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CARVERS*



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Advanced Painting Techniques

Bert Bleckwenn

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Agenda

- Objectives, Scope, Approach
- My Finishing Studio, My Expertise
- Finishing Guidelines and Self-Assessment
- Paint, Color, Color Tools
- Examples

Objectives, Scope, Approach

■ Objectives

- Build off of Ed Kern's Introduction to Painting presentation
- Add to your Finishing "toolbox"
- Provide an approach for improving your painting competencies

■ Scope

- Acrylic Painting Finishing - choosing, using and applying pigments
- Focus – acrylic paint, color, practical tools, techniques, examples
- Not Covered
 - Alternative Colorants - stains, dyes, fillers
 - Alternative Transparent Protectors - shellac/varnish/lacquer/wax
 - Surface Embellishments - texturing, burning, piercing, distressing
 - Alternatives to brushing - Airbrushing

■ Approach

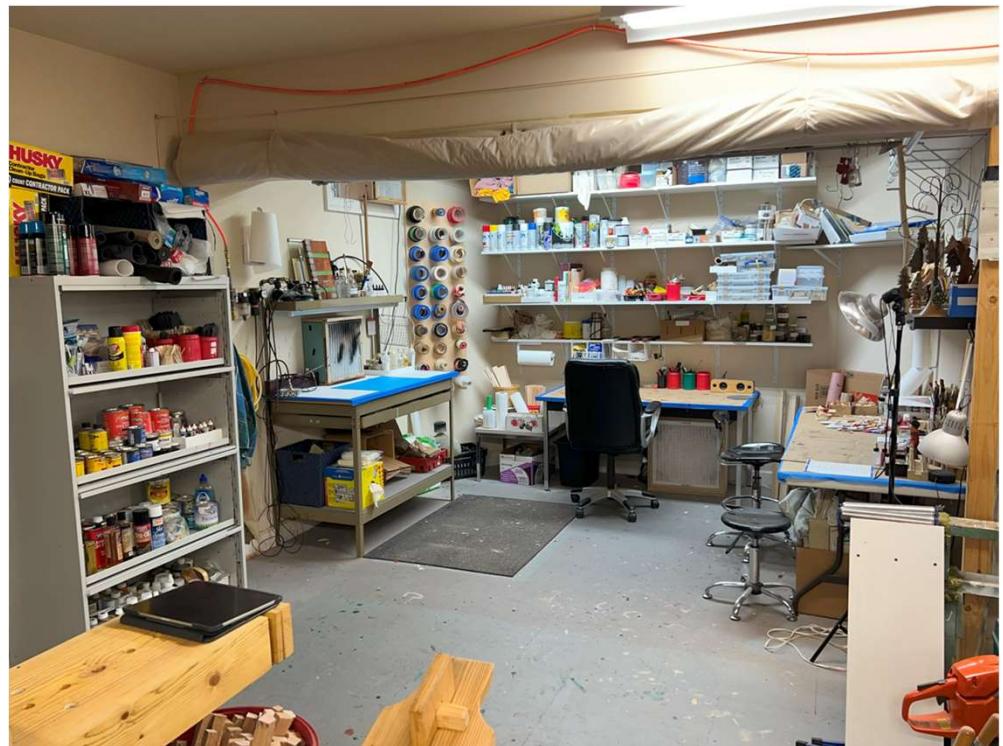
- Don Williams' Finishing Rules – use as a basis for self-assessment
- Examples

