

# Welcome to Intro to Oils

## Week 2

With Racquel Keller

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## **Week 2:**

- Share Homework
  - Value/Monochromatic painting
- Intro to Color Mixing
  - Setting up to Paint
  - Mixing to Grey
  - Paint Grey Scale Still Life

# Studio Set-Up

## Where Old Clothes

- Or a Smock :)
- If you get oil paint on your clothes, you can try removing it using liquid soap and water.
- You will want to apply the liquid soap and a bit of water, let it sit for a bit and then rinse.
- If the paint is still there, repeat the soap and water and see if scrubbing with a toothbrush helps loosen it.
- Put it in the wash when you have gotten as much of the stain out as possible.
- But truthfully, I just wear old clothes and let them get covered with paint. It makes me feel like a real painter :)

## Ventilation

- According to the recommendation of environmental hygienists, studio air should be changed ten times per hour.
- Normal air circulation in most buildings and homes will allow for adequate air exchange using Gamblin oil painting materials.
- Increased air exchange can be attained by opening the windows and by inserting a fan in one window to blow air out.

## Wear Gloves

- Wear gloves during the whole painting process - from set-up through final clean up.

# Clean Up

## Cleaning Brushes

- While Painting
  - For brush clean-up during your painting session, use a two rag system
  - First wipe excess paint from brushes with one rag. Then dip your brush in a container of Safflower or Canola Oil
  - Next, with the second rag, wipe the Safflower or Canola oil and any remaining pigment from your brush
  - Continue painting
- After Painting
  - Use Safflower or Canola Oil to clean out the paint, then wash the brush with soap & water to remove the oil. Dishwashing liquid works particularly well.
  - Brush cleaning soaps are also an option
- To get rid of any unwanted paint
  - a. Use palette knife to scrape excess paint from palette
  - b. Wipe the palette knife clean on a paper towel, newsprint, or rag.
  - c. Dispose the oily paper towel, newsprint, or rag as described in the **Disposing of Paint Rags Safely**
    - i. If using a palette paper, skip a & b, go directly to c.

# Disposing of Paint Rags Safely

- The drying process of Oil paint and Oil Mediums on rags can cause a fire if done improperly.
- Oil paint and mediums dry when they are exposed to the air. This drying process creates heat.
- When air meets a bunch of *oil-soaked rags*, the heat can't escape and can cause a fire.
- To minimize this, hang up the paint rags to dry. Once dry, paint rags can be reused or safely disposed of in household garbage.
  - *Individual paint rags, even saturated with oil and Gamsol, will not spontaneously combust when hung up alone to dry.*
- If you have wet oily rags to dispose of
  - At a minimum – properly stored in an Oily Rag Safety Can (such as those offered by JustRite) until they can be disposed of properly.
  - Even Better
    - soak rags in water
    - then place them in a sealed airtight plastic bag or sealed jar
    - dispose in an outdoor trash can\*
    - *Oil and Gamsol soaked rags will not spontaneously combust after being soaked in water and sealed wet in a bag or other airtight container.*

\* *Double check with your local Household Hazardous Waste Acceptance Site to ensure compliance with local disposal laws.*

## Toxic Paint Colours

- Often toxicity in a pigment is cumulative and so could impact you long term
- Some paints are made from toxic pigments. Paint toxicity is not always listed on the tube, so do a bit of research before using a new color. But good rule of thumb is assume the following are toxic:
  - Cadmiums
  - Cobalts
  - Lead
- Different types of toxicity.
  - Some pigments are dangerous to touch.
  - Other pigments are mostly dangerous if you breath in their dust
    - Tubed oil paint in its native state does not have any dust, so those pigments are relatively safe to use. BUT if you sand your painting be mindful of the dust you create. Play it safe and wear a mask. Do the sanding of it outdoors if you can.

## Toxic Paint Colours

- Alternatives
  - Instead of a cadmium red you can buy other different reds (like we have in class)
  - Some manufacturers now create cadmium free paints. So, do a bit of research to find one that works for you.
- Other ways to protect yourself
  - When in doubt, wear disposable gloves

## Disposal of oil colors

- Packaging (tubes, cans, and bottles) should be completely emptied of their contents before disposing of.
- A Tube Wringer can help get the last little bit of oil color out of each tube.
- *Check with your local city or municipality on proper disposal of paint.*

## Saving Oil Colors

- Instead of letting oil colors dry on the palette between painting sessions, seal your palette in your airtight container. Don't have an airtight container, cover your palette with plastic wrap (this can be a tad messy when you peel off the plastic wrap.)

## Reusing Oil Colors

- Mix all of the colors that remain on your palette, to make your own, personal Torrit Grey. This often yields an interesting neutral/grey color that can be stored in empty tubes or air-tight jars for future use.



# Painting Mediums

Painters use painting mediums to change the viscosity, texture, dry time, gloss level, and increase the transparency of oil colors.



## Gamblin Solvent-Free Fluid

- Solvent-free painting medium
- Gives more flow and transparency
- Moderately fast drying rate and increases gloss.
- Contains safflower oil and alkyd resin
- Non-toxic
- Contains no Gamsol or petroleum distillates

## Tips for Using

- Use in moderation with oil colors – no more than 25% by volume = ensures proper drying and prevent beading-up of paint layers,
- Apply mixtures of Solvent-Free Fluid and oil colors thinly = Avoids wrinkling.
- For underpainting, we recommend *adding Gamsol* to Solvent-Free Fluid.



## Gamblin Solvent-Free Gel

- Solvent-free painting medium
- Gives more flow and transparency
- Holds the shape of your brushmark
- Least compromise across color, dry time, texture and mark-making
- Moderately fast drying rate and increases gloss.
- Contains safflower oil and alkyd resin
- Non-toxic
- Contains no Gamsol or petroleum distillates

## Tips for Using

- Use in moderation with oil colors – no more than 25% by volume = ensures proper drying and prevent beading-up of paint layers,
- Apply mixtures of Solvent-Free Fluid and oil colors thinly = Avoids wrinkling.



## Gamblin Safflower Oil

- A pale, slow-drying oil
- Solvent-Free
- As a painting medium = increases flow and slows dry times.
- As a Brush Cleaner

### Tips for Using

- Use sparingly
  - Alone; or
  - Mix with an equal amount Gamsol to create a traditional slow-drying, low-viscosity painting medium.
- Use for cleaning brushes
  - While you are working = Cleaning in between colors.
  - After your painting session = Cleaning brushes and can be further cleaned using soap and water.



