Dutch Masters Class
Art of De Heem and Mignon
Sponsored by GlobalArt® Supply
Presented by Chevalier David Jansen MDA

Lesson 1- History, Plan and Prep.

Welcome to our Dutch Masters class. The first step in a painting like this is to understand a little history, not only for the technique, but for the thought process. This will help you make a plan which will make the painting more successful. First lets talk about a little history, then the palette and then the preparation of the ground.

History

For this painting we will study the work of the Utrecht Guild, specifically some of the work of Mignon, and deHeem. Abraham Mignon was born in 1640, the son of French-Reformed emigrants living in Frankfurt Germany. Mignon was a star student of still life painter Jacob Marrel, who had studied under Georg Flegel and Jan Davidsz. de Heem . Sometime between 1664 and 1667 Mignon moved to Ultrecht, Netherlands where he joined de Heem s studio and in 1669 became a member of the St Lukas Guild.

Returned to Frankfurt in 1676 where. In 1669 Mignon was registered as a master by the Utrecht guild. Mignon was strongly influenced by Jan Davidsz de Heem, and worked in that artist's studio probably from his arrival in Utrecht until de Heem's departure in 1672; after that, Mignon appears to have taken over the studio. In 1675 Mignon married the granddaughter of the marine painter Adam Willaerts.

For several years, from 1672 on, Mignon was a deacon in the French Reformed Church in Utrecht, where he died in 1679, not yet 40 years old. Mignon was a very prolific painter of flower and fruit paintings, and still lifes containing birds.

Mignon style changed drastically towards the end of his life. He concentrated on fine detail and less on tonal quality which he had learned under de Heem. Mignon started many paintings with layers of brown or red ochre mixed with charcoal to stabilize and tone the colors. Brown coloring was mostly used on fruit motifs, while red ochre or red oxide was used for floral motifs. Many of his works were painted on wood panels usually oak. These colors used to prep the oak panels were usually applied in 3 layers. On top of these ochre layers he would apply 1 or 2 grey layers which were a mixture of lead white and carbon black. Grey paint was then applied in values to achieve the desired forms of objects. His goal was a black and white of the painting, called grisaille which would then allow him to apply thin layers of colors to bring the composition to life. Mignon worked with Orpiment or realgar and Verdigris which were very toxic and most likely contributed to his early death at the age of 39.

What pigment do we use?

Below I have listed some common Dutch masters pigments. Of course, due to toxicity and quality concerns we will be replacing several pigments with non toxic better quality versions used today. I have no doubt that they would have changed to these pigments if they existed during their time.

Common Dutch Palette Colors- 1650-1750

1. white lead- similar to titanium white
2. yellow ochre- similar to yellow oxide
3. vermilion- a bright red orange. Similar to naphthol red light + perinone orange
4. red madder-similar to red violet + quinacridone violet
5. red ochre- similar to english red oxide
6. brown ochre (raw umber)- burnt umber + raw umber
7. charcoal black- carbon, also called carbon black
8. smalt- ochre- similar to raw umber+ touch raw sienna
9. ultramarine (natural lapis lazuli)- ultramarine blue
10. indigo- deep toned blue similar to Phthalo blue + toner + ub. Used many times with weld.
11. weld- similar to Diarylide yellow or Indian Yellow
12. realgar- orpiment- similar to Diarylide yellow or Indian Yellow
13. verdigris- green- similar to chrome green. Pine + raw umber + white.
14. azurite- similar to cerulean blue.
15. carmine- similar to red madder and red violet
16. lead tin- yellow- similar to hansa + touch yellow oxide
17. green earth- similar to verdigris and chrome green

Palette Colors for our recreation.
Palette- Heritage Multimedia Acrylics, taken to Global Colors®. Preparation and Grisaille colors do not need to be Global. More on this later.

Canvas or Wood Panel Preparation Colors- Acrylic colors, not Global.

English Red Oxide	Nap. Red Light	Hansa Yellow	Titanium White
MultiSurface Sealer	Texture Medium		

Heritage Grisaille Colors Needed for March- Acrylic Colors- not Global.

Burnt Umber	Carbon Black	Medium White
Dark Grey Value 3	Medium Grey Value 6	Light Grey Value 8
Titanium White	Raw Umber	

Palette Colors Needed For May- These colors will be made Global.

