY

Cannot be obtained in any other way
Produces rich warm darks and shadows Like
Rembrandt



better black than black for dark shadows

Ultramarine Blue + Burnt Sienna

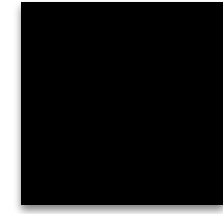
=

Best Black Money can buy

Apart from Anish Kapoor's black, which you can't buy anyway....

EVER SO BLACK

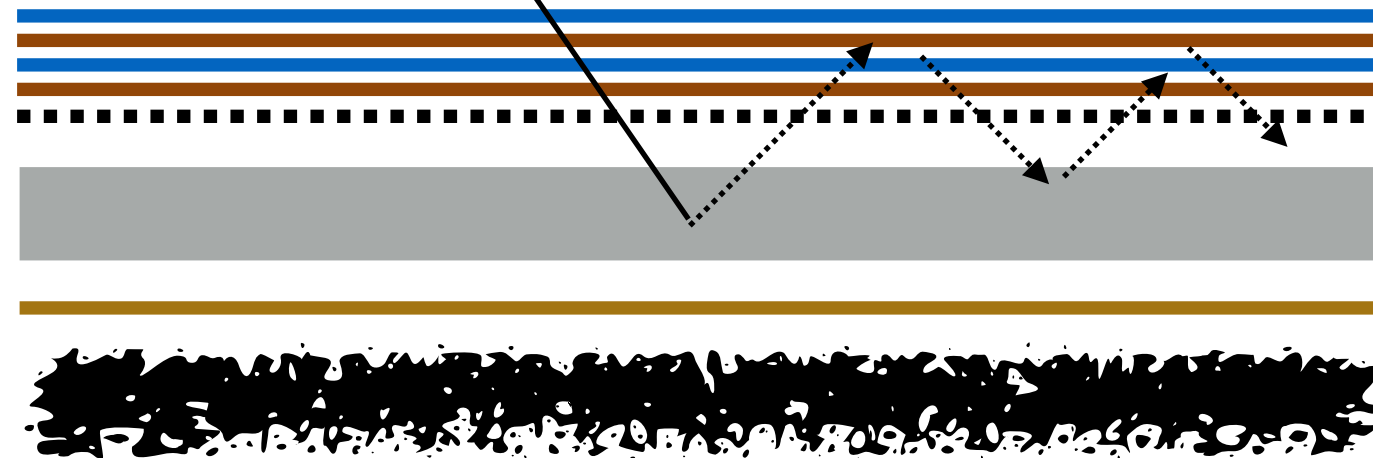
○ Light



Ultramarine Blue + Burnt Sienna
are both transparent

Ultramarine is a red Blue
Burnt sienna is a very yellow red - veering toward orange

The two combined provide all three primary colours therefore they cancel out all the light that enters them and let no light escape -
giving black



You can also make black by combining these - Quinacridone red + Aureolin Yellow + Ultramarine Blue - all three very transparent and therefore the light goes through them never to emerge - and so reads black

Bougereau and Co technique

1840 to 1940











For this demonstration, a section of Bouguereau's *Song of the Angels* was chosen. First, a drawing on canvas was executed in charcoal. The charcoal line drawing was then strengthened with ink.



This image shows the *frottie*, or rudimentary scrub-in of dark patterns with oil paint. Raw umber was used here, scrubbed on thinly with a stiff, hog-bristle brush.



Next, a flat tone is laid in for the flesh and hair areas. This will serve as an undertone later.



The rest of the canvas is then covered with paint while the flesh and hair undertones are still wet.



The hair area is filled in with a dark mass of brown, after the previous stage has had time to dry.



Lighter tones are painted into the hair mass, wet-into-wet, using a somewhat ragged hog-bristle brush with very little paint on it. The strokes follow the direction of the hair, but only go as far as the light goes.



Location of the facial features begins. The inked drawing showing faintly through the dried flat tone serves as a guide.

