



Glazing Notes: Florent Farges Notes: by Julie Dobson Miner / Dober's Palette

Painting must be dry before applying glazing layers. Generally glazes are produced from transparent or semi transparent oil paint mixed with a medium. At times opaque color can be used but in my mind that's more like reworking an area than calling it a glaze. Certainly it can be done.

The video we watched in class was by Florent Farges. Below are the list of colors (most of them) that he had mentioned.

Ultramarine Blue, Burnt Carmine, Alizarin Crimson, Burnt Umber, Burnt Sienna, Sap Green

Two Types of Glazing...

1. Chromatic Glazing

Artists of the time couldn't afford all the colors so would make a value under painting with the cheaper earth colors.

(burnt sienna for example) and would sparingly glaze the more expensive colors on top (also known as a "glazie") used by some of the old masters. I called it a "value under painting". Less color is used. This is the technique we used on our first project "The Pears" Well.. mostly the layers glazed on top were not all transparent but we started out with the glazie.

2 Transitional Glazing...Does not use glazing over the entire canvas but just where the edges and transitions need to be improved. It is a lot less intense in terms of color. Davinci made this technique famous.

In the video the example he used was he glazed red onto the lips but it was too intense.. He talked about these next solutions...

Transitional glazing tips...It's important to know how to use this powerful technique but also very important to know how to neutralize it if needed. In this example the lips are too red.. so...

1. Mix your transparent glazing color with some opaque neutral color. This will make the glaze a little less chromatic..and allow you to create more realistic effects. You keep the transparency of the glaze but you also keep control over the color. It's a good idea to always have some opaque color ready to counteract the effects of glazing.

2. The next solution is to keep some kind of transparent brown for glazing (now doing skin) and brush it off/soften with a clean dry brush. (he used a "bristle brush" I would suggest a softer possibly a sable brush. Just soft works better for me personally. You will find your way and choose your own. If you apply too much brown you can remove it and soften edges as needed.

3. Lastly.. use very little paint each time and make as many glazing layers as it takes.. building slowly keeping control over your values and color to correct the accuracy of the under painting.

As an oil painter you can use glazing in two ways..

1. You can make a value under painting and rely on it for value bringing in your color with glazing. The value under painting is also called a "glazie".

2. You can also see glazing as a technique using glazing for refining and retouching if needed. Glaze only if needed. Using glazing this way you would paint your painting initially in the full range of colors intended.