Ultramarine Blue	Phthalo Blue	Quinacridone Gold
Hansa Yellow	Naphthol Red Light	Red Violet
Phthalo Green Blue	Raw Sienna	Yellow Oxide
Brown Madder	English Red Oxide	Indian Yellow
Titanium White	Burnt Umber	Raw Umber
Carbon Black		

Plan your Palette
For the preparation you will just need the Canvas or Wood Panel Colors. The other colors can be added later in March, April and May as we progress through the painting.

Global Colors®
Global Colors® is a process I created many years ago. Basically the process is where the artist

will replace the water found in the acrylic paint with an Extender Medium. When you do this you can extend the drying time of the paint up to 30 hours! This process does not work with all brands of acrylics. Over the past several years we have increased our knowledge of this process and developed advanced techniques which can now be used with the Heritage MultiMedia Acrylics.

To turn the Heritage MultiMedia into Global Colors® you will need the Global Palette or several small containers. The Global palette will store the paint for the entire year's lessons. You can easily add additional color to the palette in the future if needed.

To make Global Colors®, please follow this procedure. In the old acrylics, we had to wait 72 hours before we could use the paint. With Heritage, you can begin painting immediately.
The new Heritage MultiMedia Acrylics Global Blending® Technique gives the acrylic artist further control over the blending and drying time of their Heritage MultiMedia Acrylics paints. This combined with our new concentrate Extender Medium give you longer working time and faster conversion to Global Colors.

With this new method, the Heritage MultiMedia Acrylics artist can now slow down the drying time to that of oil, and actually give the Heritage MultiMedia Acrylics paint a longer and better control over blending than what is found with oils, but still be able to dry with a hair dryer.

Why the Name Global Blending®?
We decided to call this Global Blending® because for the first time acrylic artists can use old world oil techniques and paint or glaze all objects in a painting at the same time. In the guilds of Utrecht they used to call working the entire painting at the same time "Global" painting. When I developed "Global Color process" first with JansenArt® Traditions in 2001 then later improved and refined the process with Heritage MultiMedia in 2008, I was looking for a way to emulate this "Global" technique used by the Dutch. Working the "Global" world of the still life. This old world "Global" technique requires the painting to stay wet and blend able for extended periods of time as you work the entire painting.

Acrylic artists for years have put the acrylic paints out on wet paper towels and misted the paints with water to keep them fresh and workable. This will not work with this "Global" painting process used by the Dutch.

The Heritage MultiMedia Acrylics acrylic paints contain both water and Extender Medium in each tube. The relative amount of Extender however is low compared to water. As the water dries, the paint particles move together and dry or cure. Water and Extender both leave during this drying process. Since the amount of Extender is relatively low, the paints typically dry in 20 to 30 minutes. Artist desiring a longer working time will add Extender to the paints and increase the open time. This however is still shorter due to the water that is in the paint and the water that is continually added by the wet paper towel and misting.

In the Global Blending® technique, there is no water in the paint. All water has been replaced by Extender Medium which has a very long drying time of several days. In the Global Blending®

Technique, the paints are not misted; they are not placed on a paper towel. The paints are put in a hard plastic container which traps the Extender in the paint and increases the working time. Paints mixed using the Global Blending® method can be placed on your palette and used for 6 to 8 hours before they begin to dry. There is no hurry when mixing these colors. They will not dry nor spoil. They will not mold or become unusable. To mix the colors for the Global Blending® Technique you need to follow the steps listed below.

Plan the Global Colors

NOTE: - We need these colors in May or June. We will discuss all this on the forum and I will have a detailed video on the process for you to see in April.

Global Blending® Steps

1. Into a hard plastic container mix about 3 parts paint to 1 part Extender. They paint will be a little thin, however as the paint dries, the water will leave and the colors will begin to thicken. The time it takes to thicken is dependent on how much paint you are mixing. Larger amounts will take longer. A tablespoon of paint may take 2 days depending on the humidity. Adding Extender Medium Mixing Extender Medium

2. Leave the colors uncovered for 6 to 8 hours. As they begin to thicken, stir occasionally and add a few drops of Extender Medium to keep them liquid. You can paint right away with these colors however they will still contain water which will shorten the drying time.