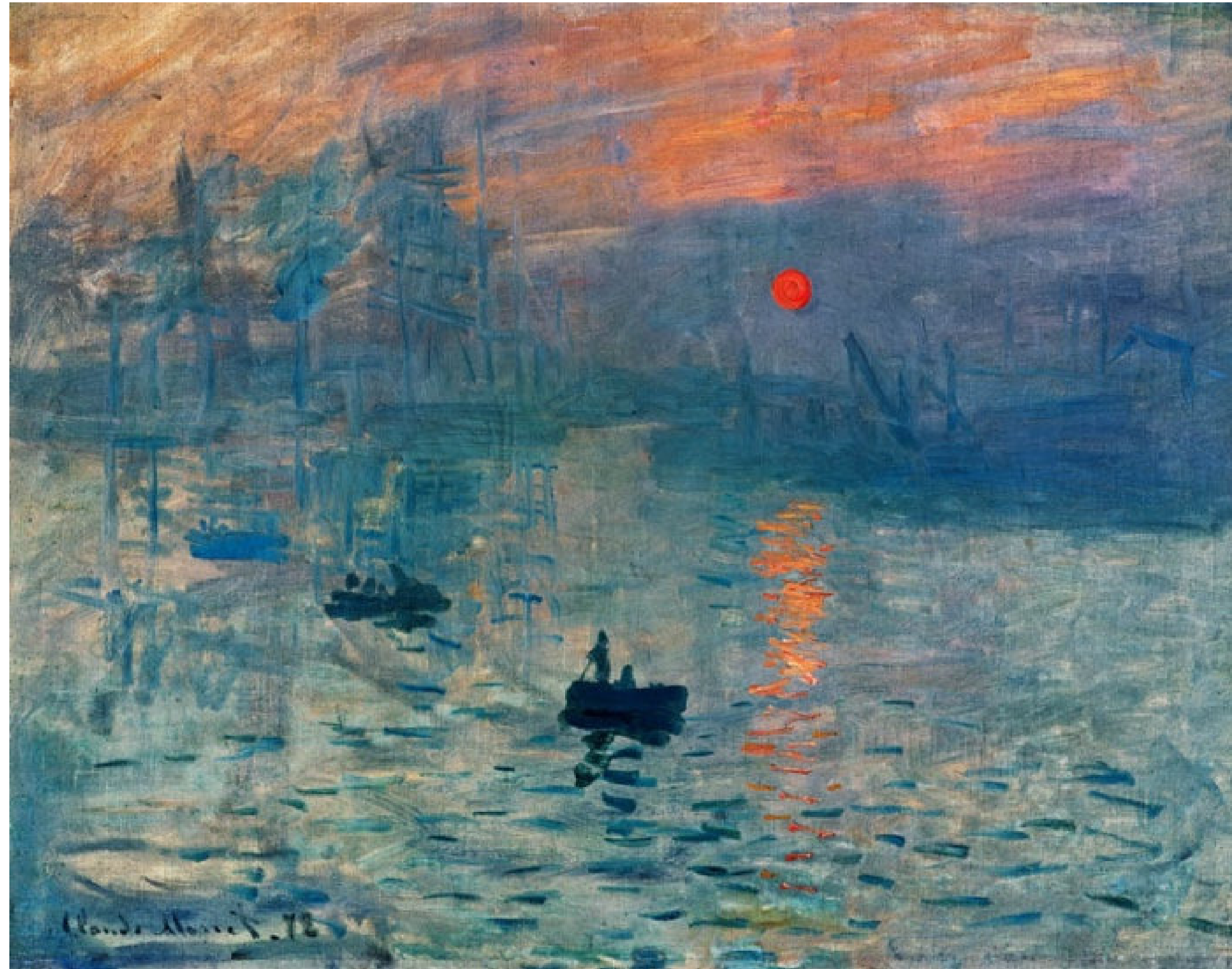


Facial features are defined and shadows are laid in thinly over the dried underlayer. Shadow mixtures in this instance are grays made from flake white, ivory black, and green earth.



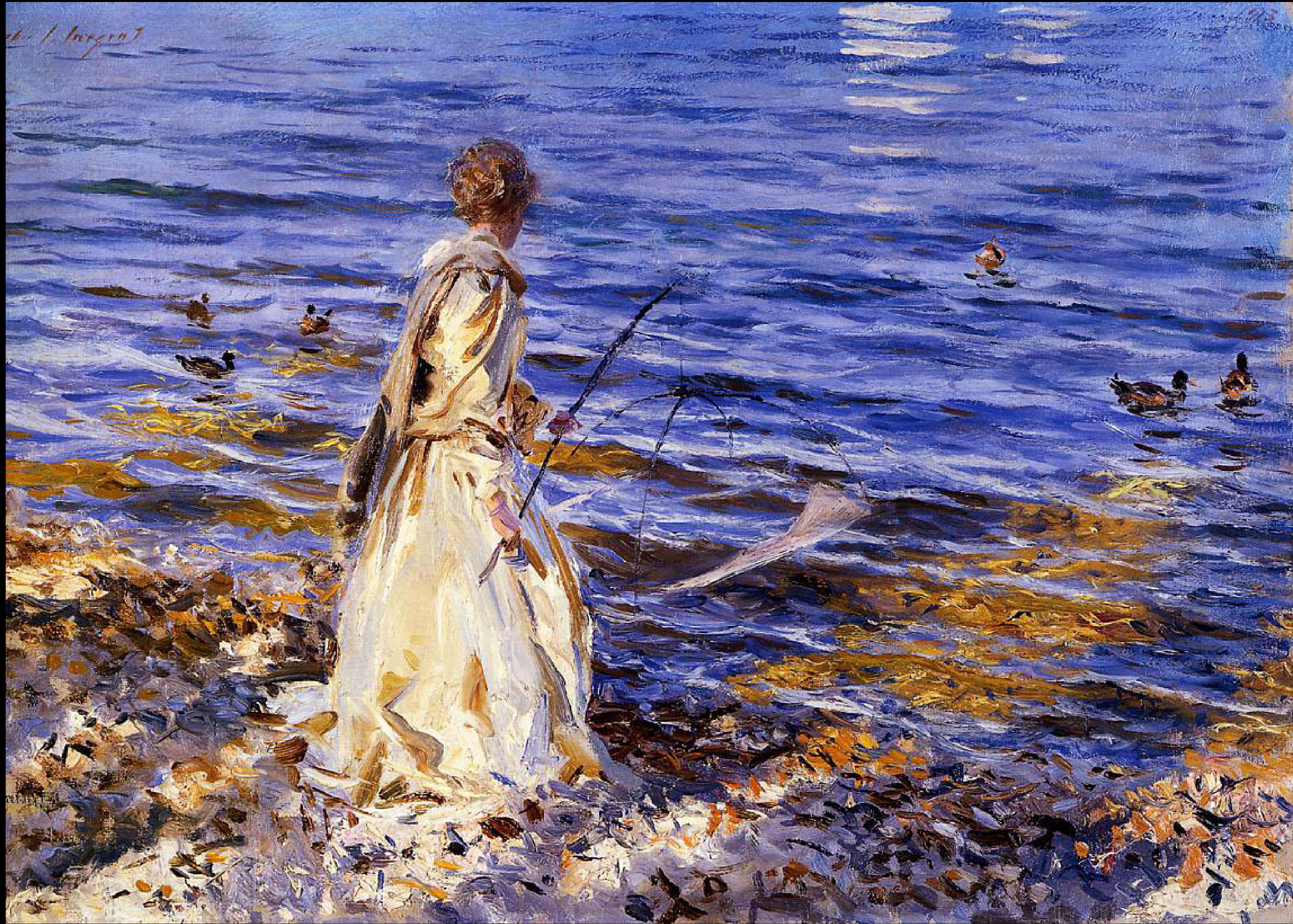
Flesh tones were made with grayish mixtures of essentially opaque paints applied thinly and translucently in middletones, while the shadow grays were wet, and then working into the lighter fleshtone areas more opaquely, wet-into-wet.

Direct Painting











7. Sorolla. Bunkida



La Playa de Pedro Gálvez en un día de gran viento
Cabañal 20^{ta} 1953. *Artista*

An oil painting depicting several nude figures in a body of water. The figures are rendered with soft, blended brushstrokes, capturing a sense of movement and light. The water is painted with various shades of blue, green, and brown, creating a textured and atmospheric effect. The overall composition is dynamic, with figures in various poses, some appearing to be swimming or floating. The lighting is soft, highlighting the contours of the bodies and the ripples in the water.