## Gamblin Gamsol

- Thinning oil colors
- Least compromise across color, dry time, texture and mark-making
- Modifier for painting mediums
- Studio clean-up: brushes, palettes, palette knives, etc
- Reusable
- Petroleum distillate but with the aromatic solvents refined out – less than .005% remains.
- A slow evaporation rate, high flash point and is not absorbed through healthy skin.

### Tips for Using

- Use in moderation with oil colors – use a small amount = too much and it will impact the ability of the paint to form a paint film.
- A little goes a long way; stiff oil colors relax immediately when a little Gamsol is added.
- Keep bottle closed while working
- For underpainting, we recommend *adding Gamsol* to Solvent-Free Fluid.

## Working with Gamsol

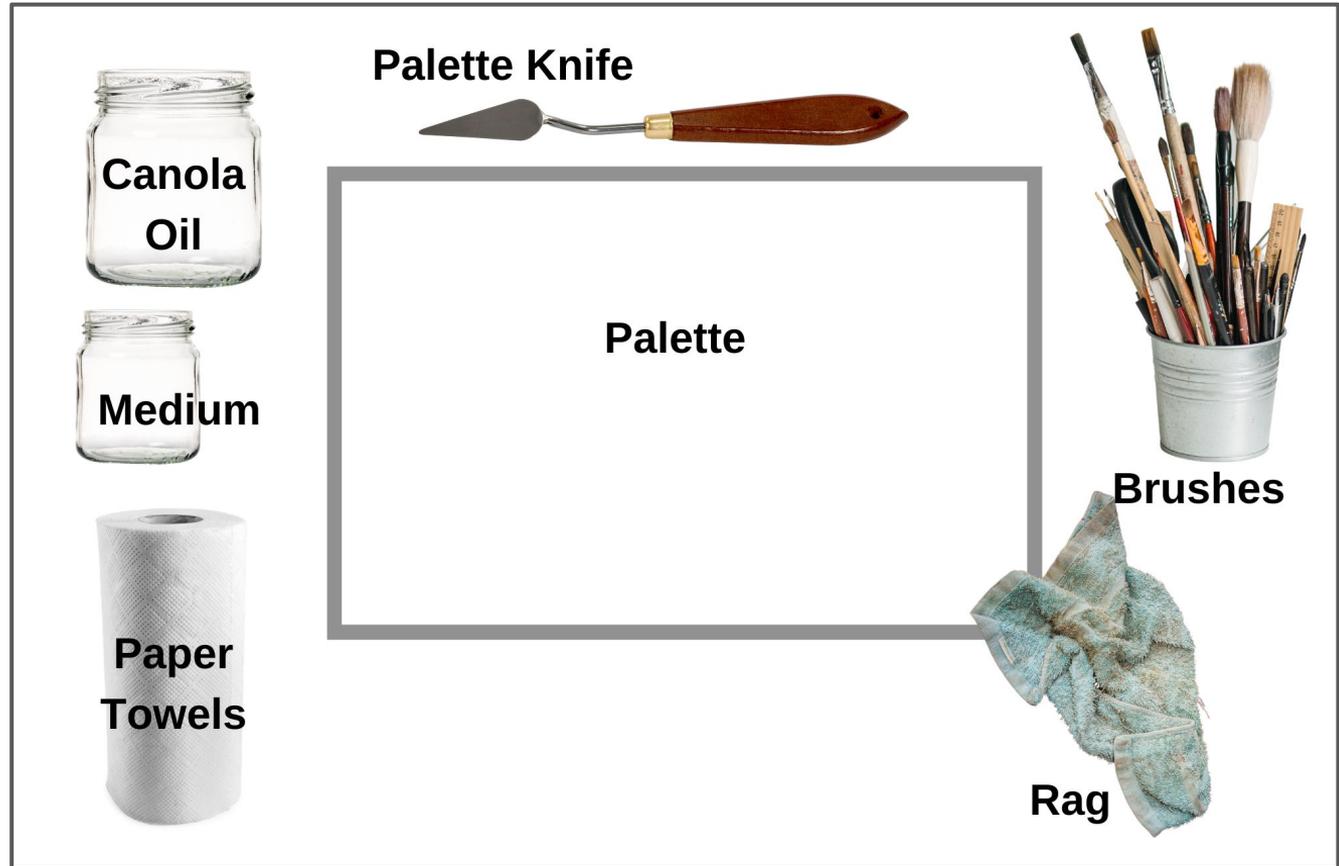
- Use only as much Gamsol as you need for cleaning brushes throughout the painting session and for thinning and formulating painting mediums
- The best type of containers to store Gamsol for brush cleaning is either glass or metal jars with a sealed top
- Artists can reuse Gamsol over and over for brush-cleaning. Gamsol will clear as pigments settle to the bottom of the container. Reuse Gamsol by pouring the clean portion into a separate container
- Use fresh Gamsol when thinning painting mediums
- Mark all jars and cans containing solvents with appropriate labels

## Disposing of Gamsol

- Place used Gamsol in an airtight metal can or glass jar. Once that is full, take it to your hazardous waste disposal site to dispose of it properly\*
- Do not pour it down the drain

*\* Double check with your local Household Hazardous Waste Acceptance Site to ensure compliance with local disposal laws.*

# Setting Up to Paint



- The set up shown is for a person who is right hand dominant. If you are left handed, set it up in reverse.

# Making Gray

## Two Ways to Do It!

- To make **gray**, combine equal amounts of black and white to create a neutral **gray**. If you want a lighter or darker **gray**, vary the amounts of white or black in the mixture.

OR

- Blend equal parts red, blue, and yellow to make a color called primary **gray**.

