



Utrecht Art Supplies

Studio Craft: Creating Long Bodied Oil Paint



It can be desirable to modify the body of oil paint to suit a particular technique. Usually this is done on the palette in small piles, but it can be nice to have a quantity of paint mixed in advance with the exact properties needed for a particular technique. Utrecht Titanium White Oil Color is formulated with the optimal opacity, workability and body for the broadest range of techniques, but in some cases a more ropy, "long" body is desirable. Stand oil can be added to produce a longer body.



Stand oil alone makes mixtures "longer" (pulling in long strings), but also makes mixtures more fluid and "fatter", increasing drying time.



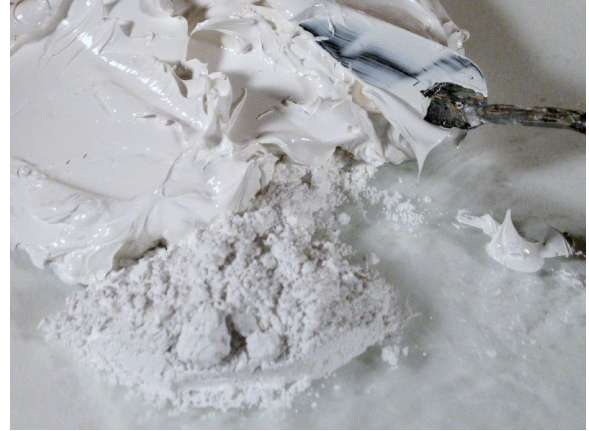
Paint mixed with Stand Oil alone has an enamel-like quality with higher gloss and a honey-like "length".



Compared to "short" paint (right), mixtures with Stand Oil have a sinuous, fluid appearance.



Marble Dust can be added (no more than 10% by volume) to oil paint to add bulk, reducing fluidity and stiffening mixtures. Here, we'll use marble dust to improve the body of our long white paint by making it less runny while preserving ropiness. (Wear a particle filter mask while working with any powdered pigments.)



Mix a measured amount of marble dust with oil paint on a glass palette using a palette knife.



Blend until a homogeneous mixture is achieved.



Further disperse marble dust into the paint with a Glass Muller. This step is crucial so no clusters of powder remain in the mixture.



After mulling, the resulting mixture should produce visible ribbons when worked with the knife. Absolutely no clusters of powder should remain.



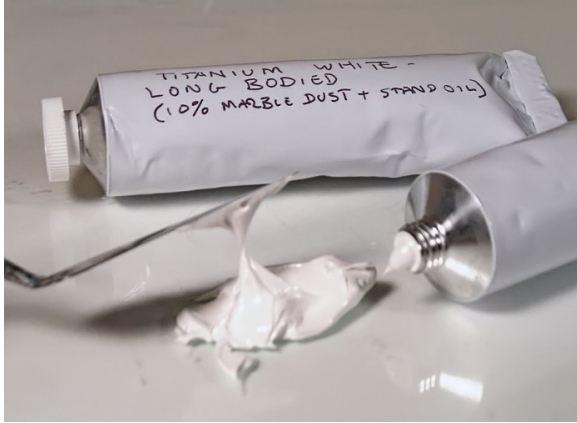
It's not necessary to use the muller at this stage, but the paint should be thoroughly blended. When the knife is pressed and pulled away from the pile of paint, long strings should form.



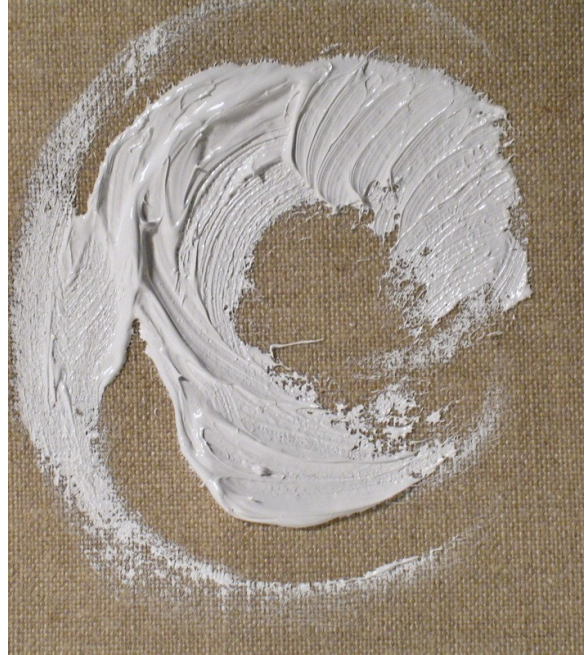
Add Stand Oil a little at a time, mixing with the knife.



Use the palette knife to fill collapsible aluminum tubes .



Label tubes to keep track of contents and proportions used.



The resulting "long" oil paint produces a sinuous, ropy stroke ideal for highlights and textural effects. Because the modifications have made a "fat" (higher oil content) mixture, this paint is best used in the later stages of painting. Impasto should be in small passages rather than broad applications.

Questions? [Ask the Expert](#)

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