

Into the Painting:

# MAKING RENAISSANCE STYLE PAINT AND PAINTING TECHNIQUES

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# INTRODUCTION



THE ARTIST'S JOB IS TO BE A  
WITNESS TO HIS TIME IN  
HISTORY.

~ ROBERT RAUSCHENBERG

# *WHY PAINT?*



- It is often overlooked
- It is an ancient medium
- But what is Paint exactly?

# *WHAT IS PAINT?*



- A mixture of elements
- Only recently commercially produced
- But how is it made?

# *MATERIALS*



- Oil, Tempera, or Watercolor?
- Linseed Oil or Walnut Oil?
- What about Toxicity?

# MATERIALS



Linseed Oil  
or  
Walnut Oil?



# MATERIALS



- Oil, Tempera, or Watercolor?
- Linseed Oil or Walnut Oil?
- What about Toxicity?

# MATERIALS



- Gum Arabic
- Gemstones and Minerals
- How do you know what to use?

# MATERIALS



- Albrecht Durer
- Leonardo DaVinci
- What is the process?

# *PAINT-MAKING PROCESS*



- Heat the oil add pigments
- Muller and non-porous material
- Paint like a master?

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# *EMULATING THE MASTERS*



- Perspective and Realism
- Chiaroscuro and Proportion
- What's next?

# MOTIVATIONS



- What was it really like?
- The process is as important as the finished piece
- What's next?

# *FUTURE EXPLORATIONS*



- Refine the process
- Follow academic rules
- Recreate the lost style

# PAINTINGS REFERENCED



- Vermeer, Johannes. *Girl with the Pearl Earring*. 1665, The Mauritshuis, The Hague, Netherlands.
- Durer, Albrecht. *Self Portrait at the Age of Twenty Eight*. 1500, Alte Pinakothek, Munich, Germany.

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## Introduction

Paint is a medium not often pondered. Artists use paint to realize their visions, but what is this essential material? Where do the vibrant colors that inhabit Jan Van Eyck's paintings originate? How can Albrecht Dürer make such darkness illuminate his portraits? What hues are within the pearl dangling from a porcelain ear in Vermeer's masterpiece?

## Materials

- Linseed Oil/ Walnut Oil
- Lapis Lazuli
- Gum Arabic
- Marble Dust
- Malachite
- Egg
- Vermilion
- Umber



## Relevant Artists

- Albrecht Dürer
- Jan Van Eyck
- Leonardo Da Vinci
- Johannes Vermeer
- Michelangelo
- Peter Paul Rubens
- Caravaggio

## The Paint Making Process

Artists would use a muller on a non-porous material, such as marble, to grind the ingredient into dust. This process had to be done with skill so the artist could achieve the right color in the finished product. These powdered pigments could be stored to be used later by the artist. When the artist needed to prepare paint linseed oil was heated, to prevent cracking when the paint dried. It was then added to the pigments.

## Motivations and Future Explorations

What was the actual process required to achieve these masterpieces? Generally the results viewed are considered beautiful, but I propose it is the process as well. The making of the piece is what creates its beauty and intimacy. Only through the replication of the entire process can one truly understand the skill, passion, and dedication required to be a Renaissance Painter. This process is not something that is common for artists today, but it somehow enhances the piece. I hope to refine this skill and uncover more secrets from the Renaissance Masters.



## Emulating The Masters

Perspective and realism are two of the keys to Renaissance Paintings. Foreshortening lines, correct proportions, and chiaroscuro, the contrast between light and dark, also helped the artist convey a sense of depth within the painting and help bring it to life.

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- Professor Romy Hosford
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## Paintings Referenced

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- Ruebens, Peter Paul. *Landscape with the Ruins of Mount Palatine in Rome*, 1615. The Louvre, Paris, France. [artrenewal.org](http://artrenewal.org), [www.artrenewal.org/artworks/landscape-with-the-ruins-of-mount-palatine-in-rome/peter-paul-rubens/1348](http://www.artrenewal.org/artworks/landscape-with-the-ruins-of-mount-palatine-in-rome/peter-paul-rubens/1348)