3. The old colors took 2 to 3 days to thicken and become like oils. At that time, all of the slow drying water has left and the colors only contain Extender. Do not mist or add water at any time. Adding water will shorten the drying time. With the new Heritage MulitMedia, it takes about 24 hours, however, with the direct painting techniques, you can begin to paint right away after mixing with Extender.

4. For large amounts of color, we suggest a large container that can be covered when not in use. For example a 3 oz. Tupperware container for each color works great. You can leave this uncovered for several days allowing the water to dry out. Stir occasionally and add Extender when needed to keep it liquid, or allow the paints to thicken to the desired consistency.

5. Once the water is gone, the paint can be used on the multimedia palette without fear of drying. If at any time the paint starts to thicken, just add a few drops of Extender. The paints will keep for many months in this condition. After several weeks, the paints will stay open longer and may require a hairdryer to assist in drying.

Global Blending® and the mixing of the Heritage MultiMedia Acrylics for Global Blending® will revolutionize acrylic paints and painting technique as a whole. It is safe, non-toxic and has working times that exceed oils. Oil techniques can be used with non toxic paints.

Surface Preparation- Make a Plan!
The Ground.....
During the "Dutch Golden Age" the ground was extremely important to the success of the technique. First, you want a ground color that will support the layers of paint you will put on top. The color should reflect the technique you will use. Van Aelst was slightly different from Mignon and de Heem who were also very different from Van Huysum.

What is a ground?
The ground is the support for the paint. During the golden age, the Dutch would mostly use wood panels, canvas and metal surfaces. The most popular was wood. The wood however was irregular so they needed to apply a smooth ground before painting. Over the years several grounds were tried. Each had their favorite method. The ground needed to be smooth and slightly absorbent for the paint layer. Usually layers of white "chalk or gypsum" paint were applied and then smoothed, sometimes with a razor blade. The surface needed to be smooth because of all the detail in the painting.

Later some of those ground techniques were changed. The Dutch discovered after a few years that the ground would crack and paint would chip off. This was because the ground was "too absorbent". The ground pulled all the linseed out of the paint as it was applied, leaving a layer of paint without much binder or glue in it. Eventually that would come off and the paint would crack.

Today we do not have those issues. If you are using a wood panel we need to seal the surface which will stop the expansion and contraction of the surface under the paint layers. If you are using a canvas, you do not need to seal. The paint will move with the canvas. We do however need to fill the weave of the canvas so the detail work that comes later will not be distorted by the canvas weave.

Below are the preparation steps for a canvas and wood panel. Video for these steps will be posted in the classroom.

Video showing these techniques will be posted March 7th.
Preparation for Canvas and Canvas Board.
Step 1.
Mix Texture Medium + Titanium White about 1 to 1 and then scrap over the surface to help fill in the weave slightly. I use a large flat surface to apply the medium such as a putty knife or the edge of a large piece of stiff cardboard. Dry well. Sand surface lightly with 220 or 180 grit sandpaper. Do not use finer sandpaper as it will make the surface too slick for subsequent paint layers.

Step 2.
Repeat Step 1 until the surface feels relatively smooth. Remember we have lots of small details in this painting.

Preparation for Wood Panel.

Step 1.

Thin MultiSurface Sealer with a little water. About 20% is enough. We thin this medium so it will penetrate the wood quite far and also raise the grain. We want the sealer to raise the grain and then we sand if off to reveal a smoother surface. All good sealers will raise and expand the grain which locks off future expansion.

Give the surface an even coat of thin sealer. Do both sides of panel. Sand the surface with 180 grit sandpaper "across the grain". You can use a palm sander if you have one. I know many sand only sand with the grain. It is when you want a "grain finish"..... We are not going to have this. We will have a "painted finish". Repeat with a second coat of sealer after the first is dried and sanded. We need this second coat because the sanding may have opened up some of the grain. The second coat will seal that off. Dry. Do not sand. One thing I like to say to students when filler heavy grained wood such as an oak panel is the "fill the valleys, sand the mountains". The paint will slowly fill the valleys of the grain and we sand off the mountains until everything is flat.

Step 2.

Mix Texture Medium + Titanium White about 1 to 2 and base the board with slip slap motion making small X's. Dry well and sand with 180 to 220 sandpaper. Like the canvas, do not use a finer grit because it will make the surface too slick.

Repeat if necessary to fill the grain. For the oak panel, this may take a few coats depending on how much paint you apply with each layer.

