



Jane Bloodgood-Abrams is featured in the April Issue 2005

Jane Bloodgood-Abrams Oil Painting Demonstration



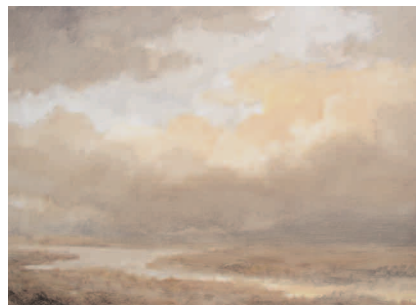
Step 1:

This is the view of the Hudson River from Frederic Church's estate, Olana. A short rain was clearing up and the winds were quickly changing the cloud compositions as the sun was setting. I painted this 5 x 8-inch sketch on site in about 20 minutes. Because I'm drawn to paint the more transitory moments in nature, it's a challenge to settle on the composition when the light and clouds are changing so rapidly. I have to find something and stick with it, even if the view looks noticeably different at the end of painting than it did at the beginning.



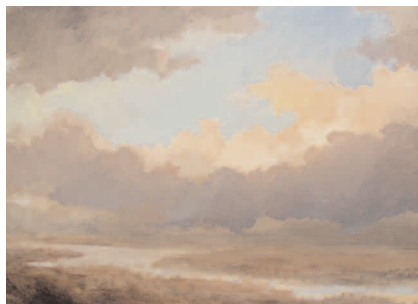
Step 2:

I returned to the studio to paint a more finished piece from my on-site sketch. Here, I loosely paint in the basic compositional lines. I use a neutral oil color thinned with mineral spirits on a prepared wood panel. I enjoy working on panel, as I like not having to fill the canvas texture with paint. The panel also allows for smooth blending.



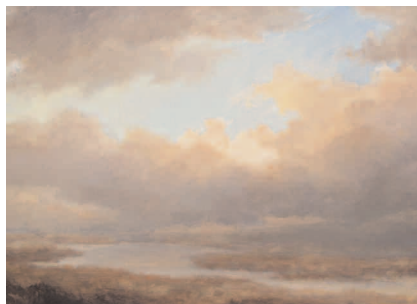
Step 3:

I use oils thinned with mineral spirits to fill in the generalized areas of the painting. I mix a combination of warm and cool neutral colors, such as the umbers, white and black. At this point, I am interested in getting the entire surface covered with a thin wash of paint to lay out the composition and make the surface less absorbent.



Step 4:

Here, I am beginning to use more opaque paint mixed with painting medium to block in the areas of local color. My medium is a mixture of linseed oil, mineral spirits and damar varnish. I use a large brush to fill in the areas fairly loosely and evenly. I'm beginning to push the warm and cool colors farther.



Step 5:

As I start the next painting session, I begin by "oiling down": I use a large bristle brush to cover the surface of the painting with a sheer color glaze (usually Burnt Umber) to tone and unify the painting, and to provide a wet surface for smooth blending. I continue to scumble in semi-opaque paint, adding more color, somewhat scrubbing with the brush. After applying the paint, I usually use a large bristle brush or soft mop to soften and blend the colors, especially the edges of the clouds.



Step 6:

After applying an Indian Yellow glaze of sheer color mixed with medium, I continue to scumble semi-opaque color over color, developing the range of tones and colors I saw in the landscape. I'm looking to re-create the drama of lights and darks, and the motion of the clouds being swept and shaped by the wind. To finish the painting, I use progressively smaller brushes to define the edges of the trees.

JANE BLOODGOOD-ABRAMS



To subscribe to Plein Air Magazine or order back issues, call 800-610-5771 or out of US call 561-655-8778 (Weekdays 9-5 Eastern).