■ Supply Sources

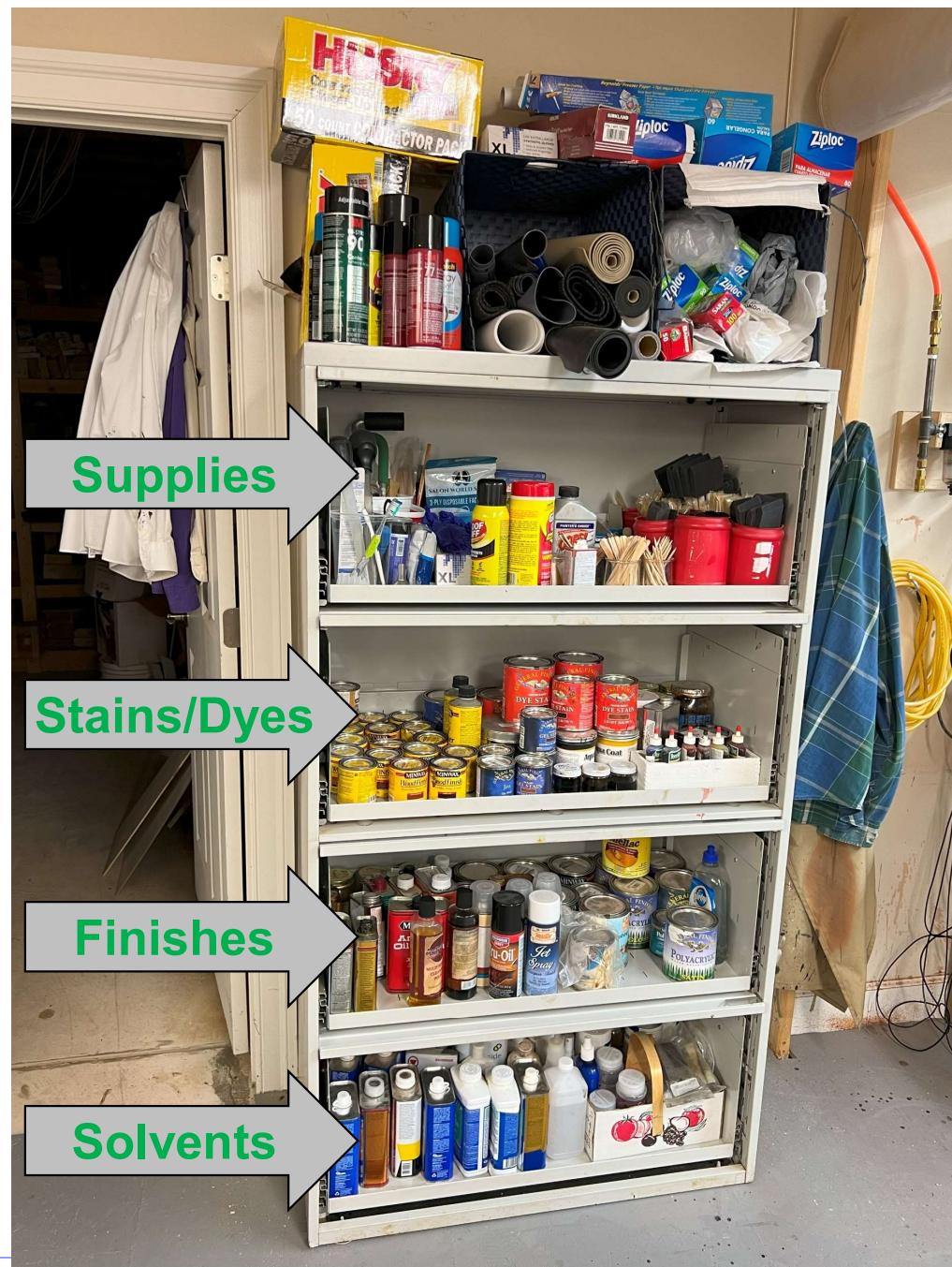
- Woodcraft, Amazon, Michael's, Plazaart, Dick Blick, Amazon, Woodcraft