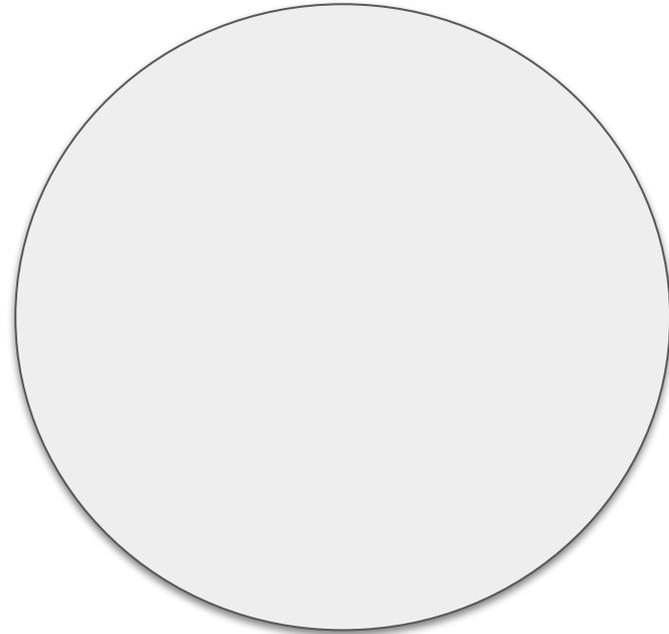
# Color Wheel



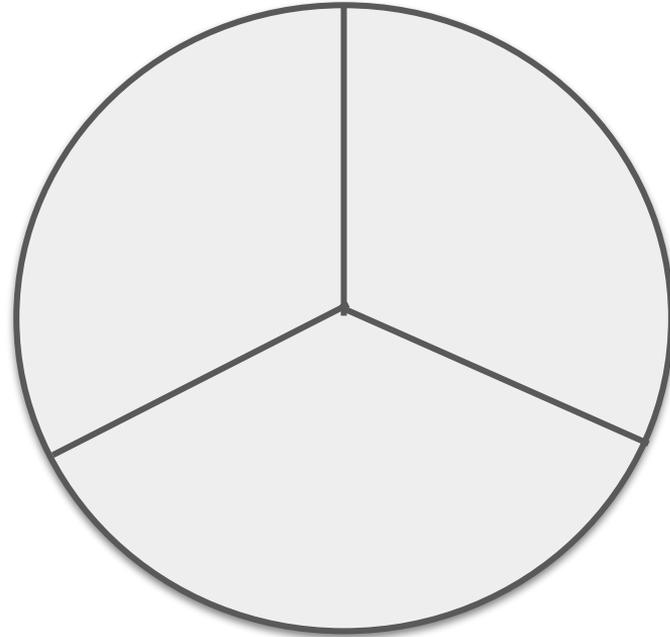
# Supplies for this project

- 2 Pieces of Canvas
- Pencil
- Brush
- Palette
- Palette knife
- Solvent-Free Fluid
- Rag or Paper towel
- Paint
  - Lemon Yellow
  - Grumbacher Red
  - French Ultramarine

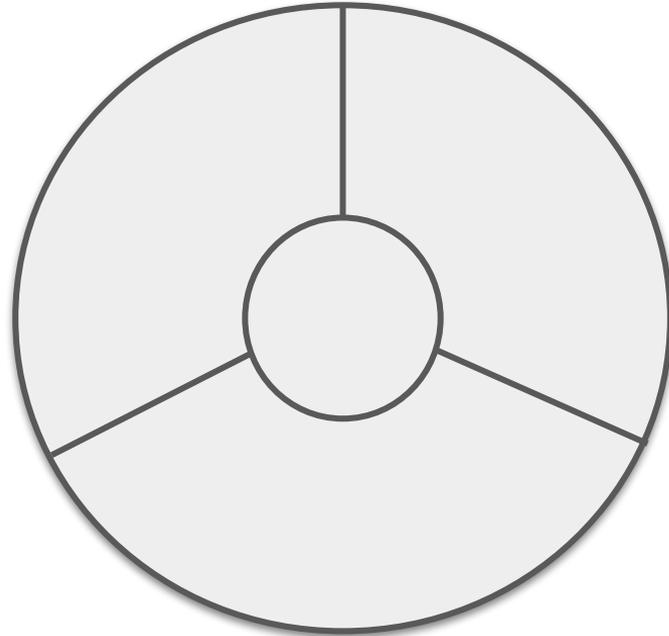
- Take 1 piece of canvas
- Using a pencil, draw a circle with a diameter of approximately 3 inches



- Divide the circle into three equal parts so that it looks like a mercedes symbol.



- Draw another smaller circle in the center of the larger circle.

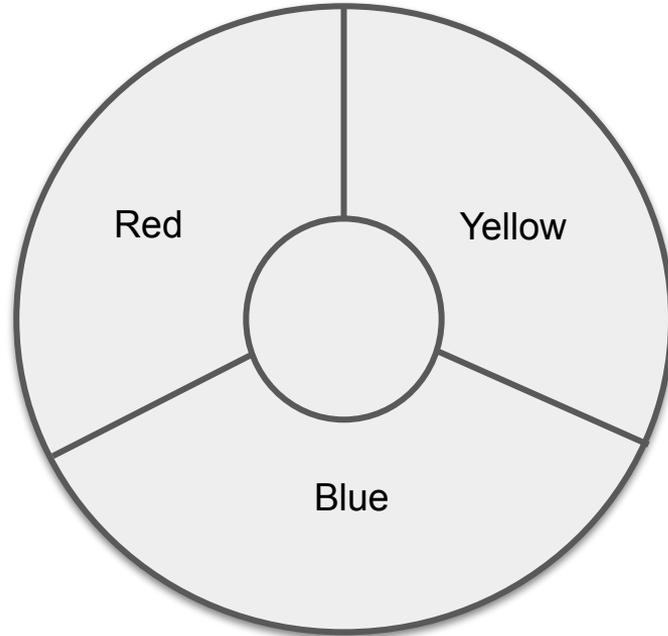


On your palette, place one small dot of each of the following colors:

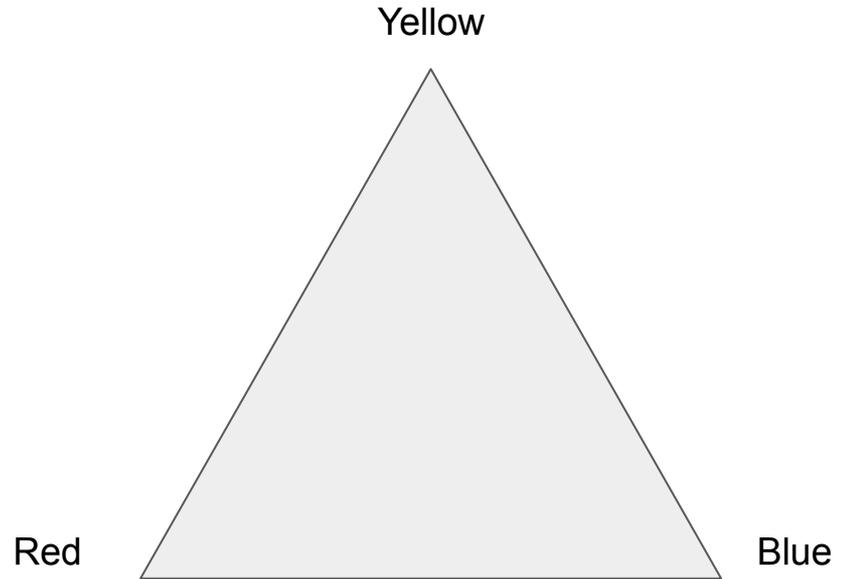
- Lemon Yellow
- Grumbacher Red
- French Ultramarine

These dots should be about the size of your pinky nail.

