

MERGED CENTURIES OIL PAINTING

Merged Centuries

Take Wet-On-Wet Oil Painting...



To The Next Level!

By Jim Hurst

<http://embark.to/paint>

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Introduction

You may have seen them on PBS. The short pudgy German artist wielding his magic 2" brush or the tall, softly spoken fuzzy haired painter creating happy trees and wispy clouds as they whip out beautiful landscape oil paintings within 30 minutes. Many modern contemporary artists and traditionalists dismiss this oil painting technique as a hobby, as non-art not worthy of discussion.

But to the artists who use this wet-on-wet oil painting technique, it is much more. The wet-on-wet technique allows them to weld their mighty brush as they never thought they could, receiving enjoyment from creating their "masterpiece" and giving away their paintings to their wide eyed friends and family who can't believe they painted it. Many sell their paintings for a small profit allowing them to reinvest in art supplies, while some actually turn it into a sideline business by teaching others how to paint majestic mountains and happy trees.

There comes a time after painting countless landscapes in which the artist develops an urge to move beyond, to paint other subjects such as animals, realistic buildings, and people. To keep growing as an artist one must constantly push technique to its limits, and learn new ways to express their vision.

Painting is difficult. The Old Masters such as Rembrandt and Vermeer recognized this fact and painted in two stages to simplify the process. They first created a monochromatic, single color underpainting. By omitting color, they can concentrate on shape, form, and tone first and worry about color later. After the underpainting is complete and dry, they begin the second stage of coloring which consisted of many thin layers of transparent color oil glazes, each layer dries prior to the application of the next layer.

In today's fast paced world, many artists don't have the time nor patience to glaze up to seven layers of color to complete their painting. It is this second stage in which this Merged Centuries Oil Painting technique departs from the Old Masters with the introduction of modern Wet-On-Wet oil painting.

The merging of Old World underpainting and New World Wet-On-Wet overpainting can breath new life into your art in today's fast paced world, enabling you to create beautiful paintings quickly without the time eating process of multiple layers of glazes.

Hi! My name is Jim Hurst, and I am excited to share with you this free example of the Merged Centuries Oil Painting process. Visit my website at <http://embark.to/paint> and learn more about this fantastic oil painting technique!

Welcome to the new world!

Jim Hurst

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Cape Hatteras Oil Painting Sample By Jim Hurst

Materials:

Acrylic Underpainting:

Foam Brush
#8 Flat Brush
#10 Flat Brush
Small Detail Brush
Palette Knife

Black Acrylic Paint
White Acrylic Paint

Oil Overpainting:

2" Bristle Brush
#8 Flat Brush
#10 Flat Brush
Small Detail Brush
Script Liner
Palette Knife
Titanium White Oil Paint
Thalo Blue Oil Paint
Alizarin Crimson Oil Paint
Sap Green Oil Paint
Cadmium Yellow Oil Paint

Misc.

16" x 20" pre-stretched
canvas
Palette
Easel
Roll of paper towels
Odorless Thinner
Boiled Linseed Oil
Jar of water
Masking Tape



Preparation

Gather the materials listed above. The Merged Centuries Oil Painting book being published spring of 2004 has all the details on tool use and money saving tips on art supplies.

Copy and enlarge the Cape Hatteras lighthouse drawing (to the left) to the desired size by using the grid method or a photocopier.

Secure your 16" x 20' pre-stretched primed canvas on your easel and pour yourself a tall glass of ice tea or your favorite beverage.

Put on some music, the choice being yours.

Now...

Let's Get Started!

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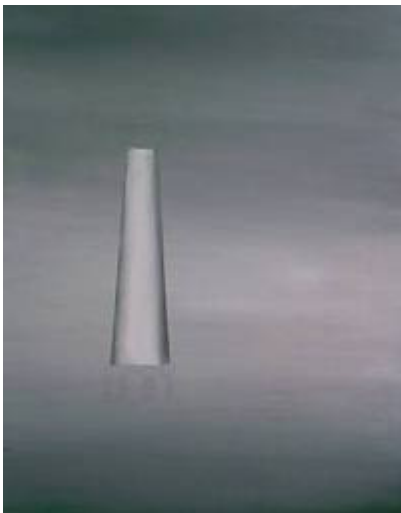
The Acrylic Underpainting:



Step UP1: Preparation

Cover your canvas with a coat of gray acrylic paint using a foam or old bristle brush. Darken the top and bottom area. Let dry.

Transfer the lighthouse drawing to the canvas by sandwiching graphite/transfer paper between the drawing and canvas and tracing over the lines. Leave out the lighthouse stripes for the moment.



Step UP2: Lighthouse Body

Place masking tape along both left and right side edges of the lighthouse body. This will help keep the outer edge straight. Using a medium flat brush, or the brush size best suited for you, paint the lighthouse body white.