My Finishing Studio

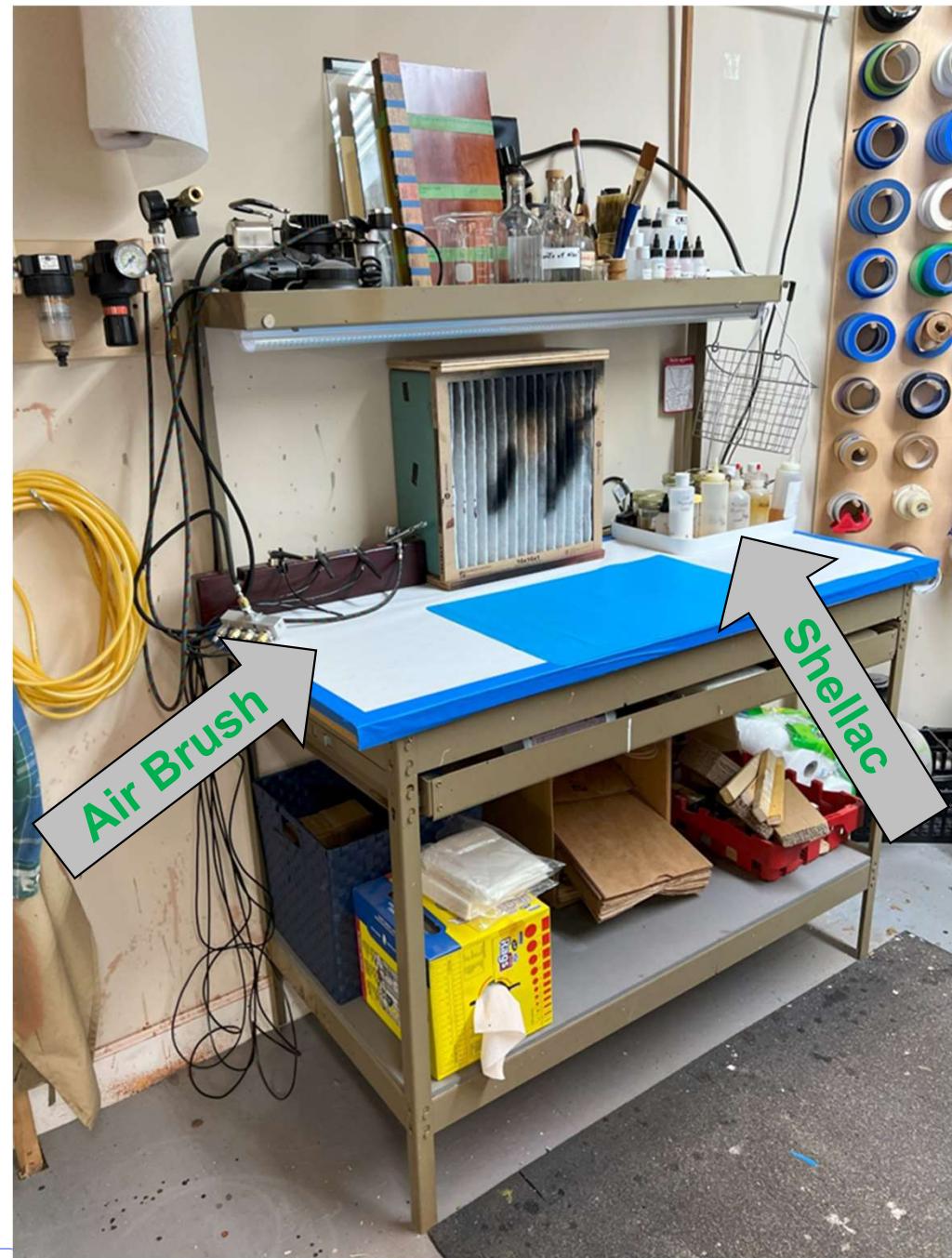
- Studio Area
 - Three work areas, storage - ~ 12'x12'
- Workbenches, tables, seating
- Lighting, temperature, humidity, air flow, ventilation, flooring
- Paints and Supplies
 - Acrylics - sets, tubes, airbrush paints
 - Medium, Additives
 - Color Markers – Sharpie, paint pens
- Tools
 - Surface preparation tools
 - Brushes – Styles, Sizes
 - Books, Journals
 - Online classes
- Supplies
 - Cleaners, holders, storage



Supplies



Airbrush/Shellac Station



Supplies and Prep Station



Acrylic Painting Station



Acrylic Paints

Brushes

My Finishing Expertise

- I have more finishing breadth versus painting depth
- My Expertise
 - Furniture Finishing training and experience - SAPFM
 - Spray Finishing training and experience – Charles Neil
 - Historic Finishes training and experience – shellac, stains – Don Williams
 - Airbrushing training and experience – Binh Pho



Shellac – French Polish



Binh Pho - Airbrush



Creche Restoration



MCC Display

Painting Guidelines

- Focus as much time/attention on finishing as carving
- Be meticulous
- Follow and apply all the Finishing Guidelines
- Action plan to take your skill to the next level
 1. Assess where you are - review your last 2-3 carving projects
 2. Target your next skill/sub-skill level
 3. Create your action plan - research, education, training, mentoring, practice
 4. Execute your action plan
 5. Evaluate your progress, success, adjust your plan as needed

Finishing Guidelines – Don Williams

Don Williams,
former Senior Furniture
Conservator at the Smithsonian
Museum Conservation Institute
<https://donsbarn.com/>



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Finishing - Self-Assessment

| Don's Finishing Rules – Self-Assessment | Current | Planned | Actions/Notes |
|---|----------------------------|----------------------------|---------------|
| | Self Assessment (1 - 5) | Self Assessment (1 - 5) | |
| Rule #1 - Prepare the surface properly | | | |
| Rule #2 - Select the correct finishing material | | | |
| Rule #3 - Prepare the finishing material properly | | | |
| Rule #4 - Use the right tool to apply the finish | | | |
| Rule #5 - Use the finishing tools skillfully | | | |
| Rule #6 - Work in the right conditions | | | |