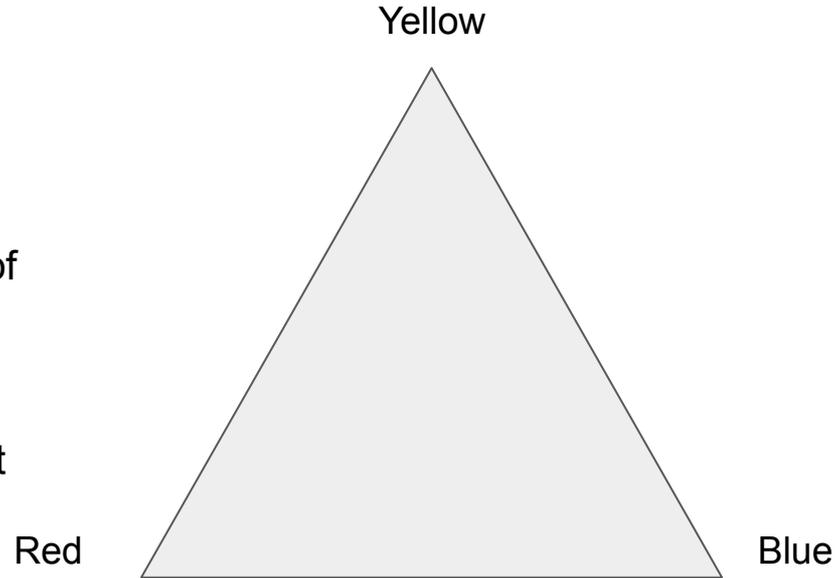
- Place one dab of red in the top left  $\frac{1}{3}$  of the circle and fill in the whole third
- Place one dab of yellow in the top right  $\frac{1}{3}$  of the circle and fill in the whole third
- Place one dab of blue in the bottom  $\frac{1}{3}$  of the circle and fill in the whole third



- Get a 2nd piece of canvas. This will be used to test your color mixing, so it can be scrap paper
- On your mixing palette, place one dot of red, blue and yellow in a triangle
  - Clean brush between colors
  - Only one color on each point
  - Each dot should be approximately the same size
- Mix the three colors together in the center of the triangle.

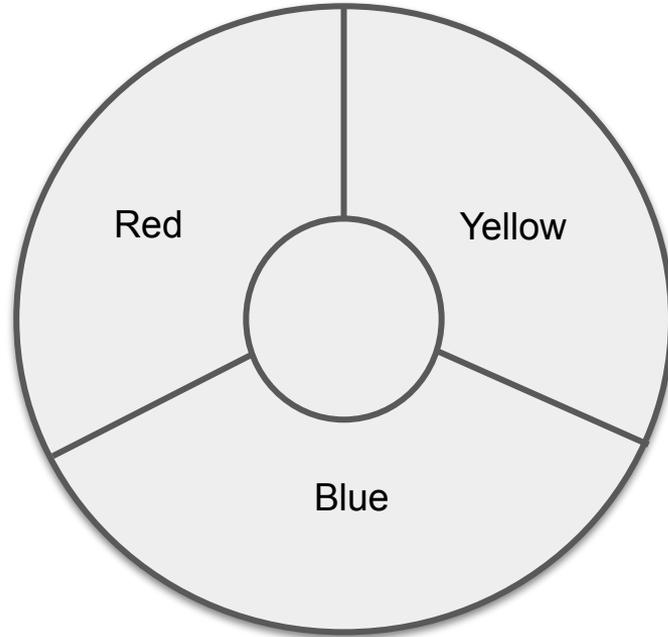


- Paint a bit of the color on your test paper.
- What color does it look like?
- Does it look Grey?
- Do you need to make adjustments?
  - If it looks more blue, add a bit of red and yellow
  - If it looks more red, add a bit more blue and yellow
  - If it looks more yellow, add a bit more blue and red.



**Tip:** In the interest of not wasting paint, always begin adjusting with small amounts to avoid color mixing purgatory.

- Place your gray in the center circle.



