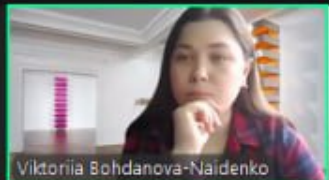
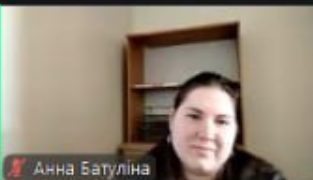


Наталія Антоненкова



Viktoriia Bohdanova-Naidenko



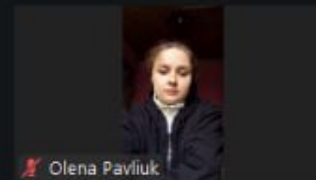
Анна Батуліна

Василенко Вер...

Василенко Вероніка



Кравченко Антоніна



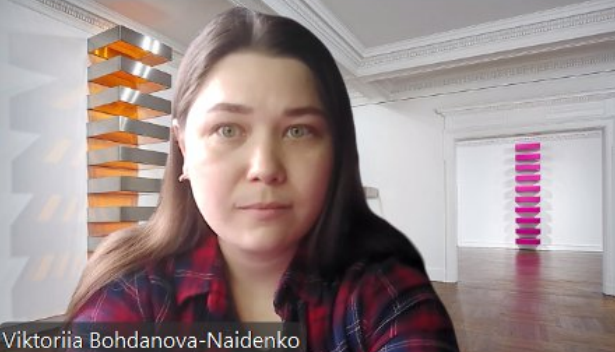
Olena Pavliuk

THE STAGES OF ICON PAINTING

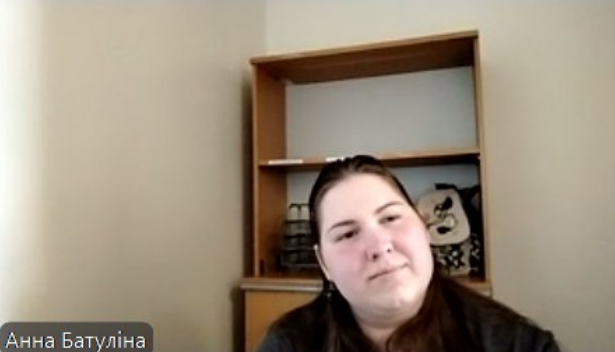
Presentation by Anna Batulina | Ebbi



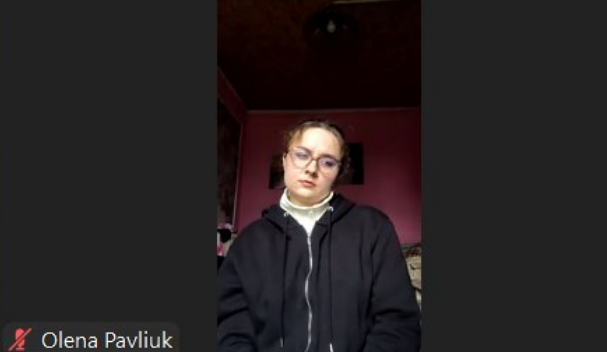
Polina Salenko



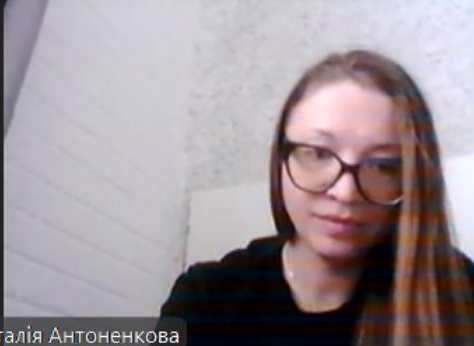
Viktoriia Bohdanova-Naidenko




Анна Батуліна




Olena Pavliuk



Наталія Антоненкова



Вінтоняк Єва




Andrej Kornev


Ebbi

Ebbi


Василенко Вер...



Василенко Вероніка



Кравченко Антоніна



Алёна Баляс

Сергій Трубаєв...