Self-Evaluation - Scale of 1-5 for each rule (novice to expert)

1 = **Novice** - awareness, interest – no/limited education, training, skill, knowledge, or expertise

2 = **Basic Skill**, have researched, have limited experience, starting to seek/gain education, training or experience

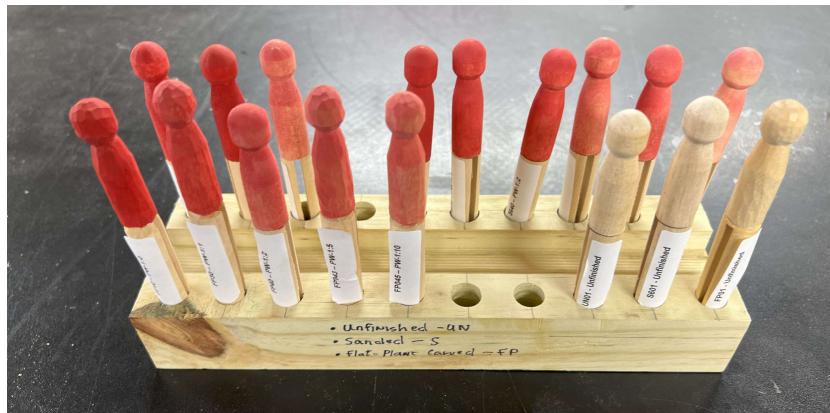
3 = **Reasonably Skilled**, still expanding breadth and depth of knowledge through education, training, and/or experience

4 = **Competent**, lots of experience, have filled gaps with education, training and/or research

5 = **Expert** - highly competent, can teach others

Rule #1 - Prepare the surface properly

- Surface type: tooled surface to completely smooth, stylized contours
- Outline cuts at intersections to enable distinct paint borders
- Wood-burned/textured/pierced surfaces
- Sanding
- Wire brushing
- Burnishing
- Finishing cleanup with finishing knife, chisel and/or gouge
- Blemish removal - pencil marks, staining
- Applied surface conditioner - sealer, water/alcohol, grain filler, gesso, undercoating



Surface Prep and Dilutions – raw, sanded, flat-plane variations

Materials, Tools & Supplies

- Cleanup knife, gouge, chisel
- Brass stiff wire brush
- Boxwood burnishers, Polissoir
- Sandpaper
- Artist eraser, alcohol
- Matt spray sealer
- Grain filler

Rule #2 - Select the correct finishing material

- Type of paint - acrylic, watercolor, milk paint, oil, make your own (earth paints), shoe creme
- Type/quality of acrylic paint
- Types of mediums, additives
- Color selection and palette creation - premixed or color mixing/blending on your own
- Shelf life, temporary storage container to keep sealed/moist
- Sheen selection
- Undercoating, overcoating, finish protection
- Use practice boards, palette maps to test and select colors, palette, sheen

Materials, Tools & Supplies

- Paint choices
 - Paint type
 - Paint quality - hobbyist, student or professional
 - Paint attributes – thickness (body, fluid, etc.)
- Color palette selection
 - Paint Colors that make up palette
 - Color Wheel

Rule #3 - Prepare the finishing material properly

- There are two choices for thinning acrylic paint: **water** or **acrylic medium**.

Acrylic Mediums:

- An acrylic painting medium is a substance that is added to acrylic paint to change one or more of its properties. Mediums adjust how acrylic paint performs, feels and looks. They can be used to prepare your canvas, change texture, adjust flow, alter the working properties of your paint, or protect your final painting
- Mediums contain binder, water and additives do not
- Types of Medium: Gloss Medium, Matte Medium, Glazing Medium, Gel Medium, Modeling Paste, Texture Gels, Retarding Medium, and Flow Improver.

- **Water:** Adding up to 30 percent water to acrylic paint thins it but still allows it to coat a surface. Adding 60 percent or more water creates a watery paint application called a **wash**. Rubbing a wash into an absorbent surface so that only a hint of the color remains is called a **stain**.
- Mix color first, then add water or medium

Materials, Tools & Supplies

- Sealable storage containers
- Source: www.art-is-fun.com/acrylic-mediums

Rule #4 - Use the right tool to apply the finish

- Select your appropriate brush set - style, size, quality
 - Styles: round, pointed round, flat, bright, filbert, angular flat, fan, detail round
 - Thickness
 - Sizes (000 – 10+) – varies by brand
- Brush alternatives – Sharpies, pens, paper clip, sponge dots

Pointed round: If your work includes fine details, lines and is filled with delicate areas, a pointed round tuft is a must. Also good for spotting and retouching.