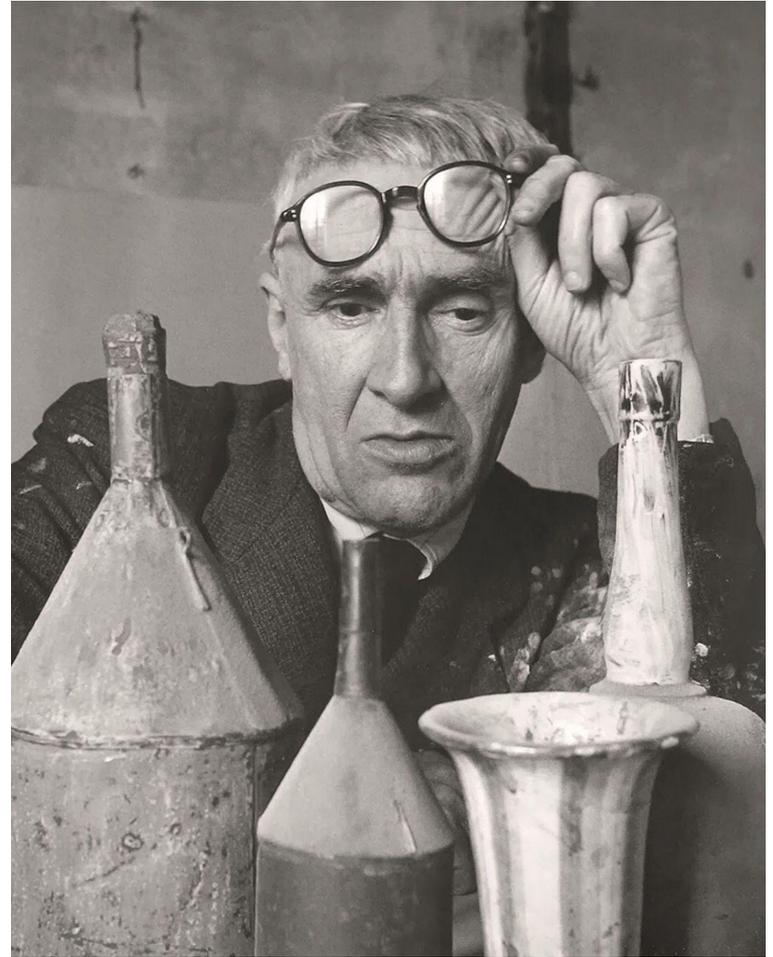
# Giorgio Morandi

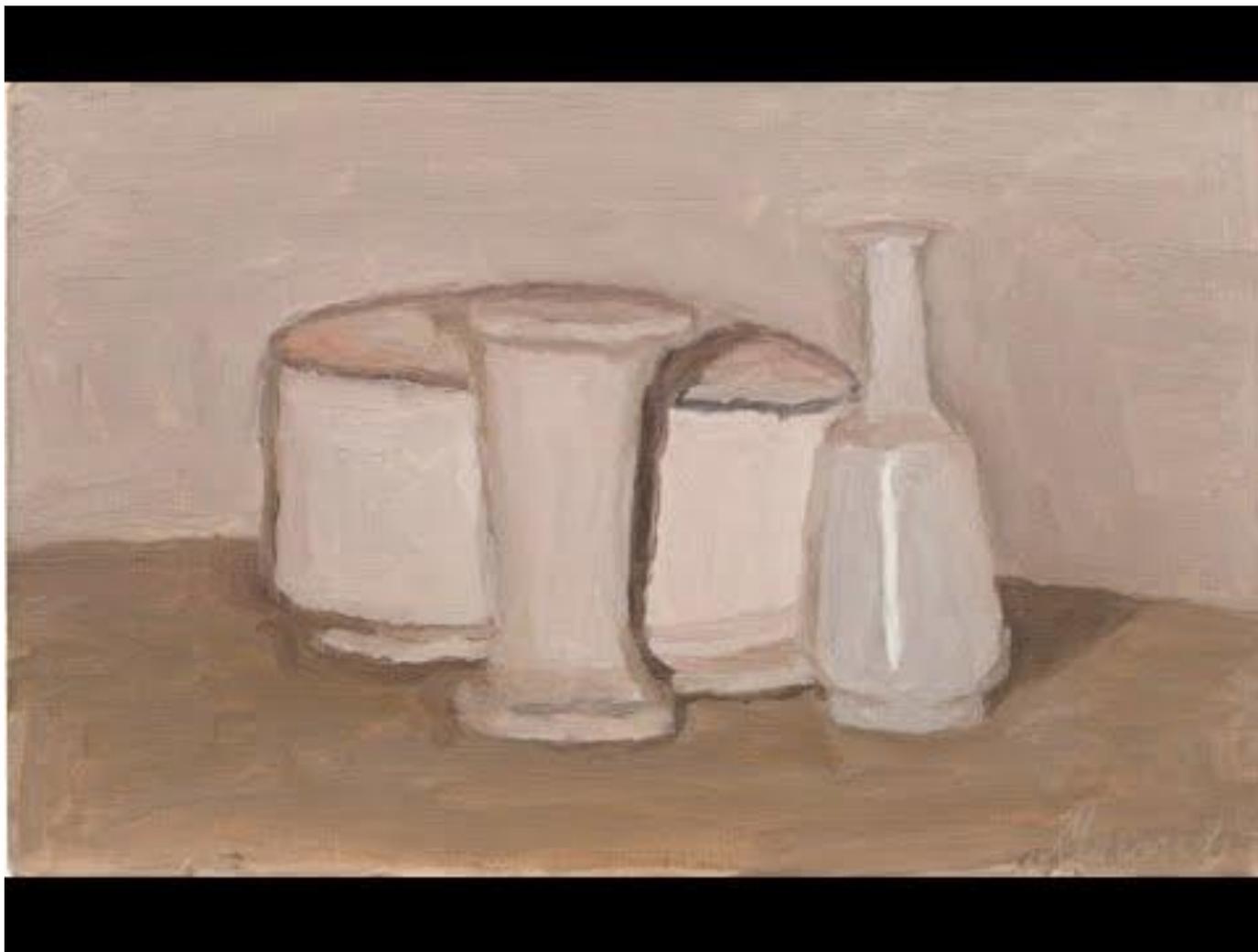
**Born:** July 20, 1890, Bologna, Italy

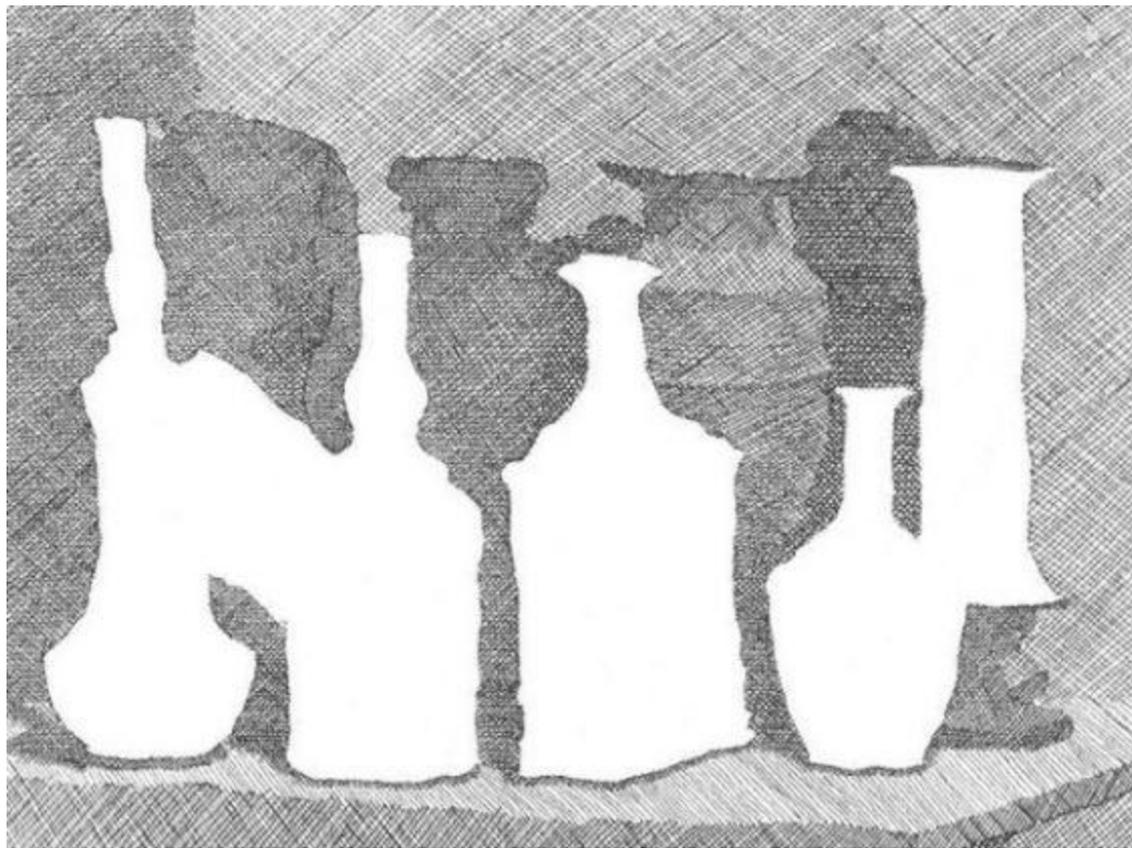