Сергій Трубаєв M23

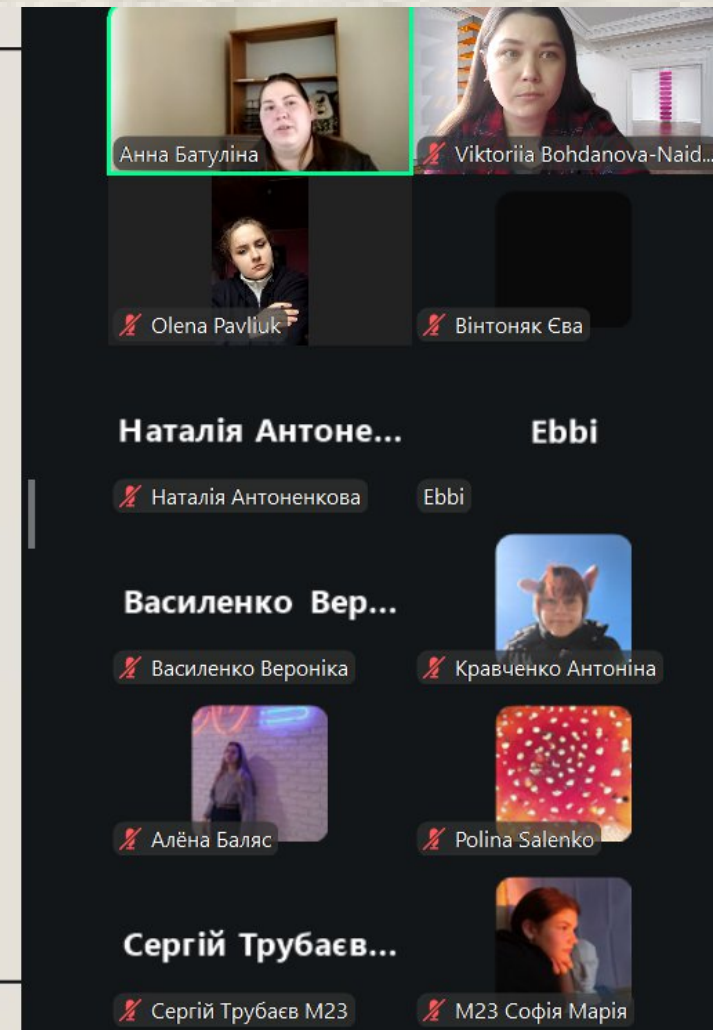
ANALYZE THE ORIGINAL

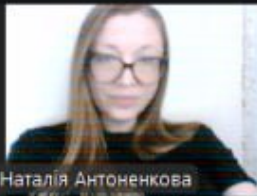
Ask the owner to specify any information they have on the piece. Pay close attention to any place and date indicators. Take tests or make predictions on these components:

- What kind of wood was used? Is it the same wood used for splines? Popular wood options: Spruce, pear, alder, linden, oak.
- Is the base tinted or otherwise protected?
- What kind of ground (gesso) is it? Is it tinted?
- Is there a fabric/paper layer?
- Are there any relief details?
- What pigments were used? Think about the time period, accessibility (place, price, was the pigment invented yet?), traditional colors, and the school's peculiarities.

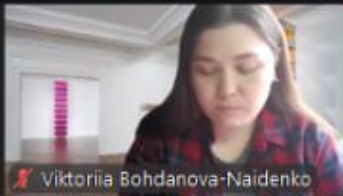


Photo: Iryna Syvolap

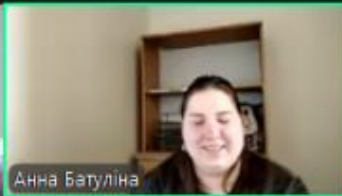




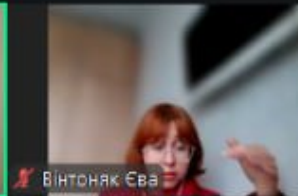
Наталія Антоненкова



Viktoriia Bohdanova-Naidenko



Анна Батуліна



ВІТОНЯК Єва



Кравченко Антоніна

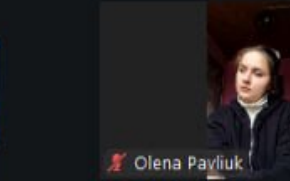
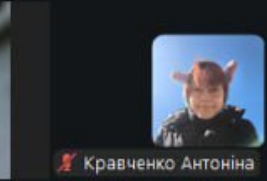
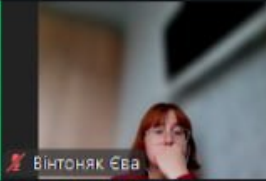
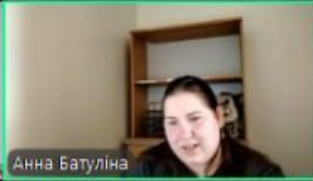
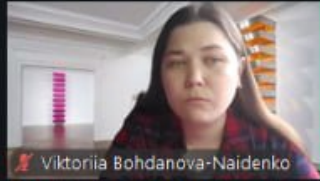