PART 2
Oil Painting Techniques
from the
BOTTOM UP

RULE 1

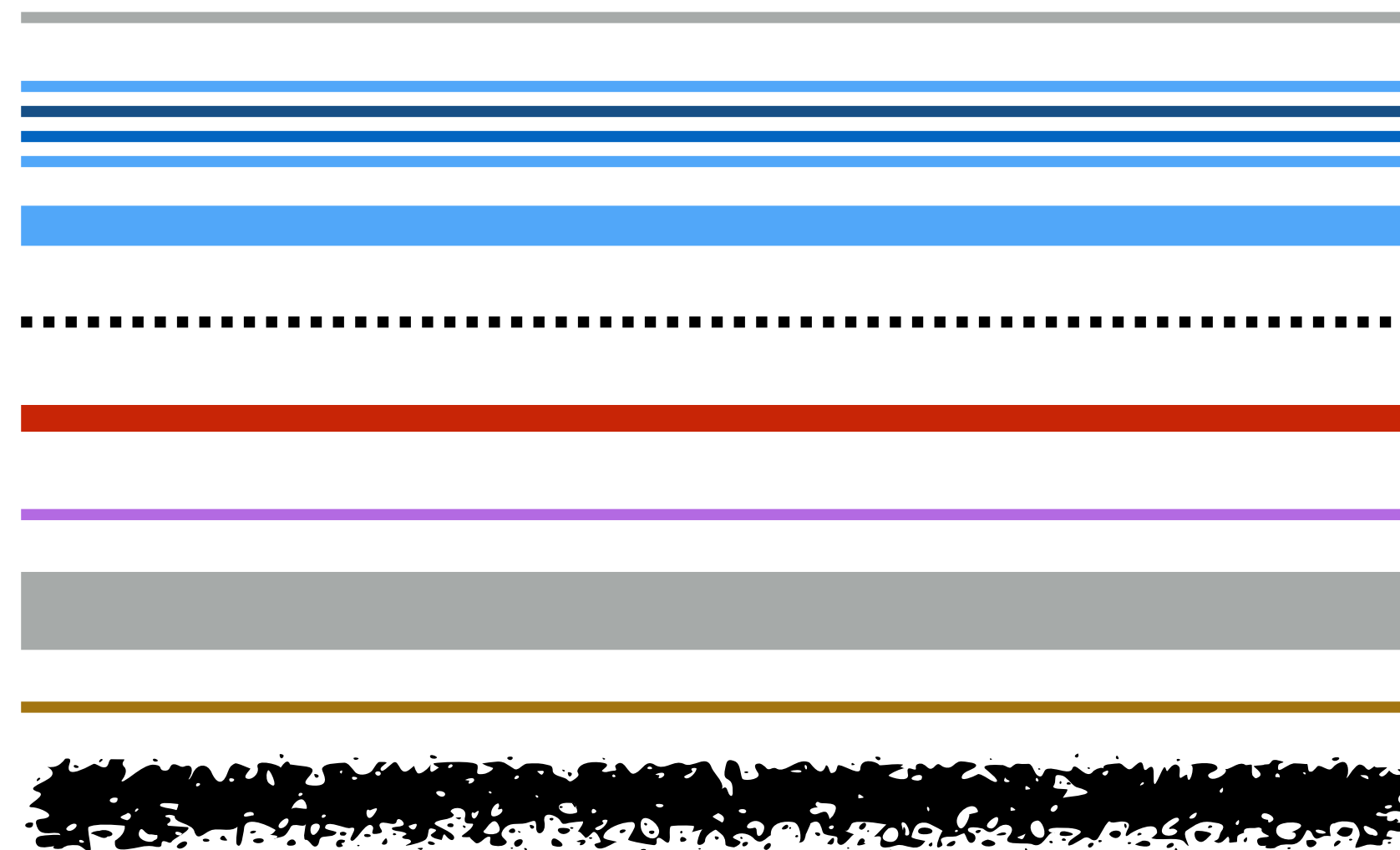
(The only really, really important one)

FAT OVER LEAN

RULE 1

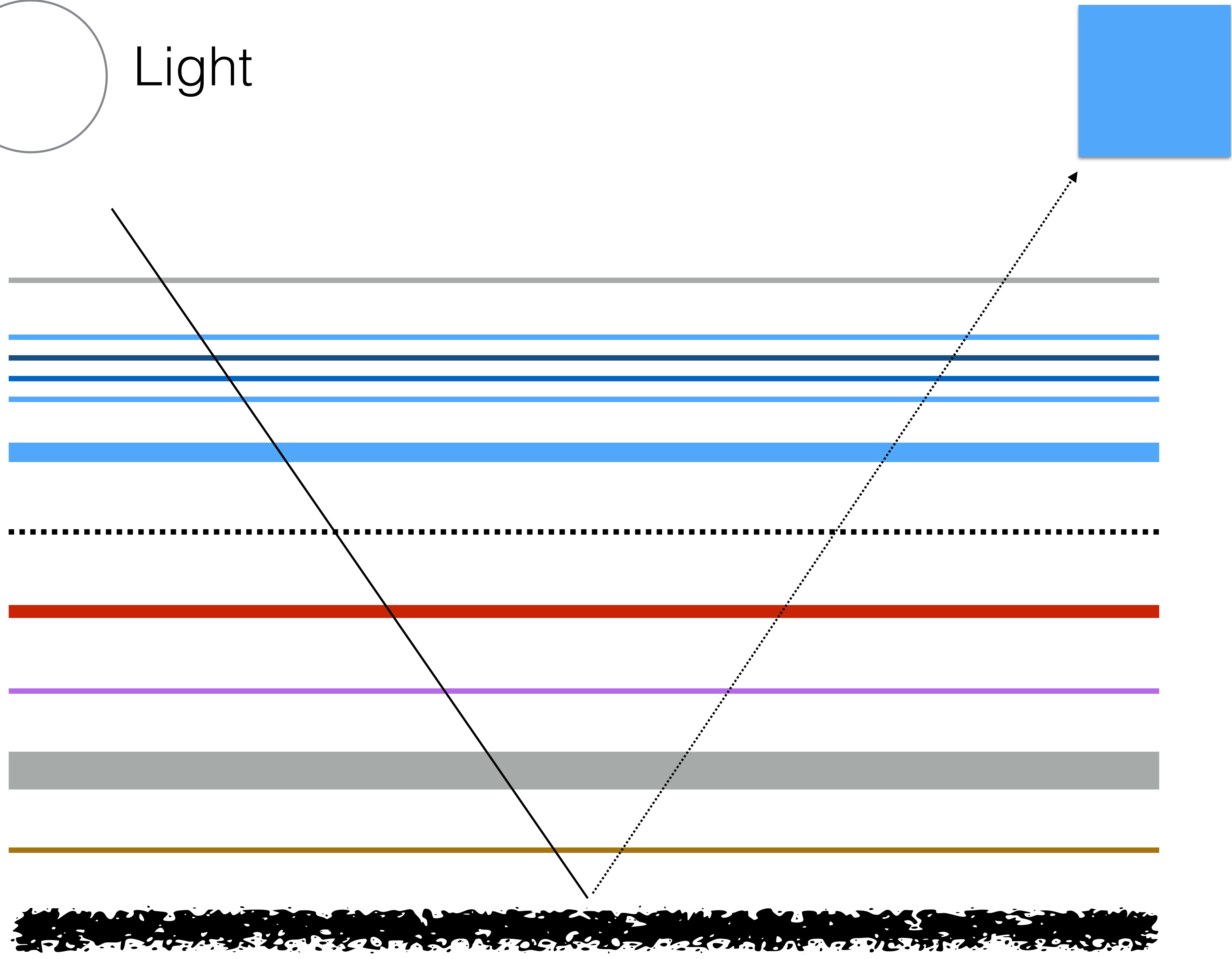
(The only really, really important one)