Darken the outer edge with dark gray and blend into the white using long vertical strokes.



Step UP2 (cont):

Darkening the outer edges is what will give the lighthouse the rounded 3D look. As a rule, dark recedes while light advances. You can further lighten the center with white acrylic if desired. Remove the masking tape and let dry.

Place your lighthouse drawing with graphite/transfer paper back on the now dry canvas and trace the stripes onto the body of the painted lighthouse body.

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Step UP3: Stripes & Top

Using black acrylic, paint the top and stripes of the lighthouse. No detail here yet as everything is just a flat black.

Be careful at this point when painting the edges, especially when painting the outer edges of the stripes. Keep the edges crisp with an even flow.



Step UP4: Base & Detail

Using light gray or white acrylic, paint the detail of both the top and base of the lighthouse. Start with the windows first, and work your way down.

Think of how the light is hitting the lighthouse. Projections and edges that are pushed toward you, such as the walkway on top, and the “band” just under the walkway are lightened to give that rounded look.



Step UP4: Base & Detail (cont):

Paint the outer brick projections at the base light gray or white acrylic. Leave the gray background alone letting it be the shadow areas.

Using dark gray or black acrylic, paint in the small windows and the rails at the top using a thin script brush. Paint the entrance at the base and darken the shadows next to the brick with the same dark gray or black.

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Step UP5: Foreground

Using a large bristle brush, paint the foreground with solid black acrylic. Push in the bushes separating the background from the foreground.

You don't need too much detail here, as the overpainting wet-on-wet technique will cover this area. Just keep it dark, giving yourself a general idea as to the lay of the land.

Let dry. Put away your acrylics and acrylic brushes. You are ready to do the oil overpainting.

The Wet-On-Wet Oil Overpainting



Step OP1: Wet the canvas

Cover the entire now dry acrylic underpainting with an even coat of clear medium, such as boiled linseed oil or the medium of your choice. Take off the excess with a dry brush or rag. We want it wet and slick, not dripping (very important).

Using a large 2" brush, cover the entire canvas with an even coat of Thalo Blue oil paint. Thalo is transparent, letting the underpainting show through.

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Step OP2: Clouds



Using a medium size bristle brush, paint the clouds behind the lighthouse using Titanium White oil paint mixed with a small amount of Alizarin Crimson to warm it up a bit using a medium size #8 bristle brush.

Note the bottom of the cloud layer being a straight line giving the appearance of the waterline of the ocean.

Blur the clouds by feathering it lightly using a 2" brush, 1" brush, or fan brush.

Step OP3: Highlight The Lighthouse



Using a small bristle brush, highlight the lighthouse with the same color you used for the clouds (Titanium white with a pinch of Alizarin Crimson).

The highlight is already there via the underpainting. You just want to give the lighthouse a "sparkle" where the light hits it.

Step OP4: Overpaint The Foreground



Using a 2" brush, cover the foreground with a mixture of Sap Green and Alizarin Crimson oil paint, which makes a nice transparent brown.

Notice that it will darken the foreground, but the underpainting still shows through still giving you an idea as to the lay of the land.

I decided to change the bushes on the right by making them larger.

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Step OP5: Bushes & Dirt



Mix a light green highlight color using Titanium White and Cadmium Yellow with a small amount of Sap green. Load the tip of a 2" or 1" brush and tap in the highlights of the bushes. Leave dark at the base of the bushes to give them depth.

Mix a light brown highlight color using the same brown color mixed earlier and Titanium White. Use a Palette Knife and lightly spread the "dirt" with long horizontal strokes letting the paint "break" to create the dirt texture.

Step OP6: Bushes In Front Of Dirt



Paint in the bushes in front of the dirt, which will push the dirt back giving the painting more depth.

Load a thin script liner brush with dark brown oil paint that has been thinned with thinner and paint some twigs and grassy textures here and there.

Step OP7: Sign Your Painting



Thin a light color, such as the same color used for the clouds with thinner. Load a script liner with the thinned light color and sign your painting.

Hang and admire your painting as it dries. Your Cape Hatteras oil painting is done!

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Merged Centuries Oil Painting Guide:

Written By Jim Hurst
Layout and Editing By Bill Webb

The Merged Centuries Oil Painting guide is currently being designed and written. Expect the guide to be completed by mid 2004. Visit the Merged Centuries website at <http://embark.to/paint> for more information.

Visit the Merged Centuries online store at <http://www.cafeshops.com/mergedcenturies> where you can purchase *Brushhead*, the official Merged Centuries mascot on a variety of items including T-Shirts, Cups, and Mousepads!

Happy painting!

Jim Hurst