Flat and square: For bold strokes, filling wide spaces, washes and impasto. Can also be used for straight edging and creating stripes. You could also use this style of brush for varnishing.

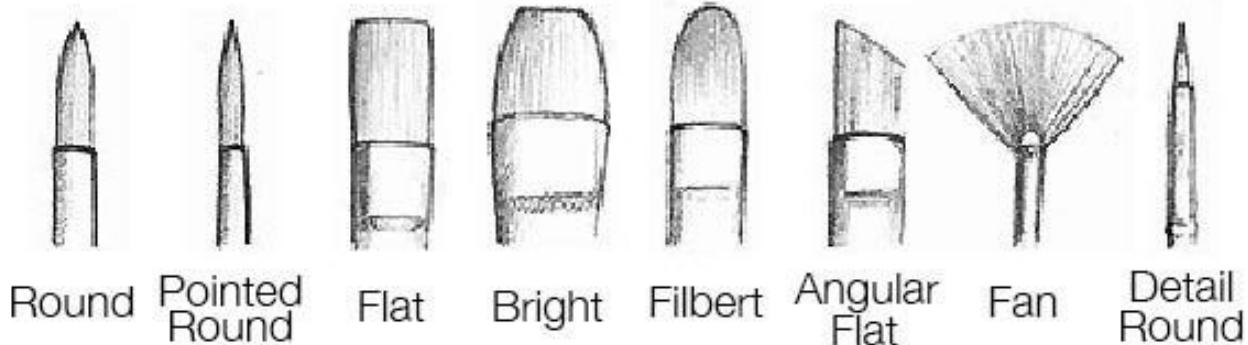
Filbert: Flat and oval-shaped, a filbert brush is ideal for blending and creating soft edges around natural objects like flower petals.

Bright: Flat with curved edges, a bright tip is perfect for controlled strokes when using heavy color. This style of brush is best used close up rather than painting at a distance.

Detailed round: Just like the name suggests, this style of tip is best used for creating detail. Make a note that it's capable of holding more color than you might think.

Angled: For curved strokes, reaching corners and covering lots of space.

Fan: Good for smoothing, feathering and blending. Look for natural bristles for the best effect. Especially if using for textural effects like clouds and leaves.



Rule #5 - Use the finishing tools skillfully

- Brush techniques – different brushes for different effects
 - Pre-wet brush, then mix and work the paint on the palette
 - Load the brush – Brush quality determines loading capacity
 - Cutting lines – rotate round brush or use angled point
 - Brush out, dry brushing
 - Re-coat for increased coverage or opaqueness
- Application techniques
 - Layering – waterfowl are great examples
 - Washes, stains – determined by level of dilution
 - Flesh - Facial tone variations
 - Eyes – three-color technique
- Hand control – anchor hands and arms, precision aids, eye magnifiers
- Drying techniques – hair blower or heat gun
- Paint protection – clear acrylic, lacquer, shellac, wax
- Cleaning and storing brushes – shape and protect bristles
- Maintain a Finishing Journal

| Materials, Tools & Supplies |
|---|
| <ul style="list-style-type: none">• Vision magnifiers• Arm rests• Hair dryer or heat gun• Brush soap |

Rule #6 - Work in the right conditions

- Light
- Humidity
- Ventilation
- Comfort
- Work surfaces, holding surfaces, holding aids

Materials, Tools & Supplies

- Paint studio area
- Table/benches
- Comfortable seating
- Task lighting
- Fans
- Acrylic paint palette container - extended period preservation
- Paper towels, rags