Olena Pavliuk



GENERAL STEPS OF ICON PAINTING:

1. Define the specifications
2. Choose an icon to copy
3. Analyze the original
4. Order the panel
5. Chose and order the pigments
6. Make a sketch
7. Prepare the board
8. Transfer the drawing
9. Gild the icon
10. Make the paints
11. Paint the icon
12. Varnish



CHOOSE AN ICON TO COPY

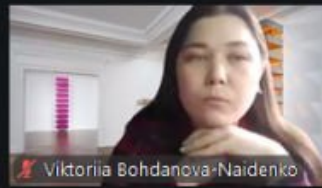
- Try finding an icon you can physically access (from a museum, for example). This will help with technique and color matching.
- You might need permission to copy a specific piece.
- You will need official authorization if you decide to take samples or tests.



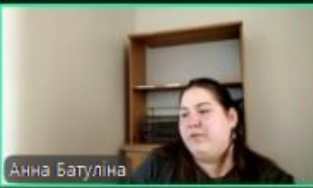
Collection "Ukrainian iconography of the 12th-19th centuries from the collection of the NAMU"

Наталія Антоне...

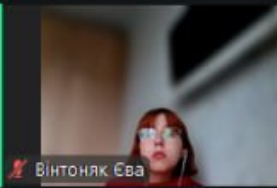
Наталія Антоненкова



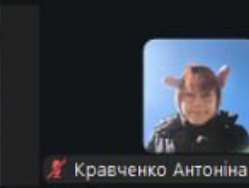
Viktoria Bohdanova-Naidenko



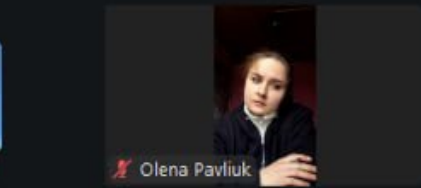
Анна Батуліна



Вікторія Єва



Кравченко Антоніна

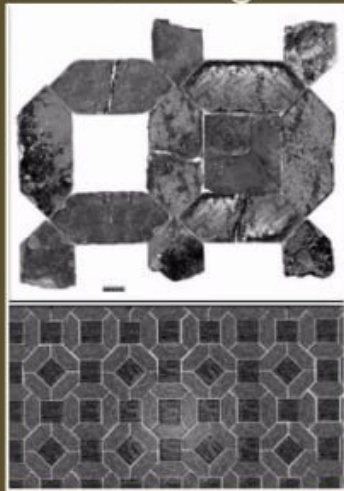


Olena Pavliuk

ANALYZE THE ORIGINAL

Are there any symbolic elements or other points of interest?

Historical flooring



Сіверщина в історії України, edition 8, 2015, fig. 4

Symbolic lily



Compositional peculiarities

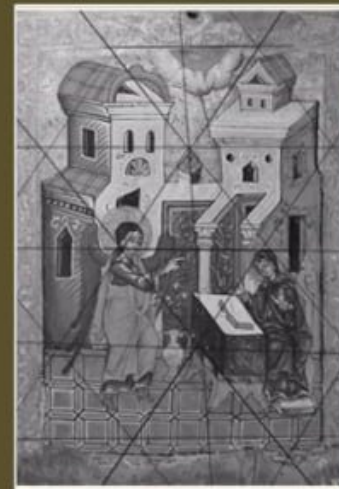


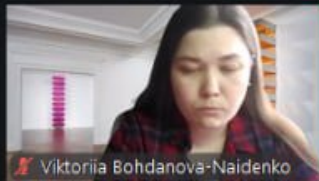
Photo source: NAMU, schematics: Ebby

A shell / a palm leaf, coat of arms



Наталія Антоне...

Наталія Антоненкова



Viktorija Bohdanova-Naidenko



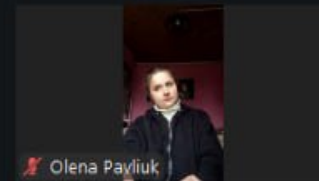
Анна Батуліна



Вінтоняк Єва



Кравченко Антоніна



Olena Pavlyuk

MAKE A SKETCH

There are multiple styles of drawing. Most importantly, you study form and volume. Remember that icons are neither flat nor poorly composed. Reverse perspective is used intentionally, in line with theocentric ideology.