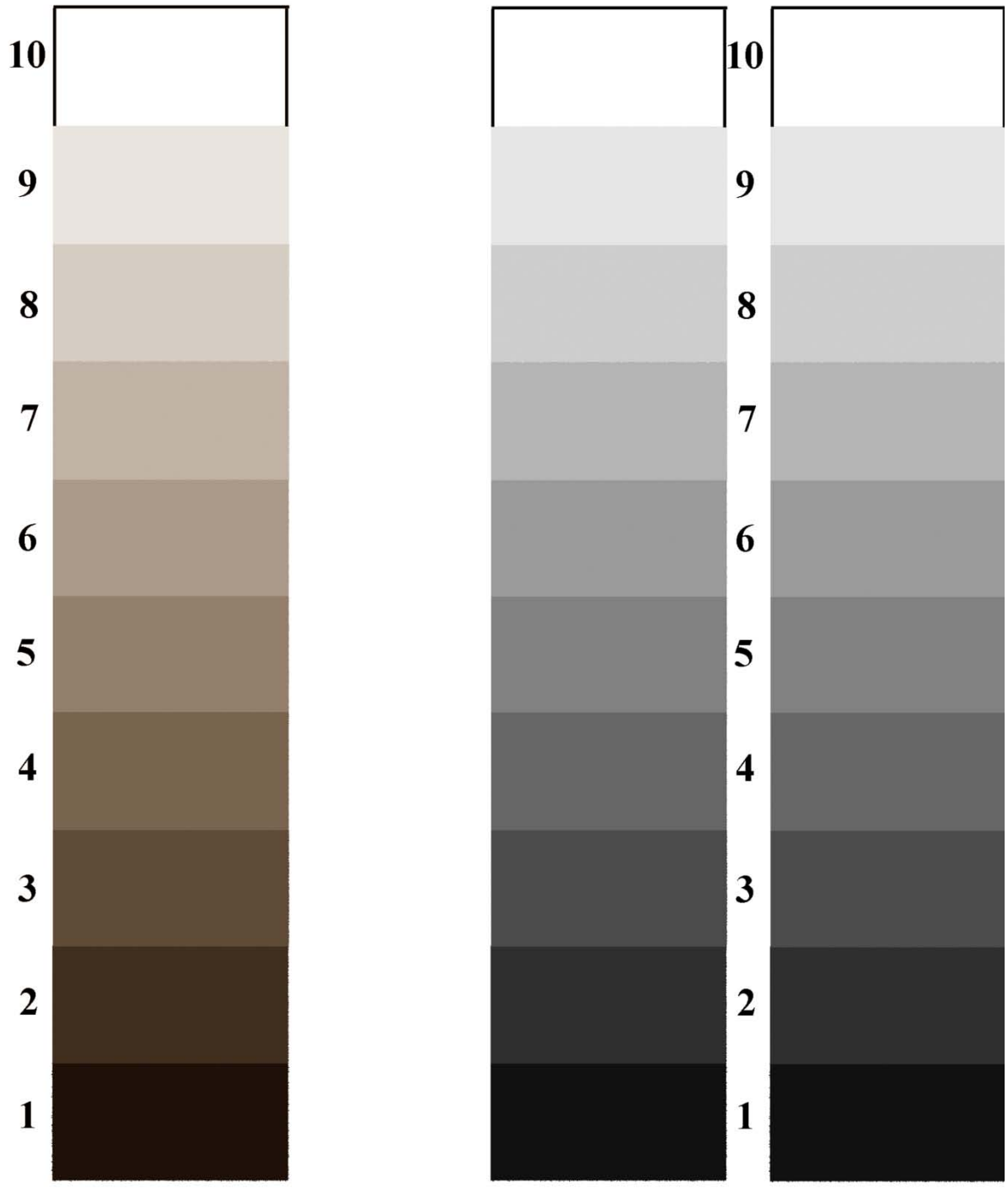
Color Layer

The next step is the color layer. This will be shown on the Preparation Video coming later this week. Start your ground. Pattern will also be available on March 7th.

Value Scale

Here is a Value Scale we will be using in class as we develop the Grisaille layer. Please print this off and have it laminated for use later in class.

Print the value scale provided at the end of this lesson. Laminate it so you can test your values on it as you paint. I show this in the video.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