FAT OVER LEAN



| |
|------------------------------------|
| Varnish |
| Oily Glazes and scumbles |
| Under Painting |
| Under Drawing |
| Coloured Ground - oil based |
| (Isolating Layer in Gesso - Alkyd) |
| Primer - Gesso or Lead white oil |
| Size - Rabbit skin Glue |
| Canvas or Panel |

Light



Coloured Ground

Veil
Opaque























Palette

The Actual palette

Palette

The Colour palette

Palette

The Colour palette

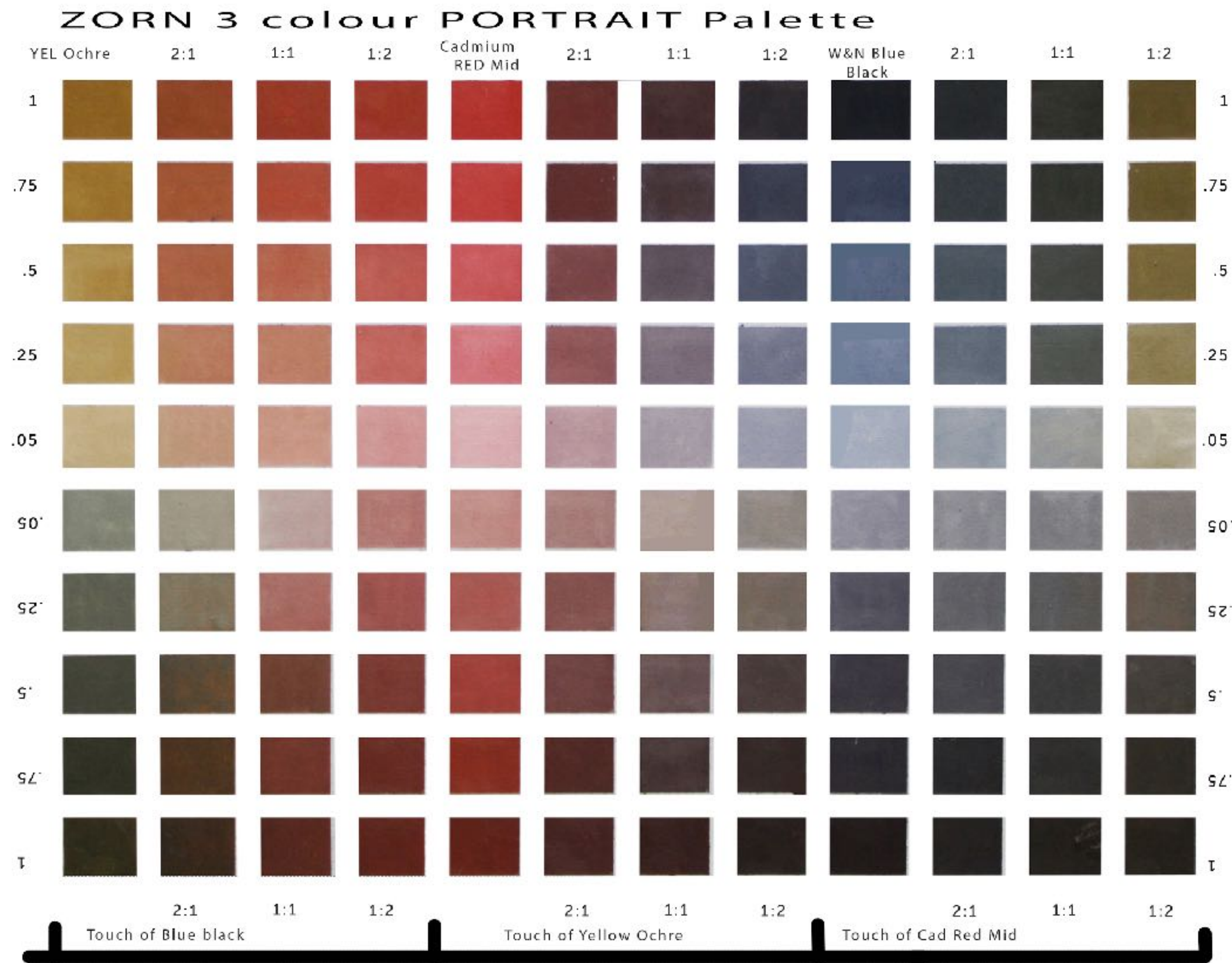
Limited Palette

Limited Palette 1 (Zorn)

Yellow Ochre
Blue Black
Cadmium Red Medium

Titanium White





Blaise Smith RHA workshop

The **Zorn palette** refers to a palette of colors attributed to the great Swedish artist, Anders Zorn (18 February 1860 – 22 August 1920). It consists of just 4 colors being yellow ochre, ivory black, vermilion and titanium white. Cadmium red light is commonly used in place of vermilion by modern day artists.