*Some professors ask you to exaggerate the form to demonstrate your understanding. Use this logic: the edges closest to the eye should be the most contrasted.

*Note that there is no such thing as "shadow" in icons. An icon is a source of spiritual light. There are only highlights and lowlights.

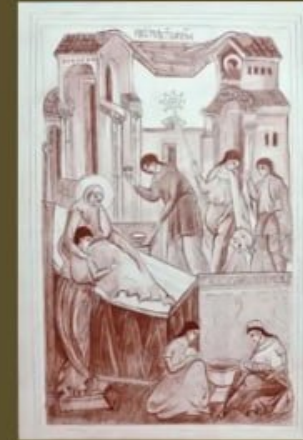


Photo: Ebbi

When reconstructing shapes, think: "Where does this fold go organically

Use lines to define the form instead of conventional shading.

You might also need to create a tonal study of the piece.



Andrey Kornev

Ebbi

Ebbi

Василенко Вер...

Василенко Вероніка



Алена Баяс



Polina Salenko

Сергій Трубаєв...

Сергій Трубаєв M23

PREPARE THE BOARD

Front Side (Gessoing):

1. Score the surface.
2. Apply a 10% glue* size and let dry.
3. Apply a pavaloka (natural-fiber cloth) soaked in the same glue.**
4. Apply a coat of thin gesso, let dry.***
5. Apply 10+ layers of gesso using a palette knife or a plastic card.****



2



4



1

Rear side: wood stain + hydrophobic coating. You can use a specialized wood sealer. The homemade version is a fire and health hazard.



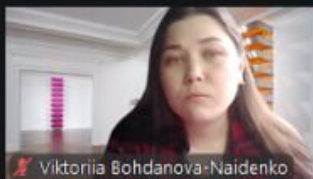
3



5

Наталія Антоне...

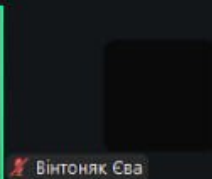
Наталія Антоненкова



Viktorija Bohdanova-Naidenko



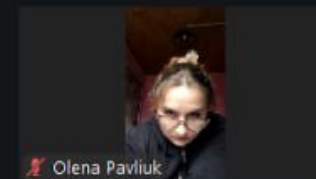
Анна Батуліна



Вінтоняк Єва



Кравченко Антоніна



Olena Paviuk

GILD THE ICON

Gilding is usually done before painting because the metal covers a larger area than is visible on the finished icon.

You may need:

- Gold leaf /Silver leaf /Silver leaf + shellac (gold imitation) /Aluminum (silver imitation) /Other imitations
- Mixtion + vodka
- Gilding size / Gilding glue
- Dust-free cloth
- Wide brush
- Hake brush (Flake)
- Agate burnisher (if using genuine gold)

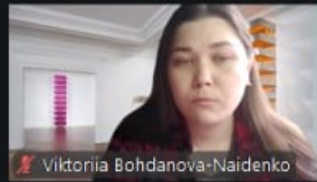
*Some metals react to compounds on your skin; do not touch them directly, even after they are applied.



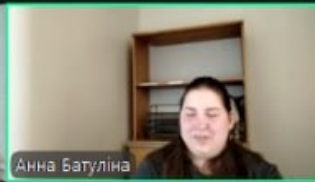
Photo: Nataliia Antonenkova

Наталія Антоне...

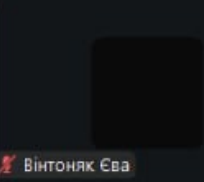
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Viktorija Bohdanova-Naidenko



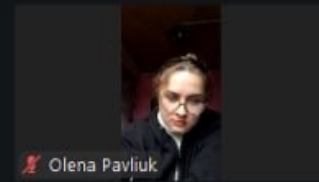
Анна Батуліна



Вікторія Єва



Кравченко Антоніна



Olena Pavliuk

MAKE THE PAINTS

Grinding Pigments:

1. Place some pigment powder on a matted glass slab.
2. Add water and grind with a muller.
3. Continue until a homogeneous paste forms.
4. Transfer to a container with a lid.



①



③



②



④



Photos: Ebbi