**Died:** June 18, 1964, Bologna, Italy

**Education:** Accademia di Belle Arti

**Known for:** Painting & Printmaking









Morandi

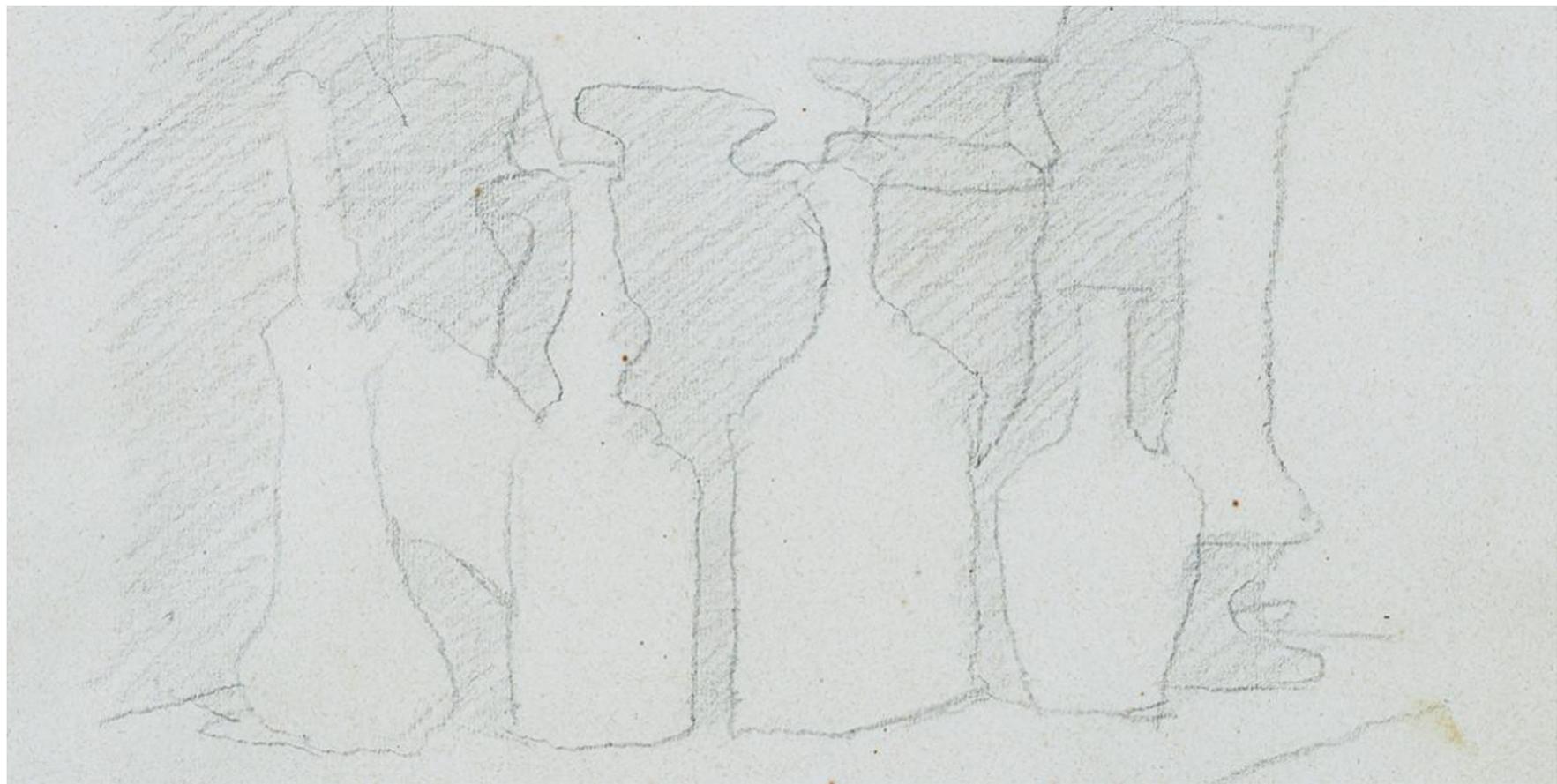