timgagnon.com





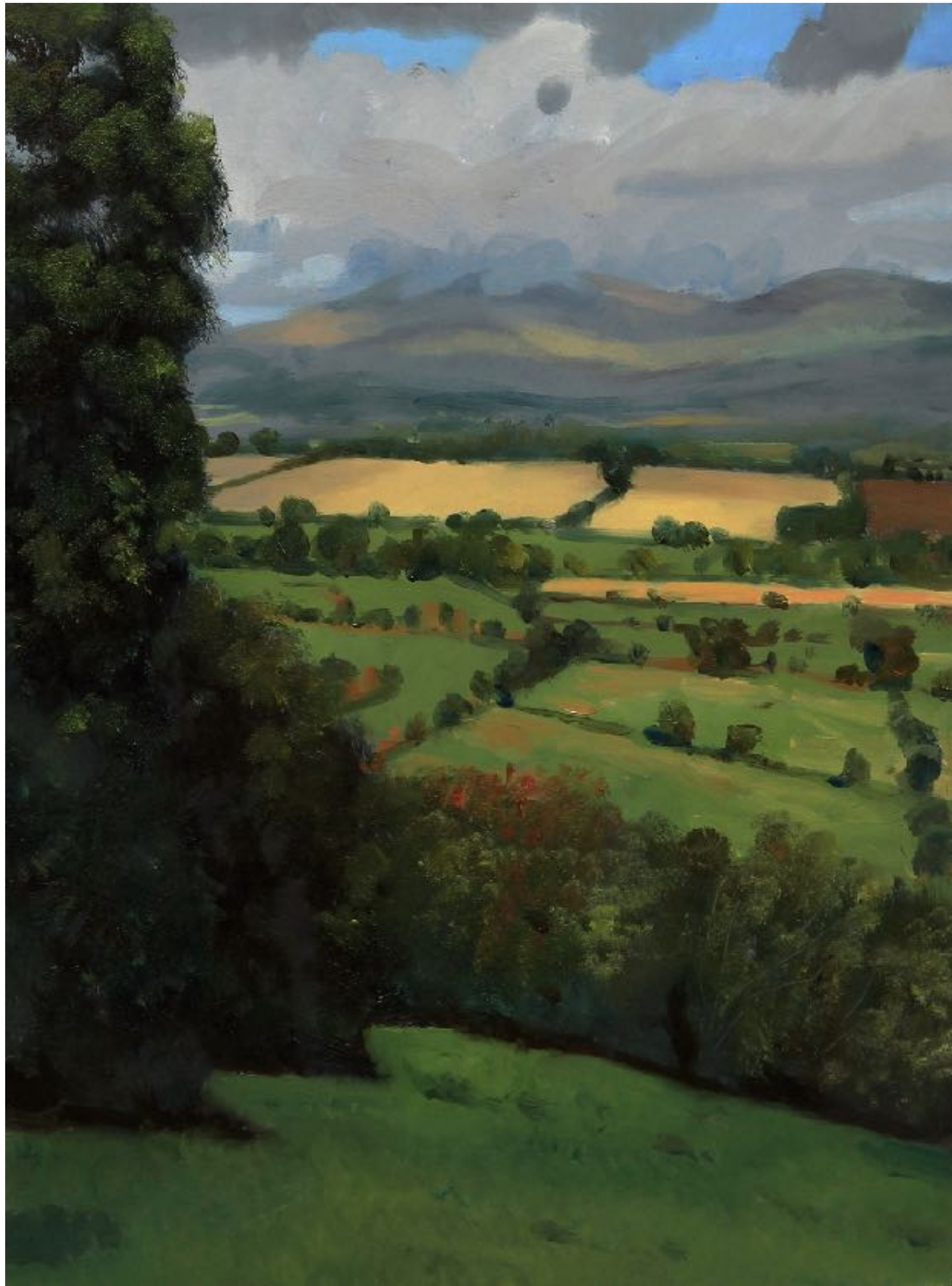
www.ArtsHeaven.com
Museum Quality Oil Painting Reproductions



Limited Palette 2

Limited landscape Palette (my own)

Titanium White
Ultramarine
Burnt Sienna
Cadmium Yellow





3 colour Landscape Palette

| | Cad Y | 2:1 | 1:1 | 1:2 | Ult B | 2:1 | 1:1 | 1:2 | Bnt Sie | 2:1 | 1:1 | 1:2 |
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| | | 2:1 | 1:1 | 1:2 | | 2:1 | 1:1 | 1:2 | | 2:1 | 1:1 | 1:2 |
| | Touch of Burnt Sienna | | | | Touch of Cadmium Yellow | | | | Touch of Ultramarine | | | |



3 colour Landscape Palette

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|-----|-------|-----|-----|-----|-------|-----|-----|-----|---------|-----|-----|-----|
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Touch of Burnt Sienna

Touch of Cadmium Yellow

Touch of Ultramarine



3 colour Landscape Palette

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| | | 2:1 | 1:1 | 1:2 | | 2:1 | 1:1 | 1:2 | | 2:1 | 1:1 | 1:2 |
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3 colour Landscape Palette

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Touch of Burnt Sienna

Touch of Cadmium Yellow

Touch of Ultramarine



3 colour Landscape Palette

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Touch of Burnt Sienna

Touch of Cadmium Yellow

Touch of Ultramarine



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Touch of Burnt Sienna

Touch of Cadmium Yellow

Touch of Ultramarine



3 colour Landscape Palette

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3 colour Landscape Palette

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|-----|-------|-----------------------|-----|-----|-------|-------------------------|-----|-----|---------|----------------------|-----|-----|
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3 colour Landscape Palette

| | Cad Y | 2:1 | 1:1 | 1:2 | Ult B | 2:1 | 1:1 | 1:2 | Bnt Sie | 2:1 | 1:1 | 1:2 |
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Touch of Burnt Sienna

Touch of Cadmium Yellow

Touch of Ultramarine



3 colour Landscape Palette

| | Cad Y | 2:1 | 1:1 | 1:2 | Ult B | 2:1 | 1:1 | 1:2 | Bnt Sie | 2:1 | 1:1 | 1:2 |
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| | Touch of Burnt Sienna | | | | Touch of Cadmium Yellow | | | | Touch of Ultramarine | | | |



3 colour Landscape Palette

| | Cad Y | 2:1 | 1:1 | 1:2 | Ult B | 2:1 | 1:1 | 1:2 | Bnt Sie | 2:1 | 1:1 | 1:2 |
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Touch of Burnt Sienna

Touch of Cadmium Yellow

Touch of Ultramarine



3 colour Landscape Palette

| | Cad Y | 2:1 | 1:1 | 1:2 | Ult B | 2:1 | 1:1 | 1:2 | Bnt Sie | 2:1 | 1:1 | 1:2 |
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Touch of Burnt Sienna