Paint

■ What is Paint

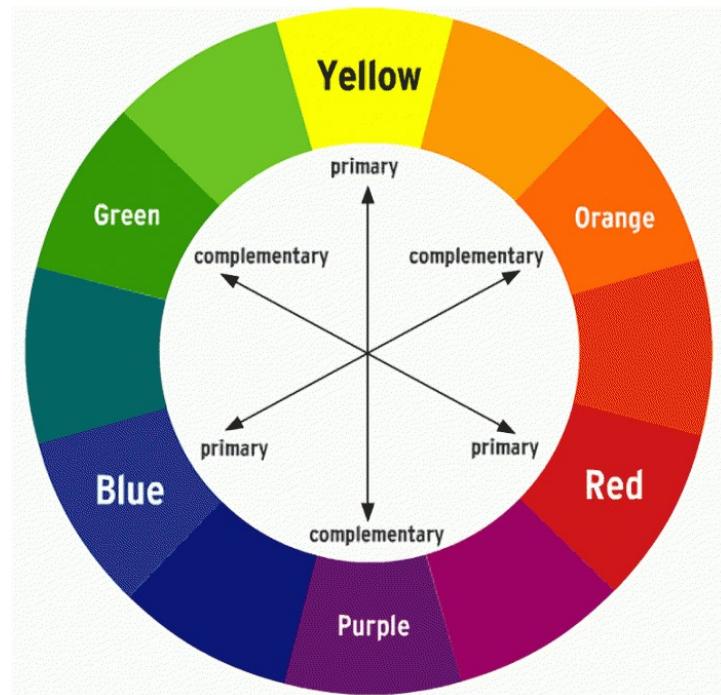
- A mixture of a pigment and a suitable liquid to form a closely adherent coating when spread on a surface in a thin coat.

■ What is Acrylic Paint?

- Acrylic paint is water-based and composed of pigment particles dispersed in an acrylic polymer emulsion. Acrylic paint consists of - pigment, binder and vehicle:
- **Pigment** - pigments are granular solids which give paint its color. They are milled to a tiny particle size and do not dissolve but remain suspended in the paint. Pigments can be organic, inorganic, natural and synthetic. They have little or no affinity for the surface to which they are applied
- **Binder** - a binder is the substance that keeps pigment in place after the paint dries. Acrylic paint has acrylic polymer as its binder, and this forms a film after the water has evaporated
- **Vehicle (Carrier)** - this refers to the part of the paint that carries the pigment and binder. Water is the vehicle for water-based acrylic and when combined with the binder, it creates a polymer emulsion. Once the water leaves the system via evaporation or absorption, the paint dries, creating a stable clear polymer film full of trapped colored pigment particles

Color

- What is color – Color Theory
- The language of color
 - Primary, complementary (secondary), tertiary
 - Opaque, translucent, transparent
 - Color temperature - warm versus cool
 - Pigment - natural (inorganic) versus modern (organic)
 - Hue, Saturation, Intensity, Chroma, Purity, Value - brilliance versus dullness
- How to create color
 - Mixing – Use the Color Wheel
 - Tints, Tones, Shades – adding black or white
- Color sheen - matt, flat, semi-gloss, gloss



Color Tools

- Color theory books and techniques
 - ***Color and How to Use It***, by William F. Powell
 - ***Color Theory*** by Patti Mollica
 - ***Acrylics*** by R. Bradford Johnson
 - ***Acrylic Painting Step by Step*** by Tom Swimm
- Color palette books
 - ***Color Mixing Recipes for Portraits*** by William F. Powell
 - ***Beginner's Guide to Painting on Wood*** by Betty Padden
- Color Wheel
 - ***Color Wheel*** by The Color Wheel Company
- Online Acrylic Painting and Color Theory Education



Color Examples

- Example: Eye Painting
 - Three color example – Woodcarving Illustrated or Doug Linker
- Example: Techniques used for Crèche Restoration
 - Palette creation
 - Flesh color palette
 - Flesh color selection
- Example: Techniques used for Oscar Martin
 - Shallow relief mock-up
- Example: Techniques used for MCC Bald Eagle
 - Color palette testing and selection
 - Blending
- Example: Painting Journal
 - Creating color palette for eagle
 - Library of color options
 - Recording project approach, techniques, palette research

Example: Eye Painting – Woodcarving Illustrated

Painting the eyes

1 Barely thinned carbon black

2 Titanium white

3 Carbon black (make both eyes look in the same direction)

4 Phthalo blue mixed with a little titanium white (leave a black ring around iris)

5 Carbon black

6 Titanium white

7 Phthalo blue mixture with a little more titanium white

JoSonja paints

Example: Color Techniques used for Crèche Restoration

- Repairs
- Palette color replication
- Flesh color palette – base flesh with pink flush



Example: Color Techniques used for Oscar Martin

- Shallow relief mock-up
- Color Palette selection – Six Colors
- Translucent paint and technique over flat-plane cuts
- Thin Sharpie marker



Example: Color Techniques used for MCC Bald Eagle

- Color palette selection
- Blending - Yellows
- Shading – White
- Gloss background



Example: Finishing and Painting Journals

- Recording project approach, techniques, palette research
- Library of color inventory