Morandi 1971

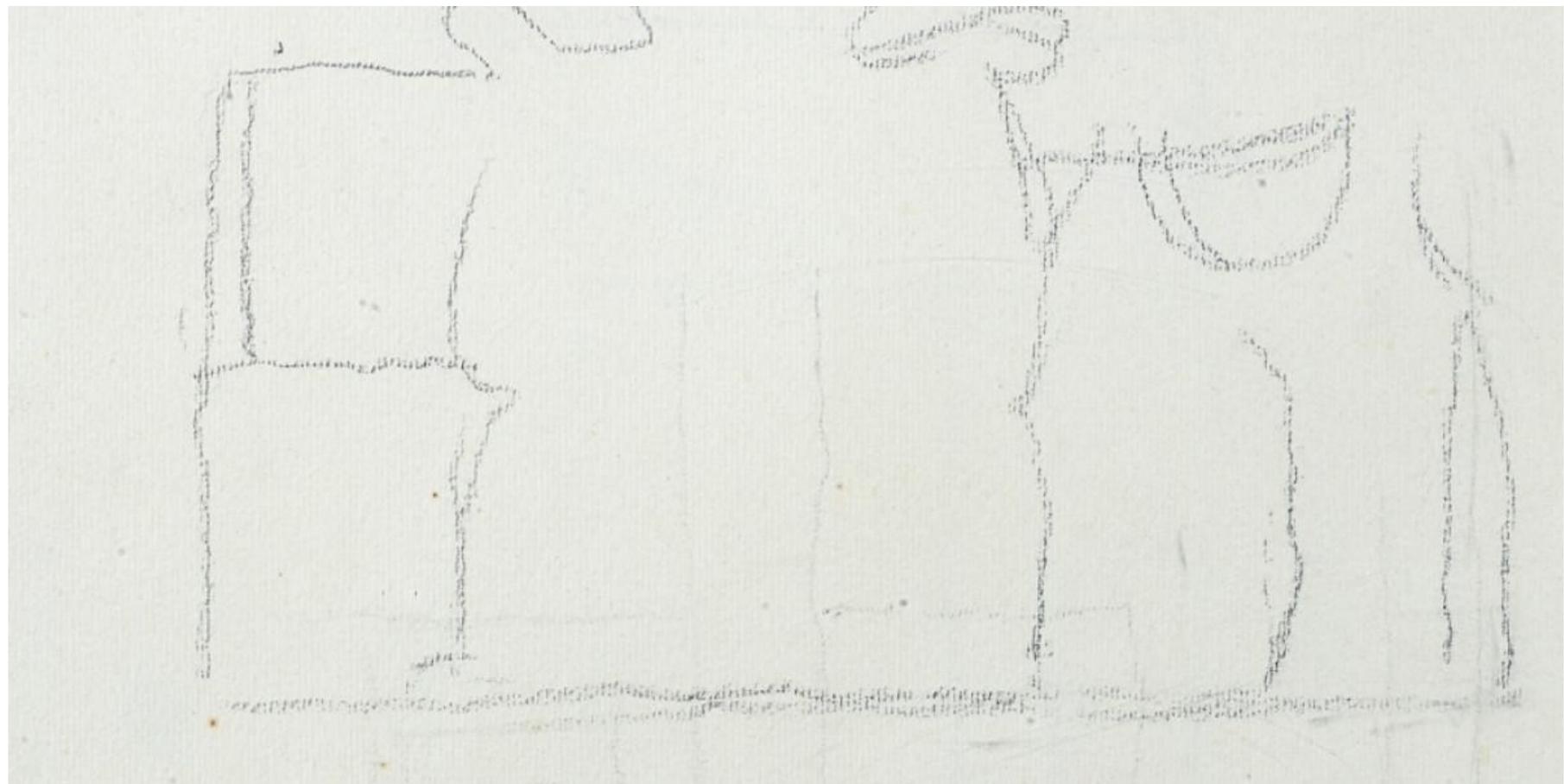
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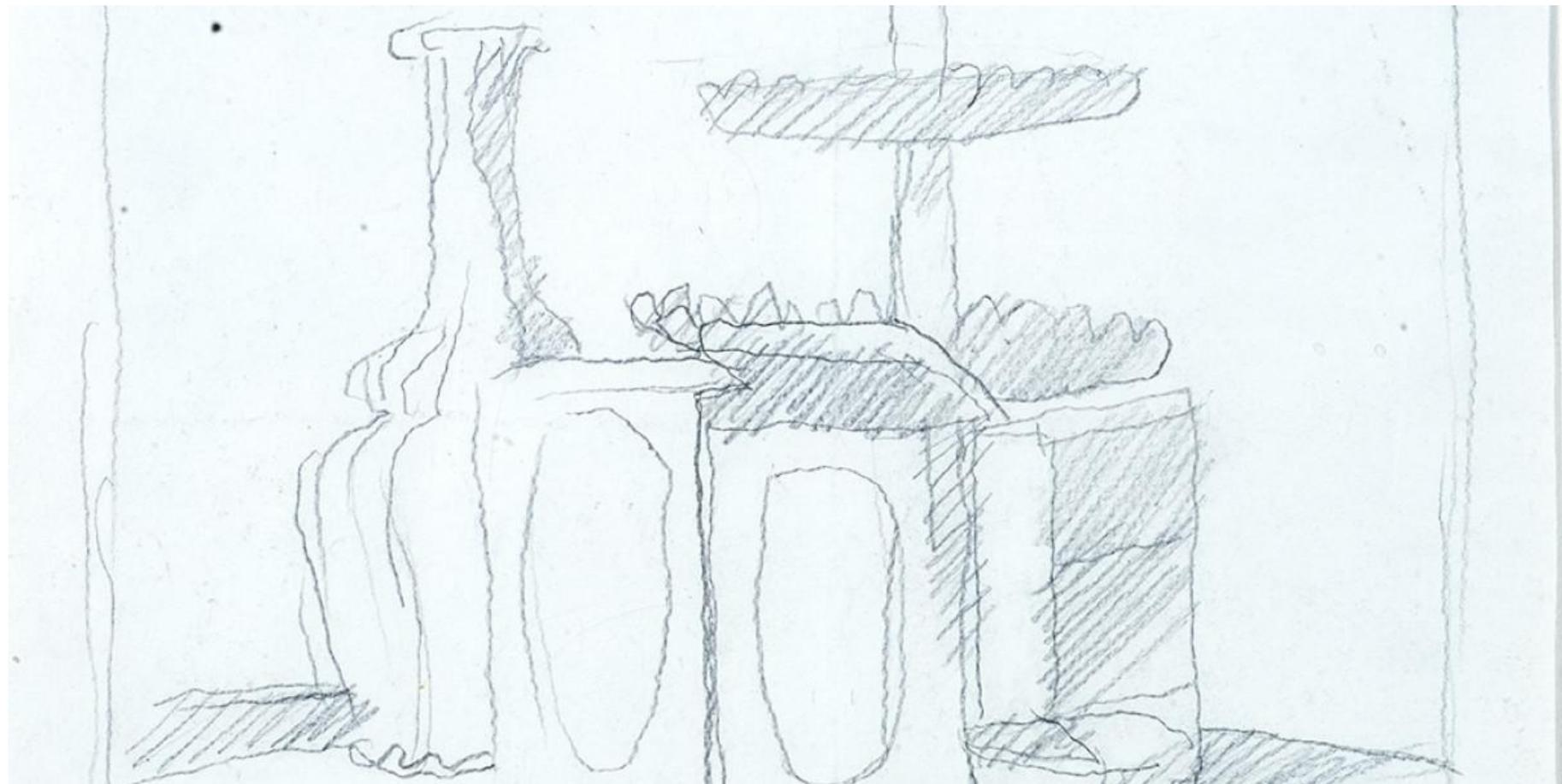