Touch of Cadmium Yellow

Touch of Ultramarine



3 colour Landscape Palette

| | Cad Y | 2:1 | 1:1 | 1:2 | Ult B | 2:1 | 1:1 | 1:2 | Bnt Sie | 2:1 | 1:1 | 1:2 |
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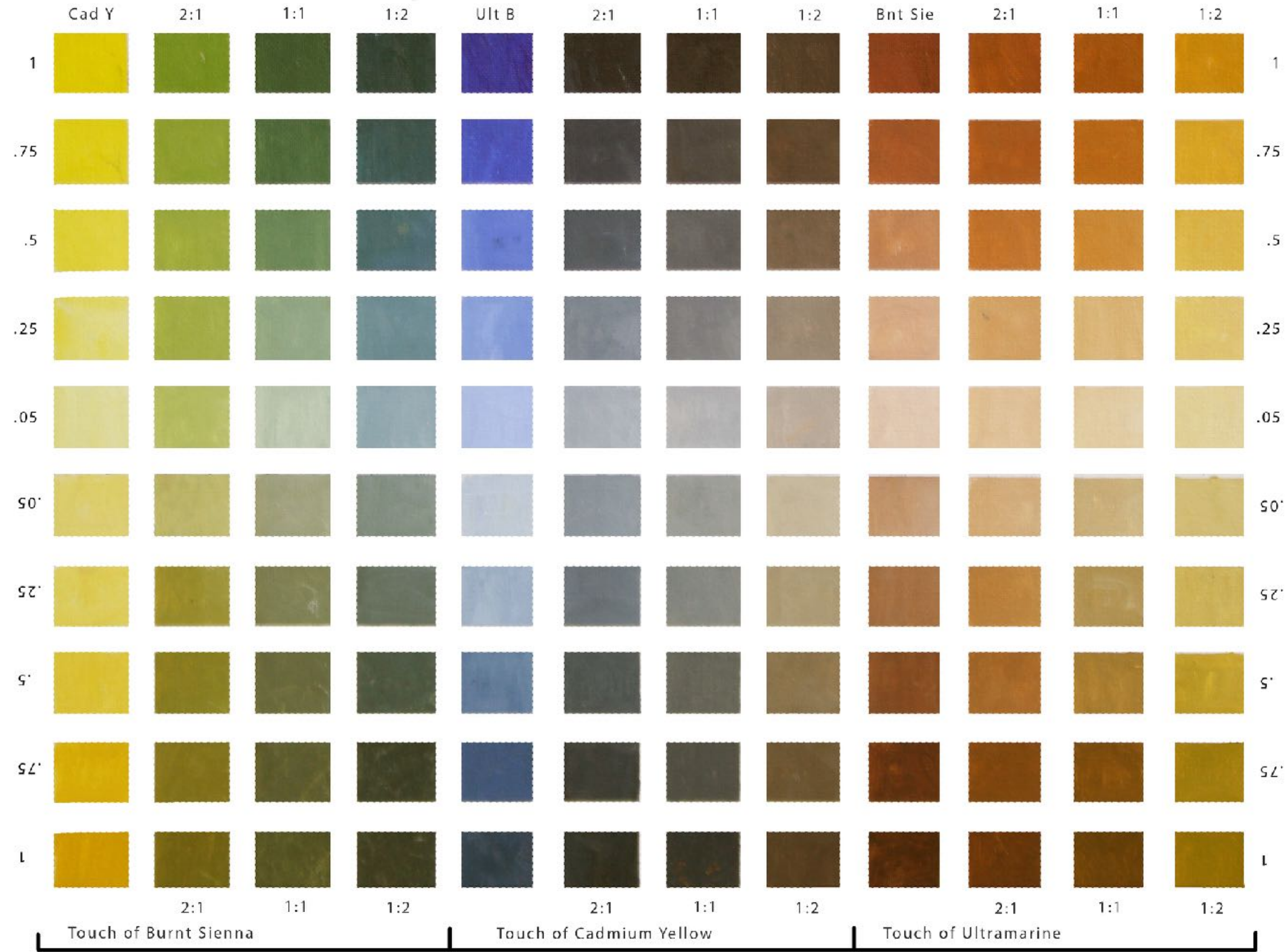
Touch of Burnt Sienna
Touch of Cadmium Yellow
Touch of Ultramarine



3 colour Landscape Palette

| | Cad Y | 2:1 | 1:1 | 1:2 | Ult B | 2:1 | 1:1 | 1:2 | Bnt Sie | 2:1 | 1:1 | 1:2 |
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| | | 2:1 | 1:1 | 1:2 | | 2:1 | 1:1 | 1:2 | | 2:1 | 1:1 | 1:2 |
| | | Touch of Burnt Sienna | | | | Touch of Cadmium Yellow | | | | Touch of Ultramarine | | |

3 colour Landscape Palette



Blaise Smith RHA workshop

Limited Palette 3

John Singer Sargent

Silver White

Naples Yellow

Yellow Ochre

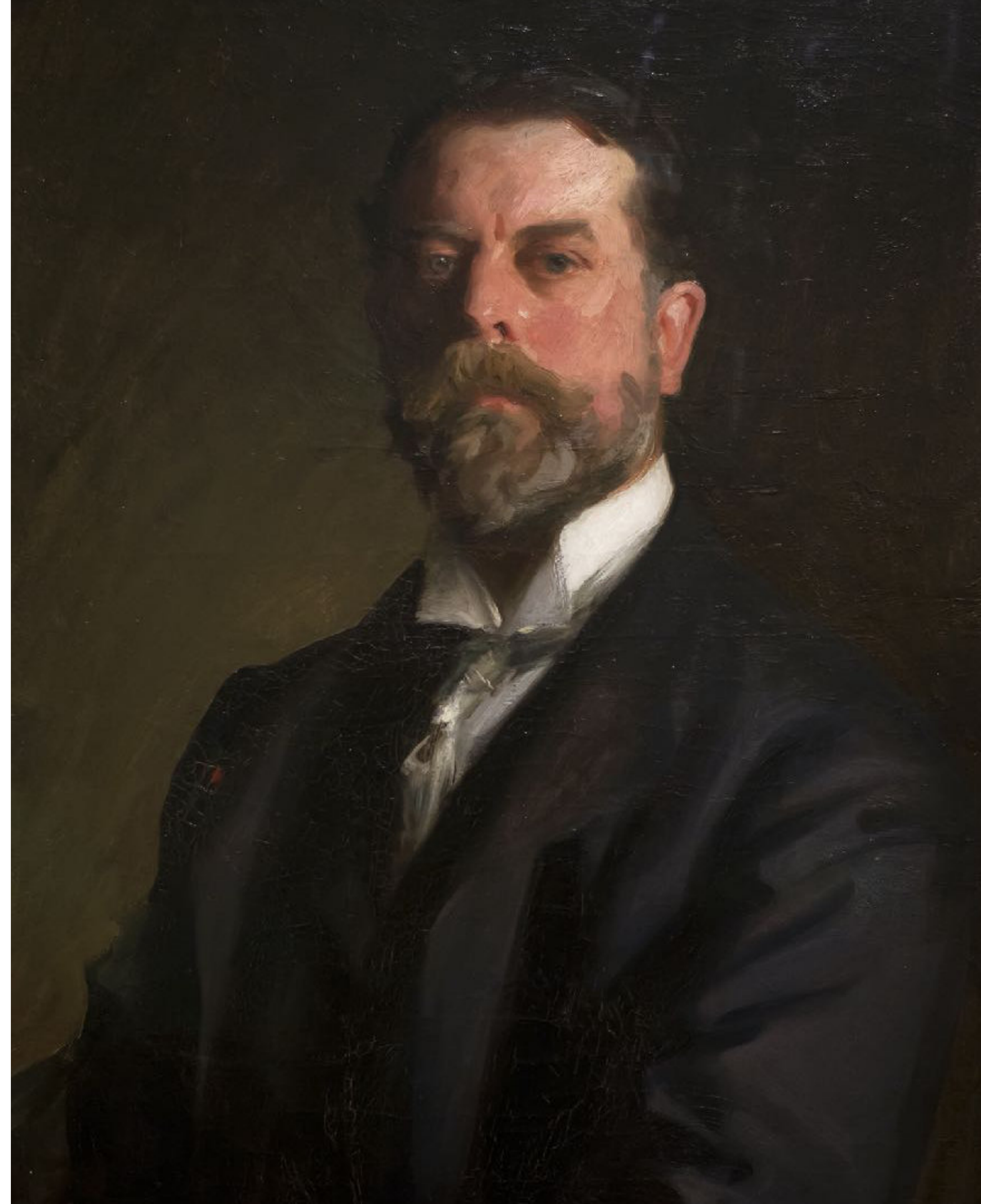
Ochre dew (English Red)

Red Ochre

Vermillion

Ivory or Coal Black

and Prussian Blue.



Limited Palette 4

Ultramarine Blue

Burnt Sienna

Raw umber

Quinacridone Violet (Alizarin Crimson Replacement)

Cadmium Red

Yellow Ochre - NOT Winsor and Newton !!!

Cadmium Yellow Light

Aureolin Yellow (Lemon yellow)

Titanium White





UNDERPAINTING 2nd Layer

after the line drawing the

Unifying Colour



The rest of the canvas is then covered with paint while the flesh and hair undertones are still wet.



The hair area is filled in with a dark mass of brown, after the previous stage has had time to dry.

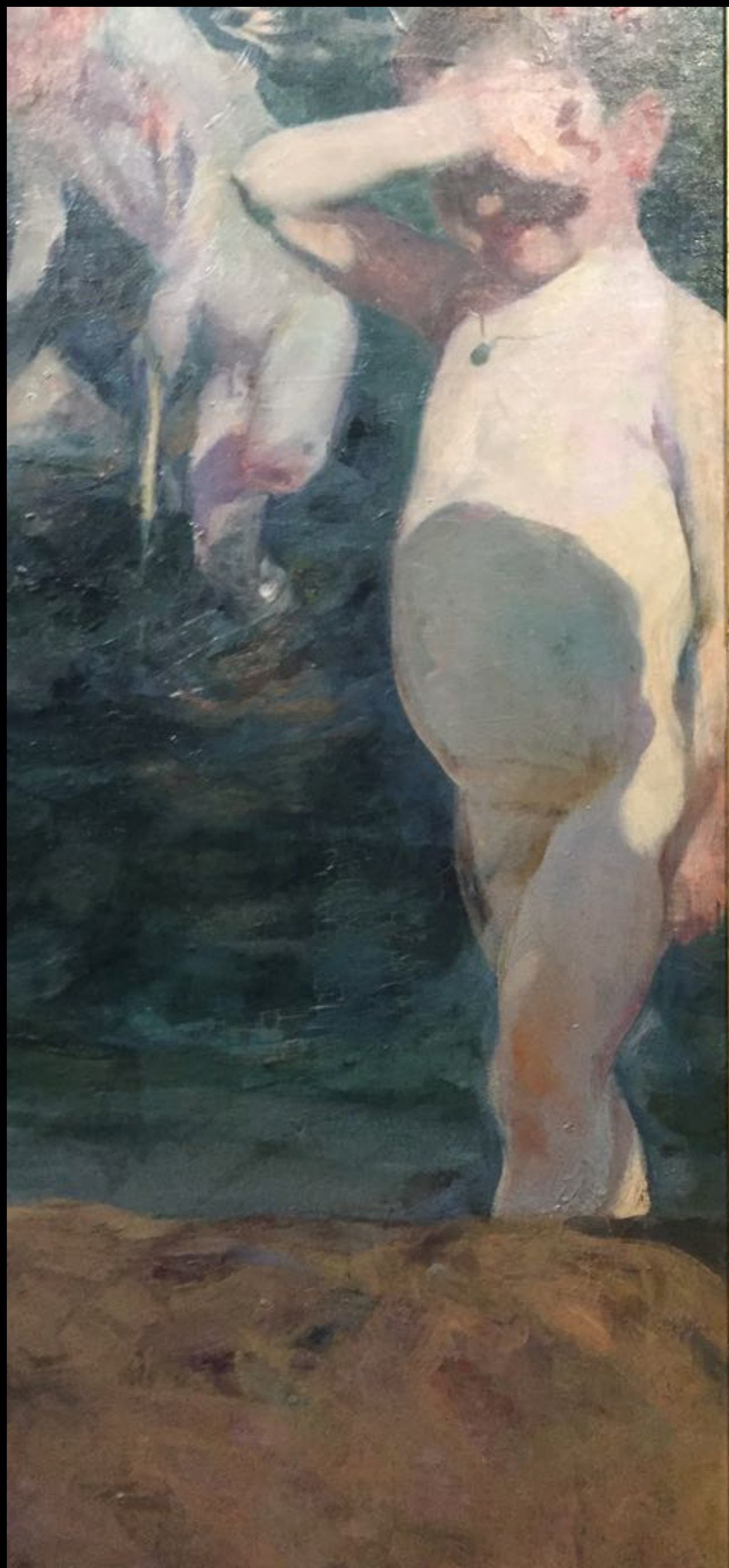


Lighter tones are painted into the hair mass, wet-into-wet, using a somewhat ragged hog-bristle brush with very little paint on it. The strokes follow the direction of the hair, but only go as far as the light goes.

Joaquín Sorolla, Sad Inheritance!, 1899 Oil on canvas, 210 × 285 cm,
Colección Fundación Bancaja, Valencia © Colección Fundación
Bancaja, Valencia

