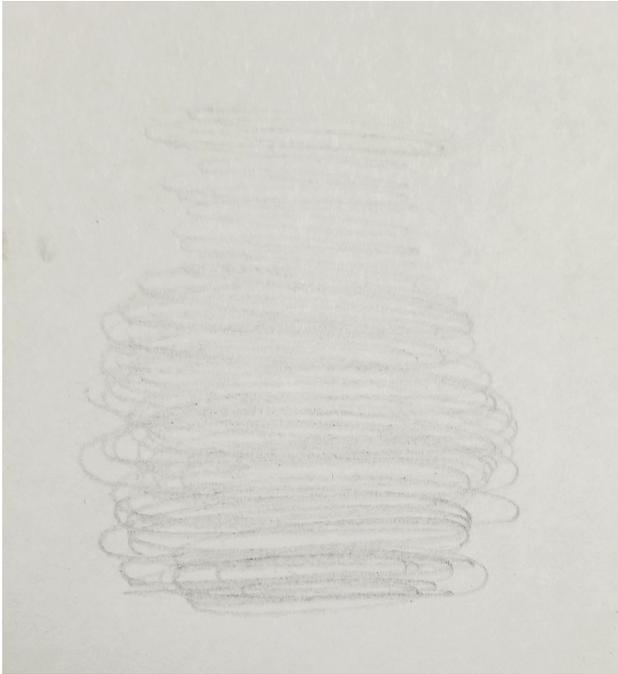




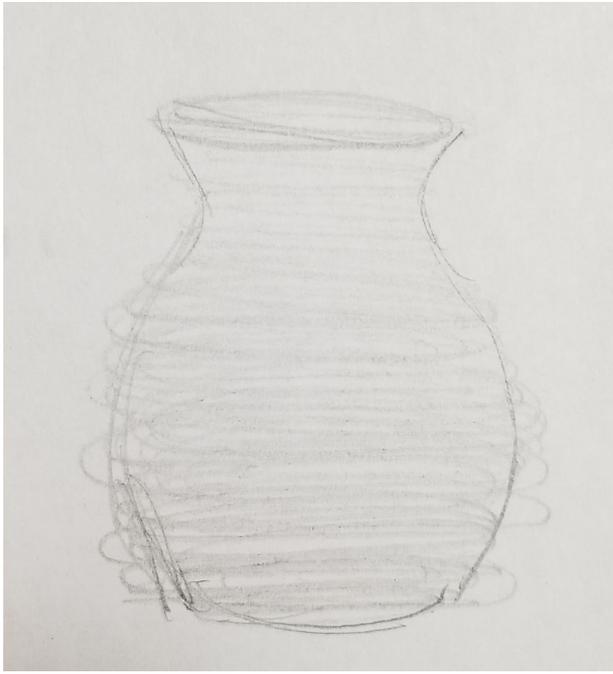


# Drawing with Volume

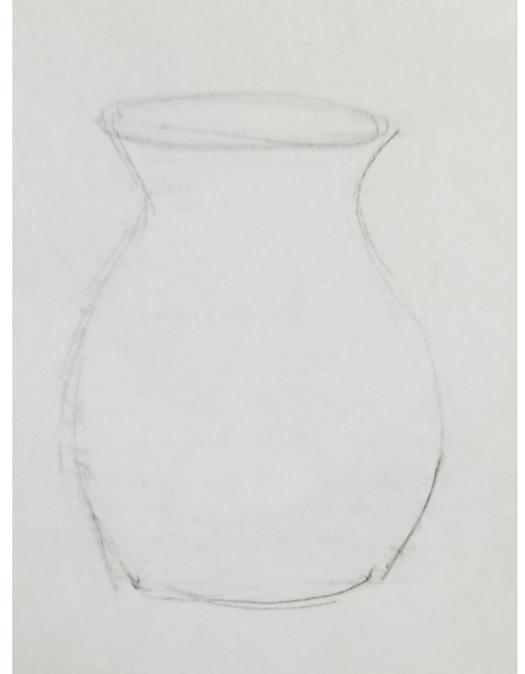
**Tip:** Create a drawing using volume



Draw the volume using repetitive ovals



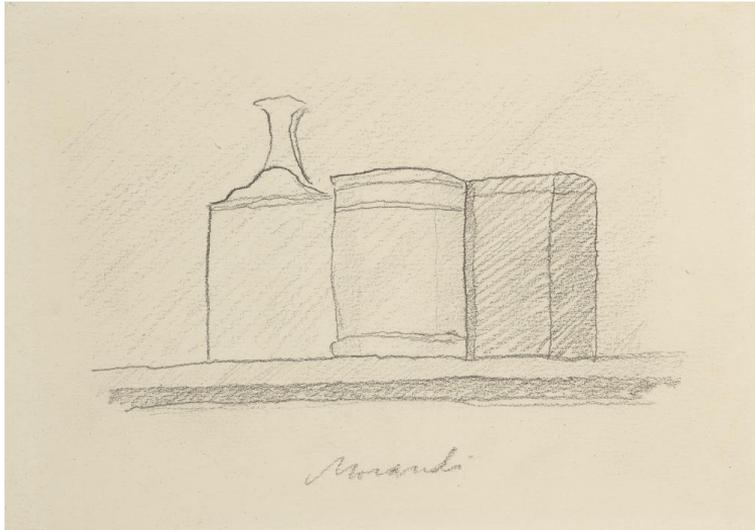
Draw the edges of your object



Erase the repetitive ovals to reveal your object

# Shading an object

On a piece of paper, create a *Value Sketch* of a still life, in the style of Morandi. Use Pencil or Charcoal.



These images are samples of Morandi's work.

# Painting Order

- Sketch
  - Paint with a brush
  - Draw with Charcoal
- Start with an underpainting to establish values
  - Grisaille = Gray
  - Brunaille = Brown
  - Verdaille = Green
- Block in Colors (no details)
  - Keep the first few layers of paint lean
- Slowly build up your layers of Paint and details



# Painting a Still Life

Paint your still life, using the value sketch that you did, in the style of Morandi (painting at right is just a reminder to keep it simple, stripping the objects in your painting of any detail.)

Using what you learned mixing “Primary Grey”, mix your greys from primary colors & Titanium White

Primary Colors:

- Lemon Yellow
- Grumbacher Red
- French Ultramarine

Still Life  
1958



# Experiments:

- Practice mixing your colors
- Set up a still life at home (with no more than 3 objects) and do a value sketch
  - Tip: Take a photo after you have done your value sketch
    - It can help you put the still life back in place if it needs to be moved for some reason
    - It can help you see the values if you are have difficulties seeing them
- Create a Grey Scale Painting of your still life in the style of Morandi