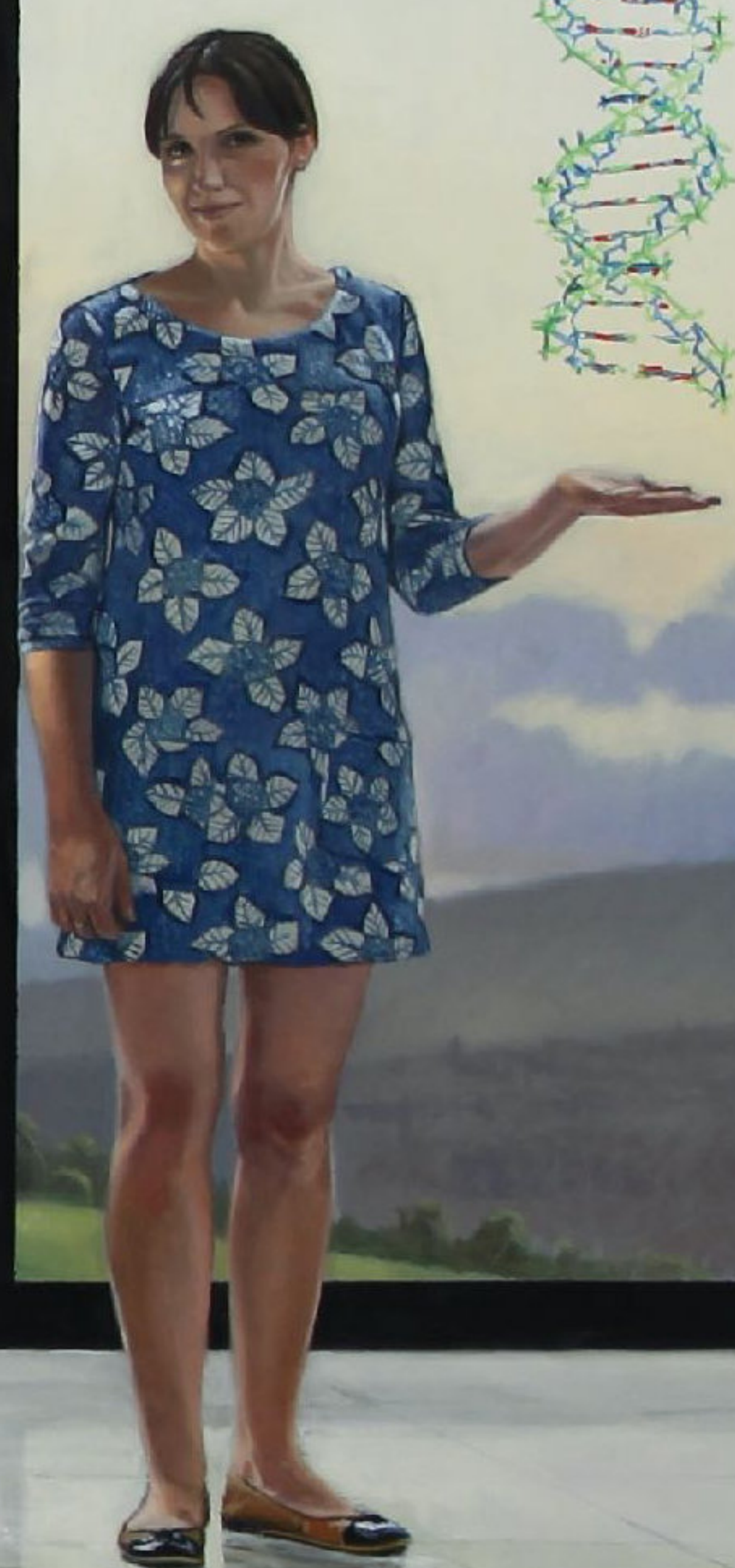














W. C. L. V.

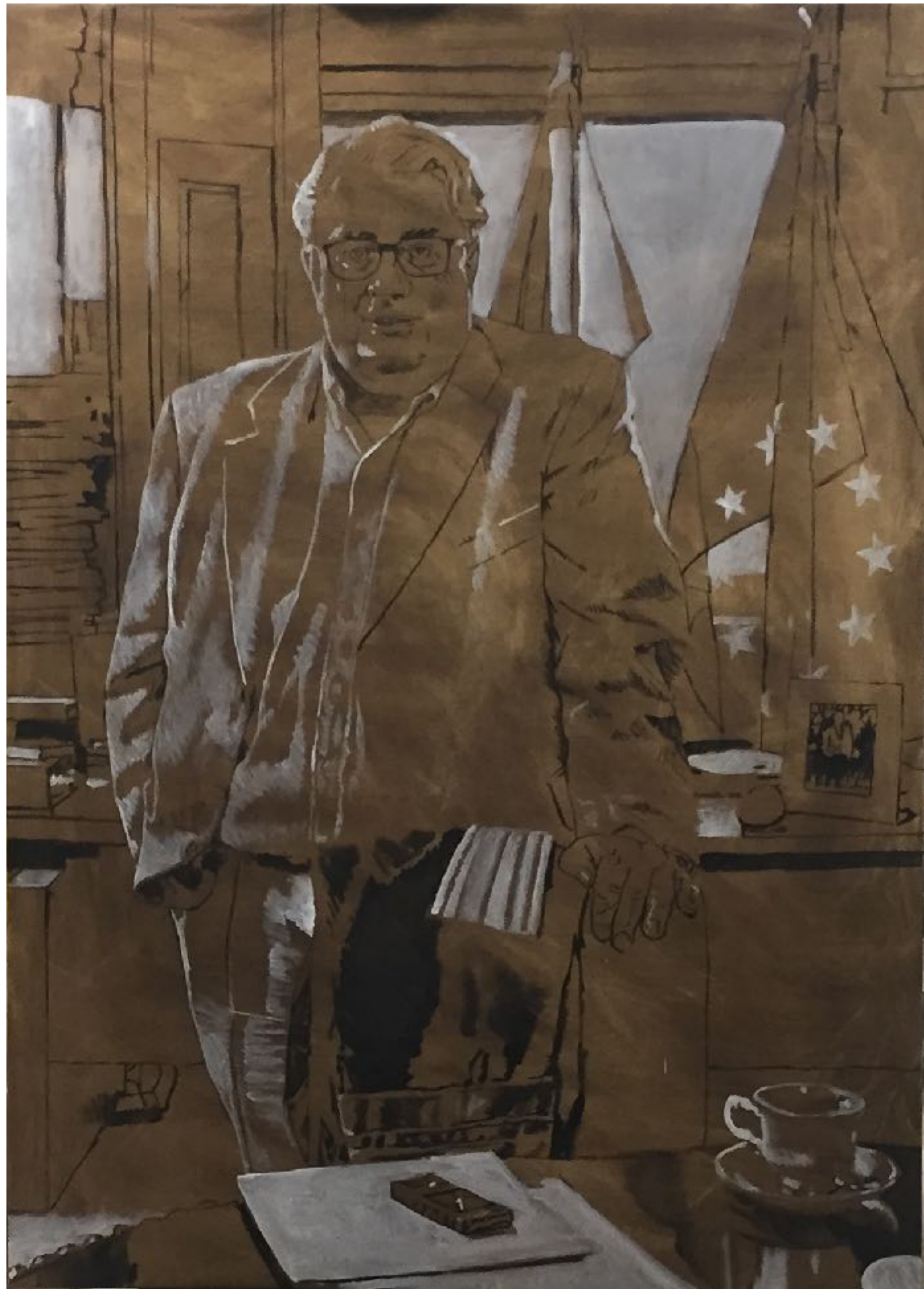
Smart Ass Underpainting



















Miss
Diana de la Cruz
Pinar del Rio

Remember that it's an OIL painting,
not a turpentine painting

and it's definitely NOT a white spirit anything







































